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**‘To Catch the Song’:
Word-Setting, Creative Collaboration,
and the Reader-Listener
in Handel’s English-Language Works**

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Abstract

George Frideric Handel's English-language works were immensely popular with the eighteenth-century public, and many remain staples of concert repertoire today. Important research exists on the philosophical import of the texts for these works, and on the oratorio-listener as reader, but it focusses on a small part of the composer's English output, while musico-linguistic analysts have neglected eighteenth-century English music in general. Addressing these understudied areas, the aim of this thesis is two-fold. First, to apply recent models of musico-linguistic analysis to Handel's English output as a whole, in combination with aesthetic commentary of the period. Secondly, to investigate the dissemination of these libretti as wordbooks without music, published copies independent of musical scores, and other sources offering the text a potential for appreciation parallel to (or separate from) music.

When writing texts for Handel, what decisions did poets make regarding verse form, rhyme scheme, and metre? What input did the composer have in this process? How did his music reflect the formal nuances of the finished libretto? Musico-linguistic analysis offers new perspectives on such issues, illuminating the deeply collaborative nature of these works. Furthermore, while Handel's English word-setting is often criticised for unidiomatic prosody, I explore counterintuitive stressing as a fruitful tension between musical and verbal communication. Handel's librettists are frequently dismissed as mediocre poets, merely providing frameworks for music. I argue that audiences' engagement with the published texts of Handel's English works formed a more integral part of their musical experience than has previously been acknowledged. Through the concept of reader-listenership, I explore the literate nature of eighteenth-century music-consumption, including the reading of a libretto before and during its performance, of stage directions for a music-drama always intended to be unstaged, and of a poetic text whose formal and semantic implications could conflict with those realized in performance.

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Abbreviations

General and Bibliographical Abbreviations

Add. MS	Additional Manuscript
A/I	RISM Music Prints before 1800 series
b.	Bar
bb.	Bars
c.	<i>Circa</i>
Cap.	West Sussex Records Office Dean and Chapter, Chichester, Records
ECCO	Eighteenth-Century Collections Online
ed.	edited by / edition
EEBO	Early English Books Online
f.	Folio
ff.	Folios
IMSLP	International Music Score Library Project
MS	Manuscript
np	No page number
r	Recto
rev.	Revised
RISM	Répertoire International des Sources Musicales (International Inventory of Musical Sources)
STC	<i>A Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475–1640</i>
trans.	Translated by
v	Verso
Wing	<i>Short-title catalogue of books printed in England, Scotland, Ireland, Wales, and British America, and of English books printed in other countries, 1641–1700</i>

Library *Sigla*

A-Wn	Austria, Wien (Vienna), Österreichische Nationalbibliothek
AUS-CAnl	Australia, Canberra, National Library of Australia
B-Bc	Belgium, Brussels, Conservatoire royal de Bruxelles, Bibliothèque - Koninklijk Conservatorium Brussel, Bibliotheek
CDN-Lu	Canada, London, Ontario, Western University Canada
D-B	German, Berlin, Staatsbibliothek zu Berlin
D-Bsa	Germany, Berlin, Sing-Akademie zu Berlin
D-Dl	Germany, Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (SLUB)
D-DS	Germany, Darmstadt, Universitäts- und Landesbibliothek, Musikabteilung
D-KA	Germany, Karlsruhe, Badische Landesbibliothek, Musiksammlung
D-Mbs	Germany, Munich, Bayerische Staatsbibliothek.
DK-Kk	Denmark, Copenhagen, Det Kongelige Bibliotek på Slotsholmen - Den Sorte Diamant
F-Pn	France, Paris, Bibliothèque nationale de France
F-V	France, Versailles, Bibliothèque municipale
GB-Cu	Great Britain, Cambridge, Cambridge University Library
GB-En	Great Britain, Edinburgh, National Library of Scotland
GB-Lam	Great Britain, London, Royal Academy of Music, Library
GB-Lbl	Great Britain, London, British Library
GB-Lcm	Great Britain, London, Royal College of Music
GB-Mp	Great Britain, Manchester, Henry Watson Music Library
GB-Mr	Great Britain, Manchester, John Rylands University Library
GB-Ob	Great Britain, Oxford, Bodleian Library
Gb-Owc	Great Britain, Oxford, Worcester College
GB-WO	Great Britain, Oxford, Worcester Cathedral, Music Library
I-Bc	Italy, Bologna, Museo internazionale e biblioteca della musica di Bologna

I-Fc	Italy, Florence, Biblioteca del Conservatorio di musica Luigi Cherubini
I-MOe	Italy, Modena, Biblioteca Estense
I-Nc	Italy, Naples, Biblioteca del Conservatorio di Musica S. Pietro a Majella
I-Nn	Italy, Naples, Biblioteca Nazionale Vittorio Emanuele III
I-Rn	Italy, Rome, Biblioteca nazionale centrale
I-Tn	Italy, Turin, Biblioteca nazionale universitaria
I-Vnm	Italy, Venice, Biblioteca Nazionale Marciana
IRL-Dcla	Ireland, Dublin, Dublin City Library and Archive
IRL-Dtc	Ireland, Dublin, Trinity College Library
NL-DHk	Netherlands, The Hauge, Koninklijke Bibliotheek, Nationale Bibliotheek van Nederland
PL-Kj	Poland, Kraków, Biblioteka Jagiellońska
S-Uu	Sweden, Uppsala, Universitetsbibliotek, Carolina Rediviva
US-AAu	United States of America, Ann Arbor, Michigan, University of Michigan
US-AUS	United States of America, Austin, Texas, University of Texas at Austin, Harry Ransom Center
US-Bp	United States of America, Boston, Massachusetts, Boston Public Library, Music Department
US-CA	United States of America, Cambridge, Massachusetts, Harvard University, Harvard College Library
US-CAe	United States of America, Cambridge, Massachusetts, Harvard University, Eda Kuhn Loeb Music Library
US-CAh	United States of America, Cambridge, Massachusetts, Harvard University, Houghton Library
US-CHH	United States of America, Chapel Hill, North Carolina, University of North Carolina (UNC), Music Library
US-Cn	United States of America, Chicago, Illinois, The Newberry Library
US-DN	United States of America, Denton, Texas, University of North Texas (UNT), Music Library

US-LAuc	United States of America, Los Angeles, California, University of California, William Andrews Clark Memorial Library
US-LAusc	United States of America, Los Angeles, California, University of Southern California, Libraries
US-Lu	United States of America, Lawrence, Kansas, University of Kansas Libraries
US-Mau	United States of America, Madison, Wisconsin, University of Wisconsin
US-NH	United States of America, New Haven, CT, Yale University
US-NH	United States of America, Newhaven, Connecticut, Yale University, Music Library
US-NHHub	United States of America, Newhaven, Connecticut, Yale University, Beinecke Rare Book and Manuscript Library
US-NYp	United States of America, New York City, New York, New York Public Library for the Performing Arts, Music Division
US-NYts	United States of America, New York City, New York, The Union Theological Seminary Library
US-R	United States of America, Rochester, New York, Sibley Music Library, Eastman School of Music, University of Rochester
US-SM	United States of America, San Marino, California, Henry E. Huntington Library & Art Gallery
US-Wc	United States of America, Washington, D.C., The Library of Congress

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Introduction

The idea for this thesis arose from two related resolutions. Having loved Handel's music, particularly his vocal music, and his English vocal music more particularly still, for over a decade, I encountered, in a book on the composer (the title of the book now escapes me), yet another dismissal of or apology for the poor quality of his English word-setting. This was, as intimated, merely the latest of many such statements I had encountered, but it was the proverbial straw that broke the camel's back, and I resolved then and there to discover whether Handel's word-setting really was as bad as people seemed to think; if it was, why it was; and if it wasn't, why people thought it was. This was my first resolution.

The second related to the fact that, as a lifelong enthusiast of language and a more recent one of Augustan verse, I had always found one of the most riveting aspects of Handel's vocal music to be speaking along with the music as I listened. Not simply singing along. For as much as I loved the melody, the harmony, the rhythm, the texture, and the timbre of his music, what struck me most profoundly was the way in which those elements could all combine with words to make those words endlessly fresh and exhilarating. How a tiny amount of text could be spun out for several minutes of singing without ever growing dull—indeed, if anything, growing more interesting with each repetition. I delighted to chant or even shout the text of an air, a chorus, or a duet in time as I listened to it (sometimes jumping between the recitations of different lines), internalizing how the music could recast the meaning and shape of the text in ways large and small. No one else seemed particularly interested in this. In fact, if anything, the word-repetitive nature of the music seemed tedious to many of my fellow musical enthusiasts. Nor did many people seem to share my love of reading the libretto texts separately from the music. Indeed, so many scholars outright vilified the quality of the libretti that this grew to be something of a guilty pleasure. I resolved to articulate, if not necessarily why others should love the words that Handel set as much as the music to which he set them (and perhaps even more importantly the combination of those words with that music, a whole so much greater, in every sense of the word, than the sum of its parts), then why I loved them so.

These two resolutions, however (to articulate the formal premises of Handel's English word-setting and the verbal-communicative aesthetic response that that word-setting provoked in me), had no particular context. I assumed that they would constitute

just another of the many lifelong academic aesthetic soul-searching and curio-seeking hobbies that continue to occupy my spare time. The means by which I acquired a way to make that hobby useful were surprising. A single page of musico-linguistic analysis in my undergraduate thesis (on the musical characterization of female protagonists in two English Baroque operas) was singled out by my supervisor as the most innovative contribution of the study, and we decided that I should make that analytical method central to my master's dissertation on William Boyce's *Solomon*. In the course of studying *Solomon*, I began to notice patterns of unusual accentuation that also appeared in Handel's work, as well as interesting but surprisingly once-off studies by other scholars on literary and hermeneutic aspects of eighteenth-century word-setting. Thus, when I came to apply for a PhD position, a musico-linguistic and literary investigation of Handel's English output seemed the logical choice of proposal.

The dissertation that follows devotes two chapters to each of my initial resolutions (after a methodological outline to clarify the formal analysis that I will employ). I interrogate first the situations in which Handel's unidiomatic word-setting can in fact be explained as the use of tried-and-tested workarounds that almost all composers of his time, and of earlier and later ages, employed to bend the word-setting rules of the language in which they worked. After this, I examine Handelian instances of unusual prosody that fall outside the scope of such patterns to explain. Even then, however, I argue that a majority of the aberrations are explicable as deliberate choices (many with the stamp of precedent in the writing of earlier native English composers) or specific misapprehensions of linguistic material (Handel's generally accurate sense of how a poem should be set failed him repeatedly in certain very particular contexts).

The fourth chapter turns slightly from the linguistic toward the literary dimension of Handel's work, examining his collaboration with poets, the way in which knowing that the text was meant for musical setting shaped a librettist's practice, and in which Handel in turn responded to those shapes. It examines a hitherto strangely neglected aspect of the libretto corpus: the parallelism that makes the non-metrical libretti still very definitely verse rather than prose. And it asks how Handel's music can transform, reflect, or defy not only the formal structures but also the semantic content of the text it sets. On the surface, a turn from word-setting and musico-linguistics to collaborative creative processes could seem like something of a non sequitur. I hope, however, that those who read the collaboration chapter will see that it in fact constitutes a logical progression from the chapters on word-setting, still drawing on the

methodology established at the study's outset and even continuing to examine word-setting. It distinguishes itself by a greater focus on process (creation) than on product (created work), and by examining aspects of word-setting (for instance, that of anthological, parallelistic libretti) that are difficult to explain without a strong focus upon their journey from Bible to libretto to score in the hands of poet, composer, and most especially poet and composer. Essentially, the initial word-setting chapters clarify the existence of certain musico-linguistic features in Handel's output, and the collaboration chapter explores how and why these features came to be there.

The final chapter examines how Handel's eighteenth-century audience might originally have perceived those features. Its main means to this end is to examine the implications of audience members being able to buy a wordbook containing a printed copy of the libretto to read during, or even before or after, the performance. Drawing upon theories of linguistic pragmatics, which attempts to explain how meaning is communicated, this chapter explores how the presence of a printed literary text influences the audience's perception of that text as performed in music. Again, both formal and semantic angles are explored in this chapter, with sections interrogating not only how the presence of the full libretto (complete with its ending) conditions the response to the plot, but also how typographical and paratextual cues in the wordbook point the audience toward assumptions about the music they will hear (whether these are broadly stylistic, or even more specifically timbral, rhythmical, or melodic), assumptions that are not always verified by the performance.

Speaking to non-specialists about my thesis, I have often informally described its topic to as 'Handel and the English language'. Its first volume, then, deals with the 'what' of that topic (the musico-linguistic features of Handel's English vocal music). Its second deals initially with the 'how' and 'why' (the process that engendered those features), and then with the 'for whom' and 'so what?' (the possible impact of those features and that vocal music on their first audience).

In a study hinging largely on linguistic concerns, some specialized linguistic symbols require a moment of explanation. When dividing a word or string of words into its component morphemes, I place each in curly brackets, a morpheme being 'the smallest linguistic' unit 'with a grammatical function'.¹ For instance, the word 'stuff' is

¹ Mark Aronoff and Kirsten Fudeman, *What is Morphology?*, *Fundamentals of Linguistics*, 8, 2nd ed. (Chichester: John Wiley and Sons, 2011), np.

monomorphemic: it contains only one morpheme, {stuff}. The word ‘stuffing’ contains two morphemes, the root {stuff} and the suffix {-ing}. The sentence ‘The stuffing is cold’ contains five, {the}, {stuff}, {-ing}, {is} and {cold}.

When giving one or more graphemes, I enclose them in angle brackets. According to Rüdiger Weingarten, Guido Nottbusch, and Udo Will, a grapheme is usually defined as ‘the smallest functional unit of writing in a language. As Donka Minkova points out, in English, this unit will be a ‘letter’, or ‘alphabet item’.²⁾ For instance, the English word ‘stuff’ is generally spelled, <s>, <t>, <u>, <f>, <f>, or <stuff>.

A phoneme is a speech sound that can distinguish meaning between different words in a language; it is also the speech sound conceptualized, consciously or not, as underlying a wide variety of recognizable pronunciations (the ‘one and the same sound’ component in the concept ‘all the various realisations of one and the same sound’).³ As Nigel Fabb puts it, ‘the sequence of segments which constitutes the uttered form of a word may be a transformed version of a sequence of segments which constitutes the underlying or stored (in memory) form of a word’.⁴ The segments in the latter sequence (those that make up the underlying form) are phonemes. When one or more phonemes are given in the International Phonetic Alphabet (IPA), I enclose them in slashes. For instance, the word ‘stuff’ contains the phonemes /s/, /t/, /ʌ/, and /f/, or /stʌf/, and replacing /ʌ/ with /ɪ/ would produce a different English word (‘stiff’).

A phone is speech sound in general, even those irrelevant to the distinction of words and acceptable as ‘various realisations of one and the same sound’.⁵ Alternatively we can say that a phone is a segment in ‘the sequence of segments which constitutes the uttered form of a word’.⁶ When one or more phones are given in the International Phonetic Alphabet, I enclose them in square brackets. For instance, the word ‘stuff’ is, in most dialects of Modern English, pronounced [st^hʌf]. The superscript [h] shows that

² Rüdiger Weingarten, Guido Nottbusch, and Udo Will, ‘Morphemes, Syllables, and Graphemes in Written Word Production’, in *Multidisciplinary Approaches to Language Production*, ed. Thomas Pechmann and Christopher Habel, Trends in Linguistics, 157 (Berlin and New York: Mouton de Gruyter, 2004), 529–72: 553; Donka Minkova, *A Historical Phonology of English*, Edinburgh Textbooks on the English Language – Advanced, 2 (Edinburgh: Edinburgh University Press, 2014), 24.

³ Minkova, *A Historical Phonology of English*, 20–21.

⁴ Nigel Fabb, *Linguistics and Literature: Language in the Verbal Arts of the World*, Blackwell Textbooks in Linguistics, 12 (Oxford: Blackwell Publishers, 1997), 130. It should however be noted that Fabb’s discussion of underlying form in this book seems not quite to equate a word’s underlying representation with its phonemic one.

⁵ Minkova, *A Historical Phonology of English*, 20–21.

⁶ Fabb, *Linguistics and Literature*, 130.

the [t] is aspirated, pronounced with a strong burst of breath, but that burst's absence would not change the word's meaning: English-speakers would still understand the word as 'stuff' whether it was pronounced [st^hʌf] or [stʌf] even if they might think that the latter sounded odd. Thus, [t^h] and [t] are actual, phonetic 'realizations' (versions, pronunciations, or more technically 'allophones') of 'one and the same' (conceptual) 'sound', phonemic /t/, which is itself represented by graphemic <t>, which is part of morphemic {stuff}. While this allophonic comparison has used a high level of detail (so-called 'narrow transcription'), other phonetic transcriptions in this thesis will be broad; that is, they will reflect only the phones' most noticeable characteristics.⁷ In practice, this means that the phonetic transcriptions will often be identical to the phonemic ones, but I have felt it important to distinguish between sounds as conceptualized (phonemes) and as performed (phones) in a thesis so heavily focussed on the performative art of music.⁸

I use the term 'syllabication' to refer to the splitting of words into component syllables. When a single consonant falls between two vowels in the same word, I attach it to the second syllable ('sea-ted', 'fi-shing'). The first of a sequence of more than two consonants between two vowels in the same word attaches to the first syllable, all others to the second ('ac-tress'). For both of these purposes, blends count as a single consonant ('fi-shing', 'bath-room'). Repeated consonants in the same word count as two separate consonants in musical underlay ('car-ry'). I use the word 'syllabification' to describe the process of making a syllable a distinctly pronounced unit, in speech or song (thus the syllabification of word-final <ed> determines whether 'blessed' will be pronounced as a monosyllable or as a disyllable).

Boldface type, unless otherwise indicated, represents my added emphasis ('I **could**, but I **shan't**'). I have chosen not to use italics for this purpose, since the texts transcribed use italics in this and other ways already. Italicization of the names of two or more formal events separated by a long dash indicates the occurrence of those events in a chronological order matching that of their appearance on the page; thus, a long note followed immediately by a short one would be *long – short*. I enclose stress indicators in single quotation marks, with a space after each mark and indicator, thus: ' x / / '.

⁷ See Rairie Wayland, *Phonetics: A Practical Introduction* (Cambridge and others: Cambridge University Press, 2019), 77.

⁸ In fact, some linguists treat 'broad' as synonymous with 'phonemic' and 'narrow' with 'phonetic'. See for instance Henry Rogers, *The Sounds of Language: An Introduction to Phonetics*, Learning About Language, no series number give (Harlow and others: Longman, 2000), 46.

The spelling, punctuation, and capitalisation of the quoted texts (whether of independent poems or musical underlay) are retained from the sources, with the exceptions of the long <S>, which has been shortened wherever it appears, and the regularization of <u>, <v>, <j>, <i>, and <w>. Typeface has been retained in the texts quoted in examples, but standardised to roman in quotes in the main body of the text, except where typeface has a specific impact upon the argument in hand. I have used the spelling ‘George Frideric Handel’ for the name of the composer throughout, except in quotation, reflecting this study’s focus on his English output. This is not intended to imply a belief that this spelling is the most correct one, or to erase the birth nationality of the composer. Example captions also give only the initials of each composer’s or poet’s first name (‘G. F. Handel’); full names appear in the footnotes (‘George Frideric Handel’) and bibliography (‘Handel, George Frideric’). Pre-1900 sources (and later sources that imitate the long titles characteristic of these earlier ones) are given with short titles throughout, except in the bibliography, where the original, long title has been retained.

The caption for each table and example is placed above that table and example. Musical examples reproduce instrument names, tempo marks, time signatures, articulation marks, beaming, and bass figures as given in the source. However, since so many examples begin in the middle of a musical section, all example-initial tempo marks, time signatures and mensuration signs, expression marks, stylistic indications, and character names are courtesy ones added after an earlier such mark in the source, except where otherwise specified. Non-initial such marks should be taken as occurring at that point in the source. Evidence of earlier drafts is, for the most part, not transcribed; deviations from this norm are indicated clearly. Dynamic markings are modernized, as are accidentals, stem direction, and clefs, although original cleffing is given in a footnote to the caption of each example so altered. Where multiple clefs have been changed, the originals are listed from the highest to the lowest part notated in the example. For instance, a three-part example with a top part originally in the C1 clef, a middle part in the C3 clef, and a bottom part originally in the F3 clef, but transcribed into the G2, G2, and F4 clefs respectively would have the footnote ‘Original clefs: C1, C3, F3’ (even if the original parts were in a different vertical order, or in partbook or choirbook format). All bar numbers are mine, unless otherwise stated. Short or incomplete bar lines in the source have been modernized, but bar lines entirely absent from the source are indicated by being dashed in the transcriptions. Dotting over bar

lines and notes bisected by bar lines have been modernized to tying to a reiterated note, except where the original notation is of particular significance to an argument. Key signatures are modernized only in the removal of repeated accidentals in different octaves, and in adjustment of spacing. Figured bass parts have not been realized. In transcriptions from post-Baroque sources, continuo realization has been suppressed. Syllabication of underlay has been modernized except where otherwise stated. All scansion, musical-metrical annotation, square brackets, and other editorial and analytical additions are mine unless stated otherwise.

Long quotations separated from the main text are excluded from the thesis's word-count, as are texts given in tables or examples, and the descriptive subtitles thereto.

The title of this thesis (at least, the one before the semicolon introducing its more technical concerns) derives from Moses Mendes' libretto for *Solomon*, an oratorio that Handel set in 1748.

With pious Hearts, and holy Tongue,

Resound your Maker's Name,

Till distant Nations catch the Song,

*And glow with holy Flame.*⁹

As an atheist, I can assert neither a pious heart nor a holy tongue. But it is my desire, in this thesis, to let Handel's music, and the poetry its sets, 'Resound' their 'Maker[s]' Name[s]' more clearly, perhaps, than they often do today, so that we, the chronologically 'distant Nation' of the twenty-first century (the past, after all, being a foreign country, where they do things differently), can 'catch' (hear, become sympathetic to, and perhaps even sing along with) 'the Song' (musico-linguistic/poetic spirit) of the eighteenth, and of Handelian vocal music in particular.¹⁰ I also intend to show that Handel caught, in a different way, the song of what was to him a more

⁹ Moses Mendes(?), *SOLOMON* (London: J. Tonson and S. Draper, 1749), 3.

¹⁰ For the quote 'The past is a foreign country: they do things differently there', see Leslie Poles Hartley, *The Go-Between* (London: Hamish Hamilton, 1953; London: Penguin UK, reprint 2015), 1. The quote was first brought to my attention in 'The Past is a Foreign Country', Gresham College, uploaded 12 August, 2011. Lecture by Christopher Hogwood on performance practice and editing, <<https://www.youtube.com/watch?v=idqqnG3Q5xo>>. Accessed 23 June, 2021.

literally (geographically) distant nation. Despite frequent assertions to the contrary, this German composer picked up, internalized, and experimented with the musico-linguistic/poetic practices of his adopted homeland, England, very thoroughly. Thus, he we might say that he learned to sing along with England's musico-linguistic/poetic spirit, if not without a foreign accent, then certainly very fluency (and, perhaps more importantly, musically/musico-linguistically/-poetically).

Chapter 1: Methodology

The problem of how linguistic units are associated with isochronous [musical] metre is a profoundly linguistic one, and requires that the analyst be a linguist with a certain degree of musical knowledge. It is perhaps this double requirement that explains why studies dealing with this kind of problem have emerged only recently. [...] A long term typological objective would be to discover a single general system that, by fixing certain parameters, would determine the range of possible relations between linguistic and non-linguistic categories, for instance between linguistic stress and musical strong beats. It would be necessary to specify what are the constraints that apply to a given language or to a given form. This system would, among other things, make it possible to specify similarities and differences between speech “rhythm” and musical rhythm, thus helping to better situate the areas covered by metrical structure and phonology in relation to other areas of the human mental apparatus. Such an objective would simultaneously necessitate the development of falsifiable theories and hypotheses and the creation or exploitation of quantified corpora.¹

As a musicologist with some knowledge of linguistics, I necessarily approach the ‘problem’ of text-setting from the opposite direction to the scholars in the volume edited by Ariou. Nevertheless, this study is, at least in large part, founded upon similar aims. It does indeed hope to offer ‘falsifiable theories’ of exactly the kinds of interactions mentioned above, theories that are, in the course of the study itself, tested against Handel’s vocal output as a corpus. In this chapter, I outline the methodological premises for this study’s musico-linguistic analysis. This includes an introduction to symbols that will be used, and some terminological and theoretical clarification. I begin with the salient points of the musical analysis, before proceeding to a scansion method that will be used for all English texts. I follow this with two sections on poetic metrical analysis, the first as an introduction to the discipline, and the second describing the methods to be used. Finally, I bring the threads of the previous sections together to describe my technique and practices for musico-linguistic analysis.

¹ Jean-Louis Aroui, ‘Introduction: Proposals for Metrical Typology’, in *Towards a Typology of Poetic Forms*, ed. Jean-Louis Aroui and Andy Arleo (Amsterdam and Philadelphia: John Benjamins Publishing Company, 2009), 1–43: 9. Isochrony or isochronism (‘equal timedness’) is the property of equal distance in time between events; musical metres are isochronous in that, in the absence of a change of time signature, every bar contains the same number of counts; strong counts are thus always, theoretically, the same length of time apart.

Musical Analysis: Count, Accent, and Rhythmic-Metric Layering

Every Bar or Measure has its accented and unaccented Parts; The Beginning and Middle, or the Beginning of the first Half of the Bar, and Beginning of the latter Half thereof in common Time, and the Beginning, or the first of the Three Notes in triple Time, are always the accented Parts of the Measure. So that in common Time the first and third Crotchet of the Bar, or if the Time be very slow, the 1st, 3rd, 5th and 7th Quavers are on the accented Parts of the Measure, the rest are upon the unaccented Parts of it. In the various Kinds of Triple whether $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ or $\frac{6}{8}$ $\frac{12}{8}$ the Notes go always Three and Three, and that which is in the Middle of every Three is always unaccented, the first and last accented; but the Accent on the first is so much stronger that, in several Cases, the last is accounted as if it had no Accent[.]²

Most musical examples in this study include only the vocal lines of the music, since most of the arguments put forth surround issues of rhythm, melodic contour, and pitch in vocal writing. However, some examples also reproduce the instrumental parts if the orchestral writing or elements of the harmony have been deemed relevant. Omissions and reductions are indicated in the subtitle of each example. Wherever possible, I refer to pieces as being in duple or triple ‘time’ rather than ‘metre’. This is because the latter word is used to describe poetic structures so frequently in this study that ‘poetic metre’ and ‘musical metre’ could become confusing.

Borrowing a term from Katherine T. Rohrer and a definition from Graeme M. Boone, I shall use the word ‘count’ to refer to the ‘regularly occurring temporal point’ in isochronous music.³ Strong counts are indicated with a boldface dot above the staff (‘.’), and weak counts with an un-bolded dot (‘.’), in a method inspired by Boone, Harald Krebs, and Fred Lerdahl and Jay Jackendoff.⁴ In general, odd-numbered counts are strong, and even-numbered ones weak. However, when a count is divided into three (as one count consistently is in triple time), the first of each group of three on the next level down is strong. Thus, in $\frac{3}{4}$, each dotted minim contains three crotchets, the first of which is strong. Following Meredith Little and Natalie Jenne, I classify counts at

² Alexander Malcolm, *A Treatise of Musick, Speculative* (Edinburgh: Printed for the Author, 1721), 433. Copy consulted: US-CHH, Music Library MT6.A2 M23 1721a.

³ Katherine T. Rohrer, ‘Poetic Metre, Musical Metre and the Dance in Purcell’s Songs’, in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995, paperback 2006), 207–43: 219, 223, 226, 232; Graeme M. Boone, ‘Marking Mensural Time’, *Music Theory Spectrum*, 22/1 (2000), 1–43: 2.

⁴ Boone refers to the strong count as the *initium*. See Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Nebraska: University of Nebraska Press, 1999), 157; Harald Krebs, ‘Some Extensions of the Concepts of Metrical Consonance and Dissonance’, *Journal of Music Theory*, 31/1 (1987), 99–120; Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Massachusetts: MIT Press, 1983); Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999). I thank Stephan Schönlau (private correspondence, 8 August, 2016) and Katherina Lindekens (private correspondence, 12 March, 2017) for their suggestion that readers’ attention should be drawn to the strong count by a specialized annotation.

three rhythmic levels in the music: from highest to lowest, these are ‘beat’, ‘pulse’, and ‘tap’.⁵ For instance, in common (4/4) time, the beat is usually the crotchet, the pulse the quaver, and the tap the semiquaver. As evidenced by the word ‘usually’, time signatures are not universally reliable guides to what value will function as the beat, pulse, or tap. Little and Jenne provide useful ways to identify these levels based on descriptive analysis rather than prescriptive assumptions based solely upon time signature, methods that possess parallels to the manner in which Ruth DeFord distinguishes compositional, theoretical, and performance *tactus* in Renaissance music.⁶ I outline Little’s and Jenne’s method below.

Syllables (and dance steps) usually occur on beat or pulse level, and the beat is almost never devoid of harmonic motion (chord- or inversion-change) except at the phrase-edge, and the pulse is often a site of such motion. Putting this latter point more simply, we can say that one harmony is almost never held through two consecutive beats in the same phrase. Thus, in a 2/2 piece whose beat is the minim, few chords will be held for longer than a crotchet (a pulse), and no chord will last longer than two minims (beats) in the same phrase. The beat is the longest duration possible for a dissonance; thus, in our hypothetical 2/2 piece with minim beat, a dissonant interval will never be more than a minim long. The pulse is the lowest level that can be durationally syncopated (have a long note on a weak count and the next strong count unstruck). Thus the downbeat figure *quaver – crotchet – quaver* should be possible in our hypothetical 2/2 piece with minim beat, but a downbeat *semiquaver – dotted quaver* should not. The tap is the smallest value that can be dotted; thus, a bar of our hypothetical 2/2 minim-beat piece could begin *dotted quaver – semiquaver*, but not *dotted semiquaver – demisemiquaver*. The tap is also the lowest level on which Baroque performance manuals suggest articulation.⁷

Our hypothetical 2/2 piece becomes a real (cut-C) one in Example 1.1, where application of our criteria indeed reveals the beat to be the minim. Eight of these beats elapse between the beginning of this phrase and its end, and no two in a row pass without a chord- or inversion-change (to illustrate this, I have expanded the source’s bass figuring to show the full chords). All dissonances against the bass (indicated by

⁵ Meredith Little and Katherine Jenne, *Dance and the Music of J.S. Bach*, 2nd ed. (Bloomington: Indiana University Press, 1991, 2001), 17–18.

⁶ Ibid.; Ruth I. DeFord, *Tactus, Mensuration, and Rhythm in Renaissance Music* (Cambridge: Cambridge University Press, 2015), 51.

⁷ Ibid.

asterisks in the figures) are shorter than a beat (minim), most being a quaver, a few a crotchet, long. The sole syncopation (the last note of bar 5) is on the level of the pulse (the weak second crotchet of the bar is struck, the strong third crotchet is not). There are dotted minim beats (in the last bar in all parts) and dotted crotchet pulses (on the second-last note of the second-last bar in the trumpet I, horn I, oboe I, and violin I parts), but no dotted semiquavers (which would be one level below the quaver tap; in fact, there are no dotted taps, which is to say quavers, either).

Example 1.1, G. F. Handel, *Water Music Suite No. 3, 'Air' (bourrée)*, upbeat to b. 1–third crotchet of b. 4. Transcribed from *Werke*, 47 (Leipzig: Deutsche Händelgesellschaft, 1886).⁸

The musical score consists of six staves. The top two staves are for Trumpet I & Horn I and Trumpet II & Horn II. The next two staves are for Violin I & Oboe I and Violin II & Oboe II. The fifth staff is for Viola. The bottom staff is for Bassi & Bassoon. The key signature is one sharp (F#) and the time signature is common time (C). A first ending bracket is shown above the first staff. Below the bass staff, there is a figured bass line with the following figures: [5] [3], [5] [3], [5] [3], 6 [3], [5] [3], [5] [3], [6] [5], [3] [3], 7* [5], [5?] [3], 7* [5], [3] [3].

⁸ Figuring of bass expanded by the author of this study. Trumpet I and horn I parts compressed to single staff; trumpet II and horn II parts compressed to single staff; violin I and oboe I parts compressed to single staff; violin II and oboe II parts compressed to single staff; bassi and bassoon parts compressed to single staff. Earlier sources inaccessible at time of writing.

5

[trumpet]

[horn] [unis.]

[5] 5 6 [5] [7*] [6] 6 7* [6] [5] [5] 6 6 6 [5] [5] [6] [5] [6] [5] [6]
 [3] [3] [3] [3] [6] [4*] [3] 5 [4*] [3] [3] [3] [3] [3] [3] [4*] [3] [4*] [3] [4*]
 [5] [2*] [3] [3] [2*] [2*]

9

tr

tr

6 [7*] 7* [6] [5] 7* [6] [7*] 7* [6] [5] [5] [5] [5] [5] [5] [5]
 [3] [5?] [5] [4*] [3] [5] [4*] [4*] [5] [4*] [3] [3] [3] [4*] [3] [4*] [3]
 [3] [3] [2*] [3] [3]

Strong and weak beats are shown above every staff that uses these annotations. If an aspect of the music suggests subdivision (for instance, if syllables begin to unfold at the level of the pulse or even the tap rather than the beat), I add a new row of dots beneath the original to show the new rhythmic level. Some types of music use this

subdivision throughout, or very nearly throughout. For instance, in a 2/2 dance like a gavotte or a bourrée, the beat is the minim, but it is normal for syllables to unfold, and sometimes for chord changes to take place, at the level of the pulse (the crotchet).⁹ Examples 1.2 and 1.3 offer instances of this.

⁹ In this way, the recitational pace is often on the same level as the harmonic pace. On the tendency of songs in these dance forms to deliver syllables at these rhythmic levels, see Patricia M. Ranum, *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs* (New York: Pendragon, 2001), 62.

Example 1.2, vocal line of H. Purcell, *King Arthur*, Act II, 'Shepherd, shepherd', bb. 1–8. Transcribed from *Works*, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928).¹⁰

THE BOYS
Vérse

Shep-herd, shep-herd, leave de-coy-ing: Pipes are sweet on sum-mer's day,
 Shep-herd, shep-herd, leave de-coy-ing: Pipes are sweet on sum-mer's day,

5
 But a lit-tle af-ter toy-ing, Wo-men have the shot to pay.
 But a lit-tle af-ter toy-ing, Wo-men have the shot to pay.

¹⁰ Repeat mark suppressed.

Example 1.3, vocal line H. Purcell, *What shall be Done in Behalf of the Man?*, air ‘All the Grandeur he possesses’, bb. 1–8. Transcribed from GB-Lbl R.M.20.h.8.¹¹

The image displays a musical score for a recitative piece. It consists of four systems, each with a vocal line for a Countertenor and a Basso Continuo line. The music is in G minor (two flats) and 3/4 time. Above the first system, the word 'Vers' is written with a vertical line and a dot above it, indicating a recitative style. The lyrics are: 'all & Gran-deur he pos - ses - es he grate - ful - ly con - fes - ses is de - riv'd from & car - res - ses of Charles, & gra - cious do - nor'. The score includes measure numbers 1, 4, 6, and 8. The vocal line uses a crotchet as the beat, with quaver subdivisions. The Basso Continuo line provides a harmonic accompaniment.

Recitative also uses near-constant syllabic subdivision; the crotchet is the beat, but syllables unfold at the pulse level, the quaver. Sometimes, however, recitatives feature much briefer subdivisions, usually across only two pulses. I consider such subdivision to obtain when three or more consecutive syllables are delivered on a lower

¹¹ Initial time signature and performance indication *sic*. Original clefs: C3, F4.

rhythmic level than had previously been the case. For instance, Example 1.4 is a recitative, and as such syllables generally unfold at the pulse level of the quaver. However, in bars 1, 4, 5, 6, 7, and 10, three or sometimes four syllables are articulated at the level of the tap, the semiquaver. This kind of passing subdivision is virtually exclusive to recitative.

Example 1.4, vocal line of G. F. Handel, *Athalia*, Act I, 'Amidst these Horrors', b. 1–second crotchet of b. 12. Transcribed from GB-Lbl R.M.20.h.1.¹²

Athal[ia]

A - midst these Hor - rors that my Soul dis - may'd, a youth I

3 saw in shi - ning Robes ar - ray'd such as the Priests of Ju - dah

5 wear, when they for so - lemn Pomp pre - pare. His love - ly

7 form and win - ning smile sus - pen - ded all my Fears a while. But

9 as the young Bar - ba - rian I ca -

10 ressed, He plung'd a Dag - ger deep with - in my Breast. etc.

¹² Initial time signature and character name *sic*. Original clef: C1.

Throughout this study, I consider any piece that consistently groups its beats and/or pulses into threes to be in triple time. Thus, following Rohrer, ‘I have classified compound-duple [pieces] as essentially triple rather than duple’.¹³ While this classification erases certain levels of complexity, it also reflects the fact that many Baroque composers freely mixed 3/4, 6/4, and sometimes also 9/4 bars in the same piece.¹⁴ Furthermore, many of the ‘triple’ skemes I have observed appear equally frequently in both true triple and compound-duple pieces, with no apparent difference in the application of the formula. Adhering to a ‘triple versus compound-duple’ distinction would therefore complicate the issue unnecessarily. Where the compound-duple nature of a piece has been deemed essential to its character or to the arguments in which it features, that nature has been mentioned. However, for the purposes of this study, ‘compound-duple time’ should be taken as a subtype of ‘triple time’, not as a distinct category.

The term ‘phrase’ appeared several paragraphs back, and before going any further, we should clarify what is meant by a musical ‘phrase’ for the purposes of this study: a self-sufficient stretch of music (one with some sense of completeness), usually ending with a cadence or followed by a pause (such as lack of struck notes, or cessation of harmonic or melodic motion), or both.¹⁵ When calculating the length of a phrase, I identify the number of strong beats covered by the musical material, and describe the phrase as ‘[that number]-strong’. Thus the phrase in Example 1.5 is four-strong, since four strong beats elapse between its beginning and its ending. This phrase, like many others, can be divided into smaller parts. The melodic contour (the top part’s *falling interval – rising fourth – falling second*) and harmonic structure (as indicated in the bass’s *perfect interval – rising fourth – falling second*) of the phrase’s first four notes is loosely repeated in the next four, marking each set of four as a (one-strong) motif. The motif’s second statement is followed by another four-note group, but one whose melodic contour (*falling interval – rising sixth – rising second*) and harmonic underpinning (*perfect interval – falling third – falling third*) are largely dissimilar from those of the first two. A new motif has begun, and the phrase’s first eight notes are thus marked as separate from the last eight. Each set of eight therefore forms a group that I

¹³ Rohrer, ‘Poetic Metre’, 210–11.

¹⁴ This flexible barring is more common in the music of earlier generations than in Handel’s. Nevertheless, the musico-linguistic skemes I explore will require reference to many earlier composers than Handel.

¹⁵ Stephan Schönlaue, ‘Creative Approaches to Ground-Bass Composition in England, c.1675–c.1705’ (PhD Dissertation, University of Manchester, 2019), 43.

will call a sub-phrase (two strong beats elapse between the beginning and end of each sub-phrase, so each is ‘two-strong’).¹⁶

Example 1.5, G. F. Handel, *Water Music Suite No. 1, ‘Bourrée’, upbeat to b. 1–b. 4.* Transcribed from *Werke*, 47 (Leipzig: Deutsche Händelgesellschaft, 1886).¹⁷

In music with a rapid tempo and/or harmonic pace (rate of chord- and inversion-change), and/or with beats that divide into two pulses, it is rare to take every cadence as indicating a phrase-end (possibly because doing so would make the phrases too short in real time, giving the music a lurching, stop-start effect). Frequently, in such a piece, when two cadences occur roughly the same distance from each other after a clear unit-beginning, the second cadence is taken as phrase-final, and the first sub-phrase-final. Such is the case in Example 1.6, a piece with a fast tempo marking, two quaver pulses per crotchet beat, and a harmonic change on each of those quavers.¹⁸

¹⁶ Schönlau also uses the term ‘sub-phrase’. See *ibid.*, 152–53.

¹⁷ Initial time signature *sic*. Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study. Earlier sources inaccessible at time of writing.

¹⁸ Observe also that the two cadences have different goal pitches (it is common for phrase-internal, sub-phrase-final cadences to have the same goal note as the previous phrase-final cadence, but not the subsequent one), and the approach to the phrase-final goal note has higher tension than the approach to the phrase-internal, sub-phrase-final one (a melodic leap of a rising major sixth rather than a mere rising major second); the falling major second that follows each goal note is thus also a much greater point of repose in the later cadence than in the earlier one.

Example 1.6, G. F. Handel, *Sonata a Flauto e Cembalo* (HWV 369), second movement, ‘Allegro’, upbeat to b. 1–b. 2. Transcribed from [*Sonatas*], GB-Cu MU MS. 261.¹⁹

In pieces with slower tempo and/ or harmonic pace, and/or with beats that divide into three pulses, every cadence is likely to be judged phrase-final, since phrases would otherwise be too long and the music aimless and meandering. In Example 1.7 the beat is the dotted minim, and each dotted contains three crotchet pulses and a maximum of two chords. The passages thus makes most sense as a pair of four-strong phrases, neither of which is subdivided.²⁰

Example 1.7, H. Purcell, *Dido and Aeneas*, Act I duet and chorus, ‘Fear no Danger’, bb. 1–8. Transcribed from *Works*, 1 (London and New York: Novello and Company and The H. W. Gray Co., 1928).²¹

The ‘-strong’ descriptor has been preferred to more traditional ‘-bar’ terminology (‘four-bar’), since the number of strong counts within a phrase or sub-phrase is not always the same as the number of bar lines. Example 1.8, for instance, gives a four-

¹⁹ Initial time signature and tempo marking *sic*. Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study. Earlier sources inaccessible at time of writing.

²⁰ The syntax of the text (a pair of independent clauses) also supports a musical parsing into two independent phrases.

²¹ Initial time signature and character names *sic*. Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study. Dynamic markings and continuo realization suppressed.

strong phrase with two two-strong sub-phrases, but those four strong beats occur across a span of two, not four, bars.

Example 1.8, G. F. Handel, *Sonata a Flauto e Cembalo* (HWV 369), second movement, ‘Allegro’, upbeat to b. 1–b. 2. Transcribed from GB-Cu MU MS. 261.²²

The image shows a musical score for Example 1.8. It consists of two staves: [Flauto] and [Cembalo]. The Flauto part is in treble clef with a common time signature (C). It features two trills (tr) on the notes G4 and A4. The Cembalo part is in bass clef with a common time signature (C). Above the Flauto staff, there are two brackets labeled 'SUB-PHRASE' and one larger bracket labeled 'PHRASE' that encompasses both sub-phrases. The Cembalo part has six fingerings marked '6' under the notes in the first two bars.

When a strong beat is left unstruck, and then a (sub-)phrase’s material begins on or before the next weak pulse, I analyse the unstruck strong beat as part of the (sub-)phrase it precedes. Thus, the phrases in Example 1.9 are four-strong beginning on an afterbeat.

Example 1.9, G. F. Handel, *Alexander’s Feast*, Act I air ‘Softly sweet’, b. 6–second quaver of b. 8. Transcribed from GB-Lbl R.M.20.d.4.²³

The image shows a musical score for Example 1.9. It consists of three staves: Sig[nor]a Strada (vocal), Signor Capporale [violoncello], and [Basso continuo]. The tempo is marked 'Arioso Largo' and the dynamic is 'pp'. The vocal part has lyrics: 'Soft-ly sweet, in Ly-dian Mea-sures soon he sooth'd the soul to Plea-sures.' Brackets above the vocal staff indicate two PHRASES. The instrumental parts are in bass clef with a common time signature (C).

²² Initial time signature and tempo marking *sic*. Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study.

²³ Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study. Original clefs: C1, C4, F4.

Example 1.12, G. F. Handel, *Sonata a Flauto e Cembalo* (HWV 369), second movement, ‘Allegro’, upbeat to bb. 1–2. Transcribed from [Sonatas], GB-Cu MU MS. 261.²⁷

When a triple-time (sub-)phrase’s musical material ends, I analyse any unstruck parts of the weak subdivisions of a triple as belonging to the (sub-)phrase they follow. (This does not often affect the phrase’s length in strong counts, but methodologies should be transparent.) See Example 1.13.

Example 1.13, vocal line of G. F. Handel, *Alexander’s Feast*, Act I air and chorus ‘Bacchus, ever fair and young’, bb. 81–82. Transcribed from GB-Lbl R.M.20.d.4.²⁸

Example 1.14 shows that the afterbeat (*unstruck strong beat – struck weak pulse*) can combine with unstruck final weak subdivisions in the same phrase or sub-phrase.

Example 1.14, vocal line of G. F. Handel, *Alexander’s Feast*, Act I air and chorus ‘Bacchus, ever fair, and young’, bb. 73–76. Transcribed from GB-Lbl R.M.20.d.4.²⁹

²⁷ Initial time signature and tempo marking *sic*. Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study.

²⁸ Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study.

²⁹ Brackets and annotations indicating motifs, sub-phrases, and phrases added by author of this study.

As Donald Francis Tovey has observed, ‘strong beats of the bar constitute only one form of accent, which may be easily counteracted by the length of a note, by its height, by its harmonic colour, and by incidents in the accompaniment.’³⁰ I identify three principal types of musical accent: metric, durational, and pitch. Metric accents emphasise by alignment with a strong count, although which count is strong can vary depending upon harmonic pace or, more important for the vocal music with which we are concerned, recitational pace (a term I borrow from Boone and from Lawrence Earp, referring to the average musical rhythmic interval between syllables).³¹ Thus, in general, the most prominent type of metric accent would be alignment with the strong beat; however, if each pulse in the vocal line contains a new syllable, a strong pulse will qualify. On relatively rare occasions, and, as previously noted, almost exclusively in recitative, syllables may also unfold at the tap level, so that falling on the strong tap constitutes a metric accent (see Example 1.15). Change can also occur in the rate at which syllables are delivered, shifting the operative strong count to another metric level. Once more following Boone, I term this recitational diminution if it causes the syllables to be delivered at a lower level, and recitational augmentation if the syllabic level increases.³² A shift in recitational pace is considered to occur when three syllables in a row are recited at a different rhythmic level, and to end when three values of that new level pass without carrying a syllable. (See Examples 1.15 and 1.16.)


³⁰ Donald Francis Tovey, ‘Words and Music: Some Obiter Dicta’, in *The Main Stream of Music and Other Essays* (New York: Oxford University Press, 1949; reprint. New York: AMS Press, 1979), 202–19: 212.

³¹ Boone refers to the techniques as ‘declamatory’ or ‘prosodic’ diminution, as does Earp, in two articles that develop his theories and apply them to other repertoires. However, ‘declamatory’ has a very specific meaning in the current study (referring to speech-like, as opposed to lyrical word-setting, such as recitative), and for this reason, the term ‘recitational’ has been preferred. Virginia Newes’ term ‘pace of declamation’ may be influenced by these scholars (it appears in a chapter included the same volume as one of Earp’s on the subject), or may have occurred to her independently as a simply sensible descriptor. Roher also mentions ‘the rate at which stressed syllables in the text are unfolded in the rhythmic structure of the music’ under the name ‘pace’, we are concerned with all syllables here, not just stressed ones. See Boone, *Patterns in Play*, 43, 134, 143; Lawrence Earp, ‘Declamation as Expression in Machaut’s Music’, in *A Companion to Guillaume de Machaut*, ed. Deborah McGrady and Jennifer Bain, Brill’s Companions to the Christian Tradition, 22 (Leiden: IDC Publishers and Martinus Nijhoff Publishers, 2012), 209–38: 218, 219, 232; Lawrence Earp, ‘Declamatory Dissonance in Machaut’, in *Citation and Authority in Medieval Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth Eva Lynch, Studies in Medieval and Renaissance Music, 4 (Woodbridge: The Boydell Press, 2005), 102–22: 103; Virginia Newes, “‘Qui bien aime a tart oublie’: Machaut’s *Lay de plour* in Context”, in *Citation and Authority in Medieval Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth Eva Lynch, Studies in Medieval and Renaissance Music, 4 (Woodbridge: The Boydell Press, 2005), 123–40: 130, 131; Rohrer, ‘Poetic Metre’, 210.


³² Boone refers to the techniques as ‘declamatory’ or ‘prosodic’ diminution. The former adjective, however, could be confusing in the context of the present study, for reasons outlined above, while ‘prosodic’ seems too vague. Boone, *Patterns in Play*, 131, 143, 271, 324. For this study’s use of the word ‘declamatory’, see Volume 1, page 65.

Example 1.15, vocal line of G. F. Handel, *Athalia*, Act I simple recitative 'Amidst these Horrors', b. 1–second crotchet of b. 12. Transcribed from GB-Lbl R.M.20.h.1.³³


Athal[ia]

[Voice] 


A - midst these Hor - rors that my Soul dis - may'd, a youth I

[Voice] 

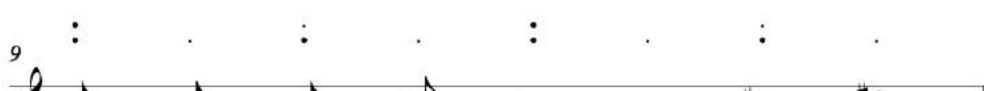
saw in shi - ning Robes ar - ray'd such as the Priests of Ju - dah

[Voice] 

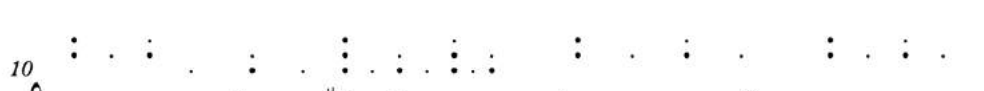
wear, when they for so - lemn Pomp pre - pare. His love - ly

[Voice] 

form and win - ning smile sus - pen - ded all my Fears a while. But

[Voice] 

as the young Bar - ba - rian I car

[Voice] 

ess'ed, He plung'd a Dag - ger deep with - in my Breast. etc.

³³ Initial time signature and character name *sic*. Original clef: C1.

Example 1.16, vocal line of G. F. Handel, *Messiah*, Part III air ‘I Know that my Redeemer liveth’, b. 49–third crotchet of b. 53. Transcribed from GB-Lbl R.M.20.f.2.³⁴

Larghetto

[Soprano] etc.

/ Day x / x / Earth x / x / u-pon the Earth

Durational accents emphasize by length.³⁵ It is worth observing that length is a relative rather than absolute value; any note longer than average for the passage will be considered to have a durational accent. For instance, in a passage of quavers, a dotted quaver or any longer note value constitutes a durational accent. The longer such a note is, the stronger the accent.³⁶ In the context of word-setting, certain types of melisma may also be considered durational accents. For instance, a 4/4 bar might consist entirely of even crotchets, but the first three crotchets might set a single syllable, the fourth a new syllable. The first syllable would thereby be considered to have a durational accent.

Pitch accents emphasize by high or low pitch, or, to put it another way, by prominence in melodic contour.³⁷ A note might, for instance, be a step higher or lower than the notes that precede and follow it; the strength of this pitch accent will depend on how long the melody had been static before and remains static after the note in question. Alternatively, a note might be the highest or lowest of a stepwise phrase, in which case the accent will be stronger the wider the phrase’s compass.³⁸ It might also be approached by leap, with wider leaps constituting stronger pitch accents.³⁹ Because of the vast number of permutations possible in a melodic contour, it is almost impossible to define every possible type of pitch accent and the ways in which its context can strengthen or weaken it; therefore, such accents we will deal with case by case.⁴⁰

³⁴ Original clef: C1.

³⁵ Some scholars call this ‘agogic accent’. See for instance DeFord, Tactus, *Mensuration, and Rhythm in Renaissance Music*, 84–85.

³⁶ See *ibid.*

³⁷ Some scholars call this ‘tonic accent’. See Anonymous, ‘Tonic Accent’, in *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://www-oxfordmusiconline-com.jproxy.nuim.ie/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028122?rskey=RhGVS&result=1>>, accessed 31 July, 2017.

³⁸ Some scholars consider only higher pitches to constitute pitch accents. See, for instance, *ibid.*

³⁹ See Arthur Tillman Merritt, *Sixteenth-Century Polyphony: A Basis for the Study of Counterpoint* (Cambridge, Massachusetts: Harvard University Press, 1954), 45.

⁴⁰ Ranum argues that, in French Baroque airs, metric accents combine with durational or pitch accents in specific ways. In her terminology, a non-line or hemistich-final stressed syllable begun on a strong count receives a secondary grammatical (we would say metric) accent, but a line- or hemistich-final stressed syllable begun on a strong beat and a relatively long note receives a primary grammatical (we might say hypermetric-durational) accent. A stressed syllable begun on a strong count and on a pitch one step higher

Other kinds of accent are possible. A note, particularly a struck note, that functions as a dissonance or coincides with the goal-chord of a cadence might be said to receive harmonic accent. Dynamic accents involve a note being played louder than those around it, although this is generally not indicated by the composer in music of the late Baroque. Since the late eighteenth century, dynamic accents have served as the primary means of realizing metric accents in sound, but we should note that other resources were available to early modern musicians, and writers of the period frequently stated that dynamic accent should be text-driven in vocal music.⁴¹ We might even speak of orchestral accent, in which a specific note is accompanied by a larger number of instruments than other notes (see Example 1.17).

or lower than that of the previous note is said to receive a ‘prosodic accent’. Metric accents combined with pitch accents that involve leaps are termed ‘oratorical accents’, a category that can, according to Ranum, be divided into two subtypes with expressive as well as structural implications. A stressed syllable begun on a strong count and a pitch a third or more lower than that of the preceding note (which is to say, approached by descending leap) receives a ‘pathetic accent’; this is also true if the syllable’s first note is on the same pitch as the previous note, but that previous note is a third or more lower than the one that preceded it. A stressed syllable begun on a strong count and a pitch a third or more higher than that of the preceding note (which is to say, approached by ascending leap) receives a ‘languid accent’; this is also true if the syllable’s first note is on the same pitch as the previous note, but that previous note is a third or more lower than the one that preceded it. Ranum also identifies the absence of melodic motion in the approach to a stressed syllable as a type of pitch accent, specifically a ‘rebounding’ accent: it occurs when a stressed syllable is begun on a strong count and at the same pitch as the previous two notes. See Ranum, *The Harmonic Orator*, 215–29.

⁴¹ As Groves has pointed out, the experiments of the twentieth-century physicist Dennis Butler Fry actually found that loudness was the least significant cue to stress-assignment in spoken language. Duration was shown to be far more effective, and pitch-change more so still. The same may or may not be true of music, but Houle points out that strong and weak counts were, in the seventeenth and early eighteenth centuries, generally differentiated by very subtle differences of duration (performance techniques that caused relatively predictable, musical-metrically oriented placement of *staccato*, *legato*, and *tenuto*) rather than of loudness. See Peter L. Groves, *Strange Music: The Metre of the English Heroic Line*, English Literary Studies Monograph Series, 74 (Victoria: ELS Editions, 1998), 68; George Houle, *Meter in Music, 1600–1800: Performance, Perception, and Notation* (Bloomington and Indianapolis: Indiana University Press, 1987, 2000), 123–34.

Example 1.17, H. Purcell, ‘Celestial Music did the Gods inspire’, air ‘When Orpheus sang’, b. 3– third crotchet of b. 5. Transcribed from GB-Lbl R.M.20.h.8.⁴²

The image shows a musical score for five parts: Violin I, Violin II, Viola, Countertenor, and Instrumental bass. The music is in 3/4 time and marked 'Very slow'. The Countertenor part includes the lyrics: 'When Or-ph-eus sang all na-ture did re-joyce'. The score is transcribed from GB-Lbl R.M.20.h.8.

These last three types of accent, however, are more difficult to taxonomize than the previous three, and might therefore be best dealt with on an individual basis.

Linguistic Analysis: Stress, Lexicon, and Word-Class

Much criticism of Handel’s English word-setting has focussed on his inaccurate prosody: allocation of musical accent (usually metric) to unstressed syllables, and the lack of such accent on stressed ones.⁴³ A study that attempts to interrogate this issue must therefore ensure a firm understanding of what the typical stress patterns of eighteenth-century English might have been. Rohrer sums up the core requirements for a very basic theory of English stress as follows:

Stress is the phonological feature that makes some syllables [...] sound more prominent than others. [...] Stress in polysyllabic words is determined by the lexicon (the dictionary, which reflects contemporary practice); stress [among] monosyllabic words is determined by word-class (a more detailed version of ‘part of speech’).⁴⁴

Marina Tarlinskaja, Derek Attridge, Nigel Fabb, and Peter L. Groves follow similar premises in their scansion.⁴⁵ Word-class is not the sole determinant of stress, and in

⁴² Original vocal clef: C3.

⁴³ See for instance Jonathan Keates, *Handel: The Man and his Music* (London: Victor Gollancz Ltd., 1992), 281–82.

⁴⁴ See Rohrer, ‘Poetic Metre’, 208–09.

⁴⁵ Marina Talinskaja, *Shakespeare and the Versification of English Drama, 1561–1642* (Farnham and Burlington: Ashgate, 2014), 14; Derek Attridge, *Poetic Rhythm, an Introduction* (Cambridge: Cambridge University Press, 1994), 27–32; Nigel Fabb, *Language and Literary Structure: The Linguistic Analysis of*

what follows I draw heavily upon the scholarship of Groves and Tarlinskaja to explain why words in classes usually unstressed can receive stress in specific contexts.⁴⁶

In the matter of polysyllabic words, we are fortunate that Handel lived and composed in the age of the first great English dictionaries. In what follows, the stressing of nearly all polysyllabic words has been deduced from the prosodic marks to the entries in Samuel Johnson's *Dictionary of the English Language*, with additional reference to Solomon Lowe's *The Critical Spelling-Book* and to Thomas Dyche's *Spelling Dictionary* where corroboration has been considered important.⁴⁷ In addition to this contemporary source, several recent texts on historical pronunciation have also been consulted, including scholarship by Joan Beal and David Crystal.⁴⁸

The stressing of monosyllables is more complicated. All words in the English language fall into one of two broad word-classes. Content words are those that impart information and have independent lexical meanings (meanings found in a dictionary). Monosyllabic content words are stressed.⁴⁹ Function words show grammatical

Form in Verse and Narrative (Cambridge: Cambridge University Press, 2002), 89; Groves, *Strange Music*, 61–63.

⁴⁶ Ad Putter, Judith Jefferson, and Myra Stokes have collaboratively penned the most vehement opposition to word-class-based prosody of which I am aware. They state that 'the theory that stress is a matter of lexical categories is untenable; no linguist believes it; no-one working in the tradition of non-alliterating verse believes it' (their work is on alliterative verse). These authors take sentence stress as their guide. While this is a valid and interesting avenue that will be explored later in the thesis (and will indeed be used to offer greater nuance to my primarily lexically categorically founded scansion), I do not believe that it forms a useful foundation for my methodology. For this disavowal of lexical category's usefulness as a guide to stress, see Ad Putter, Judith Jefferson, and Myra Stokes, *Studies in the Metre of Alliterative Verse*, Medium Ævum Monographs New Series, 26 (Exeter: Short Run Press, 2007), 211. For confirmation that linguists and scholars working outside the field of alliterative verse do indeed espouse 'the theory that stress is' at least initially (if not solely) 'a matter of lexical categories', see Tarlinskaja, *Shakespeare and the Versification of English Drama*, 14–15; and Groves, *Strange Music*, 61–63.

⁴⁷ Samuel Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE* (London: W. Strahan, 1755) (copy consulted: *Johnson's Dictionary Online* copy, University of Florida, George A. Smathers Libraries, no shelfmark given); Solomon Lowe, *THE CRITICAL spelling-book* (London: D. Henry and R. Cave, 1755) (copy consulted: *ECCO* copy, GB-Lbl, 1212.k.51); Thomas Dyche, *The SPELLING DICTIONARY*, 2nd ed. (London: Thomas Norris and Richard Ware, 1725) (copy consulted: Google Books copy, GB-Lbl, 1568/3907).

⁴⁸ Joan C. Beal, *English Pronunciation in the Eighteenth Century: Thomas Spence's 'Grand Repository of the English Language'* (Oxford: Oxford University Press, 2002); Joan C. Beal, *English in Modern Times: 1700–1945* (London and New York: Routledge, 2014); David Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation* (Oxford: Oxford University Press, 2016); Donka Minkova, *A Historical Phonology of English*, Edinburgh Textbooks on the English Language – Advanced, 2 (Edinburgh: Edinburgh University Press, 2014); Lass, Roger, 'Phonology and Morphology', in *The Cambridge History of the English Language, Volume III, 1476–1776*, ed. Roger Lass (Cambridge: Cambridge University Press, 1999, 2009), 56–186.

Timothy J. McGee et al. (ed.), *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington and Indianapolis: Indiana University Press, 1996, paperback 2004).

⁴⁹ Kristin Denham and Anne Lobeck, *Linguistics for Everyone: An Introduction* (Boston: Wadsworth, 2010), 144. Also Rohrer, 'Poetic Metre', 207–08.

connection between content words and have no independent meaning. Monosyllabic function words are usually, but not always, unstressed.⁵⁰

The following word-types are content words, and, as such, are stressed:

- Noun: ‘A word (other than a pronoun) used to identify any of a class of people, places, or things’, such as ‘Saul’, or ‘wine’.⁵¹
- Adjective: ‘A word naming an attribute of a noun’, a describing word (‘a vain Thing’).⁵²
- Lexical verb: A verb is a ‘word used to describe an action, state, or occurrence’.⁵³ A lexical verb ‘expresses a particular lexical meaning, as listed in a dictionary’, rather than being present only to introduce another word that expresses such a meaning (‘Rejoice greatly’).⁵⁴
- Adverb: ‘A word [...] that modifies or qualifies an adjective, verb, or other adverb or word group, expressing a relation of place time, circumstance, manner, cause, degree, etc.’⁵⁵ Adverbs often end in <ly> (‘Swiftly sailing’), making them polysyllabic and therefore not of concern here. <ly> is not always present however (‘Such News flies swift’). The word ‘not’ also qualifies as an adverb, and thus gives stress to monosyllabic contractions that incorporate it (‘doesn’t’, ‘can’t’).

The following types of function words are unstressed:

- Conjunction: ‘A word used to connect clauses or sentences, or to coordinate words in the same clause’.⁵⁶ For instance, ‘I Know that my Redeemer liveth’, ‘Descend, and fill each human Breast’, ‘If God be for us, who can be against us?’.

⁵⁰ Kristin Denham and Anne Lobeck, *Linguistics for Everyone: An Introduction* (Boston: Wadsworth, 2010), 144; Rohrer, ‘Poetic Metre’, 207–08.

⁵¹ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/noun>>, accessed 30 July, 2017.

⁵² *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/adjective>>, accessed 30 July, 2017.

⁵³ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/verb>>, accessed 30 July, 2017.

⁵⁴ Bas Aarts, Sylvia Chalker, Edmund Weiner, *The Oxford Dictionary of English Grammar* (Oxford: Oxford University Press, 2014), 233.

⁵⁵ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/adverb>>, accessed 30 July, 2017.

⁵⁶ A clause being ‘a grammatical unit’ governed by a verb. *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/conjunction>>, accessed 30 July, 2017; ‘Glossary of Grammatical Terms’, in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 21 July, 2020.

- Auxiliary verb (in most constructions; exceptions discussed below⁵⁷): ‘A verb used in forming the tenses, moods, and voices of other verbs’ (‘I must with speed amuse her’, ‘Cool Gales shall fan the Glade’).⁵⁸
- Copular verb (in most constructions): A verb ‘connecting a subject’ to its complement.⁵⁹ For instance, ‘Samson is dead’.
- Preposition (in most constructions): ‘A word governing, and usually preceding, a noun or pronoun and expressing a relation to another word or element in the clause’ (‘in this Mirror’).⁶⁰
- Pronoun: ‘A word that can ‘function as a noun phrase used by itself and that refers either to the participants in the discourse’ ‘or to someone or something mentioned elsewhere in the discourse’.⁶¹ A pronoun is unstressed if
 - relative: ‘introduc[ing] a subordinate clause giving more information about the person or thing referred to by that pronoun’, for instance, ‘that Great One whom Abra’m’s Sons adore’, or ‘Oh Lord, whom we adore’.⁶²
 - personal: ‘I’, ‘thou’, ‘you’ singular or plural, ‘he’, ‘she’, ‘it’, ‘they’ singular or plural, ‘one’, ‘we’, ‘me’, ‘thee’, ‘him’, ‘her’, ‘them’ singular or plural, ‘ye’, and ‘us’, collectively ‘comprising a set that shows contrast in gender, number, and case’), under most circumstances. See below for exceptions.⁶³

⁵⁷ See Volume 1, page 24.

⁵⁸ *Oxford Living Dictionaries*, <https://en.oxforddictionaries.com/definition/auxiliary_verb>, accessed 30 July, 2017. Unless there is strong evidence to the contrary, the verb ‘to let’ will be interpreted as an (unstressed) auxiliary to the jussive subjunctive rather than as a stressed imperative lexical verb. Thus ‘Let him live’ will be read to mean ‘I hope that he will live’, not ‘I command you to allow him to live’. *Oxford Living Dictionaries*, <https://en.oxforddictionaries.com/definition/auxiliary_verb>, accessed 30 July, 2017.

⁵⁹ The subject is ‘the part’ ‘of a’ clause’ that ‘is usually what the’ ‘clause is about’, ‘often denotes the person or thing that performs the action expressed by the verb’, and ‘agrees grammatically with the verb’. A complement is ‘a word, phrase, or clause that complete the meaning of another word’ (‘say the word’, ‘before its end’, ‘bad at lying’, ‘student of English’). *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/copula>>, accessed 20 July, 2020; ‘Glossary of Grammatical Terms’, in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 26 June, 2020.

⁶⁰ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/preposition>>, accessed 30 July, 2017.

⁶¹ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/pronoun>>, accessed 26 May, 2020. *Oxford Living Dictionaries*.

⁶² ‘Glossary of Grammatical Terms’, in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 26 June, 2020.

⁶³ *Oxford Living Dictionaries*, <https://www.lexico.com/definition/personal_pronoun>, accessed 26 May, 2020. Joan Taber presents a convincing argument for the use of the singular ‘they’ as a continuous convention in the English language since at least the sixteenth century. Joan Taber, ‘Singular *They*: The Pronoun that Came in from the Cold’, in *Vocabula Bound: Outbursts, Insights, Explanations, and Oddities: Essays on the English Language from The Vocabula Review*, ed. Robert Hartwell Fiske (USA: Marion Street Press, 2004), 210–28: 223.

- Determiner: ‘A modifying word that determines the kind of reference a noun or noun group has’.⁶⁴ A determiner will be unstressed if
 - possessive: specifying that the noun or noun group is owned by someone, as in ‘My Father’).
 - partitive: ‘used to indicate that only a part of a whole is referred to’, as in ‘Some Ease, ye pitying Pow’rs!’.⁶⁵
 - an article: A’, ‘An’, or ‘The’.
- The word ‘to’ when used as an infinitive marker (‘To pass Life’s Sea with such a Mate’).⁶⁶

The following types of function word, however, are stressed:

- Exclamation: ‘A sudden cry expressing surprise, strong emotion, or pain’.⁶⁷ ‘Oh!’, ‘Ah!’, ‘Yes!’, ‘No!’. Exclamations comprising two or more monosyllables tend to be stressed on the final syllable as well as any other exclamatory word they contain (‘Ah me!’).
- Indicative-mood copular or auxiliary verb with no complement, in clauses with no lexical verb (‘It does.’)
- Determiner, if
 - interrogative (used in questions to specify the information sought by the questioner, as in ‘Where shall I go?’, or ‘how cou’d I heave my Head For Shame?’).
 - numeral (‘expressing a number’, as in ‘one poor Life’).⁶⁸
 - quantifier (indicating the amount of a thing involved in an expression; as in ‘all things flourish’, ‘no Pleasure’).⁶⁹

⁶⁴ *Oxford Living Dictionaries*, <<https://www.lexico.com/definition/determiner>>, accessed 26 May, 2020.

⁶⁵ *Oxford Living Dictionaries*, <<https://www.lexico.com/definition/partitive>>, accessed 27 June, 2020.

⁶⁶ An infinitive marker is a word or affix that clarifies a verb as being in the infinitive, that verb’s ‘basic form’, ‘unmarked for tense, person, or number’. ‘Glossary of Grammatical Terms’, in *Oxford English Dictionary* (OED), <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 26 June, 2020.

⁶⁷ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/exclamation>>, accessed 30 July, 2017.

⁶⁸ *Oxford Living Dictionaries*, <<https://www.lexico.com/definition/numeral>>, accessed 26 May, 2020.

⁶⁹ *Oxford Living Dictionaries*, <<https://www.lexico.com/definition/quantifier>>, accessed 26 May, 2020.

- indefinite ('specifying that the reference extends potentially to any member of the set denominated', as in 'Some Villain has belied,' 'Some kinder Pow'r inspire me').⁷⁰
- distributive (referring to every individual of a class, not to the class collectively, as in 'each vein.').⁷¹
- Pronoun, if
 - demonstrative ('used to indicate its referent's location[, whether] spatially, temporally, or abstractly[, in relation to the discourse context']).⁷² The demonstrative pronouns in English are 'this', 'that', 'these', and 'those' (as in 'This becomes not Theodora.').
 - possessive (indicating that the replaced noun or noun phrase is owned by someone, as in 'this Night is chiefly thine').⁷³
 - personal and
 - modified by an adjacent word: 'All we, like Sheep', 'Happy we!'.
 - acting as subject of a verb to which, to whose object, or to a prepositional modifier of which it is not adjacent: 'Thou in thy Mercy hast led forth thy People', ''Tis thou that canst impart Continual Pleasure to my Eyes', 'Thou and thy Sons shall be with me To-morrow'.⁷⁴
 - acting as one of multiple subjects of the same verb: 'Can He, or She thy woes relieve? Or I?' 'Thou and thy Sons shall be with me To-morrow'.⁷⁵
 - acting as complement of a copular or auxiliary verb in a clause with no lexical verb: ''Tis thou that canst impart Continual Pleasure to my Eyes'.

⁷⁰ Stephan V Bayer, *The Classical Tibetan Language* (Albany: State University of New York Press, 1992), 214.

⁷¹ *Oxford Living Dictionaries*, <<https://www.lexico.com/definition/distributive>>, accessed 26 May, 2020.

⁷² *Oxford Living Dictionaries*, <https://en.oxforddictionaries.com/definition/demonstrative_numeral>, accessed 31 July, 2017.

⁷³ *Oxford Living Dictionaries*, <https://en.oxforddictionaries.com/definition/possessive_pronoun>, accessed 30 July, 2017.

⁷⁴ Analogously, a personal pronoun is stressed when acting as object of a verb to which it is not adjacent (the object being the person or thing affected by the action denoted by the verb): 'Him to pursue'. I know of no such construction in the English texts set by Handel, however. 'Glossary of Grammatical Terms', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 5 July, 2020.

⁷⁵ Analogously, a personal pronoun is stressed when acting as one of multiple objects of the same verb: 'Find him and her'. I know of no such construction in the English texts set by Handel, however.

- acting as complement of a preposition (unless that preposition modifies a lexical verb that immediately precedes it, whose object immediately precedes it, or the head of whose subject phrase immediately follows the preposition's complement):
With thee th'unshelter'd Moor I'd tread', 'Yields in Sweets, my Queen, to thee'.⁷⁶

With these categorizations secure, it is possible to make reasonably well-founded assertions about the stress rhythms of eighteenth-century English texts.⁷⁷ To demonstrate this, we will examine an excerpt from the first bass recitative of Handel's oratorio *Messiah*. Following Attridge and others, I represent a stressed syllable with a slash above its nucleus (the central and most sonorant part of the syllable, usually a vowel) and an unstressed syllable with an 'x' above its nucleus.⁷⁸ Example 1.18 give the stress rhythm of the words.

⁷⁶ 'Glossary of Grammatical Terms', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 5 July, 2020.

⁷⁷ Secure does not mean watertight. Ambiguity is thoroughly possible, since so many content words are spelled and pronounced the same as function words. For instance, 'that' is a stressed, demonstrative pronoun in the sentence 'That was difficult', but an unstressed determiner in the sentence 'I failed that test', and an unstressed conjunction in the sentence 'He said that it was difficult'. In the eighteenth century (unstressed) possessive determiners could also be written in such a way that made them identical to (stressed) ('Thine be the glory, and yet thine eyes weep' instead of 'thy eyes weep'), much as English speakers then and now add(ed) an <n> to the end of the indefinite article when the next word began with a vowel ('A banana' but 'An apple'), for the same reason (avoiding hiatus, the collision of two vowels with a word-boundary between). Interrogative determiners are stressed ('What did you say?', 'Who are you?', 'Where am I?', 'Whence came you?', 'How did you do that, why, and when were you going to tell me?'), but outside the context of introducing questions, these words serve as unstressed function words like determiners ('I do not know to what extent'), pronouns ('What I meant was this', 'You are indeed who I thought you were'), and conjunctions ('I am where I hoped to be', 'Send it back whence it came', 'I asked them how they did it', 'He didn't know why he said it', 'She was angry when I told her'). Confusion can also arise when two words of the same category but different classes are spelled and pronounced identically. The final word of the phrase 'Magaera fell' is almost certainly an adjective, 'fell' meaning 'of terrible evil or ferocity; deadly'. So the text would seem to be describing Magaera as a malicious monster, and this is apt, since she is one of the Furies (the vicious avenging deities of Greek myth). But 'fell' is also the past tense of the verb 'to fall'; the phrase could equally be claiming that Magaera the Fury was on her way to wreak vengeance upon the speaker when she (Magaera) tripped over something and has fallen flat on her face. Theodora is almost certainly praying that Heaven 'look down' on her and her Christian companions in the sense of literally keeping watch over them from above, and that certainly seems to have been the most frequent meaning of the phrasal verb 'to look down on' in the eighteenth-century; but it also had its modern connotation of observing someone or something with sneering contempt. Context, however usually clarifies a word's category. For instance, 'Magaera fell' is its text's second by-name description of a Fury, and in both of the other two descriptions the syntactic form is unambiguously the deity's name paired with a modifying word or phrase, not with a verb. *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/fell>>, accessed 29 July, 2020.

⁷⁸ On these symbols in scansion, see Attridge, *Poetic Rhythm*, 213. On this definition of nucleus, see Nigel Fabb, *Linguistics and Literature: Language in the Verbal Arts of the World*, Blackwell Textbooks in Linguistics, 12 (Oxford: Blackwell Publishers, 1997), 30.

Example 1.18, C. Jennens after various biblical sources, *Messiah*, scanned excerpt from Part I accompanied recitative ‘Thus saith the Lord’, set by G. F. Handel, 1741. Transcribed from *MESSIAH*, (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

/ /x x / x / x / x / x /
Thus saith the Lord of Hosts ; Yet once a little while,

x x x / x / x x / x /
and I will shake the Heav’ns and the Earth ; the Sea,

x x / /
and the dry Land :

x x x / / /xx x x x / x /
And I will shake all Nations ; and the Desire of all

/xx x /
Nations shall come.

I present the word ‘Nations’ as trisyllabic in both of its occurrences (‘-ti-’ and ‘-ons’ are given as separate syllables to be pronounced). This is because, throughout the coming study, I attempt to show what might be termed a maximal syllabification. Many speakers would likely have merged these last two scanned syllables into one, and indeed, this is how Handel set the word.⁷⁹ However, I avoid codifying such performative deviations in scansion. In Handel’s time, it was still feasible to pronounce the <i> separately in such a suffix, and so my scansion represents that option.

Several other features of this text and its scansion stand out, most obviously, its use of capitalisation, punctuation, and italicisation of the source (presented in this and all examples throughout the present study as they appear in the original sources). Such typographical features, even of the inconsistent and archaic kind used by eighteenth-century writers and printers, can give telling insight into the issues with which this study is concerned.

Additionally, the scansion shows only linguistically defined stress, that is, one syllable in each polysyllabic word is marked as being stressed. Monosyllabic content words are also marked as stressed, and all other syllables are marked as unstressed. In verbal delivery, a speaker might well choose to emphasize one of these nominally unstressed syllables. For instance, ‘**and** the Desire of all Nations shall come’, emphasizes that this is the last in a long line of marvels the Abrahamic God will

⁷⁹ George Frideric Handel, *Messiah, an Oratorio*, GB-Lbl R.M.20.f.2, ff. 13v–14r.

perform. Again, however, such stress is a performative decision rather than a linguistic property.⁸⁰

One might call these stress indications minimalist, especially as the syllabification is maximal. The same aim informs both choices: to avoid over-interpretation of the verbal rhythm. Of course, all analysis is unavoidably interpretative. However, in scansion undertaken for musico-linguistic purposes, it seems important deliberately to under-interpret the surface features of the words. This is not an attempt to reclaim the ‘authentic’ text, as Handel and his audience would have seen it; that is impossible. The scansions presented throughout this study make no claim to be authentic, but rather aim to be historically informed. Every attempt has been made to allow for flexibility, with a method that shows the possibilities in the words rather than reproducing the realities of a single reading of them. We will return to this issue in the next section.⁸¹

Poetic Analysis, Part I: Introduction and Eclecticism

The scansion method detailed above allows for fairly reliable deductions about the linguistically defined stress rhythm of an English text from the eighteenth century.⁸² However, in most of the English texts set by Handel, stress is not so nearly freely deployed as in the sample sentences given above. Rather, it follows more uniform, often predictable patterns under the control of an added formal restriction.⁸³ We call this form ‘poetic metre’.

Poetic metre is an organizing principle that counts and sometimes also patterns one or more phonological elements in a poetic line.⁸⁴ All the English metrical poetry set

⁸⁰ On this problem, see Tarlinskaja, *Shakespeare and the Versification of English Drama*, 13.

⁸¹ See Volume 1, page 30.

⁸² With allowances for the fact that, then as now, other dialects of English undoubtedly existed for which a dictionary such as Johnson’s is an inaccurate guide.

⁸³ The term ‘added form’ is used by Fabb to describe linguistic features ‘not found in ordinary language’ but ‘systematically’ and ‘predictably present in [a given] text’. Added forms are distinguished from ‘emergent forms’, unusual linguistic features which recur unpredictably, intermittently, or otherwise unsystematically in a text. For instance, if every line of a poem, or every sentence of a prose text, begins with the letter ‘m’, we may say that the text has the added form of alliteration. If the letter ‘m’ appears at the beginning of several lines or sentences, with no apparent pattern to its presence or absence, alliteration is said to be an emergent form within the text. Nigel Fabb, *What is Poetry? Language and Memory in the Poems of the World* (Cambridge: Cambridge University Press, 2015), 5, 17.

⁸⁴ This definition is a synthesis and a simplification of several, and it shows the influence of all of them. Derek Attridge defines metre as ‘an organizing principle which turns the general tendency toward regularity in rhythm into a strictly patterned regularity, that can be counted and named’. Martin J. Duffel asserts that ‘[p]oets versify by counting, and the line begins where the counting begins, and ends where it ends’; the methodological introduction of his *New History of English Metre* includes two subsections titled respectively ‘Counting Metres’ and ‘Patterning Metres’, and states that he borrows the latter term

by Handel is in syllable-stress metre (also called ‘syllabo-tonic’, and ‘accentual-syllabic’).⁸⁵ However, when we attempt to explain what this means for the rhythmic structure of the poetry and the relation of that structure to Handel’s music, problems arise almost immediately. In 1996, Katherine T. Rohrer summarized the situation thus:

The musical analyst searching for a powerful means of describing metrical aspects of English verse is in something of a bind these days. The old rules of classical scansion as adapted to English accentual-syllabic verse are out of favour, for good reason: the ‘foot’ is an artificial if not meaningless unit; the vocabulary and symbols that served classical quantitative verse are confusing for those unwilling or unable to make the translations from syllable length to syllable stress. More recent formulations based on linguistic attributes indigenous to the English language represent distinct improvements [...]. Each proposes a new system, however, and while each has its advantages for the literary critic, no one of them seems ideal for the study of texts set to music.⁸⁶

In traditional theory (the ‘old’, ‘classical scansion’), a syllable-stress metre is said to divide the line into a specific number of poetic ‘feet’, each ‘foot’ containing a specific number of stressed and unstressed syllables in a specific order.⁸⁷ This was the favoured way of explaining and analysing English syllable-stress metre since that metre’s acceptance into the poetic mainstream in the late 1500s.⁸⁸ During the twentieth century, however, foot prosody was treated with increasing scepticism, and as it declined in esteem, other methods of analysis were suggested to replace it. Hurley and O’Neill note that three late-twentieth-century books on verse theory ‘between them consider fifteen different possible systems’, including traditional foot prosody.⁸⁹

from Fabb. Fabb and Halle state that ‘[i]n metrical poetry, [...] lines must satisfy requirements on length and on the location in the line of marked syllables’. More recently, Fabb has pointed out that the theory of metre which he developed with Halle ‘emphasises counting over rhythm, on the basis that all metres have counting but not all metres have rhythm’. This is correct, for there are metres that control only the number of syllables in a given section without any patterning of those syllables’ properties. Attridge, *Poetic Rhythm*, 7; Martin J. Duffell, *A New History of English Metre* (Leeds: Modern Humanities Research Association and Maney Publishing, 2008), 14, 17; Nigel Fabb, *Linguistics and Literature: Language in the Verbal Arts of the World*, Blackwell Textbooks in Linguistics, 12 (Oxford: Blackwell, 1997) 59–60; Nigel Fabb and Morris Halle, *Meter in Poetry: A New Theory* (Cambridge: Cambridge University Press, 2008), 1; Nigel Fabb, *What is Poetry? Language and Memory in the Poems of the World* (Cambridge: Cambridge University Press, 2015), 85–91, 120.

⁸⁵ Elise Bickford Jorgens, for instance, uses the term ‘accentual syllabic’, as does Rohrer. Jorgens, *The Well-Tun’d Word*, 30–31; Rohrer, ‘Poetic Metre’, 208. The same term also appears in the fourth edition of the *Princeton Encyclopedia of Poetry and Poetics*. Rosemary Winslow, ‘Meter’, in *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, ed. Roland Green et al. (Princeton: University of Princeton Press, 2012), 872–76: 874–75.

⁸⁶ Rohrer, ‘Poetic Metre’, 207–08.

⁸⁷ The words ‘old’ and ‘classical scansion’ are quoted from Rohrer, ‘Poetic Metre’, 207–08. The summary of that scansion draws from *ibid.* and Duffell, *A New History of English Metre*, 20–21.

⁸⁸ On the history of foot-prosody in the analysis of English syllable-stress metre, see Derek Attridge, *The Rhythms of English Poetry* (Essex: Longman, 1982), 3–58, 4–18. On its early history in particular, see Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* (Cambridge: Cambridge University Press, 1974).

⁸⁹ Michael D. Hurley and Michael O’Neill, *Poetic Form: An Introduction* (Cambridge: Cambridge University Press, 2012), 31. The books in question are: Attridge, *The Rhythms of English Poetry*; Richard

The changing fashions of literary scholarship aside, foot-based scansion seems a poor fit for the material with which this study is concerned. Even if, as seems likely, eighteenth-century poets thought of their art as the penning of lines with a specific number of feet, most (if not quite all) of the ways in which composers set English syllable-stress metre to music are obscured rather than clarified by the foot concept.⁹⁰ What, then, is the alternative? Numerous writings on poetic metre survive from eighteenth-century England, some near to, some farther from, but none substantially more illuminating than, foot prosody. Indeed, some are much more confusing than the Classical approach, and almost all are performative in precisely the way the present study's scansion attempts to avoid. That is, they are concerned with the proper method of reading poetry aloud, and so, while immensely useful in showing how a composer's setting might reflect an actor's delivery, they are far too prescriptive to form the metrical analytical premise of this study.⁹¹

This problem is shared by many more recent systems of prosody. As Hurley and O'Neill tell us, '[m]ost modern systems—but also systems of vintage—proceed from the assumption that scansion should describe, or prescribe, a possible or actual rhythmical performance of the poem'.⁹² Rohrer notes another, more basically terminological problem arising from the 'repeated conscription of musical terms like "measure", "beat" and "offbeat" into the language of prosodic analysis' in recent theories.⁹³ This is not to say that these systems have no merit, or that they have nothing to offer musico-linguistic theory. Katherina Lindekens and Stephan Schönlau have each used Attridge's system of 'beat prosody' to admirable effect in analysing late-seventeenth-century English vocal music.⁹⁴ Lindekens's work is particularly innovative in this regard,

D. Cureton, *Rhythmic Phrasing in English Verse* (London and New York: Longman, 1992); Donald Wesling, *The Scissors of Meter: Grammetrics and Reading* (Michigan: University of Michigan Press, 1996).

⁹⁰ See Duffell, *A New History of English Metre*, 22.

⁹¹ For an instance of such prescriptive scansion in the eighteenth century, see Joshua Steele, *Prosodia Rationalis*, 2nd ed. (London: J. Nichols, 1779). Copy consulted: *ECCO* copy, GB-Lbl 73.g.16. On this method, see Richard Bradford, *Augustan Measures: Restoration and Eighteenth-Century Writings on Prosody and Metre*, *Studies in Early Modern English Literature* (Aldershot and Burlington: Ashgate, 2002), 62–64.

⁹² Hurley and O'Neill, *Poetic Form*, 31.

⁹³ Rohrer, 'Poetic Metre', 208.

⁹⁴ Attridge, *The Rhythms of English Poetry*; Attridge, *Poetic Rhythm*; Derek Attridge, *Meter and Meaning: An Introduction to Rhythm in Poetry* (Oxford: Oxford University Press, 2003); Derek Attridge, *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013). I am indebted to Katherina Lindekens for introducing me to this theory of scansion in private correspondence, 19 August, 2015, and for her generosity in sharing her own musico-poetic analyses based upon it in private correspondence 1 October, 2016. See Katherina Lindekens, "'Proper to our Genius": Words and Music in English Restoration Opera' (PhD Dissertation, University of Leuven, forthcoming). I also thank Stephan

presenting an exciting new method for the analysis English Baroque opera beginning from its libretti's poetic structures.⁹⁵ For my purposes, however, the highly performative system of beat prosody does not seem ideal.

A whole-hearted adoption of the more rigorously linguistic scansion methods has been rejected as well, since I am less concerned with what might be called the deep structure of the verse, and rather with how its surface features might strike a composer (or a reader reading it while hearing it sung).⁹⁶ Hurley and O'Neill assert that '[t]he value of scansion is always contingent: not right or wrong, only more or less useful. [...] Use and usefulness depend, [at least in large part,] on why a poem is scanned'.⁹⁷ Bearing this in mind, I have chosen, like Martin J. Duffell in his *New History of English Metre*, to 'be unashamedly eclectic because I believe that we can learn more by paying heed to many teachers'.⁹⁸ To speak more plainly, as Rohrer did, 'rather than adhering to a single theory, I have borrowed terms and concepts from several'.⁹⁹ For the purposes of the present research, the most important of these are generative metrics, beat prosody, and statistical verse linguistics.

Poetic Analysis, Part II: Language, Line, and Metre

Generative metrics has been widely criticized for exactly the kind of un-performative abstractness I value for this study.¹⁰⁰ Originally introduced by Halle and Keyser in 1966, its many subsequent incarnations have attempted in increasingly subtle ways to codify the rules that make a line metrical.¹⁰¹ For the purposes of the present study,

Schönlau for sharing his research in private correspondence, 27 July, 2016. They were invaluable to the construction of the methodology for this thesis.

⁹⁵ Lindekens, "Proper to our Genius".

⁹⁶ For instance, the Russian linguistic-statistical method introduced to English by Tarlinskaja in Marina Tarlinskaja, *English Verse: Theory and History* (The Hague: Mouton, 1976), and continued in Marina Tarlinskaja, *Shakespeare's Verse: Iambic Pentameter and the Poet's Idiosyncrasies* (New York: Peter Lang, 1987), Marina Tarlinskaja, *Strict Stress Metre in English Poetry Compared with German and Russian* (Calgary: Calgary University Press, 1993), and Marina Talinskaja, *Shakespeare and the Versification of English Drama, 1561–1642* (Farnham and Burlington: Ashgate, 2014).

⁹⁷ Hurley and O'Neill, *Poetic Form*, 31.

⁹⁸ Duffell, *A New History of English Metre*, 20.

⁹⁹ Rohrer, 'Poetic Metre', 208.

¹⁰⁰ For instance, by Attridge, *The Rhythms of English Poetry*, 34–55.

¹⁰¹ Morris Halle and Samuel J. Keyser, 'Chaucer and the Study of Prosody', *College English*, 28 (December 1966), 187–219. The work in this article drew on earlier writings by Noam Chomsky, which introduced an approach later to be the subject of a collaborative book by Chomsky and Halle. See Noam Chomsky, *Syntactic Structures* (The Hague: Mouton, 1957); and Noam Chomsky and Morris Halle, *The Sound Pattern of English* (New York: Harper & Row, 1968). A recent example of this, positing a universal theory of metre, is Fabb and Halle, *Meter in Poetry*.

however, the findings of this system are less significant than its terminology and certain of its theoretical premises.

Generative metric theory presents each line of syllable-stress metre as a template of strong and weak positions. The strong positions are expected (but not required) to hold stressed syllables, the weak positions unstressed syllables. This and very little else of the theory's assertions will be central to my study.¹⁰² I have chosen the template concept as the foundational premise for my scansion because many of Handel's characteristically odd accentuations, and the skematic approaches to word-setting detailed in this study, can best be explained by representing the poetic metre as a predefined template. Furthermore, generative metrics' template-based approach exhibits the same virtue that Hurley and O'Neill see in Classical scansion: 'not concerned with describing the uniqueness of rhythm,' it 'deliberately generalizes what is unique in a line's rhythm to show how far the line conforms (or not) to the rhythmical patterning of other lines of verse'.¹⁰³ And it does so without the less-than-helpful obfuscations of poetic feet.

In generative mould, we can describe syllable-stress metre as an organizing principal that controls the syllable count and stress pattern of the poetic line.¹⁰⁴ Thus, an iambic pentameter is a line of ten syllables, whose even-numbered syllables are strong (expected to be stressed) and whose odd-numbered syllables are weak (expected to be unstressed).¹⁰⁵ Example 1.19, is a graphic representation of this template, with the symbol '○' standing for any degree of stress, and underlined to indicate a strong position.

Example 1.19, the template of the iambic pentameter.

○ ○ ○ ○ ○ ○ ○ ○ ○ ○

¹⁰² Rohrer uses the generative vocabulary and concepts in a similar, and similarly selective, way in her essay on Purcell and her PhD dissertation. See Rohrer, 'Poetic Metre', and Katherine T. Rohrer, "'The Energy of English Words': A Linguistic Approach to Henry Purcell's Method of Setting Texts" (PhD Dissertation, Princeton University, 1980), 11. I thank Katherina Lindekens for sharing this dissertation with me in private correspondence, 11 May, 2016.

¹⁰³ Hurley and O'Neill, *Poetic Form*, 31.

¹⁰⁴ In this definition I take inspiration from Rohrer, who defined syllable-stress metres as 'abstract schemes that prescribe [...] the length of the line as counted in syllables [and create an expectation of] alternating stressed and unstressed syllables within the line', and Fabb, who stated that a syllable-stress metre 'controls number and rhythm, and holds of the line as a distinct section of text'. As Fabb did, I will sometimes describe an added form as 'holding of' a given text or section of a text. See Rohrer, 'Musical Metre', 208; and Fabb, *What is Poetry?*, 72.

¹⁰⁵ This definition, again, draws on one employed by Fabb, who tells us that iambic pentameter 'fairly strictly controls the number of syllables in the line (ten) and slightly more loosely controls the rhythm of the line (even-numbered syllables tend to be stressed)'. Fabb, *What is Poetry?*, 72.

Aside from the traditional names like ‘iambic pentameter’, I will sometimes refer to lines in syllable-stress metres by the number of strong syllables they contain (so that an iambic pentameter would be a ‘five-strong line’), by their syllable count (‘decasyllable’ or ‘ten-syllable line’), or by a combination of these (‘ten-syllable pentameter’, ‘five-strong decasyllable’). Tables 1.1 and 1.2 summarize these terms. The variable terminology is in part a safeguard against repetition, but also useful for instances in which one feature of a line will sometimes be more significant than another. For instance, the fact that a line contains ten syllables may be more important than its containing five metrically strong syllables. Following Boone, I use the term ‘strong syllable’ to refer to a syllable in strong metrical position, and not, as some linguists do, to describe the primary stressed syllable of a polysyllabic word.¹⁰⁶

Table 1.1, types of English line distinguished by number of strong syllables

Number of strong syllables per line	Description
1	Monometer / One-strong line
2	Dimeter / Two-strong line
3	Trimeter / Three-strong line
4	Tetrameter / Four-strong line
5	Pentameter / Five-strong line
6	Hexameter / Six-strong line
7	Heptameter / Seven-strong line

Table 1.2, types of English verse line distinguished by syllable count

Number of syllables	Description
1	Monosyllable
2	Disyllable
3	Trisyllable
4	Tetrasyllable
5	Pentasyllable
6	Hexasyllable

¹⁰⁶ See Boone, *Patterns in Play*, 57–62, 66–74, 279–80; Roger Lass, ‘Glossary’, in *The Cambridge History of the English Language, Volume III, 1476–1776*, ed. Roger Lass (Cambridge: Cambridge University Press 1999, 2009), 654–68: 667; Fabb, *Linguistics and Literature*, 36–37, 44–46, 60, 71; Duffell, *A New History of English Metre*, 19, 23.

Number of syllables	Description
7	Heptasyllable
8	Octosyllable
9	Enneasyllable
10	Decasyllable
11	Hendecasyllable
12	Dodecasyllable

A wholly regular line of iambic pentameter is given below in Example 1.20. Here, as throughout this study, I indicate a metrically strong syllable by underlining its stress mark. In this I follow Attridge, Lindekens, and Schönlaue in diagrammatic practice, though, importantly, not in theoretical premise.¹⁰⁷ Mine is essentially a template-centric, in some ways generative, approach to poetic metre, whereas theirs is fundamentally rhythmic.

Example 1.20, M. Mendes(?), *Susanna*, scanned excerpt from Act I recitative ‘Lives there in Babylon’, set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: J. Tonson and S. Draper, 1749).

x / x / x / x /x /
 To fear the Lord I taught her pious Youth.

Few lines are as regular as that in Example 1.20. Fabb points out that syllable-stress metres control syllable count quite strictly, with few allowances for added or omitted syllables, but that their prescription of stress pattern is ‘a controlled tendency, not a strict requirement’.¹⁰⁸ Frequently, the rhythm of the line conflicts with the metrical template, with no stress on a strong syllable, or stress on a weak one. These ‘mismatches’ are said to create metrical ‘tension’.¹⁰⁹ Again following Attridge’s approach, I use the term ‘promotion’ for an unstressed strong syllable, such as the sixth syllable ‘have’, in Example 1.21.¹¹⁰

¹⁰⁷ Attridge would term each such syllable a ‘beat’, and say that the beats move to align with the stress. Attridge, *Poetic Rhythm*, 213. The present study, on the other hand, sees metrical strength as being fixed upon specific positions within the line, regardless of stress. I thank Katherina Lindenkenes for sharing research involving Attridge’s scansion methods. Private correspondence, 10 January, 2016. See Lindekens, “Proper to our Genius”. I also thank Stephan Schönlaue for sharing his research, which contains instances of such scansion, with me. Private correspondence, 27 July, 2016.

¹⁰⁸ Fabb, *What is Poetry?*, 75.

¹⁰⁹ Fabb, *What is Poetry?*, 113.

¹¹⁰ Attridge, *The Rhythms of English Poetry*, passim; Attridge, *Poetic Rhythm*, passim; Attridge, *Meter and Meaning*, 147; and Attridge, *Moving Words*, passim. Bearing in mind the tendency for scholars writing in the early modern period to use quantitative terminology for their descriptions of syllable-stress

Example 1.21, M. Mendes(?), *Susanna*, scanned excerpt from Act I recitative ‘Our Crimes repeated’, set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: J. Tonson and S. Draper, 1749).

x / x / x x x / x /
Our Crimes repeated, have provok’d his Rage.

With almost equal frequency, a weak syllable may be stressed, in what I refer to as ‘demotion’ (again, the term derives from the systems of Attridge).¹¹¹ In Example 1.22 below, the fifth syllable, ‘Oh’, is demoted.

Example 1.22, M. Mendes(?), *Susanna*, scanned excerpt from Act I accompanied recitative ‘What means this Weight’, set by G. F. Handel, 1748. Transcribed *SUSANNA* (London: J. Tonson and S. Draper, 1749).

x / x / / / x / x /
Portending Good, Oh ! quick the same reveal.

Far more complex kinds of tension are possible in this and other syllable-stress metres, but such cases will be dealt with individually later in the study.

A line or hemistich that ends on a strong syllable is said to have a ‘single ending’. If the syllable in question rhymes with another such syllable, the rhyme, also, is ‘single’. A line or half-line that ends on a weak syllable is said to have a ‘double ending’.¹¹² If two syllables have identical nuclei and codas, the syllables rhyme.¹¹³ If two syllables have identical nuclei and codas as well as identical following syllables,

verse, this might be equated with what Henry Peacham termed *diastole*, a rhetorical figure that makes a short syllable long. See Henry Peacham, *THE GARDEN of Eloquence* (London: H. Jackson, 1577), Eiv. Copy consulted: *EEBO* copy, US-SM, Early English Books, 1475–1640 (STC), STC (2nd ed.) / 19497.

¹¹¹ Attridge, *The Rhythms of English Poetry*, passim; Attridge, *Poetic Rhythm*, passim; Attridge, *Meter and Meaning*, 147; and Attridge, *Moving Words*, passim. Bearing in mind the tendency for scholars writing in the early modern period to use quantitative terminology for their descriptions of syllable-stress verse, this might be equated with what Henry Peacham termed *systole*, a rhetorical figure that makes a long syllable short. See Peacham, *THE GARDEN of Eloquence* (1577), Eiii.

¹¹² These lines would traditionally be called ‘masculine’ and ‘feminine’ respectively. See W. Harmon, ‘Masculine and Feminine’, in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton: University of Princeton Press, 2012), 848–49. We avoid such terminology because of its unfortunate gendered implications, and follow Attridge’s alternative terms. See Attridge, *Poetic Rhythm*, 217–20. Marina Tarlinskaja uses the traditional ‘feminine’ nomenclature but acknowledges the use of the term ‘double’ for such endings. See Tarlinskaja, *Shakespeare and the Versification of English Drama*, 6.

¹¹³ The technical term for identicalness of nucleus and coda between two syllables in metrical positions of the same class is ‘perfect rhyme’. However, since all the rhymes set by Handel are, to my knowledge, perfect, the additional qualifier as to their perfection has been deemed superfluous. The reader should assume that all the rhymes discussed in this thesis are perfect unless specifically stated to be otherwise. Since broad differences in the phonetic realization of phonemes are generally dependent upon position within the syllable (although other phonetic differences may result from specific placements in relation to other syllables and words), we can say with reasonable certainty that English rhyme is, in general, both phonemic and broadly phonetic. Thus, ‘stuff’ (phonemically /stʌf/, broadly phonetically also [stʌf]) rhymes with ‘gruff’ (phonemically /grʌf/, broadly phonetically also [grʌf]). This stance (that English rhyme is both phonemic and broadly phonetic) is implied in Fabb, *Linguistics and Literature*, although that book’s discussion of underlying forms, which it asserts as relevant to rhyme, does not quite seem to equate them with phonemes. Martin Duffell explicitly calls rhyme a type of ‘phoneme repetition’; see Duffell, *A New History of English Metre*, 12–13.

the rhyme is ‘double’.¹¹⁴ If a metre mainly alternates strong syllables with individual weak ones, it is classified as ‘duple’. If it mainly alternates strong syllables with pairs of weak ones, it is ‘triple’.¹¹⁵ Example 1.23 gives contains two lines in duple metre, with single rhyme; Example 1.24, two of triple verse with double rhyme.¹¹⁶

Example 1.23, N. Hamilton after J. Dryden, ALEXANDER’S FEAST, scanned text of Act I recitative ‘The Praise of *Bacchus*’, set by G. F. Handel, 1736. Transcribed from ALEXANDER’S FEAST (London: J. and R. Tonson, 1736).

x / x / x /x /
The jolly God in Triumph comes :

/ x / x / x /
Sound the Trumpets, beat the Drums :

Example 1.24, J. Dryden, *King ARTHUR*, scanned text of Act II air and chorus ‘How blest are Shepherds’, set by H. Purcell, 1691. Transcribed from *King ARTHUR* (London: Jacob Tonson, 1691).

x / / / x /: :x / x / x
Let not Youth fly away without Contenting ;

/ x / / x /: :x x x / x
Age will come time enough, for your Repenting.

¹¹⁴ More accurately, ‘falling double rhyme’. Latin verse also makes use of rising double rhyme, in which syllable-pairs in the pattern *weak – STRONG* rhyme with other such pairs. Thus ‘fi-li-us’ (‘son’) rhymes with ‘gla-di-us’ (‘sword’), and ‘si-de-ri-bus’ (‘to/of the stars’) with ‘hos-ti-bus’ (‘to/of enemies’), because the first word of each pair is identical to the second from their nucleus of its second-last syllable onward. (By the same token, however, ‘fi-li-us’ and ‘si-de-ri-bus’ do not rhyme with each other, because the final two nuclei of the latter word are separated by a consonant, , whereas the final two nuclei of the former word are not). However, the English poetry set by Handel makes no use of this technique, and so I have not thought it necessary to specify that all double rhymes in the English-language texts set by Handel are falling double rhymes. It is simply implied. On rising duple rhyme in the poetry of the medieval *conductus*, see Thomas Payne, ‘Latin Song II: The Music and Texts of the Conductus’, in *The Cambridge History of Medieval Music*, ed. Mark Everist, 2 (Cambridge: Cambridge University Press, 2018), 1048–78: 1053.

¹¹⁵ The English syllable-stress metres of Handel’s time were, to use the terminology of literary linguists, strict. That is, in duple metres, the number of weak positions holding exactly one syllable did not usually drop below 97%, nor did the number of two-syllable weak positions in triple verse (not counting the single beginning that is definitively characteristic of the amphibrach). Looser metres were employed in English verse of earlier and later periods, but they need not concern us here. See Marina Tarlinskaja, *Shakespeare’s Verse: Iambic Pentameter and the Poet’s Idiosyncrasies* (New York: Peter Lang, 1987); Marina Tarlinskaja, *Strict Stress Metre in English Poetry Compared with German and Russian* (Calgary: Calgary University Press, 1993); Tarlinskaja, *Shakespeare and the Versification of English Drama*; Martin J. Duffell, *A New History of English Metre* (Leeds: Modern Humanities Research Association and Maney Publishing, 2008).

¹¹⁶ Triple rhyme and quadruple verse do exist. Triple rhyme involves repetition of a nucleus, coda, and two complete subsequent syllables. This is rather rare in English, however, and I am not aware of any instances set by Handel. Quadruple verse alternates strong syllables with groups of three weak syllables. Quadruple verse is very often dipodic, dipody being the counting of two metrical feet as a single unit. In the case of quadruple verse, this essentially means that every second strong syllable in a duple line is superstrong, so that a quadruple dimeter could also be a duple tetrameter, ‘○ ○ ○ ○ ○ ○ ○ ○’. We will examine it in a later chapter; suffice it to say at this juncture that it is so rare as to warrant isolated focus for Handel’s treatment of it. See Volume 2, page 399.

Iambic metre

Iambic metre is rising duple metre. That is, lines begin with a weak syllable and alternate strong syllables with individual weak ones. Lines in this metre may have double endings (a weak syllable at the end of the line). The lines in Example 1.25 are iambic; most are single-ended, but the last has a double ending.

Example 1.25, T. Morell, *Jephtha*, scanned excerpt from Act II accompanied recitative, ‘For Joys so vast’, set by G. F. Handel, 1751. Transcribed from *JEPHTHA* (London: J. Watts and B. Dod, [1752]).

x / / / / x x x /
For Joys so vast, too little is the Price

x / / / x / x / x /
Of one poor Life. --- but oh! accept it, Heav’n,

x / x / x x x / x /
A grateful Victim, and thy Blessing still

/ x x / x / x / x / x /
Pour on my Country, Friends, and dearest Father!

Trochaic metre and clipped metre

Trochaic metre is a falling duple metre; that is, trochaic lines begin with a strong syllable, end with a weak syllable, and alternate strong syllables with individual weak ones.¹¹⁷ It is closely related to clipped metre, which begins and ends on a strong syllable, and alternates strong syllables with individual weak ones.¹¹⁸ It is not unusual for an entire poem or passage to be written in clipped metre, as in Example 1.26.

Example 1.26, T. Morell, *Jephtha*, scanned excerpt from Act I air, ‘Scenes of Horror’, set by G. F. Handel, 1751. Transcribed from Thomas Morell, *JEPHTHA* (London: Printed by and for J. Watts and B. Dod, [1752]).

/ x / x / x /
Scenes of Horror, scenes of Woe,

/ x x x / x /
Rising from the Shades below,

¹¹⁷ See Attridge, *Poetic Rhythm*, 103–04.

¹¹⁸ Attridge calls this type of metre ‘heptasyllabic’, because lines that use it are usually seven syllables long; see Attridge, *Poetic Rhythm*, 100–01, 103–04, 113, 140, 145, 149. Because they are not always so, I choose a looser term. Because it can equally plausibly be seen as a ‘headless’ (‘acephalous’) iambic line or a ‘tailless’ (‘catalectic’) trochaic one, Fabb and Halle term it ‘ambiguous’ in *Meter in Poetry*, 50–51. It is indeed ambiguous to their scansion apparatus, but the term has an aura of complexity that the simple insistence of the metre does not actually suggest, so I avoid the term here.

$\underline{\quad} \quad / \quad \underline{\quad} \ x \ \underline{\quad} \ x \ \underline{\quad}$
Add new Terror to the Night.

However, it is much rarer to sustain pure trochaic metre throughout an entire passage. If a text is exclusively in falling duple metre, clipped lines will often be often used to add variety, as in Example 1.27 below.

Example 1.27, S, Humphreys, *Deborah*, scanned text of Act I air, ‘Choirs of Angels’, set by G. F. Handel, 1732. Transcribed from DEBORAH (London: Printed for John Watts, 1733).

$\underline{\quad} \ x \ \underline{\quad} \ x \ \underline{\quad} \ x \ \underline{\quad} \quad \ x$
Choirs of Angels, all around thee,

$\underline{\quad} \ x \ \underline{\quad} \ x \ \underline{\quad} \ ^x x \quad \underline{\quad}$
Watchful wait in radiant Throngs ;

$\underline{\quad} \ x \ \underline{\quad} \ ^x x \quad \underline{\quad} \ x \ \underline{\quad} \quad \ x$
No Oppression shall confound thee,

$\underline{\quad} \ x \ \underline{\quad} \ x \ \underline{\quad} \ / \quad \underline{\quad}$
Thou art guarded from all Wrongs.

Mixed duple metre

Texts that contain any combination of iambic, clipped, and trochaic lines are referred to as being in ‘mixed duple metre’.¹¹⁹ This metrical type is exemplified in Example 1.28, whose first and last lines are iambic (the first with a double ending, the last with a single one), whose second line is trochaic, and whose third line is clipped. (Note, however, that, as mentioned above, it is far more common for mixed duple verse to contain only two types of metre, usually trochaic and clipped. Such verse can more easily be termed ‘falling duple metre’).

¹¹⁹ Attridge terms this metre eights and sevens (Attridge, *Poetic Rhythm*, 104, 140); I choose the more inclusive term ‘mixed duple metre’ to account for the fact that such passages also include nine-syllable lines, as well as longer and shorter lines. Rohrer’s term ‘mixed iambic and trochaic lines’ (Rohrer, ‘Poetic Metre’, 227–29, 241) in long winded and conflates trochaic and clipped lines. Duffell’s term ‘variable tetrameter’ (Duffell, *A New History of English Metre*, 92, 137, 150, 157, 158, 163, 185) fails to account for the fact that this type of metre is exclusive to duple verse and not exclusive to (though certainly most frequent in) lines with four strong syllables. Elsewhere Attridge has discussed this metre as related to the dolnik, a metre most of whose strong syllables are separated by individual weak ones, but sometimes by two or none; see Attridge, *Moving Words*, 156–57. On the dolnik form in English, see Attridge, *Moving Words*, 147–87, and Duffell, *A New History of English Metre*, 65, 69, 72, 161, 164, 173, 182, 201, 204, 213, 228.

Example 1.28, J. Harris after J. Milton, and C. Jennens, *L'Allegro, Il Penseroso ed Il Moderato*, scanned excerpt from Act I air 'Come rather, Goddess, sage and holy', set by G. F. Handel, 1740. Transcribed from *L'ALLEGRO, IL PENSEROSO, ED IL MODERATO* (London: J. and R. Tonson, 1740).

/ / x / x / x / x
Come rather, Goddess, sage and holy ;

/ x / x / x x x
Hail, divinest Melancholy !

x / x / x x / /
Whose Sainly Visage is too bright

x / x / x / x /
To hit the Sense of Human Sight ;

Anapaestic metre

Anapaestic metre is a rising triple metre; the line has a double beginning (an initial weak pair of syllables) and usually a single ending (the final syllable is strong), and weak syllables come in pairs, producing a prevailing ‘ ◦ ◦ ◦ ’ pattern. The line in Example 1.29 is anapaestic.

Example 1.29, T. Morell, *Alexander Balus*, scanned excerpt from Act II air 'Love, Glory, Ambition', set by G. F. Handel, 1747. Transcribed from *ALEXANDER BALUS* (London: John Watts, 1748).

x x / x x / x / / x x /
When the promising Morn of all Comfort appears.

Some anapaestic lines have double endings, although these are rare. Triple endings are also possible, but even rarer than double.

Amphibrachic metre

Amphibrachic metre is also a rising triple metre. Amphibrachic lines have double beginnings and usually have double endings; the line begins with a single weak syllable followed by a strong one, and generally ends with a strong syllable followed by a single weak one. All other weak syllables are in pairs, producing an overall pattern of ‘ ◦ ◦ ◦ ◦ ’.¹²⁰ Single and triple endings are also used, the former frequently, the latter very rarely. The lines in Example 1.30 are amphibrachic, with the third and sixth having single endings.

¹²⁰ I greatly thank Katherina Lindekens for bringing the amphibrachic metre to my attention in private correspondence, 1 October, 2016 and 12 March, 2017. On amphibrachic verse, see Duffell, *A New History of English Metre*, 17, 178, 180–81, 185–86.

Example 1.30, T. Morell, *Alexander Balus*, scanned excerpt from Act I air, ‘Fair Virtue shall charm me’, set by G. F. Handel, 1747. Transcribed from ALEXANDER BALUS (London: John Watts, 1748).

/ / x x / x
Fair Virtue shall charm me,

x / x x / x
And Honour shall warm me,

x / x x /
This Love to repay :

x / / x / x
While Streams flow from Fountains,

x / x x / x
And Flocks on the Mountains,

x / x x /
Or Valleys, shall stray.

Dactylic metre

Dactylic metre is falling triple metre. Lines open with a strong syllable (single beginning), and may end with a strong syllable (single ending), a strong syllable followed by a weak one (double ending), or a strong syllable followed by a weak pair (triple ending, although this is actually rare in dactylic metre). Weak syllables are paired, and so the prevailing pattern is ‘ $\underline{\circ} \circ \circ$ ’. The lines in Example 1.31 are dactylic. The first three lines have double endings, the fourth a single ending.

Example 1.31, T. Morell(?) after B. Pamphili, *The Triumph of Time and Truth*, scanned excerpt from Act III air, ‘Sharps thorns despising’, set by G. F. Handel, 1757. Transcribed from *THE TRIUMPH OF TIME* (London: J Watts, 1757).

/ / x / x
Sharp thorns despising,

/ / x / x
Cull fragrant roses!

/ / x / x
Why seek you treasure

/ x x x /
Mixed with alloy?

Mixed Triple Metre

To reiterate: if a line has a single beginning (that is, begins with a strong syllable), I describe it as dactylic. If a line has a double beginning (opens with a single weak syllable), I term it amphibrachic. Lines with triple beginnings (opens with two weak syllables) are categorized as anapaestic. Thus, I analyse the eight lines of Example 1.32 as being mainly in amphibrachs, but deviating in the opening line of each quatrain; the first line is dactylic, the fifth anapaestic.¹²¹

Example 1.32, J. Gay and others, *Acis and Galatea*, scanned text of Act II air, ‘Love sounds th’Alarm’, set by G. F. Handel, 1718. Transcribed from J. Gay and others, *ACIS and GALATEA* (London: J. Watts, 1747).¹²²

 / / x /
Love sounds th’ Alarm,

 x / x x /x
And Fear is a flying :

 x / x x /
When Beauty’s the Prize,

 / / x / /x
What Mortal fears dying?

 x x / x x / x
In Defence of my Treasure,

 x / x / /
I’d bleed at each Vein :

 x / x / / x
Without her no Pleasure ;

 x / x x /
For Life is a Pain.

¹²¹ We could analyse lines three and six as being in amphibrachs as well. However, treating similar problems with duple-metre poetry, Fabb and Halle ‘do not adopt [the] option [...] of scanning all [duple] meters as iambic, because the rule [for doing so] is more complex than [the rule for scanning some as trochaic], while producing the same results’. See Fabb and Halle, *Meter in Poetry*, 30. Despite all this, Example 1.30 (and 1.31, which we will come to in a moment) exemplify the fact that the same poem can be subject to many different analyses, a fact acknowledged by Fabb on more than one occasion, often along with Halle. See *ibid.*, 80, and Fabb, *What is Poetry?*, 95. It also proves Katherina Lindekens’s point that the licences of triple metre can lead to ambiguity, and that a common-sense approach is often best. Private correspondence, 12 March, 2017. For a detailed interrogation of English triple metres, see Duffell, *A New History of English Metre*, 178–81.

¹²² Some wordbooks give this text in four long lines, placing line breaks only after ‘flying’, ‘dying’, ‘Vein’, and ‘Pain’. See for instance John Gay and others, *ACIS and GALATEA* (London: J. Watts, 1732). Copy consulted: *ECCO* copy, GB-Lbl, 161.d.42.

Throughout this study, I generally follow Fabb's and Halle's 'principle of isometricality' in my scansion: 'Unless there is specific evidence to the contrary, the lines in a poem are best analysed as being in the same metre'.¹²³ Example 1.32 thus presents a text in mixed triple metre; just as mixed duple texts can contain any combination of iambic, clipped, and trochaic lines, mixed triple texts can contain any combination of anapaestic, dactylic, and amphibrachic. It is very common to find a mixture of amphibrachic and anapaestic lines in a rising triple text, much as trochaic and clipped lines often coexist in a falling duple one. Just as entirely clipped duple texts are far more common than entirely trochaic ones, entirely amphibrachic verse is more common than entirely anapaestic. And just as duple verse that mixes iambic, clipped, and trochaic lines is rarer than that mixing only iambic and clipped, or clipped and trochaic, so triple verse tends to mix amphibrachics with either anapaestics or dactyls, rarely both (Example 1.32 is a rarity for doing so)¹²⁴.

My analysis of the Example 1.32 text affirms, even as it adapts, the isometric principle. Not all the lines in the text are in the same metre, but the text as a whole is in one metre, albeit a heterogeneous one: mixed triple.

An Italian Digression

Because Handel's English word-setting is often best understood with reference to his setting of Italian, I take a moment to outline the most important features of that language's metrical poetry. Unlike most types of English verse, Italian verse not only expects but actually requires stress on specific syllables of the line.¹²⁵ I term such syllables 'super-strong', and double-underline their stress mark ('/').¹²⁶ In Italian, every

¹²³ Fabb and Halle, *Meter in Poetry*, 48.

¹²⁴ Generalizable inferences might be drawn from this, as to the fundamentally clipped nature of duple verse and to triple being essentially amphibrachic; this is not, however, the place to theorize about such things,

¹²⁵ Carlos Piera notes that Dante Alighieri did not always stress the super-strong syllable, sometimes ending lines with ' / x x x '. I know of no comparable phenomenon of super-weakness, which not only expects but actually requires lack of stress in a certain position (Nigel Fabb uses the term 'super-weak' to describe a different metrical property in *Linguistics and Literature*), although it is very rare for the syllables after the super-strong one to bear stress in Italian verse. Again, however, Dante sometimes allowed a stressed monosyllable to follow a stressed super-strong one. See Fabb, *Linguistics and Literature*, 62. On Dante's treatment of the super-strong position and syllables subsequent to it (and for the suggestion that Dante's treatment of the super-strong and subsequent positions in a manner unusual for later poets was a result of his being one of the first to use metres of this kind in Italian), see Carlos Piera, 'Southern Romance', in Nigel Fabb and Morris Halle, *Meter in Poetry: A New Theory* (Cambridge: Cambridge University Press, 2008), 94–130: 116.

¹²⁶ I borrow this symbol from Attridge, *Poetic Rhythm*, 77–80, 150–51, 213.

poetic line ends with a super-strong syllable, usually followed by a single unstressed one, as in Example 1.33 below.

Example 1.33, V. Grimani, *Agrippina*, scanned excerpt from Act I recitative ‘Nerone amato figlio’ (‘Nero, beloved son’), set by G. F. Handel, 1709. Transcribed from *AGRIPPINA* (Venice: Marino Rossetti, 1709).¹²⁷

x x / x x x
Un momento perduto

This double ending is so essential to the formal articulation of Italian poetry that metres in that language are named by the formula ‘number of super-strong syllable plus one’. Thus, the line given above is a *settenario* (‘seven-syllable line’) because its final stress is on the sixth syllable. This rule applies even if a line ends on its super-strong syllable (a single ending) or follows that syllable with two unstressed ones (a triple ending). Thus, a line with six syllables, the last of which is stressed, is still a *settenario* (specifically a *settenario tronco*, a ‘truncated seven-syllable line’). The same is true of a line with eight syllables, the sixth of which is stressed and the last two of which are not (a *settenario sdrucchiolo*, a ‘slippery/sliding seven-syllable line’).¹²⁸ The standard double ending is sometimes called *piano* (‘soft’) to distinguish it from these variants. Table 1.3 summarizes the most common Italian metres by this method.

Table 1.3, Italian metres listed and identified by the position of their super-strong syllable.

Number of final super-strong syllable in line	Name of metre / line-type
4	<i>Quaternario</i> (plural <i>quaternari</i>)
5	<i>Quinario</i> (plural <i>quinari</i>)
6	<i>Senario</i> (plural <i>senari</i>)
7	<i>Settenario</i> (plural <i>settenari</i>)
8	<i>Ottinario</i> (plural <i>ottonari</i>)
9	<i>Novenario</i> (plural <i>novenari</i>)
10	<i>Decasillabo</i> (plural <i>decasillabi</i>)
11	<i>Endecasillabo</i> (plural <i>endecasillabi</i>)

¹²⁷ Translation of text: ‘A lost moment’.

¹²⁸ In English, a line with a ‘triple’ ending.

Symbolic Recapitulation

As has previously been stated, the system of annotation used in this study (slashes for stressed syllables, ‘x’s for unstressed syllables, and underlining for syllables expected to receive stress by virtue of metrical prominence) is derived from Attridge’s second book on beat prosody, *Poetic Rhythm, an Introduction*.¹²⁹ I am indebted to Katherina Lindekens for introducing me to this theory of scansion, and for her generosity in sharing her own musico-poetic analyses based upon it.¹³⁰ Her input was invaluable to the construction of the methodology for this thesis.

The terms ‘promotion’ and ‘demotion’ are also Attridge’s.¹³¹ However, although the notations and the two terms mentioned are identical to beat prosody methods, the theoretical underpinnings of this study are different. Attridge sees the poetic ‘beat’ as moveable, defined by the stress pattern of the line. In this study, I follow generative metrics in viewing the metrical template as fixed, and the stress pattern as conforming to or deviating from it to a greater or lesser degree, and I draw upon terminology from generative metrics in describing metrically prominent syllables as ‘strong’ and metrically non-prominent syllables as ‘weak’. The use of Attridge’s visual apparatus to represent this very different theoretical interpretation may seem problematic. However, Attridge’s symbols are by far the clearest I have encountered in a wide survey of scansion methods, and the theoretical foundation of generative metrics the best fit for the data examined here. In combining the terminology of the two with the visual apparatus of one, I beg leave for the eclecticism owned to above, born of pragmatic concern for clarity both of explanation and visual representation.

As already mentioned, syllable-stress metres control the syllable count of the line strictly. Because of this, certain syllables may be ignored if they would make the count too high.¹³² Poets often indicate such omissions by replacing a vowel with an apostrophe, as in ‘o’er’ for ‘over’, ‘e’er’ for ‘ever’, and ‘provok’d’ for ‘provoked’.¹³³ However, sometimes the text is not so explicit, and we must decide for ourselves which

¹²⁹ Attridge, *Poetic Rhythm*, 213.

¹³⁰ Private correspondence, 19 August, 2015; private correspondence, 1 October, 2016.

¹³¹ Attridge, *The Rhythms of English Poetry*; Attridge, *Poetic Rhythm*, Attridge, *Meter and Meaning*; Attridge, *Moving Words*. See also Lindekens, “‘Proper to our Genius’”.

¹³² On this phenomenon, see Attridge, *Poetic Rhythm*, 25, 42, 126–31, 145–46, 210–11, 213, 214, 215; Attridge, *Meter and Meaning*, 67, 71. Also Fabb and Halle, *Meter in Poetry*, 55, 60–63, 82–91, 95–9, 106, 116, 130, 135, 148, 158, 166–67, 170, 174, 180, 181, 264 (where it is termed ‘non-projection’), and Duffell, *A New History of English Metre*, 45. I distinguish between metrically uncounted syllables and elided syllables. Elision is matter of performance (and, to a certain extent, word-setting)..

¹³³ Like the ‘-i’ in the suffix ‘-ion’, word-final ‘-ed’ could still be pronounced in the eighteenth century

syllables should go uncounted. I indicate such metrically uncounted syllables by placing their stress marks in superscript, as in the second syllable of the word ‘every’ in Example 1.34 below. In doing so, I follow Duffell.¹³⁴

Example 1.34, J. Harris after J. Milton, and C. Jennens, *L’Allegro, Il Penseroso ed Il Moderato*, scanned excerpt from Act I air ‘Let me wander, not unseen’, set by G. F. Handel, 1740. Transcribed from *L’ALLEGRO, IL PENSEROSO, ED IL MODERATO* (London: J. and R. Tonson, 1740).

x ˘ x x ˘ x ˘ x ˘
And every Shepherd tells his Tale

Fabb and Halle note that syllables are particularly likely to be uncounted if their ‘nuclei are unstressed word-final vowels in hiatus (before word-initial vowels)’.¹³⁵ However, the effect is also common within words, as in the word ‘beauteous’ below in Example 1.35.

Example 1.35, M. Mendes(?), *Susanna*, scanned excerpt from Act I air ‘Clouds o’ertake the brightest Day’, set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: J. Tonson and S. Draper, 1749).

˘ x x ˘ x
Beauteous Faces

In Italian, any uninterrupted sequence of vowels in the same line is almost always counted as a single syllable, stressed if it contains the main stress of a content word, and unstressed if it does not. I use the term ‘metrical syllable’ to refer to the syllables counted by the metre. The term ‘actual syllables’ refers to all syllables in the text, including those not counted.

Systematic use of caesura characterizes virtually all eighteenth-century English long lines (lines of ten or more metrical syllables).¹³⁶ Caesura rules originally required only a word-boundary at a fixed point in the line, but in the poetry with which we are concerned, they normalize the placement of the strongest phonologico-syntactic break in the line’s non-peripheral zone.¹³⁷ Following Groves, I define a line’s peripheral zones as beginning two positions from its centre.¹³⁸ Thus, because the standard ten-syllable

¹³⁴ Duffell, *A New History of English Metre*.

¹³⁵ Fabb and Halle, *Meter in Poetry*, 55. We recall that the nucleus is the central and most sonorant part of the syllable. See Fabb, *Linguistics and Literature*, 30.

¹³⁶ From the Latin ‘caedere’, meaning ‘to cut’.

¹³⁷ Fabb and Halle, *Meter in Poetry*, 58. Fabb, *What is Poetry?*, 4, 34, 73. Attridge, *Well-Weighed Syllables*, 14, 15. Martin J. Duffell, “‘The Craft so Long to Lerne’: Chaucer’s Invention of the Iambic Pentameter”, *The Chaucer Review*, 34, 3 (2000), 269–88: 286. Peter L. Groves, ‘What, if Anything, is a Caesura? The Ontology of the “Pause” in English Heroic Verse’, *Language and Literature*, 28/3 (2019), 264–79: 265, 278.

¹³⁸ Groves, ‘What, if Anything, is a Caesura?’, 265, 278.

iambic pentameter would evenly divide into two five-syllable halves, its centre is the gap between its fifth and sixth syllables. Its peripheral zones are therefore the gaps after syllables one, two, eight, nine, ten, and any subsequent syllables. Judging the relative prominence of breaks in English is by no means simple.¹³⁹ To clarify my method, I list some of the most common types of break below, in decreasing order of prominence. In doing so, I draw heavily up the research of Groves, as well as that of Rohrer, Bruce Hayes, and Tarlinskaja.¹⁴⁰ My categories are, necessarily, generalizations; as Tarlinskaja points out, ‘gradations’ of connection between adjacent words ‘are often subtle and almost infinite’ in reality.¹⁴¹ Nonetheless, such categories offer a clear point of reference for judging a caesura.¹⁴²

1. Strong breaks separate phonological utterances, such as are formed by uncoordinated sentences (‘I’ll hear no more. /// Awake Saturnia from thy Lethargy’).¹⁴³
2. Medium breaks separate intonational phrases in the same phonological utterance.
 - a. Such a division may occur between
 - i. co-ordinated clauses not linked by co-ordinating conjunctions (‘He saw – // he lov’d – // he ask’d you of your Father’), or¹⁴⁴
 - ii. items in lists (‘Racks, // Gibbets, // Sword, // and Fire’).¹⁴⁵

¹³⁹ On this problem, see Tarlinskaja, *Shakespeare and the Versification of English Drama*, 22–25.

¹⁴⁰ Rohrer, “‘The Energy of English Words’”, 169–70; Bruce Hayes, ‘The Prosodic Hierarchy in Meter’, in *Rhythm and Meter*, ed. Paul Kiparsky and Gilbert Youmans, Phonetics and Phonology, 1 (San Diego, New York, Berkeley, Boston, London, Sydney, Tokyo, Toronto: Academic Press. Inc., 1989), 201–61; Groves, *Strange Music*, 63–66, 112–13; Groves, ‘What, if Anything, is a Caesura?’; Tarlinskaja, *Shakespeare and the Versification of English Drama*, 22–25.

¹⁴¹ Tarlinskaja, *Shakespeare and the Versification of English Drama*, 23.

¹⁴² Tarlinskaja notes that ‘English punctuation does not always reflect syntactic segmentation of speech’, and is therefore not a reliable guide to the placement of pauses. In many cases, a single text may also lend itself to several different prosodic phonological divisions (and, hence, meanings). For the sake of simplicity, however, we will take at face value the punctuation (and lack thereof) in the wordbooks from which we transcribe. Thus, we will assume that each punctuation mark indicates a pause, and will not assume a pause where there is no punctuation mark, unless the text would make no sense without the pause (‘We[,] the Spirits of the Air’). If the music to which the text is sung segments the prosodic phonology differently, we will deal with that on a case by case basis. Tarlinskaja, *Shakespeare and the Versification of English Drama*, 23.

¹⁴³ For the analysed text, see Anonymous after William Congreve and others, *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744), 13. Copy consulted: Google Books copy, GB-Lbl, General Reference Collection DRT Digital Store T.657.(12.).

¹⁴⁴ For the analysed text, see Thomas Broughton, *HERCULES* (London: J. and R. Tonson and S. Draper, 1745), 20. Copy consulted: *ECCO* copy, GB-Lbl, 161.e.37.

¹⁴⁵ For the analysed text, see Thomas Morell, *THEODORA* (London: J. Watts, 1750), 2. Copy consulted: *ECCO* copy, GB-Lbl 162.1.3.

- b. They also mark ‘points of disruption or intrusion’, such as¹⁴⁶
- i. the boundaries of a parenthetical, as in ‘Inspir’d by Heav’n, // (Dreams oft descend from Heav’n,) // ’,¹⁴⁷
 - ii. the boundaries of a non-restrictive postmodifier (‘O Lord, // whom we adore’),¹⁴⁸
 - iii. the boundaries of a discourse adverbial (‘Therefore // God this Day Hath verified my Words’),¹⁴⁹
 - iv. the boundaries of a vocative (‘Young Man, // whose Son art thou ?’),¹⁵⁰
 - v. the boundaries of reported speech (‘He shall come, // saith the Lord of Hosts’),¹⁵¹
 - vi. the beginning of an afterthought (‘An Eagle stoop’d, // of mighty Size’),¹⁵²
 - vii. the beginning of a constituent displaced by stylistic transformations (‘To fear the Lord // I taught her pious Youth’), or¹⁵³
 - viii. the end of an incomplete statement (‘None but the Brave, // None but the Brave, // None but the Brave deserves the Fair’).¹⁵⁴

¹⁴⁶ Groves, *Strange Music*, 64.

¹⁴⁷ Ibid. For the analysed text, see Charles Jennens, BELSHAZZAR (London: J. Watts, 1745), 7. Copy consulted: ECCO copy, GB-Lbl 841.c.23(5).

¹⁴⁸ Ibid. For the analysed text, see Samuel Humphreys, ATHALIA (London: John Watts, 1733), 5. Copy consulted: ECCO copy, GB-Lbl, 11630.c.3(14).

¹⁴⁹ Groves, *Strange Music*, 64–65. For the analysed text, see Charles Jennens, SAUL (London: Tho. Wood, 1738), 20. Copy consulted: D-KA SPR XIV 3 280.

¹⁵⁰ Ibid. For the analysed text, see Jennens, SAUL, 4.

¹⁵¹ Tarlinskaja, *Shakespeare and the Versification of English Drama*, 24. For the analysed text, see Charles Jennens after various biblical sources, MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995), 4.

¹⁵² Groves, *Strange Music*, 65. For the analysed text, see anonymous after Congreve and others, *THE STORY OF SEMELE*, 11.

¹⁵³ Like Groves, ‘I use the term constituent here more or less as it is used in traditional (phrase-structure) grammar, to mean a word or phrase functioning as a grammatical unit: a clause, a predicate’ (the predicate being everything in the clause that is not the subject phrase), ‘a subject, an object, a complement, an adverbial, a head with pre-modification, a post-modifier and so on.’ Groves, ‘What, if Anything, is a Caesura?’, 276; Groves, *Strange Music*, 65. For the analysed text, see Moses Mendes (?), *SUSANNA* (London: J. Tonson and S. Draper, 1749), 4. Copy consulted: ECCO copy, US-AUS ML53.2.S9.H3 1749b

¹⁵⁴ Groves also asserts that medium breaks occur at the sites of ellipses (where ‘a word or group of words is omitted from a sentence or utterance but is understood from the context’), but this seems like an over-generalization. It might be more accurate to claim that, when two or more consecutive constructions have the same word- and phrase-class structure in the same order, with the exception of a gap in the second construction where the first had an indicative-mood, active-voice lexical verb (the active voice being that which specifies the verb’s subject as the performer of its denoted action, rather than that action’s

3. Weak breaks separate phonological phrases in the same intonational phrase. A phonological phrase is formed from
 - a. two adjacent clitic groups, the second of which is the complement of the first, contains only one stress, and is not itself followed by a complement to which it can thus attach ('saith / the Lord of Hosts', 'that Great One / whom Abra'm's Sons adore', 'does not this Euphrates / flow / through the midst of Babylon?'), and¹⁵⁵
 - b. all other clitics groups ('Alive, / or dead', 'And sooth / his tortur'd Soul / with Sounds Divine', 'Or that Great One / whom Abra'm's Sons adore', 'And scorn / with native rites / to celebrate / the day / sacred to Caesar / and protecting Jove', 'How they point / to the Persian Abodes').¹⁵⁶

recipient), a medium break (intonational phrase boundary) will occur at that gap: 'Thy Tragic Muse gives Smile, thy Comic, // Sleep'. I am not, however, aware of any such instance in the English texts set by Handel. See Groves, *Strange Music*, 64; 'Glossary of Grammatical Terms', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 21 July, 2020. On gapping, see Timothy R. Austin, *Language Crafted: A Linguistic Theory of Poetic Syntax* (Bloomington: Indiana University Press, 1984), 47–56; Fabb, *Linguistics and Literature*, 147–48; also Volume 1 page 392, and Volume 2 page 399 of this study. For the analysed text, see Newburgh Hamilton after John Dryden, ALEXANDER'S FEAST (London: J. and R. Tonson, 1736), 8. Copy consulted: GB-Lcm P222/1.

¹⁵⁵ We will use the word 'complement' to mean 'a word, phrase, or clause that complete the meaning of another word' ('say the word', 'before its end', 'bad at lying', 'student of English'), but 'clitic' requires further explanation. Monosyllabic function words 'tend to cling to the following or the preceding adjacent' 'content' 'word' by which they are governed, 'something like' 'the CHILD', 'GAVE me', 'to GIVE it' (the sign 'shows "clinging"', boldface type denotes a content word, and uppercase type a word being clung to). The same is true for polysyllabic content words ('upon MOUNTAINS'). 'Clinging' function words 'are called "clitics"', the content word to which they cling is called a 'host', and 'the whole group of words' is called a 'clitic group'. A content word, whether monosyllabic or polysyllabic, 'may also cling' to another adjacent content word that it modifies (we can use italic type to indicate a modified word, although the last content word in the group is usually the one that actually takes the strongest stress); thus, 'dear LOVE', 'FLIES swift'. 'Let us, for convenience, call clinging' content 'words also "clitics". This will help us in verse analysis.' A clitic group does not seem able to hold more than two stresses, whether those stresses come from a content or a function word. Thus, in 'by all things sacred', 'all' and 'sacred' both modify 'things', but only 'all' attaches to the noun ('by all THINGS sacred'). Slightly different conditions prevail in 'with TOO MUCH PAIN'. Here, 'too' modifies 'much', and 'much' modifies 'pain'. This example, in combination with the preceding one, suggests that it is the final stress that is excluded from potential three-stress clitic groups. Four-stress groups seem to omit their peripheral stresses ('with VASTLY TOO MUCH PAIN'), five-stress their first, whereafter they group the remainder in pairs ('with VASTLY TOO MUCH AGONIZING PAIN'), and six-stress groups again their peripheral stresses, with the remaining interior four forming a pair of pairs ('with VASTLY TOO MUCH AGONIZINGLY HORRIBLE PAIN'). For the definition of 'complement' used here, see 'Glossary of Grammatical Terms', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/glossary-grammatical-terms/>>, accessed 26 June, 2020. The terminology, explanation, and examples surrounding clitics (except for '*flies swift*', 'upon mountains', and the speculation and attendant examples on the division of clitic groups with the potential to hold three or more stresses) are adapted from Tarlinskaja, *Shakespeare and the Versification of English Drama*, 19–20. The definition of phonological phrase used here is adapted from that given in Hayes, 'The Prosodic Hierarchy in Meter', 218. For other studies that treat clinging content words as clitics (although not using that terminology), see Groves, 'What, if Anything, is a Caesura?', passim. For the text analysed in the bullet point, see Jennens after various biblical sources, MESSIAH, 4; Newburgh Hamilton after John Milton, SAMSON (London: J. and R. Tonson, 1733), 18 (copy consulted: ECCO copy, US-SM 28347); Jennens, BELSHAZZAR, 9.

¹⁵⁶ For the analysed text, see Jennens, SAUL, 16; Jennens, SAUL, 8; Hamilton after Milton, SAMSON, 18; Morell, THEODORA, 6; Hamilton after Dryden, ALEXANDER'S FEAST, 17.

4. Weak links connect

- a. clitic groups in the same phonological phrase ('saith the Lord_of Hosts', 'Thou shalt espouse_my Daughter', 'Abra'm's Sons_adore', 'celebrate_the day', 'through the midst_of Babylon?'),¹⁵⁷
- b. conjunctions to other clitics in the same group ('But_the rich Prize'),¹⁵⁸
- c. and pronouns to copular ('he_is dead') or auxiliary verbs ('I_will restore him to you') in the same group.¹⁵⁹

5. Strong links connect words in the same clitic group (except in the combinations mentioned in the previous point): 'to_the', 'She_weeps', 'and_see', 'has_lighted', 'the_Lord is_King', 'a_Woman', 'Hostile_Gods', 'Morning's_Dawn', 'Ten_thousand Praises', 'rightly_scann'd'.¹⁶⁰

In iambic pentameter of the early eighteenth century, the strongest break usually falls after the second strong syllable of the line, dividing the ten syllables 4+6 and the sequence of five strong metrical events 2+3. Such a case is shown in Example 1.36 (following Fabb, I indicate a caesura with the symbol ':' in the scansion).¹⁶¹

Example 1.36, M. Mendes(?), *Susanna*, scanned excerpt from Act I accompanied recitative 'Lives there in Babylon', set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: Tonson and S. Draper, 1749).

x / x /: :x / x /x /
To fear the Lord I taught her pious Youth.

Less frequently, the caesura may follow the third strong syllable, dividing the ten syllables 6+4, and the sequence of five strong metrical event 3+2 (Example 1.37).

Example 1.37, C. Jennens, *Saul*, scanned excerpt from Act I recitative 'Imprudent women!', set by G. F. Handel, 1738. Transcribed from SAUL (London: Tho. Wood, 1738).

x / x / x /: :x / x /
And sooth his tortur'd soul with sounds divine.

¹⁵⁷ For the analysed text, see Jennens after various biblical sources, MESSIAH, 4; Jennens, SAUL, 4; Hamilton after Milton, SAMSON, 18; Morell, THEODORA, 6; Jennens, BELSHAZZAR, 9.

¹⁵⁸ For the analysed text, see Broughton, *HERCULES*, 20.

¹⁵⁹ Groves, 'What, if Anything, is a Caesura?', 276. For the analysed text, see Broughton, *HERCULES*, 37; and Broughton, *HERCULES*, 10.

¹⁶⁰ For the analysed text, see Broughton, *HERCULES*, 10; Broughton, *HERCULES*, 8; Moses Mendes(?), *SOLOMON* (London: J. Tonson and S. Draper, 1749), 5 (copy consulted: *ECCO* copy, GB-Lbl 1233.n.23); anonymous after Congreve and others, *THE STORY OF SEMELE*, 7; Jennens, BELSHAZZAR, 31; Jennens, SAUL, 19; Hamilton after Dryden, ALEXANDER'S FEAST, 17; Broughton, *HERCULES*, 7; Jennens, SAUL, 7; *JEPHTHA* (London: J. Watts, [1752]), 17 (copy consulted: *ECCO* copy, GB-Lbl 1344.m.37).

¹⁶¹ Fabb, *What is Poetry?*, x, 4.

Triple-metre long lines are almost always tetrameteric, and so their caesurae tend to fall somewhere between their second and third strong syllables. Such lines sometimes add or drop a weak syllable on one side of the caesura.¹⁶² Example 1.38 shows an amphibrachic couplet in both of whose lines the caesura directly follows the second strong syllable and is itself followed by a single weak syllable.

Example 1.38 C. Jennens, *Saul*, scanned text of Act I air, ‘With Rage I shall burst’, by G. F. Handel, 1738. Transcribed from SAUL (London: Tho. Wood, 1738).

x / x x /: :x / x x /
 With rage I shall burst his praises to hear,

/ x x / /: :x / x x /
 Oh how I both hate the stripling and fear,

We will retain the punctuation of the editions from which we transcribe. That is, we will assume a pause wherever there is a punctuation mark, and only assume a pause where no punctuation mark appears if the text would be nonsense without such a gap (‘We [pause] the Spirits of the Air’), or if the intonational phrase would otherwise be too long (‘The Time at length is come [pause] when I shall take My full Revenge on Jesse’s Son’). Note that, in this last instance, we insert the pause between the two clauses (‘The Time at length is come [pause] when I shall take My full Revenge on Jesse’s Son’), not within one of them (‘The Time at length is come when I shall take My full Revenge [pause] on Jesse’s Son’), and that we add the minimum number of pauses possible to break up the overly long phrase (eschewing a division such as ‘The Time [pause] at length [pause] is come when I shall take My full Revenge on Jesse’s Son’).¹⁶³ Thus, the correspondence between syntactic and prosodic phonological constituency is maximalized (the largest possible grammatical constituent is made to correspond to the largest possible prosodic phonological constituent), and the addition of assumed gaps minimalistic. No editorial punctuation marks will be added without

¹⁶² Rohrer implicitly groups amphibrachic and anapaestic lines together. I, however, following Lindekens, distinguish them. It is worth noting that duple metres, particularly pentameters, also permit the omission of a weak syllable at the caesura. Such caesuras are thus made to separate two strong syllables, creating what is called a ‘broken-backed’ line (or a ‘Lydgate’ line, after the late-fourteenth- and early-to-mid-fifteenth-century monk and poet John Lydgate, who employed the licence particularly often). This licence was vanishingly rare in the strictly versified duple poetry of Handel’s time, however. For Rohrer’s conflation of anapaestic and amphibrachic lines, see Rohrer, ‘Poetic Metre’, 230. On broken-backed (‘Lydgate’) lines, see Emerson Brown, Jr., ‘The Joy of Chaucer’s Lydgate Lines’, in *Essays on the Art of Chaucer’s Verse*, ed. Alan T. Gaylord (New York: Routledge, 2001), 267–82.

¹⁶³ Ulrike Gut states that English intonational phrases contain, on average, five words, and rarely more than eight, and her examples show that potentially longer intonational phrases often subdivide at clause boundaries. See Ulrike Gut, *Introduction to English Phonetics and Phonology*, Textbooks in English Language and Linguistics (TELL), 1 (Frankfurt: Peter Lang GmbH, 2009), 110–11.

square brackets to indicate them, even in such cases, and such marks will only appear when they have relevance to the argument at hand, not as an editorial matter of course.

When two or more breaks of roughly equal prominence occur in the same line, I take the one closest to the middle as the caesura. This is because caesurae exist to divide the line into two ‘cola’ (singular ‘colon’) also telling known as ‘hemistichs’ (half-lines).¹⁶⁴ While strict balance (5+5 syllables) is often avoided in English iambic pentameter, clear instances of extreme imbalance (such as a line whose sole sentence boundary falls after the first syllable, dividing the ten syllables 1+9) are rare.¹⁶⁵ In general, I operate as follows:

1. If the choice is between balance and slight imbalance (5+5 vs. 4+6, or 5+5 vs. 6+4), I choose the unbalanced option (4+6 or 6+4 respectively) unless the fifth syllable is word-final and the fourth is not, in which case I choose the balanced option.
2. If the choice is between balance and great imbalance (5+5 vs. 3+7, or 5+5 vs. 7+3), I choose the balanced option (5+5).
3. If the choice is between slight and greater imbalance (for instance, 4+6 vs. 3+7), I choose slighter imbalance (here 4+6).
4. If the choice is between two slight imbalances (4+6 vs. 6+4), I choose the one that comes earliest in the line (4+6).
5. If the choice is between two great imbalances (for instance, 3+7 vs. 7+3), I choose the one that comes earliest in the line (here 3+7).
6. If the boundaries of an intrusive or disruptive intonational phrase create two equally favourably positioned breaks, I name the break at the end of the phrase as the caesura; thus the line ‘Let us break off, // they say, // by Strength of Hand’ is analysed as 6 + 4 (the break after ‘say’ constituting the caesural).

When the non-peripheral zone contains no phonologic-syntactic break, I place the caesura at the site of that zone’s weakest phonologic-syntactic link, and, following Duffell, term the caesura ‘enjambéd’.¹⁶⁶ This leads us, naturally enough, on to enjambment.

¹⁶⁴ Their Greek and Latin incarnations, for instance, split a six-foot line into 2.5+3.5 or 2.75+3.25 feet. See Fabb, *What is Poetry?*, 72–73, 94–95, and Attridge, *Well-Weighed Syllables*, 14.

¹⁶⁵ Just as it was in the Greek and Latin hexameter, whose six feet were not divided 3+3. See Fabb, *Linguistics and Literature*, 64, 114.

¹⁶⁶ Tarlinskaja also asserts that ‘[i]t is an obligatory word-boundary, and not a strong syntactic break, that constitutes a caesura’. See Duffell, “‘The Craft so Long to Lerne’”, 279; Tarlinskaja, *Strict Stress Metre*, 190.

Most definitions of poetry state division into lines as its essential characteristic, and many place equal emphasis on the fact that lineation must be imposed for some reason other than the phonologico-syntactic or spatial (reaching the edge of the page).¹⁶⁷ This does not mean, however, that phonologico-syntactic and formal division cannot coincide.¹⁶⁸ In fact, in poetry of this period, many lines end with an absolute or strong phonologico-syntactic break; this is called ‘end-stopping’.¹⁶⁹ Following the descriptions of phonologico-syntactic breaks given above, I consider end-stopping to occur when the line ending coincides with the end of a phonological utterance. By this definition, both lines in Example 1.39 are end-stopped. The sentence concludes at the end of the couplet, but each line would still make sense if separated from the other.¹⁷⁰ Because, as previously stated, end-stopping is the norm in eighteenth-century verse, I add no marks to indicate its presence.

Example 1.39, M. Mendes(?), *Susanna*, scanned excerpt from Act II recitative ‘Frost nips the flow’rs’, set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: Tonson and S. Draper, 1749).

/ / x /: :x x x / x /
 FROST nips the Flow’rs that would the Fields adorn,

x / x / x: :/ x / x /
 And tainting Mildews waste the bearded Corn;

Sometimes, however, syntax overflows the line-break (or, as mentioned above, the half-line-break), in what is termed ‘enjambment’ or ‘run-on’.¹⁷¹ Rohrer identifies

¹⁶⁷ Fabb, for instance, answers the eponymous question of his book *What is Poetry?* with the statement that ‘a poem is a text made of language, divided into sections that are not determined by syntactic or prosodic [phonological] structure’. He goes on to define prose as a ‘text made of language that is divided into sections on the basis of syntactic or prosodic [phonological] structure’. Fabb, *What is Poetry?*, 169.

¹⁶⁸ Fabb, *What is Poetry?*, 37–54, 71.

¹⁶⁹ See A. Preminger and T.V.F. Brogan, ‘End-Stopped’, in *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, ed. Roland Green et al. (Princeton: University of Princeton Press, 2012), 410. Also Attridge, *Poetic Rhythm*, 10, 90, 98, 205, 212. And John Hollander, “‘Sense Variouslly Drawn Out’: Some Observations on English Enjambment’ in *Literary Theory and Structure: Essays in Honour of William K. Wimsatt*, ed. Frank Brady, John Palmer, and Martin Price (New Haven: Yale University Press, 1973), 201–25; reprinted in John Hollander, *Vision and Resonance: Two Senses of Poetic Form* (New York: Oxford University Press, 1973). Punctuation is often a good indication of end-stopping, but not always. In *Language and Literary Structure*, Fabb observes that many sixteenth-century poems ‘put a comma or heavier stop at the end of the line (even where not syntactically needed) [...] to establish divisions clearly’. See Nigel Fabb, *Language and Literary Structure: The Linguistic Analysis of Form in Verse and Narrative* (Cambridge: Cambridge University Press, 2002), 146. The practice appears to have continued for several centuries, so that punctuation is still an unreliable cue to end-stopping in Handel’s time.

¹⁷⁰ The sentence began at the beginning of the first line, meaning that the couplet encompasses one sentence. This is referred to as a ‘closed’ couplet. Closed, rhyming couplets in iambic pentameter, such as this, are often called ‘heroic’ couplets. I thank Katherina Lindekens for alerting me to separability as an indicator of end-stopping in private communication, 12 March, 2017.

¹⁷¹ Rohrer, “‘The Energy of English Words’”, 169–70. On enjambment, see also T.V.F. Brogan, C. Scott, and S. Monte, ‘Enjambment’, in *The Princeton Encyclopedia of Poetry and Poetics*, ed. Roland Green et

four types of enjambment, each stemming from a different kind of interaction between syntax and line ending.¹⁷² I adapt her criteria to underpin the analysis that follows. I term the first kind ‘light enjambment’, and represent it with ‘(=>)’.¹⁷³ I consider light enjambment to occur when a line ending separates two intonational phrases in the same phonological utterance; see Example 1.40.

Example 1.40, M. Mendes(?), *Susanna*, scanned excerpt from Act I air ‘When the trumpet sounds to arms’, set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: J. Tonson and S. Draper, 1749).

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ (=>)
Loudly thunder in my Ear,

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$
“From the horrid Act refrain.”

I represent medium enjambment with the symbol ‘=>’, and consider it to occur when a line ending separates two phonological phrases in the same intonational phrase, as in Example 1.41.¹⁷⁴

Example 1.41, C. Jennens, *Belshazzar*, scanned excerpt from Act I recitative ‘Now tell me, Gobrias’, set by G. F. Handel, 1745. Transcribed from *Belshazzar* (London: J. Watts, 1745).

$\underline{\quad}$ / $\underline{\quad}$ x $\underline{\quad}$ x: $\underline{\quad}$ / $\underline{\quad}$ x x $\underline{\quad}$ x =>
Now tell me, Gobrias, does not this Euphrates

$\underline{\quad}$ / $\underline{\quad}$ x x $\underline{\quad}$:x $\underline{\quad}$ x $\underline{\quad}$
Flow through the midst of Babylon?

I represent heavy enjambment with the symbol ‘=>>’.¹⁷⁵ Heavy enjambment requires a line ending to separate a two clitic groups in the same phonological phrase (as in Example 1.42), a conjunction from the clitic group it introduces (as in Example 1.43), or a pronoun from a copular or auxiliary verb in the same group (as in Example 1.44).¹⁷⁶

al. (Princeton: University of Princeton Press, 2012), 435–36. Fabb and Halle, *Meter in Poetry*, 10. Duffell, *A New History of English Metre*, 9, 27, 160, 188. Attridge, *Poetic Rhythm*, 10, 23, 104, 148, 155–56, 164, 188, 192, 205, 212, and Fabb, *What is Poetry?*, 42, 178. The word ‘enjambment’ derives from the French verb ‘enjamber’, meaning ‘to straddle’.

¹⁷² Rohrer, “‘The Energy of English Words’”, 170

¹⁷³ I adapt this symbol from annotations shared with me by Katherina Lindekens in private correspondence, 19 August, 2015.

¹⁷⁴ In doing so I follow Katherina Lindekens, using annotations first shared in private correspondence, 19 August, 2015.

¹⁷⁵ I adapt this symbol from annotations shared with me by Katherina Lindekens in private correspondence, 19 August, 2015

¹⁷⁶ Peter L. Groves, ‘What, if Anything, is a Caesura? The Ontology of the “Pause” in English Heroic Verse’, *Language and Literature*, 28/3 (2019), 264–79: 276.

Example 1.42, T. Morell, *Theodora*, scanned excerpt from Act II air ‘Most cruel edict!’, set by G. F. Handel, 1750. Transcribed from THEODORA (London: J. Watts and B. Dod, 1750).

:x / x / x / =>>
 abhors the dreadful Task
 x x x / x:
 Of Persecution.

Example 1.43, scanned excerpt from Psalm 34. Transcribed from Thomas Sternhold and John Hopkins, *THE WHOLE BOOK OF PSALMS* (Cambridge: Joseph Bentham, 1752).

/ / x x x / x x =>>
 Come near to me, my children, and
 / x x / / /
 unto my words give ear:

Example 1.44, T. Morell, *Theodora*, scanned excerpt from Act II air ‘Most cruel edict!’, set by G. F. Handel, 1750. Transcribed from THEODORA (London: J. Watts and B. Dod, 1750).

/ x x / x / x x: :x x =>>
 Such is the *Roman* Discipline, While We
 x / x / x: :x x / / /
 Can only pity, whom we dare not spare.

Line endings that separate two words in the same clitic group (except in the manners just mentioned) are said to evince ‘super-heavy enjambment’, marked ‘=>>>’, as in Example 1.45.¹⁷⁷ This is the heaviest enjambment with which we will deal in this thesis.¹⁷⁸

¹⁷⁷ I adapt this symbol from annotations shared with me by Katherina Lindekens in private correspondence, 19 August, 2015.

¹⁷⁸ Heavier enjambment is possible. In some traditions, it is common for a line to end within a word, so that one syllable is line-final and the next line-initial. This is rare in English, but was not unknown in early modern Britain. In the early seventeenth century, Ben Jonson placed a line-break after the first syllable of the word ‘twilights’ (*twi- ¶ Lights*). Because the line-final syllable of the enjambed word rhymes with another syllable (*twi-* / *Dioscuri*), this is also an instance of ‘broken rhyme’ (the effect is also mimetic; the subject of the stanza is the separation of two people who are so close as to be almost one, and ‘twi’ means ‘two’). Fabb notes that some poetic traditions, such as that of Moroccan Tashlhiyt Berber, allow for the enjambment of syllables, ‘so that the onset is line-final and the nucleus line-initial’ (for instance, ‘w ¶ eak’). However, he also observes that this is ‘even more remarkable’ than word-internal enjambment, itself unusual in Tashlhiyt Berber. I am not aware of comparable enjambment between onset and nucleus in English. However, Keston Sutherland’s *Hot White Andy* enjambes the word ‘face’ so that the nucleus is line-final and the coda line-initial (*fa ¶ ce*). Coda-internal enjambment (even heavier than the kind in Sutherland’s poem) occurs in Elizabeth Bishop’s *Arrival at Santos*, in which a line- (indeed, a stanza-)break precedes the final letter of the word ‘Falls’ (*Fall ¶ s*); again, a broken rhyme. I am not aware of any instance of segment-internal enjambment (the placing of the first half of a letter at the end of a line and the second half at the beginning of the next). On word-internal enjambment in English and other languages, especially Classical Greek, see Fabb and Halle, *Meter in Poetry*, 10–11, 86, 148–9, 179, 212. On its absence from the poetry set by Purcell, see Rohrer, “The Energy of English Words”, 169–70. On Jonson’s word-internal enjambment, see Fabb and Halle, *Meter in Poetry*, 10. On broken rhyme, see *Webster’s Dictionary Online* <<https://www.merriam-webster.com/dictionary/broken%20rhyme>>, accessed 3 February, 2018. For Fabb’s comments on syllable-internal enjambment, see Fabb, *What is Poetry?*, 106–07. For Jonson’s word-internal enjambment (and clitic-group internal enjambment across stanza-boundaries), see Ben Jonson, *Ben: Jonson’s Exe-cration against VULCAN. With divers Epigrams by the same Author to several Noble*

Example 1.45, C. Jennens, *Belshazzar*, Act I, recitative ‘The fate of Babylon’, set by G. F. Handel, 1745. Transcribed from *Belshazzar* (London: J. Watts, 1745).

/ ˘ x ˘: :x ˘ x ˘ x ˘ =>>>>
No more remains but to submit to what

/ ˘ x ˘ x ˘ x ˘
God, only wise and just, ordains.

The arrows showing enjambment are added only when line-to-syntax relationship is of significance to the argument at hand. This includes any table in which poetry in annotated according to a parallel scheme.

The remainder of this section needs only to set forth some basic premises of terminology and annotation.

- In summarizing rhyme schemes, I represent each rhyme with a standard, Roman type capital letter (for instance a sequence of couplets would be represented AABCCDD and so on).
- Lines not involved in rhyme are marked ‘*n.r.*’ (for ‘no rhyme’).
- ‘A unit of’ a specific number of ‘poetic lines organized by a specific principle or set of principles’ (in the output that is of interest to us, these ‘principles’ are generally ‘meter’ and/or ‘rhyme’), and thereby separated from the surrounding poem, is termed a ‘stanza’.¹⁷⁹
- A passage or poem divided into stanzas is termed ‘stanzaic’.¹⁸⁰
- When two or more consecutive (or near-consecutive) stanzas ‘have the same rhyme scheme and pattern of’ different ‘line lengths’ (calculating line length by number of strong syllables), and when the corresponding lines of each stanza are in the same broad metrical category (strict duple, loose duple, strict triple, and so on), each stanza is called a ‘strophe’.¹⁸¹

Personages in this Kingdom. Never Published before (London: Printed by J. O. for John Benson, and are to be sold at his shop at St. Dunstons Church-yard in Fleet-streete, 1640), E. For Sutherland’s syllable-internal enjambment, see Keston Sutherland, ‘Hot White Andy’, in *Keston Sutherland, Poetic Works, 1999–2015* (No place of publication given: Enitharmon Press, 2015), page number inaccessible at time of research. For Bishop’s coda-internal enjambment, see Elizabeth Bishop, *Poems, Prose, and Letters*, ed. Lloyd Schwartz and Robert Giroux (New York: Library of America, 2008), 71–72.

¹⁷⁹ Theresa Krier, ‘Stanza’, in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton: University of Princeton Press, 2012), 1357–59: 1357. A heroic couplet is technically a stanza, as, perhaps more intuitively, is a quatrain rhyming ABAB, with trochaic odd-numbered lines and clipped even-numbered ones. So too are the six-line texts traditional of the *da capo* aria (rhymed AABCCB, with the rhymes of the A and C lines falling double, and the Bs’ rhyme single). Even if the A lines of such texts had different numbers of strong syllables from the B (and, where applicable, C) lines, the text as a whole would still be a stanza, provided the rhyming lines had the same numbers of strong syllables as each other.

¹⁸⁰ *Ibid.*

¹⁸¹ John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750*, Norton Introduction to Western Music series, 3 (New York: W.W. Norton & Company, 2005), 96. For further discussion of

- Passages or poems consisting of one or more strophes are termed ‘strophic’. Strophic poetry should not be confused with strophic musical word-setting (strophic song), in which multiple stanzas of a poem are sung to the same music.¹⁸²
- A ‘continuous run of lines’ with no stanzaic or strophic organisation is termed ‘stichic’.¹⁸³

Musico-Linguistic/-Poetic Analysis: Vocal Style, Song Category, and Scanned Underlay

In this section, I give an overview of my approach to musico-linguistics, the study of how musical and linguistic structures interact and shape one another, and in particular to musico-poetics, the study of those interactions when the text is a poem.¹⁸⁴

Even in a poem with a metrical template, and certainly in non-metrical texts, many aspects of verbal stress rhythm are open to interpretation. A string of words, particularly one replete with monosyllables, may receive very different rhythmic interpretations from different performers, or from the same performer at different readings.¹⁸⁵ However, a musical setting effectively works to crystallize a single interpretation of the words’ verbal rhythm.¹⁸⁶ More simply, one might say that most vocal settings eliminate many (although not all) ambiguities of stress.¹⁸⁷ This must be remembered when analysing both the text and its setting. On the one hand, we must attempt to put aside the familiar setting and imagine the other prosodic options suggested by the text. On the other hand, ‘the music itself’ must be scrutinized, in case purely musical devices are mistaken for text-derived ones. Furthermore, what seems to

strophic form in poetry, see Duffell, *A New History of English Metre*, 10–11; also Krier, ‘Strophe’, in *The Princeton Encyclopedia of Poetry and Poetics*, 1360. The occurrence of two or more common measure quatrains (four iambic lines, the odd-numbered tetrametric, the even numbered trimetric, the trimeters rhyming, with rhyme optional between the tetrameters) would constitute a strophic pattern.

¹⁸² On strophic word-setting, including a definition approximating the one given here, see Leon Stein, *Structure and Style: The Study and Analysis of Musical Forms, Expanded Edition* (Miami: Summy-Berchard Inc., 1979), 117.

¹⁸³ John Drury (ed.), *Poetry Dictionary*, 2nd ed. (Cincinnati: FW Publications, 2006), 304. T.V.F. Brogan and R.J. Getty, ‘Stichos’, in *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, 1359.

¹⁸⁴ For a broader introduction to musico-linguistics, particularly as it relates to cognitive studies, see Mihailo Antović, ‘Musicology – From a Neologism to an Acknowledged Field’, *Facta Universitatis, Linguistics and Literature Series*, 3/2 (2005), 243–57.

¹⁸⁵ On the variability of verbal rhythm and intonation, and the relevance thereof to the analysis of poetry, see Fabb, *What is Poetry?*, 43–44, 72, 74–75. For a very different interpretation of the issue (based on the conviction that metrical strength moves to align with stress and that multiple possible stress patterns mean multiple possible scansion), see Attridge, *The Rhythms of English Poetry*, 222, Attridge, *Meter and Meaning*, 6–7, 28–29, and Attridge, *Moving Words*, 139.

¹⁸⁶ And, to a certain though arguably lesser extent, their expressive and semantic import as well.

¹⁸⁷ For discussion of this issue, see Jorgens, *The Well-Tun’d Word*, 31.

be a faulty setting may in fact stem from the application of a pre-existing musical formula. For instance, might dance-form derivation, self-borrowing, or rigorous motivic development explain odd, verbally counterintuitive musical accents or long musical breaks between lines that are clearly enjambed? And if so, is there a limit to the extent to which imposed musical forms may distort the text, or an accepted set of ways in which it may do so? Later chapters will suggest that both of these questions may be answered in the affirmative, at least insofar as they apply to the musical manipulation of stress and metre.

As the music shapes the poetry, crystallizing and formalizing its ambiguities, so too does the poetry shape the music; for different methods of setting words lead to very different musical structures on both small and large scales. Throughout this study, I distinguish between four types of word-setting styles on grounds of word-repetition. If no words are repeated, so that the underlay matches the written poem exactly, I refer to a ‘word by word’ setting. Table 1.4 compares a poetic text with the underlay of its setting and finds them identical. This setting is therefore word by word.¹⁸⁸

Table 1.4, comparison of libretto text and score underlay in G.F. Handel, *Acis and Galatea*, Act I accompanied recitative ‘Ye verdant Plains’. Left column transcribed from J. Gay and others, *ACIS and GALATEA* (London: J. Watts, 1732). Right column transcribed from GB-Lbl R.M.20.a.2.

Poetic Text	Underlay in Music
Ye verdant Plains and woody Mountains, Purling Streams, and bubbling Fountains, Ye painted Glories of the Field; Vain are the Pleasures which ye yield, Too thing the Shadow of the Grove, Too faint the Gales, to cool my Love,	Ye verdant Plains, and woody mountains purling streams, and bubling fountains, ye painted glory’s of the field, vain are the pleasures which ye yield too thin the shadow of the grove; to faint the gales to cool my Love.

If each poetic line is set complete, without internal word repetition, I refer to a ‘line by line’ setting, although individual lines may, as complete units, be sung several times over, to the same or different music, and the lines may appear in a different order to the one in the poem. Table 1.5 compares a poetic text with the underlay of its line by line setting, with the repetitions dotted-underlined.¹⁸⁹

¹⁸⁸ Rosand calls this type a ‘straight-through’ setting. See Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, Los Angeles, and Oxford: University of California Press, 1991, 2007), 279, 299, 301, 305, 315.

¹⁸⁹ The term ‘line by line’ is Rosand’s. See *ibid.*, 260.

Table 1.5, comparison of libretto text and score underlay in G.F. Handel, *Alexander Balus*, Act III air ‘Convey me to some peaceful Shore’. Left column transcribed from T. Morell, ALEXANDER BALUS (London: John Watts, 1748). Right column transcribed from GB-Lbl R.M.20.d.3.

Poetic Text	Underlay in Music
<p><i>Convey me to some peaceful Shore, Where no tumultuous Billows roar, Where Life, tho’ joyless, still is calm, And sweet Content is Sorrow’s Balm. There free from Pomp and Care, to wait, Forgetting, and forgot, the Will of Fate.</i></p>	<p>Convey me to some peaceful shore, Where no tumultuous billows roar, Where life, though joyless, still is calm, And sweet content is sorrow’s balm. There free from pomp and care, to wait, Forgetting and forgot, the will of fate. <u>There free from pomp and care, to wait,</u> <u>Forgetting and forgot, the will of fate.</u></p>

If words or phrases are repeated with no intervening material, I refer to ‘*epizeuxis*’, and an ‘epizeuxic’ setting.¹⁹⁰ To exemplify this, Table 1.6 compares a poetic text with the underlay of its setting, with *epizeuxes* solid-underlined in the latter. Full lines that are repeated are dotted-underlined, as before.

Table 1.6, comparison of libretto text and score underlay in G.F. Handel, *Semele*, Act II air ‘Where’er you walk’. Left column transcribed from anonymous after W. Congreve and others, *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744). Right column transcribed from GB-Lbl R.M.20.f.7.

Poetic Text	Underlay in Music
<p><i>Where’er you walk, cool Gales shall fan the Glade ; Trees, where you sit, shall crowd into a Shade :</i></p>	<p>Where’er you walk, cool gales shall fan the glade Trees, where you sit, shall crowd into a shade <u>Trees, where you sit, shall crowd into a shade</u> <u>Where’er you walk, cool gales shall fan the glade</u> <u>Trees, where you sit, shall crowd into a shade</u> <u>Trees, where you sit, shall crowd into a shade</u></p>
<p><i>Where’er you tread, the blushing Flow’rs shall rise ; And all things flourish where you turn your Eyes.</i></p>	<p>Where’er you tread, the blushing Flow’rs shall rise And all things flourish <u>and all things flourish</u> where’er you turn your Eyes, <u>where[’er you turn your Eyes]</u> <u>where[’er</u> <u>you turn your Eyes]</u></p>

If words or phrases are repeated with other words between them, I refer to ‘*diacope*’, and a ‘diacopic’ setting. Table 1.7 compares a poetic text with the underlay of its

¹⁹⁰ The term ‘intercalary’ is Rosand’s. See Ellen Rosand, ‘Monteverdi’s Late Operas’ in *The Cambridge Companion to Monteverdi*, ed. John Whenham & Richard Weistrich (Cambridge: Cambridge University Press, 2007), 227–42; and Ellen Rosand, *Monteverdi’s Last Operas: A Venetian Trilogy* (Berkeley and Los Angeles: University of California Press, 2007), 63–64, 156, 204–05, 211, 223, 295–98, 301, 303, 316, 320–21, 323.

setting. Repeated lines are dotted-underlined, *epizeuxes* solid-underlined, and *diacopes* double-underlined.


Table 1.7, comparison of libretto text and score underlay in G.F. Handel, *Semele*, Act III air ‘Ah, take heed what you press’. Left column transcribed from anonymous after W. Congreve and others, *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744). Right column transcribed from GB-Lbl R.M.20.f.7.

Poetic Text	Underlay in Music
<p><i>Ah, take heed what you press,</i> <i>For, beyond all Redress,</i> <i>Should I grant your Request I shall harm you.</i></p>	<p>ah! take heed what you press <u>ah! take heed what you press</u> for beyond all redress <u>ah! take heed</u> should I grant your request I shall harm you. <u>for beyond all redress I shall harm you</u> <u>ah take heed I shall harm you.</u> ah, take heed! <u>ah, take heed</u> what you press for beyond all redress, should I grant your request I shall harm you should I grant your request I shall harm you.</p>

I also distinguish between three types of word-setting based on their approach to the syllables in the text. If every syllable receives exactly one note, as in Example 1.46, I term the setting ‘syllabic’.

Example 1.46, vocal line of G. F. Handel, *L’Allegro, il Penseroso, ed il Moderato*, Act II recitative ‘Thus, Night, oft see me in thy pale Career’. Transcribed from GB-Lbl R.M.20.d.5.¹⁹¹

Recit

Francesc[ina]? 

thus, night, oft see me in thy pale ca-reer, till un-wel-come Morn ap-pear.

If some syllables receive more than one note, but never enough to carry into the next strong count, I follow Lindekens in describing the setting as ‘neumatic’.¹⁹² Example 1.47 shows an instance of this. Several syllables take two notes, and one syllable takes

¹⁹¹ Initial time signature and performance indication *sic*. Original clef: C1.

¹⁹² Boone’s term is ‘ornamental’, while Jonathan King calls such settings ‘intermediate’ (between syllabic and melismatic). Both of these terms appears too vague for our purposes. In the parlance of scholars studying Medieval vocal music, ‘neumatic’ refers to the setting of one syllable to more than one but fewer than seven notes, notes often joined by a ligature to indicate their performance as a single rhythmic gesture. See Boone, *Patterns in Play*, 103; Jonathan King, ‘Texting in Early-Fifteenth-Century Sacred Polyphony’ (PhD Dissertation, Oxford University, 1996), 237–39. On the term ‘neumatic’ in Medieval scholarship, see Mark Everist, *Discovering Medieval Song: Latin Poetry and Music in the Conductus* (Cambridge: Cambridge University Press, 2018), 11.

three ('dear', in bar 14), but no syllable lasts longer than a single strong pulse (a minim), the operative recitational pace.

Example 1.47, vocal line of G. F. Handel, *Susanna*, Act II air 'Ask if yon damask Rose', third crotchet of b. 6–b. 28. Transcribed from GB-Lbl R.M.20.f.8.¹⁹³

non troppo presto

6 attend[ant] 

ask if yon da-mask rose_ be sweet, that scents the_ am - bient air? than

11 attend[ant] 

ask each shep-hard that_ you meet if dear Su - san - na's_ fair if

15 attend[ant] 

dear_ dear_ Su - san - na's fair? if dear Su - san - na's_ fair? ask

19 attend[ant] 

if yon da-mask rose be_sweet, that scents the_ am - bient air? than

23 attend[ant] 

ask each shep-hard that you_meet if dear Su - san - na's_ fair? if

27 attend[ant] 

dear Su - san - na's_ fair?

¹⁹³ Original clef: C1.

If some syllables receive more than one note, enough to carry into the next strong count, I term the setting ‘melismatic’. See Example 1.48 for an instance of this style, defined by the fact that the monosyllable ‘fly’ lasts for ten strong beats over various different pitches, while the ‘-ro-’ of ‘corroding’ covers several pitches over two strong beats.

Example 1.48, vocal line of G. F. Handel, *Belshazzar*, Act II air ‘Let the deep Bowl’, bb. 66–79. Transcribed from GB-Lbl R.M.20.d.10.¹⁹⁴

allegro

66

[Belshazzar]

72

[Belshazzar]

75

[Belshazzar] cor - ro - - - ding care,

In addition to this, ‘isochronic’ setting is said to occur when the composer does not extend any syllable into the next strong count, thus causing each syllable to receive roughly the same duration.¹⁹⁵ Syllabic and neumatic word-setting styles are usually isochronic, but not always. Example 1.49 is both syllabic and isochronic.

Example 1.49, vocal line of G. F. Handel, *L’Allegro, il Penseroso, ed il Moderato*, Act II recitative ‘Thus, Night, oft see me in thy pale Career’. Transcribed from GB-Lbl R.M.20.d.5.¹⁹⁶

Recit

Francesc[ina]?

thus, night, oft see me in thy pale ca-reer, till unwel-come Morn ap-pear.

¹⁹⁴ Original clef: C4.

¹⁹⁵ I borrow this term from Jonathan King and Lawrence Earp. See Jonathan King, ‘Texting in Early Fifteenth-Century Sacred Polyphony’ (PhD dissertation, Oxford University, 1996), 4, 237–42; Earp, ‘Declamation as Expression’, 216; Earp, ‘Declamatory Dissonance’, 104.

¹⁹⁶ Initial time signature and stylistic indication *sic*. Original clef: C1.

Example 1.50 is neumatic, but observe how the long note in bar 25 (circled) carries its syllable across two strong counts.

Example 1.50, vocal line of G. F. Handel, *Susanna*, Act II air 'Ask if yon damask Rose', third crotchet of b. 6–b. 28. Transcribed from GB-Lbl R.M.20.f.8.¹⁹⁷

non troppo presto

6
attend[ant] 

ask if yon da-mask rose_ be sweet, that scents the_ am -bient air? than

11
attend[ant] 

ask each shep-hard that_ you meet if dear Su -san -na's_ fair if

15
attend[ant] 

dear_ dear_ Su - san -na's fair? if dear Su - san - na's_ fair? ask

19
attend[ant] 

if yon da-mask rose be_sweet, that scents the_ am -bient air? than

23
attend[ant] 

ask each shep-hard that you_meet if dear Su -san -na's_ fair? if

27
attend[ant] 

dear Su - san - na's_ fair?

¹⁹⁷ Initial time signature and tempo marking *sic*. Original clef: C1.

As Rohrer did for Purcell, although with slightly different criteria, I divide Handel's vocal music into two categories based on the degree to which the words influence the musical features. These categories are declamatory and lyrical.

Declamatory style [... is] recitative that focuses attention on the text: musical repetition is avoided, and harmonic [pace], [recitatorial] pace[,] and phrase lengths are distinctly irregular. [Usually,] declamatory style involves an effort to mirror speech rhythms, which in turn produces a high level of rhythmic variety in the vocal line.¹⁹⁸

Hill also names monotone recitation (many consecutive notes on the same pitch), along with lack of tuneful melody, as a characteristic of declamatory style.¹⁹⁹ Late Baroque declamatory writing also frequently features a largely static bass line, frequent modulation, a recitatorial pace lower than the beat, word by word syllabic and isochronic text-setting, and a concluding perfect cadence of a rather perfunctory kind.²⁰⁰ Textual content also has a role to play in the distinction of these styles. Declamatory writing is used most frequently to set narrative text or dialogue (although this is less a rule than a trend, and is truer of opera than it is of oratorio). I refer to recitative

¹⁹⁸ Rohrer, 'Poetic Metre', 210–11.

¹⁹⁹ Hill, *Baroque Music*, 27–28, 200–01.

²⁰⁰ In fact, the composer frequently wrote the words of the recitatives (repeating none) into his working manuscripts before he wrote in the music to which they would be performed; that is, he essentially transcribed the text word by word from the libretto into the score. David Ross Hurley (although at pains to point out the problems with this and other 'traditional models for Handel's compositional process') succinctly summarizes that words- (scribally-chronologically-) first approach to declamatory composition as follows (underlining mine): 'Handel began composing by writing down a skeleton score, drafting the principal melodic lines and bass for arias and choruses (the lines for accompanying instrumental parts were left blank), and writing the recitative texts [below empty staves] between the set pieces. At a later stage, he went back and "filled up" the score, providing music for the recitatives and writing out the orchestral parts.' In fact, some of the composer's autograph manuscripts contain long stretches of empty, unbarred staves, under which text (clearly in verse forms designed for recitative) is written as though serving as underlay for music that never appeared (or, perhaps we might more appropriately say that no music ever appeared to overlay the text, in an interesting parallel with the scribal practices of fifteenth-century France, where the texts for vocal music were almost certainly written into their manuscripts first, the music afterward). The *Samson* autograph, for instance, contains numerous such empty staves with text beneath. Probably, recitative's characteristic lack of word repetition or melisma (not to mention its marked tendency to set the last strong syllable of each line or hemistich to a strong beat) prompted this manner of inscription; that is to say, Handel wrote the words out first because he knew he would not have to repeat any or elongate any of their syllables. And yet there is also the possibility that this method in turn encouraged these musical features (which is to say, Handel would not be likely to add word repetitions to a declamatory whose text he had already written out in full; where would he fit the new iterations of the words?). Systems adopted for practical convenience do in fact frequently serve to ingrain the practice they make more convenient, and to discourage deviations into practices for which such systems were not designed; a self-fulfilling prophecy. For Hurley's comments, see David Ross Hurley, 'Handel's Compositional Process', in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 122–44: 122; on the musical overlay of text in fifteenth-century French manuscripts, see Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Nebraska: University of Nebraska Press, 1999), 101–02, 288, 290; for the *Samson* autograph, see George Frideric Handel, *Samson an Oratorio*, GB-Lbl R.M.20.f.6, ff. 24v–25r, f. 26r, ff. 48v–49r, f. 49v, f. 81r, 89v, f. 109r, f. 113v, f. 120v, f. 126v, ff. 131r–31v, ff. 132r–32v; on the tendency of declamatory vocal writing to place the final strong syllable of each line or hemistich on a strong beat, see Volume 1, page 80.

accompanied only by continuo as ‘simple recitative’, and to recitative with orchestral backing as ‘accompanied recitative’, or ‘accompagnato’. See Examples 1.51 and 1.52 below for specimens of simple and accompanied recitative respectively.

Example 1.51, G. F. Handel, *Acis and Galatea*, recitative ‘His hideous Love’. Transcribed from GB-Lbl R.M.20.a.2.²⁰¹

Acis Mr Beard

The image shows a musical score for a recitative piece. It consists of two systems of music. The first system has a vocal line in treble clef and a basso continuo line in bass clef. The vocal line is marked with a '5' and contains the lyrics: "His hi-deous Love pro-vokes myRage, weak as I am, I must en gage, in-". The basso continuo line has a key signature of one sharp (F#) and a common time signature. The second system also has a vocal line and a basso continuo line. The vocal line is marked with a '5' and contains the lyrics: "spir'd with thy Vic-to-rious charms the god of love will lend hisArms." The basso continuo line continues with the same key signature and time signature.

His hi-deous Love pro-vokes myRage, weak as I am, I must en gage, in-

[Basso Continuo]

5 spir'd with thy Vic-to-rious charms the god of love will lend hisArms.

[Basso Continuo]

²⁰¹ Initial time signature, character name, and performer name *sic*. Original clefs: C4, F4. ‘Mr Beard’ in pencil in source.

Example 1.52, G.F. Handel, *Jephtha*, Act II accompanied recitative ‘For Joys so vast’.
Transcribed from GB-Lbl R.M.20.e.9.²⁰²

accomp.

[Violin I]

[Violin II]

[Viola]

Iphis
 for Joys so vast, too lit-tle is thePrize of one poorLife; but oh! ac-cept it Heav'n a grate-full

[Bassi]

6

[Violin I]

[Violin II]

[Viola]

Iphis
 Vic-tim and thy Bles-sings still, powr on my Coun-try, friends, and dea-rest Fa-ther

[Bassi]

Both of these I define as examples of declamatory style, while the other types of vocal writing found in Handel’s output (arioso, aria, duet, ensemble, and chorus) I define as being in lyrical style.

²⁰² Initial time signature and stylistic indication *sic*. Original clefs: G2, G2, C3, C1, F4.

Lyrical style is a song or aria style, one in which musical values are favoured over textual ones. It features relatively regular harmonic [pace], melodic phrase lengths[,] and [recitational] pace, that is, the rate at which [...] syllables in the text are unfolded in the rhythmic structure of the music. Musical repetition and repetitive structures such as sequence are hallmarks of the lyrical style. [...] In a piece in lyrical style, the bass [usually] moves promptly, predictably[,] and sometimes imitatively.²⁰³

Hill names rhythmic patterning and repetition, as well as tuneful melody, as further markers of lyrical writing.²⁰⁴ To this we may also add the use of closed forms (such as binary and *da capo* form) as opposed to through-composition, as well as motivic development, and a tendency for phrases to be balanced (that is, consist of two or four sub-phrases of equal length). By Handel's time, lyrical writing was usually at least neumatic and used some degree of word repetition, because lyrical movements tended to be much longer than declamatory ones, but generally actually had less text to set. The texts themselves are almost always lyric poetry; that is, they are introspective or expressive rather than narrative, and soliloquies rather than dialogue. Again, the distinction holds less well for oratorio than for opera. Example 1.53 shows the first full vocal phrase of an air, and Example 1.54 that of a chorus; both are in lyrical style.

²⁰³ Rohrer, 'Poetic Metre', 210–11.

²⁰⁴ Hill, *Baroque Music*, 27–28, 274–75.

Example 1.53, vocal line of G. F. Handel, *Alceste*, air and chorus 'Still caressing', upbeat to b. 19–b. 22. Transcribed from GB-Lbl R.M.20.e.6.²⁰⁵

allegro, ma non troppo

19.

V[iolin] 1

V[iolin] 2

Viola

Mr Low

en - joy the Sweet E - ly - sian grove

allegro, ma non troppo

[Bassi]

21

V[iolin] 1

V[iolin] 2

Viola

Mr Low

Seat of Plea - sure Seat of Love

[Bassi]

²⁰⁵ Original vocal clef: C4.

Example 1.54, G. F. Handel, *Ode for the Birthday of Queen Anne*, chorus 'Let rolling Streams', bb. 56–63. Transcribed from GB-Lbl R.M.20.g.2.²⁰⁶

56

Violin[s]
I & II] unis[on]

Hautb[oy] tutti

[Viola]

[Canto
& Alto]

[Tenor]

[Bass]

[Bassi]

the Day that gave great Anna Birth

the Day that gave great Anna Birth

the Day that gave great Anna Birth

²⁰⁶ Original clefs: G2, G2, C4, C1, C3, C4, F4, F4.

60

Violin[s] I & II unis[on]

Hautb[oy] tutti

[Viola]

[Canto & Alto]

who fixd a la - - sting Peace on Earth]

[Tenor]

who fixd a la - - sting Peace on Earth]

[Bass]

who fixd a la - - sting Peace on Earth

[Bassi]

While triple-time declamatory style is not unknown in Baroque music, it was negligibly rare in England.²⁰⁷ For this reason, triple-time passages mentioned in this study are always assumed to be lyrical, and declamatory passages assumed to be duple. It will rarely be necessary to describe a setting in such detailed terms as ‘diacopic, neumatic, isochronic lyrical’, but the terms will be useful in drawing distinctions among Handel’s different approaches to English words.

Where relevant, I apply some or all of the scansion symbols listed above to the underlay of musical examples in order to show how the music realizes (or does not

²⁰⁷ The French (Lullian) style of declamatory writing makes occasional use of triple time, but generally only for one or two bars together. The overall trend is decidedly duple. More extensive is the use of triple writing in the Spanish declamatory style known as *recitado*. In England, Pelham Humfrey composed a recitative dialogue with marked similarities to the *recitado* style, including the near constant use of triple time, for the ‘Masque of Devils’ in *The Tempest*. If Humfrey was indeed influenced by the Spanish technique, Hill suggests the Catalan composer Louis Grabu as the only possible channel through which it could have come to his attention. However, declamatory writing in triple time is very much an anomaly in English music. Except for Grabu’s own, brief, Lully-inspired passing triple bars in the decidedly Francophile opera *Albion and Albanus*, I know of no other examples. On *recitado* see Hill, *Baroque Music*, 274–75. On Grabu as a possible transmitter of the *recitado* style to Humphreys, see Hill, *Baroque Music*, 272. On Grabu’s French-style English-language opera, see Bryan White, ‘Louis Grabu and his Opera *Albion and Albanus*’ (PhD Dissertation, University of Wales, Bangor, 1999), 1, passim. For the score of the opera, see Louis Grabu, *ALBION and ALBANUS* (London: Printed for the Author, 1687). Copy consulted, *EEBO* copy, US-NH, Early English Books, 1641–1700 (Wing), D2225. Also the modern edition in White’s thesis, Bryan White, ‘Louis Grabu and his Opera *Albion and Albanus*’, 2, ‘A Critical Edition of *Albion and Albanus*’ (PhD Dissertation, University of Bangor, 1999).

realize) various structural elements of the poetry. This method is indebted to John Walter Hill, who used a somewhat different scansion principle to analyse the word-setting of French and German Baroque composers, and to the work of Katherina Lindekens and Stephan Schönlaue on seventeenth-century vocal music.²⁰⁸ Graeme M. Boone's study of Dufay was also a strong influence on the method, as was the research of Patricia Ranum on French Baroque airs.²⁰⁹ The underlay of the musical examples further features the paragraph sign (¶) before the stress mark of a line-initial syllable, and after the stress mark of a line-final syllable. This is to clarify where the line break falls, since the visual lineation of a poetic text is almost always erased in the underlay of a musical setting. Example 1.55 below shows an instance of this mark.

²⁰⁸ Hill, *Baroque Music*, 244–45. I thank Katherina Lindekens for sharing her research, which contains examples of such scansion, with me in private correspondence, 10 January, 2016. See Lindekens, “Proper to our Genius”. I also thank Stephan Schönlaue for sharing his research, which contains examples of such scansion, with me in private correspondence, 27 July, 2016.

²⁰⁹ Boone, *Patterns in Play*. Ranum, *The Harmonic Orator*.

Example 1.55, H. Purcell, *King Arthur*, Act II duet, 'Shepherd, shepherd', bb. 1–8. Transcribed from *Works*, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928).²¹⁰

THE BOYS
Verse

Shep-herd, shep-herd, leave de-coy-ing: Pipes are sweet on sum-mer's day,
Shep-herd, shep-herd, leave de-coy-ing: Pipes are sweet on sum-mer's day,
But a lit-tle af-ter-toy-ing, Wo-men have the shot-to-pay.
But a lit-tle af-ter-toy-ing, Wo-men have the shot to pay.

The use of this symbol is mostly confined to the musical examples, where lineation is no longer obvious but might still be relevant to the argument of the study. The symbol has been adopted in preference to slashes within the underlay because the slashes may be easily confused with stress marks, and can clutter the text. I have chosen this method so that all analytical annotations can be kept together in a single line. I also use it occasionally to indicate metrical structures as they hold of the very early and/or late

²¹⁰ Repeat mark and continuo realization suppressed.

line coincides with the first accent of the ruler. However, the first phrase is likely to be felt as having a stronger hemiola. Not only does the last accent coincide with a long vocal note, but the vocal line features a tie across the bar line, which leaves a strong beat unstruck, as well as constituting a long note on the second accent of the ruler. Even more importantly, strong, stressed syllables fall on each of the ruler's accents in this first phrase.

Example 1.56, vocal and lowest instrumental lines of G. F. Handel, *Alexander's Feast*, Act I air and chorus 'Bacchus, ever fair and young', bb. 121–129. Transcribed from GB-Lbl R.M.20.d.4.

andante

121

Mr Erard

125

Mr Erard

[Bassi]

[Bassi]

sweet is plea - sure af - ter pain,

sweet is plea - sure af - ter pain,

Table 1.8 is a summary of symbols that will be used throughout this study.

Table 1.8, key to symbols used in this study.

Symbol	Meaning
•	strong count in music (metric accent)
.	weak count in music
> > >	hemiola
>	hemiola hyperbeat
¶	line-boundary
:	caesura

Symbol	Meaning
ˈ	stressed strong syllable
x	unstressed weak syllable
˘	unstressed strong (i.e. promoted) syllable
/	stressed weak (i.e. demoted) syllable
◌	strong syllable (any degree of stress)
◌	weak syllable (any degree of stress)
(◌)	optional weak syllable
^x	uncounted unstressed syllable
/	uncounted stressed syllable
ˉ	stressed super-strong syllable
(=>)	light enjambment
=>	medium enjambment
=>>	heavy enjambment
=>>>	super-heavy enjambment
◊	grapheme, if enclosing one or more IPA symbols
//	phoneme, if enclosing one or more IPA symbols
[]	phone (speech sound), if enclosing one or more IPA symbols

Chapter 2:

‘Suit your Words to your Music Well’: Handel’s Skematic Word-Setting²¹⁴

H[andel] was never quite to rival Purcell in demonstrating the [English] language’s full validity as a medium for song, and his own grasp of it led him now and then to some odd stresses—‘[ex-tra-va-gant-ly]’ in *Hercules*, for instance, ‘to [re-ceive]’ and ‘[in-cor-rup-ti-ble]’ in *Messiah* (though the seemingly Germanic ‘[Phi-lis-tine]’ in Samuel’s prophecy to Saul is wholly owing to Jennens)—but his understanding of the colour and nuance of English words is comparable in its awareness to that of another great foreign Englishman over a century later, the novelist Joseph Conrad.²¹⁵

For decades—perhaps even centuries—musicologists have wrestled with a double bind. On the one hand, we praise Handel’s music whilst denigrating that of his native English contemporaries. On the other, we criticize his word-setting as the incompetence of a foreigner. Dismissive comments abound from scholars and performers about Handel’s ‘odd stresses’. In the mouths of his detractors, these are held up for mockery; his champions pointedly ignore them, or beg that we judge his music on its musical or expressive merits, forgiving his linguistic trespasses.²¹⁶ The result has been a curiously

214 With the lines ‘In harmony would you excel, ¶ Suit your words to your musick well’, Jonathan Swift lampooned what he perceived as a tendency among his poet contemporaries to compromise on the quality of their verse if they knew it would be set to music. Swift’s joke (and bone of contention) is that the music should suit the words, not the other way around, but we will use his sarcasm as a lens through which to make a more serious point: that composers had numerous rhythmic musical formulae at their disposal, but these musical formulae always set words that ‘suit[ed]’ them; one could not, for instance, use the compressed triple upbeat just anywhere, but only for stretches of text with specific metrical and prosodic phonological properties. For Swift’s quote, see Jonathan Swift, *THE WORKS OF THE REV. JONATHAN SWIFT, D.D., DEAN OF ST. PATRICK’S, DUBLIN*, 16, revised edition, ed. Thomas Sheridan, John Nichols, John Boyle, Patrick Delany, John Hawkesworth, Deane Swift, William Bowyer, John Birch, and George Faulkner (London: Printed For J. Johnson, J. Nichols, R. Baldwin, Otridge and Son, J. Sewell, F. And C. Rivington, T. Payne, R. Faulder, G. and J. Robinson, R. Lea, J. Nunn, W. Cuthell, T. Egerton, Clarke And Son, Vernor And Hood, J. Scatcherd, T. Kay, Lackington Allen And Co., Carpenter and Co., Murray and Highley, Longman and Rees, Cadell Jun. and Davies, T. Bagstbr, J. Harding, And J. Mawman, 1801), 372–75.

²¹⁵ Jonathan Keates, *Handel: The Man and his Music* (London: Victor Gollancz Ltd., 1992), 281–82.

²¹⁶ Thomas Morell, whose collaboration with Handel in the 1740s and 50s we examine later (see Volume 2, page 399), felt that ‘the composer [...] has but an imperfect Acquaintance with the English language’. Charles Burney asserted that ‘Handel, who felt, and so well expressed the *general sentiments* he set to Music in our [English] language, was never certain of their *pronunciation*’ (italics *sic.*). Twentieth-century musicologists, even those sympathetic to or specializing in the music of Handel, continued this trend, among them Edward Dent (for whom Handel’s ‘ear was closed to every musical suggestion arising from the sound and rhythm of English speech’, however influenced the composer might have been by English music) and Winton Dean (who claims that Handel’s linguistic mistakes are ‘small matters’, but still asserts that he ‘frequently misaccented English words and produced many kinds of solecism’). And the still-active Handelian Jonathan Keates also makes such comments, one of which headed this chapter in quotation. See Thomas Morell, reproduced in Ruth Smith, ‘Thomas Morell and his Letter About Handel’, *Journal of the Royal Musical Association*, 127/2 (2002), 191–225: 216; Charles Burney, *AN ACCOUNT OF THE MUSICAL PERFORMANCES IN WESTMINSTER-ABBEY* (London: Printed for the Benefit of the Musical Fund, 1785), 75 (copy consulted: ECCO copy, US-CAh *fEC75.B9344.785a); Edward Dent, quoted in Winton Dean, *Handel’s Dramatic Oratorios and Masques* (Oxford: Clarendon Press, 1959, paperback 1990), 64; Dean, *Handel’s Dramatic Oratorios and Masques* 63–64; Keates, *Handel*, 281–82. When I discuss my research with singers, even those who specialize in Baroque music,

ahistorical and long-lived received wisdom that paints Handel as an incompetent English word-setter. That portrait, as the next two chapters aim to show, is largely, if not entirely, false. However, we cannot strike the incompetent word-setter myth a ‘decisive blow’ without also felling its companion: ‘the old chestnut that only Handel wrote anything worth the candle in 18th-century England’.²¹⁷ The purpose of the next two chapters is to kill both these birds with a single, historically informed stone.

By detailed examination of eighteenth-century dictionary entries, and of the vocal music of native-born English composers of this period, we will see that the majority of Handel’s apparent mistakes, including most of those cited above by Keates, actually reflect ‘positive intentions about how [Handel] wished the English to be delivered’.²¹⁸ Most of these choices have a long musico-linguistic precedent in English, as well as in other languages. The coming analysis will also reveal ‘changes in the conventions’ not only ‘of pronunciation or stress’ but also of word-setting ‘during the last 250 years’.²¹⁹ Furthermore, we will demonstrate that even Handel’s apparently genuine mistakes follow a pattern sharply at odds with the caricature of the composer as a sloppy and haphazard word-setter.

Before any of this, however, we face a broader and more basic task. As Margaret Bent has stated, ‘individual utterance can only be evaluated against a knowledge of conventional utterance, so far as we can recover that’.²²⁰ Below, I therefore attempt to articulate the norms of English word-setting from which Handel was supposed to deviate.

they generally respond that they have always found Handel’s English word-setting clumsy, comically incompetent, or in need of alteration to make it remotely fit for performance.

²¹⁷ Review in ‘Classic CD’, quoted in Peter Holman, *William Boyce: Peleus and Thetis and other Theatre Music* <https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA66935>, accessed 18 January 2019.

²¹⁸ Donald Burrows, *Handel: Messiah*, Cambridge Music Handbooks, 2 (Cambridge: Cambridge University Press, 1991), 75.

²¹⁹ Burrows, *Handel: Messiah*, 75.

²²⁰ Margaret Bent, ‘The Grammar of Early Music: Preconditions for Analysis’, in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York & London: Garland, 1998), 15–59: 29. For the similar remark that ‘a full understanding of the subversive and the exceptional cannot be expected to be gained without also understanding the “ordinary”’ (quotation marks *sic.*), see Alf Björnberg, ‘Structural Relationships of Music and Images in Music Video’, in *Popular Music*, 13/1 (1994), 51–74: 69.

Setting Metrical Texts

In general, where a metrical text is set to a musical structure, we would always want to ask whether the matching of text to music matches prosodic phonological structure, or matches the metrical template. The issue is partly one of how much prosodic phonological variation the musical matching rules are sensitive to: if they are sensitive to considerable variation in the text then they are likely to be matching prosodic phonological structure directly. If they are insensitive to variation in exactly the way that the meter is, then they reach the text by matching first with the metrical template.²²¹

As discussed in chapter 1, most of the text set by Handel does not distribute its stresses freely.²²² Rather, its verbal rhythm is regulated and regularized by an added form known as poetic metre; specifically, syllable-stress metre. This organizing principle counts the syllables, in addition to patterning the stress rhythm, in each poetic line, through the assignment of a metric template with a fixed number of positions. Each position is either strong (expected to hold a stressed syllable) or weak (expected to hold an unstressed syllable in duple metre, or two unstressed syllables in triple metre).

Following Fabb, one can assert that Handel's vocal music and late-Baroque vocal music in general matches more closely with the metrical template than with the prosodic phonology of its text. That is, syllables in strong metrical positions in the line are overwhelmingly likely to be matched with strong musical counts, regardless of whether these syllables are stressed or unstressed. Conversely, syllables in weak positions are overwhelmingly likely to match weak counts, even if these syllables are stressed. All of which is to say: in general, the metrical template of the poetry is matched to that of the music, and promotion and demotion are ignored. The great exception to this trend is found in the musical treatment of initial inversion, in which the first weak position of an iambic line is occupied by a stressed syllable, and the first weak position by an unstressed syllable ('¶ / x').²²³ We will discuss this in greater

²²¹ Nigel Fabb, *Linguistics and Literature: Language in the Verbal Arts of the World*, Blackwell Textbooks in Linguistics, 12 (Oxford: Blackwell Publishers, 1997), 98. It is worth pointing out at this point that 'insensitive' and related terms are not employed here in a value-based sense. Sensitivity refers only to one medium's reflection of the details of another. Thus, a 'sensitive' setting might perhaps better be termed a 'detailed' one, and an insensitive setting 'undetailed'.

²²² See Volume 1, page 28.

²²³ This being a thesis in the field of musicology, we should take a moment to point out what we mean in this case by 'inversion'. The term in this context refers not to the use of a note other than the root at the bottom of a chord (chordal, harmonic, or triadic inversion), nor to the raising or lowering of one note of a vertical interval by one or more octaves so as to exchange the position of the notes (intervallic inversion), nor to the repeated simultaneous sounding of two melodies the highest of which had previously been the lowest and the lowest previously the highest (invertible counterpoint); neither does it describe melodic inversion, the technique of reversing the contour of a melody (turning it 'upside down', so that ascending intervals become descending ones, and descending intervals ascending). Instead, it describes a prosodic phonological manifestation of the phenomenon musicians call 'retrograde' (running a melody backwards) against a non-retrograded poetic metrical template. When a template presents a pair of positions running

detail later in this chapter, but for now it is worth noting that initial inversion is also one of the kinds of prosodic phonological variations to which the metrical template is sensitive, and this supports rather than subverting the assertion that the music matches to the template, not directly to the prosodic phonology.²²⁴

Even recitative, famous for its speech-faithful aspirations, follows this trend. Recitative makes freer and more liberal use of recitational diminution than does the lyrical style, but even in diminished passages the strong syllables fall on the strong counts of the new, lower metric level. Some scholars have suggested that this may even reflect a contemporary style of reading that ‘favour[ed] the metre’.²²⁵ Other contemporary sources, however, suggest an extremely high level of prosodic phonological sensitivity in reading styles,²²⁶ so the question of whether this template-matching is itself a reflection of pure verbal practice must remain an open one.

Like French and Italian vocal music, Handel’s English vocal writing gives primacy to the final strong syllable of each line, and, where applicable, each hemistich.²²⁷ That is, whilst strong syllables in general gravitate toward strong counts, the last strong syllable before a line-break or caesura always falls on a strong beat. In Example 2.1, for instance, the strong count is the quaver, but every line places its last strong syllable on the first or third crotchet of the bar, the strong beats in common time.

weak – *STRONG*, we expect the prosodic phonological pattern ‘*unstressed* – *STRESSED*’; inversion sees this position sequence filled ‘*STRESSED* – *unstressed*’ instead (not ‘*x* / ’ but ‘ / *x* ’).

²²⁴ See Volume 1, page 79.

²²⁵ Richard Bradford, *Augustan Measures: Eighteenth-Century Writings on Prosody and Metre* (Aldershot: Ashgate, 2002), 100–01. See also Paul Kiparsky, ‘Stress, Syntax, and Metre’, *Language*, 51/3 (1975), 576–616: 586; Derek Attridge, ‘Rhythm and Interpretation: The Iambic Pentameter’, *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013, paperback 2015), 127–47: 132; John Thompson, *The Founding of English Metre* (New York: Columbia University Press, 1961).

²²⁶ See, for instance, Joshua Steele, *Prosodia Rationalis*, 2nd ed. (London: J. Nichols, 1779), copy consulted: *ECCO* copy, GB-Lbl 73.g.16; and Noah Webster, *Dissertations on the English Language* (Boston: Isaiah Thomas and Company, 1789), copy consulted: *ECCO* copy, GB-Lbl 825.g.27. For a detailed discussion of eighteenth-century debates on the interaction of metre with natural speech patterns in performance, see Richard Bradford, *Augustan Measures: Eighteenth-Century Writings on Prosody and Metre* (Aldershot: Ashgate, 2002).

²²⁷ This practice in Italian and French vocal music is discussed in Elise Bickford Jorgens, *The Well-Tun’d Word: Musical Interpretations of English Poetry, 1597–1651* (Minneapolis: University of Minnesota Press, 1982), 28–29; and Lois Rosow, ‘French Baroque Recitative as an Expression of Tragic Declamation’, *Early Music*, 11/4 (1983), 468–79. Patricia Ranum calls this the ‘grammatical accent’, Patricia M. Ranum, *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs* (New York: Pendragon Press, 2001), 60, 216.

Example 2.1, vocal line of G. F. Handel, *Theodora*, Act I, recitative ‘Tis Dioclesian’s natal Day’, b. 8–seventh quaver of b. 9. Transcribed from GB-Lbl R.M.20.f.9.

Valens

8

♯x / x /: :x / x x x / ♯

shall feel our wrath in Chas-tise-ment, or Death.

This convention is more strictly observed in declamatory than in lyrical style, possibly because so many organizational elements of recitative texts (rhyme, metre, relationship of syntax to lineation) are relatively irregular. The special attention given to line-final strong syllables accords with Fabb’s observation that metrical rules seem to be strictest at the end of lines.²²⁸ Eighteenth-century theorists also appear to have been aware of this phenomenon. John Warner commented in 1797 that ‘an iambic verse [...], whatever varieties of feet it may admit in the beginning or middle, [...] ought to terminate [...] with an iambus, or its property would be lost’.²²⁹

Adherence to the metric template at the expense of prosodic phonology is further evident in Handel’s treatment of rising inversion. Rising inversion is Derek Attridge’s term for a rhythmic pattern beginning on a weak position of a duple metre and consisting of two unstressed syllables followed by two stressed ones (‘x x / /’).²³⁰ When a rising inversion occurs, Handel and his contemporaries tended to ignore it, attending to the metrical template instead (see, for instance, Example 2.2).²³¹ This is not

²²⁸ Fabb, *Linguistics and Literature*, 91, and Nigel Fabb, *What is Poetry? Language and Memory in the Poems of the World* (Cambridge: Cambridge University Press, 2015), 114.

²²⁹ John Warner, *Metronariston* (London: J. Johnson, 1797), 23. Copy consulted: *ECCO* copy, GB-Lbl 12924.b.3. Warner’s stated subject is the prosody of Classical languages, but the ‘iambic verse’ discussed in this passage is in English, an excerpt from *Macbeth*.

²³⁰ When appearing in a falling duple context, the stress profile of the second and third syllables of this figure resembles what Peter L. Groves terms a ‘reversal’: ‘A metrical modulation in which adjacent positions are exchanged within the foot’. Thus (indicating a foot boundary with ‘|’) ‘| x / |’. In a rising duple context, the second and third syllables’ stress profiles are similar to what Groves terms a ‘swap’: ‘A metrical modulation in which adjacent positions are exchanged between feet’. Thus, ‘x | /’. It should be noted, however, that Groves sees such figures as actually altering the metric template (the stress profile does not just run counter to the ordinary patterns of strength and weakness, it causes them, in Groves’s terms, to be ‘exchanged’) much as Attridge sees them as shifting the poetic beat. Furthermore, Groves’s ‘swaps’ and ‘reversals’ cover only two syllables, as mentioned, whereas we are here concerned with figures comprising four, and his theory takes foot-division into account, which our study does not, except in rare circumstances. Groves, *Strange Music: The Metre of the English Heroic Line*, English Literary Studies Monograph Series, 74 (Victoria: ELS Editions, 1998), 184, 106–07, 135; 184, 106–07, 137–38, 161; Derek Attridge, *Poetic Rhythm, an Introduction* (Cambridge: Cambridge University Press, 1994), 120, 121, 222, 252, 270.

²³¹ This is also an example of a Lullian minuet setting a rising duple (iambic) text.

universally the case, but exceptions (such as that in Example 2.3) are rare enough to prove the rule.

Example 2.2, vocal line of G. F. Handel, *Alexander Balus*, Act I air ‘Heroes may boast’, bb. 28–32. Transcribed from GB-Lbl R.M.20.d.3.²³²

Larghetto andante

Alexander

and talk of conquest in high strains

Example 2.3, vocal line of G. F. Handel, *Alexander Balus*, Act II air ‘Powerful Guardians of all Nature’, bb. 32–36. Transcribed from GB-Lbl R.M.20.d.3.²³³

a tempo ordinario

Alexander

Keep from In-sult the dear Crea-ture

Alexander

keep from In-sult the dear Crea-ture

Triple metres, often said to dominate the natural stress rhythms of the language more than duple anyway, receive similar attention. In ‘The trumpet’s loud clangor’, from the ode for St. Cecilia’s Day, the line ‘Of the thund’ring drum’ is set with a musical metric accent on its second and fifth syllables (see Example 2.4). This is entirely correct as a realization of the metric template, but wholly unnatural to the stress pattern; the article ‘the’ is given emphasis over the stressed syllable of the polysyllabic adjective ‘thund’ring’. However, Handel subtly compensates with his use of pitch accents: the melody falls by an octave to ‘the’, but then immediately rises by a fifth to the first syllable of ‘thund’ring’, sustaining that pitch for the next two notes. Thus, melodic attention is still focussed upon the genuinely stressed syllables, while musical metric attention focuses on the metrical strong ones.

²³² Original clef: C1.

²³³ Original clef: C1.

Example 2.4, vocal line of G. F. Handel, *Ode for St Cecilia's Day*, air and chorus 'The Trumpet's loud Clangor', bb. 46–48. Transcribed from GB-Lbl R.M.20.f.4.²³⁴

Mr Beard

of the thun - d'ring drum

Attridge uses the term 'falling inversion' for a pattern comprising two stresses followed by two unstresses beginning on a strong position of a duple metre (' / / x x ').²³⁵ Like its rising counterpart, this phenomenon is sometimes ignored in vocal music in favour of a setting that reflects the metre (see for instance Examples 2.5 and 2.6).

Example 2.5, vocal line of H. Purcell, 'I'll sail upon the Dog Star', upbeat to b. 23–b. 24. Transcribed from *NEW SONGS SUNG IN The Fool's Preferment* (London: E. Jones, 1688).

The Stars pluck from their Orbs too, the Stars pluck from their Orbs too, and

²³⁴ Original clef: C4.

²³⁵ When appearing in a rising duple context, this figure's second and third syllables' stress profile resembles what Peter L. Groves terms a 'reversal', 'A metrical modulation in which adjacent positions are exchanged within the foot'. Thus (indicating a foot boundary with '|'), '| / x |'. In a falling duple context, the stress profile of the second and third syllables are similar to what Groves terms a 'swap', 'A metrical modulation in which adjacent positions are exchanged between feet'. Thus, '| / x '. It should be noted, however, that Groves sees such figures as actually altering the metric template (the stress profile does not just run counter to the ordinary patterns of strength and weakness, it causes them, in Groves's terms, to be 'exchanged') much as Attridge sees them as shifting the poetic beat. Furthermore, Groves's 'swaps' and 'reversals' cover only two syllables, as mentioned, whereas we are here concerned with figures comprising four, and his theory takes foot-division into account, which our study does not, except in rare circumstances. Peter L. Groves, *Strange Music*, 184, 106–07, 135; 184, 106–07, 137–38, 161. Attridge, *Poetic Rhythm*, 117, 119, 120, 142, 218.

Example 2.6, vocal line of G. F. Handel, *Samson*, Act III air ‘Thus when the Sun’, b. 36–third crotchet of b. 39. Transcribed from GB-Lbl R.M.20.f.6.²³⁶

andante

Samson

each fet - terd ghost slips to his sev - ral grave etc.

If, however, the two stresses are separated by a strong phonologico-syntactic break, especially a caesura, Handel sometimes reflected the variation (see Example 2.7).

Example 2.7, vocal line of G. F. Handel, *Samson*, Act II recitative ‘But who is this’, upbeat to b. 61–first crotchet of b. 62. Transcribed from GB-Lbl R.M.20.f.6.²³⁷

Samson

the par - don then I to my fol - ly give, etc.

The reason for this is obvious. Since a caesura divides a line into two hemistichs, a falling inversion with a caesura after its first syllable (‘/:/ x x’) will technically produce an inversion initial to the hemistich (‘:/ x’, very close to ‘¶/ x’). We have stated before, and will examine later, the fact that initial inversion is one of the few kinds of ‘prosodic phonological variation’ to which ‘the musical matching rules’ (and those of the poetic metrical template) ‘are sensitive’.²³⁸

Handel’s strict matching of the metrical template has occasionally drawn the censure of posterity, although whether contemporaries would have baulked remains an open question. Jonathan Keates excused the ‘seemingly Germanic “[Phi-lis-tine]” in Samuel’s prophecy to Saul’ as ‘wholly owing to [Charles] Jennens’ (the librettist).²³⁹ In

²³⁶ Original clef: C4.

²³⁷ Original clef: C4.

²³⁸ The quote is from Fabb, *Linguistics and Literature*, 98. See Volume 1, page 79 of this study.

²³⁹ Keates, *Handel*, 282. Lawrence Zazzo also observes ‘some awkward word[-]setting’ in ‘And ever against eating cares’, an air in the 1740 version of *L’Allegro, Il Penseroso, ed Il Moderato*. ‘For instance’, Zazzo states, ‘Handel sets the first syllable of “against” and the preposition “in” on downbeats’. He is quite correct in attributing this unidiomatic recitation to ‘the irregularities in the metre of the [...] text’: Handel is following the poem’s metrical template strictly in the setting; it is the poet (in a ‘self-referential demonstration of [...] skill at inserting pleasing irregularity into otherwise hypnotically regular poetic prosody’) who placed stressed syllables in weak positions, and unstressed syllables in strong ones. See Lawrence Zazzo, ‘“Not Local Beauties”: Handel’s Bilingual Oratorio Performances, 1732–1744’ (PhD Dissertation, Queen’s University Belfast, 2015), 305. I thank Dr Zazzo for sharing this dissertation with me in private correspondence, 18 July, 2018.

Example 2.8, a closer look at the passage in question reveals what he means. Jennens placed the first syllable of the word ‘Philistine’ (the stressed one) in a weak metrical position, and its second, which is unstressed, in a strong one. Handel may or may not have noticed that the metrical template is in this case a poor match for the prosodic phonological structure, but this was not his problem. He matched the template in his music, as he was expected to do (see Example 2.9, where all strong-position syllables fall on strong counts).

Example 2.8, C. Jennens, *Saul*, scanned excerpt from Act III, recitative ‘Why hast thou forced me from the realms of peace’, set by G. F. Handel, 1738. Transcribed from SAUL, (London: Tho. Wood, 1738).

x / x^x: :x /x x / x /
 And Israel by Philistine arms shall fall

Example 2.9, vocal line of G. F. Handel, *Saul*, Act III accompanied recitative ‘Thou and thy Sons’, second crotchet of b. 3–first crotchet of b. 5. Transcribed from GB-Lbl R.M.20.g.3.²⁴⁰

accomp.

Samuel

and Is - ra - el by Phi - lis - tine Arms shall fall.

The case of the word ‘Chastisements’, in *Joseph and his Brethren* and *Theodora*, is more complicated. Handel’s accentuation of the first and third syllables conforms to the word’s position in the template (see Examples 2.10 through 2.13).

Example 2.10, J. Miller, *Joseph and his Brethren*, scanned excerpt from Act I recitative, ‘But wherefore thus?’, set by G. F. Handel, 1744. Transcribed from JOSEPH AND HIS BRETHREN (London: John Watts, 1744).

x / x x x /: :x / / /
 These Chastisements are just - - for some wise End

Example 2.11, vocal line of G. F. Handel, *Joseph and his Brethren*, Act I, accompanied recitative ‘But wherefore thus?’, upbeat to b. 13–first crotchet of b. 14. Transcribed from GB-Lbl R.M.20.e.10.²⁴¹

Example 2.12, T. Morell, *Theodora*, scanned excerpt from Act I recitative, ‘’Tis Dioclesian’s natal day’, set by G. F. Handel, 1750. Transcribed from THEODORA (London: J. Watts, 1750).

x / x /: :x / x x x /
 Shall feel our Wrath, in Chastisement, or Death.

Example 2.13, vocal line of G. F. Handel, *Theodora*, Act I, recitative ‘’Tis Dioclesian’s natal day’, b. 8–seventh quaver of b. 9. Transcribed from GB-Lbl R.M.20.f.9.

That stressing, however, in both the music and the poetry, seems to be incorrect by eighteenth-century standards, at least if we believe Johnson and Dyche.²⁴² However, Crystal gives ‘chastisement’ initial stress in his dictionary of original Shakespearean pronunciation, as does Lowe in his 1755 *Critical Spelling Book*.²⁴³ Indeed, Lowe specifically advocates ‘chas-tise-ment’ over ‘**chas**-tise-ment’, strongly implying that these two pronunciations co-existed in the mid-eighteenth century.²⁴⁴ Miller and Morell (librettists of *Joseph* and *Theodora* respectively) seem to be making conscious use of this uncertainty in stress profile in order to fit the word to their metre. When no metrical template was present, Handel preferred to accent the second syllable of ‘Chastisement’,

²⁴¹ Original clef: C3.

²⁴² Samuel Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE* (London: W. Strahan, 1755), 361 (copy consulted: *Johnson’s Dictionary Online* copy, University of Florida, George A. Smathers Libraries, no shelfmark given); Thomas Dyche, *The SPELLING DICTIONARY*, 2nd ed. (London: Thomas Norris and Richard Ware, 1725), 23 (copy consulted: Google Books copy, GB-Lbl, 1568/3907).

²⁴³ Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*, 94; Solomon Lowe, *THE CRITICAL spelling-book* (London: D. Henry and R. Cave, 1755), 98. Copy consulted: *ECCO* copy, GB-Lbl, 1212.k.51.

²⁴⁴ Lowe, *THE CRITICAL spelling-book*, 98.

as evidenced by the chorus ‘Surely He hath borne our Griefs’ from *Messiah* (Examples 2.14 and 2.15).

Example 2.14, C. Jennens after various biblical sources, *Messiah*, scanned excerpt from Part II chorus ‘Surely He hath born our Griefs’, set by G. F. Handel, 1741. Transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

x x / x x x / x x / x
The Chastisement of our Peace was upon Him

Example 2.15, vocal lines of G. F. Handel, *Messiah*, Part II chorus ‘Surely He hath borne our Griefs’, third crotchet of b. 19–b. 24. Transcribed from GB-Lbl R.M.20.f.2.²⁴⁵

Largo e staccato

19

C[anto] x x / x x x / x x / x
 [the chas-tise-ment] [the chas-tise-ment] of our peace was u-pon Him

A[lt] x x / x x x / x x / x
 [the chas-tise-ment] [the chas-tise-ment] of our Peace [was u-pon Him]

T[enor] x x / x x x / x x / x
 the chas-tis[e]ment [the chas-tise-ment] of our peace was u-pon Him

B[ass] x x / x x x / x x / x
 the chas-tise-ment [the chas-tise-ment] of our Peace was u-pon Him

Setting Non-Metrical Texts

Handel set no prose in his oratorios. The overwhelming majority of the oratorio libretti are in metrical verse, and where the verse is non-metrical, it uses parallelism as its systematic organizing principle.²⁴⁶ The situation is reversed for the anthem texts, in that most are parallelistic and non-metrical, but metre is used in some of them. Handel made far fewer mistakes when he had a metrical template to guide him. Indeed, once we account for skematic word-setting and other deliberate effects, most of the remaining errors result from too rigid a setting of the metrical template, without account for variation. These will be discussed in the next chapter.

²⁴⁵ Original clefs: C1, C3, C4, F4.

²⁴⁶ Katherine T. Rohrer, “The Energy of English Words”: A Linguistic Approach to Henry Purcell’s Method of Setting Texts’ (PhD Dissertation, Princeton University, 1980), 160. I thank Katherina Lindekens for sharing this dissertation with me in private correspondence, 11 May, 2016.

Since non-metrical texts by definition lack a metrical template, we can assume that the music matches the prosodic phonological structure directly. That is, stressed syllables are set to strong counts, and unstressed syllables to weak counts. However, this is not the end of the matter. In a sequence of three unstressed syllables, the middle syllable often falls on a strong count in the music.²⁴⁷ Analogously, the second in a sequence of three stressed syllables may fall on a weak count in the music.²⁴⁸ Sometimes, the first in a pair of unstressed syllables following a line break or phonological constituent boundary may fall on a strong count, as may the second in a pair of unstressed syllables preceding a line break or phonological constituent boundary.²⁴⁹ When a pair of stressed syllables follows a line break or phonological constituent boundary, the second syllable sometimes falls on a weak count.²⁵⁰ These mild deviations serve to bring non-metrical texts closer to the realm of duple metre, but there are also cases in which a triple implication is seized upon. For instance, in a sequence of four syllables, the first and last of which is stressed, the middle two will almost always fall on weak counts, regardless of stress profile, whilst the outer two fall on strong counts.²⁵¹ The reverse (setting the third in a string of five unstressed syllables to a strong count) is rare, which fits with Derek Attridge's assertion that demotion is common in triple metre, whereas promotion is not.²⁵²

All of these tendencies give cohesion to rhythmically amorphous passages of text. Ironically, however, they also increase in frequency if the text becomes more rhythmically regular. Several studies have been produced on English prose rhythm, and it would be naïve to equate the lack of a regularizing pattern with a lack of concern for verbal rhythm. Several studies have been written on the rhythmic qualities of prose texts, and Fabb notes the capacity of prose to include brief, metrically regulated passages.²⁵³ Attridge has observed Charles Dickens's use of regular, loosely metrical or

²⁴⁷ This observation owes much to the 'Demotion rule', the first of the 'Deviation rules' for duple metre in Derek Attridge's system of beat prosody. See Derek Attridge, *The Rhythms of English Poetry* (Essex: Longman, 1982), 359.

²⁴⁸ See the 'Promotion rule', the second of the 'Deviation rules' for duple metre in Derek Attridge's system of beat prosody, *ibid.*

²⁴⁹ See the 'Promotion rule', *ibid.*

²⁵⁰ See the 'Demotion rule', *ibid.*

²⁵¹ See the 'Demotion rule' for triple metre in Attridge, *The Rhythms of English Poetry*, 360.

²⁵² Attridge, *Poetic Rhythm*, 82–84.

²⁵³ George Saintsbury, *A History of English Prose Rhythm* (London: MacMillan, 1912); Ian Gordon, *The Movement of English Prose* (Bloomington: Indiana University Press, 1966); Norton Tempest, *The Rhythm of English Prose: A Manual for Students* (Cambridge: Cambridge University Press, 1930); Denys Wyatt Harding, *Words into Rhythm: English Speech Rhythm in Verse and Prose* (Cambridge and others: Cambridge University Press, 1976). See also Marjorie Boulton, *The Anatomy of Prose* (London: Routledge and Kegan Paul, Ltd., 1954), 49–69. For Fabb on metrical episodes in prose, see Fabb, *What is Poetry?*, 74

quasi-metrical rhythm in his prose novels, sometimes over long stretches of text, and non-metrical English translations of the Bible frequently suggest regular metre intermittently before dissolving back into free rhythm.²⁵⁴ When the distribution of stressed and unstressed syllables took on such a predictable regularity, composers seem to have treated the text as metrical for as long as that seemed fit (which was often not very long).

To summarize, stressed syllables in non-metrical texts tend to fall on strong counts, and unstressed syllables on weak counts. This simple guideline is observed most closely when the stress-rhythm of the text is neither highly regular nor highly irregular. When stress-rhythm moves further from the middle ground, toward amorphous irregularity or quasi-metrical regularity, composers began to bend the rules, accenting the second syllable of a ‘ x x x ’ run, only accenting the first and third of a ‘ / / / ’ one. For highly irregular texts, this treatment imposed order. For more regular ones, it pointed up the order that the text itself suggested. In short, the usefulness of poetic metre as a means to rhythmic clarity was never far from composers’ minds.

On very rare occasions, and almost exclusively in declamatory settings, a particularly insistent stress pattern contrary to the template of a metrical line appears to have overridden the musico-linguistic demands of the metre, so that some or all of the line was set as though it were non-metrical. The first hemistich of Example 2.16 shows such a stress pattern; Example 2.17 gives its setting.

Example 2.16, C. Jennens, *Belshazzar*, scanned excerpt from Act I recitative ‘The Fate of Babylon’, set by G. F. Handel, 1745. Transcribed from *Belshazzar* (London: J. Watts, 1745).²⁵⁵

x x / x x / x: :/ x /
I have done to avert it. Small my Skill,

²⁵⁴ On Dickens’s seemingly metrical prose, see Derek Attridge, *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013, 2015), 191–93. On the rhythmic patterns of English biblical translations, see, for instance, the provocatively titled blog post by James Sightler, ‘Why The English Of The King James Bible Is Better Than That Of All The Modern Versions’, *Sightler Publications*, posted February 1, 2003, <<https://www.sightlerpublications.com/bible/WhyTheEnglishOfTheKingJamesBible.htm>>, accessed 21 April, 2019.

²⁵⁵ It is also possible that Handel perceived the word ‘to’ as being metrically uncounted in this line, and therefore scanned the line as a clipped pentameter, syllabifying ‘to’ in the setting anyway, as he sometimes did with uncounted syllables (see Volume 1, page 302). Such a scansion is given below:

x x / ^x x / x: :/ x /
I have done to avert it. Small my Skill,

Example 2.17, vocal line of G. F. Handel, *Belshazzar*, Act I recitative ‘The Fate of Babylon’, bb. 3–4. Transcribed from GB-Lbl R.M.20.d.10.²⁵⁶

3

Nitocris

I have done to a - vert it. Small my Skill, had

Skematic Word-Setting

Faults in prosody constitute [a] difficulty for critics who disagree with Mahler’s reputed statement that a good song is of necessity a badly [recited] one. If Mahler actually said this, he was merely pointing out by exaggeration that musical prosody can never be a slavish imitation of verbal [prosody], for although musical and verbal meters are in many respects analogous, they by no means exactly coincide. Moreover, we tend to forget to what extent prosody is a matter of convention.²⁵⁷

From the evidence cited above, it should be clear that Baroque composers favoured strict matching of poetic metrical template (and, in non-metrical verse, stress pattern) to musical metrical structure. However, this clearly presented a problem, because the arts poetry and music have very different relationships with periodicity (the occurrence of events at regular intervals in time).

Ordinary language does not have rigid periodicity. Music need not either, but by the time Handel was composing, it usually did. Because syllable-stress verse predetermines the syllable-count of each line, and separates all strong syllables with the same number of weak ones, its rhythmic structure is highly periodic and predictable. Variation is possible, both in overall syllable count and number of syllables per position, but the prevailing norm is regularity. This marks syllable-stress metre as different to ordinary language, and has been theorized as a great source of the form’s appeal.²⁵⁸ In the music with which we are dealing, however, equal space between strong counts is a given. The predictability of rhythm in metrical verse was not so exciting in

Clipped pentameters are, however, very rare in the metrical texts that Handel set, and I know of no others in libretti penned by Jennens (the poet of the line in question). Nevertheless, we should not dismiss the possibility that the different metrical demands produced by this scansion were the source of the setting’s accentual profile. Even if this was the case, it does not change the fact that the setting is unmetrical for an iambic line, and it still suggests that the unusual phonology of the line is responsible for that fact (whether because it was seen to change or expunge the metre).

²⁵⁶ Original clef: C1.

²⁵⁷ Edward T. Cone, ‘Words into Music: The Composer’s Approach to the Text’, in *Music: A View from Delft*, ed. Robert P. Morgan (Chicago: Chicago University Press, 1989), 115–24: 122.

²⁵⁸ Martin J. Duffell, *A New History of English Metre* (Leeds: Modern Humanities Research Association and Maney Publishing, 2008), 68, 144; Derek Attridge, *The Rhythms of English Poetry* (Essex: Longman, 1982), 306–14.

isochronous music, and indeed the pleasing swing of a metrical poem might become a dull plod if realized too strictly in song. It needed to be tempered.

Even with neumatic decoration, with extension by melisma and the use of longer note values, and with rhythmic tricks like reversal, syncopation, and anticipation, composers clearly felt that they needed more flexibility. In the sections that follow, I detail several conventional ways in which composers bent the normal rules of word-setting. In speaking of ‘rules’, I do not imply that composers were following a set of precepts that were written down and rigidly enforced. Rather, I refer to the norms that composers shared in their setting of words to music. In the same way that harmony, counterpoint, orchestration, and improvisation follow certain trends at certain times, so too does word-setting. Neither is the prefixing of the adjective ‘conventional’ to ‘ways in which composers bent the normal rules’ meant as disparagement of technique. That these rule-bending methods are formulaic is beyond question. The prevalence of specific musical rhythmic patterns in particular contexts to set specific patterns of stress and/or poetic metrical strength is too high and too widespread to call them anything else. However, the fact that the bending of certain rules can gain a virtually canonical status in itself should not be a new concept to musicologists. Textbooks have taught dissonance treatment for generations.

I refer to such a formula as a musico-linguistic ‘skeme’ (a partially re-Hellenized spelling of ‘scheme’).²⁵⁹ This terminology is indebted to Yonatan Malin, who noted the presence of numerous ‘declamatory [what we would call recitational] schemas’ in nineteenth-century German lieder, and to Megan Kaes Long, who, herself drawing on the work of Ruth I. DeFord, observes that, in the late Renaissance, ‘lighter, strophic genres’ like the *balletto* evinced ‘schematic text-setting strategies’, whereby specific types of poetic line were matched to musical phrases or sub-phrases with a specific, rather narrowly controlled, pattern of rhythms (similar to what we will term ‘global skemes’, and resemble the patterns identified by Friederich Lippman in his study of nineteenth-century Italian song).²⁶⁰ In Malin’s study, ‘schema’ is used to

²⁵⁹ ‘[P]artially re-Hellenized’ since it was actually the Greek word ‘σχῆμα’ (most accurately transliterated ‘skhēma’) that became the Latin ‘schēma’, which in turn became the English ‘scheme’.

²⁶⁰ Yonatan Malin, *Songs in Motion: Rhythm and Metre in the German Lied*, Oxford Studies in Music Theory, 4 (Oxford: Oxford University Press, 2010); Megan Kaes Long, *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century*, Oxford Studies in Music Theory, 22 (Oxford: Oxford University Press, 2020), 58–98; Ruth I. DeFord, ‘Musical Relationships between the Italian Madrigal and Light Genres in the Sixteenth Century’, *Musica Disciplina*, 39 (1985), 107–68; Friderich Lippmann, *Versificazione Italiano e Ritmo Musicale: I Rapporti tra Verso e Musica nell’Opera Italiana*

denote ‘a basic outline of [recitational] rhythm’, and to indicate ‘patterns that recur both within the song and throughout the genre’, while Long, for her part, even formulates a series of simple rules for such schematic text-setting, a little like our text-setting models.²⁶¹ My use of the word ‘skeme’ (and in particular my annotations of the stock rhythms I identify as skemes) also owes much to Robert O. Gjerdingen, who defines schemata (singular ‘schema’) as ‘stock musical phrases or passages’.²⁶² Gjerdingen details a vast array of such stock gestures in the music of the eighteenth century, showing that their combination and variation constituted the fabric of many pieces of music. From the ‘Adeste Fideles’ do-re-mi (Example 2.18) to the final fall to the tonic so popular in Classical and Romantic music (Example 2.19), schemata were, according to Gjerdingen, more than simple recognisable motifs. They were proven staples that composers introduced for variety, combined in surprising ways, or used as first steps in a blank score.

Example 2.18, Anonymous, ‘Adeste Fideles’, upbeat to b. 1–third crotchet of b. 4.
 Transcribed from, and annotations after, R. O. Gjerdingen, *MUSIC IN THE GALANT STYLE* (Oxford and others: Oxford University Press, 2007).²⁶³

The image shows a musical score for the beginning of 'Adeste Fideles'. It is in 4/4 time. The melody starts with an upbeat of two eighth notes (G4 and A4) followed by a quarter note (B4) on the first beat. The lyrics are: 'A - des - te fi - de - les, lae - ti tri - um - phan - tes etc.'. Above the staff, a bracket spans the first four measures, labeled 'ADESTE FIDELES (DO-RE-MI)'. Three circled numbers (1, 2, 3) are placed above the first, second, and third measures respectively. Above the first measure, there are two circled numbers: 1 above the first eighth note and 5 above the second eighth note. Above the second measure, there are two circled numbers: 2 above the first quarter note and 5 above the second quarter note. Above the third measure, there are two circled numbers: 3 above the first quarter note and 5 above the second quarter note. Above the fourth measure, there are two circled numbers: 3 above the first quarter note and 5 above the second quarter note.

dell'Ottocento (Naples: Liguori Editore, 1986). I thank Dr Antonio Cascelli for bringing Lippmann's work to my attention.

²⁶¹ Malin, *Songs in Motion*, 15; Long, *Hearing Homophony*, 65.

²⁶² Robert O. Gjerdingen, *MUSIC IN THE GALANT STYLE* (Oxford and others: Oxford University Press, 2007), 9.

²⁶³ Initial time signature *sic.* in Gjerdingen. Translation of text: ‘Come, faithful [people], joyfully triumphant’.

Example 2.19, W. A. Mozart, Sonata KV545, bb. 72–73. Transcribed from, and annotations after, R. O. Gjerdingen, *MUSIC IN THE GALANT STYLE* (Oxford and others: Oxford University Press, 2007).²⁶⁴

It is important to note, however, that my musico-linguistic skemes are not equivalent either to Gjerdingen’s musical schemata, Malin’s declamatory schemas, or Long’s text-setting schemes. Compared to Gjerdingen, I am concerned with a narrower type of schematic composition (stock musical responses to specific poetic features), and a broader definition of ‘schematic’ (referring primarily to musical, and in particular musico-linguistic recitational, rhythm in specific metric contexts, rather than to pitches, and moving far beyond the eighteenth century in both directions). Malin and Long, on the other hand, are concerned largely with conventionalized rhythmic patterns that set specific types of metrical poetic line, whereas my research not only encompasses non-metrical verse, but also posits a word-setting method based upon patterns intermediate between the line and the metrical position (or the syllable, in non-metrical verse). For this reason (and to avoid confusion with rhyme and parallel schemes), I have adopted the Hellenized ‘skeme’ spelling rather than the more conventional ‘scheme’ or ‘schema’. Nevertheless, the influence of Gjerdingen, Malin, and Long is palpably present throughout my analyses, and it would be crude not to acknowledge the kinship between my research and that of these scholars.

Skematic responses could be as localized as a two-count rhythm matched to a line-initial stress pattern, or as global as the refusal to repeat words when setting a poem in a certain metre. I refer to such responses, whether local or global, as musico-linguistic skemes. Some are ideal fits, a musical gesture so suited to a textual one that they became synonymous. Others deliberately displace syllables from their expected counts, causing tension between musical and textual rhythm. This is another aspect in which my research differs from that of Malin and Gjerdingen. Malin’s declamatory schemas are all ideal fits, in that he sees them as musical realizations of poetic rhythm.

²⁶⁴ Initial time signature and bar number *sic.* in Gjerdingen.

My musico-linguistic skemes are, on the other hand, musical rhythmic patterns that can be imposed upon certain types of poetic structure for greater or less tension.

Gjerdingen's schemata are entirely musical, so the principle of 'fit' does not enter into his research in this way.

In the 1990s, Katherine Rohrer noted the prevalence of dance forms in Purcell's vocal music, arguing that the dance chosen depended on the poetic metre of the text. Rohrer also observed that Purcell and his contemporaries employed local rhythmic effects for certain types of poetic line. However, she described these as transcriptions of verbal stress into music, rather than theorizing a set of stereotyped musical rhythms suited to specific types of poetry.²⁶⁵ In short, Rohrer offered a theory of large-scale English Baroque musico-poetics, but saw smaller-scale word-setting patterns as text-derived rather than musically systematic (note the similarity to the entirely fit-based schemas of Malin). This study draws upon her findings, skematically formalized and expanded with my own, and adds several more, hitherto unidentified patterns.

In constructing a 'text-setting model' for Handel's vocal music, I also build on the work of Graeme M. Boone and Lawrence Earp, who have proposed similar musico-linguistic models for Guillaume Dufay and Guillaume de Machaut.²⁶⁶ Particularly useful for our purpose is Earp's concept of 'declamatory dissonance', whereby syllables are displaced from their normative count in the music. To avoid confusion with declamatory and lyrical style, we will call this effect 'recitational dissonance'; instances abound in recitative as well as aria. Like harmonic dissonance, the recitational variety creates tension and instability in the context of a received aesthetic framework, and, in most cases, is resolved to a point of stability. This is a practice with a long history. The Greek tragedian Euripides (c. 485–c. 406 B.C.E) was renowned as a composer and as well as a poet, and '[c]ontemporary descriptions of Euripides' music noted that he had a complex, somewhat disjunct melodic style in which the pitch contour and rhythm

²⁶⁵ Katherine T. Rohrer, 'Poetic Metre, Musical Metre and the Dance in Purcell's Songs', in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995, paperback 2006), 207–43.

²⁶⁶ Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Nebraska: University of Nebraska Press, 1999); Lawrence Earp, 'Declamation as Expression in Machaut's Music', in *A Companion to Guillaume de Machaut*, ed. Deborah McGrady and Jennifer Bain, Brill's Companions to the Christian Tradition, 22 (Leiden: IDC Publishers and Martinus Nijhoff Publishers, 2012), 209–38; Lawrence Earp, 'Declamatory Dissonance in Machaut', in *Citation and Authority in Medieval Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth Eva Lynch, Studies in Medieval and Renaissance Music, 4 (Woodbridge: The Boydell Press, 2005), 102–22.

sometimes departed from the natural contour and rhythm of the text'.²⁶⁷ The only extant music even semi-plausibly attributed to Euripides, a fragment preserved on Vienna Papyrus G 2315, does indeed show these features, both musical and musico-linguistic (assuming modern scholars are interpreting the notation correctly).²⁶⁸ Its text (the first choral *stasimon* from the tragedy *Orestes*) at least is attributed to Euripides reasonably securely. If the music's attribution is also accurate, the fragment represents a very early example of a poet-composer employing recitational dissonance in the setting of their own poetry. If we could attribute song texts of the Medieval, Renaissance, and Baroque eras with greater certainty, we might perhaps find more examples of this practice. Unfortunately, however, such attributional clarification does not seem likely. Earp, and, to a lesser extent, Boone, have argued that such dissonances are marked and expressive, particularly in the context of the normative word-setting conventions cemented by a text-setting model.²⁶⁹ Despite being presented as a set of rules (or guidelines), the model is not intended as a prescriptive set of criteria by which to judge what word-setting is correct and what is not (or what is less than fully so). Rather, it suggests a set of foundational premises, much like the 'rules' of counterpoint, against which we can measure the actual practices of composers, and enables us to position specimens of word-setting on a spectrum from most recitationally consonant to most recitationally dissonant, with a series of widely employed dissonance-types that allow for a more subtle distinction between the conventionally and the unusually dissonant.

Local skemes

Local skemes are short, stereotyped musical rhythms (usually spanning no more than three counts) that can be mapped onto specific poetic metrical patterns (usually spanning no more than four metrical positions). In the coming sections, I discuss several such devices, under the following titles:

- The Hemiola
- The Canzona opening

²⁶⁷ J. Peter Burkholder & Claude V. Palisca, *Norton Anthology of Western Music*, 1, 6th ed. (London & New York: W. W. Norton and Company, 2010), 4.

²⁶⁸ Ibid. For the fragment itself, see Euripides(?), 'Kaatolophyromai' (fragment of *Orestes*), A-Wn, P.Vindob. G 2315.

²⁶⁹ Boone, *Patterns in Play*; Earp, 'Declamation as Expression in Machaut's Music'; Earp, 'Declamatory Dissonance in Machaut'.

- The Compressed triple upbeat, Metrical Version
- The Compressed triple upbeat, Non-Metrical Version
- The Strong Delay, Triple Time, Metrical Version
- The Strong Delay, Triple Time, Non-Metrical Version
- The Strong Delay, Duple Time, Metrical Version
- The Sautillant Sdrucchiolo
- The Scotch Snap

The Hemiola

When setting words to a hemiola pattern, a composer had the option to place strong (or, in non-metrical verse, stressed) syllables on the new strong counts given by the hemiola pattern. Examples 2.20 through 2.23 show various composers availing of that option.

Example 2.20, J. Dowland, ‘If my Complaints could Passions move’, bb. 6–8. Transcribed from *THE FIRST BOOKE of Songes* (London?: Peter Short, 1597).

[Voice] 6

see where - in I suf - fer wrong:

Example 2.21, J. Blow, excerpt from countertenor vocal line of anthem ‘Hear my Voice, O God, in my Prayer’. Transcribed by ear from J. Blow, ‘John Blow: Symphony Anthems’, Choir of New College Oxford with St James’ Baroque, dir. Robert Quinney (Novum, NCR1389, 2016).²⁷⁰

Alto

Jor - dan that thou wast dri - ven back

²⁷⁰ Score inaccessible at time of research. For evidence that the word ‘Jordan’ was indeed stressed on its second syllable in seventeenth-century English, see Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*, 303.

Example 2.22, vocal line of A. Campra, *Alcine*, Act V air, ‘Lorsque l’Amour’, upbeat to b. 13–b. 17. Transcribed from *ALCINE* (Paris: Baussen, 1705).²⁷¹

[Soprano] 13•
que par-mi les tour-mens, les soins, et les al-lar-mes.

Example 2.23, vocal lines of A. Vivaldi, *Gloria* RV589, chorus ‘Domine Fili unigenite’. Transcribed from I-Tn Giordano 32.²⁷²

All[egr]^o
35
[Soprano] [Je] - - su - - Chris - - te
[Alto] [Je] - - su - - Chris - - te
[Tenor] [Je] - - su - - Chris - - te
[Bass] [Je] - - su - - Chris - - te

The composer can also choose to place these syllables on the previously prevailing strong counts (Examples 2.24 and 2.25).

²⁷¹ Original clef: C4. Translation of text: ‘Than among torments, cares, and alarms’.

²⁷² Original clefs: C1, C3, C4, F4. Translation of text: ‘Jesus Christ’.

Example 2.24, vocal lines of G. F. Handel, *Israel in Egypt*, Part I chorus ‘But as for his People’, upbeat to b. 149–b. 152. Transcribed from GB-Lbl R.M.20.h.3.²⁷³

149

[Soprano & Alto] / / x / x x / x / Tribes,]

[Tenor] / / x / x x / x / Tribes,]

[Bass] / / x / x x / x / Tribes,

Example 2.25, M. Marais, *Alcione*, Act I air (duet), ‘Dans ces lieux’, bb. 13–16. Transcribed from *ALÇIONE*, (Paris?: 1706?).²⁷⁴

Deux Actrices de la feste

13

[Voice 1] x x / x x / x x / que tes dons sont cent fois plus che - ris,

[Voice 2] x x / x x / x x / que tes dons sont cent fois plus che - ris,

[Basso continuo] s 5 6 #4 6

Handel readily seized on both these possibilities, as Examples 2.26 through 2.30 indicate. Examples 2.26, 2.27, and 2.28 show metrically strong syllables set to hemiola counts in a wide variety of surface rhythms.

²⁷³ Original cleff: C1, C3, C4, F4. Soprano and alto parts compressed to single staff.

²⁷⁴ Translation of text: ‘That your gifts, are a hundred times more cherished’.

Example 2.26, vocal and lowest instrumental lines of G. F. Handel, *Alexander's Feast*, Act I air and chorus 'Bacchus ever fair and young', bb. 121–124. Transcribed from GB-Lbl R.M.20.d.4.

andante

121

Mr Erard

⌋ / x / x / x /

sweet is plea - sure af - ter pain,

[Bassi]

Example 2.27, vocal lines of G. F. Handel, *Alexander's Feast*, Act I chorus 'The Many rend the Skies', bb. 11–16. Transcribed from GB-Lbl R.M.20.d.4.²⁷⁵

andante

11

C[anto
&] A[lto]

⌋ x / x / x / /: :x / x /

[the ma - ny rend the skies with loud ap- plause]

T[enor]

⌋ x / x / x / /: :x / x /

[the ma - ny rend the skies with loud ap- plause]

B[ass]

⌋ x / x / x / /: :x / x /

the ma - ny rend the skies with loud ap- plause

²⁷⁵ Original clefs: C1, C3, C4, F4. Canto and alto parts compressed to single staff.

Example 2.28, vocal lines of G. F. Handel, *Susanna*, Act III chorus ‘Bless’d be the Day’, bb. 1–4. Transcribed from GB-Lbl R.M.20.f.8.²⁷⁶

Example 2.29 demonstrates the same approach with stressed syllables in non-metrical verse.

²⁷⁶ Initial time signature *sic*. Original clefs: C1, C3, C4, F4. Canto and alto lines compressed to single staff. It might be possible to interpret this line as a dactylic tetrameter rather than an iambic pentameter, and thus to say that the hemiola accents the stressed syllables while the previously prevailing strong counts accent the strong syllables (the compressed triple beginning would not apply, since the syllables would no longer run *weak – STRONG – weak – STRONG*). However, this would place an unstressed syllable of a polysyllabic word (the ‘Su-’ of ‘Susanna’) in a strong metrical position, unusual for triple verse, even with its looser matching rules as compared to those of duple metres. The line that follows this one to complete the chorus (‘The chastest Beauty that e’er grac’d the Earth’) could also be interpreted as dactylic tetrameter, but the music does not support that interpretation. Thus, while the dactylic interpretation has been rejected as the less plausible, there is a fruitful ambiguity exploited in the setting.

Example 2.29, vocal lines of G. F. Handel, *Israel in Egypt*, Part I chorus ‘He gave them Hailstones’, bb. 81–83. Transcribed from GB-Lbl R.M.20.h.3.²⁷⁷

allegro

81

C[anto] 1 [&] 2
[&] A[lt]o 1 [&] 2

T[enor] 1
[&] T[enor] 2

B[ass] 1
[&] B[ass] 2

[ran a - long u - pon the ground]

[ran a - long u - pon the ground]

ran a - long u - pon the ground

Example 2.30 shows Handel ignoring the hemiola’s accentual implications, and placing stresses on previously prevailing strong counts, although note-duration and harmonic pace etch the hemiola quite clearly. (It is, however, possible that this setting was meant to emphasize the word ‘their’, which falls on a hemiola beat. We will discuss this further in the next chapter, when we come to emphatic and phrasal stress in word-setting.²⁷⁸)

²⁷⁷ Original clefs: C1, C1, C3, C3, C4, C4, F4, F4. Canto and alto parts compressed to single staff; tenor parts compressed to single staff; bass parts compressed to single staff.

²⁷⁸ See Volume 1, page 299.

Example 2.30, vocal lines of G. F. Handel, *Israel in Egypt*, Part I chorus ‘But as for his People’, upbeat to b. 161–b. 166. Transcribed from GB-Lbl R.M.20.h.3.²⁷⁹

andante

[Soprano & Alto]

[Tenor]

[Bass]

x x / / / / x / x x / x /
[there was not one, not one fee-ble per - son a - mong their tribes.]

x x / / / / x / x x / x /
[there was not one, not one fee-ble [per - son a - mong their tribes.]

x x / / / / x / x x / x /
there was not one, not one fee-ble [per - son a - mong their tribes.]

*The Canzona opening*²⁸⁰

We have said that late-Baroque word-setting generally focusses on the metrical template of its text, rather than upon that text’s prosodic phonological structure (at least as far as accentuation is concerned). There is one prosodic phonological variation to which musical structure was expected to be sensitive, however: the initial inversion.

A ‘straight’ iambic line places an unstressed syllable in its first weak position, and a stress in the next position, which is strong (‘ ♪ x / ’). Example 2.31 shows a straight iambic line.

Example 2.31, T. Morell, *Judas Maccabaeus*, scanned excerpt from Act I recitative ‘Behold, my Friends’, set by G. F. Handel, 1747. Transcribed from *JOSHUA* (London: J. and R. Tonson and S. Draper, 1748).

x / x / x x: :x / x /
What boundless Gratitude to Heav’n we owe,

In initial inversion, this pattern is reversed, so that the line begins with a stress followed by an unstressed syllable (‘ ♪ / x ’). Example 2.32 is an initially inverted iambic line.

²⁷⁹ Original clefs: C1, C3, C4, F4. Soprano and alto parts compressed to single staff.

²⁸⁰ The term is adopted from Katherine T. Rohrer. See Rohrer, ‘Poetic Metre’, 214.

Example 2.32, T. Morell, *Judas Maccabaeus*, scanned excerpt from Act I air ‘*MOURN, ye afflicted Children*’, set by G. F. Handel, 1746. Transcribed from *JUDAS MACCHABÆUS* (London: John Watts, 1747).

/ x x / x / x: :x x /
MOURN, ye afflicted Children, the Remains

Fabb notes that, in many languages and traditions, added forms control the beginning of the poetic line more loosely than they do the rest.²⁸¹ This is particularly true of English iambic metre, theories of which have consistently incorporated ‘initial inversion’ as an inbuilt exception for the metrical rules.²⁸² As Rohrer notes, composers in the Baroque era generally ignored mismatches beyond the fourth position of the line, but were careful to match the stressing, rather than the template, in the case of an initial inversion.²⁸³ Because of the poetic metre’s special sensitivity to this variant, we can say that the musical imperative to match it is another instance of metrical primacy. That is, ‘the musical matching rules are insensitive [and sensitive] to variation in exactly the way that the meter is’, and we can therefore assume that ‘they reach the text by matching first with the metrical template’.²⁸⁴

Fortunately for composers of the English Baroque, they had inherited a formula ideally suited to this stress pattern. In many duple-time sixteenth-century French chansons, the first three strong counts of the prevailing recitational pace are struck; the note on the first strong count is two counts long, the note on the second strong count is one count long and followed by another note that length striking the next weak count; the note on the third strong count may be any length. This produces (with capitals for struck counts of the prevailing recitational pace, lowercase letters for struck counts on the next rhythmic level down, and boldface type for struck strong counts of the prevailing recitational pace) the rhythmic figure **LONG – SHORT – SHORT – SOMETHING**, or, in counts, **TWO – ONE – ONE – SOMETHING**. Example 2.33 shows a classic instance, realized as **SEMIBREVE – MINIM – MINIM – DOTTED**

²⁸¹ Conversely, the end of the line is often the part most strictly controlled by an added form. Fabb, *Linguistics and Literature*, 91, and Nigel Fabb, *What is Poetry? Language and Memory in the Poems of the World* (Cambridge: Cambridge University Press, 2015), 114.

²⁸² Nigel Fabb, *Language and Literary Structure* (Cambridge: Cambridge University Press, 2002), 92.

²⁸³ Rohrer, ‘Poetic Metre’, 212. When setting a text strophically, some composers ignored inversions for practical reasons: if every verse was to be sung to the same music, reflection of a variant that occurred only in one stanza would produce incorrect stressing in the others.

²⁸⁴ Fabb, *Linguistics and Literature*, 98.

SEMIBREVE in the context of a minim recitational pace. Because of its prominence in the French chanson genre, I have termed this skeme the ‘chanson opening’.²⁸⁵

Example 2.33, C. de Sermisy, ‘Tant que vivray’, bb. 1–4. Transcribed from *Trent et sept cha[n]sons*, partbooks (Paris: Attaignant, 1528).²⁸⁶

Superius [&]
Contratenor

Tant que vi - vray en aa - ge flo - ris - sant

Tenor [&]
Bassus

Tant que vi - vray en aa - ge flo - ris - sant

Taruskin aptly describes this as a ‘distended upbeat’, and Example 2.34 (the first three notes of which are based upon his own hypothetical rendering of the line) illustrates this, showing how the song might have looked if its first note had not been doubled in length and begun one count earlier.²⁸⁷

Example 2.34, adaptation of C. de Sermisy, ‘Tant que vivray’, bb. 1–4. After *Trent et sept cha[n]sons musicales*, partbooks (Paris: Attaignant, 1528).²⁸⁸

Superius [&]
Contratenor

Tant que vi - vray en aa - ge flo - ris - sant

Tenor [&]
Bassus

Tant que vi - vray en aa - ge flo - ris - sant

Composers of later decades and other countries seem to have been quite taken with this rhythm, but used it in a slightly different way. Less than twenty years after the

²⁸⁵ Rohrer, ‘Poetic Metre’, 214; Richard Taruskin, *The Oxford History of Western Music*, 1 (Oxford: Oxford University Press, 2005, 2010), 708–09; J. Peter Burkholder & Claude V. Palisca, *Norton Anthology of Western Music*, 1, 6th ed. (London & New York: W. W. Norton and Company, 2010), 325, 385, 491; Allan Atlas, *Renaissance Music: Music in Western Europe, 1400–1600*, Norton Introduction to Western Music series, 2 (New York: W.W. Norton & Company, 1998), 426.

²⁸⁶ Initial mensuration sign *sic*. Bar lines editorial. Original clefs: C1, C3, C4, F3. Translation of text: ‘As long as I live in the flowering age’.

²⁸⁷ Taruskin, *The Oxford History of Western Music*, 1, 708–09. Taruskin suggests that the upbeat was distended to avoid the difficulties of co-ordination that would arise from every part beginning with a rest (the only way to notate upbeats in music without barlines). However, Megan Kaes Long has argued against this, citing examples of contemporaneous music that does indeed begin with a rest in every part. See Megan Kaes Long, *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century*, Oxford Studies in Music Theory, 22 (Oxford: Oxford University Press, 2020), 74. Whatever the reason for adopting the chanson opening, however, Taruskin’s conceptualization of it as a distended upbeat accords well with the musical realities of this skeme.

²⁸⁸ Translation of text: ‘As long as I live in the flowering age’.

publication of the French music in Example 2.35, a Netherlandish composer struck the first two strong counts of his own duple-time chanson's prevailing recitational pace, and the weak one between them. The notes on the strong counts were exactly one count long (although other instances of this rhythmic figure show that the length of the note on the second strong count was up to the composer); the weak count between them was struck with a note half its own length, a value repeated in striking that count's weak half.

Example 2.35, superius and altus vocal lines of J. C. non Papa, 'Entre vous filles', upbeat to b. 1–b. 2. Transcribed from *L'UNZIESME LIVRE Contenant Ving & neuf Cha[n]=SONS AMOUREUSES*, partbooks ([Antwerp]: Susato, 1549).²⁸⁹

Here the upbeat is not distended but compressed, as Example 2.36 (which demonstrates how the setting would run without skematic alteration) can show.

Example 2.36, adaptation of J. C. non Papa, 'Entre vous filles', upbeat to b. 1–b. 2. After *L'UNZIESME LIVRE Contenant Ving & neuf Cha[n]=SONS AMOUREUSES*, partbooks ([Antwerp]: Susato, 1549).²⁹⁰

This was the version that Italian composers later in the century made characteristic of the instrumental (and generally contrapuntal and rhythmically energetic) genre they dubbed 'canzona' (after the French chanson genre whose rhythm and elements of whose structure it had adapted, and in the fashion for transcriptions of which it probably originated).²⁹¹ This brisker, two-strong **LONG** – **SHORT** – *short* – **SOMETHING**, or in count lengths **ONE** – **HALF** – *half* – **SOMETHING**, figure (with capitals for struck counts of the prevailing recitational pace, lowercase letters for struck counts on the next rhythmic level down, and boldface type for struck strong counts of the prevailing recitational pace) generally served as the opening rhythm of the first point of imitation,

²⁸⁹ Initial mensuration sign *sic*. Bar lines editorial. Translation of text: 'O ye girls of fifteen years'.

²⁹⁰ Translation of text: 'O ye girls of fifteen years'.

²⁹¹ Taruskin, *The Oxford History of Western Music*, 1, 786–87; Burkholder & Palisca, *Norton Anthology of Western Music* 1, 385–86.

and very often its first three notes were on a single pitch; see Example 2.37.²⁹² (A canzona obviously has no recitational pace, for, being an instrumental genre, there is no text to be recited, nor voice to recite it. But the canzona does have a harmonic, or perhaps we should rather say contrapuntal, rhythm, a pace at which the vertical sonorities most frequently change.²⁹³)

²⁹² Interestingly, some instrumental canzonas compress the upbeat even further for an opening not of *LONG – short – short* but *short – short – short*. Superficially, this seems to imply that the canzona opening was a distention rather than compression all along, but we must take pace into account. Remove the distending from the chanson opening and we produce not the *short – short – short* of this delayed canzona opening, but *SHORT – short – short*. The rhythmic values may be identical, but the profile of metric accents is different, as are the contrapuntal paces.

²⁹³ On contrapuntal rhythm in Renaissance music, see Ruth I. DeFord, *Tactus, Mensuration, and Rhythm in Renaissance Music* (Cambridge: Cambridge University Press, 2015), 84–85.

Example 2.37, G. Gabrieli, *Canzon settimi toni a 8*, b. 1–first crotchet of b. 8. Transcribed from *Corpus Mensurabilis Musicae*, 12 (American Institute of Musicology, Hänssler-Verlag, 1998), reproduced in J. P. Burkholder and C. V. Palisca, *Norton Anthology of Western Music*, 1, 6th ed. (London, New York: W. W. Norton and Company, 2010).²⁹⁴

Primus Chorus. Cantus

Primus Chorus. Altus

Primus Chorus. Tenor

Primus Chorus. Sextus

Secundus Chorus. Septimus

Secundus Chorus. Quintus

Secundus Chorus. Octavus

Secundus Chorus. Bassus

Basso per l'organo

²⁹⁴ Initial mensuration sign *sic*. Bar numbers after editor.




This was the version of the rhythm that English composers most frequently adopted for their settings of initially inverted iambic lines (complete with the tendency, although not the invariable requirement, of the second two pitches to be reiterations of the first).²⁹⁵

We will call it the ‘canzona opening’, after the genre to which it was so central

²⁹⁵ Rohrer, ‘Poetic Metre’, 214.

(although not to imply that English composers knew of it only through that instrumental genre; it continued to be used in vocal music throughout the sixteenth century).

At its simplest, the skeme is as follows: ‘If an iambic line begins “ / x”, the first syllable falls on a strong count in the music, the second syllable on the next weak count, the third syllable on the weak part of this weak count, and the fourth syllable on the next strong count’. Example 2.38 an early-seventeenth-century use of the skeme for just this situation, by William Lawes.²⁹⁶

Example 2.38, vocal lines of W. Lawes, ‘Gather ye Rosebuds’, b. 1–third crotchet of b. 2. Transcribed from *Recent Researches in the Music of the Baroque Era, 120* (Middleton, Wisconsin: A-R Editions, 2002).²⁹⁷

The ‘canzona opening’ is our first case of ideal fit, a musical gesture so suited to a poetic one that they became synonymous. Throughout this era, the presence of an inverted line-beginning virtually demanded the use of this skeme if the setting was in duple time. It is important to note, however, that composers also used the skeme for other types of line-beginning, and so could use it to create recitational dissonance.

Handel seems to have adopted this formula very readily. Example 2.39 demonstrates his use of it in appropriate circumstances.

²⁹⁶ Also cited in Rohrer, ‘Poetic Metre’, 215. It was not the only way they set initial inversion however. In his masque/opera *Venus and Adonis*, for instance, John Blow set the first three syllables of the line ‘Thither with both my Wings I move’ to the rhythm *semiquaver – quaver – semiquaver* beginning on a strong count. See John Blow, *Venus and Adonis*, ed. Bruce Wood, *Purcell Society Editions Companion Series*, Purcell Society Edition, 2 (London: Stainer and Bell, 2008), 10–11.

²⁹⁷ Initial time signature *sic.*, modernized alterative thereto suppressed.

Example 2.39, choral vocal lines of G. F. Handel, *Athalia*, Act III chorus with solo ‘Around let Acclamations ring’ bb. 27–33. Transcribed from GB-Lbl R.M.20.h.1.²⁹⁸

andante allegro

The musical score is for a choral setting in G major, 3/4 time, marked 'andante allegro'. It features four vocal parts: Canto (C[anto]), Alto (A[lto]), Tenor (T[enor]), and Bass (B[ass]). The score is divided into two systems. The first system covers measures 27-33, and the second system covers measures 30-33. Each system contains four staves, one for each voice part. The lyrics are: '[Bless the true church, bless the true church, the true church]'. The first system ends at measure 33, and the second system starts at measure 30. The second system includes the lyrics: 'and save the King, bless the true church and save the King.' The score includes 'CANZONA OPENING' markings above the vocal lines. The lyrics are: '[Bless the true church, bless the true church, the true church]'. The first system ends at measure 33, and the second system starts at measure 30. The second system includes the lyrics: 'and save the King, bless the true church and save the King.'

To reiterate. The chanson opening is a distended duple upbeat, in which three strong counts of the prevailing duple recitational pace are struck; the note on the first count is

²⁹⁸ Original clefs: C1, C1, C3, C3, C4, C4, F4, F4. Canto parts compressed to single staff; alto parts compressed to single staff; tenor parts compressed to single staff; bass parts compressed to single staff.

two counts in length, the second strong count is struck with a note its own length, as is the weak count that immediately follows it, and the note on the third strong count may be any length (with capitals for struck counts of the prevailing recitational pace, lowercase letters for counts on the next rhythmic level down, and boldface type for struck strong counts of the prevailing recitational pace, **LONG – SHORT – SHORT – SOMETHING**, or in counts **TWO – ONE – ONE – SOMETHING**; essentially, some diminution of **SEMIBREVE – MINIM – MINIM – SEMIBREVE** with a semibreve recitational pace). The canzona opening is a compressed duple upbeat in which two consecutive strong counts of the prevailing duple recitational pace are struck; the note on the first count is one count in length, and the note on the second count may be any length, while the weak count between them is struck on both its own strong and weak parts with notes half the length of the prevailing count (with capitals for struck counts of the prevailing recitational pace, lowercase letters for counts on the next rhythmic level down, and boldface type for strong counts of the prevailing recitational pace, **LONG – SHORT – short – SOMETHING**, or in counts **ONE – HALF – half – SOMETHING**; essentially, some diminution of **SEMIBREVE – MINIM – minim – SOMETHING** with a semibreve recitational pace). Examples 2.40 through 2.42 show that Handel was at home using both of these skemes in settings of English verse, but also that, while they often constituted instances of ideal fit (Example 2.40), they could also be employed for recitational dissonance (accenting unstressed syllables and/or withholding accents from stressed ones; see Examples 2.41 and 2.42). As we have already said, most inverted beginnings were set by a canzona openings (producing ideal fit), but not every canzona opening set an inverted beginning (and where they set other kinds, they produced recitational dissonance).

Example 2.40, vocal lines of G. F. Handel, *Judas Maccabaeus*, Act I recitative ‘Well may your Sorrows’, b. 1–first crotchet of b. 2. Transcribed from GB-Lbl R.M.20.e.12.²⁹⁹

Israelitish Man

CHANSON OPENING

[Soprano]

Well may your Sor - rows, Breth - ren, flow

²⁹⁹ Initial time signature and character name *sic*. Original clef: C1.

Example 2.41, tenor vocal line of G. F., *Messiah*, Part I chorus ‘*For unto us a Child is born*’, b. 8–third crotchet of b. 9. Transcribed from GB-Lbl R.M.20.f.2.³⁰⁰

andante allegro

[CHANSON OPENING]

[Canto]

x / x x x / x /
for un - to us a child is born, ___

Example 2.42, vocal lines of G. F. Handel, *Samson*, Act III air ‘*Let the bright Seraphim*’, b. 9. Transcribed from GB-Lbl R.M.20.f.6.³⁰¹

andante

Signora Aviolo.

[CHANSON OPENING]

[Soprano]

¶x x / / x x: :x
Let the bright Se - ra - phims in

Later in this study, we will see that Handel did not always notice when a line invited (even demanded) a chanson opening. That is, he treated some lines with initial inversions as if they were straight. Nevertheless, the formula was an omnipresent tool in his word-setting kit.

Handel’s recitationally dissonant employment of the canzona and chanson openings is not unique; his English predecessors also sometimes used the canzona opening for lines with heavy (‘ ¶ / / ’) or light (‘ ¶ x x ’) beginnings; Example 2.43 demonstrates the former in bar 66. It also shows the skeme being used for straight openings (‘ x / ’) in bars 60 and 76.

³⁰⁰ Original clef: C1.

³⁰¹ Original clef: C1.

Example 2.43, O. Gibbons, 'Do not repine, fair sun', bb. 58–73. Transcribed from *Consort Anthems, 3* (London: Fretwork Editions, 2003).³⁰²

Verse

58

CANTONA OPENING

CANTONA OPENING

Cantus

1/ x x / x / x / 1/ 1/ x / x / x / x / 1/

Joy that, a-lone, with bet-ter bays And myr-tle boughs on high-est days,

Quintus

1/ x x / x / x / 1/ 1/ x / x / x / x / 1/

Joy that, a-lone, with bet-ter bays And myr-tle boughs on high-est days,

Tenor [1]

1/ x x / x / x / 1/ 1/ x / x / x / x / 1/

Joy that, a-lone, with bet-ter bays And myr-tle boughs on high-est days,

Chorus

62

CANTONA OPENING

CANTONA OPENING

Cantus

1/ x x / x / x / 1/ 1/ x x / x / x / 1/

Crown-est thy king-ly, king-ly brows, Crown-est thy king-ly, king-ly brows,

Quintus

1/ x x / x / x / 1/ 1/ x x / x / x / 1/

Crown-est thy king-ly, king-ly brows, Crown-est thy king-ly, king-ly brows,

Tenor [1]

1/ x x / x / x / 1/ 1/ x x / x / x / 1/

Crown-est thy king-ly, king-ly brows, Crown-est thy king-ly brows,

[Tenor 2]

CANTONA OPENING

1/ x x / x / x / 1/

Crown-est thy king-ly, king-ly brows,

Bassus

CANTONA OPENING

1/ x x / x / x / 1/

Crown-est thy king-ly, king-ly brows,

³⁰² Bar numbers after editor.

Verse

66

CANTONA OPENING

CANTUS

1/ / x / x / x / / 1/ / x x / x / x x 1/

Come, come a-long to-day with me, Wel-come the flow'r of roy-al-ty

QUINTUS

CANTONA OPENING

1/ / x / x / x / / 1/ / x x / x / x x 1/

Come, come a-long to-day with me, Wel-come the flow'r of roy-al-ty

TENOR [1]

CANTONA OPENING

1/ / x / x / x / / 1/ / x x / x / x x 1/

Come, come a-long to-day with me, Wel-come the flow'r of roy-al-ty

Chorus

70

CANTONA OPENING

CANTUS

1/ / x x / x / x / / 1/ / x x / x / / x / /

Home to his na-tive, na-tive house, Home to his na-tive, na-tive house.

QUINTUS

CANTONA OPENING

1/ / x x / x / x / / 1/ / x x / x / / x / /

Home to his na-tive, na-tive house, Home to his na-tive, na-tive house.

TENOR [1]

CANTONA OPENING

1/ / x x / x / x / / 1/ / x x / x / / x / /

Home to his na-tive, na-tive house, Home to his na-tive house.

TENOR [2]

CANTONA OPENING

1/ / x x / x / x / / 1/ / x x / x / / x / /

Home to his na-tive, na-tive house.

BASSUS

CANTONA OPENING

1/ / x x / x / x / / 1/ / x x / x / / x / /

Home to his na-tive, na-tive house.

This, while comparable to Handel's recitationally dissonant use of the chanson opening Example 2.41 ('For unto us a Child is born'), is much rarer than the use of the skeme for light and heavy beginnings. (The short chorus 'Nein, diesen nicht', from the *Brockes Passion*, also shows that Handel could use the chanson opening to produce mildly

recitationally dissonant settings of heavy beginnings in his native German.³⁰³) Rather than adopting a binary distinction between ideal fit and recitational dissonance, we might therefore propose a continuum from most to least recitationally consonant. Perfect recitational consonance (ideal fit) occurs when a canzona or chanson opening sets an inverted beginning (‘ / x ’). Imperfect recitational consonance or mild recitational dissonance occurs when a canzona or chanson opening sets a heavy or light beginning (‘ / / ’ or ‘ x x ’). Harsh recitational dissonance occurs when a canzona or chanson opening sets a straight beginning (‘ x / ’). This could be because light and heavy beginnings already involve mismatches between metrical template and prosodic phonology on the part of the poet, so that the composer’s setting of such beginnings to canzona and chanson openings reflects the spirit, if not the letter, of the text’s defiance of metrical law. The setting of straight beginnings to canzona or chanson openings, however, sees the composer defying that law even where the poet has followed it. Yet despite its rarity, the legitimacy of setting straight beginnings with canzona and chanson openings supports the theory that the beginning of a poetic line is the part most loosely controlled by the metrical rules (and, by extension, the rules of word-setting). A poet may place an inversion at the start of the line, and a composer may treat the start of the line as inverted even when it is not.

Purely musical, rather than musico-linguistic, concerns are the most likely explanation for the unusual use of the chanson and canzona openings to set straight beginnings in these passages. Handel borrowed the music in Example 2.41 from one of his own earlier Italian works, and in Example 2.43 Gibbons probably sought to amplify the singsong nature of the setting by beginning each sub-phrase with the same rhythm. The canzona opening appears six times in Thomas Campion’s ‘When to her lute Corinna sings’ (three times in each of the two verses). In only one of those instances, however, does it set an initial inversion; in the other five, the line beginnings are light. In all of these pieces (to quote Dr Bryan White) ‘the wider [musical] rhythmic patterning of the section overrides the local word stress’.³⁰⁴ But that rhythmic pattern is not arbitrary. It takes only the license permitted by the skemes in its bending of word stress. Putting this more simply, the composers do not merely find a useful rhythm and impose it on all of the words regardless of those words’ stress. Rather, they impose a

³⁰³ See George Frideric Handel, *Brookes Passion*, D-B Mus.ms. 9002, 166–67. I thank Dr Bryan White for suggesting the *Brookes Passion* as fruitful ground in which to search for skematic writing in Handel’s German output.

³⁰⁴ I thank Dr White for this observation.

rhythm that is sometimes more and sometimes less appropriate to the stress of the words, but never truly inappropriate to that stress. Not all of these canzona openings evince ideal fit, but those that do not merely create recitational dissonance that is fully within the bounds of skematic rule-bending; they never violate the basic premises of word-setting, never bend the rules so far as truly to break them.³⁰⁵

The formula rarely sets the specific subtype ‘¶ / x / l’. Indeed, it may actively have been avoided for such line beginnings. In his madrigal ‘Who hath a Human Soul’, Walter Porter was given such a line- beginning in ‘Hates his own Soul’, and he set it to two distinct motifs; one accented the first, third, and fourth syllables, the other the first and fourth only. Neither motif, however, is a canzona opening, and indeed the one that accents the first and fourth syllables contrives to place the third on the stronger of its two weak counts, contrary to how the canzona opening would treat such a line.³⁰⁶ I know of no instance in which Handel used the canzona opening for this type of inversion.

The Compressed Triple Upbeat, Metrical Version

‘La donna è mobile’ is rendered by Verdi with a strong accent on ‘la’ – a licence consecrated by centuries of tradition in Italian. In English we should not tolerate a similar accent on ‘the’, but we allow an analogous distortion in Purcell’s ‘[**When**] I am laid in earth’.³⁰⁷

The canzona opening holds in the matching of a duple metrical template to a duple musical metre. Many duple-metre poems, however, are set to music in triple time, a combination that entails even more ingenious manipulation of the ‘musical matching rules’.³⁰⁸ One of the most interesting of these methods can best be broached by returning for a moment to the topic of initial inversion. To paraphrase Rohrer, triple-time music accommodates initial inversion by placing the first and fourth syllables of

³⁰⁵ It is also interesting that at least some of the canzona openings in these cases are indeed ideal fits. We might ask whether such ‘wider [musical] rhythmic pattern of [a] section’ would be allowed to ‘override[...] the local word stress’ if every appearance of the rhythmic pattern constituted such an override. This is to say: when a skeme occurs repeatedly in parallel points in the same piece, is at least one of its appearances required to match the stress pattern of the words? (By ‘required’, I do not mean to imply that such a stipulation is codified in a textbook known by the composer, but whether this tacit awareness of the need for at least one ideal fit amidst the recitational dissonance is part of their (potentially largely unconscious) fluency in skematic, and broader word-setting, practice.)

³⁰⁶ Walter Porter, *Collected Works*, ed. Jonathan P. Wainwright, Recent Researches in the Music of the Baroque Era, 194 (No place of publication given: A-R Editions, 2017), 35.

³⁰⁷ Cone, ‘Words into Music’, 122.

³⁰⁸ ‘Musical matching rules’ is Fabb’s phrase for the conventions by which the rhythmic structure of a text is set to the rhythmic structure of a piece of music. See Fabb, *Linguistics and Literature*, 98.

the line on the first and second strong counts of the musical phrase, respectively.³⁰⁹ I call that device the compressed triple upbeat, and Example 2.44 is an instance of its use. As this figure shows, the last note of the pattern tends to be longer than the first three.³¹⁰ Thereafter, the line tends to unfold more slowly, usually at the rate of two syllables per triple musical unit. Although it can be disguised with dotting, this opening bears a striking resemblance to the standard phrase-initial rhythmic modules of the galliard and French menuet.³¹¹

Example 2.44, vocal lines of H. Purcell, ‘If Music be the Food of Love’ (third setting), bb. 33–36. Transcribed from *ORPHEUS BRITANNICUS* (London: J. Heptinstall, 1698).

33

COMRESSED TRIPLE UPBEAT

[Voice]

♩ x x / / / x ♩

Plea - sures in - vade both Eye and Ear,

Rohrer notes the use of this device throughout the seventeenth century, but sees it as a musical transcription of the verbal rhythm of initial inversion in an iambic line.³¹² Despite its appropriateness for initial inversions, however, the compressed triple upbeat can also be used on iambic lines with straight beginnings (‘ ♩ x / ’ as in Example 2.45), heavy beginnings (‘ ♩ / / ’ as in Examples 2.46 and 2.47), or light beginnings (‘ ♩ x x ’ as in Examples 2.48 and 2.49).³¹³ Interestingly, however, if the initial inversion was

³⁰⁹ Rohrer, ‘Poetic Metre’, 214–15. Andrew Pinnock and Bruce Wood refer to triple-time musical settings of duple-metre poetry, and duple-time musical settings of triple-metre poetry, as ‘para-metrical’. See Andrew Pinnock and Bruce Wood, ‘A Mangled Chime: The Accidental Death of the Opera Libretto in Civil War England’, *Early Music*, 36/2 (2008), 265–84.

³¹⁰ This feature is adumbrated by Megan Kaes Long, who, despite being concerned only with lines of five metrical syllables, states that ‘Italian and English composers usually set [such lines] in perfect mensuration (triple time), aligning the first and fourth syllables with strong beats and elongating the [fourth syllable] to produce the schema [| *minim* – *minim* – *minim* – | *semibreve* – (*minim*) |]’. See Long, *Hearing Homophony*, 66.

³¹¹ See John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750*, Norton Introduction to Western Music series, 3 (New York: W.W. Norton & Company, 2005), 120; and Ranum, *The Harmonic Orator*, 55. Indeed, Long explicitly derives the formula (although specifically in its appearance setting whole lines of five metrical syllables) from the galliard, whose ‘kick – kick – kick – *leap!* --- (*and*) *land*’ dance steps create the musical rhythmic-metric pattern | *minim* – *minim* – *minim* – | *semibreve* – (*minim*) | in triple time, the semibreve sometimes being ornamented by transformation into a dotted minim followed by a crotchet. ‘The leap’, as she points out, ‘corresponds with the metric[] accent on the fourth beat as well as the poetic [superstrength of] the fourth syllable, contributing to the sweeping forward momentum of’ such lines. We might add that the weaker accent, to which the first kick corresponds, is a good fit for the flexible poetic metrical situations to which it is often matched; it might set the stressed syllable of an initial inversion, in which case the metric accent is appropriate, or it might not, in which case the accent’s weakness is appropriate. See Long, *Hearing Homophony*, 67–68.

³¹² Katherine T. Rohrer, ‘Poetic Metre, Musical Metre and the Dance in Purcell’s Songs’, in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995, paperback 2006), 207–43: 214–17.

³¹³ Purcell rarely employed the skeme for straight iambic lines. ‘Let Monarchs Fight’ is a notable exception. I believe that Purcell’s reluctance to use the compressed triple beginning on straight iambic

followed by a pair of stresses (so that the line begins ‘¶ / x / l’), it seems never to have been set with a compressed triple upbeat, but always with a canzona opening, as in Example 2.39 above.

Example 2.45, vocal line of J. Blow, ‘Lovely Selina’, first four crotchets of b. 10.
 Transcribed from J. Playford (ed.), *Choice AYRES and SONGS [...] THE FOURTH BOOK* (London: A. Godbid and J. Playford Junior, 1683).

Example 2.46, vocal line of H. Purcell, ‘Cease, anxious World’, bb. 1–4. Transcribed from H. Playford (ed.), *THE Theater of MUSIC: [...] The FOURTH [...] BOOK* (London: B. Motte for, 1687).³¹⁴

Example 2.47, vocal line of J. Eccles, *The Judgement of Paris*, air ‘Stay lovely youth’, b. 1–second crotchet of b. 2. Transcribed from *The JUDGEMENT of PARIS* (London: J. Walsh, [1701]).³¹⁵

lines is what prevented Rohrer from recognizing that it was, in fact, a semi-autonomous musico-linguistic skeme rather than a way of simply reflecting inversion. Certainly, she viewed ‘Let Monarchs Fight’ not as a rare use of a specific technique but as an aberration; she suggests that he wrote the song this way either as a response to inverted beginnings in late lines of the poem or that he used a pre-existing dance tune that ‘batters’ the stress patterns of the text. *Ibid.*, 216–17. Had Rohrer’s research included a wider sample of seventeenth-century composers, she might have noticed that the skeme exists semi-independently of the stress pattern of the line, depending only upon the metrical pattern.


³¹⁴ Initial time signature *sic*.

³¹⁵ Initial time signature *sic*.

Example 2.48, vocal line of J. Blow, *Venus and Adonis*, air ‘In these sweet groves’, bb. 179–180 (edition barred as if each act were one movement). Transcribed from *Purcell Society Editions Companion Series, 2* (London: Stainer and Bell, 2008).³¹⁶

CUPID

[COMPRESSED TRIPLE UPBEAT]


[Voice] 

x x / /

In these sweet groves

Example 2.49, vocal line of H. Purcell, ‘Celia has a thousand Charms’, bb. 23–24. Transcribed from Purcell, *ORPHEUS BRITANNICUS* (London: J. Heptinstall t, 1698).

[COMPRESSED TRIPLE UPBEAT]

[Voice] 

x x x /

Were she but kind,

Example 2.50 shows the first half (the air) of the air and chorus ‘Let Monarchs fight’, from Purcell’s *Dioclesian*. This is a highly unusual setting, consisting entirely of iterations of the compressed triple upbeat, used at the beginning of every half-line (every four syllables). Only in the third couplet (beginning ‘Greatness shall ne’er my soul enthrall’) does the skeme begin to coincide with inversions in the poem.³¹⁷

³¹⁶ Initial time signature *sic*.

³¹⁷ Rohrer suggests that ‘Purcell created the tune while looking at the third couplet’. Whether or not this is true, the suggestion acknowledges that this is the first point in the song at which the ‘strong downbeat oriented triple [musical] metre’ matches the patterns of the text. See Rohrer, ‘Poetic Metre’, 216–17.

Example 2.50, vocal line of H. Purcell, *Dioclesian*, Act V air and chorus ‘Let Monarchs fight’, bb. 1–38. Transcribed from *THE VOCAL AND INSTRUMENTAL MUSICK OF THE PROPHETESS, OR THE HISTORIE OF DIOCLESIAN* (London: J. Heptinstall, 1691).³¹⁸

[Soprano] *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT*
 ♩ x / x /: :x / x / ♩ x / x /: :x / x /
 Let Mon-archs fight for pow'r and Fame, with noise and Arms man-kind a-larm,

[Soprano] *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT*
 ♩ x / x /: :x / x / ♩ x / x /: :x / x /
 Let day-ly fears their qui-et fright and cares dis-turb their rest byNight;

[Soprano] *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT*
 ♩ x / x /: :x / x / ♩ x / x /: :x / x /
 Let Mon-archs fight for pow'r and Fame, with noise and Arms Man-kind a-larm,

[Soprano] *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT*
 ♩ / x x /: :x / x / ♩ / x x /: :x x x /
 great-ness shall ne'er my soul In-thral, give me con-tent and I have all.

[Soprano] *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT* *COMPRESSED TRIPLE UPBEAT*
 ♩ / x x /: :x / x / ♩ / x x /: :x x x /
 great-ness shall ne'er my soul In-thral, give me con-tent and I have all.

In examining this technique, it is useful to consider Italian settings of *quinari*. Friderich Lippmann notes that Italian composers of the sixteenth to late nineteenth centuries often assigned downbeat-oriented triple melodies to ‘five-syllable lines whose first accent fell on the second syllable’.³¹⁹ In Example 2.51, each compressed triple upbeat overlaps with a *sautillant sdrucchiolo* ending, in which a line-final ‘/ x x’ stress-pattern is set to an augmentation or diminution of *dotted quaver – semiquaver – quaver* beginning on a strong beat (that is, the *sautillant* figure of three notes, the first with a metric accent, the second being one third the length of the first, and the third being at

³¹⁸ Initial time signature *sic*.

³¹⁹ Friderich Lippmann, *Versificazione Italiana e Ritmo Musicale: I Rapporti tra Verso e Musica nell’Opera Italiana dell’Ottocento* (Naples: Liguori Editore, 1986), 42. I thank Dr Antonio Cascelli for bringing Lippmann’s work to my attention. Seeming to interpret the *quinario* as a usually-single-ended dactylic line (an interpretation with definite merit), Megan Kaes Long states that *quinari* have a strong accent on their fourth syllable and a weak accent on their first. See Long, *Hearing Homophony*, 65.

least two thirds the length of the first).³²⁰ We will discuss this *sautillant sdrucchio* skeme in detail later in the chapter.³²¹

Example 2.51, F. Cavalli, *Il Giasone*, Act I invocation scene ‘Dell’ antro magico’, bb. 7–20. Transcribed from I-Nc, Rari 6.4.4.³²²

The musical score for Medea is presented in four systems, each with a treble clef and a common time signature. Above the staves, metrical annotations are provided: 'COMPRESSED TRIPLE UPBEAT' and 'SAUTILLANT SDRUCCHIOLO'. The lyrics are written below the notes, with some syllables underlined to indicate accents. The first system (measures 7-10) contains the lyrics: 'Dell' an - tro ma - gi - co stri - den - ti car - di - ni'. The second system (measures 11-14) contains: 'il var - co_a - pri - te - mi,'. The third system (measures 15-18) contains: 'è frà le te - ne - bre del ne - gro_o - spi - ti - o'. The fourth system (measures 19-20) contains: 'las - sa - te mè'.

³²⁰ More popular examples include ‘La donna è mobile’ from Giuseppe Verdi’s *Rigoletto*, and the setting of ‘Panis Angelicus’ by César Franck. See Giuseppe Verdi, *Rigoletto*, B-Bc, Bibliothèque musicale du Théâtre de la Monnaie (partitions), no shelfmark; and César Franck, *A. M. D. G. Messe*, F-Pn, RES VMA MS-1442.

³²¹ See Volume 1, page 174.

³²² Original clef: C1. Translation of text: ‘[Oh ye, the] magical cavern’s ¶ Creaking hinges, ¶ The gate open to me. ¶ And into the darkness ¶ Of the black hospice ¶ Admit me. ¶’ We could analyse these lines as dactylic rather than iambic, in which case the compressed triple upbeat would not apply, and the consistent alignment of the first syllable of each line with a downbeat would simply constitute a basic metric accent on a strong syllable. This appears to be the interpretation favoured by Ellen Rosand, who describes this aria’s vocal line as ‘following precisely the accentuation of the text’ (apparently using ‘accentuation’ to mean ‘accentuation as predicted by a dactylic metrical template’). Megan Kaes Long unambiguously states that *quinari* have a strong accent on their fourth syllable and a weak accent on their first. Such an analysis would place a large number of stresses in weak positions in the line, but this does

There is also evidence for this skeme's use in French, and much farther back in history. Graeme M. Boone notes that as early as the 1400s, Dufay treated the first three syllables of a French poetic line more freely than he did the others. Boone's 'model' for text-setting in Dufay's early French songs stipulates that '[g]iven any poetic line containing an even number of syllables, the even syllables, beginning with syllable 4, fall on an *initium* in the music'.³²³ Boone's *initium* is analogous to our strong count, and Example 2.52 demonstrates the kind of setting he described.³²⁴

not necessarily render it implausible, since Italian verse's stress-to-strength matching rules apply more strictly at the end of a line than at the beginning. See Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, Los Angeles, and Oxford: University of California Press, 1991, 2007), 269; Long, *Hearing Homophony*, 65. I thank Fabrizio Lucarelli for his help with these translations.

³²³ Boone, *Patterns in Play*, 157.

³²⁴ We could point to the opening motif's appearance in the tenor line as the 'original', 'uncompressed' triple upbeat, and the contratenor's statement thereof as a displacement by hemiola. Observe also the different phonologico-metrical textual situations set by the skeme in each stanza; first, a straight beginning, then a light one, then an initial inversion. It might be too much an interpretive stretch of to claim that the skeme works from recitational dissonance to consonance, both from part to part and stanza to stanza, creating a sort of long-term large-scale dissonance and resolution trajectory, but the possibility is intriguing.

Example 2.52, G. Dufay, 'Navré je sui', bb. 1–5. Music and text transcribed from *Opera*, 6 (Rome: American Institute of Musicology in Rome, 1964).³²⁵

COMPRESSED TRIPLE UPBEAT

[Cantus]

1.4.7Nav - ré je sui d'un

3.Tout souel - le - ment, se

5.Las, que fe - ray, se

Contratenor

Navre je suis

Tenor

Navre je suis

[Cantus]

3

dart - pe - net - ra - tif,

con - fort - n'est ac - tif,

dan - gier - m'est ac - tif,

Contratenor

Tenor

³²⁵ Original note values restored; editorial time signature omitted; brackets indicating ligatures replaced with slurs. Translation of text: 'Wounded I am by a penetrating dart'.

Patricia M. Ranum also observed that in French Baroque airs, '[l]ines that begin on the downbeat [in triple time] frequently open with a verbal Anacrusis' (anacrusis here meaning one or more unstressed syllables).³²⁶ Example 2.53 offers an instance of the device.³²⁷

³²⁶ Ranum, *The Harmonic Orator*, 272.

³²⁷ The iambic scansion of these two examples enters into the somewhat controversial practice of scanning French verse as basically in duple metre. Ranum follows Henri Morier in being strongly opposed to this kind of analysis, but Boone, Fabb, and Halle provide strong evidence in its favour. See Ranum, *The Harmonic Orator*, 44–46; Henri Morier, 'Mètre', in *Dictionnaire de Poétique et de Rhétorique*, 4th ed. (Paris: Presses Universitaires Française, 1989), 800; Boone, *Patterns in Play*, 45–78; Nigel Fabb and Morris Halle, *Meter in Poetry: A New Theory* (Cambridge: Cambridge University Press, 2008), 133–52; and Nigel Fabb and Morris Halle, 'Pairs and Triplets: A Theory of Metrical Verse', in *Towards a Typology of Poetic Forms: From Language to Metrics and Beyond*, Language Faculty and Beyond, 2, Jean-Louis Aroui and Andy Arleo (Philadelphia and Amsterdam: John Benjamins Publishing Company, 2009), 167–92. These latter studies convincingly argue that, in French, poetic lines whose final strong syllable is even-numbered in the syllable-count should receive iambic scansion, while trochaic scansion is appropriate for lines with an odd-numbered final strong syllable. Thus, a French *décasyllabe*, whose final strong syllable is its tenth, is iambic. An *heptasyllabe*, whose final strong syllable is its seventh, is trochaic. We can certainly see from Example 2.53 that the underlying template did not dictate the setting as strongly for the French as it did for the English. Camppra's metric accentuation follows the stress patterns, rather than the patterns of metrical strength, in bars 8 through 12. Even if underlying duple templates are not the most helpful for explaining the distribution of stress within French poetic lines, or some aspects of its relationship to musical setting, they are very useful here. It shows that, when the time came to choose the right place for a skeme, the French were in accord with their contemporaries, whatever language those contemporaries were setting

Example 2.53, vocal line of A. Campra, *Alcine*, Act V air, ‘Lorsque l’Amour’. Transcribed from *ALCINE* (Paris: Baussen, 1705).³²⁸

une heroine

COMPRESSED TRIPLE OPENING

[Soprano] 

5

COMPRESSED TRIPLE OPENING

[Soprano] 

9

[Soprano] 

13

COMPRESSED TRIPLE OPENING

[Soprano] 

The earliest evidence I have identified of this skeme’s use in England is by Thomas Tallis, in ‘O Nata Lux de Lumine’ from the 1575 *Cantiones quae ab argumento sacrae vocantur* (Example 2.54). The text is iambic, although in Latin rather than English, and while the music is unbarred, the mensural proportions (*imperfectum maior*) are clearly triple. Like Purcell’s ‘Let Monarchs Fight’ (Example 2.50), the song consists almost entirely of repetitions of the skeme. Phrases that do not use the skeme use hemiolas, meaning that there is no unskematic accentuation in the entire piece.

³²⁸ Repeat marks modernized. Original clef: C1. Translation of text: ‘When Cupid lavishes on us his charms, ¶ Form always happy desires: ¶ Constancy is rarer in the midst of pleasures ¶ Than amid torments, cares, and alarms’. Note that, in French, stress falls on the last non-schwa syllable of each phonological phrase; see Douglas C. Walker, *French Sound Structure, Volume 1* (Calgary: University of Calgary Press, 2001), 178.

Example 2.54, T. Tallis, 'O Nata lux'. Transcribed from T. Tallis and W. Byrd, *CANTIONES*, partbooks (London: Thomas Vautrollerius, 1575).³²⁹

The image displays a musical score for the piece 'O Nata lux' by Thomas Tallis and William Byrd. The score is arranged in five staves, each representing a different vocal part: Superius, Discantus, Contra Tenor, Tenor, and Bassus. The notation is in mensural style, featuring repeat signs (trapezoidal shapes) above the notes. The lyrics are written below the notes, with some words in brackets to indicate syllable placement. The lyrics for the first system are: 'O na - ta lux de lu - mi - ne, le - su re - dem - ptor se - cu - li,'. The lyrics for the second system are: 'dig - na - re cle - me[n]s sup - pli - cum lau - des pre - ces - que sum - me - re,'. The score includes various musical notations such as clefs, time signatures, and repeat signs. The lyrics are: O na - ta lux de lu - mi - ne, le - su re - de[m] - ptor se - cu - li, dig - na - re cle - me[n]s sup - pli - cum lau - des pre - ces - que sum - me - re,

³²⁹ Initial mensuration sign *sic*. Repeat marks modernized. Blackening of noteheads, and syncopation across bar lines (long notes rather than ties) retained from source. Original clefs: G2, C2, C3, C4, F4.

9

Superius
 qui car - ne quo[n] - da[m] co[n] - te - gi di - gna - tus es pro - per - di - tis.

Discantus
 qui car - ne quo[n] - da[m] co[n] - te - gi di - gna - tus es pro - per - di - tis.

Contra Tenor
 qui car - ne quo[n] - da[m] con - te - gi di - gna - tus es pro - per - di - tis.

Tenor
 qui car - ne quo[n] - da[m] con - te - gi di - gna - tus es pro - per - di - tis.

Bassus
 qui car - ne quo[n] - da[m] con - te - gi di - gna - tus es pro - per - di - tis.

13

Superius
 nos me[m] - bra co[n] - fer ef - fi - ci tu - i be - a - ti cor - po - ris.

Discantus
 nos me[m] - bra co[n] - fer ef - fi - ci tu - i be - a - ti cor - po - ris.

Contra Tenor
 nos me[m] - bra co[n] - fer ef - fi - ci tu - i be - a - ti cor - po - ris.

Tenor
 nos me[m] - bra co[n] - fer ef - fi - ci tu - i be - a - ti cor - po - ris.

Bassus
 nos me[m] - bra co[n] - fer ef - fi - ci tu - i be - a - ti cor - po - ris.

Example 2.55 by Thomas Campion makes similarly thoroughgoing use of compressed triple upbeat and hemiola, but there are isolated phrases where neither skeme is in operation, and where therefore a normal triple accentuation prevails.

Example 2.55, vocal and lute bass lines of T. Campion, ‘The Cypress Curtain of the Night is spread’. Transcribed from T. Morley (ed.), *A BOOKE OF AYRES* (London: Peter Short, 1601).³³⁰

[Voice]

COMPRESSED TRIPLE UPBEAT

The Syp - res cur - ten of the night is spread,

The Wea - ker cares by sleepe are con - quer - ed,

[Lute (bass only)]

5

[Voice]

COMPRESSED TRIPLE UPBEAT

and o - ver all a si - - lent dewe is cast.

but I a - lone with hi - - dus grief, a - gast,

[Lute (bass only)]

9

[Voice]

COMPRESSED TRIPLE UPBEAT

In spite of Mor - phe - us charmes a watch doe keepe

[Lute (bass only)]

14

[Voice]

COMPRESSED TRIPLE UPBEAT

o - ver mine cies - - to ba - nish care - lesse sleepe.

[Lute (bass only)]

³³⁰ Initial time signature *sic*. Lute line realized from tablature. First stanza/verse text only.

Example 2.57, vocal lines of G. F. Handel, *Hercules*, Act III recitative, ‘Was it for this’, b. 19–second crotchet of b. 22. Transcribed from GB-Lbl R.M.20.e.8.³³⁵

allegro ma non troppo

COMPRESSED TRIPLE UPBEAT

C[anto & A[lt]o] 19
 T[enor] 8
 B[ass]

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

x / x / x /: :x / x /

[to him your grate - full notes of praise be - long]

to him your grate - full notes of praise be - long

Example 2.58, vocal lines of G. F. Handel, *Saul*, Act I air ‘O godlike Youth’, b. 17–second crotchet of b. 18. Transcribed from GB-Lbl R.M.20.g.3.³³⁶

Larghetto e piano
 Mich[al]

COMPRESSED TRIPLE UPBEAT

17

O god - like youth!

Handel was already familiar with the use of the skeme in the verse of other languages. His setting of the *Brockes Passion*, in his native German, deploys the skeme in five movements, ‘Wir wollen alle’, ‘Weil ich dein hirten’, ‘O Donnerwort’,

³³⁵ Since the hemiolas cause Example 2.57 to average three syllables per bar, it might be possible to scan this line as dactylic tetrameter, rather than iambic pentameter (‘**To** him your **grate**-full Notes **of** Praise be-**long**’). The line that follows it, however (‘The Theme of Liberty’s immortal Song’), cannot be so easily scanned as such, since a dactylic scansion would align the stressed syllable of a polysyllabic word (the ‘-mor-’ of ‘immortal’) with a weak position.

³³⁶ Original clef: C1.

‘Erwachtet doch’, and ‘Greif zu schaldt tod’.³³⁷ Example 2.59 is from an Italian cantata composed in Rome (note also the *sautillant sdrucchiolo* endings).³³⁸

Example 2.59, vocal line of G. F. Handel, *Auri soave e liete*, arietta ‘Un aura flebile’, bb. 1–6. Transcribed from GB-Lbl R.M.20.d.11.³³⁹

[Soprano]

un au - ra fle - bi - le un om - bra mo - bi - le spe - rar mi fà

Thomas Campion stated that there was a natural ‘breathing place’ (a caesura?) after the fourth syllable of an iambic line, and Fabb and Halle provide convincing analysis for the fourth syllable as the ‘head’ syllable in iambic metre.³⁴⁰ Rohrer also notes that ‘mismatches’ (promotions, demotions, and inversions) after the fourth

³³⁷ For ‘Wir wollen alle’, see George Frideric Handel, *Passion nach B. H. Brockes*, ed. Friederich Chrysander, *Georg Friedrich Händels Werke*, 15 (Leipzig: Deutsche Händelgesellschaft, 1859), 20–21 (earlier sources inaccessible at time of writing). For ‘Weil ich dein hirten’, see *ibid.*, 54–55. For ‘O Donnerwort’, see Handel, *Brockes Passion*, 242–45. For ‘Erwachtet doch’, see *ibid.*, 74–78. For ‘Greif zu schaldt tod’, see *ibid.*, 79–86.

³³⁸ Initial time signature *sic*. Yet again, we approach controversial territory in scanning these lines as iambic. Several theorists back up the idea of scanning *endecasillabi* iambically. Iambic scansion is often a good fit for *settenari* as well, as is trochaic for *ottonari* and *quaternari*. *Decasillabi* and *senari* can well as anapaestic and amphibrachic respectively, but neither metre appears in the examples in this thesis, while the likewise absent *nonnario* is rare in the poetry we are discussing anyway. *Quinari*, such as those set in Example 2.59, are another matter, however: their brevity and tendency to place stress on the first rather than second syllable (a pattern not present here but certainly so elsewhere) means that we could analyse such lines as dactylic rather than iambic, in which case the compressed triple upbeat would not apply, and the consistent alignment of the first syllable of each line with a downbeat would simply constitute a basic metric accent on a strong syllable (incidentally, it is often similarly difficult to distinguish between double-ended iambic and dactylic dimeters in English, as Handel found; see Volume 1, page 208); Megan Kaes Long unambiguously states that *quinari* have a strong accent on their fourth syllable and a weak accent on their first, and that this is the reason composers set these syllables to strong counts. Such an analysis would, however, place a large number of stresses in weak positions in the line, and this does not necessarily render it implausible (Italian verse’s stress-to-strength matching rules apply more strictly at the end of a line than at the beginning), an iambic template seems, in this case at least, a better fit, and the compressed triple upbeat, therefore, to be in effect. On the iambic scansion of *endecasillabi*, see Aldo Menichetti, *Metrica Italiana: Fondamenti Metrici, Prosodia, Rima* (Padua: Antenore, 1993), 298; Marina Nespor, *Fonologia* (Bologna: Il Mulino, 1993), 298, and Elena Abramov-van Rijk, *Parlar Cantando: The Practice of Reciting Verses in Italy from 1300 to 1600* (Bern and others: Peter Lang, 2009), 176. Duffell notes that ‘the great majority of [fourteenth-century] *endecasillabi* meet the definition of the iambic pentameter, a substantial minority do not because of pseudo-triple-metre ‘rhythmic variants’. See Duffell, *A New History of English Metre*, 86; also *ibid.*, 87–88. For Long’s interpretation, see Long, *Hearing Homophony*, 65–66.

³³⁹ Initial time signature *sic*. Diacritics editorial. Original clef: C1.. Translation of text: ‘A breeze gentle, ¶ A shadow fleeting ¶ To hope me does make’. We could analyse these lines as dactylic rather than iambic, in which case the compressed triple upbeat would not apply, and the consistent alignment of the first syllable of each line with a downbeat would simply constitute a basic metric accent on a strong syllable.

³⁴⁰ Thomas Campion, *OBSERVATIONS in the Art of English Poesie* (London: Richard Field for Andrew Wise, 1602), 11 (copy consulted: *EEBO* copy, GB-Lbl STC (2nd ed.) / 4543); Fabb and Halle, *Meter in Poetry*, 58–60.

position were irrelevant to Purcell.³⁴¹ All of this might tempt us to conclude that the compressed triple upbeat is specific to iambic metre and/or the beginning of the line, like the canzona opening (we could even see our examples simply as composers pretending iambic lines were initially inverted, whether or not the lines really were). Closer inspection, however, shows that the compressed triple upbeat actually only demands four syllables running *weak – STRONG – weak – STRONG*.³⁴² Indeed, Handel employed it for such a succession of syllables at the end of a falling line, framing that setting with normal accentuations as if to reassure that it was deliberate (see Example 2.60).

Example 2.60, vocal lines of G. F. Handel, *Alceste*, Act I duet and chorus ‘Triumph, Hymen, in the Pair’, bb. 49–56. Transcribed from GB-Lbl R.M.20.e.6.³⁴³

andante allegro

The musical score for Example 2.60 is presented in three staves: [Canto & Alto], [Tenor], and [Bass]. The tempo is marked 'andante allegro'. The score begins at measure 49. The Canto & Alto part features a compressed triple upbeat, indicated by two boxes labeled 'COMPRESSED TRIPLE UPBEAT' above the first two measures. The lyrics for the Canto & Alto part are: 'the o-ther fair [the o-ther fair brave the one the o-ther fair,]'. The Tenor part begins with a rest in measure 49 and then enters with the lyrics: '[brave the one the o-ther fair,]'. The Bass part begins with a rest in measure 49 and then enters with the lyrics: 'brave the one the o-ther fair'. The score includes musical notation for each part, including notes, rests, and bar lines. The lyrics are written below the notes, with some words in brackets to indicate they are not sung in the original performance. The score also includes annotations for 'COMPRESSED TRIPLE UPBEAT' above the first two measures of the Canto & Alto part.

Bearing all this in mind, I theorize the compressed triple upbeat as follows: ‘Given a sequence of syllables running “ ◦ ◦ ◦ ◦ ” (like the first four syllables of Example 2.61), the first and fourth syllables may fall on consecutive strong counts in triple time, with the second and third syllables falling between these two counts (Example 2.62)’.

³⁴¹ Rohrer, ‘Poetic Metre’, 212.

³⁴² And here we see the advantage of not scanning by feet; these are not iambs, nor does the skeme govern ‘the iambic foot’.

³⁴³ Original clefs: C1, C3, C4, F4. ‘the’ appears as ‘as’ in source.

Example 2.61, scanned excerpt from A. Philips, *Ode for the Birthday of Queen Anne*, air ‘Let all the winged race’, set by G. F. Handel, 1713. Transcribed from *THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II*. (London: T. Heptinstall, 1799).

x / x / x / x /
Let all the winged race with joy

Example 2.62, vocal lines of G. F. Handel, *Ode for the Birthday of Queen Anne*, air ‘Let all the winged Race’, bb. 21–24. Transcribed from GB-Lbl R.M.20.g.2.³⁴⁴

21 COMPRESSED TRIPLE UPBEAT

Mrs. Robinson

x / x / x / x /

Let all the win - ged Race with joy

*The Compressed Triple Upbeat, Non-Metrical Version*³⁴⁵

The compressed triple upbeat is not confined to the setting of metrical texts. In the absence of a metrical template, stress appears to replace metrical strength in determining what text segments may be matched to the skeme. The formula may be stated as follows: ‘In a sequence of syllables running “x ◦ x /” (like the first four syllables of Example 2.63), the first and fourth syllables may fall on consecutive strong counts in triple time, with the second and third syllables falling between these two counts (Example 2.64)’.³⁴⁶

³⁴⁴ Original clef: C1.

³⁴⁵ When the compressed triple upbeat appears within a triple-time section, or at the end, it can sometimes be analysed as being the latter half (by Grant’s unequal triple analysis, the latter two-thirds) of a hemiola. However, such an interpretation of triple-section-initial compressed triple upbeats (where, for instance, the downbeat of bar 1 in a 3/4 piece begins an instantiation of the skeme) would involve the addition of a phantom bar before the beginning (essentially a bar 0) to accommodate the hemiola’s first half (two thirds). This is not impossible, or perhaps even implausible. However, it is more complex to imagine an entire triple unit being paired with the first one actually given in the music, then the two combined units being metrically reconfigured from 3+3=6 to 2+2+2=6, and the first such unit deleted to create (2+1)+1+2=6, than it is to imagine the music having an upbeat which, along with its first downbeat, occurs one count late. Following Ockham’s Razor that the simplest explanation is most likely to be the correct one, and since the phantom bar 0 required to make the hemiola interpretation viable would lead to many unbalanced phrases (its addition of an extra downbeat producing an odd number of counts), we will not adopt the hemiola analysis of the compressed triple upbeat here. On the concept of ‘bar 0’, see Channan Willner, ‘Bar 0 and the Suppressed Hyperdownbeat’, [channanwillner.com](http://www.channanwillner.com), posted 2007, <http://www.channanwillner.com/pdf/bar_0.pdf>, accessed 31 July, 2020.

³⁴⁶ Monteverdi’s use of the skeme for ‘Memoria fecit’ (in the *Confitebor tibi, Domine Terzo alla Francese*) seems to suggest that the formula should be expanded to cover five syllables (Monteverdi places metric accents on the first syllable of each word in this pair). It is more probable, however, that the composer, accustomed to the Italian conventions of versification, considered <ia> to be a single syllable, even though he set it as two.

Example 2.63, scanned excerpt of anonymous after biblical sources, Coronation Anthem ‘Zadok the Priest’, set by G. F. Handel, 1727. Transcribed from ‘Coronation Anthems’, in N. Hamilton after J. Dryden, and others, *ALEXANDER’s FEAST* (London: J. and R. Tonson, [1765?]), 7–16.

x / x / x x / x x /
 And all the People rejoiced and said

Example 2.64, vocal lines of G. F. Handel, *Zadok the Priest*, bb. 31–34. Transcribed from GB-Lbl R.M.20.h.5.³⁴⁷

31

C[anto] 1 & 2
 x / x / x x / x x /
 [and all the people re - joi - - ced]

A[lto]1
 x / x / x x / x
 [and all the people re - joiced]

A[lto] 2
 x / x / x x / x
 [and all the people re - joi - - ced]

T[enor]
 x / x / x x / x
 [and all the people re - joi - - ced]

B[ass]
 x / x / x x / x
 and all the people re - joi - - ced

³⁴⁷ Original clefs: C1, C1, C3, C3, C4, F4. It will perhaps be interesting to observe that Handel apparently uses two different syllabifications the word ‘rejoiced’ here, a trisyllabic reading in which ‘-joi-’ and ‘-ced’ are separate syllables (as sung by the soprano, alto 2, tenor, and bass), and a disyllabic one in which ‘-joiced’ is a single syllable (as sung by the altos). Handel’s treatment of contractions, particularly those involving <ed> will be discussed in the next chapter. See Volume 1, page 302.

By the time Handel arrived in England, the skeme was well established in the setting of non-metrical texts. Examples 2.65 through 2.67 demonstrate its use by Purcell and Blow, on three different stress patterns; ‘ x / x / ’, ‘ x x x / ’, and ‘ x x / / ’ respectively.³⁴⁸ Its use in setting non-metrical texts was by no means new, or confined to the country or language of England.³⁴⁹

³⁴⁸ Note also Purcell’s use of durational accent to point up the accentual abnormality in Example 2.65; there is a long note on the stressed syllable ‘lo’, even though it falls on a weak count of the bar.

³⁴⁹ Since Examples 2.64 through 2.67 average three syllables per bar, and all of the downbeat-set syllables except the first are stressed, an alternative interpretation would be to see the composers as slightly regularizing the accentual patterns to actualize a nascent dactylic rhythm; that is, Handel makes the small leap from ‘And **all** the **peo**-ple re-**joi**-ced and **said**’ to ‘**And** all the **peo**-ple re-**joi**-ced and **said**’, and Purcell those from ‘For **lo**, the **win**-ter is **past**’ to ‘**For** lo, the **win**-ter is **past**’ and from ‘let your **re-quests** be **made known un-to God**’ to ‘**let** your **re-quests** be **made known un-to God**’; Blow’s two leaps from ‘I have **found Da**-vid my **ser**-vant’ to ‘**I** have found **Da**-vid my **ser**-vant’ to ‘**I** have found **Da**-vid, **found Da**-vid my **ser**-vant’ were apparently undertaken to make the trimeter a tetrameter). The Blow example, in fact, resembles an even-crotchet minuet. Later examples in this chapter are less ambiguous in their quasi-metricity.

Example 2.65, vocal lines of H. Purcell, 'My Beloved spake', bb. 99–102. Transcribed from *Works*, 13a (London: Novello and Company and The H. W. Gray Company, 1921).³⁵⁰

Vérse

50

Alto & Tenor

COMPRESSED TRIPLE UPBEAT

For lo, the win - ter is past, is

Bass I

COMPRESSED TRIPLE UPBEAT

For lo, the win - ter is past, — is past, — is

Bass II

COMPRESSED TRIPLE UPBEAT

For lo, the win - ter is past, is past,

54

Alto & Tenor

COMPRESSED TRIPLE UPBEAT

past, for lo, the win - ter is past, etc.

Bass I

COMPRESSED TRIPLE UPBEAT

past, for lo, the win - ter is past, etc.

Bass II

COMPRESSED TRIPLE UPBEAT

for lo, the win - ter is past, is past, etc.

³⁵⁰ Earlier source inaccessible at time of research. Alto and tenor lines compressed to single staff.

Example 2.66, vocal lines of H. Purcell, ‘My Beloved spake’, bb. 99–102. Transcribed from *Works*, 13a (London: Novello and Company and The H. W. Gray Company, 1921).³⁵¹

50

[Alto] *COMPRESSED TRIPLE UPBEAT*
 x x x / x / / / x /
 let y[ou]r re - quests be made known un - to God

[Tenor] *COMPRESSED TRIPLE UPBEAT*
 x x x / x / / / x /
 let y[ou]r re - quests be made known un - to God

[Bass] *COMPRESSED TRIPLE UPBEAT*
 x x x / x / / / x /
 let y[ou]r re - quests be made known un - to God

Example 2.67, vocal lines of J. Blow, ‘God spake sometime in Visions’, bb. 99–102. Transcribed from *Musica Britannica*, 7 (London: Stainer and Bell Ltd., 1969).³⁵²

99

Treble 1 & 2 *COMPRESSED TRIPLE UPBEAT*
 x x / x / / x x / x
 I have found Da - vid, found Da - vid my ser - vant,

Bass I *COMPRESSED TRIPLE UPBEAT*
 x x / x / / x x / x
 I have found Da - vid, found Da - vid my ser - vant,

Example 2.68 shows the skeme’s use by Monteverdi, in his mid-seventeenth-century setting of a Latin text (Psalm 122). Indeed, Monteverdi draws attention to the rule-bending nature of the skeme: ‘loquebar’ is sung with normal emphasis on its second syllable just before and while its skematically distorted rendering is heard.

³⁵¹ Earlier source inaccessible at time of research. Alto and tenor lines compressed to single staff.

³⁵² Treble lines compressed to single staff.

Example 2.68, vocal lines of C. Monteverdi, 'Laetatus Sum', bb. 121–145. Transcribed from *MESSA [...] ET SALMI*, partbooks (Venice: Alessandro Vincenti, 1650).³⁵³

121

Canto primo choro

Canto secondo choro

Tenore primo choro

Tenore secondo choro

COMPRESSED TRIPLE UPBEAT

x / x
lo - que - bar

x / x
lo - que - bar

/ x x / x x / x
pro - xi - mos me - os lo - que - bar

/ x x / x x / x
pro - xi - mos me - os lo - que - bar

126

Canto primo choro

Canto secondo choro

Tenore primo choro

Tenore secondo choro

COMPRESSED TRIPLE UPBEAT

/ x x / x
pa - - cem lo - que - bar

/ x x / x
pa - - cem lo - que - bar

x / x x / x
lo - que - bar lo - que - bar

x / x x / x
lo - que - bar lo - que - bar

132

Canto primo choro

Canto secondo choro

Tenore secondo choro

Basso primo choro

COMPRESSED TRIPLE UPBEAT

/ x x / x
pa - - cem lo - que - bar

/ x x / x
pa - - cem lo - que - bar

x / x / x / x x
lo - que - bar pa - cem pa - cem pa - cem de

x / x / x / x x
lo - que - bar pa - cem, pa - cem pa - cem de

³⁵³ Original clefs: C1, C1, C4, C4, F4, F4. Bar lines editorial. Translation of text: '[For the sake of] my neighbours I will say, peace be within you'.

Example 2.69, vocal line of G. F. Handel, 'Salve regina', air 'O clemens', bb. 21–23. Transcribed from D-B Mus.ms. 9036/1.³⁵⁴

adagissimo

COMPRESSED TRIPLE UPBEAT

[Soprano]

21

o / / x vir - - - go

Example 2.70, vocal lines of G. F. Handel, *The King shall rejoice*, bb. 21–23. Transcribed from GB-Lbl R.M.20.h.5.³⁵⁵

allegro

COMPRESSED TRIPLE UPBEAT

C[anto]

21

x / x / x x /

[ex - cee - ding glad shall he be]

A[lt]

x / x / x x /

[ex - cee - ding glad shall he be]

T[enor]

x / x / x x /

[ex - cee - ding glad shall he be]

B[ass]

x / x / x x /

Ex - cee - ding glad shall he be

One iteration of the phrase 'Yet in my Flesh' from the air 'I Know that my Redeemer liveth' in *Messiah* also receives this treatment (Example 2.71); note that, as he does elsewhere (and as Monteverdi does in Example 2.68), Handel includes both a skematically and a normally accented setting of the phrase.

³⁵⁴ Original clef: C1. Translation of text: 'O sweet virgin'.

³⁵⁵ Original clefs: C1, C3, C4, F4.

Example 2.71, vocal line of G. F. Handel, *Messiah*, Part III air ‘I Know that my Redeemer liveth’, bb. 81–88. Transcribed from GB-Lbl R.M.20.f.2.³⁵⁶

Larghetto

[Soprano] 81

COMPRESSED TRIPLE UPBEAT

> > >

x x x / x x / / x

yet in my Flesh shall I see god, yet

[Soprano] 85

> > >

x x / x x / /

in my flesh shall I see god

And the phrase ‘his chosen Captains’ in the duet ‘The LORD is a Man of War’ from *Israel in Egypt* also utilizes this skeme (Example 2.72). In Example 2.72, we should note the repetition of the skeme to set the next phrase, and that its second appearance gives the first syllable of ‘Also are drowned’ to a strong count, as befits a stress. This reminds us that the compressed triple upbeat is capable of both recitational dissonance and ideal fit.

³⁵⁶ Original clef: C1.

Example 2.72, vocal lines of G. F. Handel, *Israel in Egypt*, Part III duet ‘The Lord is a Man of War’, bb. 161–166. Transcribed from GB-Lbl R.M.20.h.3.

andante allegro

The musical score consists of two systems, each with two staves (B[ass] 1 and B[ass] 2). The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'andante allegro'. The score includes lyrics and rhythmic markings for 'COMPRESSED TRIPLE UPBEAT'.

System 1 (Measures 161-163):

- B[ass] 1:** his / cho - sen / cap - tains, / al - so are
- B[ass] 2:** his / cho - sen / cap - tains,

System 2 (Measures 164-166):

- B[ass] 1:** / drow - ned, / al - so are / drow - ned,
- B[ass] 2:** / al - so are / drow - ned, / al - so are / drow - ned,

The compressed triple upbeat is the most versatile skeme discussed in this study. Suited to many textual circumstances, both metrical and non-metrical, and explicable as an ideal fit or a source of recitational dissonance, it was among the most popular of all skemes.

The Strong Delay, Triple Time, Metrical Version

Up until now, we have focussed on skemes that are mostly suitable for iambic (or rising duple) verse. Falling duple metre (*STRONG – weak – STRONG – weak*) is often described as being more rigid and less natural to English speech than its rising duple counterpart. According to Derek Attridge, for instance, ‘[a] falling rhythm will impose more upon the spoken rhythms of the [English] language than a rising rhythm’.³⁵⁷

³⁵⁷ Attridge, *Moving Words*, 124.

Apparently agreeing, composers softened the singsong feel of falling duple metre with a local skeme that I call the ‘strong delay’. This shifts a strong syllable from its expected strong count (which is generally left unstruck) to the next weak count. The skeme is almost exclusively used for openings of falling lines, where it produces recitational dissonance that breaks the singsong stranglehold of the trochee. The skeme appears in both triple- and duple-time settings, but we will deal with the triple version first: ‘Given a duple-metre text, a strong syllable may fall on the first weak count after its expected strong count in triple time, and the next weak syllable on the next weak count of that level’.³⁵⁸ For a demonstration, we can turn to Example 2.74 (which sets the text in Example 2.73). In Example 2.74, the first, strong syllable of each line falls not on the first, strong crotchet of the bar, but on the second, weak crotchet (the second, weak syllable of the line falls on the bar’s weak third crotchet, where it is expected to fall both according to normal text-setting conventions and the requirements of the strong delay skeme).

Example 2.73, N. Hamilton after J. Dryden, *ALEXANDER’S FEAST*, scanned text of Act I air ‘Bacchus, ever fair and young’, set by G. F. Handel, 1736. Transcribed from *ALEXANDER’S FEAST* (London: J. and R. Tonson, 1736).

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$
 Bacchus, *ever Fair, and Young,*

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$
Drinking Joys did first ordain ;

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x
 Bacchus’ *Blessings are a Treasure,*

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x
Drinking is the Soldier’s Pleasure :

$\underline{\quad}$ x $\underline{\quad}$ x
Rich the Treasure,

$\underline{\quad}$ x $\underline{\quad}$ x
Sweet the Pleasure ;

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$
Sweet is Pleasure after Pain.

³⁵⁸ It might be noted that this skeme strongly resembles the compressed triple upbeat, which also displaces a strong syllable from its expected strong count onto the next weak one. Indeed, we might say that the only difference between the compressed triple upbeat and the triple version of the strong delay is the absence of an upbeat in the latter. This might add weight to the notion of falling metres being mere headless rising ones.

Example 2.74, vocal line of G. F. Handel, *Alexander's Feast*, Act I air and chorus 'Bacchus ever fair and young', bb. 49–82. Transcribed from GB-Lbl R.M.20.d.4.

andante

49 **STRONG DELAY**

Mr Erard

Bac - chus e - ver fair and young

53 **STRONG DELAY**

Mr Erard

drin - king joys did first or - dain

57 **STRONG DELAY**

Mr Erard

Bac - chus' bles - sings are a Trea - sure,

61 **STRONG DELAY**

Mr Erard

drin - king is the sol - diers plea - sure,

65 **STRONG DELAY**

Mr Erard

drin - king is the sol - diers plea - sure

69 **STRONG DELAY**

Mr Erard

[drin - king is the sol - diers plea - sure]

73 **STRONG DELAY** **STRONG DELAY**

Mr Erard

rich the Trea - sure sweet the Plea - sure

77 **STRONG DELAY**

Mr Erard

sweet is plea - sure af - ter pain af - ter pain

Boone observes the ancestor of this device in the word-setting of Dufay, stating that ‘[i]n lines of odd syllable count, the first syllable may occasionally fall in weak mensural position (analogous to the free placement of initial syllables in lines of even syllable count)’.³⁵⁹ Example 2.75 shows an instance of this licence.³⁶⁰

Example 2.75, cantus line of G. Dufay, ‘Se la face ay pale’, bb. 16–18. Transcribed from Laborde Chansonnier, US-Wc MS M2. 1 L25 Case.³⁶¹

16

[Cantus]

STRONG DELAY

1/ x / x

Car cest bien de voir

1/ x x x

For que son vou - - - loir

1x / x x

[d'a - mour re - ce - - - voir]

Lippmann makes no specific mention of this skeme’s triple version in Italian (although he devotes some space to its duple-time counterpart, which will be discussed below).³⁶² There are, however, numerous instances of the triple-time strong delay in Italian; Example 2.76 shows one from Monteverdi’s opera *Il Ritorno d’Ulisse in Patria*.

³⁵⁹ Boone, *Patterns in Play*, 157.

³⁶⁰ Lines of French and Italian verse whose final strong syllable is odd-numbered here receive trochaic scansion, just as lines with even-numbered final syllables were previously scanned as iambic (see Volume 1, page 131).

³⁶¹ Third stanza underlay editorial after GB-Ob MS Canon. Misc. 213 as transcribed in Peter Woetmann Christoffersen, *The Copenhagen Chansonnier and the ‘Loire Valley’ chansonniers edited and commented by Peter Woetmann Christoffersen*, <<http://chansonniers.pwch.dk/CH/CH202.html>>, accessed 23 October, 2020. Sources with third stanza inaccessible at time of writing. Translation of texts: ‘Now she can see well’; ‘Only her will’; ‘Love to receive’.

³⁶² Friderich Lippmann, *Versificazione Italiano e Ritmo Musicale: I Rapporti tra Verso e Musica nell’Opera Italiana dell’Ottocento* (Naples: Liguori Editore, 1986), passim.

Example 2.76, C. Monteverdi, *Il Ritorno di Ulisse in Patria*, Act II air 'Ama dunque'.
 Transcribed from A-Wn Mus.Hs.18763.³⁶³

Melanto

[Basso continuo]

Melanto

[Basso continuo]

Melanto

[Basso continuo]

Melanto

[Basso continuo]

Melanto

[Basso continuo]

Melanto

[Basso continuo]

Melanto

[Basso continuo]

³⁶³ Initial time signature *sic*. Original vocal clef: C1.

Rohrer is silent on the use of this technique in English, but her study focuses more strongly upon what we have been calling ideal fit than on recitational dissonance, and the strong delay is decidedly the latter.³⁶⁴ Nevertheless, the English were certainly aware of it. Louis Grabu used the strong delay several times in the ‘chacon’ from his opera *Albion and Albanus*; Example 2.77 shows just one of these. This example is somewhat unusual in deploying the skeme not only at the beginning but also later in the line. The length of this movement (365 bars) might explain this oddity; Grabu was probably seizing and expanding every means available to avoid monotony.

Example 2.77, vocal lines of L. Grabu, *Albion and Albanus*, Act II chacon ‘Ye Nymphs, the Charge is royal’, bb. 113–116. Transcribed from *ALBION and ALBANIUS* (London: Printed for the Author, 1687).

113

[Soprano I] *STRONG DELAY* *STRONG DELAY* *STRONG DELAY*

Plea - sure, Plea - sure, shall at - tend you,

[Soprano II] *STRONG DELAY* *STRONG DELAY* *STRONG DELAY*

Plea - sure, Plea - sure, shall at - tend you,

[Bass] *STRONG DELAY* *STRONG DELAY* *STRONG DELAY*

Plea - sure, Plea - sure, shall at - tend you,

³⁶⁴ Rohrer, ‘Poetic Metre’, passim.

The need for variety might also account for the fact that the strong delay at the beginning of Example 2.78 follows not a rest but the final syllable of a previous line (very unusual for this skeme), and the compressed triple upbeat (a rare event in a setting of a falling duple line, as we noted before) that concludes Example 2.79.³⁶⁵

Example 2.78, vocal lines of L. Grabu, *Albion and Albanus*, Act II chacon ‘Ye Nymphs, the Charge is royal’, bb. 121–124. Transcribed from *ALBION and ALBANUS* (London: Printed for the Author, 1687).

121

[Soprano I] *reigns; Vē - nus rea - dy to de - fend you,*

[Soprano II] *reigns; Vē - nus rea - dy to de - fend you,*

[Bass] *reigns; Vē - nus rea - dy to de - fend you,*

³⁶⁵ As Handel did when he employed the compressed triple upbeat for *weak – STRONG – weak – STRONG* patterns in a falling rather than rising duple text, Grabu here bends the rules of the rule-bending skemes. See Volume 1, page 132. Up until now, we could, in principle, have theorized the triple version of the strong delay as a compressed triple upbeat whose first count is silent. These examples, however, make clear that the skeme can operate without a silent strong count, and without the immediate ‘resolution’ of recitational dissonance common to the compressed triple upbeat (three strong syllables in a row are delayed before the fourth finally falls where it conventionally ought to fall).

Example 2.79, vocal lines of L. Grabu, *Albion and Albanus*, Act II chacon ‘Ye Nymphs, the Charge is royal’, bb. 125–128. Transcribed from *ALBION and ALBANUS* (London: Printed for the Author, 1687).

125

[Soprano I] *STRONG DELAY* *COMPRESSED TRIPLE UPBEAT*
 and her Nymphs to ease your Pains:

[Soprano II] *STRONG DELAY* *COMPRESSED TRIPLE UPBEAT*
 and her Nymphs to ease your Pains:

[Bass] *STRONG DELAY* *COMPRESSED TRIPLE UPBEAT*
 and her Nymphs to ease your Pains:

Both of these excerpts are also from the *Albion and Albanus* chacon, but Grabu was not the first composer to combine the strong delay with other skemes, or to have it follow the final syllable of the preceding line rather than a rest. Example 2.80 shows the use of the strong delay for each appearance of the incipit line in Barbara Strozzi’s ‘Bel desio che mi tormenti’ (published in 1657), in the context of what could be called a Lullian minuet *avant le Lully*.³⁶⁶ The tenth bar of that examples also features a strong delay whose preceding strong count is occupied not by a rest but by the final (in this case, weak) syllable of the preceding line.

³⁶⁶ The Lullian minuet is a global skeme we will discuss later, in which a duple-metre poem is set in triple time, with the beat falling at the beginning of each triple group, pulse-level and generally isochronic recitation, each strong syllable on a strong pulse, and a prevailing rhythm of *one pulse – two pulses (short – long)* beginning on strong beats and optionally alternating with *two pulses – one pulse (long – short)*. Following Katherina Rohrer, I have named that global skeme after Lully, but Strozzi appears to have been using it nearly two decades before Lully’s operas codified it in the form in which it made its way to England. For more on this global skeme, see Volume 1, page 195 of this study. (‘Avant le Lully’: A pun on ‘avant la lettre’, an idiomatic expression in English indicating the use of anachronistic terminology, specifically the use of a term to describe something dating from before the term was coined; for instance, calling seventeenth-century characters who profess disinterest in romance ‘aromantic’. Strozzi’s use of what we have termed the ‘Lullian minuet’ skeme predates that skeme’s first known use by Lully.)

Example 2.80, B. Strozzi, ‘Bel desi oche mi tormenti’, bb. 1–19. Transcribed from *ARIETTE* (Venice: Francesco Magni, 1657).³⁶⁷

s L s L s L s L s L s L s L s L

[Voice] 

[Basso Continuo] 

s L s L s L s L s L s L s L s L

5 [Voice] 

[B. C.] 

s L s L s L s L s L s L s L

9 [Voice] 

[B. C.] 

s L s L s L s L

13 [Voice] 

[B. C.] 

s L

16 [Voice] 

[B. C.] 

³⁶⁷ Initial time signature *sic*. Blackening of noteheads retained from source. Original vocal clef: C1. Translation of text: ‘Beautiful desire that torments me ¶ With angelic features[,] ¶ By producing high hopes ¶ You disperse my happiness[.]’

Example 2.81 shows John Eccles using the skeme even more unconventionally: applying it to the second strong syllable of the line without using it on the first at all (a later repetition of this line, at bar 41, accents every strong syllable).

Example 2.81, vocal line of J. Eccles, *The Judgement of Paris*, air ‘This radiant Fruit behold’, bb. 29–44. Transcribed from *The JUDGEMENT of PARIS* (London: J. Walsh, [1701]).

Mercury

29

[Tenor]

yield it to f Brigh - test Eyes, shep-herd take the Gol - den Prize,

37

[Tenor]

yeild it to f brigh-test Eyes, yeild it to f brigh-test Eyes.

Example 2.82 shows a much more orthodox English use of the skeme by Eccles; in setting an entire text in falling duple metre (alternating trochaic and clipped lines), he softens the singsong effect by employing the strong delay at the beginning of every line. Only later in the song, when he has begun repeating lines to new music, does Eccles begin to couple the strong delay with a hemiola.

Example 2.82, vocal line of J. Eccles, *The Judgement of Paris*, air ‘Nature fram’d thee sure for loving’, bb. 1–42. Transcribed from *The JUDGEMENT of PARIS* (London: J. Walsh, [1701]).³⁶⁸

[Voice] Na-ture fram'd thee Sure for Love-ing, thus a-dorn'd with ev-ry grace,

[Voice] VE-NUS self thy form ap-prove-ing, looks with plea-sure on thy Face.

[Voice] Hap-py Nymph who shall en-fold thee, Cir-cled in her yeild-ing Arms,

[Voice] shoud bright Hel-len once be-hold thee, she'd sur-ren-der all, all her charms,

[Voice] She'd sur-ren-der all, all, all, she'd sur-ren-der all, all, all, She'd sur-ren-der all, all, all her Charms,

The strong delay was a common skeme in English music by Handel’s time. Examples 2.83 and 2.84 demonstrate its use by William Boyce and Thomas Arne respectively, two of Handel’s successful contemporaries.

³⁶⁸ Initial time signature *sic*.

Example 2.83, vocal line of W. Boyce, *Solomon*, Act II air, 'Let me, Love, thy Bole ascending', bb. 9–54. Transcribed from *SOLOMON* (London: J. Walsh, 1743).

Allegro

[He]

 9 Let me, (Love) thy Bole as - cend - ing,

[He]

 13 On the Swell - ing Clus - ters feed:

[He]

 17 With my Grasp the Vine - Tree bend - ing,


[He]

 21 In my close em - brace shall bleed

[He]


 27 In my close em - brace shall bleed.

35 **STRONG DELAY**

[He] 


Stay me with de - li - cious Kis - ses,

39 **STRONG DELAY**

[He] 


From thy Ho - ney drop - ping Mouth;

43

[He] 


Swee - ter than the Sum - mer Bree - zes,

47

[He] 

Blow - ing from the ge - nial South,

51 *tr*

[He] 

Blow - ing from the ge - nial South.

Example 2.84, vocal line of T. Arne, *Comus*, air 'Nor on Beds of fading Flow'rs', bb. 8–23. Transcribed from *THE MUSICK IN THE MASQUE OF COMUS* (London: William Smith, 1740?).

8

[Tenor] *STRONG DELAY*

Nor on Beds of fa - ding Flow'rs,

12

[Tenor] *STRONG DELAY*

Shed - ding soon their gau - dy Pride,

15

[Tenor] *STRONG DELAY*

Nor with Swains in Sy - ren Bow'rs

18

[Tenor] *STRONG DELAY*

will true Plea - sure,

20

[Tenor] *STRONG DELAY*

will true Plea - sure long re - side,

As Example 2.85 can attest, the skeme was even used in the English-language music of other countries; the words of this piece were written in Ireland.

Example 2.85, vocal lines of J. S. Cousser, *The Universal Applause of Mount Parnassus*, recitative and aria à 2 ‘By reason Anna steereth’, bb. 13–16. Transcribed from *The Universal Applause of Mount Parnassus* (Wisconsin: A-R Editions, 2020).³⁶⁹

13

CALLIOPE

STRONG DELAY

While the wheels of Time are moving,

APOLLO

STRONG DELAY

While the wheels of Time are moving,

To my knowledge, however, the only explicit scholarly reference to this device in English is a brief note in Burrows’s *Handel and the English Chapel Royal*.³⁷⁰ Burrows’s discussion of the air ‘Bacchus ever fair and young’ from *Alexander’s Feast*, and its characteristic rhythms, will feature prominently in the next section of this study.³⁷¹ Like Eccles, Handel was setting an entirely falling duple passage in the ‘Bacchus’ air, although the text with which Handel contended was not as regular in its mixture of trochaic and clipped lines. And like Eccles, Handel deployed the strong delay on the beginning of every line, as Example 2.86 illustrates.

³⁶⁹ Bar numbers after editor.

³⁷⁰ Donald Burrows, *Handel and the English Chapel Royal*, Oxford Studies in British Church Music, 6 (Oxford: Oxford University Press, 2005), 226, 229.

³⁷¹ See Volume 1, page **Error! Bookmark not defined.**

Example 2.86, vocal and lowest instrumental lines of G. F. Handel, *Alexander's Feast*, Act I air and chorus 'Bacchus ever fair and young', bb. 49–82. Transcribed from GB-Lbl R.M.20.d.4.

andante

49 STRONG DELAY

Mr Erard 

Bac - chus e - ver fair and young

53 STRONG DELAY

Mr Erard 

drin - king joys did first or - dain

57 STRONG DELAY

Mr Erard 

Bac - chus' bles - sings are a Trea - sure,

61 STRONG DELAY

Mr Erard 

drin - king is the sol - diers plea - sure,

65 STRONG DELAY

Mr Erard 

drin - king is the sol - diers plea - sure

69 STRONG DELAY

Mr Erard 

[drin - king is the sol - diers plea - sure]

73 STRONG DELAY STRONG DELAY

Mr Erard 

rich the Trea - sure sweet the Plea - sure

77 STRONG DELAY

Mr Erard 

sweet is plea - sure af - ter pain af - ter pain

Like Grabu, Handel was also capable of stretching the limits of this skeme.

Example 2.87 shows him following it immediately with a hemiola. In bar 8 of Example 2.88, he precedes it immediately with a sung note rather than a rest.

Example 2.87, vocal line of G. F. Handel, *Acis and Galatea*, air ‘Cease to Beauty to be suing’, bb. 1–4. Transcribed from GB-Lbl R.M.20.a.2.³⁷²

allegro e staccato

cease to beau - ty to be su - ing

Example 2.88, canto 2 line of G. F. Handel, *Solomon*, Act III air and chorus ‘Music spread thy Voice around’, bb. 1–14. Transcribed from GB-Lbl R.M.20.h.4.³⁷³

andante
Solomon

Mu - sick spread thy voice a - round

sweet - ly flow sweet - ly flow

the lul - ling sound

³⁷² Initial time signature and tempo marking *sic*.

³⁷³ Initial time signature, tempo marking, and character name *sic*. Original clef: C1.

A comparison of Example 2.88 with 2.88 demonstrates his willingness to set the same line in a variety of different ways in the same piece: sometimes with a skematically generated dissonance, sometimes without, presumably for the sake of variety.

Example 2.89, canto 1 line of G. F. Handel, *Solomon*, Act III air and chorus ‘Music spread thy Voice around’, bb. 33–36. Transcribed from GB-Lbl R.M.20.h.4.³⁷⁴

andante

33

[Canto] 1

sweet - ly flow the lul - ling sound,

Handel had already demonstrated such flexible application of the strong delay in his Italian settings; compare Examples 2.90 and 2.91.

Example 2.90, vocal line of G. F. Handel, *Partenope*, Act II air ‘Furibondo spira il vento’, bb. 8–12. Transcribed from GB-Lbl R.M.20.b.11.³⁷⁵

allegro

8

[Alto]

fu - ri - bon - - - - - do spi - ra il ven - to

³⁷⁴ Original clef: c1.

³⁷⁵ Translation of text: ‘Furiously blows the wind’.

Example 2.91, vocal line of G. F. Handel, *Partenope*, Act II air ‘Furibondo spira il vento’, bb. 19–20. Transcribed from GB-Lbl R.M.20.b.11.³⁷⁶

allegro

[Alto] 19

fu - ri - bon - do spi - ra il ven - to

Yet again, Handel’s settings of his native German furnish numerous evidence of his familiarity with this skeme before his arrival in England. It appears in six movements from the *Brockes Passion* (‘Nehmt mich mit’, ‘Heul du Schaum’, ‘Jesu, dich mit unsern Seelen’, ‘Schäumest du’, ‘Soll mein Kind’, and ‘Meine Laster’), as well as in ‘Singe Seele’ from his *Nine German Arias*.³⁷⁷ Nor was Handel the only Baroque setter of German to recognize its usefulness. Many examples could be cited, but in the interest of likely familiarity, we can point to the B section of ‘Bereite dich, Zion’ from J. S. Bach’s *Christmas Oratorio*.³⁷⁸

Although, as we have noted, Handel occasionally indulged in radically unusual employment of the compressed triple upbeat in falling duple verse, neither he nor any other composer of whom I am aware seems to have used the strong delay in triple-time settings of rising duple metres.³⁷⁹

*The Strong Delay, Triple Time, Non-Metrical Version*³⁸⁰

Like the compressed triple upbeat, the triple-time strong delay also exists in a version for non-metrical texts. This version looks to stress rather than to metrical template

³⁷⁶ Original clef: C1. Translation of text: ‘Furiously blows the wind’.

³⁷⁷ For ‘Nehmt mich mit’, see Handel, *Brockes Passion*, 106–08. For ‘Heul du Schaum’, see *ibid.*, 122–25. For ‘Jesu, dich mit unsern Seelen’, see *ibid.*, 189–92. For ‘Schäumest du’, see *ibid.*, 200–02. For ‘Soll mein Kind’, see *ibid.*, 217–19. For ‘Meine Laster’, see *ibid.*, 140–45. For ‘Singe Seele’, see George Frideric Handel, *Songs (German Arias)*, GB-Lbl R.M.20.f.13, f. 9r–11r.

³⁷⁸ For the relevant section of ‘Bereite dich, Zion’, see Johann Sebastian Bach, *Weihnachtsoratorium*, D-B Mus.ms. Bach P 32, 9–11.

³⁷⁹ See Volume 1, page 132.

³⁸⁰ Like the compressed triple upbeat, the triple-time strong delay can be analysed as the end of a hemiola; see note on page 133. However, we will not adopt the hemiola analysis of the triple strong delay here, for the same reasons explained in that note (namely the need to imagine a phantom ‘bar 0’ to make such analysis work at the beginning of a triple section making this seem an unnecessarily complex reading). The occasional presence of multiple consecutive triple strong delays also makes the hemiola reading even more complicated for this skeme than for the compressed triple upbeat, since each strong delay would need its own hemiola overlapping with the one that preceded it. As many as three overlapping hemiolas is not impossible, but, once again, is far more complex an explanation that ‘the downbeat happens late’, and therefore adds weight to the suspicion that the hemiola analysis is not the ideal one.

strength in identifying viable passages of text for its application, and its formula is given below: ‘In a sequence of syllables running “ / x ◦ x ” the first syllable of which is word-initial (like the first four syllables in Example 2.92), the first syllable may fall on the first weak count after its expected strong count in triple time, the next syllable on the next weak count’ (Example 2.93).

Example 2.92, C. Jennens, *Belshazzar*, scanned excerpt from Act III chorus ‘Tell it out among the Heathen’, set by G. F. Handel, 1745. Transcribed from *Belshazzar*, (London: J. Watts, 1745).

/ x / x / x / x
Tell it out among the Heathen

Example 2.93, vocal line of G. F. Handel, *Belshazzar*, Act III chorus ‘Tell it out among the Heathen’. Transcribed from *Belshazzar* (Bury St Edmunds: Novello, 1993).³⁸¹

[Andante]
 SOPRANO Solo

8

/ x / x / x / x / x / x / x
 tell it, tell it, tell it, tell it out a-mong the hea-then,

By comparing the passage in Example 2.93 to ‘Bacchus ever fair and young’, Donald Burrows recognized the musico-linguistic skeme that I have called the strong delay, one of the few scholars of English music to do so. However, his work offers no analysis of the device, nor does it seek any musico-linguistic rationale behind the rhythm’s deployment. Burrows’s suggestion that the effect is evocative of drunkenness (literally in the Bacchus air, perhaps of a more religiously ecstatic kind in the anthem) is nevertheless plausible, and reminds us that a formal device can easily be put to expressive and/or mimetic uses.³⁸²

Example 2.94 shows Monteverdi using this skeme on a non-metrical text. In fact, the skematic setting of the word ‘propter’ becomes almost a musico-linguistic motif throughout this section of the setting, and is highlighted in its initial appearance by a normal accenting of the word immediately afterward (notice also how the word ‘loquebar’ is similarly given two different, juxtaposed recitations, one normally accented, the other distorted with a compressed triple upbeat).

³⁸¹ Bar numbers after editor. Earlier sources inaccessible at time of writing.

³⁸² Burrows, *Handel and the English Chapel Royal*, 226, 229.

Example 2.94, vocal lines of C. Monteverdi, ‘Laetatus Sum’, bb. 104–164. Transcribed from *MESSA [...] ET SALMI*, partbooks (Venice: Alessandro Vincenti, 1650).³⁸³

104

Canto primo choro

prop - ter, prop - ter fra - tres

Canto secondo choro

prop - ter prop - ter fra - tres

108

Tenore primo choro

prop - ter frat - res me - os

Tenore secondo choro

prop - ter frat - res me - os

112

Canto primo choro

prop - ter fra - tres me - os et pro - xi - mos

Canto secondo choro

prop - ter fra - tres me - os et pro - xi - mos

116

Canto primo choro

me - os

Canto secondo choro

me - os

120

Tenore primo choro

pro - xi - mos me - os lo - quē bar

Tenore secondo choro

pro - xi - mos me - os lo - quē bar

³⁸³ Original clefs: C1, C1, C4, C4, F4, F4. Slurs indicate ligatures in source. Translation of text: ‘For the sake of my brothers and my neighbours I will say, peace be within you. For the sake of the house of the Lord our God’.

136

COMPRESSED TRIPLE UPBEAT

Canto primo choro

Tenore primo choro

Tenore secondo choro

Basso primo choro

Basso secondo choro

x / x / x /
lo - que - bar pa - cem pa - - - -

x / x /
lo - que - bar pa - -

x / x /
te lo - que - bar pa - -

x
te

COMPRESSED TRIPLE UPBEAT

x / x / x /
lo - que - bar pa - cem pa - cem pa - cem x de

140

COMPRESSED TRIPLE UPBEAT

Canto primo choro

Canto secondo choro

Tenore primo choro

Tenore secondo choro

Basso secondo choro

- - - - - x / x x
cem pa - cem de

x / x /
lo - que - bar pa - cem pa - cem de

x
cem,

x
cem,

x
te

144

Canto primo choro
x
te,

Canto secondo choro
te,

Tenore primo choro
/ x /
prop - ter do - - - x mum / Do - x mi -

Tenore secondo choro
/ x /
prop - ter do - - - x mum / Do - x mi -

STRONG DELAY

148

Tenore primo choro
x
ni,

Tenore secondo choro
x
ni,

152

Basso primo choro
/ x /
prop - ter do - x mum Do - x mi - ni De - x i

STRONG DELAY

156

Canto primo choro
/ x /
prop - ter do - x mum Do - x mi - ni De - x i

Canto secondo choro
/ x /
prop - ter do - x mum Do - x mi - ni De - x i

Basso primo choro
/ x /
nos - tri

STRONG DELAY

160

Canto primo choro / nos - x tri

Canto secondo choro / nos - x tri

Tenore primo choro x quae / si - - vi bo - x na

Tenore secondo choro x quae si - - vi bo - x na

Basso secondo choro STRONG DELAY / prop - x ter / do - - x mum / Do - x mi - x ni

163

Canto primo choro x quae

Canto secondo choro x quae

Basso secondo choro / De - - - i nos - - x tri,

A Non-Metrical Digression

Before continuing, it will be interesting to focus for a moment on the concept of skematic word-setting in non-metrical verse. In settings of metrical poetry, a skemes bend the normal rules of accentuation, injecting greater variety into the rhythm of the vocal line. However, without a metrical template to dictate the rhythm, composers would not have been threatened with the same monotonous regularity when setting a non-metrical text. Why, then, did composers use these skemes in their settings of non-metrical verse?

One possible answer lies in the type of non-metrical text segments on which they used the skemes. Without any exception of which I am aware, all such textual passages evince stress-patterns that momentarily suggest metricality. Not just any metricality, either; the metrical pattern appropriate to their skemes' verse-version. For instance, the first four syllables of 'Exceeding glad shall he be' would fit perfectly into the first four positions of an iambic line. Those words receive a compressed triple

upbeat of the kind commonly used for *weak – STRONG – weak – STRONG* patterns; ‘Tell it out among the heathen’ begins plausibly trochaically; and so on. Examples 2.95 through 2.104 show the texts of each non-metrical, skematically set passage we have discussed so far, with the usual slashes and ‘x’s indicating stress pattern, underlining to clarify plausible metrical readings, and highlighting of the sections that are most plausibly interpreted as metrical before irregularity breaks up the sense of regular alternation.

Example 2.95, scanned excerpt from the Song of Songs. Text transcribed from *THE Holy Bible* (Oxford: Printed by the University-Printers, 1709).

x / x / x x /
For lo, the winter is past

Example 2.96, scanned excerpt from Philistines 4. Text transcribed from Church of England, *The BOOK of Common Prayer* (Oxford: John Baskett, 1716).³⁸⁴

x x x / x / / / x /
Let your requests be made known unto God

Example 2.97, C. Jennens(?) after various biblical sources, *Israel in Egypt*, scanned excerpt from Part III duet ‘The Lord is a Man of War’, set by G. F. Handel, 1738. Transcribed from *ISRAEL IN EGYPT* (London: ‘Printed, and Sold at the KING’s THEATRE in the *Hay-Market*’, 1739), facsimile edition in *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999).

x / x / x / x x / x
his chosen Captains also are drowned

Example 2.98, scanned excerpt from Psalm 89. Text transcribed from Church of England, *The BOOK of Common Prayer* (Oxford: John Baskett, 1716).³⁸⁵

x x / / x x / x
I have found David my servant:

Example 2.99, scanned excerpt of Psalm 122, set by C. Monteverdi, 1650. Transcribed from *BIBLIA SACRA vulgatæ editionis SIXTI QUINTI* (Coloniæ Agrippinæ: Bernardi Gualteri et sociorum, 1630).³⁸⁶

x / x / x x x
loquebar pacem de te

Example 2.100, scanned excerpt of anonymous, Coronation Anthem ‘The King shall rejoice’, set by G. F. Handel, 1727. Transcribed from ‘Coronation Anthems’, in N. Hamilton after J. Dryden, and others, *ALEXANDER’s FEAST* (London: J. and R. Tonson, [1765?]).

x / x / x x /
Exceeding glad shall he be

³⁸⁴ Lineation mine.

³⁸⁵ Lineation mine.

³⁸⁶ Translation of text: ‘I will say, peace be within you’.

Example 2.101, C. Jennens after various biblical sources, *Messiah*, scanned excerpt from Part III air ‘I Know that my Redeemer liveth’, set by G. F. Handel, 1741. Transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

$\underline{x} \underline{x} \quad x \quad / \quad x \quad \underline{x} \quad / \quad /$
 Yet in my Flesh shall I see God

Example 2.102, scanned excerpt of Psalm 122, set by C. Monteverdi, 1650. Transcribed from *BIBLIA SACRA vulgatæ editionis SIXTI QUINTI* (Coloniæ Agrippinæ: Bernardi Gualteri et sociorum, 1630).³⁸⁷

$/ \quad x \quad / \quad x \quad / \quad \underline{x} \quad x \quad / \quad x \quad x \quad / \quad x$
 Propter fratres meos, [et] proximos meos

Example 2.103, scanned excerpt of Psalm 122, set by C. Monteverdi, 1650. Transcribed from *BIBLIA SACRA vulgatæ editionis SIXTI QUINTI* (Coloniæ Agrippinæ: Bernardi Gualteri et sociorum, 1630).³⁸⁸

$/ \quad x \quad / \quad \underline{x} \quad / \quad x \quad x \quad / \quad x \quad / \quad x$
 Propter domum Domini Dei nostri

Example 2.104, scanned excerpt from Psalm 96. Text transcribed from Church of England, *The BOOK of Common Prayer* (Oxford: John Baskett Printer, 1716).³⁸⁹

$/ \quad x \quad / \quad x \quad / \quad x \quad / \quad \underline{x}$
 Tell it out among the heathen,
 $\underline{x} \quad x \quad / \quad x \quad /$
 that the Lord is King:
 $x \quad \underline{x} \quad x \quad / \quad x \quad / \quad / \quad /$
 and that he made the world so fast
 $x \quad \underline{x} \quad / \quad \underline{x} \quad x \quad / \quad x$
 that it cannot be moved

Indeed, ‘Tell it out among the heathen’ makes a very plausible unrhymed ballad stanza, as its layout in Example 2.104 makes clear. Handel seems to have edited this text to make it even more metrical. The 1716 edition of the *Book of Common Prayer* (roughly contemporaneous with Handel’s setting) gives this section of the verse as ‘and that it is he who hath made the round world so fast that it cannot be moved’, a far less rhythmically regular rendering than ‘and that he made the world so fast that it cannot be moved’.³⁹⁰

³⁸⁷ Translation of text: ‘For the sake of my brothers and my neighbours’.

³⁸⁸ Translation of text: ‘For the sake of the house of the Lord our God’.

³⁸⁹ Lineation mine.

³⁹⁰ In his earlier versions of the movement, Handel further complicates this issue by the occasional contraction in his setting of ‘cannot’ to ‘can’t’, obscuring the metricality with which he himself had imbued the text by his alterations. His later amendments re-revise ‘can’t’ to ‘cannot’. For the possible source version of the text, see Church of England, *The BOOK of Common Prayer* (Oxford: John Baskett, 1716), np. Copy consulted: *ECCO* copy, GB-Lbl, 3406a.15. On the alteration of ‘can’t’ to ‘cannot’, see Burrows, *Handel and the English Chapel Royal*, 228. I Dr thank Bryan White for bringing Burrows’s comment to my attention.

This takes care of the ‘how’ and the formal ‘why’ of non-metrical skemes; we have given their formulae, and we have said that their use might have been suggested by their text segments appearing plausibly metrical. However, we might also wonder ‘why’, from an aesthetic standpoint, composers used these non-metrical skemes. Was it to disguise the quasi-metricity? To avoid regularity, so that the passage would not stand out from its more clearly non-metrical surroundings? Perhaps even to draw attention to the pseudo-metricity, as a flash of coherence in a haze of free rhythm. Perhaps, once again, it was an unconscious decision; perhaps the ambiguous jingle of metricity had them reaching for skemes by reflex.

We have no first-hand accounts from which to glean the answer. Nor, even if we did have such things, could we be sure of their usefulness, having already rehearsed extensively the fact that artists can hold demonstrably false beliefs about their own practice. Nevertheless, we should be aware of the existence of these formulae and their use in non-metrical contexts, for recognizing them can offer new perspectives on a diverse range of musical traditions.

The Strong Delay, Duple Time, Metrical Version

We now return to the strong delay in yet another form: one for setting falling duple-metre poems in duple time music. Given a text in falling duple metre (as in Example 2.105), a strong syllable may fall on the first weak count after its expected strong count in duple time, and the following weak syllable on the weak part of that weak count (Example 2.106).

Example 2.105, N. Hamilton after J. Dryden, ALEXANDER’S FEAST, scanned text of Act I accompanied recitative ‘Softly sweet, in *Lydian Measures*’, set (as *arioso*) by G. F. Handel, 1736. Transcribed from ALEXANDER’S FEAST (London: J. and R. Tonson, 1736).

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ ^xx $\underline{\quad}$ x
 Softly sweet, in *Lydian Measures*,

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x
 Soon he sooth’d his Soul to Pleasures.

Example 2.106, vocal line of G. F. Handel, *Alexander's Feast*, Act I air 'Softly sweet', b. 6–second quaver of b. 8. Transcribed from GB-Lbl R.M.20.d.4.³⁹¹

Arioso Largo

Sig[nor]a Strada

Sof- tly sweet, in Ly- dian Mea sures soon he sooth'd the_ soul to_ Plea- sures.

Examining the manner in which Italian composers set *quaternari* and *ottonari* (metres that tend to have trochaic templates), Lippmann offers Italian instances of what we have called the duple strong delay from the seventeenth and nineteenth centuries. Two of these are reproduced in Examples 2.107 and 2.108.³⁹²

Example 2.107, vocal line of Antonio Brunelli, 'Donzelette vezzosette', upbeat to b. 1–second crotchet of b. 3. After F. Lippmann, *Versificazione Italiano e Ritmo Musicale* (Naples: Liguori Editore, 1986), transcribing from *Scherzi, arie, canzonette e madrigali, libro terzo* (Venice: Giacomo Vincenti, 1615).³⁹³

[Voice]

Don - zel - let - te vez - zo - set - te,

Example 2.108, vocal line of Vincenzo Bellini, *Norma*, Act I air, 'Vieni in Roma', third crotchet of b. 1–second quaver of b. 3. Transcribed from I-Fc, shelfmark inaccessible at time of writing.³⁹⁴

Più Mod[era]to

Pollione

Vie - ni in Ro - ma oh vie - ni Ca - ra

The English were familiar with its use from at least the 1600s, as Example 2.109 will demonstrate. Here, Thomas Campion uses the strong delay to create recitational dissonance on the first line of each couplet of his text, resolving in the second. A

³⁹¹ Original clef: C1.

³⁹² Friderich Lippmann, *Versificazione italiano e ritmo musicale: I rapporti tra verso e musica nell'opera italiana dell'Ottocento* (Naples: Liguori Editore, 1986), 42.

³⁹³ Translation of text: 'Maidens charming'.

³⁹⁴ Initial time signature and tempo marking *sic*. Translation of text: 'Come to Rome, oh! come, dear one'.

century later, William Boyce would do something similar with the triple version of this skeme (see Example 2.83).³⁹⁵

Example 2.109, vocal line of T. Campion, ‘Young and simple though I am’, bb. 5–12.
 Transcribed from *THE THIRD AND FOURTH BOOKE OF AYRES* (London: Thomas Snodham, 1618?).

The image shows a musical score for a vocal line, transcribed from Thomas Campion's 'Young and simple though I am'. It consists of four staves of music, each labeled '[Voice]' on the left. The music is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the first and third staves, there is a box labeled 'STRONG DELAY' with a vertical line pointing to the first measure of each staff. Below the notes, there are rhythmic markings: a double bar line with a slash (//) and a vertical line, followed by 'x' for a strong syllable and '/' for a weak syllable. The lyrics are written below the notes, with some syllables underlined. The lyrics are: 'Guesse I can what thing it is, Men de - sire when they doe kisse. Smoake can ne - ver burne they say, But the flames that fol - low may.'

In many other respects too, our comments on this skeme parallel those on its triple-time counterpart. It was popular in Handel’s England (Example 2.110), and in the English-language vocal music of other countries; the words and of Example 2.111 were written in Ireland. Incidentally, Example 2.110 reminds us that the strong delay, like the compressed triple upbeat, is based upon mismatches between poetic and musical metrical strength, not between musical metrical strength and prosodic phonology; it occurs when a metrically strong syllable (stressed or unstressed) falls on a weak musical count. This skeme, like the compressed triple upbeat, can therefore create either ideal fit or recitational dissonance. In the upbeat to the example’s first bar, the initial syllable of the line is strong, but unstressed. Thus, its prosodic phonology does not match the

³⁹⁵ See Volume 1, page 153.

metrical template, and its musical alignment with a weak count ideally fits that phonology (the music defies the metrical template, but we can claim that it does so because the phonology does). In the upbeat to the fourth bar, the initial syllable of the line is not only strong, but also stressed. Its musical alignment with a weak count creates recitational dissonance by not fitting the phonology that matched the template.

Example 2.110, vocal line of J.C. Pepusch, *The Union of the Three Sister Arts*, air ‘When the batt’ring GRAECIAN Thunder’, bb. 1–4. Transcribed from *An ENTERTAINMENT of MUSICK Call’d THE UNION of the THREE SISTER ARTS* (London: J Walsh, [1723]).³⁹⁶

Homer)

[Bass] *When the bat-t'ring GRAE-CIAN Thun - - - der, tore the*

[Bass] *Tro - jan Tow'rs a - sun - - - - - der, etc.*

Example 2.111, vocal line of J. S. Cousser, *The Universal Applause of Mount Parnassus*, aria Anna’s deathless Acts rehearsing’, bb. 79–680. Transcribed from *The Universal Applause of Mount Parnassus* (Wisconsin: A-R Editions, 2020).³⁹⁷

[allegro]

Calliope *(con)tain, crowd-ed an - nals_ can't con - tain.*

Handel used it expertly, as Example 2.106 above (‘Softly sweet’) attests. He was also fully capable of setting the same words multiple times in one movement, sometimes

³⁹⁶ Initial time signature and character name *sic*. Because both lines of this couplet are double-ended, the singer would have had very little time to take a breath between them if not for the delayed entry of the second line. Furthermore, the delay here combines with the characteristic syncopation generated by the double ending to suggest the rhythms of a bourrée. However, at six strong beats, the phrase reproduced in this figure is atypical of this dance; bourrée phrases usual contain a number of strong beats divisible by four. The emphatic tonic (or ‘key-note’) cadence that concludes the first sub-phrase (the instruments are all either in unison or octaves with the voice until the last note of this excerpt) provides a stronger sense of division than is normal between the two halves of a bourrée phrase.

³⁹⁷ Bar numbers after editor.

with the strong delay and sometimes without (Example 2.112). (He had already done something similar in settings of his native German; ‘Schau ich fall’, from the *Brockes Passion*, provides a good example).³⁹⁸ Unlike its triple version, however, the duple-time strong delay appears to have no equivalent for non-metrical verse, at least not in Handel’s output.

Example 2.112, vocal line of G. F. Handel, *Susanna*, Act III air ‘Round thy Urn’, upbeat to b. 12–b. 17. Transcribed from GB-Lbl R.M.20.f.8.³⁹⁹

a tempo ordinario

The image shows two staves of musical notation in treble clef, 8/8 time. The first staff starts at measure 12 and ends at measure 17. The second staff starts at measure 15 and ends at measure 17. The lyrics are: "[Joy, no more this heart shall] Know" on the first staff, and "Joy, no [more this Heart shall] know" on the second staff. A box labeled "STRONG DELAY" is placed above the second staff, covering measures 15 and 16. Below the notes, there are rhythmic markings: vertical lines with flags, slashes, and 'x' marks indicating strong and weak counts.

Very few composers used the strong delay in duple-time settings of rising duple lines; I know of no instance of such a deployment of the skeme in Handel’s output. In fact, only instances of this practice of which I am aware come from the recitatives of William Boyce’s *Solomon*, which sometimes employ the skeme to keep promoted (unstressed, metrically strong) syllables away from strong counts, even in settings of iambic lines; this is likely for the sake of more natural recitation. Bar 5 of Example 2.113 demonstrates this practice (the syllable in question being the preposition ‘on’).⁴⁰⁰

³⁹⁸ Handel, *Brockes Passion*, 126–30. I thank Dr Bryan White for suggesting the *Brockes Passion* as fruitful ground in which to search for skematic writing in Handel’s German output.

³⁹⁹ Original clef: C4.

⁴⁰⁰ Interestingly, I have found no instances of this skeme’s use in triple-time settings of rising duple verse. Perhaps composers felt it would be too easily confused with the compressed triple upbeat, although this would only be likely if, as Grabu did, the unusual licence of replacing the strong count’s rest with the previous weak syllable were employed.

Example 2.114, vocal line of F. Cavalli, *Il Giasone*, Act I invocation scene ‘Dell’ antro magico’, bb. 7–20. Transcribed from I-Nc, Rari 6.4.4.⁴⁰²

[Medea] 7

COMPRESSED TRIPLE UPBEAT SAUTILLANT SDRUCCIOLO COMPRESSED TRIPLE UPBEAT SAUTILLANT SDRUCCIOLO

¶x / x / x x¶ ¶x / x / x x¶

Dell' an - tro ma - gi - co stri - den - ti car - di - ni

[Medea] 11

COMPRESSED TRIPLE UPBEAT SAUTILLANT SDRUCCIOLO

¶x / x / x x¶

il var - co a - pri - te - mi,

[Medea] 15

COMPRESSED TRIPLE UPBEAT SAUTILLANT SDRUCCIOLO COMPRESSED TRIPLE UPBEAT SAUTILLANT SDRUCCIOLO

¶x / x / x x¶ ¶x / x / x x¶

è frà le te - ne - bre del ne - gro o - spi - ti - o

[Medea] 19

COMPRESSED TRIPLE UPBEAT

¶x / x / ¶

las - sa - te mè

⁴⁰² Original clef: C1. Translation of text: ‘[Oh ye, the] magical cavern’s ¶ Creaking hinges, ¶ The gate open to me. ¶ And into the darkness ¶ Of the black hospice ¶ Admit me. ¶’ We could analyse these lines as dactylic rather than iambic, in which case the compressed triple upbeat would not apply, and the consistent alignment of the first syllable of each line with a downbeat would simply constitute a basic metric accent on a strong syllable. This appears to be the interpretation favoured by Ellen Rosand, who describes this aria’s vocal line as ‘following precisely the accentuation of the text’ (apparently using ‘accentuation’ to mean ‘accentuation as predicted by a dactylic metrical template’). Such an analysis would place a large number of stresses in weak positions in the line, but this does not necessarily render it implausible, since Italian verse’s stress-to-strength matching rules apply more strictly at the end of a line than at the beginning. See Rosand, *Opera in Seventeenth-Century Venice*, 269. I thank Fabrizio Lucarelli for his help with these translations.

Example 2.115, vocal line of F. Cavalli, *Il Giasone*, Act I invocation scene ‘Dell’ antro magico’, bb. 45–48. Transcribed from I-Nc, Rari 6.4.4.⁴⁰³

45

[Medea]

¶ x x / x / x¶ ¶ x x / x x

Dal - l'ab - bru - cia - te gle - be Gran Mo - nar - ca del -

47

[Medea]

/ x: :x / x / x x¶

l'Omb - re in - ten - to a - scol - ta - mi,

SAUTILLANT SDRUCGIOLO

⁴⁰³ Original clef: C1. Translation of text: ‘From your fiery globes, ¶ Great kind of shades, attentively hearken to me. ¶ I thank Fabrizio Lucarelli for his help with these translations.

Example 2.116, vocal line of G. F. Handel, *Serse*, Act I air 'Ombra mai fù', bb. 15–44.
 Transcribed from GB-Lbl, R.M.20.c.7.⁴⁰⁴

Larghetto

15 Serse

 Om - bra mai_ fù di ve - ge - ta - bi - le ca-ra ed a -

22 Serse

 ma - bi - le so - a - ve più om - bra mai_ fù di ve - ge - ta - bi - le

29 Serse

 ca-ra ed a - ma - bi - le so - a - ve più ca - ra ed a - ma - bi - le, om -

35 Serse

 - bra mai_ fù di ve - ge - ta - bi - le ca - ra ed a -

40 Serse

 ma - bi - le so - a - ve più, so - a - ve più

⁴⁰⁴ Original clef: C1. Translation of text: 'A shade there never was ¶ Of vegetable ¶ More dear and amiable, ¶ [Or more] sweet. ¶' We could analyse these lines as dactylic rather than iambic, in which case the compressed triple upbeat would not apply, and the consistent alignment of the first syllable of each line with a downbeat would simply constitute a basic metric accent on a strong syllable.

second; a *sautillaunt sdrucchiolo* fit almost for the textbooks.⁴⁰⁶ Yet even here, his use of so clear a *sautillaunt sdrucchiolo* only once in this air suggests that he may have felt the skeme unsuitable for English metrical verse, making it one of the few that he used almost exclusively for Italian.⁴⁰⁷

The situation was very different in Handel's settings of non-metrical texts, in which he did sometimes apply the *sautillant* figure to ' / x x ' patterns that ended intonational phrases. Examples 2.119 and 2.120 demonstrate this.

Example 2.119, vocal line of G. F. Handel, *Messiah*, Part I accompanied recitative 'Comfort ye', bb. 15–19. Transcribed from GB-Lbl R.M.20.f.2.⁴⁰⁸

Example 2.120, canto line of G. F. George Frideric Handel, *Messiah*, Part I chorus 'And the Glory of the Lord', upbeat to b. 84–b. 87. Transcribed from GB-Lbl R.M.20.f.2.⁴⁰⁹

⁴⁰⁶ For the relevant sections of 'Honour and Arms', see George Frideric Handel, *Samson an Oratorio*, GB-Lbl R.M.20.f.6, f. 87v–88v.

⁴⁰⁷ The fact that this clearly *sautillaunt* setting of the ambiguously *sdrucchiolo* line appears only for the last of several settings of that line in the movement raises interesting questions about whether, in music that repeats words and lines, the first musical realization of the text should match the poetic metre most closely, while subsequent ones might depart from metre entirely or, more subtly, imply other metres. This warrants further study, and again implies linguistic-poetic sensitivity on the part of the composer (he could recognize lines that could plausibly be in two different metres). For more on Handel's treatment of poetically metrically ambiguous texts (in settings that capture both possible metres simultaneously), see page 292 of this study.

⁴⁰⁸ Original clef: C4.

⁴⁰⁹ Original clef: C1.

Sometimes, however, and particularly at the end of a movement, he would accent both the first and third syllable of such a pattern (sometimes even in the same movement in which he had used the *sautillant sdrucchiolo*; see Examples 2.121 and 2.122).⁴¹⁰

Example 2.121, canto line of G. F. Handel, *Messiah*, Part I chorus ‘And the Glory of the Lord’, bb. 99–102. Transcribed from GB-Lbl R.M.20.f.2.⁴¹¹

allegro

99

C[anto]

[hath] spo - - - ken it]

Example 2.122, vocal lines of G. F. Handel, *Messiah*, Part I chorus ‘And the Glory of the Lord’, bb. 135–138. Transcribed from GB-Lbl R.M.20.f.2.⁴¹²

ad[agiol]

135

C[anto] & A[lto]

T[enor]

B[ass]

[hath] spo - - - ken it]

[hath] spo - - - ken it]

hath spo - - - ken it]

The Scotch Snap and the Short(, Strong) Stress

In his *Oxford History of Western Music*, Richard Taruskin notes Purcell’s ‘frequent use of short-long rhythms (“Lombards” or “Scotch snaps”) on [strong counts] to reflect the distinctive English short stress’.⁴¹³ Many other scholars have made similar observations,

⁴¹⁰ Handel’s variable accentuation of the double-ended intonational phrases of this text are discussed elsewhere in this study, see Volume 1, page 242.

⁴¹¹ Original clef: C1.

⁴¹² Original clefs: C1, C3, C4, F4.

⁴¹³ Richard Taruskin, *The Oxford History of Western Music*, 2, revised edition (Oxford, New York: Oxford University Press, 2009), 134.

but before we investigate their relevance to Handel's word-setting, we must understand the nature of the linguistic phenomenon that Taruskin called 'short stress'.⁴¹⁴

Syllable length 'may be defined very broadly as that property which differentiates syllables with respect to their prosodic behaviour', particularly, in English, the amount of time it takes to pronounce a syllable.⁴¹⁵ It is calculated by examining the structure of the syllable's nucleus (the segment with the highest degree of sonority, and which forms the syllable's centre) and coda (all segments subsequent to the nucleus within the syllable).⁴¹⁶

- A syllable is short if it ends on a lax monophthong (that is, has a lax, monophthongal, vocalic nucleus and no coda).⁴¹⁷ The underlined syllables in the words 'pity', 'a ', 'ever', 'lulling', and 'shopper' are short. Note that a single consonantal phoneme between two nuclei in the same word counts as belonging to the second nucleus (as its onset); thus 'pi-ty', 'e-ver', and 'lu-lling' (in IPA, using probably eighteenth-century phonemes, /pɪ.ti/, /ɛ.vər/, and /lʌ.lɪŋ/, with full stops representing syllable-boundaries).⁴¹⁸

⁴¹⁴ See, for instance, Dennis Arundell, 'Purcell and Natural Speech', in *The Musical Times*, 100/1396 (1959), 323; Katherine T. Rohrer, 'Poetic Metre, Musical Metre and the Dance in Purcell's Songs', in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995, paperback 2006), 207–43: 226; Katherine T. Rohrer, "'The Energy of English Words": A Linguistic Approach to Henry Purcell's Method of Setting Texts' (PhD Dissertation, Princeton University, 1980), 42–47. I thank Katherina Lindekens for sharing this dissertation with me in private correspondence, 11 May, 2016.

⁴¹⁵ This phenomenon is called 'syllable weight' by most modern linguists, but we will here adopt the older term 'length' to avoid confusion over terminology employed by musicologists discussing the issue with regard to Purcell's word-setting. In practice, syllables classified as 'long' exhibit 'a whole scale of durational values', and are not simply twice the length of those classified as 'short'. They are, nevertheless, generally at least longer than their short counterparts (albeit sometimes only very barely). Although problematic, the *long – short* binary seems to be the clearest analytical paradigm through which to describe (and, consciously or not, the most salient structural organization affecting the Scotch snap in) the music we are considering. The definition above is from Matthew Gordon, *Syllable Weight: Phonetics, Phonology, Typology* (Oxon and New York: Routledge, 2006), 1. On the complex relationship between syllable length and actual duration of syllables in speech, and between syllable length as defined by syllabic structure and (slightly differently) by quantitative metrical templates (patterning metres that control the placement of long and short syllables within the line), see Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* (Cambridge: Cambridge University Press, 1974), 7–13.

⁴¹⁶ See Fabb and Halle, *Meter in Poetry*, 154; Roger Lass, 'Phonology and Morphology', in *The Cambridge History of the English Language, Volume III, 1476–1776*, ed. Roger Lass (Cambridge: Cambridge University Press, 1999, 2009), 56–186: 125; Fabb, *Linguistics and Literature*, 30–33.

⁴¹⁷ Tense vowels are that require 'increased muscular effort, strong spread of acoustic energy and movement away from the centre to the periphery of the vowel space' in their production, such as the vowel of the word 'me'. Lax vowels require 'decreased muscular effort and movement'; the vowel of the word 'shun' is lax. Monophthongs are 'relatively "pure", steady-state vowels' in which 'there is' 'no perceptible difference in quality between the beginning and the end of the vowel in the syllable' nucleus. See Minkova, *A Historical Phonology of English*, 35–36, 36, and 37 (author's italics removed).

⁴¹⁸ Note that these points are relevant of syllabic structure, not necessarily to delivery, hence their presentation as phonemes between slashes, not phones in square brackets. Neither is this system of syllabication exactly the same as that used in musical underlay (in general and in this study), where two instances of the same consonant between two nuclei in the same word are given with the first consonant attaching to the first nucleus and the second consonant to the second nucleus. More simply, we might say that the conventions of musical underlay treat all repeated consonants as if they were geminate if they

- All other syllables are long; for instance, the underlined syllables in ‘cat’ and ‘sister’ (lax, monophthongal, vocalic nuclei but coda), ‘see’ and ‘too’ (no codas but tense nuclei, albethey monophthongal and vocalic), ‘trying’ and ‘sky’ (no codas but diphthongal nuclei, albethey vocalic), and ‘didn’t’ and ‘rhythm’ (no codas, but consonantal nuclei).⁴¹⁹ Note that when two or more consonants come between two nuclei in the same word, the first attaches to the first nucleus (as its coda), and all others to the second (as its onset); thus ‘sis-ter’ (/sɪs.tər/ in probably eighteenth-century phonemes).
- Such identifications are complicated by the process of resyllabication, whereby a single consonant between two nuclei in the same intonational phrase counts as belonging to the second nucleus, if that second nucleus is in a different word from the first.⁴²⁰ Thus, the monosyllable ‘cat’ is long on its own (because it has a coda), but short in the sentence ‘The cat is here’ (effectively, ‘the ca tis here’, or, using probable eighteenth-century phonemes, /ðʌ.kæ.tɪz.he:r/). The /t/ acts not as the coda of its syllable, but as the onset of the next, which has no onset of its own.⁴²¹ A consonant can only be resyllabicated if it is viable as the first sound of an English word (this is logical; a sound that cannot begin a word cannot begin a syllable either).⁴²²
- Only pronounced letters matter for this analysis. Mute consonants are disregarded, and repeated consonants in the same morpheme count as one consonant.⁴²³ For example, let us take the word ‘lulling’ in isolation. Its first syllable is short. The word consists of two morphemes, the root {lull} and the suffix {ing}, and the two <l>s, being in the same morpheme, therefore collectively produce only one sound. That sound, /l/, functions as the onset of the

occur in the same word (we will discuss geminate consonants in a moment). This does not necessarily imply a particular method of delivery either.

⁴¹⁹ Diphthongs are sounds that ‘involve gliding the tongue from one [vowel’s] position to another [vowel’s position] in such a way that [the two vowels] are pronounced in one syllable’; more simply, in which ‘the quality of the vowel changes during the pronunciation of the vowel’. These definitions are taken from ‘Pronunciations for World Englishes’, in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/pronunciations-for-world-englishes/>>, accessed 26 May 2019, and Minkova, *A Historical Phonology of English*, 37.

⁴²⁰ ‘The principle of filling the onset in preference to the coda’, as Minkova points out, ‘is known as the *Maximal Onset Principle* or as *Onset Maximalism*’, and ‘may be overridden by morphological considerations. In *dis.able*, *in.applicable*, *mis.analyse* the prefixes are likely to retain their final consonant in syllabication’. However, in the interests of simplicity, and the apparent irrelevance of such overriding on the morphological considerations to the topic we are discussing, we will assume onset maximalization in all cases. Minkova, *A Historical Phonology of English*, 41, 42, italics *sic*.

⁴²¹ Interestingly, it is not clear whether or not the reverse is true, that the first in a sequence of two or more consonants between two nuclei in the same intonational phrase counts as belonging to the first nucleus if the nuclei are in different words. Will a word-final short syllable will always be short even if followed by a word that begins with multiple consonants? Thus, will the indefinite article ‘a’, short on its own, remain so in the context of ‘a transmission’ (‘a trap’, /æ.træp/), or will it become long through resyllabication (‘at rap’, /æt.ræp/)? In Latin, resyllabication can indeed move a segment backward across a word-boundary within an intonational phrase, as well as forward (‘inclita stella’ becomes ‘in.eli.tas.tel.la’ just as), but whether or not it can do so in English remains a point on which the literature (that portion of it with which I am familiar, in any case) seems oddly silent. On Latin resyllabication backward across word-boundaries, see Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* (Cambridge: Cambridge University Press, 1974, paperback 1979), 9.

⁴²² Minkova, *A Historical Phonology of English*, 41.

⁴²³ Morphemes, we recall, are ‘the smallest linguistic’ units ‘with a grammatical function’. Mark Aronoff and Kirsten Fudeman, *What is Morphology?*, *Fundamentals of Linguistics*, 8, 2nd ed. (Chichester: John Wiley and Sons, 2011), np. See page xlvi of the current study.

second syllable, because it is the only consonant between the two syllables' nuclei. The second syllable is long. Although <ng> also produces only one sound, /ŋ/, that sound comes at the end of a syllable, and, because that syllable is word-final and we are dealing with the word in isolation, the sound cannot resyllabicate (there is no subsequent nucleus for it to attach to).⁴²⁴

- Repeated consonants are usually pronounced separately (and so count as separate consonants for analytical purposes) if they are in different morphemes, a process known as 'gemination'.⁴²⁵ Thus, both syllables of the word 'until' (long due to their exhibition of a coda) remain long in the context of 'until Lent' ('un-til Lent', or /ʌn.tɪ.lɛnt/). There is no resyllabication because the first /l/ is in a different word, and therefore morpheme, from the second: {un} {til} {Lent}. Therefore, it cannot count with it as a single consonant to make the second syllable of 'until' short ('un-ti lLent', or /ʌn.tɪ.lɛnt/, is not a valid syllabication of these words).⁴²⁶

We should be mindful of the possibility that Purcell's and Handel's tense vowels, lax vowels, and diphthongs were not the same as ours, or even as each other's. There is not space here for a detailed survey of eighteenth-century English pronunciation, which, in any case, is not the principal focus of this investigation. Instead, Table 2.1 gives a brief overview of English pronunciation in Handel's lifetime, based on the evidence presented by David Klausner in *Singing Early Music*, supplemented by the research of David Crystal, Donka Minkova, and Joan C. Beal.⁴²⁷ It will also be useful later when we discuss the extension of syllables.⁴²⁸ The column giving probable uses of the various vowels by Handel's English contemporaries is not

⁴²⁴ We are dealing here with the syllable-lengths of the word in isolation. However, because no English word begins <ng> (/ŋ/), that sound cannot resyllabicate across word-boundaries ('lulling it' cannot become 'lu-lli ngit', or /lʌ.lɪ.ŋɪt/). Thus, even in the context of a longer string of words, 'lulling' will always comprise a *short* – *long* pair of syllables ('lu-lling it', /lʌ.lɪŋ.ɪt/). This is not true for a word like 'lulleth', which is also *short* – *long* in isolation ('lu-lleth', or /lʌ.ləθ/), but whose final phoneme can be resyllabicated because <th> (/θ/) is a viable beginning for an English word. Thus 'lulleth it' will syllabicate 'lu-lle thit', or /lʌ.lə.θɪt/, making 'lulleth' into a pair of short syllables in this context. /ŋ/ appears to be the only eighteenth-century English consonantal phoneme that cannot appear word-, and therefore syllable-, -initially, and cannot therefore be resyllabicated, as noted by Minkova, *A Historical Phonology of English*, 41.

⁴²⁵ The word is from the Latin 'geminus', meaning 'twin'. See Minkova, *A Historical Phonology of English*, 31–32.

⁴²⁶ In fact, the phonemic rendering of this syllabication corresponds to the correct syllabication of 'until Ent' (un-ti lEnt'). Its use would therefore imply, somewhat ungrammatically and sentence-fragmentarily, that we were waiting not for the Christian observance but for the sentient tree-like beings from J.R.R. Tolkien's fantasy trilogy *The Lord of the Rings*. See J.R.R. Tolkien, *The Return of the King, Being the Third Part of The Lord of the Rings* (Boston: Houghton Mifflin Harcourt, 1955, 2012), passim.

⁴²⁷ David N. Klausner, 'English', in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee et al. (Bloomington and Indianapolis: Indiana University Press, 1996, paperback 2004), 13–29; Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*; Minkova, *A Historical Phonology of English*; Joan C. Beal, *English Pronunciation in the Eighteenth Century: Thomas Spence's 'Grand Repository of the English Language'* (Oxford: Oxford University Press, 2002); and Joan C. Beal, *English in Modern Times: 1700–1945* (London: Routledge, 2004).

⁴²⁸ See Volume 1, page 318.

intended as either exhaustive or comprehensive; the examples are chosen simply because of their similarity or contrast with the quality of the vowel in Modern English pronunciations of such graphemes, or because the given grapheme is particularly frequent in English of the time.

Table 2.1, eighteenth-century English vowels.

Vowel phoneme	Common twenty-first-century usage	Probable use by Handel's English contemporaries
Lax vowels		
/a/	British English 'c <u>arry</u> ' ⁴²⁹	<a> as in 't <u>a</u> b', 'r <u>a</u> ck', 'b <u>a</u> d', 'st <u>a</u> ff', l <u>a</u> ugh', 'w <u>a</u> g', 'b <u>a</u> dge', 'l <u>a</u> mb', 's <u>a</u> nt', 'w <u>a</u> nt', 'a <u>n</u> y', 'c <u>a</u> p', 'c <u>a</u> rry', 'g <u>a</u> rd', 'r <u>e</u> w <u>a</u> rd', 'f <u>a</u> st', 'h <u>a</u> ste', 't <u>a</u> ste', 'w <u>a</u> s', 'c <u>a</u> t', 'w <u>h</u> at', 'f <u>a</u> ther', 'b <u>a</u> th', 'h <u>a</u> ve' (sometimes) <e> as in 's <u>e</u> rve' ⁴³⁰
/ɛ/	British and General American English 'dr <u>e</u> ss' ⁴³¹	<e> as in 'w <u>e</u> b', 'n <u>e</u> ck', 'f <u>e</u> d', 'e <u>g</u> g', 'e <u>d</u> ge', 't <u>e</u> ll', 'h <u>e</u> n', 's <u>t</u> e <u>m</u> ', 's <u>t</u> e <u>p</u> ', 'e <u>r</u> rant', 'd <u>r</u> e <u>s</u> s', 'f <u>r</u> e <u>s</u> h', 'm <u>e</u> t', 'e <u>v</u> er' ⁴³²
/ɪ/	British and General American English 'k <u>i</u> t' ⁴³³	<i> as in 'g <u>i</u> lb', 't <u>i</u> ck', 'k <u>i</u> d', 's <u>t</u> iff', 't <u>w</u> ig', 'r <u>i</u> dge', 'f <u>i</u> ll', 's <u>i</u> milar', 'p <u>i</u> n', 'w <u>i</u> ng', 't <u>i</u> p', 'i <u>r</u> ritate', 'm <u>i</u> ss', 'f <u>i</u> sh', 'k <u>i</u> t', 'p <u>i</u> thy', 'g <u>i</u> ve' ⁴³⁴
/ɑ/	General American English 'l <u>o</u> t' ⁴³⁵	<o> as in 'r <u>o</u> b', 's <u>to</u> ck', 'r <u>o</u> d', 's <u>co</u> ff', 'b <u>o</u> g', 'd <u>o</u> dge', 'o <u>n</u> ', 's <u>o</u> ng', 't <u>o</u> ngue', 'y <u>o</u> ung', 's <u>to</u> p', 'h <u>o</u> rrid', 't <u>o</u> ss', 'l <u>o</u> t' <a> as in 'a <u>l</u> tar', 'a <u>l</u> l', 'A <u>l</u> cides', 's <u>a</u> r', 'a <u>r</u> e' (sometimes), 'w <u>a</u> ter' ⁴³⁶

⁴²⁹ 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴³⁰ See Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*, xlii; Klausner, 'English', 22–23, 28.

⁴³¹ 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴³² Klausner, 'English', 21, 28.

⁴³³ 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴³⁴ Klausner, 'English', 21, 28. Some rhymes suggest that <i>s like that in 'kisses' could actually have been realized as the tense vowel /i:/.
⁴³⁵ 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴³⁶ Klausner, 'English', 22–23, 28.

Vowel phoneme	Common twenty-first-century usage	Probable use by Handel's English contemporaries
/ʌ/	British and General American English 'cup' ⁴³⁷	<u> as in 't <u>u</u> b', 'st <u>u</u> ck', 'm <u>u</u> d', 'st <u>u</u> ff', 't <u>u</u> g', 'tr <u>u</u> dge', 'p <u>u</u> ll', 's <u>u</u> m', 'sh <u>u</u> n', 's <u>u</u> ng', 'c <u>u</u> p', 'f <u>u</u> ss', 'p <u>u</u> t <o> as in 's <u>o</u> me', 's <u>o</u> n', 'l <u>o</u> ve', 'm <u>o</u> ther', 'o <u>o</u> ther' ⁴³⁸
/ə/	British and General American English 'alpha' ⁴³⁹	<e> as in 'th <u>e</u> ', 'nev <u>e</u> r', 'sheph <u>e</u> rd', 'et <u>e</u> rnal', 'moth <u>e</u> r <u> as in 'm <u>u</u> rm <u>u</u> r', 'nat <u>u</u> re', 'creat <u>u</u> re'
Tense vowels		
/e:/	German 'see' ⁴⁴⁰	<a> as in 'a <u>b</u> le', 't <u>a</u> ke', 'tr <u>a</u> de', 'w <u>a</u> ge', 't <u>a</u> ke', 't <u>a</u> le', 't <u>a</u> me', 's <u>a</u> ne', 't <u>a</u> pe', 'r <u>a</u> re', 'a <u>r</u> e' (sometimes), 'pl <u>a</u> ce', 'f <u>a</u> te', 'w <u>a</u> ve', 'h <u>a</u> ve' (sometimes), 'm <u>a</u> ze <e> as in 'wh <u>e</u> re', 'th <u>e</u> re', 'h <u>e</u> re', 'w <u>e</u> re <ai> as in 'f <u>a</u> ir' <ay> as in 'd <u>a</u> y' <ae> as in 'a <u>e</u> rial' <ea> as in 't <u>e</u> a', 'm <u>e</u> an', 'r <u>e</u> ason', 'nat <u>e</u> re' (all only usually) ⁴⁴¹
/i:/	British 'fleece' ⁴⁴²	<e> as in 'r <u>e</u> gent', 'sc <u>e</u> ne', 'Seme <u>e</u> le', 'm <u>e</u> ', 'sh <u>e</u> ', 'h <u>e</u> ', 'w <u>e</u> ', 'y <u>e</u> ' ⁴⁴³ <ee> as in 's <u>ee</u> ', 'fl <u>ee</u> ce' Rarely, <ea> as in 't <u>e</u> a', 'm <u>e</u> an', 'r <u>e</u> ason', 'nat <u>e</u> re' ⁴⁴⁴ Rarely, <y> as in 'flat <u>y</u> ', 'seem <u>y</u> ', 'sk <u>y</u> ', 'm <u>y</u> ' Some rhymes suggest <i> as in 'k <u>i</u> sses'

⁴³⁷ 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴³⁸ Klausner, 'English', 22, 28. Some rhymes, however, suggest this might have been pronounced /o:/.
⁴³⁹ 'Key to Pronunciation: British English', in *Oxford English Dictionary (OED)*,

<<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/key-to-pronunciation-british-english/>>, accessed 16 May, 2021.

⁴⁴⁰ David N. Klausner, 'Phonetic Chart', in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee et al. (Bloomington and Indianapolis: Indiana University Press, 1996, paperback 2004), 287–89: 288.

⁴⁴¹ Klausner, 'English', 22–23, 28; Crystal, *The Oxford English Dictionary of Original Shakespearean Pronunciation*, xlv; Minkova, *A Historical Phonology of English*, 262.

⁴⁴² 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴⁴³ Klausner, 'English', 22–23, 28; Crystal, *The Oxford English Dictionary of Original Shakespearean Pronunciation*, xlv.

⁴⁴⁴ Minkova, *A Historical Phonology of English*, 262.

Vowel phoneme	Common twenty-first-century usage	Probable use by Handel's English contemporaries
/o:/	German 'sohn' ⁴⁴⁵	<p><o> as in 't<u>o</u>ne', 'o<u>o</u>ne', 'g<u>o</u>', 'm<u>o</u>st', 'w<u>o</u>rst'⁴⁴⁶</p> <p><oa> as in 'm<u>o</u>an'</p> <p><aw> as in 'h<u>a</u>wk', 'f<u>a</u>wn'</p> <p><au> as in 'h<u>a</u>unt'</p> <p><ow> as in 'p<u>o</u>wer', 'd<u>o</u>wn', 't<u>o</u>wn', 'th<u>ro</u>wn'</p> <p><ou> as in 'p<u>o</u>ur', 'o<u>u</u>r', 'h<u>o</u>ur'⁴⁴⁷</p> <p>Possibly <o> as in 's<u>o</u>me', 's<u>o</u>n', 'l<u>o</u>ve', 'm<u>o</u>ther', 'o<u>o</u>ther'</p>
/u:/	British 'goose' ⁴⁴⁸	<p><u> as in 'c<u>u</u>re', 't<u>u</u>ne'</p> <p><o> as in 'd<u>o</u>', 'sh<u>o</u>e'⁴⁴⁹</p> <p><oo> as in 'sp<u>oo</u>n', 'g<u>oo</u>se', 's<u>oo</u>t'</p> <p><ui> as in 'fr<u>ui</u>t', 's<u>ui</u>t'</p> <p><ew> as in 'n<u>e</u>w'</p> <p><eau> as in 'b<u>e</u>auty'</p>
Diphthongs		
/ɹi/	Probably best approximated as 'UHee' ⁴⁵⁰	<p><i> as in 'r<u>i</u>se', 'l<u>i</u>ne', 'I'⁴⁵¹</p> <p>Usually, <y> as in 'flat<u>y</u>', 'seem<u>l</u>y', 'sk<u>y</u>', 'm<u>y</u>'</p> <p><ie> as in 'l<u>i</u>e'</p> <p><oi> as in 'ch<u>oi</u>ce', 'l<u>oi</u>n', 'n<u>oi</u>se'</p> <p><oy> as in 'b<u>oy</u>'</p>

⁴⁴⁵ Klausner, 'Phonetic Chart', 288.

⁴⁴⁶ Klausner, 'English', 23–24, 28.

⁴⁴⁷ Klausner, 'English', 25, 28.

⁴⁴⁸ 'Key to Pronunciation', in *Oxford English Dictionary (OED)*, <<https://public.oed.com/how-to-use-the-oed/key-to-pronunciation/>>, accessed 26 May 2019.

⁴⁴⁹ Klausner, 'English', 24, 28.

⁴⁵⁰ /ɹi/ was probably realized as [ɹi̯], which is an ascending diphthong (one in which the first vowel is more prominent than the second, here 'UHee'). /iu/ nucleus of Modern British English 'new', could have been realized as [ɹi̯], a descending diphthong (one in which the second vowel is more prominent than the first, here 'eeOO'). In the period of our interest, /iu/ may have been the phoneme for the nucleus of words like 'new', 'ewe', 'beauty', 'suit', 'cute', 'due', 'fury', and 'Tuesday'. Also credible, however, is the theory that the reduced prominence of the initial sound caused even further weakening into a semivowel. The result would be /ju:/ ('yoo'), in which the semivowel forms part of the onset, not the nucleus (separating the parts of the syllable with vertical lines, 'due', for instance, would be analysed as /dj|u:/, not /d|ju:/ or /d|iu/). In support of this argument, see Klausner, 'English', 25, 28; Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*, passim; and Minkova, *A Historical Phonology of English*, 38.

⁴⁵¹ Klausner, 'Phonetic Chart', 289.

Example 2.123 gives a couplet set by Handel, with an annotation below each syllable giving its length according to the criteria listed. An uppercase ‘L’ denotes a long syllable, and lowercase ‘s’ a short syllable.

Example 2.123, J. Harris after J. Milton, and C. Jennens, *L’Allegro, Il Penseroso ed Il Moderato*, scanned excerpt from Act I air ‘Let me wander, not unseen’, set by G. F. Handel, 1740. Transcribed from *L’ALLEGRO, IL PENSEROSO, ED IL MODERATO* (London: J. and R. Tonson, 1740).

There the Ploughman near at hand,
L L L L L L L

Whistles o’er the furrow’d Land
s L L s s L L

While stress and length often align in English, they frequently do not. When a short syllable is stressed, the result is Taruskin’s ‘short stress’. This is most conspicuous when a short, stressed syllable precedes a long unstressed one, as in the words ‘Whistles’ and ‘furrow’d’ in Example 2.123. Such pairs tend, as Taruskin again points out, to be set with a Scotch snap, a one-tap value on a strong pulse followed immediately by a three-tap value, with both notes carrying a syllable. Typically, this figure appears as an on-beat semiquaver followed by a dotted quaver in 4/4. As Example 2.124 shows, Purcell was indeed fond of using this rhythm for *short stressed – long unstressed* pairs of syllables.⁴⁵²

Example 2.124, vocal line of H. Purcell, *Dido and Aeneas*, Act I recitative, ‘Whence could so much Virtue spring?’, upbeat to b. 13–first crotchet of b. 14. Transcribed from *Works, 1* (London and New York: Novello and Company and The H. W. Gray Co., 1928).

⁴⁵² Although Taruskin uses ‘Lombard’ as a synonym for ‘Scotch snap’, Nicholas Temperley and David Temperley use the two terms for slightly different musico-linguistic situations. They call the figure that we have been discussing a ‘Scotch snap’, using ‘Lombard rhythm’ as an identical rhythmic figure, but one that sets a single syllable across the two notes. See Nicholas Temperley and David Temperley, ‘Music-Language Correlations and the “Scotch Snap”’, *Music Perception: An Interdisciplinary Journal*, 29/1 (2011), 51–63: 53–54. I thank Rory Higgins for bringing this to my attention in private correspondence, 30 March, 2019. Walter Porter uses a version of the Scotch snap, stress-and-syllable-length-appropriately, to set the word ‘divels’ (‘devils’) in his song for three voices ‘Who hath a humane Soule’. See Walter Porter, *Collected Works*, ed. Jonathan P. Wainwright, Recent Researches in the Music of the Baroque Era, 194 (No place of publication given: A-R Editions, 2017), 36; earlier sources unavailable at time of writing.

Handel used far fewer Scotch snaps than did Purcell. The accompanied recitative ‘For Joys so vast’, from *Jephtha*, contains a stress-and-syllabic-length-appropriate Scotch snap on the word ‘little’, however (see Example 2.125).⁴⁵³

Example 2.125, G. F. Handel, *Jephtha*, Act II accompanied recitative ‘For Joys so vast’, b. 1–first crotchet of b. 3. Transcribed from GB-Lbl R.M.20.e.9.⁴⁵⁴

The image shows a musical score for the vocal part of 'For Joys so vast, too little is the Prize'. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'for Joys so vast, too little is the Prize'. Below the notes, there are rhythmic markings: '1x / / /: /: / x x x /1'. A box encloses the notes for 'lit - tle' with a Scotch snap rhythm (a dotted quarter note followed by an eighth note) indicated above it. The syllables 's' and 'L' are written below 'lit' and 'tle' respectively.

The air ‘Let me wander’, from *L’Allegro, IL Penseroso, ed Il Moderato*, uses a *short – long* initially metrically accented rhythm, syllabic-length-appropriately, on the word ‘whistles’ (see the settings enclosed in boxes in Example 2.126). That *long – short* initially metrically accented rhythm is not, however, a true Scotch snap, for the durational ratio is 1:2, not 1:3. Nor does this almost-snap reappear to set the word ‘furrow’d’, for which it would also be phonetically appropriate (see the settings enclosed in circles in Example 2.126).

⁴⁵³ The autograph manuscript of *Acis and Galatea* shows evidence of Handel considered employing it in the air ‘O ruddier than the Cherry’, to set the words ‘Cherry’, ‘Berry’, and ‘merry’. This would have been stress-and-syllable-length-appropriate, but would have diluted the phrase- and sometimes sub-phrase-final syncopation module characteristic of the bourrée form from which the air derives its rhythmic structure. (The rhythmic ratios of the bourrée syncopation are 1:2, not the 1:3 of the Scotch snap.) Handel’s vocal use of the Lombard rhythm is extensively demonstrated by the air ‘For fleeting Pleasures make your Court’, from *Samson*.

⁴⁵⁴ Initial time signature *sic*. Original clef: C1.

Example 2.126, vocal line of G. F. Handel, *L'Allegro, il Penseroso, ed il Moderato*, Act I air 'Let me wander', bb. 7–11. Transcribed from *Hallsche Händel-Ausgabe*, Ser. I, 16, supplement (Kassel, Basel, London, New York, Praha: Bärenreiter, 2005).⁴⁵⁵

Siciliana

Tenore
(o Soprano)

7

there the plough - man, near at hand, whi - stles o - ver the fur - row'd

s L s L s L

Tenore
(o Soprano)

9

land; there the plough - man, near at hand, whi - stles o - ver the fur - row'd land;

s L s L s L

I know of no Scotch snaps in Handel's settings of non-metrical verse. This might simply be the result of my failure to look in the right places (despite its numerous examples, this thesis does not claim to have examined every bar that the composer ever wrote), and it merits further research. Taruskin does not mention poetic metrical strength in his discussion of Purcell's Scotch snaps. But in fact, not all of Purcell's Scotch snaps set *short stressed – long unstressed* syllable-pairs. It seems to have been strength, not stress, that was important: all Purcellian Scotch snaps of which I am aware set syllable-pairs running *short strong – long weak* (whether by an actual metrical template, or by implication according to the guidelines we established for non-metrical verse). Perhaps we could more accurately speak of 'The Scotch snap and the short strong syllable', and wonder whether Purcell's criteria were Handel's as well. If they were, the complexity of inferring which syllable-pairs fit the '*short strong – long weak*' criteria in non-metrical verse might simply have been too much great for Handel to bother with. In metrical verse, he merely needed to determine the two syllables' length and strength. In non-metrical verse, he would have needed to determine their length, and then ensure that the second was unstressed and the first either stressed or the second in a string of three unstressed syllables. If we may pardon the pun, life might simply have been too short for that kind of thing.⁴⁵⁶ We will end this section simply by pointing

⁴⁵⁵ German underlay and rhythmic alternatives appropriate thereto suppressed.

⁴⁵⁶ Yet the life of an academic is never too short to dive ever deeper into their topic. The exact criteria for Purcell's, Handel's, and others' employment of the Scotch snap eminently deserves greater space than I can give it here, and this may well prove a fruitful area of research for future scholars.

out that all the Handelian Scotch snaps I have been able to find appear in settings of metrical verse, and set syllable-pairs running *short, strong, and stressed – long, weak, and unstressed*.

Global skemes

A global skeme is a large-scale principle of formal organisation (dance-form, musical metre, strophic form, and so on) or manner of word-setting (melismatic, isochronic, word by word, and so on) applied to a whole piece or large section of a piece in response to the metre or stanza-form of its text. In the coming sections, I discuss several such devices, under the following titles:

- The Falling Gavotte
- The Lullian Minuet
- The Dactyl Song
- The Bourrée Song
- The Ballad Song

In this section, I will frequently draw upon the insights of Yonatan Malin, Megan Kaes Long, and Friederich Lippman, who discovered such large-scale correspondences between poetry and music in the nineteenth-century German lied, late-Renaissance light strophic song, and nineteenth-century Italian vocal music respectively (although the patterns uncovered by these scholars usually involve only stereotyped rhythms, and, in Long's case, generalized tonal motion, across a whole phrase or sub-phrase).⁴⁵⁷

Up until now, we have discussed only skemes that apply to duple-metre poetry. In the coming section, however, we will encounter for the first time skemes designed for triple-metre poetry. Since non-metrical texts are suited only to local skemes, and poetry in triple metre suitable only for global ones, we might suggest tacitly accepted understandings of each. Perhaps rhythmic irregularity accounts for the former, while the latter might be seen as support for the idea of triple metres as the most artificial possible in English.

⁴⁵⁷ Yonatan Malin, *Songs in Motion: Rhythm and Metre in the German Lied*, Oxford Studies in Music Theory, 4 (Oxford: Oxford University Press, 2010); Long, *Hearing Homophony*; Lippmann, *Versificazione Italiano*.

The Falling Gavotte

Poems in falling duple (trochaic or clipped) metre were often set line by line (sometimes word by word), in duple time, with pulse-level and isochronic recitation, and every strong syllable falling on a strong pulse. This produced a prototypical phrase length of eight strong beats, with each poetic line matching a four-strong-beat-sub-phrase, which in turn resulted in a beginning on the beat and a ‘strong arrival’ on the final beat of each sub-phrase.⁴⁵⁸

This last and most important feature of the design usually translates notationally into a double crotchet upbeat [with the minim as the beat,] so that the arrivals on [beats] 4 and 8 immediately follow a bar line.⁴⁵⁹

These musical features (duple time, four-strong-beat phrases in two equal parts, commencement on the beat, and emphasis on the final beat of each sub-phrase) are characteristic of the gavotte, as is the relative harmonic simplicity of many of these settings, and their tendency to increase rhythmic activity in the second-last beat of each sub-phrase before relaxing it abruptly on the last beat.⁴⁶⁰ The emphasis on the last beat of the sub-phrase is particularly obvious when that sub-phrase sets a clipped line, since both the final syllable of such a line and the first syllable of the next would be strong, producing a long note on the line-final syllable. Rohrer is correct in stating that ‘We the spirits of the air’ (Example 2.127) is ‘one of the clearest examples of a Purcellian vocal gavotte’.⁴⁶¹

⁴⁵⁸ Rohrer, ‘Poetic Metre’, 222.

⁴⁵⁹ Ibid., 222–23.

⁴⁶⁰ On these features as characteristic of the gavotte, see Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach*, 2nd ed. (Bloomington and Indianapolis: Indiana University Press, 2001), 50, 216; also Rohrer, ‘Poetic Metre’, 222.

⁴⁶¹ Rohrer, ‘Poetic Metre’, 222.

Example 2.127, vocal lines of H. Purcell, *The Indian Queen*, duet ‘We the Spirits of the Air’, upbeat to b. 1—second crotchet of b. 9. Transcribed from ORPHEUS BRITANNICUS. [...] *The Second BOOK* [...] *The Third Edition* (London: William Pearson, 1721).⁴⁶²

[Soprano I]

WE the Spi-rits of the Air, that of hu-mane thingstake care; out of

[Soprano II]

WE the Spi-rits of the Air, that of hu-mane thingstake care; out of

[Soprano I]

6 pi-ty now de-scend, to fore-warn what woes at-tend: etc.

[Soprano II]

6 pi-ty now de-scend, to fore-warn what woes at-tend: etc.

Here, as is very common, the beat on which the phrase begins is weak, producing a one-beat upbeat. As Rohrer notes, such ‘upbeats are most often single crotchets rather than anything more elaborate.’⁴⁶³ However, she also points out that Purcell often began gavottes on the downbeat, as in ‘Shepherd, shepherd’ (Example 2.128).⁴⁶⁴

⁴⁶² Initial time signature *sic*.

⁴⁶³ *Ibid.*, 222–23.

⁴⁶⁴ Rohrer, ‘Poetic Metre’, 223–24. Interestingly, all such gavottes either use minor tonality or are (at least initially) scored as duets, or both. On the association of dance-song with solo or duet singing in the music-dramas of Jean-Baptiste Lully, see Rebecca Harris-Warrick, *Dance and Drama in French Baroque Opera: A History*, Cambridge Studies in Opera, 10 (Cambridge: Cambridge University Press, 2016), 66.

Example 2.128, H. Purcell, *King Arthur*, Act II duet, 'Shepherd, shepherd', bb. 1–8. Transcribed from *Works*, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928).⁴⁶⁵

THE BOYS
Verse

Shep-herd, shep-herd, leave de-coy-ing: Pipes are sweet on sum-mer's-day,
Shep-herd, shep-herd, leave de-coy-ing: Pipes are sweet on sum-mer's-day,

5
But a lit-tle af-ter-toy-ing, Wo-men have the shot-to-pay.
But a lit-tle af-ter-toy-ing, Wo-men have the shot to pay.

Handel used this skeme on occasion too. The air and chorus 'Still caressing and caress'd', from *Alceste*, employs it for a clipped text (see Example 2.129).⁴⁶⁶ The formula is varied slightly by the repetition of the first phrase and the expansion of the

⁴⁶⁵ Repeat mark and continuo realization suppressed.

⁴⁶⁶ Other instances of this skeme in Handel's output include the choruses 'Love and Hymen' (from *Hercules*) and 'From the East unto the West' (from *Solomon*), although in both of these cases Handel introduces a chord on the downbeat before the beginning of the first phrase, and 'From the East' is notated in uncut C time, proceeding in note values half the length of those more frequently seen in gavottes.

second from four strong beats to six (Purcell had experimented with such expansions in his own gavottes). The music was later recycled and developed in *The Choice of Hercules*, where it also sets a clipped lyric, ‘Turn thee, Youth, to Joy and Love’ (see Example 2.130).

Example 2.129, vocal line of G. F. Handel, *Alceste*, air and chorus ‘Still caressing’, upbeat to b. 9–b. 22. Transcribed from GB-Lbl R.M.20.e.6.⁴⁶⁷

Mrs. Fawkner

9

Still ca - res - sing, and ca - ress'd, e - ver bles - sing, e - ver bless'd

Mrs. Fawkner

13

[Still ca - res - sing, and ca - ress'd, e - ver bles - sing, e - ver bless'd]

Mrs. Fawkner

17

live the Roy - al hap - py pair, [live the Roy - al hap - py] pair

Mrs. Fawkner

21

the Roy - al pair.

⁴⁶⁷ Original clef: C1.

Example 2.130, vocal line of G. F. Handel, *The Choice of Hercules*, air and chorus ‘Turn thee, Youth’, upbeat to b. 9–b. 22. Transcribed from GB-Lbl R.M.20.e.6.⁴⁶⁸

Mrs. Fawlkner

9
Turn thee Youth to Joy and Love, why ah why this fond de - lay

Mrs. Fawlkner

13
turn [thee Youth to Joy and Love, why oh why this fond de - lay]

Mrs. Fawlkner

17
haste these bliss-ful meads to rove, gen - tle youth oh! haste a - way

Mrs. Fawlkner

21
oh! haste a - way.

The Lullian Minuet

Beginning in the late seventeenth century, many duple-metre poems were set in triple time, with the beat falling at the beginning of each triple group, pulse-level and generally isochronic recitation, each strong syllable on a strong pulse, and a prevailing rhythm of *one pulse – two pulses (short – long)* beginning on strong beats and optionally alternating with *two pulses – one pulse (long – short)*. These musical features (triple time with each triple beat strong and *one pulse – two pulses* figures beginning on strong beats) are characteristic of the minuet; so too are the intimate, nonchalant, simple, joyful, and peaceful affect and simple harmonies of such settings (which generally involve a maximum of two chords per triple beat), and the four-strong-beat phrases (in two equal parts) that they usually display (often as a result of word by word, or at most line by line, isochronic, neumatic or even syllabic settings of tetrameters).⁴⁶⁹

⁴⁶⁸ Original clef: C1.

⁴⁶⁹ On these features as characteristic of the minuet, see Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach*, 2nd ed. (Bloomington and Indianapolis: Indiana University Press, 2001), 224. It is

Rohrer uses the term ‘Lullian minuet’ for such pieces, tracing the origin of the form to the operas of Jean-Baptiste Lully and giving its principal instances as ‘L’amour plaist’ (*Thésée*, Act 4, Scene 7, 1675), ‘L’hymen suel’ (*Atys*, Act 4, Scene 5, 1676), ‘Dans ces lieux’ and an instrumental movement from the prologue of *Phaëton* (1683), and an instrumental movement from Act 4, Scene 7 of *Bellerophon* (1679).⁴⁷⁰ This global skeme became popular in England in the 1680s, appearing in stage works, odes, ballads, and songbooks, and Rohrer suggests that it might have been introduced to England by Louis Grabu, who arrived in London shortly following the Restoration (1660).⁴⁷¹ Lully’s music had certainly reached the English court by the 1670s.⁴⁷²

The Lullian minuet is perhaps the most subtle of all skemes explored in this study. Long notes often stretch weak syllables, but only on weak counts, and every strong count holds a strong syllable. This, combined with constant but predictable syncopation, makes the skeme simultaneously regular and irregular, an interplay that must have been attractive to composers.

As stated above, the Lullian minuet suits any duple poetic metre. Example 2.131 demonstrates its use on an iambic poem. In the fifth bar of this example, the long notes seem to call attention to contrastive stress that conflicts with the poetic metre (‘But **those** no more shall dare repine, ¶ Nor shall **she** ever hence remove’). A poem in mixed-duple metre (a free combination of iambic, clipped, and trochaic lines) is set to a Lullian minuet in Example 2.132. Example 2.133 shows the skeme’s deployment for an entirely falling duple poem (odd lines trochaic, even lines clipped). In this last example, note the abandonment of the basic rhythmic formula after the second bar.⁴⁷³

perhaps worth asking whether the minuet dance as a whole is in Grant’s ‘unequal triple’ time. That is, whether it is not a succession of strong beats (dotted minims, usually) each with three pulses (crotchets), but rather a succession of *STRONG* – *weak* pairs, the strong twice the length of the weak (*minim* – *crotchet*). The two-chord per dotted minim harmonic structure would certainly support this interpretation, and the interpretation would succinctly explain the Lullian minuet skeme; all we need to do is reverse the durational values of every second pair of beats. See Roger Matthew Grant, *Beating Time and Measuring Music in the Early Modern Era*, Oxford Studies in Music Theory, 10 (Oxford: Oxford University Press, 2014), 63–90.

⁴⁷⁰ Rohrer, ‘Poetic Metre’, 223.

⁴⁷¹ See Rohrer, ‘Poetic Metre’, 225.

⁴⁷² See John Buttrey, ‘New Light on Robert Cambert in London, and his “Ballet et Musique”’, *Early Music*, 23/2 (1995), 198–222. I thank Dr Bryan White for bringing this to my attention.


⁴⁷³ For Purcell, merely beginning with a duple-metre line seems to have qualified a poetic text for Lullian minuet setting, provided also that the majority of the text’s lines contained exactly one syllable in their final weak position. This is demonstrated by his setting of ‘Music, the Food of Love’ (in the 1680 welcome ode ‘Welcome, Vicegerent of the Mighty King’, Z. 340). This eight-line passage’s first, third, and fifth lines can be scanned as iambic; its remaining lines can be interpreted as being in loose triple metre (with most weak positions holding two syllables, but with some holding one), and all of its lines except for the second and sixth have only one syllable in their last weak position. (This special

Example 2.131, vocal line of H. Purcell, ‘The Summer’s Absence unconcerned we bear’, air ‘But those no more shall dare repine’, upbeat to b. 1–second crotchet of b. 8. Transcribed from GB-Lbl R.M.20.h.8.⁴⁷⁴

vers sola.

s L L s s L L s s L L s s L L

.

[Tenor] 

But those no more shall dare re - ine nor shall she e - verhence re - move

Example 2.132, Belinda’s line of H. Purcell, *Dido and Aeneas*, Act I duet and chorus (vocal minuet), ‘Fear no Danger’, bb. 1–8. Transcribed from *Works*, 1 (London and New York: Novello and Company and The H. W. Gray Co., 1928).⁴⁷⁵

BELINDA.

s L L s s L L s s L L s s L L

.

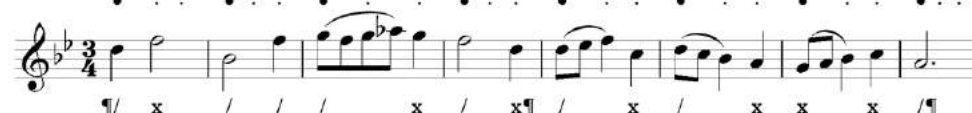
Soprano. 

Fear no dan - ger to en - sue, The He - ro loves as well as you,

Example 2.133, vocal line of H. Purcell, *King Arthur*, Act V song, ‘Fairest Isle’, bb. 1–8. Transcribed from *Works*, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928).⁴⁷⁶

s L L s

.

Soprano Solo 

Fai-rest isle, all isles ex - cel - ling, Seat of plea - sure and of love,

Handel’s choruses ‘Queen of Summer’, from *Theodora*, and ‘Ye house of Gilead’, from *Jephtha*, both use the Lullian minuet for clipped duple texts (see Examples 2.134 and 2.135).

significance of the line’s last weak position in determining its skematic eligibility might remind us of Warner’s comment from the 1790s, to the effect that ‘an iambic verse [...], whatever varieties of feet it may admit in the beginning or middle, [...] ought to terminate [...] with an iambus’.) Rohrer observes Purcell’s use of the Lullian minuet for this passage, which she calls ‘an irregular’ ‘text’ ‘mixing triple and duple feet’ (we can term it an irregular text mixing iambic and loose triple lines). This kind of mingling of metrical types was no longer common in the poetry of Handel’s time (nor had it been in Purcell’s, outside of ode verse), and neither were loose metres; I know of no instances in which Handel employed the Lullian minuet for any English text that was not straightforwardly strict duple throughout. Warner, *Metronariston*, 23; Rohrer, ‘Poetic Metre’, 226.

⁴⁷⁴ Initial time signature and performance indication *sic*. Original clef: C4.

⁴⁷⁵ Initial character name *sic*. Dynamic markings and continuo realization suppressed. Identified as a vocal minuet in Rohrer, ‘Poetic Metre’, 224.

⁴⁷⁶ Initial time signature *sic*. Repeat mark and continuo realization suppressed.

Example 2.134, inner four parts of G. F. Handel, *Theodora*, Act II chorus 'Queen of Summer', bb. 1–24. Transcribed from GB-Lbl R.M.20.f.9.⁴⁷⁷

menuet

C[anto] & V[iolin] 2 & A[lt]o
 queen [of] Sum - mer, queen of Love,

Viola [&] T[enor]
 queen of Sum - mer, queen of Love,

Bassi [&] B[ass]
 queen of Sum - mer, queen of Love,

5
 C[anto] & V[iolin] 2 & A[lt]o
 And thou cloud - com - pel - ling Jove,

Viola [&] T[enor]
 And thou cloud - com - pel - ling Jove,

Bassi [&] B[ass]
 And thou cloud - com - pel - ling Jove,

9
 C[anto] & V[iolin] 2 & A[lt]o
 grant [grant] a long and hap - py Reign

Viola [&] T[enor]
 grant a long and hap - py Reign

Bassi [&] B[ass]
 grant a long and hap - py Reign

⁴⁷⁷ Initial time signature and stylistic indication *sic*. Original clefs: C1, G2, C3, C3, C4, F4. Canto and alto parts compressed to single staff.

13

C[anto
&] V[iolin] 2 & A[lto]

To great Cae - sar, king of men.]

Viola [&] T[enor]

To great Cae - sar, king of men.]

Bassi [&] B[ass]

To great Cae - sar, king of men.]

17

C[anto
&] V[iolin] 2 & A[lto]

grant [a long and hap - py Reign

grant L L s s L L s

Viola [&] T[enor]

grant a long and hap - py Reign

Bassi [&] B[ass]

grant a long and hap - py Reign

21

C[anto
&] V[iolin] 2 & A[lto]

To great Cae - sar, king of men.]

Viola [&] T[enor]

To great Cae - sar, king of men.]

Bassi [&] B[ass]

To great Cae - sar, king of men.]

Example 2.135, vocal lines of G. F. Handel, *Jephtha*, Act III chorus 'Freed from War's destructive Sword', bb. 5–8. Transcribed from GB-Lbl R.M.20.e.9.⁴⁷⁸

allegro

s L s L s L

5

[Soprano]

f / x / x / x /

[freed from war's des - truc - tive sword]

s L s L s L

[Alto]

f / x / x / x /

[freed from war's des - truc - tive sword]

s L s L s L

[Tenor]

f / x / x / x /

[freed from war's des - truc - tive sword]

s L s L s L

[Bass]

f / x / x / x /

freed from war's des - truc - tive sword

In the 1950s, Jack Westrup noted Handel's use of the Lullian minuet in the course of an argument against excessive credence in the idea of Handel as a Purcell imitator. Although his assessment is purely musical rather than musico-linguistic, it is useful in situating both Handel's and Purcell's compositional practices within a much broader context.

⁴⁷⁸ Original clefs: C1, C3, C4, F4.

The iambic rhythms [quantitatively iambic, that is, comprising *short-long* units] of ‘Fairest isle’ and ‘Fear no danger to ensue’ might be described as Purcellian in the sense that Purcell liked using them. But he was not alone in this respect, and in fact this type of rhythm is French in origin and, I suspect, derives ultimately from the musical settings of *vers mesures a l’antique*. When Handel uses this rhythm—e.g. in ‘Queen of summer’ in ‘Theodora’, or the passage beginning ‘Freed from war’s destructive sword’ in [‘Ye house of Gilead’,] the final chorus of ‘Jephtha’—he is not imitating Purcell but merely using a convention that was still current. Apart from the rhythm there is not the slightest resemblance to Purcell’s style in these examples.⁴⁷⁹

The last sentence of the quoted passage needs a brief correction. There is a similarity beyond musical rhythm: both composers are setting falling duple texts in these pieces. However, this only strengthens Westrup’s point that Handel and Purcell were drawing on a set of formulae widely popular in both their times.

In the air and chorus ‘Thais led the way’ from *Alexander’s Feast*, Handel’s use of the Lullian minuet calls Purcell to mind even more than the pieces cited by Westrup. ‘Thais led the way’ sets three duple-metre lines (a clipped trimeter, an iambic trimeter, and an iambic hexameter; see Example 2.136).

Example 2.136, N. Hamilton after J. Dryden, ALEXANDER’S FEAST, scanned text of Act II air ‘Thais led the way’, set by G. F. Handel, 1736. Transcribed from ALEXANDER’S FEAST (London: J. and R. Tonson, 1736).

$\underline{\text{x}} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad}$
 Thais *led the way*,

$\text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad}$
To light him to his Prey;

$\text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad} \quad \text{x} \quad \underline{\quad}$
And like another Helen, fir’d another Troy.

Rather than using an ordinary upbeat for the straight iambic beginnings, however, Handel deployed the compressed triple upbeat skeme, generating strong recitational dissonance (Example 2.137).

⁴⁷⁹ Jack Westrup, ‘Purcell and Handel’, *Music & Letters*, 40/2 (1959), 103–08: 106.

Example 2.137, vocal line of G. F. Handel, *Alexander's Feast*, Act II air and chorus 'Thais led the Way', bb. 1–98. Transcribed from GB-Lbl R.M.20.d.4.⁴⁸⁰

andante Larghetto

Sign[o]ra Strada

Tha - is_ led the way [Tha - is_ led the way]

9

Sign[o]ra Strada

to light him to his prey Tha - is_ led the way

17

Sign[o]ra Strada

Tha - is_ led the way to light him to his prey

26

Sign[o]ra Strada

to light him to his Prey to light

33

Sign[o]ra Strada

him to his prey to light to light him

41

Sign[o]ra Strada

to light to light him to his prey

46

Sign[o]ra Strada

to light to light him to his prey and like an o-ther He - len

⁴⁸⁰ Initial time signature and tempo marking *sic*. Original clef: C1.

54 Sign[o]ra Strada

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

:x / x / x /||

she fir'd an o-ther Troy

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

1x x x / x / x:

and [like an o-ther He - len]

62 Sign[o]ra Strada

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

:x / x / x /||

she [fir'd an o-ther Troy]

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

1x x x / x / x: :x /

and like and o-ther He-len she fir'd

70 Sign[o]ra Strada

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

x / x /|| x / x /|| 1x x x / x / x: :x /

an o-ther Troy an o-ther Troy and like an o-ther He - len she fir'd

79 Sign[o]ra Strada

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

x / x /|| :x /

an o-ther Troy she fir'd

86 Sign[o]ra Strada

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

x / x /||

an o-ther Troy

92 Sign[o]ra Strada

COMPRESSED TRIPLE UPBEAT

COMPRESSED TRIPLE UPBEAT

1x x x / x / x: :x / x / x /||

and like an o-ther He - len she fir'd an o-ther Troy

This setting seems reminiscent of 'Thou dotting fool' (Example 2.138), from *King Arthur*, in which Purcell also combined the Lullian minuet with compressed triple upbeats. However, the text of 'Thou dotting Fool' is entirely iambic, and Purcell did not

employ the compressed triple upbeat for every straight beginning, as Handel does in ‘Thais led the way’.⁴⁸¹

Example 2.138, vocal line of H. Purcell, *King Arthur*, Act II song, ‘Thou dotting Fool’. Transcribed from *Works*, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928).⁴⁸²

Cupid

s L L s s L L COMPRESSED TRIPLE UPBEAT L s s L L

Thou do-ting fool, for - bear, for - bear! What dost thou mean by free-zing here?

9 At Love's ap-pea - ring, All the Sky clea - ring, The stor-my winds their fu - ry spare. Thou

17 do-ting fool, for - bear, for - bear! What dost thou mean by free-zing here?

25 Win ter sub - du - ing And Spring re - new - ing, My beams cre - ate a more glo-rious year. Thou

33 do-ting fool, for - bear, for - bear! What dost thou mean by free-zing here?

⁴⁸¹ See Rohrer, ‘Poetic Metre’, 227.

⁴⁸² Repeat mark and continuo realization suppressed.

Whether or not this was a conscious imitation, or whether Handel even knew *King Arthur*, remains a matter of speculation. Despite the lack of definitive evidence, however, it is interesting to find so clear a link to Purcell's work in *Alexander's Feast*, an avowedly English piece to a text by Dryden (also *King Arthur's* librettist). In other ways, however, 'Thais led the way' is untypical of the Lullian minuet, making much use of melisma and word repetition (up to and including *diacope*); earlier instances of this skeme generally set their poems isochronically and line by line. This, however, could simply be another instance of Handel's experimentation with a received formula.

The Dactyl Song (Gigue and Even-Crotchet Minuet)

From the late 1660s to the mid-1720s, a small but dedicated series of poets and composers seized on the English dactyl as the perfect, or at least the most dependable, formula for song lyric. All English dactylic poems I have found during this period were penned expressly for use as a song text and have been set to music in a remarkably similar fashion. The global skeme governing such settings, which I call the 'dactyl song', retained certain characteristics of syllabification and voicing throughout its history. However, these characteristics were mapped onto two very distinct dance forms. Until about 1680, dactyl songs were usually in the style of giges; thereafter, even-crotchet minuets.⁴⁸³

Throughout the seventeenth century, English poems in triple-metre and beginning with a dactylic line were generally set line by line (or word by word), isochronically, in triple time, for solo voice, with the pulse as the recitational pace, and with metric accents for every strong syllable. Before 1680, settings of such poetry generally featured pulse-level recitation, resulting in prototypical phrase lengths of four strong beats with a two-strong sub-phrase for each poetic line. The last strong syllable of a double-ended line was usually set to a strong pulse, with the weak syllable falling on the next weak pulse. They also tended to make extensive use of the *sautillant* figure characteristic of the French gigue, as well as to evince that dance form's tendency toward rhythmic repose at the end of each phrase.⁴⁸⁴ Example 2.139 gives an instance of such a song.

⁴⁸³ See Rohrer, 'Poetic Metre', 241.

⁴⁸⁴ The *sautillant* figure being three notes, the first of which takes a metric accent, the second of which is one third the length of the first, and the third of which is two thirds or more the length of the first. Despite their fondness for sub-phrase final rhythmic relaxation, these dactyl songs tend to maintain rhythmic energy until the very last beat of each sub-phrase, whereas the prototypical French gigue often begins that

Example 2.140, vocal line of H. Purcell, *King Arthur*, Act II air and chorus, ‘How blest are shepherds’, bb. 1–24. Transcribed from *Works*, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928).⁴⁸⁶

Tenor Solo

How blest are shep-herds, how hap-py their las-ses, While drums and trum-pets are sound-ing a-larms.

O-ver our low-ly Sheds all the Storm pass-es, And when we die 'tis in each o-ther's arms,

All the day on our herds and flocks em-ploy-ing, All the night on our Flutes and in-en-joy-ing.

The exact reason for the sudden change in 1680 is unclear. The last gigue-style dactyl song of which I am aware was William Turner’s ‘Long was the day’, published in 1679.⁴⁸⁷ The next dactyl song published in England was likely ‘High state and honours’, set by a ‘Mr. Abel’, and printed in 1683.⁴⁸⁸ ‘High state and honours’ is in the form of an even-crotchet minuet, as was every subsequent dactyl song I have encountered. Lully’s *Atys*, revived in Paris in 1682, may have been responsible for this shift in preference for setting. The chorus ‘Que devant vous’ in that opera is a prime example of the even-crotchet minuet, and indeed its melody appears in an unfinished keyboard score in an English music manuscript of the period.⁴⁸⁹ How exactly news of *Atys* and its styles may have reached England is unclear, but its influence is not impossible. John Blow included an instrumental even-crotchet minuet (‘The Cupids’ Dance’) in his masque *Venus and Adonis*, possibly premièred in 1683.⁴⁹⁰

⁴⁸⁶ Initial time signature and performance indication *sic*. Second time bar and second stanza text suppressed.

⁴⁸⁷ John Playford (ed.), *Choice AYRES [...] THE SECOND BOOK* (London: Anne Godbid, 1679), 38. Copy consulted: GB-Lbl, Music Collections G.82.c.

⁴⁸⁸ John Playford (ed.), *Choice AYRES [...] THE FOURTH BOOK* (London: A. Godbid and J. Playford Junior, 1683). Copy consulted: GB-Lbl, Music Collections K.7.i.19.(6).

⁴⁸⁹ Rohrer, ‘Poetic Metre’, 236. For the keyboard score, see GB-Och Mus. 598. I thank Dr Bryan White for bringing the latter source to my attention.

⁴⁹⁰ On the case for a 1683 dating of *Venus and Adonis*, see Sandra Tuppen, ‘Shrove-Tide Dancing: Balls and Masques at Whitehall under Charles II’, *The Court Historian*, 15 (2010), 157–69: 169. Bruce Wood and Andrew Pinnock believe that Purcell’s *Dido and Aeneas* could have been premièred in the following year (1684). See Bruce Wood and Andrew Pinnock, “‘Unscarr’d by Turning Times’? The Dating of Purcell’s *Dido and Aeneas*”, *Early Music*, 20/3 (1992), 372–90. If they are right, Purcell too may have

Handel's treatment of this metrical type is a more vexed issue. In the air 'Swift Inundation' from *Deborah*, he appears to have mis-scanned a dactylic text as iambic (see Example 2.141). This iambic reading is not, in itself, a severe error, and is probably the poet's fault. The lines are so short (two strong syllables per line) that scansion by dactyls or iambs is equally plausible. However, the rigid, and often quite simply incorrect accentuation of the setting perhaps betrays an as-yet imperfect grasp of English stress, or possibly compositional haste prompting a slapdash solution.

Example 2.141, vocal line of G. F. Handel, *Deborah*, Act II air 'Swift Inundation', bb. 10–18. Transcribed from GB-Lbl R.M.20.h.2.

all[egr]o

10

Swift in - un - da - tion of de - so - la - tion pour on the

13

na - tion of Ju - dah's_ foes swift in - un - da - tion of

16

de - so - la - tion pour on the na - tion of Ju - dah's foes

After 1725, I can find no original dactyl songs, although poets still occasionally used the formula in contrafacts. That is, they knew that certain types of melody and musical form would suit new dactylic lyrics. The last dactyl song of which I am aware comes from Handel's *Il Trionfo del Tempo e della Verità*. When that oratorio was revived in 1759, as *The Triumph of Time and Truth*, Thomas Morell (it was probably he, but the authorship is uncertain) penned a new, English dactylic text for 'Lascia la spina', transforming it into 'Sharp thorns despising' (Example 2.142). Even here, the model is not followed exactly. 6/8 is an unusual time signature for the even-crotchet

been influenced by the Lullian model, presumably via Blow: the 'Triumphing Dance' concluding the first act of *Dido and Aeneas* is an even-crotchet minuet, again for instruments. On its status as such, see Rohrer, 'Poetic Metre', 233–34.

minuet, 3/4 being more normal. There is also melisma and repetition of poetic lines later in the air, but only on text that has already been sung word by word and isochronically. This represents another instance of orthodox skeme and variation, seen also in Handel's treatment of the Bourrée Song, the Ballad Song, and the Falling Gavotte.

Example 2.142, vocal line of G. F. Handel, *The Triumph of Time and Truth*, Act III Air 'Sharp Thorns despising', bb. 5–8. Transcribed from *The Triumph of Time and Truth* (London: J. Walsh, c. 1757?).

Allegro

Sharp Thorns des-pi-sing_ cull fra-grant Ro - ses: why seek you Plea - sures mix'd with Al- loy?

Whilst the rising triple metres, amphibrachic and anapaestic, also had their associated global skemes, Handel does not seem to have embraced them.⁴⁹¹ He does not even appear to have shared his seventeenth-century English predecessors' preference to set triple-metre poems to triple-time music.⁴⁹²

The Bourrée Song

Poems and sections of poems beginning with two double-ended trimeters were often set in duple time, with the pulse being the recitational pace, every strong syllable falling on a strong pulse, and a long note (two pulses) on either the final strong syllable or the final weak syllable of each double-ended line. Because such settings were usually isochronic, and featured a metric accent for each strong syllable, every line tended to be sung to a two-strong-beat sub-phrase, one of two per full phrase. All of these musical features (duple time, four-strong-beat phrases in two equal parts, and the conclusion of many sub-phrases with the rhythmic figure *one pulse – two pulses* or *two pulses – one pulse* beginning on the last strong beat causing sudden cessation of rhythmic motion at the end of the sub-phrase) are characteristic of the bourrée, as are the generally lively affect and simple harmonies of such settings.⁴⁹³

⁴⁹¹ On the global skemes for rising triple verse, see Rohrer, 'Poetic Metre', 229–32.

⁴⁹² *Ibid.*, 230.

⁴⁹³ On these features as characteristic of the bourrée, see Little and Jenne, *Dance and the Music of J. S. Bach*, 205; also Rohrer, 'Poetic Metre', 237. The characteristic rhythm *one pulse – two pulses* or *two pulses – one pulse* beginning on the last strong beat lengthens the final strong syllable of the line, allowing a line of three strong syllables to cover four musical counts. This might have been a more widespread technique for imposing an even number of counts upon double-ended lines with an odd number of strong syllables, whether or not the line was part of a short measure or mad song stanza.

Short measure and the mad song stanza (short measure's descendant and sometime contemporary) are the two most frequently encountered verse forms of this type.⁴⁹⁴ Short measure is an iambic quatrain consisting of a pair of trimeters, a tetrameter, and a trimeter; the second line rhymes with the last. The mad song stanza is a dolnik quintain consisting of a pair of double-ended trimeters, a pair of masculine dimeters, and a double-ended trimeter; the first line has a weak beginning; the second line rhymes with the first and/or last; the third line rhymes with the fourth.⁴⁹⁵ Even when not set as bourrée songs, such stanzas were usually set in duple-time lyrical style, and isochronically.

Example 2.143 shows an extract from a multi-sectional mad song; here, the characteristic phrase- and often sub-phrase-final long note falls on the last strong syllable of the trimeters.

Certainly Henry Purcell used these rhythms to set trimeters in a ballad metre context in the catch 'Come, let us drink'; and John Blow used them in the anthem 'Hear my prayer, of Lord', to set some plausible double-ended trimeters, though the text here is not metrical and the plausibility of the phrases as trimeters derives only from Blow's own careful word repetition. 'That they may privily shoot at him that is perfect. Suddenly do they hit him and fear not' becomes (with double-ended trimeters indented and the composer's word repetitions underlined):

That they may privily shoot at him,
 at him that is perfect.
 Suddenly do they hit him,
 do they hit him and fear not.

(Transcribed by ear from John Blow, 'John Blow: Symphony Anthems', Choir of New College Oxford with St James' Baroque, dir. Robert Quinney (Novum, NCR1389, 2016). Score inaccessible at time of research.) The proof or falsification of this hypothesis (that double-ended lines with odd numbers of strong syllables invited bourrée-style figures at their conclusion regardless of the form of verse in which they appeared) requires more space than we have time to give it here. Handel's manipulation of line- and musical-phrase-length is the topic of a section in a later chapter of this thesis; see Volume 1, page 311.

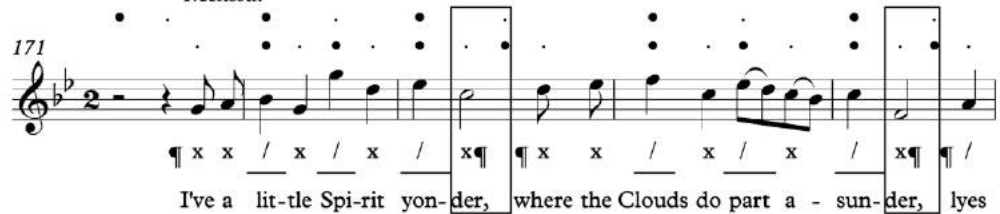
⁴⁹⁴ See Rohrer, 'Poetic Metre', 236–37.

⁴⁹⁵ Rohrer notes the tendency to set mad song stanzas as bourrées, but does not raise its wider use for initial trimeters. *Ibid.*, 236–39.

Example 2.143, vocal line of H. Purcell, ‘With this sacred charming Wand’, b. 171–third crotchet of b. 179. Transcribed from ORPHEUS BRITANNICUS [...] *The Second BOOK* [...] *The Third Edition* (London: William Pearson, 1721).


Melissa.

171

[Voice] 

I've a lit-tle Spi-rit yon-der, where the Clouds do part a - sun-der, lyes

176


[Voice] 

bas-king his Limbs, in the warm Sun beams, shall his Soul from his Bo-dy_ plun-der,

etc.

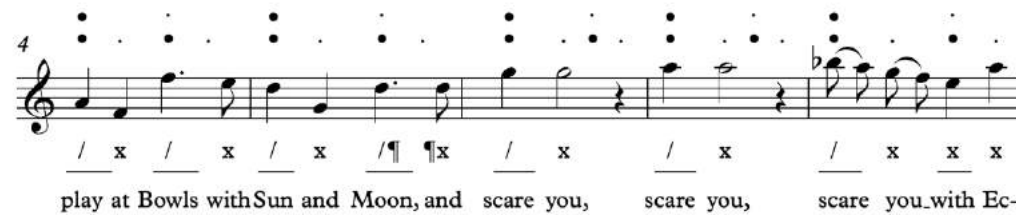
Example 2.144 gives a short, self-contained mad song, in short measure rather than mad song stanza form; again, the last strong syllable is lengthened in the music.⁴⁹⁶

Example 2.144, vocal line of H. Purcell, ‘I’ll mount to yon blue Cælum’. Transcribed from *NEW SONGS SUNG IN The Fool’s Preferment* (London: E. Jones, 1688).

[Voice] 

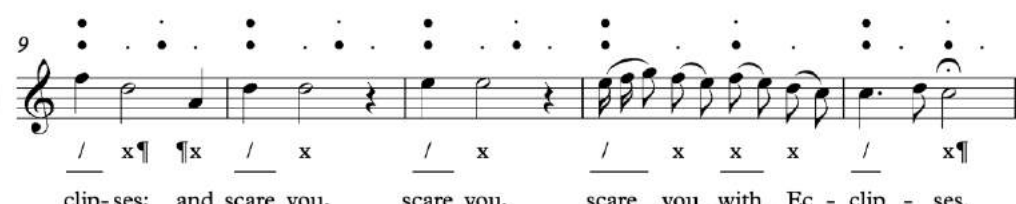
I'll mount to yon blue Cæ - lum, to shun those Fe - male Gyp - sies, I'll

4

[Voice] 

play at Bowls with Sun and Moon, and scare you, scare you, scare you with Ec-

9

[Voice] 

clip-ses; and scare you, scare you, scare you with Ec - clip - ses.

⁴⁹⁶ ‘Self-contained’ as opposed to the previous extract from a longer multi-sectional song.

Example 2.1456 is an extract from an ode. Whilst neither in short measure nor mad song stanza, it does possess the requisite pair of initial trimeters to demand a bourrée setting; here, the long note is on the final (weak) syllable, creating the syncopation often associated with the bourrée.⁴⁹⁷

Example 2.145, vocal line of H. Purcell, *What shall be Done in Behalf of the Man?*, air ‘All the Grandeur he possesses’, bb. 1–8. Transcribed from GB-Lbl R.M.20.h.8.⁴⁹⁸

Vers

[Countertenor]

all Gran-deur he pos-ses-es he grate-ful - ly con-fes-ses is de

6
riv'd from car-res-ses of Charles, gra-cious do-nor

The mad song had radically declined in popularity by the time Handel arrived on the English music scene. However, ‘O ruddier than the Cherry’ from *Acis and Galatea*, is cast in mad song stanzas (although in strict iambic rather than dolnik metre), and Handel’s setting (Example 2.146) is a bourrée mad song. Each phrase is a balanced four strong pulses long; the affect is lively; there is the characteristic syncopation at the end of each sub-phrase, matched to a double ending in the text (although, interestingly, with the subsequent strong count rendered silent by a rest, not the lengthening of the line-final weak syllable’s note, as would be more typical of the bourrée); and there is, at least at first, less word repetition than is common in Baroque vocal music (the setting starts out line by line, as has been mentioned). Closer inspection reveals further deviations from the typical bourrée mad song formal plan. Lines (and later words within lines) are repeated. There is, in fact a repetition of a whole couplet, so that the section shown in the example is a complex of three phrases, rather than the two that would be common. Further on, beyond what is shown in the example, there is melismatic extension of syllables. Handel even appears to have considered replacing the characteristic bourrée syncopation with a Scotch snap for the double endings, although

⁴⁹⁷ Rohrer mentions this song in her essay, but misidentifies the short measure as a mad song stanza. She also cites this song in her essay as an example of a vocal bourrée, but does not suggest a musico-poetic reason for the employment of this dance. See *ibid.*, 242, and *ibid.*, 226–27.

⁴⁹⁸ Initial time signature and performance indication *sic*. Original clef: C3.

he later undid this decision.⁴⁹⁹ Furthermore, the beat is the crotchet and the signature uncut C (not, respectively, the minim and cut C traditional of the bourrée).

Example 2.146, vocal line of G. F. Handel, *Acis and Galatea*, air ‘O ruddier than the Cherry’, bb. 1–7. Transcribed from GB-Lbl R.M.20.a.2.⁵⁰⁰

allegro

[Polyphemus] *O rud-dier than the cher-ry o sweet-er than the ber ry, o rud-dier than the*

[Polyphemus] *Cher-ry O sweet-er than the ber-ry, O nymph more bright than*

[Polyphemus] *moon-shine night, like kid-lings blith and mer-ry*

Clearly, Handel seized upon the received tradition of setting this verse form to a specific type of music, but after demonstrating his awareness of convention, decided to vary the formula in the later parts of the air. We will see further instances of this in the section to follow.

The Ballad Song

Finally, a skeme that has hitherto not been identified by scholars and is here classified for the first time.⁵⁰¹ Poems that alternated tetrameters and trimeters throughout were

⁴⁹⁹ The shorter note values also locate the beat on the crotchet, not on the minim, as would be more normal for cut-circle time. This, although probably a purely notational oddity that would not have been obvious to the listeners, still marks an interesting break with convention.

⁵⁰⁰ Initial time signature and tempo marking *sic*.

⁵⁰¹ In the 1970s, Philip Brett opined that “‘common metre’ dictated a plain style, free of all superfluous ornaments’ in Byrd’s metrical psalm settings. However, Brett offered no systematic theory of what constitutes that ‘plain style’, and in fact it is not like that of the ballad songs discussed in this thesis. Other instances of this skeme include John Eccles’s ‘Corinna, Now you’re Young and Gay’, and numerous songs by Purcell, including ‘Lads and Lasses Blithe and Gay’, ‘Beware, poor Shepherds’ (published under the title *A Caution*), and ‘Musing on Cares of Human Fate’. ‘While Thirsis, Wrapt in Downy Sleep’ (*A Pastoral Coronation Song*), also by Purcell, is another near-instance of this skeme’s deployment, here for common measure verse, but is not quite isochronic; there are a few short melismas, mostly serving to stretch a trimeter across four strong counts by giving one of its syllables two strong counts instead of one. See Philip Brett, ‘Word-Setting in the Songs of Byrd’, *Proceedings of the Royal Musical Association*, 98 (1971–1972), 47–64: 55; John Eccles, ‘Corinna Now you’r [*sic.*] Young and Gay’, performed by Emma Kirkby and Anthony Rooley, *Classical Kirkby*, BIS (2002), (CD) BISCD1435

almost always set isochronically (without any syllables extended into a second strong count by melisma or sustaining of pitch), and usually word by word in lyric duple time. Examples of such metrical systems include common measure (iambic quatrains whose first and third lines are four-strong, whose second and fourth lines are three-strong, and whose three-strong lines rhyme) or the looser ballad metre (identical to common measure save that it uses loose iambic or even dolnik rather than strict iambic metre).⁵⁰² As noted above, predominantly dactylic or anapaestic poems were also often set isochronically and word by word, but usually in triple time. This tendency might reference the metres' association with street ballads and church hymns, but if it did, the influence of the ballad was stronger than that of the congregational hymn as most of these settings are solos. For this reason, I label the skeme 'the ballad song'. In Example 2.147, a ballad song by John Blow, note the continuous run of text and clear pause at the end of each three-strong line, bringing the setting very close to certain types of folksong, or even to a musicalized recitation of the poem. The form and structure of the verse is strenuously foregrounded in its setting. Thus, the skeme represents another example of ideal fit.

(sheet music inaccessible at time of writing). For 'Lads and Lasses, Blithe and Gay', see Henry Purcell, 'Lads and Lasses, blith [*sic.*] and Gay' (No place of publication give: No printer give, c. 1695?). Copy consulted, GB-Lbl, no shelfmark. For 'Beware, Poor Shepherds' (*A Caution*), see Playford, John (ed.), *CHOICE AYRES [...] THE FIFTH BOOK* (London: J. Playford Junior, 1684). Copy consulted: GB-Lbl, Music Collections K.7.i.21.(5), 56. For 'Musing on Cares of Human Fate', see Henry Playford *THE Theater of MUSIC [...] THE SECOND BOOK* (London: J. P., 1685), 44–45. Copy consulted: *EEBO* copy, US-CAh *Mus.A100T.1685. For 'While Thyrsis, Wrapt in Downy Sleep' (*A Pastoral Coronation Song*), see *ibid.*, 46.

⁵⁰² 'Metrical system' is Fabb's term for 'meters plus other related rules, particularly rules of sound patterning', that govern sections of text larger than the line. Thus iambic tetrameter is a metre, as is iambic trimeter; common measure is a metrical system in which each iambic tetrameter line is followed by an iambic trimeter line, and in which trimeters form rhyming pairs. See Fabb, *Linguistics and Literature*, 49. Adapting the definitions of Attridge and Tarlinskaja, I define dolnik metre as one in which 13 to 80% of line-internal weak positions hold two syllables, while all or most the remaining line-internal weak positions hold one syllable (in the event that it is only 'most', the remaining minority of line-internal weak positions hold no syllable at all). See Derek Attridge, 'An Enduring Form: The English Dolnik', in *Derek Attridge, Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013, paperback 2015), 147–87: 152–53; Marina Tarlinskaja, *English Verse: Theory and History* (The Hague: Mouton, 1976), 128, paraphrased in Duffell, *A New History*, 65.

Example 2.147, vocal line of J. Blow, 'We all to conqu'ring Beauty bow'. Transcribed from *A SELECT COLLECTION OF ENGLISH SONGS. VOL. III.* (London: J. Johnson, 1783).

[Voice] 1 • • • • •
 ♯x / x / x / x / ♯x / x / x /
 We all to con-qu'ring beau-ty bow, Its pleas - ing pow'r ad-mire;

[Voice] 5 • • • • •
 ♯x x / / x / x / ♯x x / x x /
 But I ne'er knew a face till now That like yours could in - spire:

[Voice] 9 • • • • •
 ♯/ x x / x / x / ♯x / x / x /
 Now I may say, I met with one A - ma-zes all man - kind;

[Voice] 13 • • • • •
 ♯x x / / x x x / ♯x / / / x /
 And, like man gaz - ing on the sun, With too much light am blind.

Handel seems to have been aware of the ballad song tradition. 'With thee th'unsheltered Moor I'd tread' and 'Ask if yon damask Rose be sweet' are both common measure stanzas from late oratorios (*Solomon* and *Susanna* respectively). Both receive settings that appear at first to be word by word and isochronic (Examples 2.148 through 2.151). When, in the later part of these settings, Handel does introduce word repetition and syllable extension, he repeats entire lines, and extends syllables by setting them to a single long note rather than via melisma. Both of these expansions occur only after the stanza has been heard once through in a word by word, isochronic setting.⁵⁰³

⁵⁰³ The phrase-structure of this air is also atypical of the ballad song, since many phrases could be argued to contain odd numbers of strong counts. This is more obvious when one examines the accompanying string parts, not shown in Example 2.149, but we do not have the space to discuss this complex issue here.

Example 2.148, M. Mendes(?), *Solomon*, scanned text of Act I air ‘*With thee th’unshelter’d Moor I’d tread*’, set by G. F. Handel, 1748. Transcribed from *SOLOMON* (London: J. Tonson and S. Draper, 1749).

x / x / x / x /
With thee th’unshelter’d Moor I’d tread,

x / x / x /
Nor once of Fate complain ;

x / x / / / x /
Tho’ burning Suns flash’d round my Head

x / x / x /
And cleav’d the barren Plain.

x / x / x / x /
Thy lovely Form alone I prize,

x / x x x /
’Tis thou that canst impart

x / x x / x x /
Continual Pleasure to my Eyes,

x / x x x /
And Gladness to my Heart.

Example 2.149, vocal line of G. F. Handel, *Solomon*, Act I air 'With thee th'unshelter'd Moor I'd tread', bb. 8–51. Transcribed from GB-Lbl R.M.20.h.4.⁵⁰⁴

Larghetto

queen 8 
 ♯x / x / x / x / ♯ / ♯ / x / x / ♯ /
 With thee th'un shel-ter'd moor I'd tread nor once of fate.com - plain

queen 17 
 ♯ / x / / / x / ♯ / ♯x / x / x / ♯ /
 tho burn - ing_ suns flash'd round my head, and cleav'd the bar-ren plain

queen 26 
 ♯x / x / x / x / ♯ / ♯x / x / x x / ♯ /
 thy Love - ly form a - lone_ I prize tis thou that canst im - part

queen 34 
 ♯x / x / x x / ♯ / ♯x / x x x / ♯ /
 con - tin - ual plea-sure_ to my Eyes and glad - ness to my heart

queen 43 
 ♯x / x / x x / ♯ / ♯x / x x x / ♯ /
 con - ti - nual plea - sure to my_ Eyes, and glad-nesss to my heart.

⁵⁰⁴ Original clef: C1.

Example 2.150, M. Mendes(?), *Susanna*, scanned text of Act II air ‘Ask if yon damask Rose be sweet’, set by G. F. Handel, 1748. Transcribed from *SUSANNA* (London: J. Tonson and S. Draper, 1749).

/ x / / x / x /
Ask if yon damask Rose be sweet,

x / x / ^xx /
That scents th[e] ambient Air ;

/ / / / x x /
Then ask each Shepherd that you meet

x / x / x /
If dear Susanna’s fair.

/ x x / x / x /
Say, will the Vulture leave his Prey,

x / x x x /
And warble thro’ the Grove ?

/ / x / x / x /
Bid wanton Linnets quit the Spray,

/ / x / x /
Then doubt thy Shepherd’s Love.

x / x / x / x /
The Spoils of War let Heroes share ;

x / x / x /
Let Pride in Splendour shine ;

x / x / x / x /
Ye Bards, unenvy’d Laurels wear ;

x / x / x /
Be fair Susanna mine.

Example 2.151, vocal line of G. F. Handel, *Susanna*, Act II air 'Ask if yon damask rose', third crotchet of b. 6–b. 28. Transcribed from GB-Lbl R.M.20.f.8.⁵⁰⁵

non troppo presto

6 attend[ant] 

ask if yon da-mask rose_ be sweet, that scents the_ am - bient air? than

11 attend[ant] 

ask each shep-hard that_ you meet if dear Su - san - na's_ fair if

15 attend[ant] 

dear_ dear_ Su - san - na's fair? if dear Su - san - na's_ fair? ask

19 attend[ant] 

if yon da-mask rose be_ sweet, that scents the_ am - bient air? than

23 attend[ant] 

ask each shep-hard that you_ meet if dear Su - san - na's_ fair? if

27 attend[ant] 

dear Su - san - na's_ fair?

⁵⁰⁵ Original clef: C1.

However, whilst these settings demonstrate an awareness of and probable homage to the English song tradition, Handel certainly did not feel obliged to set every common-measure stanza in this way. ‘Oh Lord whose mercies numberless’ and the final solo and chorus from the Cecilian ode demonstrate his other approaches to this verse form (Examples 2.152 and 2.153), although the former’s strophic structure is perhaps a nod to its verse’s hymnal and balladic origins.

Example 2.152, vocal line of G. F. Handel, *Saul*, Act I air 'O Lord whose Mercies numberless', bb. 10–34. Transcribed from GB-Lbl R.M.20.g.3.⁵⁰⁶

Largo e piano

COMPRESSED TRIPLE UPBEAT

10
Michal

O Lord, whose mer - cies num - ber - less

COMPRESSED TRIPLE UPBEAT

13
Michal

o'er all thy works pre - vail,

17
Michal

o'er all thy works pre - vail,

COMPRESSED TRIPLE UPBEAT

22
Michal

thou' day - ly man thy Law trans - gress,

26
Michal

thy pa-tience can-not fail, no can-not fail thy pa-tience can - not

30
Michal

fail thy [pa - tience can - not fail.]

⁵⁰⁶ Original clef: C1. First stanza/verse underlay only.

Example 2.153, vocal line of G. F. Handel, *Ode for St Cecilia's Day*, solo and chorus 'As from the Pow'r of sacred Lays', bb. 1–18. Transcribed from GB-Lbl R.M.20.f.4.⁵⁰⁷

Grave

Sigra Francescin[a] Sol[o] *tutti*

C[anto] *Sigra Francescin[a] Sol[o]* *tutti*
 ♯x x x / x / x / ♯ [as from the pow'r of Sac-red Lays,] [as from the pow'r of Sac-red Lays,]

A[lt]
 ♯x x x / x / x / ♯ [as from the pow'r of Sac-red Lays,]

T[enor]
 ♯x x x / x / x / ♯ [as from the pow'r of Sac-red Lays,]

B[ass]
 ♯x x x / x / x / ♯ [as from the pow'r of Sac-red Lays,]

Solo *tutti*

C[anto] *Solo* *tutti*
 ♯x / x / x / ♯ [the Spheres began to move] [the Spheres began to move]

A[lt]
 ♯x / x / x / ♯ [the Spheres began to move]

T[enor]
 ♯x / x / x / ♯ [the Spheres began to move]

B[ass]
 ♯x / x / x / ♯ [the Spheres began to move]

Handel was not alone in taking these liberties. Purcell too could ignore the implications of ballad song in a common-measure stanza when it suited him,

⁵⁰⁷ Initial time signature, tempo marking, and performer name *sic*. Original clefs: C1, C3, C4, F4.

particularly when the skeme would deny him useful word painting. We witness the epizeuxic repetitions of ‘thousand’ and the prolongation of ‘hours’, suggestive of lengthy time, in ‘A thousand sev’ral ways we’ll find’ (see Examples 2.154 and 2.155). The numerous repetitions of ‘thousand’ are also likely prompted by that word’s single repetition in the text, not to mention the meaning of the word, elegantly text-painted by being repeated (it seems) a thousand times in the music.⁵⁰⁸

Example 2.154, Anonymous, *The Fairy-Queen*, scanned text of Act II air ‘A thousand, thousand Ways we’ll find’, set by H. Purcell, 1692. Transcribed from anonymous, *THE Fairy-Queen* (London: Jacob Tonson, 1692).

x / x / x / x /
A Thousand, Thousand ways we’ll find

x x / x /
To entertain the Hours ;

/ / x / x / x /
No Two shall e’er be known so kind,

/ / x / x /
No Life so Blest as ours.

Example 2.155, vocal line of H. Purcell, *The Fairy-Queen*, Act IV song and chorus, ‘A thousand, thousand Ways we’ll find’, upbeat to b. 3—third crotchet of b. 6. Transcribed from *Works*, 26 (London and New York: Novello and Company and Novello, Ewer and Co., 1903).⁵⁰⁹

Alto

A thou - sand, thou - sand, thou - sand, thou - sand,

Alto

thou-sand ways we'll find To en - - - ter - tain the hours, etc.

Skemes as Basic Technique

The previous few sections of this chapter have attempted to place Handel’s English-language word-setting in its historical context: as part of a musico-linguistic framework employed, with only slight variants, all over Europe. The skemes that were detailed

⁵⁰⁸ See Volume 2, page 399 on Handel’s rejection of implicit prohibitions on word repetition in *Alexander’s Feast*.

⁵⁰⁹ Repeat mark and continuo realization suppressed.

appear in all of Handel's vocal music, regardless of the language of its text. Even more importantly, they appear in the vocal music of his contemporaries, predecessors, and successors, whatever the language these others were setting, and no matter what country they were in when it was set.

By applying this skematic analysis to Handel's English-language vocal music, we can begin to dismantle the myth of his incompetent treatment of the language. We can also start to seek new possibilities for the performance of his music, and that of many other composers, regardless of the language of its text and possibly even when it has no text at all. We can also make further cuts in the veil of Classical Graeco-Roman theoretical baggage, linguistic confusion, and musical ahistoricism that gave the early moderns so much trouble whenever they attempted to explain the relationship between language and music.

Indeed, that baggage, confusion, and ahistoricism might help us to explain an issue that still vexes us today: the problem of intentionality. When presenting these theories at conferences or even in private conversation, I have frequently been met with scepticism stemming from an intentional premise. My most frequently asked question is some variant on: 'Did composers know they were using these skemes?' On the surface of it, the answer would appear to be: 'No'. I have found no evidence that these techniques were explicitly theorized or codified by early modern artists, and the names for them are all modern inventions, either mine or those of other scholars. However, European theorists in the early modern period had enormous difficulty describing their own rhythmic practices, in both poetry and music, compelled as they felt to explain everything in terms of a Classical, Graeco-Roman theoretical system.⁵¹⁰ It is possible that they feared to write down what composers were actually doing because that Classical system could not account for it. Perhaps it was not even an issue of fear; perhaps they were so conditioned to think in Classical terms that they genuinely could not account for what was going on. Certainly, Classical education led to some very

⁵¹⁰ See Attridge, *Well-Weighed Syllables*, 89–113; George Houle, *Meter in Music, 1600–1800: Performance, Perception, and Notation* (Bloomington and Indianapolis: Indiana University Press, 1987), 62–77; Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (Berkeley, Los Angeles, London: University of California Press, 2004), 13–14.

confusing attempts by early modern scholars to explain their contemporaries' approach to modality.⁵¹¹ As Fabb points out:

[T]he knowledge which underlies the regularities in our behaviour, and from which our behaviour is generated, is not necessarily explicit knowledge. This is clearly the case for language: most people can produce utterances which are fully regular, without having any ability to make explicit the rules which characterize those utterances. Furthermore, even where there is explicit description of the rules which characterize the regularities in linguistic behaviour, that explicit description may be incorrect: people have demonstrably false beliefs about their own linguistic behaviour. The work of linguists is to discover what the actual rules are which determine the regularities in our linguistic behaviour. These comments can be carried over from linguistics to metrics. Thus an author may compose fully regular texts without being able to describe what he or she is doing, and on the other hand there are often detailed theories of metrical composition contemporary with practice (and sometimes formulated by practitioners) which are not fully accurate in their characterization of actual practice.⁵¹²

Fabb's observations can be further 'carried over' from metrics to word-setting. Were Handel and his contemporaries contactable, perhaps they would not be able to articulate the methods by which they set texts to music, or perhaps their description of their methods would be demonstrably incorrect. This would make the word-setting conventions and skematic workarounds illustrated in this thesis a form of tacit knowledge, or 'knowledge that is not explicated', much as a fluent native speaker of a language would not necessarily be capable of writing a textbook on the grammar of that language.⁵¹³

We should also be attentive to historical pedagogy. As far back as the fourteenth century, composers, poets, and performers had used 'recitation formulas for declaiming poems in various metres', each of which 'was not so much a song as a kind of matrix for song-making; a melodic/harmonic mold into which countless poems could be poured'.⁵¹⁴ Furthermore, recent research has shown that an enormous amount of compositional training in early modern Europe was practical, centred around improvisation to given formulae, and that English artists and pedagogues of the era, working in many disciplines, centralized the notion of *imitation* (conscious emulation of

⁵¹¹ Atlas, *Renaissance Music*, 556–70; Sarah Mead, 'Renaissance Theory', in *A Performer's Guide to Renaissance Music*, ed. Jeffrey Kite-Powell, 2nd ed. (Bloomington: Indiana University Press, 2007), 343–76: 353.

⁵¹² Fabb, *Linguistics and Literature*, 48.

⁵¹³ See Harry Collins, *Tacit and Explicit Knowledge* (Chicago and London: Chicago University Press, 2010), 1. I thank Myles McLean for drawing my attention to the status of these conventions as a form of tacit knowledge in private conversation, 26 April 2019.

⁵¹⁴ Richard Taruskin, *The Oxford History of Western Music*, 1, revised edition (Oxford: Oxford University Press, 2005, 2010), 696–97.

a model) in producing works of art.⁵¹⁵ Composers would have internalized these formulae, grown up with them in their hands, minds, and throats. Even if they did not use these skemes consciously (in the sense of ‘I will now use a compressed triple upbeat to set this iambic line’), they would probably have done so by instinct (‘I know of something that I can do that will sound good for this line’). To quote Margaret Bent:

When a native speaker utters a complex and grammatically correct sentence, he surely did not start by thinking of it as a simple subject-verb-object sentence, only then expanding it, even though the sentence can be parsed in an order other than that of its devising. Internalized grammar permits correct articulation of a complex thought, whether in words or music, without violating or necessarily consciously invoking that grammar.⁵¹⁶

Early modern composers may have been perfectly fluent in their own skematic language without being able, inclined to, or even aware that one might, articulate its principles. We might compare this situation to that of dance music, which was being penned long before anyone wrote down the characteristics of the different dance forms.⁵¹⁷

In any case, the ubiquity of these skemes makes a very strong argument for their inclusion in the standard set of compositional techniques. As Rohrer has observed, ‘standard [mostly globally skematic] responses to different verse types are as much a part of Purcell’s basic technique as harmonic language or the rules of counterpoint’.⁵¹⁸ We can extend her observation to include local skematic responses to linguistic phenomena, and say that all of these are part of every early modern composer’s ‘basic technique’. Furthermore, ‘[t]he establishment of these conventions detracts nothing from [these composers’] achievement for, as in many varieties of artistic design, God is

⁵¹⁵ On the topic of composers’ training in the early modern era, and the role of imitable formulae in that training, see Giorgio Sanguinetti, ‘The Realization of Partimenti: An Introduction’, *Journal of Music Theory*, 51/1, Partimenti (Spring, 2007), 51–83; Felix Diergarten, “‘The True Fundamentals of Composition’: Haydn’s Partimento Counterpoint”, *Eighteenth-Century Music* 8/1 (2011), 53–75; Gaetano Stella, ‘Partimenti in the Age of Romanticism: Raimondi, Platania, and Boucheron’, *Journal of Music Theory*, 51/1 (Spring, 2007), 161–86; Robert O. Gjerdingen, ‘Partimento, que-me Veux-tu?’, *Journal of Music Theory*, 51/1, Partimenti (Spring 2007), 85–135; Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (Oxford: University Press, 2012); Gjerdingen, *MUSIC IN THE GALANT STYLE*; Rebecca Herissone, *Music Theory in Seventeenth-Century England* (Oxford: Oxford University Press, 2000). On English imitation in particular, see Rebecca Herissone, *Musical Creativity in Restoration England* (Cambridge: Cambridge University Press, 2013); Rebecca Herissone and Alan Howard (eds), *Concepts of Creativity in Seventeenth-Century England* (Woodbridge: The Boydell Press, 2013). I thank Dr Bryan White for suggesting the added emphasis on this concept’s important in English music and arts at the time.

⁵¹⁶ Margaret Bent, ‘The Grammar of Early Music: Preconditions for Analysis’, in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York & London: Garland, 1998), 33.

⁵¹⁷ I thank Dr Bryan White for suggesting this comparison.

⁵¹⁸ Rohrer, ‘Poetic Metre’, 241.

writing on similar techniques in the nineteenth-century German Lied, calls them ‘distortions’ of ‘BRD’ (‘basic rhythm of declamation’), and notes that they ‘contribute significantly to the expressiveness not only of [verbal, unsung] recitations but also of musical settings of poems’.⁵²⁴

Expressiveness is certainly a factor in the use of skemes, and so, indeed, is dissonance; but there seems to be a more fundamental concern prompting their deployment. As Elizabeth Upton notes in her study of Medieval music, ‘[m]aking a piece of music fun for the listener requires striking a balance between satisfaction and surprise’.⁵²⁵ Like harmonic dissonance, syncopation and other rhythmic manipulations, and larger-scale ‘deformation’ such as too-long or too-short sub-phrases, phrases, sections, or whole movements (or the twists and subversions of narratives in books and drama live or filmed) skematic word-setting (whether the recitation that results is consonant or dissonant) keeps the audience interested by departing just enough from the norms to prevent them getting bored with rigid rule-following.⁵²⁶

Clearly, Baroque composers were far more aware of (or at the very least sensitive to) linguistic form than is often supposed. They responded with great subtlety and versatility to textual cues both large and small, highlighted or suppressed metrical features as suited, and created tension between music and text, all in skematic ways listeners would immediately recognize. Future goals for musico-linguistically skematic research are numerous. The skematic setting of non-metrical texts deserves more attention than I have been able to give here. Skemes not used by Handel have not been discussed. In addition, on a much broader scale, almost all instances of so-called ‘bad’ or incorrect word-setting over a period of almost five hundred years might merit reassessment with an awareness that these skemes can bend the normal rules of accentuation. Certainly these skemes explain a very large number of Handel’s apparent errors, and reveal them not to be errors at all. A much broader question is the extent to

⁵²⁴ Harald Krebs, ‘Fancy Footwork: Distortions of Poetic Rhythm in Robert Schumann’s Late Songs’, *Indiana Theory Review*, 28, 1/2 (2010), 67–84; Harald Krebs, ‘Treading Robert Schumann’s New Path: Understanding Declamation in the Late Lieder through Analysis and Recomposition’, *MTO*, 20/4 (2014); quote from Krebs, ‘Fancy Footwork’, 68.

⁵²⁵ Elizabeth Randell Upton, *Music and Performance in the Later Middle Ages*, The New Middle Ages (New York: Palgrave MacMillan, 2013), 102.

⁵²⁶ On deformation (a non-pejorative term referring simply to the bending of rules to create new versions of normative patterns) of rhythm and structure, see David Maw, ‘“Trespasser measure”: Meter in Machaut’s Polyphonic Songs’, *The Journal of Musicology*, 21/2 (2004), 46–126; James Arnold Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth Century Sonata* (Oxford and New York: Oxford University Press, 2006, Oxford paperback 2011).

which poets expected and appreciated such rule-bending in settings of their texts. This would be a particularly fruitful avenue when poets were very musically knowledgeable, and were purposely writing for musical settings and/or working very closely with composers. Another illuminating approach might be to explore skematic writing across different settings of the same text by different composers, the four extant settings of Congreve's *Judgement of Paris* (three of which were composed roughly simultaneously) being an excellent starting point.⁵²⁷

Another interesting topic for further research might be the presence or absence of musico-linguistic skemes in Handel's borrowing, whether from himself or from others. We have already discussed, earlier in this chapter, the re-use of the falling gavotte 'Still caressing' for another falling duple text, 'Turn thee, Youth, to Joy and love', but this amounts more to contrafact (writing a new text to old music) than to borrowing; indeed, in the manuscript, Handel simply crossed out the original underlay and wrote in the new text.⁵²⁸ Similar contrafactum practices apply in the case of the dactyl song 'Lascia la spina' becoming 'Sharp Thorns despising'.⁵²⁹ Altogether more complex is the relationship between the air 'Cease, Ruler of the Day, to rise', from *Hercules*, and the *Theodora* chorus 'O Love divine', whose music, although initially similar, charts very different paths almost as soon as the introduction is over, whose texts, despite sharing opening-line-types, have different rhyme schemes and metrical systems, and whose treatment of those texts differs vastly even when setting those formally identical opening lines to virtually absolutely identical music.

⁵²⁷ I thank Dr Bryan White for suggesting these possible future directions.

⁵²⁸ See Volume 1, page 193 of this study.

⁵²⁹ See Volume 1, page 208 of this study.

Example 2.157, comparison of principal melody of G. F. Handel, *Hercules*, Act 2 air ‘Cease, Ruler of the Day, to rise’ bb. 1–12 with principal melody of G. F. Handel, *Theodora*, Act 2 chorus ‘O Love divine’ bb. 1–12. Transcribed from GB-Lbl R.M.20.e.8, and GB-Lbl R.M.20.f.9.⁵³⁰

Larghetto e mezzo piano
[Violin 1]

['Cease, Ruler of the Day' principal melody]

Larghetto
[Violin 1]

['O Love divine' principal melody]

5 [Dejantra, canto]

['Cease, Ruler of the Day' principal melody]

CEASE Ru-ler of the Day to rise, nor,

COMRESSED TRIPLE UPBEAT

['O Love divine' principal melody]

[Choral Canto] Hautboy] 1 et 2 colla parte

O Love di - vine Thou Source of Fame

9

['Cease, Ruler of the Day' principal melody]

Cyn - thi - a, gild the Ev' - ning Skies

COMRESSED TRIPLE UPBEAT

['O Love divine' principal melody]

of glo - ry and all Joy O Love di[vine]

As we can see from Example 2.157, the instrumental introductions of these movements are almost exactly the same, as are the first vocal bar and a third (at least in terms of pitch and rhythm); after this, the vocal material develops in quite different ways. Yet, as we said, even the shared vocal material is treated slightly differently from a musico-linguistic, and musical-metric, perspective. The voice enters a bar earlier in

⁵³⁰ Initial time signatures and tempo markings *sic*.

the chorus than in the air, overlapping with the end of the instrumental introduction, and takes almost four full bars to recite its first line, where the air dispatched its own opening line in two bars via recitational diminution. Those first lines are both iambic tetrameters with heavy beginnings (‘ / ′ ’), but the air is decidedly more complex in its realization of that feature than is the chorus. Its recitational diminution, beginning on the second syllable, not only results in a punchier and quicker delivery, as just mentioned, but also, retrospectively, suggests that we hear the long upbeat on the stressed opening syllable as having a metric accent (it falls on a weak crotchet, but one crotchet later, every crotchet will be strong). Having allowed the original, broader recitational pace to resume in the pause between the lines, it then delivers the second line with no diminution. The chorus reverses that plan, delivering the whole second line and the end of the first in diminution, although a melisma on the final syllable of the first line momentarily returns us to the original, broader recitational pace. More strikingly, for our purposes, the chorus deploys the compressed triple upbeat at the beginning of its first line, so that the rhythmic and melodic material it shares with the air features no diminution, and recites its text neumatically rather than syllabically (fitting three rather than six syllables into a single 3/4 bar).

Thus, while both movements fit their opening two lines into a six-bar phrase, the air does so with a distinctly greater sense of imbalance and unease. Its six bars unfold as 2+4, while the chorus’s progress 2+2+2. The chorus uses only quaver upbeats, while the air uses a crotchet one at its outset, slightly muddying the metric structure. And the vocal material of the chorus is identical to that of its instrumental introduction for far longer (the whole of the first two sub-phrases and the first two quavers of the last) than does that of the air (which diverges as soon as its first sub-phrase ends). The overlap of the voice’s entry with the instrumental introduction’s final note in the chorus could also be taken as creating greater structural integration than the more decisive divide in the air. The greater balance and smoothness of the chorus (musically and musico-linguistically) is perhaps remarkable given that it sets a common measure stanza, characterized by an ABAB rhyme scheme with iambically tetrametric A lines and iambically trimetric B lines. The heterogeneity of the form’s metre and distance of its rhymes compared to the air text (iambic tetrameter couplets) might be expected to produce a choppy musical response, and yet Handel goes out of his way (distributing his diminutions, development, and entries differently, employing or rejecting skematic word-setting) to give the heterogenous text a homogenous setting (even ensuring that

each 2-bar sub-phrase corresponds either to a line or half-line), and the homogenous text a heterogeneous one (even syllabifying the metrically superfluous ‘-i-’ in ‘Cynthia’ and thereby rendering the syllable count irregular).

All of this makes perfect sense in the dramatic context. Dejanira, the singer of the air, is a far more passionate, and, as the drama will later reveal, less mentally stable, character than the placid, almost stoical chorus of Christians. She is railing at the heavens in despair at the presumed loss of her husband; they are praying to the Abrahamic God for the repose of their martyred friends’ souls (and perhaps their own, since the Romans are persecuting their community). There are impassioned outbursts later in the chorus, at the words (‘That we the glorious Spring may know’), possibly representative of their fear breaking through, but on the whole, the tone is one of wistful, quietly hopeful resignation and sadness, in marked contrast to Dejanira, whose misery is so suffocating as to smother the anger she is trying to express as she hyperbolically calls for the sun and moon to be extinguished.

We can see from this lengthy discussion that skematic analysis of Handel’s borrowings could be an extraordinarily fruitful field on investigation, both formally and hermeneutically. Even within its more formal applications, it might shed new light on purely musical features like thematic development and phrase-structure, or combine with Rohrer’s theory that, for Restoration songwriters, the formal characteristics of the beginning of a poem’s first line prompted significant musical formal decisions (is it not interesting that the chorus borrows music from an air that set a poem with a formally identical opening, and perhaps even more interesting that it adjusted the treatment of that opening?).⁵³¹ That discussion has also led us somewhat away from skematic analysis in its purer form, toward questions of expression, diminution, phrase-structure, and character construction. As such, it will serve well as a lead-in to the next chapter.

⁵³¹ See Rohrer, ‘Poetic Metre’, *passim*.

Chapter 3:
Beyond Skemes:
Conventions, Quirks, and Errors of Word-Setting,
and the Case for the Composer as Interpreter

The previous chapter dealt with seemingly unidiomatic stressing licensed by rule-bending musico-linguistic skemes. This accounts for many of Handel's apparently unintuitive accentuations, but it does not explain them all. In this chapter, I examine the remainder of Handel's 'odd stresses', not by detailing every instance, but by detailing at least one instance of every type. This typological approach is another means by which to undercut the traditional view of Handel as an incompetent word-setter: even without skemes to account for them, many of his apparent errors prove deliberate or normal, and those that do not prove so evince a pattern, a systematic and fundamental misapprehension or stumbling block, rather than being symptoms of random slapdash.

This chapter also explores the composer's word-setting premises more thoroughly, dealing with issues such as the repetition of words, the suppression or projection of syllables not counted by the metre, and various matters of phrasing and expression, examining several interesting rhetorical and performative effects that are often overlooked. It then combines its conclusions with those of the previous chapter in a 'model' for Handelian musico-linguistics, a set of premises for the word-music relationship that operate in all of Handel's English vocal music. This model is interpreted less as a way to diagnose correct, incorrect, or non-optimal word-setting, and more as a means to place examples of word-setting on a continuum from most to least recitationally consonant. Finally, the chapter suggests ways in which this study's findings could be helpful to the ongoing endeavours of historically informed performance.

Absurd as it may seem, we might lay out our plan for the chapter by quoting from Spike Milligan's surreal 1950s radio comedy *The Goon Show*. Let Bluebottle stand for the librettist (any librettist), and Mad Dan Eccles for the composer (any composer, usually Handel, sometimes others, one of those others being John Eccles).

BLUEBOTTLE:
(*Slightly distant.*) Ohhhhh. Heello Eccles.

[MAD DAN] ECCLES:
(*Slightly distant.*) Heello 'bottle.

Ohhhhhh. *BLUEBOTTLE:*

Ohhhh. *[MAD DAN] ECCLES:*

Well. *BLUEBOTTLE:*

Well. *[MAD DAN] ECCLES:*

BLUEBOTTLE:
Fancy you and me meeting each other walking along two miles off the coast of Corsica on[,] holiday[!]

[MAD DAN] ECCLES:
Ye[a]h[!] [(*Long pause.*)] Fancy you and me[,] on holiday[,] meeting each other[,] [bottling] along off the Corsican[s] of[] the coast[,] of Ecc[les]!

BLUEBOTTLE:
[(*Long pause.*)] That is not what I said[,] Eccles.

[MAD DAN] ECCLES:
[(*Pause.*)] Oooo. That's what [I] said Eccles.

BLUEBOTTLE:
[(*Long pause.*)] Oh.

Ohhhhh⁵³² *[MAD DAN] ECCLES*

Eccles's parroting of Bluebottle in this exchange provides, as unlikely as it may seem, a loose map to the musico-linguistic territory we will cover in this chapter. Our investigation will encounter (if not necessarily in the order that the above-quoted Goons introduce their equivalents) settings that reproduce the poem exactly, or (as was very much more frequent) near-exactly; settings that add or remove small elements of the text, or that chop it up into fragments so that we must ponder whether the parts whose sum made a greater whole are in fact also entire of themselves; and settings that reconfigure the poem in ways large and small, sometimes in ways that reveal a new interpretation the poet probably never thought of, sometimes vastly increasing its

⁵³² Spike Milligan and Larry Stevens, 'The Junk Affair', *The Goon Show*, BBC Radio, originally broadcast 7 October, 1957. Spike Milligan and Larry Stevens, *The Junk Affair*, transcribed by Yukka Tukka Indians (presumed pseudonym), <http://www.thegoonshow.net/scripts_show.asp?title=s08e02_the_junk_affair>, accessed 29 July, 2020.

complexity, and sometimes (but very, very rarely) twisting it so much that it ceases to make any sense whatsoever.

The Double Ending

We have already discussed the use of double (in older parlance ‘feminine’) endings in English verse; that is, the inclusion of a single weak syllable after the final strong syllable of the line. Although this line-final weak syllable can be stressed, it is usually not.⁵³³ In any case, the actual stress profile of such syllables appears not to have affected Handel’s musical treatment of them. (On his and other composers’ treatment of triple endings, see the previous chapter’s section on the *sautillant sdrucchiolo* skeme.⁵³⁴)

In late-Baroque recitative, whether simple or accompanied, the final strong syllable of a line almost always falls on a strong beat, as we have already said. In a line with a double ending, the final weak syllable usually falls on the next weak count, which is usually the pulse. Thus, for instance, if the prevailing recitational pace is the quaver, the final strong syllable of the line will fall on the first crotchet of a 4/4 bar, and the final weak syllable on the second quaver. Examples 3.1 and 3.2 show instances of this trend in Handel’s English output, Example 3.3 some in his Italian. Singers generally performed the first note of such pairs as an appoggiatura, even when not so written.⁵³⁵

Example 3.1, vocal line of G. F. Handel, *Samson*, Act II recitative ‘But who is this’, b. 10–first crotchet of b. 11. Transcribed from GB-Lbl R.M.20.f.6.⁵³⁶

Samson:

10

8

trait - ress! - let her not come near me!

etc.

⁵³³ For more information on the different types of double endings, distinguished according to whether they are stressed or unstressed, monosyllabic or part of a polysyllabic word, see Tarlinskaja, *Shakespeare and the Versification of English Drama*, 26–27. See also Volume 1, page 35 of this thesis.

⁵³⁴ See Volume 1, page 174.

⁵³⁵ See Richard Taruskin, *The Oxford History of Western Music*, 2, revised edition (Oxford, New York: Oxford University Press, 2009), 413.

⁵³⁶ Original clef: C4.

Example 3.4, W. Boyce, *Solomon*, Act II air, ‘Let me, Love, thy Bole ascending’, bb. 9–12. Transcribed from *SOLOMON* (London: J. Walsh, 1743).

Allegro

[He] 9

Let me, (Love) thy Bole as - cend - ing,

Example 3.5, vocal line of G. F. Handel, *Alexander's Feast*, Act I air and chorus ‘Bacchus ever fair and young’, bb. 73–76. Transcribed from GB-Lbl R.M.20.d.4, f. 21r.

andante

Mr Erard 73

rich the Trea - sure sweet the Plea - sure

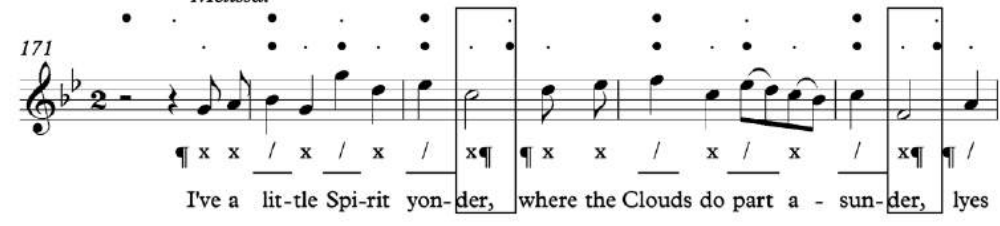
The tendency (present even in recitative) to separate poetic lines with rests lends such settings a feeling of syncopation, particularly if the rest lasts into the next strong count, as in Examples 3.2 through 3.5. It is a small step from that syncopation to the (sub-)phrase-final ‘one-pulse note on strong beat, three-pulse note on next weak pulse’ of the bourrée, and this may have attracted composers to the idea of bourrée mad-songs. The dance’s characteristic (sub-)phrase-final rhythms function perfectly as syncopated accents for the weak final syllable of the mad-song stanza’s characteristic double-ended trimeters.⁵⁴⁰ See Examples 3.6 and 3.7 for instances of this, enclosed in boxes. (Observe, however, that Handel manipulates the syncopation module in Example 3.7. The fundamental ‘struck strong pulse, silent weak pulse’ formula is preserved, but the silence is created by a rest, not the lengthening of the previous note, as is more typical.)

⁵⁴⁰ As, of course, do its one-pulse upbeats for the weak beginnings characteristic of these trimeters.

Example 3.6, vocal line of H. Purcell, ‘With this sacred charming Wand’, b. 171–third crotchet of b. 179. Transcribed from ORPHEUS BRITANNICUS [...] *The Second BOOK*, [...] *The Third Edition* (London: William Pearson, 1721).⁵⁴¹


Melissa.

171

[Voice] 

I've a lit-tle Spi-rit yon-der, where the Clouds do part a - sun-der, lyes

176

[Voice]  *etc.*

bas-king his Limbs, in the warm Sun beams, shall his Soul from his Bo-dy_ plun-der,

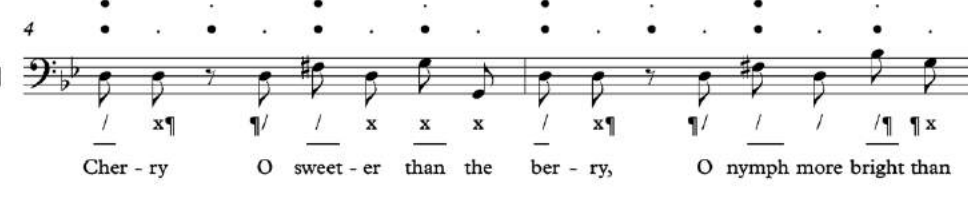
Example 3.7, vocal line of G. F. Handel, *Acis and Galatea*, air ‘O ruddier than the Cherry’, bb. 1–7. Transcribed from GB-Lbl R.M.20.a.2.⁵⁴²

allegro

[Polyphemus] 

O rud-dier than the cher-ry o sweet-er than the ber ry, o rud-dier than the

4

[Polyphemus] 

Cher - ry O sweet - er than the ber - ry, O nymph more bright than

6

[Polyphemus] 

moon - shine night, like kid - lings blith and mer - ry

It is also very common, particularly at the end of a movement setting an iambic text, to place a final weak syllable on a strong count. This accentuation was common in all styles of vocal writing by earlier composers, such as Monteverdi, Lully, and Purcell (see Examples 3.8 and 3.9). By Handel’s time, however, it was almost entirely restricted

⁵⁴¹ Initial time signature and character name *sic*.

⁵⁴² Initial time signature and tempo marking *sic*.

to lyrical style.⁵⁴³ See Example 3.10 for a metrically accented line-final weak syllable in Handel’s lyrical English output.

Example 3.8, vocal line of C. Monteverdi, ‘Tempo la Cetra’, bb. 53–56. Transcribed from SETTIMO LIBRO DE MADRIGALI, partbooks (Venice: Bartolomeo Magni, 1719).⁵⁴⁴

Example 3.9, vocal line of J. B. Lully, *Cadmus et Hermione*, Prologue, b. 10–first crotchet of b. 11. Transcribed from B-Bc 1732.⁵⁴⁵

Example 3.10, vocal line of G. F. Handel, *Semele*, Act II air ‘I must with speed amuse her’, bb. 14–15. Transcribed from GB-Lbl R.M.20.f.7.⁵⁴⁶

These conventions were also readily adaptable to non-metrical verse, and were frequently employed for ‘ / x ’ stress patterns at the end of intonational phrases in such texts. In his coronation anthem ‘God spake sometime in Visions’, John Blow always gives a metric accent to the first syllable of the word ‘mighty’ in ‘I have laid help upon one that is mighty’ (the quoted text is the complete intonational phrase). However, he frequently accents the second as well, either by placing it on a strong count (see the

⁵⁴³ On Lully’s use of the technique, see Lois Rosow, ‘French Baroque Recitative as an Expression of Tragic Declamation’, *Early Music*, 11/4, Rameau Tercentenary Issue (1983), 468–79: 470–71.

⁵⁴⁴ Original clef: C4. Translation of text: ‘Sung words of love Cupid returns to dictate to me’. I thank Fabrizio Lucarelli for his help with these translations.

⁵⁴⁵ Translation: ‘[We must not] here walk in rashness.’

⁵⁴⁶ Original clef: C4.

Example 3.12, countertenor 2 line of O. Gibbons, ‘Behold, thou hast made my Days as it were a Span long’, bb. 52–54. Transcribed from *Consort Anthems, 1* (London: Fretwork Editions, 2003).

Handel too seized on such methods in his setting of non-metrical verse. For instance, the air (in some versions, air and duet) ‘He shall feed his Flock like a Shepherd’, in *Messiah*, gives metric accents to both syllables of the final word of its incipit (which incipit is a complete intonational phrase); see Example 3.13.⁵⁴⁸

Example 3.13, vocal line of G. F. Handel, *Messiah*, Part I air ‘He shall feed his Flock’, b. 6. Transcribed from GB-Lbl R.M.20.f.2.⁵⁴⁹

⁵⁴⁸ This drew the censure of twentieth-century composer Michael Tippett, who wrote of ‘He shall feed his Flock like a Shepherd’:

At the end of Handel’s lovely phrase, the [stressed] syllable of ‘shepherd’, the shep- is on the weaker bit of the bar, and the [unstressed] syllable -erd is on the final strong close. I don’t think it’s often realized just how much that sort of Handelian usage has harmed our proper sense of the language. [...] Handel was an Englishman by adoption, not by birth and tradition. Now Purcell never does the like. However long he may vocalize on the [stressed] vowel of the [initially accented disyllable], he never ends a[n unstressed] vowel on the strong musical [count], but lets the [unstressed] vowel always fall the other side.

This is a very faulty statement. To begin with, the stressed syllable of ‘shepherd’ actually falls on the first beat of the bar (the stronger of that bar’s two strong beats), and the unstressed syllable on the second (the weaker of the bar’s two strong beats). Furthermore, affording metric accents to both syllables of an initially stressed disyllabic word is not exclusively a ‘Handelian’ technique; we have spent several paragraphs observing its use by numerous composers working in English and other languages before Handel’s birth. Even if we take the reference to vocalization as specifying that Purcell always withheld metric accent from a word-final unstressed syllable if he had extended the stressed second-last syllable (and if this is what Tippett meant, he is much nearer the mark), Handel is far from alone in feeling no such compunction: Example 3.11 shows John Blow (‘an Englishman’ ‘by birth and tradition’, a teacher, somewhat older contemporary, and ultimately musical eulogist of Purcell) metrically accenting the final syllable of the word ‘mighty’, despite having just its first syllable to encompass fully four strong counts (see bars 83 to 85 of Example 3.11). Despite their many problems, however, Tippett’s observations remain valuable, for he was much less mistaken in his praise of Purcell than in his condemnation of Handel, and his commentary on the latter’s word-setting will concern us closely shortly hereafter (see Volume 1, page 243). Michael Tippett, ‘Purcell’, in *Tippett on Music*, ed. Merrion Bowen (Oxford: Clarendon Street Press, 1998), 57–65: 60–61.

⁵⁴⁹ Original clef: C1.

The chorus ‘And the Glory of the Lord’, from the same oratorio, always accents the first syllable of an intonational-phrase-final ‘ / x ’ pattern, but frequently accents the second as well (see Example 3.14). (Handel’s willingness to adopt different approaches to the same linguistic material in the same movement is discussed elsewhere in this study.⁵⁵⁰ His variable accentuations of the intonational-phrase-endings of this movement’s text specifically are also discussed in the section on the *sautillant sdrucchiolo* skeme.⁵⁵¹)

Example 3.14, tenor line of G. F. Handel, *Messiah*, Part I chorus ‘And the Glory of the Lord’, bb. 28–38. Transcribed from GB-Lbl R.M.20.f.2.⁵⁵²

Chorus allegro

T[enor] 28
 x x x / x
 shall be re - vea - - led

T[enor] 33
 x x / x x / x x / x x x / x
 [and the glo - ry the glory of the Lord shall be re - vea - - led]

Purely musical reasons for both of these procedures undoubtedly exist.

Syncopating a line-final weak syllable prevents the collision of two phrases in a rising metre, while accenting such a syllable provides a stronger sense of closure at the end of a movement or section than might arise from a more strictly accurate setting. However, both practices also accord strikingly with the inclination of poets, working in numerous different languages, to treat as special any weak syllables following the last strong syllable of a line. Fabb summarizes this inclination as follows:

⁵⁵⁰ See Volume 1, pages 325, 329, and 357. For an instance of a metrical-line-final ‘ / x ’ pattern which is sometimes accented on both syllables and sometimes only on the first, we can consider the air ‘Sharp Violins proclaim’ from the *Ode on St Cecilia’s Day* (the syllables in question are the last two of the word ‘Desperation’).

⁵⁵¹ See Volume 1, page 179.

⁵⁵² Original clef: C4.

[T]here is a general tendency for the end of the line to be metrically strict [recall our observations on the placement of the final strong syllable on a strong beat. However,] there is also a general tendency for the very final syllable to show some metrical looseness. This is manifested in English iambic verse by the possibility of having an [uncounted] syllable at the end of the line [a double ending]. In many quantitative verse traditions, it is seen in the possibility of having a [short] syllable in what should be a [long] syllable's position. This is called 'brevis in longo' (short in long), and is a kind of metrical indifference. [... In] classical Sanskrit metres[,] the final syllable in a sub-line section is almost always [long] but at the end of a line can be [either long] or [short].⁵⁵³

French metres do not include line-final weak-position syllables in the syllable count, and Italian metres assume the presence of a single weak syllable after the last strong one in the line whether or not one actually appears. In thus exempting the weak syllable of a double-ending from the normal rules of word-setting, Baroque composers accord, probably unconsciously, with a larger tradition of metrical indifference toward such syllables. Minkova has called the *brevis in longo* 'a version of prepausal lengthening'.⁵⁵⁴ We might offer the same explanation for accenting the weak syllable in a double ending when it comes at the end of a line, clause, musical phrase or sub-phrase, or all three.

There are ways to make the double ending less obvious. When setting an intonational-phrase-final ' / x ' pattern in a non-metrical text, Purcell often 'lets the [unstressed] vowel' 'fall the other side' of 'the strong musical [count]' (we adapt Michael Tippett's terminology slightly to our own).⁵⁵⁵ Essentially, this involves placing the stressed syllable on a strong count, giving it a duration one-and-a-half times the value of that count, and then following it immediately with the unstressed syllable to a value half that of the count. Thus, if the operative count is the minim, we would see a syllabic *dotted minim – crotchet* figure, beginning on a downbeat or in the middle of a bar, as in Example 3.15.

⁵⁵³ Fabb, *Linguistics and Literature*, 175.

⁵⁵⁴ Donka Minkova, 'On the Meter of Middle English Alliterative Verse', in *Towards a Typology of Poetic Forms: From Language to Metrics and Beyond*, ed. Jean-Louis Ariou and Andy Arleo (Amsterdam and Philadelphia: John Benjamins Publishing Company, 2009) 209–28: 215.

⁵⁵⁵ See Tippett, 'Purcell', 61. On Purcell's sensitivity to ' / x ' intonational-phrase-endings in settings of non-metrical verse, see Rohrer, "The Energy of English Words", 125–30.

Example 3.15, vocal lines of H. Purcell, ‘Thou knowest, Lord’ (second setting), bb. 11–26. Transcribed from *Works*, 32 (London and New York: Novello and Company and The H. W. Gray Co., 1957).

Purcell also used this device for polysyllabic words whose second-last syllable was stressed and in a strong position within (rather than at the end of) a metrical line, and which he had extended beyond one strong count (with a long note or melisma), even if the word did not end an intonational phrase. Tippett again points this out, citing the settings in Examples 3.16 and 3.17 as instances.⁵⁵⁶ We can add to his citations the settings in Example 3.18, from the same song.⁵⁵⁷

⁵⁵⁶ Tippett does not mention poetic metrical strength as a property independent of stress. Rather he seems to conflate the two, and to conflate both with syllable length (that is, he uses ‘weak’ and ‘short’ to mean ‘stressed’). He also asserts that Purcell treated only initially stressed disyllables in this manner, whereas Example 3.18 clearly shows that medially stressed trisyllables were also eligible. The defining factor appears not to be the word’s syllable count but its accentual profile relative to the word boundary and metrical template (stress must fall on the second-last syllable of the word, which must be in a strong position). Tippett, ‘Purcell’, 61.

⁵⁵⁷ We can, incidentally, also observe that Purcell unhesitatingly accents unstressed strong syllables in these examples; ‘for’ in Example 3.16, ‘how’ in Example 3.17, and ‘their’ in Example 3.18 all fall on strong counts. Once more, we are reminded that even Purcell’s famous text-fidelity (which actually fidelity to prosodic phonology) is not all-encompassing; the rhythmic structure of the music sometimes, and particularly in the case of monosyllables, matches directly to the text’s metric template, with no specialized attempt at ideal fit to the prosodic phonological structure. I thank Bryan White for pointing out Example 3.16 as a further instance of this point.

Example 3.16, vocal line of H. Purcell, ‘Music for a while’, b. 4—first crotchet of b. 6.
 Transcribed from *ORPHEUS BRITANNICUS [...] The Second BOOK* (London: William Pearson, 1702), facsimile edition, *Monuments of Music and Literature in Facsimile, First Series, Music, 1* (New York: Broude Brothers, 1965).

[Voice] MU - SICK, Mu - sick for a while, etc.

Example 3.17, vocal line of H. Purcell, ‘Music for a while’, upbeat to b. 9—b. 11.
 Transcribed from *ORPHEUS BRITANNICUS [...] The Second BOOK* (London: William Pearson, 1702), facsimile edition, *Monuments of Music and Literature in Facsimile, First Series, Music, 1* (New York: Broude Brothers, 1965).

[Voice] Cares be-guile won - d'ring won - d'ring how your Pains were

Example 3.18, vocal line of H. Purcell, ‘Music for a while’, upbeat to b. 15—b. 21.
 Transcribed from *ORPHEUS BRITANNICUS [...] The Second BOOK* (London: William Pearson, 1702), facsimile edition, *Monuments of Music and Literature in Facsimile, First Series, Music, 1* (New York: Broude Brothers, 1965).

[Voice] till A - lec - to free the Dead, till A - lec - to free the Dead, from their E - ter - - - - - nal, E - ter - - - - - nal Band;

Example 3.19 shows Handel using this technique for a polysyllabic-word-, intonational-phrase-, and line-final ‘ / x ’ pattern in a setting of a non-metrical text. (We will, for the purposes of this example, assume that ‘-tion’ is one syllable rather than two.)

Example 3.19, vocal lines of G. F. Handel, *Israel in Egypt*, Part III duet ‘The Lord is my Strength and my Song’, bb. 13–16. Transcribed from GB-Lbl R.M.20.h.3.⁵⁵⁸

Larghetto

C[anto] 1
 13
 / x x / x||
 (be)come my_ Sal - va - - - tion

C[anto] 2
 ||x x x / x x /
 He is be - come my_ Sal - va - - -

C[anto] 1
 15
 x x / x|| x x / x|| x x x / x
 my_ Sal - va - tion my_ Sal - va - tion He is be - come my

C[anto] 2
 x|| x x / x|| x x / x|| x x x /
 - tion my_ Sal - va - tion my_ Sal - va - tion He is be - come

Interestingly, however, I am not aware of any instance in which either Purcell or Handel employed this device for the final two syllables of a double-ended metrical line.

Tippett is likely too harsh in censuring Handel for failure to make thoroughgoing use of this technique. In fact, there is abundant evidence that even among native English composers, word-setting aesthetics shifted substantially between the Restoration the eighteenth century. How much this owed to the increased popularity of English settings by foreign composers is a difficult question, and one that runs the risk of making the argument circular. But whatever their reason for doing so, English composers of the late Baroque employed a simpler style of word-setting, in the context of which Purcell’s approach may have seemed too detailed, too minutely concerned with ideal fit between prosodic phonology and musical rhythmic structure. William Boyce, for instance, made numerous changes to the rhythm of double endings in his

⁵⁵⁸ Original clefs: C1.

arrangement of Purcell's *Te Deum*.⁵⁵⁹ Where Purcell had set the last two syllables of 'e-ver-**las**-ting' respectively to a dotted minim on the first beat of a duple bar followed immediately by a crotchet, Boyce set them to two equal minims (beginning also on the first crotchet of a 4/4 bar, causing the second syllable to fall on the third crotchet).⁵⁶⁰ Boyce made the same adjustment to Purcell's rhythmically-metrically identical setting of '**glo**-ry', and a similar change to 'be-**lie**-vers' (whose last two syllables Purcell had set respectively to a metrically accented dotted crotchet and the next available quaver), smoothing the rhythm into two equal crotchets, the first metrically accented.⁵⁶¹ He even rewrote the final few bars of the *Te Deum* to ensure that the last two syllables of the whole text (the '**foun**-' and '-ded' of 'con-**foun**-ded') both fell on the first beat of a bar (Purcell had set them as two minims, the first on the first beat of a 4/4 bar, the second on the mid-bar beat of the same bar).⁵⁶² In the duet 'For the Lord' from the *Te Deum*'s companion *Jubilate*, Purcell often set the second-last syllable of 'ge-ne-**ra**-tion' to a dotted crotchet on a 4/4 bar's first or third crotchet count, and the second (final) syllable to the next available quaver.⁵⁶³ Boyce consistently smooths this into two crotchets beginning on the same first or third counts (see the solid boxes in Example 3.20), but, interestingly, preserves the instances in which Purcell had extended the stressed syllable beyond two strong counts and placed the unstressed one on the first available quaver after the stressed one's last strong count (see the dashed boxes in Example 3.20).⁵⁶⁴

⁵⁵⁹ Henry Purcell, *Purcell's Te Deum in D*, ed. William Boyce and Vincent Novello, *Purcell's Sacred Music*, 11 (London: Published for the Editor, [1828–1832]); copy consulted: US-AAu MI 48109. For Purcell's original, see Henry Purcell, *TE DEUM ET JUBILATE* (London: John Walsh, [1697]).

⁵⁶⁰ Purcell, *Te Deum*, 2; Purcell, *Purcell's Te Deum in D*, 14.

⁵⁶¹ Purcell, *Te Deum*, 3; Purcell, *Purcell's Te Deum in D*, 22; Purcell, *Te Deum*, 6; Purcell, *Purcell's Sacred Music*, 39.

⁵⁶² Purcell, *Te Deum*, 11; Purcell, *Purcell's Te Deum in D*, 63.

⁵⁶³ Purcell, *Te Deum*, 9–10; Purcell *Purcell's Te Deum in D*, 318–20.

⁵⁶⁴ Purcell, *Te Deum*, 10; Henry Purcell, *Purcell's Jubilate in D*, ed. William Boyce and Vincent Novello, *Purcell's Sacred Music*, 12 (London: Published for the Editor, [1828–1832]), 22–24. Copy consulted: US-AAu MI 48109.

Example 3.20, vocal lines of H. Purcell, *Te Deum*, duet ‘O Lord save thy People’, bb. 21–23, with alterations by W. Boyce in *ossia* staves. Transcribed from *TE DEUM ET JUBILATE* (London: John Walsh, [1697]), and *Purcell’s Sacred Music*, 11 (London: Published for the Editor, [1828–1832]).⁵⁶⁵

The image displays a musical score for a duet in Purcell's *Te Deum*, with Boyce's *ossia* variants. The score is organized into two systems, each with two staves: a top staff for the Countertenor and a bottom staff for the Bass. The original Purcell parts are shown in solid lines, while the Boyce variants are shown in dashed boxes. Above each staff, a smaller staff indicates the *ossia* variant notes and rhythms, with 'x' marks above the notes. The lyrics are written below the vocal lines.

System 1 (Measures 14-23):

- Countertenor (Purcell):** / [Genera] - - tion x to Ge - ne - ra - tio[n] x x x / from Ge - ne - ra - - -
- Countertenor (Boyce):** / - ra - tion
- Bass (Purcell):** / [Genera] - - - x x x x / - ra - tion x x x / ra - - -
- Bass (Boyce):** / - ra - tion

System 2 (Measures 18-23):

- Countertenor (Purcell):** - - - tion! x x x x / x x x / and his truth - - - x / from Ge - ne -
- Countertenor (Boyce):** / - ra - tion
- Bass (Purcell):** - - - tion x x - - - x / x x x / and his truth - - - x / x x x / from Ge - ne - ra -
- Bass (Boyce):** / - ra - tion

⁵⁶⁵ Original clefs: C3, C4, C3, F4, F4. Only Boyce’s variant notes, rhythms, and underlay shown.



He retained a similar effect in the *Te Deum*'s triple-time trio 'O Lord save thy People', where the countertenors place the first syllable of 'e-ver' on the first beat of a 3/2 bar (the top part having begun the syllable on the first beat of the previous bar), before placing the second syllable on the next available minim (dashed-rounded-boxed in Example 3.21), although the bass's similar extension is altered so that both syllables fall on the first beat of their respective bars (solidly boxed in Example 3.21); he also altered the middle part's underlay so that it extends 'e-' in the same manner as the top part does.⁵⁶⁶

⁵⁶⁶ Purcell, *Te Deum*, 7; Purcell, *Purcell's Te Deum in D*, 46.

Example 3.21, vocal lines of H. Purcell, *Te Deum*, duet ‘O Lord save thy People’, bb. 21–23, with alterations by W. Boyce in *ossia* staves. Transcribed from *TE DEUM ET JUBILATE* (London: John Walsh, [1697]), and *Purcell’s Sacred Music*, 11 (London: Published for the Editor, [1828–1832]).⁵⁶⁷

The image shows a musical score for a duet in 3/2 time, G major. It consists of five staves. The first three staves are for Counter-tenors: Counter-tenor I (Purcell and Boyce), Counter-tenor II (Boyce), and Counter-tenor II (Purcell). The last two staves are for Basses: Bass (Boyce) and Bass (Purcell). The lyrics are: 'up for e - - - - - ver'. A dashed box encloses the Counter-tenor I and II staves, and a solid box encloses the Bass staves. The ossia staves (Boyce's alterations) are shown in the same positions as the original staves but with different notes and rhythms. The original notes are marked with a slash (/) and the ossia notes with an 'x'.

Boyce’s alterations are not always consistent. For instance, he retained the syllabic setting of the word ‘Fa-ther’ (to the quasi-syncopation of a downbeat minim followed by a semibreve in 3/2) in the *Te Deum* duet ‘Thou sittest at the right hand of the Father’, and an almost identical rendering of ‘e-ver-las-ting’’s final two syllables in the duet ‘Make them to be numbered’ (only shortening the second note to a minim, perhaps to avoid vocal overlap with the upbeat of the instrumental ritornello that he had added).⁵⁶⁸ But he was not alone in this desire to update (by simplifying) Purcell’s double ending setting. When copying out a score of several Purcell odes in 1765, Robert Pindar altered the underlay to make line-final strong secondarily-stressed syllables fall on the first beat of the bar. Purcell had subtly reflected such syllables’ ambivalent status by setting them to mid-bar beats (the weaker of a duple-time bar’s two strong beats), while the primarily stressed syllable had been the one to fall on a downbeat (the stronger of a duple-time bar’s two strong beats). For instance, Purcell’s ‘fes-ti-val’ (at the end of an iambic line in ‘Let Music Join in a Chorus’, from the Yorkshire Feast

⁵⁶⁷ Original clefs: C3, C4, C3, F4, F4. Only Boyce’s variant notes, rhythms, and underlay shown.

⁵⁶⁸ Purcell, *Te Deum*, 7; Purcell, *Purcell’s Te Deum in D*, 269; Purcell, *Te Deum*, 7; Purcell, *Purcell’s Te Deum in D*, 44.

Song) becomes ‘fes-ti-val’, and ‘Har-mo-ny’ (at the end of an iambic line from the closing chorus of ‘Hail! Bright Cecilia’) becomes ‘Har-mo-ny’ (see Example 3.22).⁵⁶⁹

Example 3.22, vocal lines of H. Purcell, ‘Hail! Bright Cecilia’, chorus ‘Hail! Bright Cecilia, upbeat to b. 18–b. 20, with alterations by R. Pindar in *ossia* staves. Transcribed from R. Herissone, ‘Robert Pindar, Thomas Busby, and the Mysterious Scoring of “Come ye Sons of Art”, *Music & Letters*, 88/1 (2007), 1–48, after GB-Lcm 993 and GB-Ob, Mus.c.26.⁵⁷⁰

The image displays a musical score for the chorus 'Hail! Bright Cecilia' by Henry Purcell. It features four vocal parts: Soprano, Countertenor, Tenor, and Bass. The score is presented in two versions: the original by Purcell and an altered version by R. Pindar. The lyrics are: 'Great Pat-er-ness, great Pat-er-ness of us and Har-mo-ny.' The score includes rhythmic markings (x, /, \) and a measure number '18' at the beginning of the altered section. The original notation is in 4/4 time, and the altered notation is in 3/4 time.

Other composers found other ways around double endings. In Orlando Gibbons’s anthem ‘Behold thou hast made my days as it were a span long’, the line-final word ‘calling’ is frequently set to initially metrically accented, even rhythms, but

⁵⁶⁹ See Rebecca Herissone, ‘Robert Pindar, Thomas Busby, and the Mysterious Scoring of “Come ye Sons of Art”, *Music & Letters*, 88/1 (2007), 1–48: 17–19. I thank Dr Bryan White for bringing this to my attention. For the manuscript, see Henry Purcell, various pieces, GB-Lcm 993.

⁵⁷⁰ Original clefs: C1, C1, C3, C3, C4, C4, F4, F4. Only Pindar’s variant notes, rhythms, and underlay shown.

the second syllable is frequently approached by leap, and the next strong count left silent, giving the sense of syncopation familiar from English treatments of double endings. However, bar 53 of Example 3.12 removes, or at least dilutes, that sense by having the next sub-phrase begin on that next strong count.⁵⁷¹ Francesca Caccini employs a similar technique with ‘consola, ¶ voce’ at the juncture of the two bars shown in Example 3.23, effecting an even smoother glossing-over of the double ending by having both syllables sung on the same pitch and thereby removing the possibility of pitch accent.

Example 3.23, vocal line of F. Caccini, ‘Maria, dolce Maria’, b. 17–fourth crotchet of b. 18. Transcribed from *PRIMO LIBRO DELLE MUSICHE* (Florence: Zanobi Pignoni, 1618).⁵⁷²

The image shows a musical score for a vocal line. It begins at measure 17. The notation is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes. A trill ornament, indicated by a bracket and the word 'trillolo', is placed over the second measure. The lyrics are written below the notes: 'ch'o - gni do - lor tem - pra, e con - so - la, vo - ce tran - quil - la'. Above the notes, there are rhythmic markings: a slash for a strong count, 'x x' for weak counts, and a colon for a double ending. The score ends with 'etc.'.

However, the very complexity of these workarounds (and indeed that of others that would fit the phonology much better without breaking the norms of word-setting, yet seem never to have been attempted) is suggestive of why composers so often preferred the much milder oddity of the syncopation.

The Recessive Accent

As noted by Jonathan Keates, Handel chose an odd accentuation for the phrase ‘to receive power’ in the chorus ‘Worthy is the Lamb’, which concludes *Messiah*.⁵⁷³ He placed a metric accent on the first syllable of the word ‘receive’, rather than its second (Examples 3.24 and 3.25).

⁵⁷¹ For Example 3.12, see Volume 1, page 241 of this study.

⁵⁷² Original clef: C1. Translation of text: ‘[name] that does all pain does temper, and console, tranquil voice’.

⁵⁷³ Jonathan Keates, *Handel: The Man and his Music* (London: Victor Gollanz Ltd., 1992), 281–82.

Example 3.24, vocal lines of G. F. Handel, *Messiah*, Part III chorus ‘Worthy is the Lamb’, upbeat to b. 7–b. 7. Transcribed from GB-Lbl R.M.20.f.2.⁵⁷⁴

andante

[Canto & Alto] x [to re - ceive Po - wer and Ri - ches and]

[Tenor] x [to re - ceive Po - wer and Ri - ches and]

[Bass] x to re - ceive Po - wer and Ri - ches and

Example 3.25, vocal lines of G. F. Handel, *Messiah*, Part III chorus ‘Worthy is the Lamb’, upbeat to b. 20–b. 20. Transcribed from GB-Lbl R.M.20.f.2.⁵⁷⁵

andante

[Canto & Alto] x to re - ceive Po - wer, and Ri - ches, and]

[Tenor] x to re - ceive Po - wer, and Ri - ches, and]

[Bass] x to re - ceive Po - wer, and Ri - ches, and]

Johnson confirms that the word had terminal rather than initial stress, but seeing this as a mere mistake is perhaps an injustice to Handel.⁵⁷⁶ After all, he had placed a metric

⁵⁷⁴ Original clefs: C1, C3, C4, F4. Canto and alto lines compressed to single staff.

⁵⁷⁵ Original clefs: C1, C3, C4, F4. Canto and alto lines compressed to single staff.

⁵⁷⁶ Samuel Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE* (London: W. Strahan, 1755), 1649. Copy consulted: *Johnson's Dictionary Online* copy, University of Florida, George A. Smathers Libraries, no shelfmark given.

‘rhythm rule’.⁵⁷⁷ It can be summarized as follows: when an unstressed syllable is followed by a pair of stressed syllables, the unstressed syllable is treated as stressed, and the first syllable of the originally stressed pair is treated as unstressed. ‘x / /’ becomes ‘/ x /’.

According to Terence Best, this device would already have been familiar to Handel from his Italian operas, in which, ‘when a word which ends with a stressed syllable (‘potrò’, ‘perché’) is followed by another which begins with one (e.g. ‘potrò dire’) [...] the stresses of the first word are frequently reversed in the music’.⁵⁷⁸

Example 3.28, vocal line of F. Gasparini, *Il Bajazet*, Act I recitative, ‘Ama il Tartaro Asteria’, upbeat to b. 10–b. 10. After T. Best, ‘Handel and the Italian Language’, in *The Cambridge Companion to Handel*, ed. D. Burrows (Cambridge: Cambridge University Press, 1997), 227–38.⁵⁷⁹

[Andronic] *co - me mai po - trò di - re,*

Example 3.29, vocal line of F. Gasparini, *Il Bajazet*, Act I recitative, ‘Prence, lo so’, upbeat to b. 5–b. 6. After T. Best, ‘Handel and the Italian Language’, in *The Cambridge Companion to Handel*, ed. D. Burrows (Cambridge: Cambridge University Press, 1997), 227–38.⁵⁸⁰

[Bajazet] *e per - ché il de - vo a te, più, dol - ce il sen - to.*

⁵⁷⁷ The more technical term for this device is *barytonesis*, but given the musical, medical, and possibly parapsychological overtones of this word, we will retain the English alternative. It is, in any case, less obscure. Robert Bridges and William Jonathan Stone, *Milton’s Prosody by Robert Bridges & Classical Metres in English Verse by William Jonathan Stone* (Oxford: Henry Frowde for the University of Oxford, 1901), 13, 53–63. Dieter Gunkel, ‘Accentuation’, in *Encyclopedia of Ancient Greek Language and Linguistics*, Managing Editors Online Edition (Brill Academic Pub), <http://dx.doi.org/10.1163/2214-448X_eagll_COM_00000003>, accessed 19 January, 2019; Paul Kiaprsky, ‘The Rhythmic Structure of English Verse’, *Linguistic Inquiry*, 8/2 (1977), 189–247.

⁵⁷⁸ Terrence Best, ‘Handel and the Italian Language’, in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 227–38: 235.

⁵⁷⁹ Bar numbers adapted from Best. Translation of text: ‘How can I ever say[?]’.

⁵⁸⁰ Bar numbers adapted from Best. Translation of text: ‘And because I owe it to you, more, sweet it I feel.’ The word-setting of this example is slightly unusual; it aligns the final strong syllable of the line first hemistich with a strong beat, but the final strong syllable of the whole line with a weak beat.

Example 3.30, vocal line of G. F. Handel, *Tamerlano*, Act I recitative, ‘Prence, lo so’, upbeat to b. 4–b. 4. Transcribed from GB-Lbl R.M.20.c.11.⁵⁸¹

Bajazet

[Voice] e per - ché il de vo a te,

Example 3.31, vocal line of G. F. Handel, *Rodelinda*, Act II recitative, ‘Rodelinda, si mesta’, b. 14–second crotchet of b. 15. Transcribed from GB-Lbl R.M.20.c.4.⁵⁸²

Rodel[inda]

[Voice] io sap - prò tor - gli il Re - gno. etc.

Examples 3.28 through 3.31, two by Gasparini and two by Handel, bear out Best’s point clearly. However, he might just as easily have been speaking of Handel’s English setting. We can substitute ‘receive power’ for ‘potrò dire’ and arrive at a wholly satisfactory explanation for the unusual placement of accent. Other instances of recessive accent include the opening line of the chorus ‘Thy right Hand, O Lord, is become glorious in Power’ from *Israel in Egypt*. Given the normal prosodic phonology of the words ‘become’ and ‘glorious’, we would assume that the word-string ‘become glorious’ would, in speech, be stressed (and therefore metrically accented in music) on the second and third syllables of its four syllables (using boldface type to represent speech stress and/or musical metric accent, ‘be-**come glo-rious**’). Handel, however, gives musical metric accents to the first and third syllables of the four (‘**be- come glo-rious**’); see Example 3.32.⁵⁸³ This musico-linguistic recessive accent corresponds exactly to its purely linguistic counterpart, reversing the stress profile of a polysyllabic word to prevent a clash (underlined) with the next stressed syllable; ‘**be- come glo-rious**’ is used instead of ‘be-come glo-rious’.

⁵⁸¹ Diacritics editorial. Translation of text: ‘And because I owe it to you’.

⁵⁸² Diacritics editorial. Translation of text: ‘I will know how to take the kingdom.’ I thank Fabrizio Lucarelli for his help with these translations.

⁵⁸³ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 219–20 and 911–12.

soprano duet ‘The Lord is my Strength and my Song’, the composer repeatedly accents the second syllable of ‘become’ in the phrase ‘He is become my Salvation’ (Example 3.33).

Example 3.33, vocal lines of G. F. Handel, *Israel in Egypt*, Part III duet ‘The Lord is my Strength and my Song’, bb. 15–22. Transcribed from GB-Lbl R.M.20.h.3.⁵⁸⁵

Larghetto

12

C[anto] 1
 (Song) He is be-come my Sal-va - - - tion

C[anto] 2
 Song - - - He is be - come my Sal-va - -

15

C[anto] 1
 my Sal-va-tion my Sal - va-tion He is be-come my Strenght my

C[anto] 2
 - tion my Sal-va-tion my Sal - va-tion He is be-come my Sal-va-tion

18

C[anto] 1
 Song - He is be - come

C[anto] 2
 my Sal - va-tion He is be - come

21

C[anto] 1
 my Sal-va-tion my Sal - va-tion my Sal-va-tion my Sal-va - tion

C[anto] 2
 my Sal-va-tion my Sal - va-tion my Sal-va-tion and my Sal - va - tion

⁵⁸⁵ Original clefs: C1. Spelling of ‘strength’ *sic.* in source.

Example 3.37, vocal line of G. F. Handel, *Messiah*, Part II air ‘Why do the Nations’, upbeat to b. 59–b. 68. Transcribed from GB-Lbl R.M.20.f.2.

allegro

[Bass] *i - ma - gine a vain thing i - ma - - gine a vain*

[Bass] *thing and why do the peo-ple i - ma - gine a vain thing*

Handel’s use of the recessive accent is not confined to oratorio; it appears in the Coronation Anthem ‘The King shall Rejoice’, in which the first, second, and fourth words in ‘crown of pure gold’ receive metric accents (thus ‘**crown of pure gold**’ rather than ‘**crown of pure gold**’; see Example 3.38).

Example 3.38, vocal lines of G. F. Handel, ‘The King shall rejoice’, chorus ‘Thou hast prevented him’, bb. 47–49. Transcribed from GB-Lbl R.M.20.h.5.⁵⁸⁶

allegro

C[anto] *[Crown of pure gold]*

H[ughes et] 6
[&] F[reeman et] 6 *[Crown of pure gold]*

Church [et] 6 *[Crown of pure gold]*

Wh[eely et] 6
[&] G[ates et] 6 *Crown of pure gold*

⁵⁸⁶ Original clefs: C1, C3, C3, C4, F4, F4. Hughes and Freeman lines compressed to single staff; Wheely and Gates lines compressed to single staff.

In this anthem excerpt, the recession actually produces a new clash of accent (‘**crown of pure gold**’) even as it eliminates the original one (‘**crown of pure gold**’). However, later sections of the movement remove that new clash, employing the non-metrical version of the strong delay to displace ‘of’ from its strong count (see Example 3.39). Thus, recession allows Handel not only to accent ‘of’ but, apparently, to treat it like a genuinely stressed syllable, subject to the same skematic licences that stressed syllables receive (here, the strong delay).

Example 3.39, vocal lines of G. F. Handel, ‘The King shall rejoice’, chorus ‘Thou hast prevented him’, bb. 81–83. Transcribed from GB-Lbl R.M.20.h.5.⁵⁸⁷

allegro

The musical score consists of four staves, each representing a different vocal part. The first staff is for the C[anto] part, the second for H[ughes et] 6 and F[reeman et] 6, the third for Church [et] 6, and the fourth for Wh[eely et] 6 and G[ates et] 6. The music is in 3/4 time and begins at measure 81. The first measure shows the word 'Crown' with a slash below it. The second measure shows the words 'of pure gold' with 'of' marked with an 'x' and a 'STRONG DELAY' box above it, and 'pure' and 'gold' marked with slashes. The 'STRONG DELAY' box is present in all four parts for the second measure.

Another Coronation Anthem, ‘My Heart is Inditing’, employs recession for the words ‘of a good matter’, accenting ‘a’, ‘mat-’, and ‘-ter’, but not ‘good’. Here the word-setting is even subtler. The metric accent on ‘mat-’ is achieved not by alignment with a downbeat, but by recitational diminution, while the unstressed ‘-ter’ that follows gains a

⁵⁸⁷ Original clefs: C1, C3, C3, C4, F4, F4. Hughes and Freeman lines compressed to single staff; Wheely and Gates lines compressed to single staff.

metric accent by falling on a downbeat (that accent being afforded to it as a pseudo-double-ending).⁵⁸⁸ See Example 3.40.

Example 3.40, vocal lines of G. F. Handel, ‘My Heart is inditing’, ensemble and chorus ‘My Heart is inditing, upbeat to b. 27–second crotchet of b. 30. Transcribed from GB-Lbl R.M.20.h.5.⁵⁸⁹

andante

Mr. Hughes 27
Mr. Lee

[Alto] etc.

x / x x / x x x / / x
my heart is in - di - ting of a good mat - ter

Mr. Wheely
Mr. Bell

[Bass] etc.

x / x x / x x x / / x
my heart is in - di - ting of a good mat - ter

We can usefully compare Example 3.40 to the setting of the line ‘The Lord Mighty in Battle’ in the chorus ‘Lift up your Heads’, from *Messiah* (Example 3.41).

Example 3.41, canto 1, canto 2, and alto lines of G. F. Handel, *Messiah*, Part II chorus ‘Lift up your Heads’, third crotchet of b. 15–b. 18. Transcribed from GB-Lbl R.M.20.f.2.⁵⁹⁰

a tempo ordinario

15

C[anto] 1

x / / x / x x / x x / x x / / x x / / x x / x
[the Lord Strong & migh-ty the Lord Strong and migh-ty the Lord migh - ty in bat-tel]

C[anto] 2

x / / x / x x / x x / x x / / x x / / x x / x
[the Lord Strong & migh-ty the Lord Strong and migh-ty the Lord migh - ty in bat-tel]

A[lto]

x / / x / x x / / x x / / x x / / x x / x
the Lord Strong & migh-ty [the Lord Strong and migh-ty] the Lord migh - ty in bat-tel

⁵⁸⁸ On accented double endings, see Volume 1, page 235.

⁵⁸⁹ Original clefs: C3, F4.

⁵⁹⁰ Original clefs: C1, C1, C3.

Handel did not employ the device for every instance of clashing stress, or indeed for every repetition in the same movement. The soprano air ‘Thou didst blow with the Wind’, also from *Israel in Egypt*, sets the phrase ‘the Sea covered them’ twice, first with accents on the second and third syllables (that is, without recession), then on the first and third (employing recession, again across a word-boundary and onto a grammatical monosyllable; see Examples 3.42 and 3.43).

Example 3.42, vocal line of G. F. Handel, *Israel in Egypt*, Part III air ‘Thou didst blow with the Wind’, bb. 10–11. Transcribed from GB-Lbl R.M.20.h.3.⁵⁹¹

Francesc[ina]
andante Larghetto

[Soprano] 10
Wind the Sea co - vered them

Example 3.43, vocal line of G. F. Handel, *Israel in Egypt*, Part III air ‘Thou didst blow with the Wind’, b. 26. Transcribed from GB-Lbl R.M.20.h.3.⁵⁹²

Francesc[ina]
andante Larghetto

[Soprano] 26
Wind the Sea co - ver'd them

Furthermore, he sometimes did the opposite, moving the second of a pair of adjacent stresses one syllable ahead. I call this device the ‘progressive accent’.⁵⁹³ The solo and chorus ‘Sing ye to the LORD’, from *Israel in Egypt*, contains the line ‘the Horse and his Rider has he thrown into the sea’.⁵⁹⁴ In Handel’s setting, the word ‘into’,

⁵⁹¹ Original clef: C1.

⁵⁹² Original clef: C1.

⁵⁹³ Linguists would call it *oxytonesis*, but since I have dismissed the *bary-* sibling of this term, this term is also here dismissed. Dieter Gunkel, ‘Accentuation’, in *Encyclopedia of Ancient Greek Language and Linguistics*, Managing Editors Online Edition (Brill Academic Pub), <http://dx.doi.org/10.1163/2214-448X_eagll_COM_00000003>, accessed 19 January, 2019.

⁵⁹⁴ Charles Jennens(?), *ISRAEL IN EGYPT. AN ORATORIO: OR, SACRED DRAMA. As it is Performed At the KING’S THEATRE in the Hay-Market. Set to Musick by GEORGE-FREDERICK HANDEL, Esqu.* (London: ‘Printed, and Sold at the KING’S THEATRE in the Hay-Market’, 1739), facsimile edition in George Frideric Handel, *Israel in Egypt*, ed. Annette Landgraf, *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999), xlv–xlviv. I sincerely thank Professor John H. Roberts for helping me to locate a reproduction of the première wordbook for *Israel in Egypt*, in private correspondence, 25 May 2020.

normally stressed on the first syllable, is instead accented on the second, to avoid a clash with the preceding stressed monosyllable ‘thrown’ (see Example 3.44).⁵⁹⁵

Example 3.44, vocal lines of G. F. Handel, *Israel in Egypt*, Part III solo and chorus ‘Sing ye to the Lord’, upbeat to b. 35 –b. 35. Transcribed from GB-Lbl R.M.20.h.3.⁵⁹⁶

a tempo giusto

C[anto] 2
ri - der has he thrown in - to the Sea.

A[lt]o 2
ri - der has he thrown in - to the Sea.

T[enor] 2
has he thrown in - to the Sea.

B[ass] 2
has he thrown in - to the Sea.

The terminal rather than initial stressing of ‘into’ cannot simply have been a mistake. At other points in the same movement, the word is stressed normally (that is, on its first syllable), and the recessive accent is used to displace the stress from ‘thrown’ to its own antecedent, ‘he’ (see Example 3.45).

⁵⁹⁵ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 1118.

⁵⁹⁶ Original clefs: C1, C3, C4, F4.

Example 3.45, vocal lines of G. F. Handel, *Israel in Egypt*, Part III solo and chorus ‘Sing ye to the Lord’, upbeat to b. 82–b. 84. Transcribed from GB-Lbl R.M.20.h.3.⁵⁹⁷

a tempo giusto

Interestingly, the very first time these words are sung in this movement, by the soprano soloist, ‘into’ is terminally stressed (progressive accent, boxed in Example 3.46) but ‘He’ is metrically accented in such a way as to produce a stress-clash with ‘thrown’ (circled in Example 3.46).⁵⁹⁸

Example 3.46, vocal line of G. F. Handel, *Israel in Egypt*, Part III solo and chorus ‘Sing ye to the Lord’, upbeat to b. 16–second crotchet of b. 19. Transcribed from GB-Lbl R.M.20.h.3.⁵⁹⁹

a tempo giusto

solo

⁵⁹⁷ Original clefs: C1, C1, C3, C3, C4, C4, F4, F4. Lines of same vocal type compressed to single staff.

⁵⁹⁸ Incidentally, Handel could have avoided the circled clash by moving both ‘hath’ and ‘He’ one crotchet later, producing ‘**hath** He **thrown** in-**to** the **Sea**’. This rendering, effectively a clipped tetrameter, might have been Handel’s underlying impression throughout the movement; in this context, Example 3.42 could be regarded as employing a strong delay on the word ‘hath’.

⁵⁹⁹ Original clef: C1,.

Putting all of this more simply, we can say that, throughout this movement, Handel avoids the consecutive accentuation of the third and fourth syllables of the phrase ‘hath he thrown into the sea’. If he accents the third syllable, he also accents the fifth, but not the fourth. If he accents the fourth, he also accents the second, but not the third. Some significance might be supposed in the fact that ‘into’ is a function, not a content, word. Attridge and others have asserted a mobility of accent in grammatical polysyllables, citing ‘unto’, ‘into’, and ‘without’ as particularly likely candidates for stress reversal under metrical and other rhythmic pressure.⁶⁰⁰

Throughout this section, I draw examples only from settings of non-metrical English texts, to show that the recessive accent is not a device associated merely with metrical template-matching. A setting like ‘on **the** bare **earth**’ might be identical to one employing the recessive accent, but can more easily be explained as attention to a metrical template. In such a template’s absence, we can demonstrate the recessive accent’s use as a device unto itself.

Variable Stressing in Hebrew Loanwords

Eighteenth-century dictionaries assert that English speakers stressed the second syllable of the word ‘Amen’ (as do English-speakers today).⁶⁰¹ Throughout his career, however, Handel tended to place metric accents on the first syllable. Instances abound, including two from *Belshazzar* (Example 3.47) and a much more famous one from *Messiah* (Example 3.49).

⁶⁰⁰ Derek Attridge, *Poetic Rhythm, an Introduction* (Cambridge: Cambridge University Press, 1994), 31–32.

⁶⁰¹ On the eighteenth-century pronunciation, see Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 122; Thomas Dyche, *The SPELLING DICTIONARY*, 2nd ed. (London: Thomas Norris, 1725), 5. Copy consulted: Google Books copy, GB-Lbl, 1568/3907. The word does not appear in Solomon Lowe, *THE CRITICAL spelling-book* (London: D. Henry and R. Cave, 1755). Copy consulted: ECCO copy, GB-Lbl, 1212.k.51. On the modern pronunciation, see *Oxford English Dictionary* <<https://www-oed-com.jproxy.nuim.ie/view/Entry/6291?rskey=91hnTn&result=2&isAdvanced=false#eid>>, accessed 22 July, 2020.

Example 3.47, vocal lines of G. F. Handel, *Belshazzar*, Act I chorus ‘Sing O ye Heavens’, second crotchet of b. 126–second quaver of b. 131. Transcribed from GB-Lbl R.M.20.d.10.⁶⁰²

andante

C[anto] & A[lto] 127
[a - men a - men a - men a - men]

T[enor]
a - men [a - men] a - men [a - men]

B[ass]
a - men a - men a - men

129
C[anto] & A[lto] etc.
a - men a - men a - men a - men a - men]

T[enor] etc.
a - men a - men a - men a - men a - men]

B[ass] etc.
[a - men a - men a - men a - men a - men]

Example 3.48, vocal bass line of G. F. Handel, *Messiah*, Part III chorus ‘Amen’, bb. 1–10. Transcribed from GB-Lbl R.M.20.f.2.⁶⁰³

allegro moderato

Bass
A - - men a - - - men a - men a -

6
Bass
- men a - - - - men a - [men]

By the eighteenth century, there was also a long-standing musical tradition of giving metric accents to both syllables of the word. See Examples 3.49 through 3.51 for

⁶⁰² Original clefs: C1, C3, C4, F4. Canto and alto parts compressed to single staff.

⁶⁰³ Initial time signature and tempo marking *sic*.

instances of this by native English composers from the sixteenth and seventeenth centuries.

Example 3.49, T. Tallis, ‘O Lord, in thee is all my Trust’, bb. 52–53. Transcribed from *Early English Church Music*, 12 (London: Stainer and Bell Ltd., 1971).⁶⁰⁴

The musical score for Example 3.49 consists of two staves. The top staff is labeled 'Treble & Alto' and the bottom staff is labeled 'Tenor & Bass'. Both staves are in common time (C) and have a key signature of one flat (B-flat). The Treble & Alto staff shows a whole note chord of G4 and Bb4 in the first measure, followed by a whole rest in the second measure. The Tenor & Bass staff shows a whole note chord of G3 and Bb3 in the first measure, followed by a whole rest in the second measure. The lyrics 'A - - - - - men.' are written below the staves, with 'A' under the first measure and 'men.' under the second measure.

Example 3.50, vocal lines of J. Blow, ‘I was glad’, bb. 314–315. Music and text transcribed from *Musica Britannica*, 50 (London: Stainer and Bell., 1984). Vocal lines only.⁶⁰⁵

The musical score for Example 3.50 consists of two staves. The top staff is labeled 'Treble & Alto' and the bottom staff is labeled 'Tenor & Bass'. Both staves are in common time (C) and have a key signature of one flat (B-flat). The Treble & Alto staff shows a whole note chord of G4 and Bb4 in the first measure, followed by a whole rest in the second measure. The Tenor & Bass staff shows a whole note chord of G3 and Bb3 in the first measure, followed by a whole rest in the second measure. The lyrics 'A - - - - - men' are written below the staves, with 'A' under the first measure and 'men' under the second measure.

⁶⁰⁴ Treble and alto lines compressed to single staff; tenor and bass lines compressed to single staff.

⁶⁰⁵ Treble and alto lines compressed to single staff; tenor and bass lines compressed to single staff.

Example 3.52, canto line of G. F. Handel, *Alexander Balus*, Act III air and chorus ‘Ye Servants of th’eternal King’, b. 23–first crotchet of b. 27. Transcribed from GB-Lbl R.M.20.d.3.⁶⁰⁸

andante

23

C[anto]

A-men a - - - - -

25

C[anto]

- men al - le - lu - ya [al - le - lu - ya] al - le - lu - ia a - men etc.

Example 3.53, canto line of G. F. Handel, *Judas Maccabaeus*, Act III chorus ‘Hallelujah’, b. 5–third crotchet of b. 8. Transcribed from GB-Lbl R.M.20.e.12.⁶⁰⁹

andante allegro

5

C[anto]

Hal-le-lu-jah A-men A-men Hal-le-lu-jah A - men A - men A - men etc.

⁶⁰⁸ Original clef: C1.

⁶⁰⁹ Original clef: C1.

Example 3.54, vocal lines of G. F. Handel, 'Zadok the Priest', bb. 67–74. Transcribed from GB-Lbl R.M.20.h.5.⁶¹⁰

a tempo ordinario

67

C[anto] 1
et [Canto] 2

[a-men] a-men al-le-lu-ia al-le-lu-ia a-men a - - -

[unison] [divisi] [unison]

A[lto] 1
[&] A[lto] 2

e - ver a-men al-le-lu-ia al-le-lu-ia a-men a - - -

T[enor]

[a-men] a-men al-le-lu-ia al-le-lu-ia a-men a - - -

B[ass]

a-men a-men al-le-lu-ia al-le-lu-ia a-men a - - -

71

C[anto] 1
et [Canto] 2

- - - - - men a-men a-men al-le-lu-ia a - men]

[divisi]

A[lto] 1
[&] A[lto] 2

- - - - - men a-men a-men al-le-lu-ia a - men]

T[enor]

- - - - - men a-men a-men al-le-lu-ia a - men]

B[ass]

- - - - - men [a-men a-men] al-le-lu-ia a - men]

Often, even if both syllables are metrically accented, the first will receive at least double the duration of the second (as in the final bar of Example 3.54). Sometimes it will also receive a very long melisma, extending over numerous strong counts (effectively presenting the second syllable as receiving only the metric accent appropriate to the

⁶¹⁰ Original clefs: C1, C3, C3, C4, F4, F4. Alto lines compressed to single staff.

second syllable of an intonational-phrase-final ‘ / x ’ pattern; see above on the double ending, and Example 3.55 below).⁶¹¹

Example 3.55, bass vocal line of G. F. Handel, *Messiah*, Part III chorus ‘Amen’, bb. 1–10. Transcribed from GB-Lbl R.M.20.f.2.⁶¹²

allegro moderato

Bass

A - - men a - - - men a - men a -

6

Bass

- men a - - - - men a - [men]

It might be tempting to claim that this initially stressed ‘Amen’ is a Teutonic habit, and Examples 3.56 and 3.57 certainly suggest that Germans of the early modern era favoured such a stress.

Example 3.56, scanned excerpt from L. Hembold, ‘Nun Laßt uns Gott dem Herren’. Transcribed from N. Selnecker, *Christliche Psalmen* (Leipzig: Nikolaus Selnecker(?), 1587).⁶¹³

x / x / x / x
Zu preisen deinen Namen

x / x / x / x
Durch Jesum Christum, Amen.

⁶¹¹ See Volume 1, page 235.

⁶¹² Initial time signature and tempo marking *sic*.

⁶¹³ Translation of text: ‘To praise your name ¶ Through Jesus Christ, Amen.’

Example 3.57, N. Selnecker(?), ‘Nun Laßt uns Gott dem Herren’. Transcribed from *Christliche Psalmen* (Leipzig: Nikolaus Selnecker(?), 1587).⁶¹⁴

Looking to Italy through the lens of the *Nisi Dominus*, however, we find Francesco Cavalli, Claudio Monteverdi, Antonio Vivaldi (to name but three) accenting the first syllable of the ‘Amen’ in their settings of that text’s doxology (and sometimes accenting both, but several counts apart, with the first much elongated by melisma, which is to say, treating the second syllable like the weak unstressed final syllable of a double ending).⁶¹⁵

⁶¹⁴ Bar lines and editorial. Mensuration sign in altus part only in source. Underlay editorial following first stanza setting. Original clefs: C1, C3, C4, F4. Translation of text: ‘To praise your name ¶ Through Jesus Christ. Amen.’

⁶¹⁵ See Francesco Cavalli, *MUSICHE SACRE CONCERNENTI*, (Venice: Appresso Alessandro Vincenti, 1656), Canto Primo Choro partbook, 34, Alto Primo Choro partbook, 43, Tenore Primo Choro partbook, 44–45, Basso Primo Choro partbook, 43–44 (copy consulted: I-Bc RISM A/I : C-1565); Claudio Monteverdi, *SANCTISSIMÆ VIRGINI MISSA SENIS VOCIBUS, AC VESPERÆ PLURIBUS DECANTANDÆ*, (Venice: Apud Ricciardum Amadinum, 1610), Cantus partbook, 24, Altus partbook, 25, Tenor partbook, 17, Bassus partbook, 22, Quintus partbook, 26, Sextus partbook, 24 and 25, Septimus partbook, 6 and 7 (copy consulted: I-Bc, RISM A/I : M-3445); Antonio Vivaldi, *Nisi Dominus Alto Solo*

In using multiple ‘Amen’ accentuations in the same movement, Handel also had native English precedent in Purcell; the older composer’s anthem ‘Blessed is he that considereth the poor’ sometimes accents the second syllable only, but this is rare; more often both are accented, with a long melisma over several counts on the first (again, implying that the word forms a double ending).⁶¹⁶ Further afield, Vivaldi (in both of his extant *Glorias*, RV 588 and 589), Pergolesi (in his famed *Stabat Mater*), Charpentier (in his *Laudate Dominum omnes Gentes* H. 223), Lully (in his *Dies Irae*), J. S. Bach (in the B minor mass), and de Lalande (in his *Confitebor Tibi Domine* S. 56) also used such equivocation (as, almost certainly, did these and many other composers in many other works).⁶¹⁷ Perhaps the status of ‘Amen’ as a Hebrew loanword caused Europe-wide (and not just continental-Europe-) uncertainty as to its stress profile, and composers seized upon that ambiguity for variety. (Perhaps it also made poets wary: ‘Amen’ never appears within a metrical line in any of Handel’s oratorio libretti, only in non-metrical passages or as a non-metrical tagline to a metrical passage.) We will pursue this line of inquiry in the discussion of ‘Hallelujah’ below.

Johnson, Dyche, and Lowe indicate stress on the third syllable of the word ‘Hallelujah’, and this is also the stressed syllable in the word’s Hebrew pronunciation.⁶¹⁸ Handel frequently placed metric accents on the third syllable of the word when he set it to music, but also on its other syllables. This mobility of accent is particularly common when the word is sung repeatedly (as in the famous ‘Hallelujah!’ chorus that closes the second part of *Messiah*), and it prevails whatever the language of

del Sign.^{re} Antonio Vivaldi [RV. 608], in I-Tn Foà 40, ff. 251r–97r: ff. 262r–263v; Antonio Vivaldi, *Di Don. A Antonio Vivaldi. Opere Sacre. Tomo II*, I-Tn Giordano 33, ff. 51–54; Antonio Vivaldi, *Nisi Dominus. a 4. Voci. Con vari Strumenti Obligati. Del Sig: Buranello*, D-DI, Mus.2389-E-5, ff. 44v–46r.

⁶¹⁶ Henry Playford (ed.), *Harmonia Sacra* (London: Printed by William Pearson, for Henry Playford, 1703), 97. Copy consulted: ECCO copy, GB-Lbl, Music G.84.a(1).

⁶¹⁷ See Antonio Vivaldi, *Di Don. A Antonio Vivaldi. Opere Sacre. Tomo I*, I-Tn Giordano 32, ff. 123v–129r; Giovanni Battista Pergolesi, *Stabat Mater Dolorosa*, D-DI Mus.3005-D-1b, 69–73; Marc-Antoine Charpentier, *Musiq de Char 26*, F-Pn RES VM1-259 (26), f. 32v; Jean-Baptiste Lully, *Dies Irae, Dies Illa*, F-Pn RES F-1714, 96–98; Johann Sebastian Bach, *Missa a 5 Voci. 2 Soprano. Alto. Tenore. Bass.o 3 Trombe. Tamburi. 2 Traversi. 2 Oboi. 2 Violini 1 Viola. E Continuo di J. S. Bach*, D-B, Mus.ms. Bach P 180, 81; Michel Richard de Lalande, *MOTETS A GRAND CHOEUR* De M. de la Lande Maître de Musique de la Chapelle Tome IV, F-V Ms mus. 219, 82–104.

⁶¹⁸ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 958; Dyche, *The SPELLING DICTIONARY*, 5; Lowe, *THE CRITICAL spelling-book*, 33. I thank Dr Danielle Sofer for clarifying the Hebrew stressing of the word. For pre-modern assertions of this stress profile, see *The Bible Dictionary, Volume 1* (London, Paris, and New York: Cassell Petter & Galpin, 1875), 51. Copy consulted: Google Books cop, GB-Ob 101 h.172 (v.1).

the surrounding text; the concluding ‘Alleluia’ of the Latin motet ‘Saeviat tellus inter rigores’, for instance, is set with various accentual patterns.⁶¹⁹

The variable stressing of ‘Hallelujah’ has precedent in the music of many seventeenth- and early-eighteenth-century composers working in England, Germany, and Italy, including Henry Purcell, J.S. Bach, Dietrich Buxtehude, and Antonio Vivaldi.⁶²⁰ It was also in use in Italy and Germany as early as 1600, appearing in the music of Heinrich Schütz, Giovanni Gabrieli, Claudio Monteverdi, and Michael Praetorius.⁶²¹ The tradition also endured farther into the eighteenth century, as evidenced by the ‘Alleluia’ from Mozart’s ‘Exultate, Jubilate’, and that composer’s canonic ‘Alleluia’.⁶²² It is even found as late as the 1990s and 2000s, in the works of

⁶¹⁹ Linguistics enthusiasts have noticed the shifting accentuations of the ‘Hallelujah!’ chorus’s incipit, although few musicological scholars have done so. For the observations of one such enthusiast, see John Wells, ‘Hallelujah!’, in *John Wells’ Phonetics Blog*, posted September 21, 2010, <<http://phonetic-blog.blogspot.ie/2010/09/hallelujah.html>>, accessed 15 July, 2019. For a rare mention from a musicologist, see Judy Tarling, *Handel’s Messiah: A Rhetorical Guide* (St Alban’s: Corda music Publications, 2014), 20. For the ‘Alleluia’ setting in ‘Saeviat tellus inter rigores’, see George Frideric Handel, *Motetto à Canto solo Con VV. Del S. Hendel [sic], [Saeviat Tellus inter Rigores]*, US-NHub, GEN MSS 601, Oversize Volumes, Box 258, Folder 1600.

⁶²⁰ See Purcell’s ‘My Beloved Spake’, Henry Purcell, [*Anthems*], *The Works of Henry Purcell*, 13a, ed. Godfrey Edward Pellew Arkwright (London: Novello and Company and The H. W. Gray Company, 1921); the closing chorus of the motet ‘Lobet den Herrn, alle heiden’, Johann Sebastian Bach, *Der 177^e Psalm für vier Singstimmen in Musik gesetzt von Johann Sebastian Bach* (Leipzig: Breitkopf un Härtel, c. 1821) (copy consulted: D-KA DonMusDr 143) (I know of no earlier surviving edition or manuscript); the concluding sections of Dietrich Buxtehude, *103 Psalm Lobe den hern meine Seele (Låffwa hern min Siähl) Tenore solo Con 5 Viole di Diter: Buxtehude* (Uppsala, Universitetsbibliotek, S-Uu, Vok.mus.i hs. 85:79 & 85:82); and the concluding ‘Alleluia’ of *Clarae Stella Scintillate* in Antonio Vivaldi, *Di Don. Antonio Vivaldi. Opere Sacre. Tomo I*, I-Tn Giordano 32. Purcell also includes several repetitions of the word with melismas on its first syllable in ‘Lord, what is Man’; see Henry Playford (ed.), *Harmonia Sacra* (London: Printed by William Pearson for S. H., 1714), 4–5. Copy consulted: D-Mbs, 2 Mus.pr. 1590.

⁶²¹ See Heinrich Schütz’s ‘Alleluja! Lobet den Herren’; the ‘Alleluia’ refrains of the sacred concerto ‘In Ecclesiis’ by Giovanni Gabrieli, the ‘Alleluia’s that conclude the versicle-and-response setting ‘Deus in adiutorium meum intende’ from Claudio Monteverdi’s 1610 Vespers, and Michael Praetorius’s ‘Alleluia! Christ ist erstanden’. Heinrich Schütz, *Psalmen Davids* (Dresden: Gimel Berg, 1619), Cantus I Chori partbook np; Altus I Chori partbook np; Tenor I Chori partbook np; Cantus II Chori partbook np; Altus II Chori partbook np; Tenor II Chori partbook np; Bassus II Chori partbook np; Capella Pars I partbook np; Capella Pars II partbook np; Capella Pars III partbook np; Capella Pars IV partbook np; Continuo partbook np (copy consulted: D-DI Mus.Pi.8,1); Giovanni Gabrieli, *In ecclesiis*, in Giovanni Gabrieli, *Motetta Sacrae symphoniae*, 3, ed. Denis Arnold, *Opera Omnia*, 5, Corpus Mensurabilis Musicae, 12 (American Institute of Musicology, Hänssler-Verlag, 1998), 32–55, reproduced in J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 1, 6th ed. (London, New York: W. W. Norton and Company, 2010), 466–89; Claudio Monteverdi, *SANCTISSIMÆ VIRGINI MISSA SENIS VOCIBUS, AC VESPERÆ PLURIBUS DECANTANDÆ* (Venice: Apud Ricciardum Amadinum, 1610), Cantus partbook, 12; Altus partbook, 12; Tenor partbook, 12; Bassus partbook, 12; Quintus partbook, 12; Sextus partbook, 12; Bassus Generalis, partbook, 10 (copy consulted: I-Bc, RISM A/I : M-3445); Michael Praetorius, *Polyhymnia Caduceatrix et Pangyrica* (Wolfenbüttel: Elias Holwein, 1619), Bassus Generalis partbook, np; Primus partbook, np; Secundus partbook, np; Tertius partbook, np; Quartus partbook, np; Quintus partbook, np; Sextus partbook, np; Septimus partbook, np; Octavus partbook, np; Nonus partbook, np k; Decimus partbook, np; Undecimus partbook, np; Duodecimus partbook, np; Decimustertius partbook, np; Decimusquintus partbook, np (copy consulted: DK-Kk, mu 6602.2631).

⁶²² For the ‘Exultate, Jubilate’ setting, see Wolfgang Amadeus Mozart, *Motteto Composto in Milano nel Gia[n]naio 1773. del S[i]g[no]r: Cavaliere Amadeo Wolfgang Mozart Accademico di Bologna e di*

musicians as different as Dr. Alban ('Sing Hallelujah') and Arvo Pärt ('Alleluia tropus').⁶²³

Even poets seem to have been aware of the word's accentual pliability; sometimes they placed the first and third syllables in the strong positions of a line, sometimes the second and fourth. The former practice is employed in the text of Purcell's 'What hope for us remains now he is gone?', a text possibly written by the composer himself (see Example 3.58, recalling that '○' represents a syllable with any degree of stress).

Example 3.58, scanned excerpt from H. Purcell(?), *Ode on the Death of his Worthy Friend Mr. Matthew Locke* ('What Hope for us remains now he is gone?'). Transcribed from John Playford (ed.), *Choice AYRES & SONGS [...] THE SECOND BOOK* (London: Anne Godbid, 1679).

/ x/ / / x: ○ ○ ○ ○ /
Pleas'd with some pow'rful Hallelujah, he,

The latter practice appears in at least two texts set by Telemann, including 'Gott will mensch und sterblich werden' ('God wishes to become human and mortal' see Example 3.59).⁶²⁴

Example 3.59, scanned excerpt from anonymous, 'Gott will Mensch und sterblich werden'. Transcribed from underlay in G. P. Telemann, *Harmonischen Gottes-Dienste*, supplementary volume (Hamburg: Georg Philipp Telemann, 1726).⁶²⁵

x/ ○ ○ ○ ○
Triumph, Halleluja!

In setting these texts, both composers followed the template. The word rarely appears in a metrical context in texts set by Handel. *Messiah* and *Israel in Egypt* contain it, but neither of those libretti is metrical.⁶²⁶ When the word does appear in the context of a

Verona, PL-Kj, DIGMUZ000084, ff. 14v–21r; for the 'Alleluia' canon, see Wolfgang Amadeus Mozart, *Halleluj*, D-DS, Mus.ms 1391.

⁶²³ Dr. Alban, 'Sing Hallelujah', *One Love*, Logic Records, BMG Ariola München GmbH, SweMix Records (1992) (CD) Logic Records, 262 938 BMG Ariola München GmbH 262 938, SweMix Records 262 938. I thank Joost Slingerland for bringing the Dr. Alban song to my attention. For the Pärt piece, see Arvo Pärt, *Alleluia Tropus* (No place of publication given: Universal Edition, 2008).

⁶²⁴ For Purcell's setting of 'What hope for us remains now he is gone?', see John Playford (ed.), *Choice AYRES [...] THE SECOND BOOK* (London: Anne Godbid, 1679), 66–67. Copy consulted: GB-Lbl, Music Collections G.82.c. For scholarly assertions of Purcell's authorship of the text as well as the music of this piece, see Robert Fraser, *Literature, Music and Cosmopolitanism: Culture as Migration* (London: Palgrave Macmillan, 2018), 89. For the Telemann pieces, see Georg Philipp Telemann, *Harmonischen Gottes-Dienste*, supplementary volume (Hamburg: Georg Philipp Telemann, 1726), 20–24. Copy consulted: DK-Kk mu 6510.0534.

⁶²⁵ Translation of text: 'Triumph, Hallelujah!'

⁶²⁶ Charles Jennens after various biblical sources, *MESSIAH, AN ORATORIO. Set to Musick by GEORGE-FREDERIC HANDEL, Esq.* (London: Printed and Sold by Thom. Wood in Windmill-Court, near West-

metrical libretto, it overwhelmingly does so as a non-metrical tagline to the end of a passage (as in Example 3.60).⁶²⁷

Example 3.60, C. Jennens, *Saul*, scanned excerpt from Act I chorus ‘How excellent thy Name, O Lord’, set by G. F. Handel, 1738. Transcribed from SAUL (London: Tho. Wood, 1738).

x ˘ / ˘ / ˘ x ˘
Above all Heav'ns, O King, ador'd,

x ˘ x ˘ / x ˘ x ˘
How hast thou set thy glorious Throne!

○ ○ ○ ○
Hallelujah.

Its only appearance in a metrical line is from the *Occasional Oratorio*, where the second and fourth syllables are in strong positions (see Example 3.61).

Example 3.61, scanned excerpt from N. Hamilton after various others, *The Occasional Oratorio*, Part II chorus, ‘Hallelujah, your Voices raise’. Transcribed from *A NEW OCCASIONAL ORATORIO* (London: J. and R. Tonson and S. Draper, 1746).

○ ○ ○ ○ x ˘ / x ˘
Hallelujah, your Voices raise

Baroque composers often employed at least two different accentuations of the word ‘Hallelujah’ whenever they set the word. The convention appears to have been that any two non-adjacent syllables of the word could be accented, allowing the composer to suggest any of the various stress profiles in Example 3.62; in practice, however, the last two possibilities were rarely used, at least in England. Extension of one of the musically metrically accented syllables (shown with a bolded dot), via long notes and/or melisma, often indicates which of the two is to be given the main word-stress (marked as usual with a forward slash in Example 3.62, whilst secondary stress is indicated with a backslash).

Example 3.62, the various apparent stress profiles of the word ‘Hallelujah’ in early eighteenth-century England.

˘ x / x x ˘ / x ˘ ˘ / x x \ ˘ / x \ x x ˘ \ x / ˘ \ x x /
Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah

Smithfield, and at the Theatre in Covent-Garden, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995); Jennens(?), *ISRAEL IN EGYPT*.

⁶²⁷ See for instance Charles Jennens, *BELSHAZZAR* (London: J. Watts, 1745), 13. Copy consulted: *ECCO* copy, GB-Lbl 841.c.23(5).

This convention may have stemmed from the fact that ‘Hallelujah’ is a loanword in European languages. Uncertainty may have surrounded its accurate pronunciation and stress, and so composers appear to have seized on these ambiguities for musical variety. It could also relate to the word’s origin as a compound of ‘hallelu’ (‘praise ye’) and ‘Jah’ (an abbreviation of ‘YHWH’, pronounced ‘**Yah**-weh’, a name for the Abrahamic God). Thus, by emphasising various parts of the command to praise or the name of the person to whom the praise should be directed, the composer extracts greater meaning from the compound; ‘**praise ye** the Lord’ or ‘praise ye **the Lord**’. Once again, repetition proves more than mere spinning out of musical material, and variable stressing more than haphazardness.

When English composers chose to set the word with only one stress profile throughout a movement, they generally chose to accent the first and third syllables. John Blow’s ‘God spake sometime in Visions’, Purcell’s ‘O sing unto the Lord’ and ‘O God, thou art my God’, and William Boyce’s ‘O praise the Lord’ all adopt this procedure.⁶²⁸ That procedure accords with Johnson’s assignment of stress to the third syllable, although in Boyce’s anthem, dotting on the first syllable suggests that it, not the third, is considered to bear the word-stress.⁶²⁹ Accentuation of the first and third syllables is also the only pattern employed in the ‘Laudate Dominum in Sanctis ejus’ from Monteverdi’s *Selva Morale e Spirituale*.⁶³⁰ This suggests that the tendency to accent the first and third

⁶²⁸ See John Blow, *Coronation Anthems and Three Anthems with Strings*, revised edition, ed. Anthony Lewis and Watkins Shaw, *Musica Britannica*, 7 (London: Stainer and Bell Ltd., 1969), page numbers inaccessible at time of writing. For Purcell’s ‘O sing unto the Lord’ see Henry Purcell, *Seven Anthems with Strings*, Purcell Society Edition, 17 (London and New York: Novello & Co., 1996), page numbers inaccessible at time of writing. For Purcell’s ‘O God, thou art my God’, see William Boyce (ed.), *Cathedral Music*, 2, 2nd ed. (London: John Ashley, 1788), 148–53; earlier sources inaccessible at time of writing. Copy consulted: CDN-Lu, MZ2355. For the ‘Hallelujah’s of Boyce’s ‘O praise the Lord’, see William Boyce, *Fifteen Anthems together with a Te Deum and Jubilate* (London: Printed for the Author’s Widow and Family, 1780), 24–25. Copy consulted: DK-Kk, no shelfmark.

⁶²⁹ Boyce, *Fifteen Anthems*, 24–25

⁶³⁰ Buxtehude’s ‘Der Herr ist mit mir’ largely confines accentuation to the third syllable, but occasionally both the first and third receive accents. In one passage, which initially seems to accent only the third syllable, the fourth is then suddenly lengthened with a rest-punctuated melisma covering several strong counts. The same composer’s ‘Herr wen Ich nur dich hab’ generally accents only the fourth syllable, but sometimes both the second and fourth. See Deitrich Buxtehude, *Der Herr ist mit mir darumz à 7 C. A. T. B 2 violini è violon D. B. H.*, S-Uu, *Vok.mus.ihs.* 85:17; and Deitrich Buxtheude, *Herr wen Ich nur dich hab Canto solo Con 2 violini di Dit: Buxtehude* (Uppsala, Universitetsbibliotek, S-Uu, *Vok.mus.ihs.* 6:11; Claudio Monteverdi, *SELVA MORALE E SPIRITUALE*, (Venice: Bartolomeo Magni, 1641), Soprano Primo partbook, 55. Copy consulted: I-Bc RISM A/I : M-3446. The underlay is ambiguous in the word’s later appearances in the ‘Laudate Dominum in Sanctis eius’, but still points to metric accents on the first and third syllables. Even so, other forms of musical accent continue to suggest variability as to the assignment of primary stress. On some occasions, the first syllable almost certainly receives a durational accent in the form of a melisma, while on other occasions pitch accent draws attention to the third.

syllables when adopting only one stress profile in a movement was not uniquely English.

Changing Times, Changing Words

Allowances must also be made for the possibility of changes in the conventions of pronunciation or stress during the last 250 years.⁶³¹

Burrows's urging of historically phonologically informed analysis should indeed give us pause. We might, for instance, be tempted to castigate Handel for setting the name 'Irene' as having three syllables, or for treating as stressed the first syllables of 'despicable' and 'violins', or the second of 'compensate', and 'demonstrate' (see Examples 3.63 through 3.70). According to Johnson, however, each of these possibilities was correct to the English of Handel's time.⁶³²

Example 3.63, vocal line of G. F. Handel, *Theodora*, Act III, accompanied recitative 'Oh my Irene!', b. 1–third crotchet of b. 2. Transcribed from GB-Lbl R.M.20.f.9.⁶³³

Theodora

Oh my Irene, Heav'n is kind! etc.

Example 3.64, vocal line of G. F. Handel, *Theodora*, Act III, duet 'Whither, Princess, do you fly?', bb. 8–11. Transcribed from GB-Lbl R.M.20.f.9.⁶³⁴

allegro

Theodora

no no I-re-ne no no no I-re ne, no,

⁶³¹ Burrows, *Handel: Messiah*, 75.

⁶³² Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 40, 576, 2145, 426, 563.

⁶³³ Initial time signature and character name *sic*. Original clef: C1.

⁶³⁴ Original clef: C1.

Example 3.65, vocal line of G. F. Handel, *Theodora*, Act III, duet ‘Whither, Princess, do you fly?’, bb. 20–21. Transcribed from GB-Lbl R.M.20.f.9.⁶³⁵

allegro

Theodora

no, no I - re - ne, no

Example 3.66, Sisera vocal line of G. F. Handel, *Deborah*, Act II duet ‘All your Boast’, bb. 35–37. Transcribed from GB-Lbl R.M.20.h.2.⁶³⁶

andante

Sisera solo

Sisera et Alt[o] 2

des - pi - ca - ble foe!

Example 3.67, vocal line of G. F. Handel, *Ode for St Cecilia’s Day*, air ‘Sharp Violins proclaim’, b. 21–third quaver of b. 22. Transcribed from GB-Lbl R.M.20.f.4.⁶³⁷

allegro

Mr. Beard

Sharp Vi - o - lins proc - laim

⁶³⁵ Original clef: C1.

⁶³⁶ Original clef: C3.

⁶³⁷ Original clef: C4.

Example 3.68, vocal lines of G. F. Handel, *Saul*, Act II duet 'O fairest of ten thousand Fair', bb. 23–45. Transcribed from GB-Lbl R.M.20.g.3.⁶³⁸

andante

COMPRESSED TRIPLE UPBEAT

23

[Michal]

how [well in thee does Heav'n at last, com- pen-sate all_ my sor rows past how well in thee does

David

how well in thee does Heav'n at last, com- pen-sate all_ my sor rows past how well in thee does

28

[Michal]

Heav'n at last] com pen-sate all_ my sor-rows past all_ all_ com - pen-sate all_ my

David

Heav'n at last com- pen-sate all_ com- pen-sate all_ my sor-rows past_ com - pen-sate all_ my

34

[Michal]

sor - rows past how [well in thee does Heav'n at last_ com - pen-sate all_ my

David

sor - rows past how well in thee does Heav'n at last_ com - pen-sate all_ my

⁶³⁸ Instrumental doubling indications removed. Original clefs: C1, C3.

40

[Michal]

sor - rows past] all

com-

David

sor - rows past com - pen - - - - - sate

43

[Michal]

pen - - - - - sate com - [pen - sate al]

David

all com - pen - sate al

Example 3.69, vocal line of G. F. Handel, *Deborah*, Act II recitative 'Yes, how your God in Wonders can excel', b. 4, alto version. Transcribed from GB-Lbl R.M.20.h.2.⁶³⁹

Sisera

4

Recit.

de - mon - strates well

⁶³⁹ Original clef: C3.

Example 3.70, vocal line of G. F. Handel, *Deborah*, Act II recitative ‘Yes, how your God in Wonders can excel’, b. 4, tenor version. Transcribed from *Werke*, 29 (Leipzig: Deutsche Händelgesellschaft, 1869).⁶⁴⁰

Indeed, sometimes what sounds like a blatant blunder to our ears turns out to be a remarkable subtlety of awareness on the part of Handel. For instance, he was correct to accent the second syllable of the word ‘conjure’ in the sentence ‘Conjure him by his Oath’ from the accompanied recitative of the same title in *Semele* (see Example 3.71). To ‘con-**j**ure’ means ‘to enjoin with the highest solemnity’, as Juno is indeed instructing Semele to do. To ‘**con**-jure’ means ‘to enchant’.⁶⁴¹

Example 3.71, vocal line of G. F. Handel, *Semele*, Act III accompanied recitative ‘Conjure him by his Oath’, b. 1–second crotchet of b. 2. Transcribed from GB-Lbl R.M.20.f.7.⁶⁴²

Music-lovers accustomed to the operas of Gluck and of Monteverdi may wince to hear the name ‘Eurydice’ sung with an accent on its second syllable in *L’Allegro, Il Penseroso, ed Il Moderato*. However, Handel is merely following the iambic metrical template of Milton’s poetic line (‘His half-regain’d Eurydice’), which clearly places the second and fourth syllables in strong positions.⁶⁴³ In isolation, this example could be dismissed as wrenched accent to fit metre; however, wider research suggests that this was in fact the stress-profile of this name in England in the late seventeenth and early eighteenth centuries. David Mallet’s tragedy *Eurydice*, for instance, consistently places

⁶⁴⁰ Earlier sources inaccessible at time of writing.

⁶⁴¹ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 449–50.

⁶⁴² Initial time signature and stylistic indication *sic*. Original clef: C3.

⁶⁴³ For the text, see James Harris after John Milton, and Charles Jennens, *L’ALLEGRO, ED IL PENSEROSO* (Sarum: B. Collins, 1750), 14. Copy consulted: *ECCO* copy, GB-Lbl 11774.e.23(1). For the setting, see George Frideric Handel, *L’Allegro, il Penseroso, ed il Moderato*, GB-Lbl R.M.20.d.5, ff. 76v–77v.

the second and fourth syllables of its title-character's name in strong positions.⁶⁴⁴ The penultimate stress familiar from the Italian composers was a direct inheritance of Classical Greek, but would not have been true to English practice.

In the air 'He sung Darius Great and Good' (from *Alexander's Feast*), the name 'Darius' is treated as having three metrical syllables, the second of them ('-ri-') being the stressed one (see the topmost scansion in Example 3.72 and the setting in Example 3.73). Nigel Fabb's twenty-first-century scansion of the line proposes that stress on the name's first syllable ('Da-'), and removes the middle syllable from the metrical count to render the name disyllabic. This changes not just the phonology but also the metre of the line, producing not an iambic but a clipped tetrameter (see the lowest scansion of Example 3.72).

Example 3.72, N. Hamilton after J. Dryden, *ALEXANDER'S FEAST*, scanned excerpt from Act I air 'He sung Darius Great and Good', set by G. F. Handel, 1736. Transcribed from *ALEXANDER'S FEAST* (London: J. and R. Tonson, 1736).

$$\begin{array}{cccccc} x & / & x & /x & / & x & / \\ \underline{x} & / & / & ^x & / & x & / \\ \textit{He sung Darius Great and Good,} \end{array}$$

Example 3.73, vocal line of G. F. Handel, *Alexander's Feast*, Act I air 'He sung Darius great and good', b. 15–17. Transcribed from GB-Lbl R.M.20.d.4.⁶⁴⁵

Largo e piano

[Soprano] 15

$$\begin{array}{ccccccc} \cdot & & \cdot & & \cdot & & \cdot \\ \text{He} & \text{sung} & \text{Da - ri - us} & \text{great} & \text{an[d]} & \text{good} \end{array}$$

However, other eighteenth-century English metrical texts treat the name as Handel did (which is to say, with the stress of '-ri-', as in Example 3.68's top scansion), and in much less metrically ambiguous contexts.⁶⁴⁶ As far back as the 1570s, Henry Peacham also asserts that the word as being a medially stressed trisyllable.⁶⁴⁷ It seems, therefore, that Handel's stressing of the name ('Da-ri-us') was correct by the standards of his

⁶⁴⁴ David Mallet, *EURYDICE* (London: A. Millar, 1731), passim. Copy consulted: *ECCO* copy, US-AUS, PR3545.M4E8 1731.

⁶⁴⁵ Original clef: C1.

⁶⁴⁶ See, for instance, Thomas Arne, *ARTAXERXES* (London: J. and R. Tonson, 1761), 11, 12, 14, 15. Copy consulted, Google Books copy, GB-Lbl, General Reference Collection DRT Digital Store 1342.k.35.

⁶⁴⁷ Henry Peacham, *THE GARDEN of Eloquence* (London: H. Jackson, 1577), Eiii. Copy consulted: *EEBO* copy, US-SM, Early English Books, 1475–1640 (STC), STC (2nd ed.) / 19497.

time. Furthermore, the chorus that follows this air in the ode begins ‘Behold Darius Great and Good’. This line gives slightly stronger evidence for the metrical counting of all three syllables of the name, and the stressing of its middle syllable. As evidenced by the lower two scansions of Example 3.68, a clipped interpretation of the line and a disyllabic, initially stressed ‘Darius’ places the stressed syllable of ‘Behold’ in a weak position and its unstressed syllable in a strong one, a decidedly bad match to the template. It seems more plausible that the line is iambic, and Darius trisyllabic and medially stressed (as shown in Example 3.74’s upper scansion), and this is how Handel interpreted it.⁶⁴⁸

Example 3.74, N. Hamilton after J. Dryden, ALEXANDER’S FEAST, scanned excerpt from Act I chorus ‘He sung Darius Great and Good’, set by G. F. Handel, 1736. Transcribed from ALEXANDER’S FEAST (London: J. and R. Tonson, 1736).

$$\begin{array}{cccccc} x & / & x & /x & / & x & / \\ \underline{x} & / & / & ^x & / & x & / \\ \textit{Behold Darius Great and Good,} \end{array}$$

Complexity in Setting

The triple-time second sections of ‘Love arms himself in Celia’s eyes’ (shown in Example 3.75) is one of Purcell’s most complex efforts in the field of musical prosody.⁶⁴⁹ The poem, written by Matthew Prior, is iambic. Its first two syllables are stressed, but, as per the template, only the second is strong. Purcell chose to set the first syllable to a strong beat and the second to a weak one, but with a melisma that carries over several strong beats. But the real tour de force comes in the triple section. Possibly to combat the stifling regularity, Purcell fits an average of four syllables into every triple time bar. The result is that the first beat of the bar always counts as strong, but the second and third can be either strong or weak (although interestingly never in the same bar).

⁶⁴⁸ Problems arise with the fact that this line does not appear in Dryden’s original poem; the librettist Newburgh Hamilton added it when adapting the poem for Handel. Even so, it might reflect a change in phonology between Dryden’s and Handel’s time, or alternative stressings for the same word that coexisted at both times, or simply even the librettist Hamilton’s unfamiliarity with the standard stress profile of the name in English. Whatever the case, it almost certainly explains yet another of the composer’s apparent errors. There is also, of course, the possibility that Handel himself added the line, and that it reflects his own erroneous scansion of the ‘He sung’ line from which it derives. Ultimately, however, we cannot know.

⁶⁴⁹ Henry Purcell, *ORPHEUS BRITANNICUS* (London: J. Heptinstall for Henry Playford, 1698), 131–33. Copy consulted: AUS-CAnI mfm 791.

Example 3.75, H. Purcell, 'Love arms himself in Celia's Eyes', bb. 35–76. Transcribed from ORPHEUS BRITANNICUS (London: J. Heptinstall, 1698).

35

[Voice]

 Then cru-el, cru-el Rea-son, give me, give me give me

[Basso Continuo]

 6 5

40

[Voice]

 rest: Quit, quit in my Heart thy fe-ble hold, goe try thy Force, go

[Basso Continuo]

 # 6 76 7 b5

46

[Voice]

 try thy Force in Ce-lia's Breast, For that is di-sen-gag'd and cold,

[Basso Continuo]

 6 43

51

[Voice]

 that is di-sen-gag'd and cold;

[Basso Continuo]

 6 6 76

57

[Voice]

there all, all, all, there all, all thy Ni-cest Arts. em-ploy; Con-fess thy

[Basso Continuo]

6 6 6 6

63

[Voice]

self, con-fess thy-self her Beau-ty's. Slave, and ar-gue whilst she

[Basso Continuo]

6 # 6 #

68

[Voice]

may des-troy, how great how

[Basso Continuo]

6 6 # 6

72

[Voice]

great, how God-like 'tis to save.

[Basso Continuo]

6 64 3#

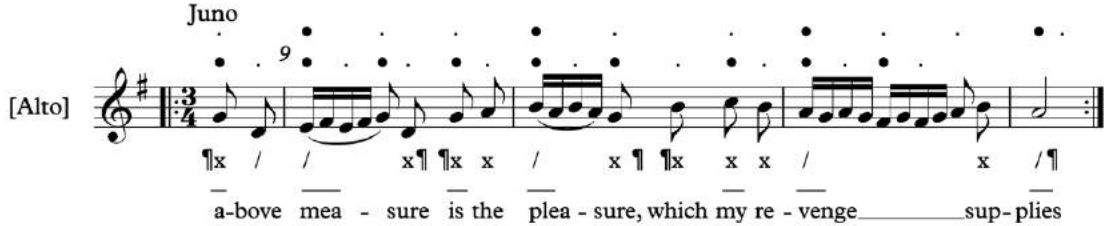
Handel offers nothing quite so sophisticated in his English word-setting, but Juno's final aria in *Semele*, 'Above measure', comes close. The first six lines of this text are in mixed duple metre (two lines of trochaic dimeter and a line of iambic trimeter, then that pattern over again), the remaining four in mixed triple tetrameters (one anapaestic followed by three amphibrachic). The first and last lines of this final quatrain drop a syllable from their final weak pair. In the A section of his setting, Handel fits

four syllables into each triple time bar, using recitativo diminution to accent the strong syllables on the first and third counts (see Example 3.76). In the B section, he fits three syllables into each duple time bar (see Example 3.77).

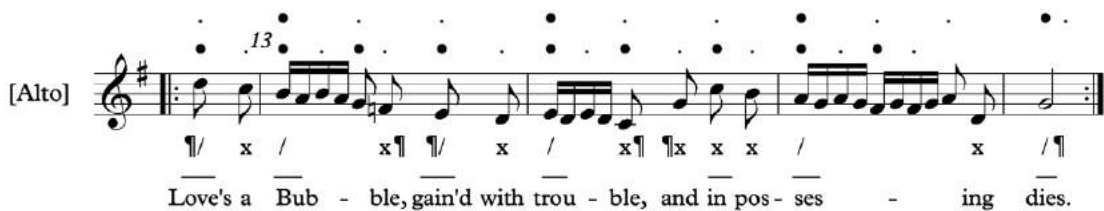
Example 3.76, vocal line of G. F. Handel, *Semele*, Act III air, ‘Above Measure’, upbeat to b. 9–b. 16. Transcribed from GB-Lbl R.M.20.f.7.⁶⁵⁰

andante moderato

Juno

[Alto] 

a-bove mea - sure is the plea - sure, which my re - venge sup - plies


[Alto] 

Love's a Bub - ble, gain'd with trou - ble, and in pos - ses - ing dies.

⁶⁵⁰ Original clef: C3.

Example 3.77, vocal line of G. F. Handel, *Semele*, Act III air 'Above Measure', upbeat to b. 21–b. 40. Transcribed from GB-Lbl R.M.20.f.7.⁶⁵¹

un poco Larghetto.
Juno

[Alto] 

21
With what Joy shall I mount to my Heav'n a-gain at

25
once from my Ri-val and Jea-lou-sy free[d] the

29
sweets of Re-venge, make it worth while to Reign and

33
Heav'n will here-af-ter be here-af-ter Heav'n in-deed and

37
Heav'n will here-af-ter be Heav'n in-deed etc.

⁶⁵¹ Original clef: C3.

Example 3.81, vocal line of G. F. Handel, *Semele*, Act III air ‘Above Measure’, bb. 33–40. Transcribed from GB-Lbl R.M.20.f.7.⁶⁵⁴

un poco Larghetto.
Juno

33

[Alto] Heav'n will here - af - ter be here - af - ter Heav'n in - deed and

37

[Alto] Heav'n will here - af - ter be Heav'n in - deed etc.

Handel had experimented with this sort of setting as early as 1720. In the chorus ‘Virtue, Truth, and Innocence’ from *Esther*, the main theme’s generally crotchet-level recitational pace switches to the quaver at least once in every bar, usually at the beginning, but not always. This shift, combined with the strong delay that begins the theme and the hemiola that concludes it, gives the chorus a powerful rhythmic energy that would be hard to achieve without so much metrical manipulation. Example 3.82 shows a passage particularly dense with such tricks.

Example 3.82, alto line of G. F. Handel, *Esther* (1720 version), Act I chorus ‘Virtue, truth, and innocence’, b. 19–first crotchet of b. 26. Transcribed from GB-Lbl R.M.20.e.7.⁶⁵⁵

STRONG DELAY

19

[Alto] Vir - tue truth, and in - no - cence shall e - ver be shall e - ver

23

[Alto] be her sure de - fence shall e - ver be her sure de - fence, etc.

⁶⁵⁴ Original clef: C3.

⁶⁵⁵ Original clef: C3.

An even more ingenious solution occurs in the air ‘Tune your Harps, all ye Nine’ from *Alceste*. As Example 3.79 shows, the first four lines of this air are quite clearly in triple metre; to be precise, anapaestic dimeter. The final four lines, however, increasingly resist this scansion, and by the end of the text, virtually the only plausible interpretation is trochaic pentameter. Whether this is a deliberate effect or simply the result of clumsy versification, we can never know for sure. What is important for our purposes, however, is that Handel recognized the ambiguity, and reflected it very shrewdly in the music. The passage is scanned in Example 3.83.

Example 3.83, scanned text of T. Morell(?), *Alceste*, Act IV accompanied recitative ‘Tune your Harps, all ye Nine’, set by G. F. Handel, 1750. Transcribed from *THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II*. (London: T. Heptinstall, , 1799).

/ x / / x /
Tune your harps, all ye Nine

x x / x x /
To the loud-sounding lays,

x x / / x /
While the glad nations join

x x / / x /
In the great victor’s praise.

/ x / / x /
/ x / / x /
Sing his praise, sing his pow’r,

x x x / x /
x x x / x /
That in this joyful hour

/ x / x /
/ x / / x /
Bless’d our monarch’s arms

x x / x / x /
x x / x / x /
With the fair in all her charms.

While Handel accents the first of these four lines according to the prevailing anapaestic pattern, he seems to have interpreted the final three as being duple verse, and accented them as such through a series of consecutive hemiolas. Thus, the composer reflects the poem’s shift from triple to duple metre by shifting, without a change of time signature, from triple to duple time in the music. This transition is illustrated in Example 3.84.

musical surface) very much is not. Indeed, even the treatment of the text as a generator of musical substance stands in marked contrast. Handel largely keeps poetic lines intact, setting successive lines to variants of the music that set the first, whereas Purcell fragments his lines with copious word repetition, often with new music for each iteration of text, as if exploring every possible way to recite the poem. It is fair to say that the examples represent entirely different approaches.⁶⁵⁷ But the purpose of these comparisons was simply to show that both composers found ways of fitting unusual numbers of syllables into certain musical spans (usually four syllables into three musical counts). The means by which they achieved this, and the music that resulted, were, of course, very, very different, but the underlying musico-linguistic phenomenon is the same. A purely linguistic analogy might be in order. The accentual-syllabic metre of the English iambic pentameter differs vastly from the tone-pattern parallelism of Efik riddles, but both show, in very different ways, the cross-linguistic tendency for formal irregularities to occur at the beginning rather than the end of a poetic line. Many English iambic pentameters open with inversions, and parallelism of tone and syllable is likely to be inexact at the beginning of an Efik riddle's line.⁶⁵⁸ So too do very different composers find very different ways of doing the same basic thing: fitting four syllables into three counts of music.

Phrasal and Emphatic Stress

What of accentuation that, by its falsification of [prosodic] values, alters the meaning of a passage by throwing the emphasis on the wrong word? We must be careful here, for the composer by doing so may be revealing to us an interpretation we had not previously considered. [...] A less familiar example is Hindemith's 'La Belle Dame sans Merci', where [the poet] Keats's fourth line is rendered: 'And no birds sing' [the acute accent on the <i> of 'birds' shows that the syllable falls on a strong musical count]. On the face of it this is a bad mistake, perhaps occasioned by Hindemith's inadequate command of English. Further consideration might lead to the conclusion that Hindemith's knowledge of the language is on the contrary a subtle one and that he has chosen this way of emphasizing that not even the birds sing on this bleak hillside. In a narrow sense, Hindemith's setting is probably not correct, for it violates the prevailing metrical pattern; but it is interesting because it suggests a new way of interpreting the line.⁶⁵⁹

Mutatis mutandis, Edward T. Cone's point about Paul Hindemith is mine about Handel.⁶⁶⁰ In his book *Poetic Rhythm*, Attridge observes that, in speech with 'neutral

⁶⁵⁷ I thank Dr Bryan White for pointing this out.

⁶⁵⁸ See Fabb, *Linguistics and Literature*, 151.

⁶⁵⁹ Cone, 'Words into Music', 122.

⁶⁶⁰ *Mutatis mutandis*: 'Things being changed that have to be changed', a phrase 'used when comparing two or more cases or situations', announcing that one will be 'making necessary alteration without affecting the main point at issue'. *Oxford Living Dictionaries*, <https://en.oxforddictionaries.com/definition/mutatis_mutandis>, accessed 29 July, 2020.

phrasing, where there is no special emphasis on any word or words, there is a general tendency for earlier stresses to be subordinated to later stresses'.⁶⁶¹ Jeanne Fahnestock also asserts that 'the profile of emphasis in the typical sentence' is such that 'the word or phrase that completes a sentence receives the most emphasis in that sentence'.⁶⁶² However, these and other authors also remind us that neutral phrasing is only one of several kinds available.⁶⁶³ Attridge, for instance, asserts the following:

Often when we speak a sentence, or read one out, we don't treat it as a neutral sequence, but give special emphasis to one or more words. Emphatic stress can indicate which word in a sentence provides the new or important information, can give emotional force to one element in an utterance, or can bring out a contrast.⁶⁶⁴

Taking as her starting point the sentence 'Put the ballot in the box', Fahnestock illustrates three ways in which different emphasis could lend the words different meaning.

- 'Put the ballot in the **box**. (By implication, [do] not [put] the ballot in the garbage, on the table, etc.)'
- 'Put the **ballot** in the box. (By implication, [do] not [put] the instructions, flyers, etc. [in the box.])'
- 'Put the ballot **in** the box (By implication, [do] not [put the ballot] on, under, next to, etc. [the box.])'⁶⁶⁵

Other emphases are no doubt possible; '**Put** the ballot in the box', 'Put the ballot in **the** box', and 'Put **the** ballot in the box' come to mind.

Most of Handel's vocal music suggests a neutral phrasing. Sometimes, however, the setting appears to reflect and invite a delivery in which the strongest stress moves away from its normative location to emphasise a different word. This is generally achieved by the composer's placement of normally unstressed syllables on strong counts. For instance, in the air 'I know that my Redeemer liveth', from *Messiah*, Handel

⁶⁶¹ Attridge, *Poetic Rhythm*, 32.

⁶⁶² Jeanne Fahnestock, *Rhetorical Style: The Uses of Language in Persuasion* (Oxford: Oxford University Press, 2002), 205–06.

⁶⁶³ See, for instance, Adrian Battye, Marie-Anne Hintze, and Paul Rowlett, *The French Language Today: A Linguistic Introduction*, 2nd ed. (London and New York: Routledge, 2000), 113; Peter L. Groves, *Strange Music: The Metre of the English Heroic Line*, English Literary Studies Monograph Series, 74 (Victoria: ELS Editions, 1998), 62–63, 69–70; and Fabb, *Language and Literary Structure*, 89.

⁶⁶⁴ Attridge, *Poetic Rhythm*, 33.

⁶⁶⁵ Fahnestock, *Rhetorical Style*, 204. In keeping with the methods already established in this study, Fahnestock's capitalization of the emphasized words is here replaced with bolding. I have also reordered her examples so that the emphasis moves gradually backward through the sentence from its normative position at the end.

Example 3.87, vocal line of G. F. Handel, *Messiah*, Part I air ‘I Know that my Redeemer liveth’, bb. 57–66. Transcribed from GB-Lbl R.M.20.f.2.⁶⁶⁸

Larghetto

[Soprano] 57 li - veth and that He shall stand at the lat - ter Day -

[Soprano] 62 u - pon the Earth u - pon the Earth

The image shows a musical score for Soprano in G major, 3/4 time, marked 'Larghetto'. It consists of two systems of music. The first system covers measures 57-61, and the second system covers measures 62-66. The lyrics are: 'li - veth and that He shall stand at the lat - ter Day -' and 'u - pon the Earth u - pon the Earth'. Stress markings are indicated by slanted lines above the notes. In the first system, slanted lines are above 'li', 'and', 'that', 'He', 'stand', and 'lat'. In the second system, slanted lines are above 'u' and 'Earth' in both phrases. There are also some dots above the notes, possibly indicating breath marks or specific articulation.

Jennens saw this as an error, and, in one of several ‘elaborate amendments to the word-underlay in his personal copy of the score’, altered the beginning of each phrase shown above.⁶⁶⁹ In Jennens’s version, the last word of ‘and that he shall stand’ always and only receives the downbeat accent and a duration equal to or greater than two minims. However, we might agree with Burrows that Handel has, in his original setting, ‘overlaid the lyrical character of the music with a lively variation in stresses’.⁶⁷⁰

Beyond purely musical interest, the variability of Handel’s setting allows the singer to deliver the phrase in a different manner each time.⁶⁷¹ When ‘stand’ receives the accent, the singer simply makes a statement. When emphasis also falls on ‘He’, the statement becomes more insistent (‘I **Know** that my Redeemer liveth, and that **He** shall **stand** at the latter Day upon the Earth[, after everyone and everything else has fallen, and since he is my Redeemer, he shall save me]’). And when the accent falls neither on ‘He’ nor ‘stand’ but instead ‘shall’, it is as if unspoken doubts are being firmly refuted (‘Your Redeemer does not live, and shall not stand upon the Earth at the latter Day.’ ‘I **Know** that my Redeemer liveth, and that He **shall** [indeed] stand at the latter Day upon the Earth’). It is interesting to note the order in which Handel placed these accentuations. The first and last statement of the words use the emphatic renderings given (the first drawing attention to ‘He’ and ‘stand’ and the last to ‘shall’). The neutral

⁶⁶⁸ Original clef: C1.

⁶⁶⁹ Burrows, *Handel: Messiah*, 79; Handel, *Messiah*, GB-Mp MS130Hd4., f. 200v.

⁶⁷⁰ Burrows, *Handel: Messiah*, 79.

⁶⁷¹ Burrows, *Handel: Messiah*, 79–82.

phrasing comes second of the three. We have, thus, not a rhetorical theme and variations, but variation, theme, and variation.

Similar expressive concerns may arise in ‘If God is for us who can be against us’ (another air from *Messiah*). Handel stresses the first, fourth, sixth, and eighth syllables of this rhetorical question; ‘If **God** is for **us**, who **can** be a-**gainst** us?’⁶⁷² Again, Jennens disagreed with this stressing, and altered the conductor’s score to produce ‘If **God** is for us, who **can** be a-**gainst** us?’⁶⁷³ Jennens’s interpretation points up the parallelism between the two clauses (‘for / against’), as well as being more rhythmically regular (iambic with double ending) in its treatment of the first clause. However, Handel’s accentuation can be seen as powerfully oratorical. ‘If God is for **us** [not for anyone else], who **can** [possibly, however we provoke them] be against us?’ Indeed, rather than being a mere bland statement of faith, the sentence starts to sound like a rhetorical flourish in answer to an unspoken statement. ‘Our enemies, believing that God is for them, rally against us.’ ‘If God is for **us**, who **can** be against us?’ No such exchange exists in any of the texts surrounding *Messiah*, but Handel’s setting could prompt the listener to interpret the line in such a way.

There are other such instances throughout Handel’s vocal writing. In the B-flat ‘Te Deum’, emphasis falls on the last syllable of the statement ‘All the earth doth worship thee’. The point is not the act of worship, nor the fact that the worship comes from earth, nor even that the whole earth is involved. Instead, our focus is directed to the recipient of that worship, the Abrahamic God (and, by implication, no other being, mortal or supernatural): ‘All the earth doth worship **thee**’. A previous section has already raised the possibility of emphatic stress in Juno’s air ‘Above measure’ from *Semele*; the long note and metric accent on ‘my’ conceivably points to the goddess gloating that, by engineering the death of her god-husband’s mistress, she has reclaimed heaven for hers alone (‘With what Joy shall I mount to **my** Heav’n again’).

⁶⁷² Since we are discussing rhetoric more broadly in this thesis, we should probably point out that the technical term for the rhetorical technique of posing a question that does not require an answer is *erotesis* or *erotema*. It is, in fact, only one of several interrogative figures in rhetoric; others include *pysma* (posing numerous questions that require various answers), and *hypophora* (asking a question and then answering it oneself immediately afterwards). For discussion of the rhetorical technique of posing a question that does not require an answer under the name *erotema*, see Fahnestock, *Rhetorical Style*, 298–99, 300, 301, 303, 304, 305, 375. For discussion of the same figure under the name *erotesis* with a different figure termed *erotema*, and with particular focus on rhetorical figures of questioning in Handel’s *Messiah*, see Tarling, *Handel’s Messiah: A Rhetorical Guide*, 54–55.

⁶⁷³ See Burrows, *Handel: Messiah*, 78–79.

In the air ‘The Trumpet shall sound’, again from *Messiah*, Handel always places a metric accent on the last word of the line ‘And We shall be changed’. He usually accents the second word (‘We’) as well, thereby drawing attention to the syntactic parallelism of its tercet by ensuring that the subject of this clause, like those of the last two, receives stress (as well as possibly creating the rhetorical figure of *incrementum*, the ordering of a list of three or more items from least to most important: ‘The **Trumpet** shall sound, and the **DEAD** shall be raised incorruptible, And **WE** shall be changed.’).⁶⁷⁴ Sometimes, however, Handel repeats the line immediately, omitting the conjunction and accenting the auxiliary verb instead of the subject pronoun, as well as placing a silence in the vocal line between the auxiliary verb and the copula. The effect is of emphatic reiteration or confirmation: ‘And **WE** shall be changed, we **SHALL** be changed’.

The air ‘Behold, and see’, from the same oratorio, sometimes adopts a fairly neutral phrasing, with an accent on the central syllable of a ‘ x x x ’ pattern between two stresses, so that the main phrasal stress seems to fall in its default position at the end, and thereby draw attention to the parallelism: ‘Be-**hold**, and **see**, if **there** be a-ny **Sor-row like** un-**to** His **Sor-row!**’. Sometimes, however, Handel accents not ‘there’ but ‘be’, creating a far more anguished effect; the question becomes not whether any sorrow exists comparable to that of the crucified Christ, but whether such intense sorrow can exist at all (making the fact that it was endured by Christ even more agonizing for the listener to contemplate): ‘Be-**hold**, and **see**, if there **BE** a-ny **Sor-row like** un-**to** His **Sor-row!**’.

The original version of ‘I Know that my Redeemer liveth’ placed accents on both syllables of the compound word ‘First-Fruits’, essentially breaking it back up into two function words entitled to stress (‘**First Fruits**’); in subsequent revisions, Handel removed the metric accent on the second syllable, returning the word to the state of a compound, polysyllabic word with a single stress: ‘**First-Fruits**’.⁶⁷⁵ And in *Israel in Egypt*, a hemiola seems to lay emphasis on the word ‘their’ so as to contrast the Abrahamic God’s treatment of his chosen people with that of their enemies, the Egyptians (see Example 3.88).

⁶⁷⁴ On *incrementum*, see Fahnestock, *Rhetorical Figures in Science*, 86–121, and Fahnestock, *Rhetorical Style*, 243–44, 246, 252.

⁶⁷⁵ On the revisions to the setting of this word, see Burrows, *Handel: Messiah*, 80–81.

Example 3.88, vocal lines of G. F. Handel, *Israel in Egypt*, Part I chorus ‘But as for his People’, upbeat to b. 161–b. 166. Transcribed from GB-Lbl R.M.20.h.3.⁶⁷⁶

andante

[Soprano & Alto] 161
 x x / / / / x / x x / x /
 [there was not one, not one fee-ble per-son a-mong their tribes.]

[Tenor]
 x x / / / / x / x x / x /
 [there was not one, not one fee-ble per-son a-mong their tribes.]

[Bass]
 x x / / / / x / x x / x /
 there was not one, not one fee-ble [per-son a-mong their tribes.]

Earlier in the movement, metric accent (downbeat alignment) had emphasised the word ‘But’, and durational and metric accent had combined, through recitational diminution to emphasise ‘his’.⁶⁷⁷ See Example 3.89.

⁶⁷⁶ Original clefs: C1, C3, C4, F4. Soprano and alto parts compressed to single staff.

⁶⁷⁷ The word ‘his’ falls on the last crotchet of the bar (the crotchet having briefly become the prevailing strong count because three syllables in a row have by this point occurred on consecutive quavers) and is given one crotchet’s duration (twice those of the previous two syllables, which were given one quaver each).

Example 3.89, vocal lines of G. F. Handel, *Israel in Egypt*, Part I chorus ‘But as for his People’, bb. 3–4. Transcribed from GB-Lbl R.M.20.h.3.⁶⁷⁸

andante

[Canto & Alto] 3
x [but] as for His Peo - ple

[Tenor] 8
x [but] as for His Peo - ple

[Bass]
x but as for His Peo - ple

And in the previous movement metric and durational accent combined to emphasise the word ‘Egypt’ (see Example 3.90).

Example 3.90, canto line of G. F. Handel, *Israel in Egypt*, Part I chorus ‘He smote all the First born of Egypt’, bb. 1–7. Transcribed from GB-Lbl R.M.20.h.3.⁶⁷⁹

a tempo giusto e staccato

[Canto] 4
x / / x / x x / E - gypt x / the chief

[Canto] 4
x / x / x / x /
of all their Strength of all their Strength

The apparent result, representing with boldface type the contrastive stress added by Handel through metric and durational accents, is: ‘He smote all the first-born of **Egypt**, the chief of all their strength. **But** as for **his** People, he led them forth like Sheep. He

⁶⁷⁸ Original clefs: C1, C3, C4, F4. Canto and alto lines compressed to single staff.

⁶⁷⁹ Initial time signature and tempo marking *sic*. Original clef: C1.

brought them out with Silver and Gold. There was not one feeble person among **their** tribes.⁶⁸⁰

In discussing the performance implications of skematic analysis, we also raised the possibility that many skematically displaced stresses could be taken as emphatic. That is, by taking the metric accents at face value (ignoring the skemes), we could in fact read potentially expressive qualities into the seemingly aberrant distribution of stresses. ‘Let’ could receive the dynamic accent seemingly demanded by its downbeat placement in Example 2.50, emphasising the exhortative nature of the exclamation (‘**LET** Monarchs fight [if they are so foolish as to wish to do so]’), just as plausibly as that accent could be suppressed on the grounds of the presence of the compressed triple upbeat. None of this, however, diminishes the significance of this study’s assertion: that certain rhythmic figures in music were matched almost invariably to certain metrical patterns in poetry, and that instances of such skematic writing could offer valuable new, linguistically informed approaches to performance.

Setting Elided and Uncounted Syllables

As previously mentioned, certain syllables are occasionally omitted from a line’s syllable count for the sake of regularity.⁶⁸¹ Sometimes, however, Handel ignored this convention of the metre, and set the uncounted syllables to their own notes.⁶⁸² For instance, in *Hercules*, the word ‘treacherous’ is given one note for each of its three syllables, although the second should technically be suppressed on metrical grounds (as indicated by the placement of its scansion mark in italic superscript in Example 3.91; see Example 3.92 for the setting). In the same scene from the same work, the same character pronounces all three syllables of the word ‘funeral’, even though the middle one again is in prime position to be dropped. Examples 3.93 and 3.94 show later instances, from Handel’s last oratorio, *Jephtha*.

⁶⁸⁰ In a later movement, contrast again seems to loom large: ‘He led them through the Deep as through a Wilderness. **But** the Waters overwhelmed their Enemies, there was not one of them left’. The words ‘not one’ are insistently repeated in that movement, as they were in ‘But as for his People’, again drawing a sharp contrast between the God’s treatment of the Israelites (not one of whom was left unblessed by his healing generosity) and of the Egyptians (not one was spared his wrath). We have previously discussed this possibility in Volume 1, page 101.

⁶⁸¹ See Volume 1, page 44.

⁶⁸² In the Coronation Anthem ‘Zadok the Priest’, Handel seems to have used two different syllabifications the word ‘rejoiced’. The soprano, alto 2, tenor, and bass sing a trisyllabic reading in which ‘-joi-’ and ‘-ced’ are separate syllables, while the alto 1 sings a disyllabic interpretation in which ‘-joiced’ is a single syllable at the same time (‘-joiced’ being held on a long note while the other parts sing a melisma on ‘-joi-’ and follow it with a syllabic ‘-ced’). See Volume 1, page 134.

Example 3.95, T. Broughton, *Hercules*, scanned excerpt from Act II recitative, ‘You are deceived’, set by G. F. Handel, 1745. Transcribed from *HERCULES* (London: J. and R. Tonson and S. Draper, 1745).

x x x /: :/ / x x x /^x
 You are deceiv’d – Some Villain has belied

Example 3.96, vocal line of G. F. Handel, *Hercules*, Act II recitative, ‘You are deceived’, b. 1. Transcribed from GB-Lbl R.M.20.e.8.⁶⁸⁵

Herc
 •
 •

[Bass]

¶ x x x / x: :/
 You are de - cei - ved - some

In the air ‘Let me wander’, from *L’Allegro, Il Penseroso, ed Il Moderato*, ‘over’ is sung as two syllables, and ‘every’ as three, even though the metre counts the words respectively as a monosyllable and a disyllable (the wordbook gives ‘o’er’, and although it gives ‘every’ rather than ‘ev’ry’, the omission of the second <e> is essential to prevent the line from becoming a pentameter); see Examples 3.97 through 3.100. This decision may have been influenced by a desire to add greater impact to the music’s *sautillant* figure (three notes, the first of which takes a metric accent, the second of which is one third the length of the first, and the third of which is two thirds or more the length of the first) characteristic of the siciliana (here, as it often is, realized as *dotted quaver – semiquaver – quaver*) by rendering it syllabic.

Example 3.97, J. Harris after J. Milton, and C. Jennens, *L’Allegro, Il Penseroso ed Il Moderato*, scanned excerpt from Part I air ‘Let me wander, not unseen’, set by G. F. Handel, 1740. Transcribed from *L’ALLEGRO, IL PENSEROSO, ED IL MODERATO* (London: J. and R. Tonson, 1740).

/ x x x / x /
 Whistles o’er the furrow’d Land

⁶⁸⁵ Initial time signature and character name *sic*.

Example 3.98, vocal line of G. F. Handel, *L'Allegro, il Penseroso, ed il Moderato*, Act I air 'Let me wander', bb. 6–11. Transcribed from *Hallische Händel-Ausgabe*, Ser. I, 16, supplement (Kassel, Basel, London, New York, Praha: Bärenreiter, 2005).⁶⁸⁶

Siciliana

Tenore
(o Soprano)

7

there the plough - man, near at hand, whist-les o - ver the fur - row'd

9

Tenore
(o Soprano)

land; there the plough-man, near at hand, whist-les o-ver the fur-row'dland;

Example 3.99, J. Harris after J. Milton, and C. Jennens, *L'Allegro, Il Penseroso ed Il Moderato*, scanned excerpt from Part I air 'Let me wander, not unseen', set by G. F. Handel, 1740. Transcribed from *L'ALLEGRO, IL PENSEROSO, ED IL MODERATO*. (London: Printed for J. and R. Tonson in the Strand, 1740).

x / x x / x / x /
And every Shepherd tells his Tale

⁶⁸⁶ German underlay and rhythmic alternatives appropriate thereto suppressed.

Example 3.100, vocal line of G. F. Handel, *L'Allegro, il Penseroso, ed il Moderato*, Act I air 'Let me wander', bb. 12–19. Transcribed from *Hallsche Händel-Ausgabe*, Ser. I, 16, supplement (Kassel, Basel, London, New York, Praha: Bärenreiter, 2005).⁶⁸⁷

Siciliana

Tenore (o Soprano)

12 and the milk - maid sing - eth blithe, and the mow - er whets his

14 scythe, and e - ve-ry shep-herd tells his tale un-der the haw-thorn, in the dale,

17 and e - ve-ry shep-herd tells his tale un-der the haw-thorn, in the dale.

There is precedent for this in Handel's Italian settings (Example 3.101), and in the works of earlier composers setting various languages (Examples 3.102 and 3.103).⁶⁸⁸ In the *Hercules* case, we might ask whether the caesura is responsible. Long lines sometimes include an extrametrical syllable at the end of their first hemistich, creating a so-called 'epic caesura'.⁶⁸⁹ Handel's transformation of the *Hercules* line from a 4+6 decasyllable to a 5+6 imposes this rhythm on the text.⁶⁹⁰

⁶⁸⁷ German underlay and rhythmic alternatives appropriate thereto suppressed.

⁶⁸⁸ Boone discusses 'the presence of hiatus in places where the poetry by itself would normally demand elision' in Dufay's early French-language songs, but observes that this may be the result of scribal errors rather than compositional choices. See Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Nebraska: University of Nebraska Press, 1999), 128–30.

⁶⁸⁹ On epic caesura see Boone, *Patterns in Play*, 46; and Duffel, *A New History of English Metre*, 45, 83.

⁶⁹⁰ Interestingly, he suppressed the final <ed> of the line; 'belied' is set as 'be-lied', not 'be-li-ed'.

Example 3.101, vocal line of G. F. Handel, *Rodelinda*, Act II recitative, ‘Rodelinda, si mesta’, b. 14–second crotchet of b. 15. Transcribed from GB-Lbl R.M.20.c.4.⁶⁹¹

Example 3.102, vocal line of F. Cavalli, *La Didone*, Prologue, bb. 2–3. Transcribed from I-Vnm, Mss. It. IV. 355.⁶⁹²

Example 3.103, Democracy line of L. Grabu, *Albion and Albanus*, Act II chacon ‘Ye Nymphs, the Charge is royal’, b. 8–third semiquaver of b. 10. Transcribed from *ALBION and ALBANUS* (London: Printed for the Author, 1687).⁶⁹³

Occasionally, Handel treated the mute, word-final <e> as a separate syllable. This is an understandable mistake, for although Johnson tells us that such <e>s were silent in the English language by the eighteenth century, he also states explicitly that this was not the case at the end of a proper name (for instance, ‘Penelope’).⁶⁹⁴ Furthermore, as a native German speaker (and a competent speaker of French), Handel would have been accustomed to the syllabification of the word-final schwa. Finally, since <ed> was still sometimes pronounced as a separate syllable, Handel may have seen the suppression of the final <e> as a contraction, one that he could undo in his

⁶⁹¹ Diacritics editorial. Translation of text: ‘I will know how to take the kingdom.’ On how particularly strong stress profiles can override the composer’s tendency to allocate metric accents based on the metric template (as they do here), see Volume 1, page 89. I thank Fabrizio Lucarelli for his help with these translations.

⁶⁹² Translation of text: ‘And from its ruins’.

⁶⁹³ Original clef: C3.

⁶⁹⁴ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 40.

settings as easily as he could any other. Examples 3.104 through 3.108 show instances of this.

Example 3.104, vocal line of G. F. Handel, *Messiah*, Part I recitative ‘There were Shepherds abiding in the Field’, bb. 1–2. Transcribed from GB-Lbl R.M.20.f.2.⁶⁹⁵

Recit.

[Soprano]

x x x x x / x x x / / x

There we - re shep-herds a - bi - ding in the field, kee - ping

Example 3.105, vocal line of G. F. Handel, *Messiah*, Part I accompanied recitative ‘And lo! the Angel of the Lord came upon them’, bb. 6–7. Transcribed from GB-Lbl R.M.20.f.2.⁶⁹⁶

accomp.
andante

[Soprano]

x x / x x / x /

and they we - re sore a - fraid

Example 3.106, vocal lines of G. F. Handel, *Messiah*, Part II chorus ‘Surely He hath borne our Griefs’, bb. 6–8. Transcribed from GB-Lbl R.M.20.f.2.⁶⁹⁷

Largo e staccato

6

C[anto] & A[lto]

/ x x / x x / x x / x x / x x / x x /

[Su - re - ly] su - re - ly He hath born our griefs and car - ry'd our sor - rows!

T[enor]

/ x x / x x / x x / x x / x x / x x /

[Su - re - ly] su - re - ly He hath born our griefs and car - ry'd our sor - rows!

B[ass]

/ x x / x x / x x / x x / x x / x x /

Su - re - ly [su - re - ly] He hath born our griefs and car - ry'd our sor - rows!

⁶⁹⁵ Initial time signature and stylistic indication *sic*. Original clef: C1.

⁶⁹⁶ Original clef: C1.

⁶⁹⁷ Original clefs: C1, C3, C4, F4. Canto and alto parts compressed to single staff

Example 3.110, vocal line of G. F. Handel, *L'Allegro, Il Penseroso, ed Il Moderato*, Act I accompanied recitative and air 'There held in holy Passion still', bb. 21–37. Transcribed from GB-Lbl R.M.20.d.5.⁷⁰⁰

21 CANZONA OPENING

Sign[o]ra Monza



Ring Round a-bout Jo - ve's al - tar Sing and [hears the Mu ses in a

25 CANZONA OPENING

Sign[o]ra Monza



Ring] Round a-bout Jo - ve's al - tar Sing and hears the Mu - ses in__ a

29 CANZONA OPENING

Sign[o]ra Monza



Ring_ round__ a-bout Jo - ve's al - tar Sing and hears the

33 CANZONA OPENING

Sign[o]ra Monza



Mu - ses in a Ring round a-bout Jo - ve's al - tar Sing

The problem is easily overcome in performance; the independent note for the syllabified <e's> can be subsumed into a melisma.⁷⁰¹

The opposite situation, in which syllables required to preserve the regularity of the metre are omitted in the setting, is very rare. In the next chapter, however, we will see an instance of it in the air 'The Princes applaud with a furious Joy', from *Alexander's Feast*. There, the music elides the '-i-' of 'furious', even though this disrupts the regular triple flow of the verse.⁷⁰²

⁷⁰⁰ Original clef: C1.

⁷⁰¹ This is the approach taken in George Frideric Handel, *L'Allegro, Il Penseroso, ed Il Moderato*, Ensemble Orchestral de Paris and Bach Choir, dir. John Nelson (Erato, HMG 5454172, 1999).

⁷⁰² See Volume 2, page 399.

Throughout his career, Handel sometimes set the word ‘Israel’ as a disyllable (‘Is-rael’), and sometimes as a trisyllable (‘Is-ra-el’). This seems to follow eighteenth-century English pronunciation trends, for the word was sometimes spelled with the <a> replaced by an apostrophe (‘Isr’el’), or with the typographical ligature that indicates a diphthong (æ, ‘Isræl’), both implying a disyllable; but sometimes without the contraction or ligature (‘Israel’), and sometimes with a diaeresis over the <e> (‘Israël’), both implying a trisyllabic pronunciation (the latter much more clearly; the former is perhaps debatable). Could Handel’s setting be dependent on which version he was presented by the librettist? That is, as he transcribed the text from the libretto provided him by the poet, did he give a note to each of the two syllables of ‘Isr’el’/‘Isræl’, but a note for each of the three of ‘Israël’ (and perhaps of ‘Israel’)? It must be heartily lamented that we cannot know for certain, since none of the existing manuscript libretti can definitively be asserted as the ones from which Handel worked when writing the score.⁷⁰³ The printed wordbooks’ spelling of this word, and the implications and implicatures of those spellings for the setting (as processed rather than composed), will receive more attention below.⁷⁰⁴

Balancing an Unbalanced Line

In a previous chapter, we noted balanced phrasing as a hallmark of the lyrical style.⁷⁰⁵ In practice, this usually means that musical phrases in a lyrical piece contain an even number of strong counts. As noted by Martin Adams, this creates problems when a composer attempts a lyrical setting of a pentameter, or indeed any long line or line with an odd number of strong syllables.⁷⁰⁶ The skemes cited above, however, offered several ways out of the predicament. Example 3.111 demonstrates Purcell’s use of compressed triple upbeats and hemiola to set an entirely iambically pentametric poem to music with

⁷⁰³ James Harris’s draft for the libretto of *L’Allegro, Il Penseroso, ed Il Moderato* might be the one exception to this, but it does not contain the word ‘Israel’ in any spelling. Burrows suggests that the manuscript of the *Alexander Balus* libretto ‘submitted to the Inspector of Stage Plays under the terms of the licensing Act of 1737’ was ‘the final working copy of the libretto, perhaps even the one that Handel had had by him as he composed the music’, but ‘perhaps’ is the key word here; we cannot be certain. James Harris, *L’Allegro* (1739), Hampshire Records Office, Malmesbury Collection 9M73/ G887. I sincerely thank David Rymill and Christina Ford of the Hampshire Records Office for making it possible for me to view this manuscript. For a modern edition of the draft libretto, see Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel’s World: The Family Papers of James Harris 1732–1780* (Oxford: Oxford University Press, 2002), 1075–85. On the *Alexander Balus* manuscript libretto, see Burrows, *Handel*, 425. For the libretto manuscript itself, see Thomas Morell, *Alexander*, US-SM mssLA70.

⁷⁰⁴ See Volume 2, page 399.

⁷⁰⁵ See Volume 1, page 68.

⁷⁰⁶ Martin Adams, private correspondence, 14 August, 2015.

four-strong phrases. I thank Martin Adams for bringing this piece to my attention, and concur with his assessment of its musical prosody as ‘ingenious’.⁷⁰⁷ Similar instances abound in the works of native English speakers, from Orlando Gibbons’s ‘Do not repine, fair Sun’ to Thomas Campion’s ‘The cypress curtain of the night’ and ‘Can she excuse my wrongs’ by John Dowland.⁷⁰⁸

⁷⁰⁷ Martin Adams, ‘Poetry for Reading or Singing? Purcell, Dryden, Dramatic Opera and the Musicality of the Iambic Pentameter’, unpublished conference paper presented at 16th Biennial International Conference on Baroque Music, Salzburg, 2014. It might be possible to scan this text as dactylic tetrameter, in which case the lines would already be balanced even without the music, and the setting entirely regular, every downbeat setting a strong syllable. However, such a scansion requires a very large number of promotions (unstressed syllables in strong metrical positions in the line), particularly later in the text, and so does not seem as plausible as the one by iambic pentameter. The possibility of a regularly dactylic tetrameter (rather than ‘ingenious[ly]’ skematic iambically pentameter) musical interpretation are perhaps bolstered by the fact that composers sometimes continue to place strong syllables on the originally prevailing strong count even when a hemiola is occurring, and that, while the voice’s pitch accents and certain aspects of its durational configurations suggest hemiola, the *basso continuo* line, at least at first, remains strongly in step with the original triple feel, with its insistently downbeat-oriented *minim – crotchet* figure. In other words, we might question whether hemiola is in fact occurring in the places it is marked in the example. As the song progresses, the bass increasingly begins to suggest hemiola as well, so we are probably correct in reading that skeme into all these bars. And yet the tension remains, and the suspicion of dactylic tetrameter cannot be wholly dismissed. In the terminology of relevance theory, this song offers several conflicting implicatures, with the text simultaneously suggesting two poetic metres, and the music simultaneously suggesting a regular realization of one of those metres and a skematic realization of the other. The iambic pentameter and skematic implicatures prove stronger, on closer inspection, but the dactylic tetrameter ones remain, colouring and perhaps enriching the perception of the music and text. I thank Katherina Lindekens for her assistance on this point, in private correspondence, 12 May, 2021. On implicature, and particularly conflicting implicature, see in aesthetic interpretation, see Fabb, *Language and Literary Structure*, passim., particularly 57–217; Fabb, *What is Poetry?*, 23–7, 46, 148, 160; and the current study, Volume 2, page 399. On composers ignoring the hyperbeats of hemiola in favour of placing strong and/or stressed syllables on the previously prevailing strong count, see this study, Volume 1, page 97.

⁷⁰⁸ Purcell’s ‘Evening Hymn’ (‘Now that the sun hath veiled his light’) takes the opposite approach, using word repetition to transform a four-strong line into a five-strong phrase. See Henry Playford (ed.), *Harmonia Sacra* (London: William Pearson for S. H., 1714), 1–3. Copy consulted: D-Mbs, 2 Mus.pr. 1590.

Example 3.111, H. Purcell, 'No, no, poor suff'ring Heart'. Transcribed from facsimile in M. Adams, 'Poetry for Reading or Singing? Purcell, Dryden, Dramatic Opera and the Musicality of the Iambic Pentameter', unpublished conference paper presented at 16th Biennial International Conference on Baroque Music, Salzburg, 2014.⁷⁰⁹

COMPRESSED TRIPLE UPBEAT

[Voice]
 No, no poor suff - ering heart, no change en - dea - vour,
 Love has in store for me one hap - py mi - nute,

[Basso Continuo]

5 COMPRESSED TRIPLE UPBEAT

[Voice]
 chuse to sus - tain the smart ra - ther than leave her;
 And she will end my pain who did be - gin it;

[Basso Continuo]

9 COMPRESSED TRIPLE UPBEAT

[Voice]
 My ra - vish'd Eyes be - hold such Charms a - bout her,
 Then no day Void of Bliss, and Plea - sure leav - ing,

[Basso Continuo]

13 COMPRESSED TRIPLE UPBEAT

[Voice]
 I can dye with her, but not live with - out her.
 A - ges shall slide a - way with - out per - ceiv - ing;

[Basso Continuo]

⁷⁰⁹ Initial time signature *sic*.

17

COMPRESSED TRIPLE UPBEAT

[Voice]

One ten - der sigh of her's to see me Lan - guish,
 Cu - pid shall guard the Door, the more to please us,

[Basso Continuo]

21

COMPRESSED TRIPLE UPBEAT

[Voice]

will more than pay the price of my past An - guish,
 And keep out Time, and Death, when they wou'd seize us,

[Basso Continuo]

25

COMPRESSED TRIPLE UPBEAT

[Voice]

be - ware, oh Cru - el, fair how you Smile on me,
 Time and Death shall de - part, and say in fly - ing,

[Basso Continuo]

29

COMPRESSED TRIPLE UPBEAT

[Voice]

'twas a kind look of yours that has un - done me.
 Love has found out a way to Live by dy - ing.

[Basso Continuo]

Handel too could bend an unbalanced line to his lyrical will. When faced with an iambic pentameter of 2+3 strong syllables, he often employed a post-caesural pause (either a rest or sustaining of the previous note, depending on the syntax) followed by recitativo diminution in the second hemistich to produce a 2+2 musical phrase. Examples 3.112 and 3.113 demonstrate this.

Example 3.114, vocal line of G. F. Handel, *Semele*, Act II air 'Where'er you walk', bb. 2–26. Transcribed from GB-Lbl R.M.20.f.7.⁷¹³

Largo e pianissimo per tutto

2
Jupiter

Where - 'er you walk, cool gales shall fan the glade,

4
Jupiter

trees, where you sit, shall crowd in - to a shade,

6
Jupiter

trees, where you sit, shall crowd in - to a shade,

9
Jupiter

Where - 'er you walk, cool gales shall fan the glade,

11
Jupiter

trees, where you sit, shall crowd in - to a shade,

14
Jupiter

trees, where you sit, shall crowd in - to a shade.

Fine.

⁷¹³ Original clef: C4.

20
Jupiter
Where - 'ere you tread, the blush - ing flow'rs shall rise, and

22
Jupiter
all things flou - rish, and all things flou - rish where -

Da Capo.

24
Jupiter
'er you turn your eyes, where -'er you turn your eyes, where -'er you turn your eyes.

Which Syllables are Extended?

In the 1950s, Dennis Arundell noted that Purcell ‘was careful to ornament only the stressed syllables and preferably [tense] vowels’.⁷¹⁴ His comment is equally true of Handel, if we take ‘ornament’ to mean ‘decorate with a melisma or an extension into the next strong count’; but the influence of tenseness on the composer’s approach is more complicated.⁷¹⁵

There seems to be a marked preference for extension of the tense vowel /o:/ (middle vowel of ‘exalted’, which receives melismatic extension in the *Messiah* air ‘Every Valley’, and second vowel of ‘bemoan’, which, in the *Semele* air ‘Turn, hopeless Lover’, is set melodically). Dean notes that Handel ‘was apt to vocalize on’ the tense vowel /e:/. Indeed, ‘Place’ is set to a long note in ‘Thou shalt bring them in’ from *Israel in Egypt*, and ‘Shade’ receives a melisma in ‘Where’er you walk’ (from *Semele*), as does the first syllable of ‘gazing’ in ‘Myself I shall adore’ from the same work. However, whereas Dean calls /e:/ one of the ‘awkward vowels’ upon which to vocalize, eighteenth century sources, such as Pier Jacopo Martello, saw it as one of the preferable

⁷¹⁴ Dennis Arundell, ‘Purcell and Natural Speech’, in *The Musical Times*, 100/1396 (1959), 323.

⁷¹⁵ On the vowels, tense and lax, of eighteenth-century English, see Volume 1, page 184 of this study.

vowels for passagework.⁷¹⁶ Despite this preference for the tense /o:/ and /e:/, Handel often wrote passagework on lax vowels as well. For instance, /ɛ/ (phonetically not too dissimilar from /e:/) finds several extensions in Handel’s English vocal writing, particularly when stressed; we can invoke the melismas on the final syllable of ‘redress’ in the Semele air ‘Ah! take Heed’, or on the second syllable of ‘prevented’ in the chorus ‘Thou hast prevented him’ from the Coronation Anthem *The King shall Rejoice*. (Again, Purcell sometimes did the same. A prominent instance would be the melisma on the first syllable of ‘Blessing’ in the solo and chorus ‘The Day that such a Blessing gave’ from the birthday ode *Come ye Sons of Art*.⁷¹⁷) Martello was in favour of extending /a/, which, in the English of the time, seems always to have been lax.⁷¹⁸ And while Handel did not write melismas or long notes on this vowel as often as he did on those previously mentioned, specimens do exist. The final word of the incipit in the *Samson* air ‘Honour and Arms’ is set melismatically, as, in numerous movements from numerous works, are the first syllable of ‘Amen’ and the last of ‘Hallelujah’.⁷¹⁹

Handel rarely extended the lax vowel /ə/.⁷²⁰ However, in the birthday ode for Queen Anne, the first syllable of ‘murmurs’ is sung to a long melisma punctuated by frequent rests, a gesture of word-painting.⁷²¹ The same ode also features a long, and likely similarly mimetic, melisma on the second syllable of ‘eternal’. We should perhaps remember that the birthday ode is one of the composer’s earlier ventures into English word-setting. However, each of its extended /ə/ forms the nucleus of a stressed syllable, and such treatment of the same vowel in the same word has precedent in Purcell (see Example 3.18 for an instance of that earlier composer placing a long

⁷¹⁶ Pier Jacopo Martello, *On Ancient and Modern Tragedy* (1714), excerpt in Enrico Fubini, *Music & Culture in Eighteenth-Century Europe: A Source Book*, trans. Bonnie J. Blackburn (Chicago and London: University of Chicago Press, 1994), 48–59: 57. I thank Dr. Robert Crowe for bringing this source to my attention in private correspondence, 24 September, 2019.

⁷¹⁷ For this solo and chorus, see Henry Purcell, *Birthday Odes for Queen Mary, Part II*, ed. Bruce Wood, *The Purcell Society Complete Edition of the Works of Henry Purcell*, 24 (London: Novello, 1998), page number inaccessible at time of writing.

⁷¹⁸ For Martello’s comment, see Martello, *On Ancient and Modern Tragedy*, 57.

⁷¹⁹ For the *Samson* air ‘Honour and Arms’, see George Frideric Handel, *Samson an Oratorio*, GB-Lbl R.M.20.f.6, f. 87v. For Handelian settings of ‘Amen’ and ‘Hallelujah’, see the section beginning on page 266 of this study.

⁷²⁰ Early versions of ‘I Know that my Redeemer liveth’ featured long notes on the word ‘First’, but later versions removed these durational extensions of the word.

⁷²¹ Robert Crowe has suggested that this vowel might not have posed such a timbral problem to eighteenth-century singers as it would to their modern counterparts. If, as he believes, the vocal technique of the Baroque era involved prominent use of a low larynx, it would have been a very easy vowel to sing. I thank Dr Crowe for pointing this out in private conversation, 12 September, 2019.

melisma on the second syllable of ‘eternal’ in the phrase ‘From their eternal Band’, in the song ‘Music for a While’).⁷²²

I not aware of any instance in which Handel extended the lax vowels /ɪ/ (‘big’), /ʌ/ (‘alter’), /ʌ/ (‘other’) or the tense vowel /u:/ (‘crude’).⁷²³ Martello discourages passagework on /u:/, on the grounds that it is evocative of ‘howling’.⁷²⁴ Martello also asserts the inappropriateness of passage-work on the tense vowel /i:/, on the grounds that it sounds like the neighing of a horse.⁷²⁵ This vowel is sometimes given long notes in Handel’s English writing (for instance, ‘sleep’ in ‘I Know that my Redeemer liveth’), and sometimes very short melismas, such as the two-note (*dotted minim – dotted crotchet*, both metrically accented) run on the second syllable of ‘receive’ in the *Semele* air ‘Leave me, loathsome Light’. However, genuine passagework upon it seems for the most part to have been avoided. There is a melisma on ‘Spear’ from the *Hercules* air ‘The God of Battle’, but <ea> might still have represented /e:/ for some English speakers in the 1740s. Thus, ‘Spear’ might have rhymed with ‘peer’ (giving a neighing /i:/ melisma), but it might also have been a homophone for ‘spare’. A similar ambiguity obtains for the melisma on the first syllable of ‘easy’ in the chorus ‘His Yoke is easy’ from *Messiah*; it might have rhymed with ‘breezy’ or with ‘lazy’. Yet here we should recall that the music is borrowed from one of the composer’s earlier, Italian-language duets (‘Quel fior ch’in alba ride’, ‘That flower that at dawn laughs’). The melisma that sets the <ea> of ‘ea-sy’ in the English *Messiah* chorus originally set the ‘ri-’ of ‘ri-de’ in the Italian duet. And <i> almost represented /i:/ in the Italian of the time. Does this mean that Handel also expected the <ea> of ‘easy’ to be sung as a melisma on /i:/? If so, the raucous effect of this rare choice of vowel for a melisma might, in both cases, be intended to imitate not equine neighs but human laughter (an instance of word-painting in the Italian, since ‘ride’ in that language means ‘laughs’; affective expression in the

⁷²² See Volume 1, page 245 of this study.

⁷²³ Purcell, however, placed melismas on the first syllable of ‘Swifter’ in the opening solo and chorus of the welcome ode *Swifter, Isis, Swifter Flow*, the first of ‘Trumpets’ and ‘Thunder’ in the final solo and chorus of the welcome ode *From those Serene and Rapturous Joys*, and on the first syllable of ‘duty’ in the bass duet ‘Let these amongst themselves contest’, from the Cecilian ode *Hail, bright Cecilia!*. See Henry Purcell, *Autograph Manuscript of Anthems, Welcome Songs and Solo Songs*, GB-Lbl R.M.20.h.8, f. 245r; *ibid.*, f. 176v; Henry Purcell, *An Ode on St. Cecilia’s Day, The Works of Henry Purcell*, Purcell Society Edition, 8 (London and New York: Novello, Ewer and Co., 1897), 73–74.

⁷²⁴ Martello, *On Ancient and Modern Tragedy*, 57.

⁷²⁵ Martello, *On Ancient and Modern Tragedy*, 57. Again, however, Purcell extended this vowel, as in the melismas on the second syllable of ‘imperial’ in the final solo and chorus of *From those Serene and Rapturous Joys*. See Purcell, *Autograph Manuscript of Anthems, Welcome Songs and Solo Songs*, f. 176v.

English, since there is no actual mention of laughter in the text, but the mood can certainly be taken as gleeful).⁷²⁶

The frequency of rhymes like ‘boy ... flatly’ and ‘line... join’ in Early Modern English poetry suggests that <i>, <y>, <oi>, and <oy> all represented the same diphthongal phoneme. And that phoneme was, to Handel, clearly eligible for extension. There are melismas on ‘fly’ in the *Belshazzar* air ‘Let the deep Bowl’, on the last syllable of the *Messiah* chorus ‘And He shall purify’, and on the last syllable of ‘rejoice’ in the opening chorus of Coronation Anthem ‘The King shall rejoice’ as well as in the *Joshua* air ‘Oh! had I Jubal’s Lyre’.⁷²⁷ The exact quality of the phoneme, however, is unclear. Many modern scholars assert /ʌi/, probably realised as descending [ʌ̃i] (approximately ‘UHee’). If this is true, then we have interesting evidence that Handel extended [ʌ] only when it formed the prominent first element of a diphthong, and not (as previously mentioned) when it was the sole element of a monophthong. Yet some phonetic transcriptions from the seventeenth and eighteenth centuries suggest that the phoneme in question might have been closer to /oi/ (the vowel of Modern British English ‘boy’), realised as the again descending [oĩ].⁷²⁸ And if this is true, it accords much more neatly with Handel’s word-setting practice elsewhere. As discussed above, he extended [o:] as a tense monophthong, so it would make sense to extend [o] as the prominent element of a diphthong.

Drawing together these various trends, let us reformulate the statement with which we opened this section: Handel extended only certain vowels beyond one strong count, these vowels being /o:/, /e:/, /ɛ/, /a/, sometimes /ə/, and possibly /i:/ and /ʌi/ (the last of which might actually have been /oi/). /ɑ/, /ɪ/, /ʌ/, and /u:/ seem not to have been extended. He preferred to restrict extensions to when the appropriate vowel formed the nucleus of a primarily stressed syllable (both stressed and metrically strong, in a

⁷²⁶ I thank Bryan White for pointing this out. For the original Italian duet, see George Frideric Handel, *Miscellaneous Collections and Selections I*, Gb-Lbl RM 20.g.9, ff. 36r–38v.

⁷²⁷ See George Frideric Handel, *Belshazzar*, GB-Lbl R.M.20.d.10, f. 58r; George Frideric Handel, *Messiah, an Oratorio*, GB-Lbl R.M.20.f.2, ff. 17r–18r, 19r, 20r–20v; George Frideric Handel, *Coronation Anthems for King George II and Queen Caroline*, GB-Lbl R.M.20.h.5, ff. 20r–22r; George Frideric Handel, *Joshua*, GB-Lbl R.M.20.e.11, ff. 100r–100v.

⁷²⁸ Such transcriptions include Daniel Henstridge’s (for Italian-speakers) of the underlay of Pietro Reggio, ‘Arise, ye Subterranean Winds’, in Daniel Henstridge, GB-Lbl add. MS 29397, ff. 78v–77v (inverted). I sincerely thank Sarah Ledwidge for bringing this source to my attention in Sarah Ledwidge, ‘“To our Elysian Field, the OPERA”: Pietro Reggio’s Contribution to Shadwell’s *Tempest* as a Conduit for Italian Musical Influence’, unpublished conference paper presented at Society for Musicology in Ireland Postgraduate Conference, Dundalk Institute of Technology, 2019, and for clarifying the foliation of the manuscript in personal correspondence, 15 May, 2021. The occasional occurrence of rhymes like ‘flatly ... see’ suggest that <y> could sometimes represent /i:/ in a suffix, but I am not aware of any cases in which Handel extended it in such a context.

metrical text). In some instances, however, he seems to have lengthened a secondarily stressed syllable with an appropriate vowel, if the vowel with the primary stress was inappropriate. This may have motivated the placement of a melisma on the last, rather than the first, syllable of ‘purify’ in ‘And He shall purify the Sons of Levi’. The primary stress is on the first syllable, but its nucleus, /u:/, is not one of the favoured vowels. The secondary stress is on the last syllable, whose nucleus (whether rendered /ʌi/, or /ai/) is suitable for extension. And the melisma had to go somewhere. The material having been imported from a pre-existing Italian duet, Handel’s choices were to trim away much of the transferred melody, introduce word-repetitions, or allocate the melisma to the less-than-most-favoured vowel of ‘Sons’ (the first syllable of ‘Levi’ is stressed, but its nucleus is a neighing /i:/).

‘And how should I Begin’? Inversions Missed, Managed, and Imagined⁷²⁹

We have seen in the previous chapter that Handel followed the practice of his forebears when setting initial inversions in iambic metre.⁷³⁰ However, on numerous occasions, he apparently failed to notice initial inversion, and set the line as though it were straight. This seems to be a genuine error, and likely indicates a lack of close reading, or a simple failure to notice subtleties that would be more obvious to a native speaker. Yet it is not quite the haphazard sloppiness of which Handel is sometimes accused, for it shows an acute awareness of, in excessive fidelity to, the underlying metric template. Thus, in the *Samson* air ‘O Mirrour of our fickle State!’, a metric accent is given to the unstressed second syllable of the line ‘Sunk in the deep Abyss of Woe’, while the stressed first syllable is unaccented (solidly boxed in Example 3.113). It is important to observe, however, that this medially metrically accented three-quaver upbeat fits the wider musical rhythmic patterning of this passage, which began with the words ‘From highest glory’. When ‘From highest’ was set to the medially metrically accented three-quaver upbeat figure, ‘high-’ was correctly accented (dashed-edged-boxed in Example 3.115). This would suggest that, in this case at least, a musical decision may be overriding the stress pattern.⁷³¹ Nevertheless, it remains true that this decision overrides

⁷²⁹ The awkward and compulsively overthinking speaker in T. S. Eliot’s *The Love Song of J. Alfred Prufrock* twice asks ‘And how should I begin?’ throughout the course of the poem. See T. S. Eliot, ‘The Love Song of Alfred Prufrock’, *Poetry: A Magazine of Verse*, 6/3 (June, 1915), 130–35: 132, 133.

⁷³⁰ See Volume 1, page 109. On the standard musical responses of early modern English word-setters to initial inversion, see Katherine T. Rohrer, ‘Poetic Metre, Musical Metre and the Dance in Purcell’s Songs’, in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995, paperback 2006), 207–43: 214–15.

⁷³¹ I thank Dr Bryan White for bringing this to my attention.

that stress pattern in a way excessively recitationally consonant with the poetic metrical template.

Example 3.115, vocal line of G. F. Handel, *Samson*, Act I air ‘O Mirror of our fickle State’, bb. 46–60. Transcribed from GB-Lbl R.M.20.f.6.⁷³²

Largo

[Micah] 46

from high-est glo - ry_ fall'n so low

glo - ry_ fall'n so low

Sunk in the deep a-byss of Woe

Sunk in the deep a -byss_ of Woe

Other straight treatments of initial inversions show even stronger evidence of purely musical logical overriding that of stress. For instance, reflecting the text’s inversions would dilute the rhythmic drive of the strongly upbeat-driven dotted melody in the air ‘Come to my Arms’, *Semele* (boxed in Example 3.116).

Example 3.116, vocal line of G. F. Handel, *Semele*, Act III air ‘Come to my Arms’, bb. 9–13. Transcribed from GB-Lbl R.M.20.f.7.⁷³³

Larghetto

Jupiter 9

Come to my arms, my love-ly Fair, Soothe my un - ea - sy_ care

⁷³² Original clef: C3.

⁷³³ Original clef: C4.

A purely musical impulse explanation is not always at hand, however. Another medially accented three-quaver upbeat rhythm gives an accent to the unstressed ‘dost’ rather than the stressed ‘Why’ in the quartet ‘Why dost thou thus untimely grieve’, also from *Semele* (boxed in Example 3.117). This oddity, however, cannot be as easily explained on purely musical grounds; these are the first words sung in the movement, and while they will be sung to a rhythmic-metrically similar motif throughout, that motif does not resemble those used to set other lines, correctly or otherwise.⁷³⁴

Example 3.117, Cadmus’ line of G. F. Handel, *Semele*, Act I quartet ‘Why dost thou thus untimely grieve?’, bb. 7–8. Transcribed from GB-Lbl R.M.20.f.7.

andante Larghetto

Cadmus

Why dost thou thus un - time - ly grieve

Example 3.118 shows Handel apparently missing an inversion in a line set in declamatory style, with no prominent musical motivic reason to treat the line as straight.

Example 3.118, vocal line of G. F. Handel, *Alexander’s Feast*, Act I recitative ‘The Praise of Bacchus’, upbeat to b. 7–third crotchet of b. 8. Transcribed from GB-Lbl R.M.20.d.4, f. 21r.

Recit

Mr. Erard

flush'd with a pur - ple Grace, He shews his ho - nest face;

We have already noted declamatory style as more generally noticeably text-faithful than lyrical, so this and similar instances from Handel’s declamatory writing probably stand in evidence that some of his straight settings of inversions are simple errors of scansion on his part. It would be interesting to compare the number of such misaccentuations in

⁷³⁴ In Eccles’s setting of the text, from his own opera, the inversion is accented correctly, with a canzona opening whose second note is dotted, ingeniously both enlivening the familiar skematic formula and giving the singer time to announce the dense cluster ‘dost thou’. See John Eccles, *Semele*, ed. Richard Platt, *Musica Britannica*, 75 (London: Stainer and Bell Ltd., 2000), 14. For the remainder of Handel’s quarter, see G.F. Handel, *Semele*, GB-Lbl R.M.20.f.7, ff. 24r–26r.

his lyrical output with those in his declamatory, but such analysis is beyond the scope of the current investigation.

All these instances given thus far involve monosyllables, but more rarely, Handel apparently failed to notice an inversion created by a polysyllabic word. In the accompanied recitative ‘O Jove, what land is this’, from *Hercules*, the word ‘Ocean’s’ appears at the head of an iambic line. Johnson tells us that this word is stressed on its first syllable, and we would therefore assume that it creates an initial inversion (see Example 3.119).⁷³⁵ Handel, however, metrically (and sometimes durationally) accents the second syllable, because it falls in a strong position.

Example 3.119, T. Broughton, *Hercules*, scanned excerpt from Act III air, ‘I rage with more than Stygian Pains’, set by G. F. Handel, 1745. Transcribed from *HERCULES* (London: or J. and R. Tonson and S. Draper, 1745).

/ x x / x /
Ocean’s collected Flood

The air ‘Sing Songs of Praise’, from *Esther*, offers a particularly interesting case of unrealized polysyllabic inversion. The line ‘ZION again her Head shall raise’ is clearly initially inverted, for its first word is stressed on its first syllable (see Example 3.120).⁷³⁶ In his first statement of the line, Handel treats it as such, accenting the first syllable with a canzona opening (Example 3.121). In his second and third, however, he treats the line as straight, accenting the unstressed second syllable of (and, in the autograph, spelling the word as) ‘Sion’ (Examples 3.122 and 3.123).

Example 3.120, Anonymous, *Esther*, scanned excerpt from Act I air, ‘Praise the Lord’, set by G. F. Handel, 1718. Transcribed from *ESTHER* (London: No printer given, 1732).

/x x / x / x /
ZION again her Head shall raise ;

⁷³⁵ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 1391.

⁷³⁶ ‘Zion’ does not appear in Johnson’s *DICTIONARY* or Lowe’s *CRITICAL spelling-book*, but it does in Dyche’s *SPELLING DICTIONARY*, where it is spelled ‘Sion’, and is given initial, not terminal, stress. The word’s first syllable never appears in a non-line-initial weak position in the metrical poetry set by Handel. See Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*; Lowe, *THE CRITICAL spelling-book*; Dyche, *The SPELLING DICTIONARY*, 143.

Example 3.121, G. F. Handel, *Esther* (1720 version), Act I air, ‘Praise the Lord’, b. 33–first quaver of b. 35. Transcribed from GB-Lbl R.M.20.e.7.⁷³⁷

andante

CANZONA OPENING

Israelite 33 *etc.*

Si - on a - gain her head shall raise

Example 3.122, vocal line of G. F. Handel, *Esther* (1720 version), Act I air, ‘Praise the Lord’, b. 38–first quaver of b. 39. Transcribed from GB-Lbl R.M.20.e.7.⁷³⁸

andante

Israelite 38 *etc.*

praise Si - on a - gain her head shall raise

Example 3.123, vocal line of G. F. Handel, *Esther* (1720 version), Act I air, ‘Praise the Lord’, b. 41–first quaver of b. 43. Transcribed from GB-Lbl R.M.20.e.7.⁷³⁹

andante

Israelite 41 *etc.*

praise Si - on a - gain her head shall raise

Here, Handel appears to be using incorrect accentuation, or more specifically, accentuation correct by standards other than those generally prevailing, to add variety to his prosody. (He clearly knew the correct stressing of the word, for he accented the first syllable in settings of non-metrical poetry, such as the air and chorus ‘O thou that tellest good Tidings to Zion’ in *Messiah*.⁷⁴⁰) We will see another, more complex instance of this later in the current chapter, in his setting of the word ‘extravagantly’ in *Hercules*.⁷⁴¹ There as here, it is interesting to note that the correct accentuation comes earlier in the movement than the incorrect one does; the composer thus apparently affirms his competence before violating the norms of word-setting. We should also note that Handel placed a metric accent on the first syllable of ‘Zion’ every other time he set the

⁷³⁷ Original clef: C4.

⁷³⁸ Original clef: C4.

⁷³⁹ Original clef: C4.

⁷⁴⁰ Handel, *Messiah, an Oratorio*, GB-Lbl R.M.20.f.2, f. 22v, f. 24r, ff. 25r–26r.

⁷⁴¹ See Volume 1, page 357.

word, whether in the context of metrical or non-metrical poetry, including only one air earlier in *Esther*. He could, of course, simply have forgotten which of the syllables was meant to be stressed whilst setting this particular air text, and chosen to hedge his bets. On the whole, however, that does not seem likely; he could easily have checked the preceding air.⁷⁴²

Besides inversion, there are two other types of initial variant available in the iambic line. The first we previously called the ‘heavy beginning’, in which the line opens with two stresses (‘ $\text{¶} / \text{¶}$ ’).⁷⁴³ Composers of Purcell’s time often demonstrated sensitivity to this variation, placing metric accents on both of the initial stressed syllables (as in Example 3.124).

Example 3.124, H. Purcell, *Dido and Aeneas*, Act III chorus, ‘Great minds’, bb. 1–3. Transcribed from *Works, 1* (London and New York: Novello and Company and The H. W. Gray Co., 1928).⁷⁴⁴

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in common time (C) and B-flat major. The lyrics are: "Great minds a - gainst them - selves con - spire, great". Above the lyrics, metric markings are provided for each syllable: "¶ /" for "Great", "¶ /" for "minds", "x /" for "a", "x /" for "gainst", "x /" for "them", "x /" for "selves", "x / ¶" for "con", "¶ /" for "spire", and "¶ /" for "great". The Soprano, Alto, and Tenor parts all begin with a double bar line and a fermata over the first two notes, indicating a 'heavy beginning' where the first two syllables are stressed. The Bass part begins with a single bar line and a fermata over the first note, indicating a 'light beginning' where only the first syllable is stressed.

⁷⁴² In that preceding air, ‘Praise the Lord with chearful Noise’, the word begins a strikingly similar clipped line, and polysyllabic inversion is even rarer in trochaic metre than in iambic.

⁷⁴³ See Volume 1, page 112.

⁷⁴⁴ Initial time signature *sic*. Tempo marking and dynamic markings suppressed.

Sometimes, however, they treated such beginnings as if straight (Example 3.125), or else employed skematic solutions that sidestepped the problem (Example 3.126).

Example 3.125, vocal line of J. Blow, *Venus and Adonis*, air ‘Fit well your Arrows when you strike’, b. 35–first quaver of b. 37 (edition barred as if each act were one movement). Transcribed from *Purcell Society Editions Companion Series, 2* (London: Stainer and Bell, 2008).⁷⁴⁵

VENUS

[Voice] 35

Fit well your ar - rows when you strike, etc.

Diagram: A musical staff in treble clef with a key signature of one flat and a common time signature. The melody starts with a dotted quarter note on F4, followed by a quarter rest. A box highlights the first quaver of the next measure, which is a quarter note on G4. The lyrics 'Fit well your ar - rows when you strike,' are written below the staff. Above the staff, there are dots indicating the syllable structure: a dot under 'Fit', a dot under 'well', a dot under 'your', a dot under 'ar -', a dot under 'rows', a dot under 'when', a dot under 'you', and a dot under 'strike,'. Below the staff, there are symbols: a double bar line, a slash, an 'x', a slash, an 'x', an 'x', an 'x', and a double bar line.

Example 3.126, vocal line of J. Eccles, *The Judgement of Paris*, air ‘Stay lovely youth’, b. 1–second crotchet of b. 2. Transcribed from *The JUDGEMENT of PARIS* (London: J. Walsh, [1701]).⁷⁴⁶

Venus

COMPRESSED TRIPLE UPBEAT

[Voice]

Stay love - - ly youth etc.

Diagram: A musical staff in treble clef with a key signature of one flat and a 3/4 time signature. The melody starts with a quarter note on G4, followed by a half note on A4. A box highlights the first two notes of the next measure, which are a quarter note on B4 and a quarter note on C5. The lyrics 'Stay love - - ly youth' are written below the staff. Above the staff, there are dots indicating the syllable structure: a dot under 'Stay', a dot under 'love', a dot under 'ly', and a dot under 'youth'. Below the staff, there are symbols: a double bar line, a slash, an 'x', and a slash.

Handel was at home with all three of these solutions (see Examples 3.127 through 3.129).

Example 3.127, vocal line of G. F. Handel, *Acis and Galatea*, recitative ‘Whither, Fairest, art thou running’, bb. 17–18. Transcribed from GB-Lbl R.M.20.a.2.⁷⁴⁷

Galatea

[Voice] 17

blood, go mon - ster bid some o - ther guest

Diagram: A musical staff in treble clef with a key signature of two flats and a common time signature. The melody starts with a quarter note on G4, followed by a quarter rest. A box highlights the first two notes of the next measure, which are a quarter note on A4 and a quarter note on B4. The lyrics 'blood, go mon - ster bid some o - ther guest' are written below the staff. Above the staff, there are dots indicating the syllable structure: a dot under 'blood,', a dot under 'go', a dot under 'mon -', a dot under 'ster', a dot under 'bid', a dot under 'some', a dot under 'o -', and a dot under 'ther guest'. Below the staff, there are symbols: a double bar line, a slash, an 'x', a slash, a slash, a slash, an 'x', and a double bar line.

⁷⁴⁵ Backfall on dotted F natural in second version only. Editorial time signature suppressed. Retained initial time signature *sic*.

⁷⁴⁶ Initial character name *sic*.

⁷⁴⁷ Original clef: C1.

Example 3.128, vocal line of G. F. Handel, *Esther* (1720 version), Act I chorus ‘Virtue, truth, and innocence’, b. 16–third quaver of b. 17. Transcribed from GB-Lbl R.M.20.e.7.⁷⁴⁸

Israelite

16

Sing Songs of praise etc.

Example 3.129, vocal line of G. F. Handel, *Saul*, Act I air ‘O godlike Youth’, b. 17–second crotchet of b. 18. Transcribed from GB-Lbl R.M.20.g.3.⁷⁴⁹

Larghetto e piano
Mich[al]

COMPRESSED TRIPLE UPBEAT

17

O godlike youth! etc.

Indeed, as he did with inversions, Handel sometimes explored different realizations of the same heavy beginning within one movement. The beginning of the first line of the previously discussed air ‘Sing Songs of Praise’ is heavy. Handel sets the line twice over the course of the movement (not counting the *da capo* repeats). The first time, he treats it as though it were inverted (which was not a common response to such beginnings among earlier English word-setters), giving it a canzona opening (Example 3.130).

Example 3.130, vocal line of G. F. Handel, *Esther* (1720 version), Act I chorus ‘Virtue, truth, and innocence’, b. 7–fifth quaver of b. 8. Transcribed from GB-Lbl R.M.20.e.7.⁷⁵⁰

andante

CANZONA OPENING

Israelite

7

Sing Songs of praise etc.

The second time, he treats it as though it were straight (Example 3.131).

⁷⁴⁸ Original clef: C4.

⁷⁴⁹ Original clef: C1.

⁷⁵⁰ Original clef: C4.

Example 3.131, vocal line of G. F. Handel, *Esther* (1720 version), Act I chorus ‘Virtue, truth, and innocence’, b. 16–third quaver of b. 17. Transcribed from GB-Lbl R.M.20.e.7.⁷⁵¹

andante

Israelite etc.

16 17

Sing Songs of praise

Since, as we have already pointed out, he would later treat the inverted first line of the B section’s text (‘ZION again her Head shall raise’) in exactly the same two ways in the same order, we might infer even more strongly that he knew very well that ‘Sion’ was initially stressed and the line therefore initially inverted. The apparently incorrect accentuation of the line in its later appearances therefore seems even more likely to have been a deliberate choice, providing motivic unity to the number by recalling the rhythms and musico-poetic patterns of the first section in the second. The air ‘Lead, Goddess, lead the Way’, from *The Choice of Hercules*, employs a different pair of solutions, sometimes treating its incipit’s heavy beginnings as straight, and sometimes accenting both of the line’s first two syllables.

When an iambic line begins with two unstressed syllables, I describe it as having a ‘light beginning’.⁷⁵² Rohrer’s essay contains useful information on this type of line, although she sees the third syllable as significant as well.

In rapid conversational speech, none of the [...] initial syllables [in a light beginning] is stressed, but in more careful declamation the speaker usually chooses one for emphasis, giving in to the strong proclivity for regular alternation of stressed and unstressed syllables felt by native English speakers.⁷⁵³

When setting such lines, a composer, much like the carefully declaiming speaker in Rohrer’s essay, must choose which syllable to prioritize (the option to reflect the rhythms of ‘rapid conversational speech’ by setting all three initial syllables to relatively weak musical counts does not appear to have been exercised). According to Rohrer, Purcell favoured triple time for texts beginning with lines of this type, ‘with declamatory style a close second’. The prosody of such triple settings is not uniform, however. Sometimes, as in Example 3.132, he places the second syllable on the

⁷⁵¹ Original clef: C4.

⁷⁵² See Volume 1, page 112.

⁷⁵³ Rohrer, ‘Poetic Metre’, 220.

accented musical count, following the template. Others, however, such as Example 3.133, apply the compressed triple upbeat, sidestepping the issue somewhat.

Example 3.132, vocal line of H. Purcell, ‘Celia has a thousand Charms’, b. 23–second crotchet of b. 34. Transcribed from ORPHEUS BRITANNICUS (London: J. Heptinstall, 1698).

Example 3.132 consists of two staves of musical notation for a vocal line in 3/4 time. The first staff (measures 23-34) has lyrics: "But while the Nymph I thus adore". The second staff (measures 29-34) has lyrics: "but while the Nymph I thus, I thus adore, etc.". Above the notes are rhythmic markings: 'x' for accented notes and '/' for unaccented notes. A box highlights the first two notes of each line. The first staff's box contains 'x' and 'x' with a vertical bar line between them. The second staff's box contains 'x' and 'x' with a vertical bar line between them.

Example 3.133, vocal line of H. Purcell, ‘Celia has a thousand Charms’, bb. 23–24. Transcribed from ORPHEUS BRITANNICUS (London: J. Heptinstall, 1698).

Example 3.133 shows a vocal line in 3/4 time starting at measure 23. The lyrics are "Were she but kind,". A bracket above the first three notes (quarter, eighth, quarter) is labeled "COMPRESSED TRIPLE UPBEAT". Below the notes are rhythmic markings: 'x' for accented notes and '/' for unaccented notes. The first note is marked with 'x' and a vertical bar line to its left. The second and third notes are marked with 'x'. The fourth note is marked with '/'. The lyrics are: "Were she but kind,".

Purcell rarely set such lines in lyrical duple time, although other composers did.

Example 3.134 shows Samuel Ackeroyde following the template in a lyrical duple setting of a text whose first line has a light beginning.

Example 3.134, vocal line of S. Ackeroyde, ‘Since from my dear Astrea’s Sight’, upbeat to b. 1–seventh quaver of b. 5. After K. T. Rohrer, ‘Poetic Metre, Musical Metre and the Dance in Purcell’s Songs’, in *Purcell Studies*, ed. C. Price (Cambridge: Cambridge University Press, 1995, paperback 2006), 207–43.⁷⁵⁴

The image shows two staves of music. The top staff is a vocal line in treble clef with a common time signature. It features a series of notes with accents and slurs. Below the staff, rhythmic notation is provided: 'x' marks the start of phrases, and '/' marks stresses. The lyrics are: 'Since from my dear As - tre - a's sight I'. The bottom staff continues the vocal line, starting with a '4' in the margin, and includes the lyrics: 'was so rude - ly, so rude - ly torne,'. The rhythmic notation continues with 'x / / x / / x / /'. The word 'etc.' appears at the end of the second staff.

The overwhelming preference with light beginnings seems not to have been to match their stresses, but rather to disguise them with compressed triple upbeats (Example 3.133), or else to treat them either as straight (Examples 3.132, 3.134) or inverted (Example 3.135 below).

Example 3.135, vocal line of W. Boyce, *Solomon*, Act I recitative, ‘As the Rich Apple’, b. 1–first crotchet of b. 2. Transcribed from *SOLOMON* (London: J. Walsh, 1743).⁷⁵⁵

The image shows a vocal line for a soprano in treble clef with a common time signature. It is marked 'Recit.' and 'SHE.'. The lyrics are: 'As the Rich Ap - ple, on whose Boughs'. Below the staff, rhythmic notation is provided: 'x x / / x x x / /'. The word 'etc.' appears at the end of the staff.

Very rarely did Baroque composers follow the verbal stress patterns as Handel did in Example 3.136.

⁷⁵⁴ Initial time signature *sic*. Beaming *sic*.

⁷⁵⁵ Initial time signature, character name, and stylistic indication *sic*.

Example 3.136, vocal lines of G. F. Handel, *Belshazzar*, Act I chorus ‘Help, help the King’, upbeat to b. 13–b. 14. Transcribed from GB-Lbl R.M.20.d.10.⁷⁵⁶

Concitato

C[anto &] A[lto]
T[enor]
B[ass]

13

[and the gay Circle mourns?]

[and the gay Circle mourns?]

and the gay Circle mourns?

More often, Handel’s practice was in step with that of his contemporaries. Thus, he frequently treated light beginnings as inverted, as in Examples 3.137 and 3.138 (the latter a rare instance of a chanson, rather than a canzona, opening for being deployed for this purpose).

Example 3.137, vocal line of G. F. Handel, *Belshazzar*, Act I recitative ‘What hinders then’, b. 1—first crotchet of b. 3. Transcribed from GB-Lbl R.M.20.d.10.⁷⁵⁷

[CANZONA OPENING]

[Cyrus]

What hinders then by the same means to drain Euph-ra-tes dry, etc.

⁷⁵⁶ Original clefs: C1, C3, C4, F4. Canto and alto parts compressed to single staff.

⁷⁵⁷ Original clef: C3.

Example 3.138, vocal line of G. F. Handel, *Samson*, Act III air ‘Let the bright Seraphim’, b. 9. Transcribed from GB-Lbl R.M.20.f.6.⁷⁵⁸

andante
Signora Aviolo.

CHANSON OPENING

[Soprano]

Let the bright Se - ra - phims in

At other times he followed the template (Examples 3.139 through 3.141).

Example 3.139, vocal line of G. F. Handel, *Ode for St Cecilia’s Day*, solo and chorus ‘As from the Pow’r of sacred Lays’, bb. 1–10. Transcribed from GB-Lbl R.M.20.f.4.⁷⁵⁹

Grave

Sigra Francescin[a] Sol[o] *tutti*

C[anto]

A[lt]

T[enor]

B[ass]

as from the pow'r of Sac - red Lays, [as from the pow'r of Sac - red Lays,]

⁷⁵⁸ Original clef: C1.

⁷⁵⁹ Initial time signature, tempo marking, and performer name *sic*. Original clefs: C1, C3, C4, F4.

Example 3.140, vocal line of G. F. Handel, *Alexander's Feast*, Act I air 'He sung Darius great and good', b. 36–second crotchet of b. 37. Transcribed from GB-Lbl R.M.20.d.4, f. 21r.⁷⁶⁰

Largo e piano

[Soprano] 36
fed, on the bare earth ex - pos'd he lies, etc.

Example 3.141, vocal lines of G. F. Handel, *Alexander's Feast*, Act I chorus 'Behold Darius great and good', bb. 38–41. Transcribed from GB-Lbl R.M.20.d.4.⁷⁶¹

Larghetto

C[anto & A[lt]o] 38
[on the bare Earth ex - pos'd he lies]

T[enor]
[on the bare Earth ex - pos'd he lies]

B[ass]
[on the bare Earth ex - pos'd he lies]

And sometimes he dodged the issue with a compressed triple upbeat (Example 3.142).

⁷⁶⁰ Original clef: C1.

⁷⁶¹ Original clefs: C1, C3, C4, F4.

Example 3.142, vocal line of G. F. Handel, *Belshazzar*, Act II air ‘Let the deep Bowl’, b. 17. Transcribed from GB-Lbl R.M.20.d.10.⁷⁶²

allegro

COMPRESSED TRIPLE UPBEAT

17

Belshazzar

Let the deep Bowl thy

On occasion, Handel used both the inverted and straight solutions in the same movement, demonstrating an awareness and deft deployment of the musico-linguistic conventions of his time and the subtleties of the poetry with which he dealt. For an instance of mixed solutions, see Example 3.143, in which inverted treatments boxed, and straight treatments circled.⁷⁶³

Example 3.143, vocal line of G. F. Handel, *L’Allegro, il Penseroso, ed il Moderato*, Act I air ‘Mirth, admit me of thy Crew’, bb. 50–63. Transcribed from GB-Lbl R.M.20.d.5.⁷⁶⁴

presto

50

the Boy

and at my win-dow bid good mor-row good mor-row good mor-row and then to...

come in spight of sor-row and at my win - dow bid good mor row

good mor-row good mor-row [good mor-row] and at my win - dow bid good mor-row,

⁷⁶² Original clef: c4.

⁷⁶³ Note also the playfully variable treatment of ‘good morrow’, mostly an energetic *quaver – crotchet – crotchet*, but once bar 58) a more emphatic three crotchets, and in a bar 61 a snappy three quavers (always with a metric accent on the middle of the three notes, whatever their values). The three-quaver rendering in particular boasts a jauntiness almost mimetic, as if the singer has ceased merely to tell us they will bid someone good morning and actually jokingly quoted their future self (‘I will say good morning. Like this: “Good morning!”’). Whether mimesis or a last-minute new prosody for the sake of pure variety, it is a charming touch.

⁷⁶⁴ Original clef: C1.

It is, of course, also possible to read expressive import into such settings. Purcell's metric accent on the first syllable of 'Were she but kind', for instance (Example 3.131), is formally explicable as the use of a compressed triple upbeat on a *weak-STRONG-weak-STRONG* (' ◦ ◡ ◦ ◡ ') syllable sequence. However, it also suggests a bitter dwelling on better alternatives in the mind of the text's speaker: 'If she **were** kind, things might be better, but she is not.' While strict prosodic exactness might suggest that a singer should withhold dynamic accent from the first three syllables (essentially treating the first bar as an upbeat to 'kind'), prosodic accuracy is, obviously, not the only factor in determining strategies for a performance. Singers might very reasonably wish to place a dynamic accent on 'were', coinciding with the metric, to put across the bitter reading I suggest. Boyce's accent on 'As' in Example 3.132 is a means of regularizing the light beginning by treating it as an inversion, but also emphasises the comparison central to the passage ('**As** the rich apple [...] **So** shines [...] my love'; the word 'So', when it appears, is part of a heavy beginning, both of whose syllables are metrically accented).

We can use similar logic for many of Handel's such settings. Example 3.144's downbeat-aligned 'And', for instance, could be dynamically accented by the singer to add a sense of climax ('Do **this**, then **this**, **AND**, finally, **this**'). The same air's accenting of 'at' is perhaps more difficult to account for by these means, but could quite plausibly emphasize that the speaker will go right up to the window to say good morning ('And **at** my window bid "good Morrow") 'in spite of sorrow' that otherwise might have debilitated them to the point of only being able to say 'good morning' to the world **through** the window (perhaps from their bed). What defiant optimism we can read into the metric accent of a single word, and perhaps it is foolishly optimistic to try. However, it will by now be apparent that this study errs on the side of the benefit of the doubt when attempting to decide what does and does not make expressive sense, for the alternative is to resign a substantial minority not only of Handel's but many other composers' outputs to the category of expressive (even if not formal) nonsense. Everything can mean something. And in this case, with 'at' bearing not only a metric but a durational and pitch accent as well, dismissing the accentuation as expressively nonsensical would leave many singers rather embarrassed.

Line-initial variants seem to be irrelevant in triple and falling duple metres, and Handel overwhelmingly ignored them. This supports various assertions that iambic pentameter is the most natural of the English metres, insofar as it is the most sensitive to

prosodic phonological variation, whilst clipped, trochaic, amphibrachic, anapaestic, and dactylic metres are increasingly more artificial.⁷⁶⁵ The durational accent that sets the second syllable of clipped line ‘Ye swift minutes, as ye fly’ appears, on the surface, to reflect the initial inversion. On closer inspection, however, it is simply an example of the *short – long* characteristic of the Lullian minuet, and frequently used to set falling duple metre. There is no reason, of course, to think these two inspirations for the rhythm incompatible. Handel could have chosen to use this skeme specifically because he noticed the initial inversion of the clipped line. The Lullian minuet was, however, very frequently used to set straight clipped and trochaic lines, as we have said, and since initial inversion of a clipped line is very rare in the verse that Handel set, it is difficult to generalize about the composer’s preferences for skematic or non-skematic, phonologically or metrically motivated, settings thereof.

Misinterpretation of Secondary Stress

Some of Handel’s mistakes are more subtle than this. Many words of three or more syllables have a secondary stress, weaker than their main one, and sometimes, the composer mistook a polysyllabic word’s secondary stress for its primary stress.⁷⁶⁶

In the *Theodora* recitative ‘Oh thou bright sun’, for instance, the vocal line reaches its highest pitch on the third syllable of the word ‘agonising’, although Johnson confirms that the first syllable of this word is the primary stress. Both of these syllables fall on strong counts, but the melodic peak on the secondary stress gives it greater emphasis, creating a subtle wrongness in the delivery (Example 3.144; again following Attridge, we will represent secondary stress with a backslash, ‘ \ ’).⁷⁶⁷

Example 3.144, vocal line of G. F. Handel, *Theodora*, Act II recitative, ‘O thou bright Sun’, upbeat to b. 5–second crotchet of b. 7. Transcribed from GB-Lbl R.M.20.f.9.⁷⁶⁸

⁷⁶⁵ See, for instance, Joseph B. Mayor, *Chapters on English Metre*, 2nd ed. (Cambridge: Cambridge University Press, 1901), 244.

⁷⁶⁶ On secondary stress in polysyllables, see Attridge, *Poetic Rhythm*, 29–32.

⁷⁶⁷ *Ibid.*

⁷⁶⁸ Original clef: C1.

Similarly, in the chorus ‘Let’s imitate her Notes above’, from *Alexander’s Feast*, the third syllable (not the first) of the word ‘imitate’ is at the extreme of the register thitherto exploited by the voices (which is to say, the highest pitch the canti, alti, and tenori have sung up to that point, and the lowest one the bassi have sung; see Example 3.145). Pitch accent thus once more calls undue attention to the secondary accent, possibly suggesting that the composer mistook it as primary. (Johnson and Dyche give stress on the first syllable, not the third, of this word.⁷⁶⁹)

Example 3.145, vocal lines of G. F. Handel, *Alexander’s Feast*, Act II chorus, ‘Let’s imitate her Notes above’, bb. 11–14. Transcribed from *ALEXANDER’S FEAST* (London: J. Walsh, c. 1736?).⁷⁷⁰

Allegro

[Soprano] 11 LET'S i - mi - tate her Notes a - bove,

[Alto & Tenor] [LET'S i - mi - tate her Notes a - bove,]

[Bass] LET'S i - mi - tate her Notes a - bove,

Accents of pitch are not the only ones that can reveal possible confusion between primary and secondary stress. The air ‘Descend, kind Pity’, from *Theodora*, places the first and fourth syllables of ‘sympathizing’ on strong counts, but the third is always given a longer duration (Examples 3.146 through 3.148) and often aligned with a stronger strong count (bar 25 of Example 3.146, and bar 38 of Example 3.147).

⁷⁶⁹ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 1050; Dyche, *The SPELLING DICTIONARY*, 77; the word does not appear in Lowe, *THE CRITICAL spelling-book*.

⁷⁷⁰ Original clefs: C1, C3, C4, F4. Alto and tenor parts compressed to single staff

main linguistic stress (see Examples 3.149 and 3.150, the first a non-metrical setting, the second a metrical).⁷⁷⁴

Example 3.149, tenore lines of G. F. Handel, ‘Chandos’ *Te Deum in B-flat major* HWV 281, chorus, ‘Day by Day’, upbeat to b. 34–third quaver of b. 35. Transcribed from *Werke*, 37 (Leipzig: Deutsche Händelgesellschaft, 1872).⁷⁷⁵

Allegro ma non presto

(TENORE I.) *p* we mag - ni - fy thee, we mag - ni - fy thee, etc.

(TENORE II.) *p* we mag - ni - fy thee, etc.

Example 3.150, basso vocal line of G. F. Handel, ‘O praise the Lord with one Consent’, chorus, ‘O praise the Lord’, bb. 42–46. Transcribed from *Werke*, 35 (Leipzig: Deutsche Händelgesellschaft, 1872).⁷⁷⁶

Andante, e staccato.

BASSO. Solo. 42 and mag-ni-fy and mag-ni-fy, HisName, and

BASSO. 45 and mag-ni-fy HisName, and

Epilogue to Beginning: In Defence of ‘For’

I am unaware of any instance in which Handel mistook a straight beginning for an inverted one. The closest is the (in)famous setting of the incipit of the chorus ‘For unto us a Child is born’, from *Messiah*. The text, of course, is non-metrical (and for the most

⁷⁷⁴ On the stress-profile of this word in the early modern period, see Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 1242; Dyche, *The SPELLING DICTIONARY*, 95; Lowe, *THE CRITICAL spelling-book*, 31; and Crystal, *The Oxford Dictionary of Original Shakespearean Pronunciation*, 336.

⁷⁷⁵ Bracketing of part names *sic.* in source. German singing translation suppressed. Original clefs: C4. Earlier source (GB-Lbl R.M.19.g.1) inaccessible at time of research.

⁷⁷⁶ German singing translation suppressed. Earlier source inaccessible at time of research.

part treated quite normally as such, with each stressed syllable receiving a metric accent, and the second in a series of three unstressed syllables between two stresses being accented as well). However, the first syllable, an unstressed monosyllabic conjunction, receives a metric and durational accent in a rare and seemingly grossly inappropriate Handelian deployment of the chanson (rather than canzona) opening, or distended (rather than compressed) duple upbeat. The steady pulse-level (quaver) syllabic pace throws this into even sharper relief: ‘For’ falls not just on a strong count (a crotchet in the context of a pulse-level, quaver recitation, as do and should ‘un-’, ‘us’, ‘Child’, and ‘born’), but a strong beat (a minim in the context of a crotchet-level harmonic pace, as do and should ‘us’ and ‘born’). See Example 3.151.

Example 3.151, canto line of G. F. Handel, *Messiah*, Part I chorus ‘For unto us a Child is born’, b. 8–third crotchet of b. 9. Transcribed from GB-Lbl R.M.20.f.2.⁷⁷⁷

This odd accent is frequently blamed on the fact that the musical material is borrowed from one of the composer’s own earlier works, an Italian duet beginning with an exclamation (‘No!’) for which the metric and durational accent is entirely appropriate (see Example 3.152).

Example 3.152, canto I line of G. F. Handel, ‘Nò di voi non vuò fidarmi’, b. 1–second quaver of b. 2. Transcribed from Gb-Lbl RM 20.g.9.⁷⁷⁸

All in all, Richard Taruskin’s articulation of this blame is one of the mildest.

⁷⁷⁷ Original clef: C1.

⁷⁷⁸ Initial time signature, tempo marking, and stylistic indication *sic*. Original clef: C1. Translation of text: ‘No, in you I do not wish to trust.’

It is obvious [...] that the main melody of 'For unto us a Child is born' was modelled carefully on the Italian text, simply because the very first word of the English text is quite incorrectly set. (Say the first line to yourself and see if you place an accent on 'for'.)⁷⁷⁹

Yet, once more we have perhaps less egregious an error than is frequently supposed.

Firstly, we might perfectly well read emphatic stress into this accentuation. Certainly, if you '[s]ay the first line to yourself' you are quite likely to 'see' that 'you' do not 'place an accent on "for"'. But 'For unto us a Child is born' is not a stand-alone piece; it is a number in a much larger oratorio, and as is almost always the case, context proves key. Consider that this chorus is the climax of its scene, and that the previous movements (bass solos) have been rather a long road to that destination. We have been told that the Earth and its people will be covered in darkness, but that God will rise in glory to glorify us (presuming the presumed hearer to be a believer), and that those he glorifies will shine with light, a light that will draw unbelievers and kings to them, [end of *accompagnato* / beginning of air, basically equals pause for narrator to re-collect themselves,] that a great light has been seen by those who once walked in darkness, and that light has shone on those that dwell in a land over which death cast a great shadow, [end of air / beginning of chorus, basically equals pause for narrator to re-collect themselves,] and by this time we might well ask why all this of this has happened and the chorus tells us that it is **because** ('**For**') 'unto us a Child is born'. How thrilling a way to launch the revelation that caps the whole tale. The bass's solos are (metaphorically) one long drumroll, and the first still-metaphorical massed chord (word) of the piece proper (the one that simultaneously tells us we have reached the moment we have all been waiting for, puts everything preceding it into context as a leadup, and sets the stage for the punchy, self-assured statements that form the main event) is 'For'. If the scene were a sonnet, 'For' would be the volta, the gateway into the next stage. If the scene is the anthem *Zadok the Priest*, and the bass solos the two-minute string introduction, 'For' is like the anthem's first choral entry. How could it not merit some special focus?

Leaving aside the hyperbole of the previous paragraph (deliberate, to suggest the fever-pitch of which we could assume 'For' constitutes the break), let us turn again to empirically clearer musico-linguistic fact. Although non-metrical, the couplet that

⁷⁷⁹ Taruskin, *The Oxford History of Western Music*, 2, 336.

begins with so apparently odd an accent scans perfectly well as duple tetrameter, its second line trochaic and its first iambic; see Example 3.153.

Example 3.153, C. Jennens after various biblical sources, *Messiah*, scanned excerpt from Act I chorus ‘For unto us a Child is born’, set by G. F. Handel, 1741. Transcribed from *MESSIAH* (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).⁷⁸⁰

x / x x / x / x /
For unto us a Child is born,

/ x x / x / x / x /
Unto us a Son is given:

That first line is set as if it were an iambic tetrameter (we have already said that the second of three unstressed syllables between two stresses is likely to receive an accent in settings of non-metrical verse). The chanson opening might seem strange, evidence that Handel has misread the straight line as inverted. But Orlando Gibbons, as we have already seen, did so too (albeit with the canzona rather than the chanson opening), seemingly for the sake of balanced phrasing (see the box in Example 3.154). (Indeed, Gibbons’s musical prosody, *accented unstressed monosyllabic function word – unaccented stressed syllable of polysyllabic content word*, might be held up as even more suspect than Handel’s *accented unstressed monosyllabic function word – accented stressed syllable of polysyllabic function word*.)

Example 3.154, Cantus, quintus, and tenor 1 lines of O. Gibbons, ‘Do not repine, fair sun’, bb. 58–61. Transcribed from *Consort Anthems*, 3 (London: Fretwork Editions, 2003).

Verse

Cantus
58
CANZONA OPENING
Joy that, a-lone, with bet-ter bays
And myr-tle boughs on high-est days,

Quintus
CANZONA OPENING
Joy that, a-lone, with bet-ter bays
And myr-tle boughs on high-est days,

Tenor [1]
CANZONA OPENING
Joy that, a-lone, with bet-ter bays
And myr-tle boughs on high-est days,

⁷⁸⁰ Lineation mine.

Perhaps Handel did the opposite; not wanting the line to sound too metrical, he ensured it took up five rather than four strong pulses (three, not two, strong beats). Whatever his reason, his musico-linguistic choice once again had support of native precedent, albeit slightly more obliquely than usual.

We should also note that the seemingly misaccented ‘For’ is a monosyllable. I am not aware of any instance in which Handel set a straight beginning as inverted when the line-initial ‘ x / ’ pattern was produced by two syllables in the same word. This observation might support the linguistic theory that poetic metre (and by extension the musical matching rules operating when such metres are set to music) controls the placement of polysyllabic stress more strictly than it does that of monosyllabic stress. The observation also leads us neatly away from line beginnings and on to our next topic. None of this is to deny that ‘that the main melody of “For unto us a Child is born” was modelled carefully on the Italian text’.⁷⁸¹ Rather, the intention is merely to suggest that that melody makes a better fit for its new English words than is traditionally assumed, given a little rhetorical imagination.

Misplaced Stress in the Polysyllabic Word

We have said before that Handel makes far fewer accentual errors in setting metrical texts than he does when setting words without a metrical template. One of his most castigated blunders, in his own time as well as ours, is the accentuation of the word ‘incorruptible’ as ‘in-cor-rup-ti-ble’, in the bass aria ‘The trumpet shall sound’ from *Messiah* (see Example 3.155); the normal stressing, shown in scansion of the word, was and is ‘in-cor-**rup**-ti-ble’.

Example 3.155, vocal line of G. F. Handel, *Messiah*, Part III air ‘The Trumpet shall sound’, bb. 36–41. Transcribed from GB-Lbl R.M.20.f.2.

Pomposo mà non allegro

36

[Bass]

x x / x x / x x
and the Death shall be rais'd in - cor - rup - ti - ble

⁷⁸¹ Taruskin, *The Oxford History of Western Music*, 2, 336.

There is no contemporary evidence that this was a valid alternative pronunciation.⁷⁸² And when John Walsh printed the score for *Messiah*, he actually amended this number to correct the mistake (see Example 3.156).

Example 3.156, vocal line of G. F. Handel, *Messiah*, Part III air ‘The Trumpet shall sound’, bb. 36–41. Transcribed from *Songs in MESSIAH* (London: J. Walsh, c. 1766).

Pomposo ma non Allegro

36

[Bass]

x x / x x / x x / x x
and the dead shall be rais'd in - cor - rup - ti - ble,

Yet it is worth asking why the strange accentuation arose in the first place. We might observe that Handel gives the word an iambic rhythm, and the same might be said for his earlier mistake (in the Utrecht Te Deum) with ‘comforter’, where he places emphasis on the middle syllable.⁷⁸³ Perhaps Handel was uncertain of the stresses in these words, and assumed, consciously or otherwise, that iambic rhythm was generally a safe bet for guesswork about English stress. Even if the assumption in this case led him astray, linguists have since confirmed that it is statistically a solid supposition.

It is also worth noting that the stresses of this air’s first sentence form a perfect, regular, amphibrachic tetrameter, albeit one with a triple rather than a double ending; see Example 3.157.

Example 3.157, C. Jennens after various biblical sources, *Messiah*, scanned excerpt from Act III air ‘The Trumpet shall sound’, set by G. F. Handel, 1741. Transcribed from *MESSIAH* (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

x / x x / :x x / x x / x x / xx
The Trumpet shall sound, and the Dead shall be rais'd incorruptible

Perhaps, seeing this, Handel was perplexed. The rest of *Messiah* had been devoid of metre, so surely there could not be a metrical line thrown in now.⁷⁸⁴ Perhaps he

⁷⁸² Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 1074.
⁷⁸³ Thus the word itself becomes amphibrachic, but the point is that Handel, faced with a choice between a trochee or an iamb at the start of the word, chose the iambic solution; a very English, very un-German one. For the setting in question, with ‘com-for-ter’, see George Frideric Handel, *Utrecht Te Deum and Jubilate*, GB-lbl R.M.20.g.5, f. 20r.
⁷⁸⁴ The first line of the air and chorus ‘O thou that tellest good Tidings to Zion’ could plausibly scan as a single-ended dactylic tetrameter:

/ / x / x / / x / / x
O thou that tellest good Tidings to Zion.

consciously broke the rhythm of the amphibrach to prevent the line from sounding metrical, out of fear that audiences would perceive in it a ‘singsong’ quality, as he had done in the same work’s chorus ‘And the Glory of the Lord’ (although there, word repetition and the accentuation of unstressed monosyllables are used to avoid the text’s implications of loose triple trimeter; see Example 3.158).⁷⁸⁵

Example 3.158, C. Jennens after various biblical sources, *Messiah*, scanned excerpt from Act I chorus ‘And the Glory of the Lord’, set by G. F. Handel, 1741. Transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).⁷⁸⁶

x x / x x x / x x x / x
And the Glory of the Lord shall be revealed,

x / / x / x x / x
And all Flesh shall see it together,

x x / x x / x / x x
for the Mouth of the Lord hath spoken it.

Again, there is Purcell precedent, for consider ‘My **Praise** shall be **al**-ways **of** thee’ in the anthem ‘In thee, O lord, do I put my Trust’ (see Example 3.159).

There too, however, Handel seems wilfully to have avoided realizing such a singsong rhythm. This setting accents thus:

· / / · x / x / / x · / / x
O thou that tellest good Tidings to Zion.

It is interesting to note that there is also a single rhyming couplet in the libretto.

All we, like Sheep, have gone astray,
 we have turned every one to his own Way

See Jennens, MESSIAH, 5, 10; Handel, *Messiah*, GB-Lbl, f. 22v, f. 24r, ff. 25r–26r.

⁷⁸⁵ Adapting Tarlinskaja’s definition, I define a loose triple metre as one in which 0 to 3% of line-internal weak positions contain three syllables, and all or most of the other line-internal weak positions hold two syllables (if it is only ‘most’, the remaining minority of weak positions will hold one syllable each). See Tarlinskaja, *English Verse*, 128, paraphrased in Duffell, *A New History*, 65.

⁷⁸⁶ Lincation mine.

Example 3.159, vocal lines of H. Purcell, verse anthem ‘In thee o Lord do I put my Trust’, upbeat to b. 38–b. 53. Transcribed from GB-Lbl R.M.20.h.8.⁷⁸⁷

[Alto] my praise shall be al-waies of my praise shall be al-waies of shall be al-waies my

[Tenor] my praise shall be al-waies of my praise shall be al-waies of shall be al-waies my

[Bass] my praise shall be al-waies of my praise shall be al-waies of my praise my praise shall be

[Alto] praise shall be al-waies be al-waies of my praise shall be al-waies be al-waies of

[Tenor] praise my praise shall be al-waies of my praise shall be al-waies be al-waies of

[Bass] al-waies my praise shall be al-waies of my praise shall be al-waies be al-waies of

Without that earlier composer’s slightly odd stressing (boxed in Example 3.159 score), the line would be a perhaps-inappropriately singsong amphibrachic trimeter (Example 3.160), all the more noticeable for the rest of the text’s being non-metrical.

Example 3.160, scanned excerpt from Psalm 71. Transcribed from Church of England, *The BOOK of Common Prayer* (Oxford: John Baskett, 1716).

x / x x / x x /
My praise shall be alway of thee

⁷⁸⁷ Original clefs: C3, C4, F4.

As is so often the case, however, a skematic explanation may lurk just behind the scenes. Example 3.161 interprets Handel's original setting as containing a hemiola, one whose hyperbeats fit the accentual profile of the word in question perfectly.

Example 3.161, vocal, basso continuo, and trumpet lines of G. F. Handel, *Messiah*, Part III air 'The Trumpet shall sound', bb. 36–41. Transcribed from GB-Lbl R.M.20.f.2.

36 **Pomposo ma non allegro**

T[rumpet]

[Bass]

x x / x x / x x / x x
and the Death shall be rais'd in - cor - rup - ti - ble

[Bassi]

This would be, however, rather an odd hemiola. Channan Willner has argued for the presence of 'overlapping hemiolas' in Handel's music, but most of his examples show the clearer of the two hemiolas in an overlapping pair (the one that ends with a bass octave drop on fifth degree and is immediately followed by the first) following rather than preceding the other; here, the opposite occurs.⁷⁸⁸ But we could nevertheless read such an accentuation into the Purcell excerpt we just gave as well (see Example 3.162).

⁷⁸⁸ See Channan Willner, 'More on Handel and the Hemiola: Overlapping Hemiolas', *MTO*, 2/3 (1996).

Example 3.162, vocal lines of H. Purcell, verse anthem ‘In thee O Lord do I put my Trust’, upbeat to b. 38–b. 53, with annotations for overlapping hemiolas. Transcribed from GB-Lbl R.M.20.h.8.⁷⁸⁹

The image displays a musical score for three vocal parts: Alto, Tenor, and Bass. The score is divided into two systems, starting at measure 37 and 46 respectively. The key signature is one flat (B-flat), and the time signature is 3/8. The lyrics are: "my praise shall be al-waies of my praise shall be al-waies of shall be al-waies my". The score includes annotations for overlapping hemiolas, indicated by brackets and arrows above the notes. The lyrics are written below the notes, with some words split across lines. The Alto part starts at measure 37, the Tenor at measure 38, and the Bass at measure 39. The second system starts at measure 46. The word "Soft" is written above the notes in the second system. The lyrics for the second system are: "praise shall be al-waies be al-waies of my praise shall be al-waies be al-waies of".

The point of all of this is to show that Handel’s original setting should perhaps be given more credit for competence, not to mention effectiveness in performance, than Walsh and some later interpreters have afforded it.⁷⁹⁰ As a matter of performative interest, we should also observe that the aria is in *da capo* form. If one of the two solutions is chosen for the first statement of the A section (effectively giving it the sanctification of

⁷⁸⁹ Original clefs: C3, C4, F4.

⁷⁹⁰ For scholarly support of the effectiveness of the setting as it stands, see Burrows, *Handel: Messiah*, 77–78.

notation), interested bass soloists might like to use the other version as an ornament the second time through.

In the air ‘Behold in this Mirror’, from *Semele*, Handel consistently (and, by contemporary pronunciation standards, erroneously) placed a metric accent on the first syllable of the word ‘unsafe’ (see Examples 3.163 through 3.165).⁷⁹¹

Example 3.163, vocal line of G. F. Handel, *Semele*, Act III air, ‘Behold in this Mirroure’, bb. 30–34. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹²

allegro

30 Juno
 'Tis un - safe for the Sense & to Slip - p'ry for

32 Juno
 Sight, 'tis un - safe for the Sense & to Slip - p'ry for Sight

Example 3.164, vocal line of G. F. Handel, *Semele*, Act III air, ‘Behold in this Mirroure’, bb. 54–56. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹³

allegro

54 Juno
 bright 'Tis un - safe for the Sense and too Slip - pry for Sight

Example 3.165, vocal line of G. F. Handel, *Semele*, Act III air, ‘Behold in this Mirroure’, b. 68–first crotchet of b. 70. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹⁴

allegro

30 Juno
 'tis un - safe for the Sense & to Slip - p'ry for Sight, etc.

⁷⁹¹ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 2203.

⁷⁹² Original clef: C3.

⁷⁹³ Original clef: C3.

⁷⁹⁴ Original clef: C3.

This cannot immediately be explained by poetic metrical concerns, as it disrupts the regularity of the verse's triple tread. It could be another result of musical borrowing, like 'For unto us a Child is born' in *Messiah*; however, 'Behold in this Mirroure' does not, to my knowledge, borrow from pre-existing music. Indeed, the odd prosody might once more be a deliberate effect; the word appears correctly accented toward the end of the air (Example 3.166).

Example 3.166, vocal line of G. F. Handel, *Semele*, Act III air, 'Behold in this Mirroure', bb. 69–70. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹⁵

allegro

69

Juno

/ | x | x | / | x | x | /:

Sight 'tis un - safe for the Sense

Perhaps the composer simply liked the emphatic syllabification of his dotted melody and decided to apply it to the whole line in spite of prosodic incorrectness (Examples 3.167 through 3.169 show how diluted the dotting would have been by correct accentuation).

Example 3.167, adaptation of vocal line of G. F. Handel, *Semele*, Act III air, 'Behold in this Mirroure', bb. 30–34. After GB-Lbl R.M.20.f.7.

allegro

30

Juno

x x / x x / x / / x x

'Tis un - safe for the Sense & to Slip - p'ry for

32

Juno

/ x x / x x / x / / x x /

Sight, 'Tis un - safe for the Sense & to Slip - p'ry for Sight

⁷⁹⁵ Original clef: C3.

the line as anapaestic, but decided not to amend the earlier error (possibly, as we have said above, because it was pleasingly vigorous). Example 3.170 gives the possible incorrect scansion, and Examples 3.171 through 3.173 apply it to the relevant part of the underlay.

Example 3.170, scanned excerpt from anonymous after W. Congreve and others, *Semele*, Act III air ‘Behold in the Mirror’, set by G. F. Handel, 1744. Transcribed from *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744).

$x \underline{x} / x$
 $x \ x \ \underline{\quad} \ x \ x \ \underline{\quad} :x \ / \ \underline{\quad} \ x \ x \ \underline{\quad}$
'Tis unsafe for the Sense, and too slipp'ry for Sight.

Example 3.171, vocal line of G. F. Handel, *Semele*, Act III air, ‘Behold in this Mirror’, bb. 30–34. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹⁷

allegro

30

Juno

$\uparrow x \quad x \ / \quad x$
 $\uparrow x \quad x \ / \quad x \ x \ \underline{\quad} :x \ / \ \underline{\quad} \ x \ x \ \underline{\quad}$
'Tis un - safe for the Sense & to Slip - p'ry for

32

Juno

$\uparrow x \quad x \ / \quad x \ x \ \underline{\quad} :x \ / \ \underline{\quad} \ x \ x \ \underline{\quad}$
Sight, 'tis [un - safe for the Sense & to Slip - p'ry for Sight]

Example 3.172, vocal line of G. F. Handel, *Semele*, Act III air, ‘Behold in this Mirror’, bb. 54–56. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹⁸

allegro

54

Juno

$\uparrow x \quad x \ / \quad x$
 $\uparrow x \quad x \ / \quad x \ x \ \underline{\quad} :x \ / \ \underline{\quad} \ x \ x \ \underline{\quad}$
bright 'Tis un - safe for the Sense and too Slip - pry for Sight

⁷⁹⁷ Original clef: C3.

⁷⁹⁸ Original clef: C3.

Example 3.173, vocal line of G. F. Handel, *Semele*, Act III air, ‘Behold in this Mirrour’, b. 68–first crotchet of b. 70. Transcribed from GB-Lbl R.M.20.f.7.⁷⁹⁹

allegro

68

Juno

'tis un - safe for the Sense & to Slip - p'ry for Sight, etc.

Indeed, we should recall that this air was ultimately replaced by a recitative that accented the words correctly (Example 3.174). Perhaps the composer realized that correcting the accentuation in the air would be impossible without dulling its musical qualities, and this was one of his reasons for judging the original, lyrical setting unviable.

Example 3.174, vocal line of G. F. Handel, *Semele*, recitative ‘Thus shaped like Ino’, upbeat to b. 25–b. 26. Transcribed from *Werke*, 7 (Leipzig: Deutsche Händelgesellschaft, 1860).⁸⁰⁰

Juno.

[Voice]

'tis un - safe for the sense and too slip - p'ry for sight.

We could also argue for the presence of an ‘intellectual accent’, a device described by Ranum in which the stress profile of a polysyllabic word is altered to differentiate it from a word that sounds similar. (Ranum’s example places stress on the first syllable of ‘injustice’, to emphasize that the situation at hand is anything but just.⁸⁰¹) Perhaps Handel wishes to drive home the **unsafe** nature of looking at a god. That argument is strengthened by the recitatorial diminution used for the short lines. When, as it usually does, that diminution draws attention to the third syllable of the line (circled in Example 3.175), its effect appears to be purely metrical, exploiting the ambiguity inherent in lines so short (amphibrachic dimeters, but Handel teases that they might be falling duple trimeters, see the upper scansion in Example 3.175). However, it once seems to lend an emphatic accent to the incipit’s fourth syllable, ‘this’ (boxed in Example 3.175). In doing so, it renders the line almost unmetrical in sound, but it also,

⁷⁹⁹ Original clef: C3.

⁸⁰⁰ Earlier sources inaccessible at time of writing.

⁸⁰¹ Patricia M. Ranum, *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs* (New York: Pendragon Press, 2001), 284.

apparently, drives home the fact that this particular (enchanted) looking glass should take up all of Semele's attention ('Behold in **this** Mirrour').

Example 3.175, vocal line of G. F. Handel, *Semele*, Act III air, 'Behold in this Mirrour', b. 38–first crotchet of b. 44. Transcribed from GB-Lbl R.M.20.f.7.⁸⁰²

allegro

Juno

38

be - hold in this mir-our whence comes my Sur

41

prize be-hold be-hold in this mir-rour etc.

I can find no strong explanation for the metric accent on the second syllable of 'refuge' in *Semele* (Example 3.176). The syllable in question is long and its antecedent short, so we could perhaps see the accent as a botched Scotch snap, but this is reaching. We might even wonder why Handel did not take the hint of the metre, whose strong and weak positions match the stresses of the word. However, given the irregular line-length and frequent absence of rhyme in *Semele*'s verse, it is possible that Handel did not recognize the text as metrical, at least not in this passage, and that he consequently erroneously believed that there was no template present to guide him.

Example 3.176, vocal line of G. F. Handel, *Semele*, Act I accompanied recitative, 'Ah me! What Refuge now is left me?', b. 3–second crotchet of b. 4. Transcribed from GB-Lbl R.M.20.f.7.⁸⁰³

Semele.

3

What Re - fuge now is left me?

⁸⁰² Original clef: C3.

⁸⁰³ Original clef: C1.

Interestingly, his misaccentuation gives the word a rising (iambic) profile (‘re-**fuge**’ rather than ‘re-fuge’). Thus, this might be another rare instance in which the generally reliable principle of ‘when in doubt, assume a rising pattern’ proves misleading. For another possible similar case, see Example 3.177 (an ascending leap draws at least some attention to the first syllable of ‘tumult’, but the metric and durational accents on the second syllable, combined with a downward leap wider than the one by which the first was approached, strongly suggest Handel reading that second syllable as the stressed one).

Example 3.177, vocal line of G. F. Handel, *The Occasional Oratorio*, Part I accompanied recitative, ‘Why do the Gentiles tumult’, bb. 13–14. Transcribed from GB-Lbl R.M.20.f.3.

Recitative Accompany'd

[Bass] 13

Why do the gen - tiles tu - mult

An Extravagant In-Joke?

Even outside of the common skematic techniques discussed, Handel’s apparent errors sometimes turn out to be deliberate. For instance, Keates sees the metric accents on the first and fourth syllables of the word ‘extravagantly’ (in the chorus ‘Crown with festal pomp the day’ from *Hercules*) as mistakes.⁸⁰⁴ However, several decades before, Dean had already noticed method in their aberrance. Of the passage in question, he states that Handel ‘scans “extravagantly” now in the normal manner, now in the rhythm of the last two feet of a [dactylic] hexameter line’.⁸⁰⁵

Dactylic hexameter lines consist of six feet, the first four of which may be any combination of dactyls (one long syllable followed by two short) and spondees (two long syllables). Such lines generally observe rules of word-boundary placement that cause stress and length to be mismatched.⁸⁰⁶ However, in an instance of what is sometimes called a ‘cadence’ (I will call it a ‘verbal cadence’, to avoid confusion with terms of musical harmony), the last two feet must be a dactyl (*long – short – short*)

⁸⁰⁴ Keates, *Handel: The Man and his Music*, 281–82.

⁸⁰⁵ Winton Dean, *Handel’s Dramatic Oratorios and Masques* (Oxford: Clarendon Press, 1959, paperback 1990), 424.

⁸⁰⁶ Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* (Cambridge: Cambridge University Press, 1974, paperback 1979), 14–16.

followed by a spondee (*long – long*), with a stress pattern of ‘ / x x / x ’.⁸⁰⁷ Examples 3.178 through 3.180 exemplify this. The capitalized letter ‘L’ represents a long syllable in the scansion, the lowercase ‘s’ stands for a short syllable.

Example 3.178, scanned excerpt from P. V. Maro, *The Aeneid*, Book I. Transcribed from [...] *AENEIDOS LIBER PRIMUS* <<https://www.thelatinlibrary.com/vergil/aen1.shtml>>, accessed 18 October, 2020.⁸⁰⁸

L	s	s	L	s	s	L:	:L	L	L		L	s	s	L	L
/	x	/	x	x	/	x	/	x	x	/	x	x	/	x	x

Arma virumque canō Trōiae quī p̄rimus ab ōrīs

Example 3.179, scanned excerpt from P. O. Naso, *Metamorphoses*, Book I. Transcribed from [...] *METAMORPHOSEN LIBER PRIMUS* <<https://www.thelatinlibrary.com/ovid/ovid.met1.shtml>>, accessed 18 October, 2020.⁸⁰⁹

L	s	s	L	s	s	L:	:L	LL		L	s	s	L	L
x	/	x	x	/	x	x	/	x	/	x	x	/	x	x

In nova fert animus mutatas dicere formas

Example 3.180, scanned excerpt from P. V. Maro trans. R. Stanyhurst, *THEE FIRST FOU-RE BOOKES OF VIR-GIL HIS AENEIS* (Leiden: John Pates, 1586).⁸¹⁰

L	s	s	L	L	L:	:L	L	L		L	s	s	L	L	
/	x	/	/	/	x	x	/	/	/	/	/	x	x	/	x

Heere doe lye wyde scattered and theare clives loftelye steaming,

Returning to the *Hercules* passage: if we take the quaver as the ‘long’ note, and the semiquaver as the ‘short’, we can see that this is exactly how Handel treats the word ‘extravagantly’. The first, fourth, and fifth syllables receive quaver note values, the second and third semiquavers; and the first and fifth fall on strong counts; see the boxed settings in Example 3.178. Handel has forsaken the normal stress profile of the word to reproduce the verbal cadence of a dactylic hexameter in music. Even more significant is the fact that Handel set the word correctly (with metric accents on the second and fourth syllables, both of which are in strong positions in the line, and the first of which carries the main stress of the word) earlier in the same movement; see the circled setting in Example 3.181.⁸¹¹ This adds much greater weight to an argument for the later, incorrect accentuation as a deliberate effect.

⁸⁰⁷ Attridge, *ibid.*; Nigel Fabb, *Linguistics and Literature: Language in the Verbal Arts of the World*, Blackwell Textbooks in Linguistics, 12 (Oxford: Blackwell Publishers, 1997), 67; and Nigel Fabb, *What is Poetry? Language and Memory in the Poems of the World* (Cambridge: Cambridge University Press, 2015), 4.

⁸⁰⁸ Translation of text: ‘Arms [as in “weapons”] and the man I sing who first from the shores of Troy’.

⁸⁰⁹ Translation of text: ‘My soul was made to sing of forms changed into new [bodies]’.

⁸¹⁰ Italics reversed.

⁸¹¹ Dean, *Handel’s Dramatic Oratorios and Masques*, 424.

Example 3.181, vocal lines of G. F. Handel, *Hercules*, Act I chorus, ‘Crown with festal Pomp the Day’, b. 32–first crotchet of b. 38. Transcribed from GB-Lbl R.M.20.e.8.⁸¹²

allegro ma non presto

32

C[anto] [&] A[lto]
 day be mirth ex-tra-va-gant-ly gay be mirth, ex-tra-va-gan-tly gay

T[enor]
 day be mirth ex-tra-va-gant-ly gay be mirth, ex-tra-va-gan-tly gay

B[ass]
 day] be mirth ex-tra-va-gant-ly gay be mirth, ex-tra-va-gan-tly gay

35

C[anto] [&] A[lto]
 ex-tra-va-gan-tly ex-tra-va-gan-tly be mirth ex-tra-va-gan-tly gay] etc.

T[enor]
 ex-tra-va-gan-tly ex-tra-va-gan-tly be mirth ex-tra-va-gan-tly gay] etc.

B[ass]
 ex-tra-va-gan-tly [ex-tra-va-gan-tly] be mirth ex-tra-va-gan-tly gay etc.

Exactly why Handel employed that effect is uncertain. Dean sees it as expressive of the text’s exuberance, but it may also nod to the Classical origin of the libretto, as a sort of inside joke.⁸¹³ On a formal level, it may have been suggested by the pattern of syllabic length in the word itself, which is identical to that of the hexameter’s verbal cadence,

⁸¹² Since the hemiolas cause Example 2.57 to average three syllables per bar, it might be possible to scan this line as dactylic tetrameter, rather than iambic pentameter (‘To him your **grate**-full Notes of Praise be-**long**’). The line that follows it, however (‘The Theme of Liberty’s immortal Song’), cannot be so easily scanned as such, since a dactylic scansion would align the stressed syllable of a polysyllabic word (the ‘-mor-’ of ‘immortal’) with a weak position.

⁸¹³ Ibid.

even if its stress is not.⁸¹⁴ Estelle Murphy has also plausibly suggested a musical imitation of gun- or cannon-fire.

As he did with the word ‘Zion’ in the *Esther* air ‘Sing Songs of Praise’, Handel here seems to use incorrect accentuation deliberately, and probably as a source of variety.⁸¹⁵ Both, as we have said before, are upon closer inspection actually not so much incorrectly accentuated as they are correctly accented by incorrect standards. ‘Zion’ is stressed on its first syllable, and Handel initially accents it as such. But later he accents the second, because that is the syllable in the strong position in the iambic line (even though that position’s claim on a metric accent is removed by its lack of stress in combination with the stress on the previous, line-initial weak position, which together produce an initial inversion). Here, the word ‘extravagantly’ is accented not as if it were part of an accentual-syllabic iambic line, but as if it ended a quantitative dactylic hexameter. In both cases, the accentuation correct to the overall context precedes the aberrant accentuation. We might interpret this as Handel’s assurance to the audience that he knows what he is doing, and that the later, apparently incorrect accent is not a mistake but a deliberate choice.

Pausing

Here we should take a moment to consider the role of pausing in semantic communication, and how music can crystallize such breaks.

As a starting point, we turn to an excerpt from the text of the chorus ‘He spake the Word’ in *Israel in Egypt*: ‘and there came all manner of Flies, and Lice in all their Quarters’.⁸¹⁶ ‘Quarters’ can here be taken in its eighteenth-century sense of ‘part of a country’, so the statement means that some parts of Egypt were filled with flies (those flies being of many kinds), while every part of Egypt was filled with lice (lice of only one kind). We might rephrase: ‘and there came all manner of Flies. And there came

⁸¹⁴ We can also note that this pattern of durations and metric accents is itself a musico-linguistic skeme, albeit one well out of date by Handel’s time. When Petrus Tritonius published his settings of Horace’s Odes in 1507, he gave every syllable only one of two durations, the long syllables exactly twice the length of the short syllables. Since every strophe of the odes ends with the sequence *LONG STRESSED – short unstressed – short unstressed – LONG STRESSED – long unstressed*, every strophe of the music ended with the durational and metric accentual pattern used by Handel for this odd setting of ‘extravagantly’. In Tritonius’ music, the employment of this skeme constitutes ideal fit; in Handel’s, it produces recitational dissonance. See Allan W. Atlas, *Renaissance Music: Music in Western Europe, 1400–1600*, Norton Introduction to Western Music series, 2 (New York: W.W. Norton & Company, 1998), 621–22.

⁸¹⁵ On ‘Sing Songs of Praise’, see Volume 1, page 325.

⁸¹⁶ Jennens(?), *ISRAEL IN EGYPT*, 10.

Lice in all their Quarters'. Handel's repetitions, and the pauses he effects by rests, cadences, and long notes, tend strongly to support that interpretation, clearly separating the two sections of this bipartite statement; he even has the choir sing 'and there came Lice' at one point.⁸¹⁷

The foregoing might seem like very mundane observations. There is punctuation in the text, and Handel punctuates the music accordingly. But pause is a much more significant organiser of sense than one might think. Later in the movement, the music ceases to emphasise the comma so heavily, so that one can easily interpret the lines as 'and there came all manner of Flies and Lice[,] in all their Quarters'. And this implies that every part of Egypt was filled with lice and flies, and that those flies and those lice were of many different kinds. That does not change the import of the statement overmuch; the detail shifts slightly but the general message ('there was a nationwide insect problem') is the same. Yet we need only turn to Handel's most popular oratorio to witness far greater semantic distortion due to absence of pause.

The absence of musical comma-articulation in the incipit of 'All we, like Sheep' has led generations of listeners to mishear this chorus (from *Messiah*) as an expression of fondness for livestock, rather than a representation of manic, compulsive sin. The sentence is 'All we, like Sheep, have gone astray' (both of these commas appear in Jennens's 1745 wordbook), with the comma-enclosed simile 'like Sheep' modifying the independent clause 'All we have gone astray' ('We have all gone astray'). Handel's setting gives no explicit pause between 'we' and 'like', but does give one between 'Sheep' and 'have', so that 'All we like Sheep' ('We all like sheep') becomes all too plausible a hearing. But all is not lost. Handel's setting might not give a pause between 'we' and 'like', but performers can create one. By placing an emphatic staccato on the second note of the phrase and bringing the <sh> of 'sheep' in early, we can make the meaning a great deal clearer (see Example 3.182).

⁸¹⁷ We will see below how such reordering of words in repetition can contribute to the suggestion of a new significance, or the clarification of a previous one. See Volume 1, page 369.

Example 3.182, vocal lines of G. F. Handel, *Messiah*, Part II chorus ‘All we, like Sheep’, b. 1–first crotchet of b. 4, with performance suggestions by the author of this study in *ossia* staves. Transcribed from GB-Lbl R.M.20.f.2.⁸¹⁸

allegro moderato

Soprano
 All we, like sh - eep, all we, like sh - eep, etc.

Alto
 All we, like sheep, all we, like sheep, etc.

Tenor
 All we, like sh - eep, all we, like sh - eep, etc.

Bass
 All we, like sheep, all we, like sheep, etc.

In ‘Sweet rose and lily’ from *Theodora*, a musical pause in the middle of a line combines with recitational diminution to suggest a subtle adjustment of the vocative effects in the poem. ‘Sweet Rose, and Lily, flow’ry Form, ¶ Take me your faithful Guard’, the original text, suggests a single address with two metaphoric vocatives, whereas Handel’s setting could perhaps be written as ‘Sweet Rose and Lily! Flow’ry

⁸¹⁸ Initial time signature and tempo marking *sic*.

Form, take me your faithful Guard'. By thus separating the first vocative off from the rest of the address, 'flow'ry Form, take me your faithful Guard' gains markedly in intensity. In the recitative 'For long ago', from *Belshazzar*, it is the text itself that is ambiguous, but this will have to wait until we examine conflicting implicatures in Chapter 5.⁸¹⁹

Enjambment

As discussed in the previous chapter, syntax sometimes overflows a poetic line break, creating an effect called 'enjambment' or 'run-on'.⁸²⁰ It would be reasonable to expect the musical phrasing to reflect such overflow, and in some styles at some points in history this is indeed the case.⁸²¹ However, the interplay between linguistic syntax, musical phrasing, and poetic lineation is generally more complex in late-Baroque music. Examples 3.183 through 3.186 will demonstrate this.

Example 3.183 gives the text for 'Rejoice, my Countrymen', a recitative from *Belshazzar* that uses the simple as well as both of the most common accompanied styles (one supporting the voice with sustained orchestral chords, and the other limiting instrumental support to orchestral flourishes, interjections in vocal silences). The scansion above the text indicates caesurae and enjambments. Rests in the voice part are shown below the text. A lowercase 'r' indicates a rest of a quaver or shorter duration. Rests longer than a quaver are indicated with uppercase 'R's. Where an orchestral interjection fills a vocal rest, the 'r/R' is underlined, bolded, and italicized. The style of instrumental support is indicated below that.

In all forms of late-Baroque recitative, there is a strong tendency to articulate the line-break and caesura with rests in the vocal part, even when the caesural phonologico-syntactic break is quite weak or the line is enjambed. In Example 3.183, that musical punctuating tendency frequently overrides the enjambment, except in the particularly

⁸¹⁹ See Volume 2, page 399.

⁸²⁰ See Volume 1, page 52.

⁸²¹ For further discussion of enjambment in earlier English song, see Rohrer, "The Energy of English Words", 169–70; Jorgens, *The Well-Tuned Word*, 15, 54–60, 195, 208, 212, 243, 249; and Peter Walls, 'The Origins of English Recitative', *Proceedings of the Royal Musical Association*, 110 (1983–84), 25–40: 33. Katherina Lindekens's observations on Matthew Locke's treatment of enjambment, and her perspective on enjambment more generally, have been central to my arguments on the topic, and I thank her for sharing her research and her time with me in private correspondence 19 August, 2015. See Katherina Lindekens, "'Proper to our Genius": Words and Music in English Restoration Opera' (PhD Dissertation, University of Leuven, forthcoming). I also thank Stephan Schönlaue for sharing his research, which contains examples of such scansion, with me in private correspondence, 27 July, 2016.

strongly linked ‘was born ¶ or thought of’.⁸²² Even there, an extra rest in the subsequent line appears to compensate for the unarticulated line break. Orchestral flourishes are generally reserved for the articulation of genuine phonologico-syntactic breaks. This is typical of Handelian recitative (see Examples 3.184 and 3.185 for further instances). However, the high incidence of enjambment in ‘Rejoice, my Countrymen’ also finds realization at a higher structural level in the music: shifts from one type of recitative to another come only at significant phonologico-syntactic breaks (the ends of sentences and phonological utterances). We will discuss the impact of large-scale musical form on syntax later in this section.⁸²³

Example 3.183, C. Jennens, *Belshazzar*, Act I accompanied recitative ‘Rejoice, my countrymen’, with annotations for pauses as set by G. F. Handel, 1745. Transcribed from *Belshazzar* (London: J. Watts, 1745). Annotations after GB-Lbl R.M.20.d.10.

:

Rejoice, my Countrymen: the Time draws Near,
R r
Orchestral interjections.....

:

The long expected Time herein foretold.
R R
.....

:

Seek now the Lord your God with all your heart,
r r
Sustained orchestra chords.....

: =>

And you shall surely find him. He shall turn
R r
..... *Orchestral interjections*

: =>

Your long captivity: he shall gather you
R r
.....

: (=>)

From all the nations whither you are driven,
R R
.....

:

And to your native land in peace restore you.
R R
.....

:

For long ago,
r
Continuo.....

⁸²² Other instances of strong enjambment eliciting unified musical phrasing include ‘and bestow’d it ¶ On *David*’ (in the accompanied recitative ‘Why hast thou forc’d me from the Realms of Peace’ from *Saul*). Here, perhaps, the double ending gives an added sense of forward motion, strengthening the prompt.

⁸²³ See Volume 1, page 366.

: =>
Whole ages ere this Cyrus yet was born
R

: (=>)
Or thought of, great Jehovah, by His Prophet,
r r r

: =>
In words of comfort to his captive people
R r

:
Foretold, and call'd by name the wond'rous man.
r R

Example 3.184, C. Jennens, *Saul*, Act II accompanied recitative 'The Time at length is come', with annotations for pauses as set by G. F. Handel, 1738. Transcribed from SAUL, AN ORATORIO (London: Tho. Wood, 1738). Annotations after GB-Lbl R.M.20.g.3.

: =>
The Time at length is come, when I shall take
R r
Orchestral interjections.....

My full Revenge on Jesse's Son.
R

: =>
No longer shall the Stripling make
r

His Sov'reign totter on the Throne.
R

: (=>)
He dies – this Blaster of my Fame,
R R

:
Bane of my Peace, and Author of my Shame.
r R

Example 3.185, T. Morell(?), *Alceste*, Act I accompanied recitative 'Ye happy people', with annotations for pauses as set by G. F. Handel. Transcribed from THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II. (London: T. Heptinstall, 1799). Annotations after Gb-lbl, Add. MS 30310.

: =>
YE happy people, with loud accents speak
R R
Orchestral interjections.....

:
Your grateful joy in hymenæan verse;
r R

:

Admetus and Alceste claim the song.

R R r R

.....

Lyrical pieces, although less concerned with placing the last strong syllable of each line and hemistich on a strong beat, are much more likely to match each poetic line to a musical phrase or sub-phrase, often separated by relatively long rests. Instances of this include ‘Lament not thus’ from *Belshazzar* (‘Virtue’s Part is to resign ¶ All things to the Will Divine’), and ‘Ah ! lovely Youth’ (‘wast thou design’d ¶ With that proud Beauty to be join’d?’), ‘Oh Lord, whose mercies numberless’ (‘O Lord, whose Mercies numberless ¶ O’er all thy Works prevail’), ‘Fell Rage and black Despair’ (‘Fell Rage and black Despair possest ¶ With horrid sway the Monarch’s Breast’), ‘A Serpent in my Bosom warm’d’ (‘now learn, what Danger ¶ It is to rouze a Monarch’s Anger’), and ‘Such haughty Beauties’ (‘Such haughty Beauties rather move ¶ Aversion, than engage our Love’), all from *Saul*. However, ‘Oh King, your favours with delight I take’ (from the same oratorio) noticeably designs its phrasing around syntax rather than lineation in its setting of the first two lines of text: ‘O King, your Favours with Delight ¶ I take, but must refuse your Praise’. The slightly weaker enjambment between the next two lines (‘For ev’ry pious Israelite ¶ To God alone that Tribute pays’) does not receive the same attention; each line is a distinct phrase. This attention to enjambment recalls Henry Purcell, in such diverse songs as ‘Ah! Belinda’ (from *Dido and Aeneas*) and ‘Let each Gallant Heart’.

Articulations of the musical phrase are not the only way to point up or subvert libretto syntax. Sometimes the large-scale form of a piece can change the meaning of its text in subtle or obvious ways. As an instance of the subtle, let us consider Handel’s setting of the following text, from *Esther*:⁸²⁴

O JORDAN, JORDAN, sacred Tide !

Shall we no more behold thee glide

The fertile Vales along,

As in our great Fore-fathers Days?

⁸²⁴ Friederich Chrysander, preface to George Frideric Handel, *Esther*, ed. Friederich Chrysander, *Georg Friedrich Händels Werke*, 41 (Leipzig: Deutsche Händelgesellschaft, 1882), IV. Copy consulted: D-Mbs 2 Mus.pr.905–41.

Shall not thy Hills resound thy Praise,

And learn our holy Song?

Handel sets the first three lines as the A section of a *da capo* aria, and the final three as the B section. In so doing, he turns the fourth line into a modifier for the fifth and sixth, rather than for the first three, as it was in the original text, essentially swapping the comma at the end of line 3 with the question mark at the end of line 4. This, however, brings the phonologico-syntactic structure of the passage into step with its poetic formal structure: three lines, of four, four, and three strong syllables, rhymed AAB, contain one sentence. Then another sentence begins, covering another three lines of the same metrical and rhyme scheme. Here, as Monteverdi sometimes did, Handel may be said to have improved somewhat ill-crafted verse.⁸²⁵

Less easily explicable is the setting of Ino's air 'Turn, hopeless lover', in *Semele*.

Turn, hopeless Lover, turn thy Eyes,

And see a Maid bemoan ;

In flowing Tears and aching Sighs,

Thy Woes too like her own.

Again, Handel sets the text as a *dal segno* aria, the first two lines (with many repetitions) comprising the A sections, and the last two (again liberally seasoned with repetition) making up the B.⁸²⁶ However, since 'bemoan' is a transitive verb (one with a

⁸²⁵ Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley and Los Angeles: University of California Press, 2007), 200.

⁸²⁶ As I thank Bryan White for pointing out, Congreve, the original librettist, probably did not imagine this as a *da capo* aria text. John Eccles (the composer for whom Congreve wrote the libretto originally) set the passage in a sort of rounded binary (ABA') form. The first line fill the A and (much shorter, fully written-out) A', while the remaining lines occupy B (and, mostly, run very strongly into each other). Let us represent each musical phrase as a new paragraph, placing letters at the beginning of each musical section and line numbers at the beginning of each poetic line:

A [1]. Turn, hopeless Lover, turn thy Eyes,

[1] Turn, hopeless Lover, hopeless Lover, turn thy Eyes,

[1] turn thy eyes, turn thy eyes, hopeless Lover, turn thy eyes,

B [2] And see a Maid bemoan, [3] in flowing Tears and aking Sighs, [4] thy Woes, too like her own[,]

direct object), it makes no sense as the last word of an utterance; yet it is unambiguously confirmed as such by being the last word sung in the movement (since the A section repeats almost in its entirety after the end of B).⁸²⁷ At least, it makes no sense as such unless we accept the possibility of a slightly obtuse, yet just barely plausible, interpretation by Handel. If the composer thought ‘bemoan’ could be an intransitive verb (one without a direct object, as its root ‘moan’ can indeed be), then the first two lines do work as a self-contained statement, and the next two lines become simply a description of the addressee’s fate (the four lines are all addressed to Athamas, the other character on stage in this scene).⁸²⁸ We could clarify this interpretation thus:

Turn, hopeless lover, turn thine eyes,
and see a maid [moan.]

In [its] flowing tears[,] and [in its] aching sighs,
Thy woe[?]s [as in ‘woe is’] too like [that maid’s] own.⁸²⁹

Performers who disagree (and this interpretation is indeed a little far-fetched) might consider omitting the repeat of the A section (for the B does end on a cadence to the key-note) so that the form becomes one enormous binary (the A of which will be one enormous *procata-scene*). Or changing ‘maid bemoan’ to ‘maiden moan’, although this might be felt to have uncomfortably sexual undertones (and while there are far more explicit ones of those elsewhere in the libretto, the point in this scene is pathos, not eros). Or, more challengingly, fitting the words of the last two lines to the music of the A section in the repeat.

[4] Thy Woes, too like her own.

A’ [1] Turn, hopeless Lover, turn thy Eyes, hopeless Lover, turn thy Eyes,

[1] turn, turn, Ah turn thy Eyes, hopeless Lover, turn thy Eyes.

For Handel’s setting, see G.F. Handel, *Semele*, GB-Lbl, R.M.20.f.7, ff. 31v–32v. For Eccles’s setting, see Eccles, *Semele*, ed. Richard Platt, 21–23.

⁸²⁷ ‘[A]lmost’ because a new introduction is provided before the *dal segno* mark, and the *segno* itself is at bar 15 of the movement, so the very opening of the A will be slightly different on second performance. In fact, while this status as the movement’s last word confirms its role as the last word of the utterance, it was already strongly implied to be such by the firm cadence to which it is sung (and instrumental postlude by which it is followed) at the end of the A section even in that section’s first rendition.

⁸²⁸ Delivered perhaps as a mere observational aside, and not addressed to him at all.

⁸²⁹ There is, indeed, some evidence for this interpretation in the wordbook text, which prints a semicolon after ‘bemoan’. However, this could have been added between completion of the score and the printing of the wordbooks, to give legitimacy to Handel’s pause. We should always remember that such musical and textual sources are interdependent, not hierarchical.

Repetition of and in the Text

An absurd custom prevailed in Purcell's time, which he carried to greater excess, perhaps, than any other composer, of repeating a word of one or two syllables an unlimited [*sic.*] number of times, for the sake of the melody, and sometimes before the whole sentences has been heard. Such as no, no, no—all, all, all—pretty, pretty, pretty &c. *ad infinitum*.⁸³⁰

Sweeping and presentist as it so often was, Burney's indictment of word repetition is a useful starting point for the exploration of several important topics. The type of repetition Burney so strongly condemns is what we have been calling *epizeuxis*, the repetition of a word or phrase with nothing in between. However, *epizeuxis* employed in the manner with which we are here concerned ('before the whole sentence has been heard', and in such a way that the words have no well-formed meaning until the repetitions cease and the sentence completed) creates another rhetorical figure: the *procatasene*, '[g]iving an audience a gradual preparation and build-up before telling them about something done'.⁸³¹ The 'absurd custom' of procatasenic *epizeuxis* was not an invention of the Purcell generation. As far back as Monteverdi, words such as 'tutto' ('all'), 'bella' ('beautiful'), and 'no' ('no') were singled out frequently for repetition, along with 'si' ('yes').⁸³² Burney clearly did not recognize the *procatasene*'s rhetorical power, and saw such repetitions as a distortion of syntax 'for the sake of the melody'. Even if a composer did not know the figure in theory, most were aware of its power in practice.

Of course, not all repetitions begun 'before the whole sentences has been heard' are procatasenic. Sometimes, the repeated sections of text may have well-formed meaning on their own, even if that is not the meaning they acquire in combination with the words that follow them in the original poem. Consider for instance the chorus 'Ye tutelar Gods of our Empire, look down', from *Belshazzar*. Here, the first word of the

⁸³⁰ Charles Burney, *A General History of Music*, 3, 2nd ed. (London: Printed for the Author, 1789), 507. Copy consulted: ECCO copy, GB-Lbl 130.f.8-11.

⁸³¹ The term *procatasene* appears to have been introduced into modern musico-rhetorical scholarship by John Walter Hill, although it appears with apparently similar signification in the editorial footnotes to nineteenth-century editions of Quintilian's rhetoric textbook *Institutio Oratoria* (first published in the late first-century). Describing its effects in more purely musical terms ('a delayed introduction of a composition's principal thematic material'), Dietrich Bartel calls the figure *suspensio*. This study uses Hill's term because it is less easily confused with the musical harmonic device of suspension. See John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750*, Norton Introduction to Western Music series, 3 (New York: W.W. Norton & Company, 2005), 497; Marcus Fabius Quintillianus, *DE INSTITUTIONE ORATORIA*, Bibliotheca Classica Latina, 1 (Paris: Lemaire, 1821), 398 (copy consulted: Google Books copy, F-Pn, 1L 1821/4); Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln and London: University of Nebraska Press, 1997), 390.

⁸³² See Claudio Monteverdi, *Il Ritorno di Ulisse in Patria*, A-Wn Mus.Hs.18763, *passim*.

line ‘Sesach, this Night is chiefly thine’ is repeated several times before the line is sung complete. The characters could simply be shouting out the name as an invocation, for only the wordbook tells us to expect an expansion of the address. Essentially, the composer stated one section of text twice, deleting from its first repetition everything after the earliest content word that can act as the rightmost element of an intonational phrase with well-formed meaning.

It is difficult to know what to term this procedure. It is not *procatasce*, whose effect lies in protracting one meaning (not creating two, the second of which incorporates the first). It is probably a subtype of what David Clines has called ‘parallelism of greater precision’, the fact that ‘the second half of a parallel couplet [...] is often more precise or specific than the first half’, but here the increase of precision operates in a very specific way, by repeating the first half of the couplet entirely, and ensuring that that first half was semantically sufficient on its own.⁸³³ It resembles, and could be said to incorporate, the figure of *antanaclasis* (the repetition of a word with a new meaning), and might also be regarded as a type of *amplificatio* (a set of rhetorical figures whose shared purpose is to make something appear more important), since it focusses attention on the content of the first unit by making it, in its entirety, the basis for the second. I am hesitant to presume the coinage of yet another new term, particularly for a discipline not even really my own (rhetorical studies). But it would be cumbersome to call this technique ‘the device of taking an already complete semantic entity, repeating it, and adding something so as to form a new complete entity with a different signification’, and therefore, inspired by the description just given in quotation marks, I refer to it as *reperfectio* (‘reperfection’, or ‘recompletion’).⁸³⁴

In the ‘Sesach’ example above, the two halves of the original statement were already in different intonational phrases.⁸³⁵ The *reperfectio* merely delayed those phrases’ juxtaposition, and slightly abstracted, rather than altering, the meaning of the first phrase. However, Handel often used *reperfectio* to remove the direct object of a

⁸³³ David J. A. Clines, ‘The Parallelism of Greater Precision: Notes from Isaiah 40 for a Theory of Hebrew Poetry’, in *Directions in Biblical Hebrew Poetry*, ed. Elaine R. Follis, Journal for the Study of the Old Testament Supplement Series, 40 (Sheffield: Sheffield Academic Press, 1987), 77–100.

⁸³⁴ It can be difficult to distinguish *procatasce* from *reperfectio*, but the distinction is actually fairly simple. *Procatasce* prolongs incompleteness; *reperfectio* adds to something that could have been complete as it stood. In linguistic terms, *procatasce* involves the repetition of a word that cannot be the head of a clitic group, or a word or group of words with no well-formed meaning even when taken as grammatically attached to the word or words that preceded them; *reperfectio* involves the repetition of a word that can be the head of a clitic group, or a word or group of words with well-formed meaning.

⁸³⁵ For discussion of this ‘Sesach’ passage, see Volume 1, page 369.

transitive verb, so that the verb appeared intransitive in its first statement. This process takes as its basis a single intonational phrase, and, although ultimately giving it in its original form, first presents a new version of it, shorn of most of its later phonological phrases so that the meaning of the new version differs radically (although often subtly) from that of the original. In Table 3.2, Handel’s musical setting causes a statement about the purification of a specific group to become prefaced by the prediction of non-specific, possibly all-encompassing purification. He even contrasts the two statements musically, giving the first a slower recitational pace than the second, and concluding it (the first statement) with an emphatic cadence.

Table 3.2, comparison of libretto text and score underlay in G.F. Handel, *Messiah*, Part I chorus ‘And He shall purify’. Left column transcribed from C. Jennens after various biblical sources, MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995). Right column transcribed from GB-Lbl R.M.20.f.2.

Wordbook	Score
<i>And He shall purify the Sons of Levi,</i>	and He shall purify
	and he shall purifie the Sons of Levi

In Table 3.3, the speaker implores her addressee first to ‘See’ (as in ‘Look!’, a generalized exclamation), and then (as she did in the original text) to watch the Furies ascending out of the underworld.⁸³⁶

Table 3.3, comparison of libretto text and score underlay in G.F. Handel, *Hercules*, Act III air ‘See the dreadful Sisters rise’. Left column transcribed from T. Broughton, *HERCULES* (London: J. and R. Tonson and S. Draper, 1745). Right column transcribed from GB-Lbl R.M.20.e.8.

Wordbook	Score
<i>See the dreadful Sisters rise</i>	see see see
	see the dreadful sisters rise!

And in the air ‘An Infant raised by thy Command’ from *Saul*, the line ‘To quell thy Rebel Foes’ is first sung as ‘To quell, to quell thy rebel foes’.⁸³⁷ We could interpret that

⁸³⁶ We could, perhaps, posit the appropriateness of a punctuation mark after ‘See’ even in the original text (‘See! *The dreadful Sisters rise*’. This would make the line into two independent clauses from the outset (rewording, ‘Look! The dreadful Sisters are rising!’), rather than one (‘Look at the dreadful Sisters as they rise!’), in which case the immediate epizeuxic repetition of ‘See’ is not a *reperfectio*. Once again, texts refuse a single watertight interpretation, and many possibilities can be brought to bear on the experience of their consumption.

⁸³⁷ Compare Charles Jennens, SAUL (London: No printer given, 1740), 3 (copy consulted: D-KA SPR XIV 3 280), with George Frideric Handel, *Saul an Oratorio*, GB-Lbl R.M.20.g.3, 22r. Charles Jennens, SAUL (London: Tho. Wood, 1738), 3 (copy consulted: D-KA SPR XIV 3 280) gives an earlier version of

first ‘quell’ as intransitive (quelling in general, not anyone or anything in particular); the addition of the direct object phrase ‘thy rebel foes’ in the second, full statement of the line, changes that meaning dramatically by producing transitivity.

On other occasions, the verb might already be intransitive, but is further disguised by a *reperfectio* that removes its modifying prepositional phrase. The *Messiah* wordbook addresses the Abrahamic God with ‘Thou shalt break them with a Rod of Iron’; the score foretells first breaking of a very generalized kind, with no implement specified, before moving on to clarify that an iron rod will be used (‘Thou shalt break them[. Thou shalt break them] with a Rod of Iron’).⁸³⁸ Sometimes, the end of such a *reperfectio*’s first component may coincide with a line-break; thus, the figure disguises enjambment. In Table 3.4, Handel (possibly inspired by the anaphoric ‘Descend’ of the first two lines) makes us think the second line end-stopped (a simple prayer for pity to fill every human heart), only to reveal that it was enjambed all along (a prayer for pity to fill every human heart **with empathy**).⁸³⁹

the text, one that Handel did not ultimately use for the first performance; it likely went to print before the composer had finalized the score.

⁸³⁸ Compare Charles Jennens, MESSIAH, 13 with Handel, *Messiah*, GB-Lbl R.M.20.f.2, f. 98v.

⁸³⁹ Here, Handel’s use of *reperfectio* creates the additional figure of *anadiplosis*, in which the end of one unit is repeated at the beginning of the next (the second and third of the four lines are identical). It would be tempting to call all *reperfectio* mere *anadiplosis*, but (apart from the fact that this does not do justice to the specific semantic work of the *reperfectio*) the *anadiplosis* generally requires four elements, the middle two of which are the same (the unit-end immediately repeated to form a unit-beginning cannot be a unit unto itself in a true *anadiplosis*), and many *reperfectios* are merely tripartite (with their second third being a repetition of their first). In simple letters: *anadiplosis* means ABBC form, and while many *reperfectios* are structured thus, many others run AAB. We will leave aside the complex matter of adjacency in this discussion, and content ourselves with pointing out that the units repeated in an *anadiplosis* are sometimes separated by a small number of different words (*anadiplosis* may be *expizeuxic* or *diacopic*), whereas those repeated in a *reperfectio* are generally not (*reperfectio* is a subtype of *expizeuxis*). We might observe also that, in the B section of this air, the word ‘*bless*’ is sung to falling stepwise figures. If these have the same significance as the falling contours of the A section (inspired by the first word of the incipit, ‘*Descend*’), then they seem to evoke the idea of pity falling like a gentle shower from above (Handel’s music tells us that ‘*The Quality of*’ Pity ‘*droppeth as the gentle Rain from Heaven upon the Place Beneath*’, as Shakespeare’s words claimed of the quality of mercy).

Table 3.4, comparison of libretto text and score underlay in G.F. Handel, *Theodora*, Act I air ‘Descend, kind Pity’. Left column transcribed from T. Morell, THEODORA (London: J. Watts, 1750). Right column transcribed from GB-Lbl R.M.20.f.9.

Wordbook	Score
<i>Descend, kind Pity, heav'nly Guest,</i>	descend, Kind Pity heav'nly guest,
<i>Descend and fill each human Breast</i> =>	descend and fill each human Breast,
	[descend and fill each human Breast] =>
<i>With sympathizing Woe.</i>	with sympathizing woe

A similar case occurs in *Hercules*. The wordbook gives ‘Bid the Maids the Youths provoke ¶ To join the Dance’, and Handel set the passage as ‘bid the maids the youths provoke, bid the maids the youths provoke to join the dance’.⁸⁴⁰ Handel had impeccable (Purcellian) precedent in this kind of *reperfectio*; Table 3.5 shows Purcell’s use of the technique (alongside *procatascene*) in the song ‘Music for a while’.⁸⁴¹ In the table, *reperfectii* underlined and numbered, with thick underlining showing the repetition with the new material; *procatascene* is highlighted; enjambment is indicated by arrows.

⁸⁴⁰ See Thomas Broughton, *HERCULES* (London: J. and R. Tonson and S. Draper, 1745), 17 (copy consulted: *ECCO* copy, GB-Lbl, 161.e.37); and George Frideric Handel, *Hercules*, GB-Lbl R.M.20.e.8, ff. 43r–43v.

⁸⁴¹ A song whose narrative, coincidentally, also features the Fury Alecto (like Handel’s ‘See the dreadful Sisters rise’).

Table 3.5, comparison of poetic text with score underlay in H. Purcell, ‘Musick for a while’. Left column transcribed from J. Dryden, *THE COMEDIES AND TRAGEDIES, AND OPERAS* (1701); italics reversed. Right column transcribed from H. Purcell, *ORPHEUS BRITANNICUS* (London: William Pearson, 1702), facsimile edition, *Monuments of Music and Literature in Facsimile, First Series, Music, 1* (New York: Broude Brothers, 1965).

Poem	Score underlay
=> Musick for a while	(=> <u>MUSICK, Musick for a while.</u>
Shall all your Cares beguile :	<u>shall all your Cares beguile: [1]</u> shall all, all, all, shall all, all, all, shall all your Cares beguile; ⁸⁴²
Wond’ring how your Pains were eas’d.	<u>wond’ring.</u>
	<u>wond’ring how your Pains were eas’d, [2]</u> eas’d, eas’d,
And disdainig to be pleas’d ;	and disdainig to be pleas’d,
=> Till Alecto free the dead	<u>till Alecto free the Dead.</u>
	(=> <u>till Alecto free the Dead.</u>
From their eternal bands ;	<u>from their Eternal, Eternal Band: [3]</u>
Till the Snakes drop from her head, ⁸⁴³	till the <i>Snakes</i> drop, drop, drop, drop, drop, drop, drop, drop,
	drop from her Head;
And whip from out her hands.	<u>and the Whip.</u>
	<u>and the Whip from out her Hand. [4]</u>
	<u>Musick, Musick for a while</u>
	<u>shall all your Cares beguile: [5/1]</u> shall all, all, all, shall all, all, all, shall all your Cares beguile.

⁸⁴² This line’s setting is interesting. It is probably not *reperfectio*, since the whole statement was already heard, but ‘Shall all’ is interpretable as semantically self-sufficient (‘Music shall do all [as in “everything”]’). However, the added *epizeuxis* within this new statement (underlined), separating that statement from the rendering of the complete line (highlighted), and causing a reiteration of the statement itself (italicized), is not generally characteristic of *reperfectio*: ‘Shall all, all, all, *Shall all, all, all*, Shall all your cares beguile’).

As interesting as it is to experience this through hearing alone, how much more striking to consider the fact that the original audience would have had the text, in its original form, in front of them. With the text possibly already read, and opinions on its import already formed, the musical delivery will have an even greater element of surprise, an even more exciting newness to savour when its repetitions suggested new meanings that the audience might not have considered to be latent in the text. The musician becomes a rhetor, the music in a very real way interpreting the text, developing and reconfiguring rather than simply reproducing it. (Compare the reconfiguring of poetic metre through skematic setting, particularly with recitational dissonance.)

On rare occasions, Handel held back on giving the text's original form until quite far into a movement. One instance of this is the *Messiah* air 'He was despised'. Here, the composer first reshapes the first line into a tercet bound together by *gradatio* (three or more units, each of which except the first begins with the final word of the one that preceded it, underlined) and by *membrum* (the sharing of one verb by many subjects); he then moves on to the second line before returning to the first, now delivered with *asyndeton* (the omission of co-ordinating conjunctions, highlighted); and only then does he finally give the first line as it appeared in the wordbook.⁸⁴⁴ See Table 3.6.

⁸⁴³ Although the setting of this line does change its meaning ('Till the snakes drop from her head' being made to suggest something like 'Till the snakes drop to the ground, drop to the ground from her head'), this is not a *reperfectio*; since the second section of text in a *reperfectio* must be the line as it originally stood (not counting internal added repetitions).

⁸⁴⁴ This is an unusual specimen of *membrum*, for the subjects are subject complements and the verb a copula. *Gradatio* essentially consists of two *anadiplosis*; a section of text begins with the word (or words) that ended the last section, then ends with the word (or words) that will begin the next. On *gradatio*, see Fahnestock, *Rhetorical Figures in Science*, 86–121, and Fahnestock, *Rhetorical Style*, 218, 234, 243, 246, 251. On *membrum*, see Fahnestock, *Rhetorical Style*, 172–73. On *asyndeton*, see Fahnestock, *Rhetorical Style*, 247–48, 250, 251.

Table 3.6, comparison of libretto text and score underlay in G.F. Handel, *Messiah*, Part II ‘He was despised’, with indentation and underlining *gradatio* and highlighting for *asyndeton*. Left column transcribed from C. Jennens after various biblical sources, MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995). Right column after GB-Lbl R.M.20.f.2.

Wordbook	Score
<i>He was despised and rejected of Men,</i>	He was <u>despised</u>
	<u>despised</u> and <u>rejected</u>
	<u>rejected</u> of men
<i>A Man of Sorrows, and acquainted with Grief.</i>	a man of sorrows
	a man of Sorrows, and acquainted with grief
	a man of sorrows, and acquainted with grief
	He was <u>despised, rejected,</u> He was despised and rejected of men,
	a man of sorrows, and acquainted with grief a man of sorrows, and acquainted with grief
	He was <u>despised rejected</u>
	a man of sorrows and acquainted with grief and acquainted with grief a man of sorrows and acquainted with grief.

Very often, sections of text will be repeated, in whole or in part, after their completion. This may serve to convey greater emphasis. Donald Burrows notes the repetition of the incipit to create a sententious refrain in the air ‘I know that my Redeemer liveth’ from *Messiah*.⁸⁴⁵ In other cases, the repetition may suggest a new meaning. For instance, in the ‘Hallelujah’ chorus, also from *Messiah*, the words ‘For ever and ever’ are first heard in the context of the statement ‘and He shall reign for ever and ever’; but later, they return as interjections between ‘King of Kings’ and ‘and Lord of Lords’. Thus, this latter statement sounds, at least to one interpretation, ‘King of Kings for ever and ever, and Lord of Lords for ever and ever’.⁸⁴⁶

In the duet ‘Traitor to Love’ from *Samson*, ‘Your Arts give o’er’ is later sung as ‘give over your arts’, a rephrasing that suggests increased vehemence by sounding more quotidian (less poetic; the normal *verb – object* phrase-order is restored from the

⁸⁴⁵ Burrows, *Messiah*, 79.

⁸⁴⁶ If we turn to the accompanied recitative ‘Thus saith the Lord’, from *Messiah*, we find the words, ‘And I will shake the Heav’ns and the Earth’, a statement of Divine power and intent. Fortunately, Handel does not break this into ‘And I will shake, and I will shake the Heav’ns and the Earth’ until after the sentence has been heard once in its entirety. If he had begun with such a breaking apart, listeners might very plausibly have heard a *reperfectio* suggesting that the topic of the movement was spasmodic trembling.

inversion it underwent to fit the metre). In the same duet, repetition also increases verisimilitude (dramatic representation of realistic behaviour). First, the singers deliver their words as they appear in the libretto, with Samson making his point, and then Dalila making hers. Once Dalila has finished, however, Samson begins repeating his words, and she hers, causing their initially distinct speeches to overlap and sometimes to take up a call-and-response (or in this case perhaps rather provocation-and-response) pattern that runs in both directions between the estranged lovers.⁸⁴⁷ We need not claim conscious imitation in noting similarity to the title characters' final exchange in *Dido and Aeneas*.⁸⁴⁸

The chorus 'He gave them Hail-stones for Rain', from *Israel in Egypt*, sets a text that initially reads (and is sung) 'He gave them Hail-stones for Rain; Fire mingled with the Hail, ran along upon the Ground', but later includes disconnected shouts of 'Hail! Fire! Fire! Hail-stones [*pause*] ran along upon the Ground'. The return of 'Fire mingled with the hail, ran along upon the ground' creates *reperfectio* by repeating its first word to sound not like the subject of a clause but a standalone exclamation ('Fire! Fire!') before adding the modifying phrase ('Fire mingled with the hail'). This is *reperfectio* of a weaker sort, however; the complete sentence has been heard before. Table 3.7 shows how the duet 'The Lord is my Strength and my Song', also from *Israel in Egypt*, moves words between the lines of its couplet ('The LORD is my Strength and my Song, ¶ He is become my Salvation') to create an ingenious web of subtly different significations.

⁸⁴⁷ This type of dialogue, in which two parties argue by trading short phrases, is called *stichomythia* by scholars of Greek tragedy.

⁸⁴⁸ On Purcell's use of word repetition to create this a dialogic duet, see Ellen T. Harris, *Henry Purcell's Dido and Aeneas*, 2nd ed. (Oxford: Oxford University Press, 1988, 2018), 114–15.

Table 3.7, distribution of text between soloists in G.F. Handel, *Israel in Egypt*, Part III duet ‘The Lord is my Strength and my Song’. Left column transcribed from C. Jennens(?) after various biblical sources, *ISRAEL IN EGYPT* (London: ‘Printed, [...] at the KING’s THEATRE’, 1739), facsimile edition in *Hallsche Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999). Right column transcribed from GB-Lbl R.M.20.h.3.

Singers	Underlay
<i>Sopranos 1 and 2</i>	He is become
<i>Soprano 1</i>	my Strength
<i>Soprano 2</i>	my Salvation
<i>Soprano 1</i>	my Song
<i>Soprano 2</i>	my Salvation
<i>Soprano 1</i>	He is become my Salvation
<i>Soprano 2</i>	He is become my Salvation
<i>Soprano 1</i>	my Salvation my Salvation my Salvation
<i>Soprano 2</i>	my Salvation my Salvation and my Salvation
<i>Sopranos 1 and 2</i>	He is become
<i>Soprano 2</i>	my Strength
<i>Soprano 1</i>	my Salvation
<i>Soprano 2</i>	my Song
<i>Soprano 1</i>	my Salvation
<i>Soprano 2</i>	He is become my Salvatio[n]
<i>Soprano 1</i>	He is become my Salvation

And as late as *Solomon*, the air ‘Sacred Raptures’ adds much to its near-giddy rejoicing by repeating ‘Joys too fierce to be express’d In this swelling Heart I feel’ as ‘Joys in this swelling Heart, in this swelling Heart I feel’.

Clearly, word repetition has expressive power beyond merely spinning out the melody. However, word repetition that is built into a text before it reaches the composer always has a special effect. Rinuccini used repetition in his text for the lament in

Arianna (as both Tomlinson and Rosand note), and Monteverdi set it word by word.⁸⁴⁹ English composers of the late Renaissance were certainly sensitive to the *epizeuxis* as well, often magnifying it in their settings with other musico-rhetorical devices.⁸⁵⁰ Sometimes, repetition in a text prompted Handel to extend the device further in the music. For instance, the poet’s *epizeuxis* in the opening line of ‘Comfort ye my people’ from *Messiah* prompted an *epizeuxis* from Handel in every subsequent phrase. Table 3.8 shows the text of this passage, with the poet’s original repetitions underlined, and with highlighting for the repetitions that Handel added in the score.

Table 3.8, comparison of libretto text and score underlay in G.F. Handel, *Messiah*, Part I accompanied recitative ‘Comfort ye’. Left column transcribed from Charles Jennens after various biblical sources, *MESSIAH* (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995). Right column transcribed from Songs in *MESSIAH* (London: J. Walsh, c. 1766). Capitalization of second letter in poetic text *sic.* in source.

Wordbook	Score
COMfort ye, <u>comfort ye</u> my People,	Comfort ye <u>COMfort ye</u> my people, comfort ye <u>COMfort ye</u> my people,
saith your God ;	Saith your God, <u>Saith your God.</u>
speake ye comfortably to <i>Jerusalem</i> ,	Speake ye Comfortably to Jerusalem speake ye Comfortably to Jerusalem,
and cry unto her,	and Cry unto her
that her Warfare is accomplished,	that her Warfare, <u>her Warfare</u> is Accomplish’d,
that her Iniquity is pardoned.	that her Iniquity is pardon’d, <u>that her Iniquity</u> is pardon’d.

The figure of *epizeuxis* appears seven times in the poetic text of *Alexander’s Feast*, written by John Dryden in 1697 and adapted by Newburgh Hamilton for Handel to set in 1736. In every case, it shaped the music to which it was set in very striking ways. We will explore these ways in detail in the next chapter, when we deal with Handel’s collaborators.⁸⁵¹

⁸⁴⁹ Gary Tomlinson, ‘Madrigal, Monody, and Monteverdi’s “Via Naturale Alla Immitatione”’, *Journal of the American Musicological Society*, 34, 1 (1981), 60–108: 88; Ellen Rosand, *Monteverdi’s Last Operas: A Venetian Trilogy* (Berkeley and Los Angeles: University of California Press, 2007), 236.

⁸⁵⁰ See Robert Toft, *With Passionate Voice: Re-Creative Singing in Sixteenth-Century England and Italy* (Oxford: Oxford University Press, 2014), 48–50, 55, 58, 62, 64–66, 74–75, 119, 121, 206–09, 213–15.

⁸⁵¹ See Volume 2, page 399.

Did the audience hear composer-imposed word repetition differently from word repetition present in the poet's text? We will probably never know, and even if we were able to ask an eighteenth-century listener, they might not be able to tell us. It seems likely, however, that people would have been aware of it, since they could purchase a wordbook and read it before or during the performance. We will explore this issue further in the chapter on reader-listenership.⁸⁵²

‘Many Reversals were Sustained’: *Antimetabole*, *Chiasmus*, and *Palistrophe* in Handel’s Vocal Music⁸⁵³

Parison is a rhetorical figure in which two or more stretches of text share the same syntactic structure (as in Example 3.186).⁸⁵⁴

Example 3.186, C. Jennens after various biblical sources, *Messiah*, syntactically parsed excerpt from Part III air ‘*The Trumpet shall sound*’, set by G. F. Handel, 1741. Transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

<i>For</i>	<i>this Corruptible</i>	<i>must put on</i>	<i>Incorruption,</i>
Conjunction	Subject phrase	Verb phrase	Object
A	B	C	D
<i>And</i>	<i>this Mortal</i>	<i>must put on</i>	<i>Immortality.</i>
Conjunction	Subject phrase	Verb phrase	Object
A	B	C	D

Lexical parallelism is the repetition, in any order, of terms (specifically content words) with connected significations (as in Table 3.9).

⁸⁵² See Volume 2, page 399.

⁸⁵³ ‘Many reversals were sustained’ is adapted from the phrase ‘Many reverses were sustained’ in William Smith, *A Smaller History of Rome from the Earliest Times to the Death of Trajan*, revised edition by Abel Henry Jones Greenidge (London: John Murray, 1891), 353.

⁸⁵⁴ Fahnestock, *Rhetorical Style*, 225–26, 227, 235, 237.

Table 3.9, lexical parallelism between and within lines in excerpt from C. Jennens after various biblical sources, *Messiah*, Part III chorus ‘The Trumpet shall sound’, set by G.F. Handel, 1741. Transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995). Lineated according to parallel scheme.

Lexical parallelism within line	x			x’
	<i>For this</i>	<u>Corruptible</u>	<i>must</i>	<u>put on</u> <i>Incorruption.</i>
Lexical parallelism with next line	x		y	z
Lexical parallelism with last line	x		y	z
	<i>And this</i>	<u>Mortal</u>	<i>must</i>	<u>put on</u> <i>Immortality.</i>
Lexical parallelism within line	x			x’

Chiasmus involves ‘repetition of elements in consecutive’ stretches of text ‘in reverse’ ‘order’.⁸⁵⁵ These elements can be syntactic constituents (chiastic *parison*, ABBA), or terms (lexical *chiasmus*, *xyyx’*, *xyy’x*, or *xyy’x’*), or (as in Example 3.187) both.⁸⁵⁶

Example 3.187, J. Dryden, excerpt from *The Hind and the Panther*, with annotations showing line-internal palistrophic *parison*. Transcribed from *THE HIND AND THE PANTHER* (London: Jacob Tonson, 1687).

x	y	y’	x’
<u>Without</u>	<u>unspotted,</u>	<u>innocent</u>	<u>within,</u>
Adverb	Adjective	Adjective	Adverb
A	B	B	A

⁸⁵⁵ The term ‘chiasmus’ comes from the Greek ‘khiasmus’ (‘crossing’), and ultimately from the letter khi (‘X’), whose shape iconicizes the structure of the figure. See Burton, ‘Examples of Schemes: Repetition’; ‘Antimetabole’, *Oxford English Dictionary*, <<https://www-oed-com.jproxy.nuim.ie/view/Entry/31503?redirectedFrom=chiasmus#eid>>, accessed 16 June 2019. On *chiasmus* and its distinction from *antimetabole*, see Fahnestock, *Rhetorical Figures in Science*, 123–28, and Fahnestock, *Rhetorical Style*, 410, 417.

⁸⁵⁶ Some instantiations of the figure incorporate more than two repetitions. For instance, Abu Zakariya argues for ABCDDCBA patterns in the Quran, and Donald Parry has identified structures as dense as ABCDEFGGFEDCBA in the Book of Mormon. See Abu Zakariya, ‘Ring Theory: The Quran’s Structural Coherence’, posted 21 September, 2015, <<https://www.islam21c.com/islamic-thought/ring-theory-the-qurans-structural-coherence/>>, accessed 27 July, 2020; Donald Parry, *Poetic Parallelisms in the Book of Mormon: The Complete Text Reformatted* (Provo: The Neal A. Maxwell Institute for Religious Scholarship Brigham Young University, 2007), 167–68.

Palistrophe adds a central, non-repeating pivot point between the repeated elements of a *chiasmus*. Thus palistrophic *parison* runs ABCBA, and lexical palistrophe might run *xyzyx*, *xyzy*'x, or *xyzy*'x'.⁸⁵⁷ Example 3.188 combines the two.⁸⁵⁸

Example 3.188, R. Leveridge, excerpt from 'A SONG ON THE KING's Birth-Day, 1701' ('Welcome Genial Day!'), with annotations showing line-internal palistrophic *parison*. Transcribed from *A SONG ON THE KING's Birth-Day, 1701* ('Welcome Genial Day!') (London: No printer given, 1711).

x	y	z	y'	x'
<u>We</u>	in his <u>valour</u>	<u>pride</u> ,	in <u>numbers</u>	<u>they</u>
Subject	Prepositional phrase	Verb	Prepositional phrase	Subject
A	B	C	B	A

Antimetabole is a special type of lexical *chiasmus*, involving exact 'repetition of words' 'in successive' stretches of text, 'in reverse' 'order', for an overall antimetabolic structure of *xyyx* (as in Example 3.189).⁸⁵⁹

Example 3.189, proverb attributed to Socrates, with annotations showing antimetabolic structure.⁸⁶⁰

x		y		y		x
<u>Eat</u>	to	<u>live</u> ,	don't	<u>live</u>	to	<u>eat</u>

⁸⁵⁷ The term '*palistrophe*' (from Greek 'palin', meaning 'back', and 'strophe', 'turn') was coined by Sean E. McEvenue. In fact, the figure can incorporate any number of repetitions around its non-repeating axis. Gordon Wenham has argued that the Flood story in the Book of Genesis (the tale of Noah's Ark) unfolds *abcdefghijklmnopnmlkjihgfedcba* (a lowercase letter representing a concept central to a narrative episode); further, it organizes references to the numbers 7, 40, and 150 in the pattern *abcdedcba*. See Sean E. McEvenue, *The Narrative Style of the Priestly Writer* (Rome: Biblical Institute Press, 1971). See 'Palinodia', *Oxford English Dictionary*, <<https://www-oed-com.jproxy.nuim.ie/view/Entry/238574#eid12926509>>, accessed 16 June 2019, and 'Strophe', *Oxford English Dictionary*, <<https://www-oed-com.jproxy.nuim.ie/view/Entry/191852?redirectedFrom=strophe#eid>>, accessed 16 June 2019. For discussion of this rhetorical figure, and the problematic tendency of biblical scholars to call it '*chiasmus*', see Fahnestock, *Rhetorical Figures in Science*, 126–27. On the extensive narrative and numerological *palistrophes* of the Genesis Flood narrative, see Gordon J. Wenham, 'The Coherence of the Flood Narrative', *Vetus Testamentum*, 28/3 (1978), 336–48.

⁸⁵⁸ In palistrophic *parison*, the central element is separated from the others in the same way that they are separated from each other. Thus in Example 3.184, the verb 'pride' is in a different phonological phrase from the prepositional phrases 'in his valour' and 'in numbers', while 'in his valour' is in a different phonological phrase from 'we', and 'in numbers' from 'they'. Had the sentence run something like 'We pride, but cower they', its *parison* would not be a *palistrophe* (ABCBA) but a *chiasmus* (ABBA); the conjunction 'but', although the only element word with no syntactic match, is in the same phonological phrase as 'cower', whereas 'we', 'pride', 'cower', and 'they' are in different phonological phrases from each other.

⁸⁵⁹ Gideon O. Burton, 'Examples of Schemes: Repetition', *Silva Rhetoricae*, <[http://rhetoric.byu.edu/Figures/Groupings/of%20repetition%20\(old\)2.htm](http://rhetoric.byu.edu/Figures/Groupings/of%20repetition%20(old)2.htm)>, accessed 19 May, 2019. On *antimetabole* see also Jeanne Fahnestock, *Rhetorical Figures in Science* (New York and Oxford: Oxford University Press, 1999, paperback 2002), 122–55, and Fahnestock, *Rhetorical Style*, 233–37. The term '*antimetabole*' derives from the Greek 'anti' ('opposite') and 'metabole' ('change'). See 'Antimetabole', *Oxford English Dictionary*, <<https://www-oed-com.jproxy.nuim.ie/view/Entry/8673?redirectedFrom=antimetabole&>>, accessed 16 June 2019.

⁸⁶⁰ See Jennifer Speake (ed.), *Oxford Dictionary of Proverbs* (Oxford: Oxford University Press, 2015), 89.

Although prototypically repeating single words, *antimetabole* can take multiple words (or a whole phrase, utterance, or longer section of text) as any one of its repeated elements, provided the repeat is *verbatim*.⁸⁶¹ Example 3.190 shows the figure's repetition of multiple words.

Example 3.190, S. Lamb, excerpt from *Pathways of the Brain*, lineated and with annotations showing chiasmic *antimetabole*. Transcribed from *Pathways of the Brain* (Amsterdam: Benjamins, 1999). Cited as an instance of *antimetabole* in J. Fahnestock, *Rhetorical Style* (Oxford: Oxford University Press, 2002).

for	<i>x</i>	you get	<i>y</i>
	<u>different articulations</u>		<u>different sounds,</u>
and	<i>y</i>	require	<i>x</i>
	<u>different sounds</u>		<u>different articulations,</u>

Chiasmus and *palistrophe* too can take on larger units than single grammatical constituents. Fahnestock analyses the 27th and 28th verses of the second Book of Jeremiah as palistrophic in its repetition of similar concepts.⁸⁶²

⁸⁶¹ See Fahnestock, *Rhetorical Figures in Science*, 125. Many instances of *antimetabole*, and of *chiasmus* and *palistrophe*, generate what we might call global-palindromes: they produce a series of words or word-classes that is the same backwards as forwards. None constitute true palindromes, however, because none of them require the order of the letters to be the same when reversed. This is not to say that true palindromic structure cannot be superimposed upon these figures, merely that it is not required of them.

⁸⁶² Fahnestock, *Rhetorical Figures in Science*, 126. Although the matched lines also contain some of the same words, the fact that the lines are not repeated *verbatim* disqualifies this as *antimetabole*. In fact the lexical parallelism is in ring form, for, although the opening phrase ('In the time of their trouble') is almost identical to the last ('In the time of your trouble'), the other two matched phrases repeat rather than reversing the order of their originators ('Arise [...] save us [...] arise [...] save you', not 'Arise [...] save us [...] save you [...] arise'). The syntax, however, is also loosely palistrophic: the first and last phrases are prepositional phrases, and the imperative 'Arise' is paired with the jussive subjunctive 'Let them arise' occurring after a syntactically dissimilar line; thus there is a *parison* of ABCB'A.

Table 3.10, *palistrophe* in Jeremiah 2: 27–28. After J. Fahnestock, *Rhetorical Figures in Science* (New York and Oxford: Oxford University Press, 1999, paperback 2002) and J. Breck, *The Shape of Biblical Language: Chiasmus in the Scriptures and Beyond* (New York: St Vladimir’s Seminary Press, 1994).

Text	Conceptual scheme
In the time of their trouble, they say,	a
‘Arise and save us!’	b
But where are your gods that you made for yourself?	c
Let them arise, if they can save you,	b
In the time of your trouble.	a

All of these reversal figures employ parallelism, ‘a “sameness” between two [or more] sections of a text’.⁸⁶³ In *parison*, sameness of syntactic structure creates a type of structural parallelism, whereas lexical parallelism is semantic (pertaining to sameness of meaning). *Antimetabole* combines structural (specifically morphological) and semantic parallelism in what is essentially a very particular type of *diacope*, repeating words of identical form and identical or at least related meaning. Parallelism does not operate as an added form in these texts, however, but rather as an emergent one. That is, sameness does not organize the entirety of the texts from which each extract is taken, since it is not consistently and predictably present throughout. The added form of parallelism will be explored in a later chapter.⁸⁶⁴

The Italian language, with its freer word and phrase order, offers much more fertile ground for these figures of reversal than English does. While both languages allow a verb either to precede or to follow its subject (‘He said’ or ‘Said he’), or an adjective to appear on either side of the noun it modifies (‘Green grass’ or ‘Grass green’), English takes as neutral the *subject – verb* and *adjective – noun* order. Reversing this order makes a sentence syntactically marked.⁸⁶⁵ Italian, like other Romance languages, is less insistent on the order of words and phrases, and Italian-speaking poets frequently exploited this fact to create chiasmic lines and couplets. They did this both in their own language and in Latin, whose word order is even freer than

⁸⁶³ The definition is from Fabb, *Linguistics and Literature*, 137.

⁸⁶⁴ See Volume 2, page 399.

⁸⁶⁵ See Fahnestock, *Rhetorical Style*, 207–08. The position of an adverb relative to the word it modifies is somewhat less normative, but the preference appears to be for the modified word to precede. Thus, the adverb might strike the native English-speaker’s ear less emphatically in the construction ‘moving slowly’ than it would in ‘slowly moving’ (though the first example still would not have the quasi-poetic ring of ‘movement slow’ or ‘moved she’).

that of its Romance descendants. See Examples 3.191 and 3.192 for specimens of *chiasmus* in Latin and Italian, both by Italian-speaking poets, and both penned for composers to set to music; the Italian-language text was set by Handel. The English translations for these extracts reproduce the phrase order of the originals. If the resultant syntax strikes some readers as odd, this is merely further proof that Romance languages are a better fit for such figures than is English.

Example 3.191, Anonymous, excerpt from *Jephte* air, ‘Incipite in Tympanis’, set to music by G. Carissimi, c. 1650, with annotations showing inter-line chiastic *parison*. Transcribed from F-Pn Vm1 1477 (music manuscript).

	Hymnum A hymn <i>Subject</i> A	cantemus let us sing <i>Verb</i> B	Domino, to the Lord,
Et And	modulemur let us play <i>Verb</i> B	canticum. a song <i>Subject</i> A	

Example 3.192, G. Rossi, excerpt from *Rinaldo*, Act I air, ‘Cara Sposa’, set to music by G. F. Handel, 1711, with annotations showing line-internal chiastic *parison*. Transcribed from RINALDO (London: Thom. Howlatt, 1711).

<i>Cara</i> Dear Adjective A	<i>Sposa,</i> spouse, Noun B	<i>Amante</i> lover Noun B	<i>cara</i> dear Adjective A
---------------------------------------	---------------------------------------	-------------------------------------	---------------------------------------

Note that *antimetabole* is not usually combined with chiastic or palistrophic *parison*. In fact, Heinrich Plett asserts that *antimetabole* ‘as a rule consists of a syntactic’ repetition (ABAB) ‘and a lexical chiasmus’ (xyyx).⁸⁶⁶ Example 3.193 is antimetabolic, but the syntactic structure of the second half is an exact, not a reverse-order, repetition (*parison*) of the first half.

Example 3.193, proverb attributed to Socrates, with annotations showing antimetabolic structure.⁸⁶⁷

x <u>Eat</u> <i>Verb phrase</i> A	to	y <u>live,</u> <i>Subordinate clause</i> B	don’t	y <u>live</u> <i>Verb phrase</i> A	to	x <u>eat</u> <i>Subordinate clause</i> B
--	----	---	-------	---	----	---

Example 3.194 has a chiastic arrangement of syntax. However, the words used in the two halves are not exactly the same; ‘lover’ replaces ‘spouse’ in the second half. (The

⁸⁶⁶ Heinrich F. Plett, *Literary Rhetoric: Concepts – Structures – Analyses*, International Studies in the History of Rhetoric, 2 (Leiden and Boston: Brill, 2000, 2009, 2010), 207.

⁸⁶⁷ See Speake (ed.), *Oxford Dictionary of Proverbs*, 89.

replacement term does have a similar meaning to the original, however, a common feature of lexical parallelism.⁸⁶⁸)

Example 3.194, G. Rossi, excerpt from Act I air, ‘Cara Sposa’, set to music by G. F. Handel, 1711, with annotations showing line-internal lexical *chiasmus* and chiastic *parison*. Transcribed from RINALDO (London: Printed by Thom. Howlatt, 1711).

X	Y	y'	X
<i>Cara</i>	<i>Sposa,</i>	<i>Amante</i>	<i>cara</i>
Dear	spouse,	lover	dear
Adjective	Noun	Noun	Adjective
A	B	B	A

The reason for avoiding the combination of *antimetabole* with chiastic or palistrophic *parison* likely lies in that combination’s tendency to create absolute, rather than approximate or varied, sameness. In pure *antimetabole*, a person says something (‘You must eat to live’), and then says something else that echoes the first thing by mirroring its terminology (‘not live to eat’). In chiastic *parison*, a person says something (‘Dear spouse’), and then says something else that echoes the first thing by mirroring its syntax (‘Lover dear’). Combining *antimetabole* with chiastic *parison*, however, causes a person essentially to say one thing, and then to say it again, backwards. Example 3.195 was a popular television catchphrase, but its wrenched syntax and repetitive nature clearly point up the difficulty of employing these figures together without the effect sounding silly (humour is, fortunately, the intention of this particular construction).

Example 3.195, catchphrase used by Bruce Forsyth in BBC game show *The Generation Game*, with annotations showing *antimetabole* and chiastic *parison*.⁸⁶⁹

X	Y	y	X
Nice	to see you,	to see you	nice
<i>Adjective</i>	<i>Infinitive phrase</i>	<i>Infinitive phrase</i>	<i>Adjective</i>
A	B	B	A

Despite the semantic problems that arise from combining *antimetabole* with chiastic *parison*, composers, including Handel, sometimes created such structures themselves, unprompted by the poet. That is to say, we sometimes find words and syntactic structures repeated in reverse order in the musical setting, even where this effect was not present in the text. See Examples 3.196 through 3.198 for instances.

In questo basso mondo, l’uomo puol

⁸⁶⁸ Fabb, *What is Poetry?*, 29, 57, 143–46.

⁸⁶⁹ See Elizabeth M. Knowles and Angela Partington (eds), *The Oxford Dictionary of Quotations* (Oxford: Oxford University Press, 1999), np.

Quanto vuol.⁸⁷⁰

Example 3.196, vocal lines of C. Monteverdi, *Il Ritorno di Ulisse in Patria*, Act I chorus ‘In questo basso mondo’, bb. 20–28. Transcribed from A-Wn Mus.Hs.18763.⁸⁷¹

a 3 Voci
Coro di Feaci

[Alto & Tenor] 20 In ques - to bas - so mon - do l'huo - mo puol quan - to
A B

[Bass] In ques - to bas - so mon - do l'huo - mo puol quan - to
A B

[Alto & Tenor] 24 vuol, quan - to vuol l'huo - mo puol, l'huo - mo puol quan - to vuol.
B A A B

[Bass] vuol, quan - to vuol l'huo - mo puol, l'huo - mo puol quan - to vuol.
B A A B

Care mura, in voi d'intorno⁸⁷²

Example 3.197, vocal line of G. F. Handel, ‘Ah che pur troppo è vero’, aria ‘Care mura’, bb. 23–25. Transcribed from *Werke*, 50 (Leipzig: Deutsche Händelgesellschaft, 1887).⁸⁷³

[Voice] 23 ca - re mu - ra, mu - ra ca - re
A B B A

Care luci che l'alba rendete⁸⁷⁴

⁸⁷⁰ Translation of text: ‘In this low world, man can do ¶ What he wants’. See Anne Riddler, *The Operas of Monteverdi*, Opera Guides, 45, reprint (Richmond, Surrey: John Calder, 1992, Overture Publishing, 2011), 96.

⁸⁷¹ Original clefs: C3, C4, F4. Alto and tenor lines compressed to single staff. Translation of text: ‘In this low world man can do ¶ what he wants, ¶ what he wants ¶ man can do, ¶ man can do ¶ what he wants.’

⁸⁷² Translation of text: ‘Dear walls, around you’. Italian text transcribed from George Frideric Handel, *Cantate a voce sola e basso: libro primo*, ed. Friederich Chrysander, *Georg Friedrich Händels Werke*, 50 (Leipzig: Deutsche Händelgesellschaft, 1859). Earlier sources inaccessible at time of writing.

⁸⁷³ Earlier sources inaccessible at time of writing.

⁸⁷⁴ Translation of text: ‘Dear eyes that dawn do make’.

Myself I shall adore,

If I persist in gazing

Example 3.200, vocal and violin lines of G. F. Handel, *Semele*, Act III air 'Myself I shall adore', bb. 7–21. Transcribed from GB-Lbl R.M.20.f.7.⁸⁷⁹

7 **allegro**

[Violins]

[Semele]

my Self I shall a - dore if I per-sist in ga-zing, if I per-sist in

A B B

10

[Violins]

[Semele]

ga zing in ga - - - - -

13

[Violins]

[Semele]

zing my Self I shall a -

16

[Violins]

[Semele]

dore, if I per-sist in ga - - - - -

B

19

[Violins]

[Semele]

(zing)

⁸⁷⁹ Original vocal clef: C1.

Example 3.201, vocal and violin lines of G. F. Handel, *Semele*, Act III air ‘Myself I shall adore’, bb. 24–34. Transcribed from GB-Lbl R.M.20.f.7.⁸⁸⁰

24 **allegro**

[Violins]  *p*

[Semele] 
 if I per-sist in ga-zing, my-self I shall a-dore, if I per-sist in
 B A B

27

[Violins] 

[Semele] 
 ga-zing, my-self I shall a-dore, my-self I shall a-dore, if I per-sist in
 A A B

30

[Violins] 

[Semele] 
 ga

32

[Violins] 
 statement statement statement *echo* *echo* *echo*

[Semele] 
 zing,

Antimetabole, *chiasmus*, and *palistrophe* are noted as powerfully persuasive figures of speech. According to Fahnestock, *antimetabole* in particular ‘offers a strong iconic realization of certain lines of argument featuring identity claims and causal reciprocity’, because it emphasizes the connection between its elements.⁸⁸¹ ‘Since the

⁸⁸⁰ Original vocal clef: C1.

⁸⁸¹ Fahnestock, *Rhetorical Style*, 235.

relative positions of key terms can be switched, since their order is indifferent, their connection is stronger'.⁸⁸² It is easy to see how this might have appealed to Handel as a means of expression. Semele risks a Narcissus-like self-infatuation if she continues to gaze at her reflection, the mirror having been bespelled by Juno; and the presence of the conditional 'If' makes it clear that everything hinges on the act of looking. By reversing the order of the clauses in her statement 'Myself I shall adore, if I persist in gazing', Handel thus achieves a particularly striking and insightful kind of word-painting, alluding not only to the pervasive imagery of the mirror, but also to the inescapable circularity of Semele's addled thoughts and the inevitability of her downfall; she worries about the seductiveness of the mirror, is seduced out of that worry, worries about the seduction, is seduced out of that worry, and so on *ad infinitum*. Although (or because) it is couched in the frothy exuberance of Semele's coloratura, Handel's antimetabolic, chiasmic *parison* stands iconically (at least on one level) for the most sinister aspect of the scene: the mirror is dangerous precisely because it makes the protagonist forget that it is dangerous.

Repetition and Nonsense

According to Nigel Fabb, '[L]inguists who want to test the limits of a language do so by finding out which sentences are ungrammatical, and try to explain why'.⁸⁸³ Here, I attempt a similar, musico-linguistic investigation of syntax in word-setting. At what point does the syntactic manipulation caused by the repetition of words destroy the semantic import of the text?

The air 'Come, thou Goddess, fair and free', from *L'Allegro, Il Penseroso, ed Il Moderato*, provides an instance. As shown in Table 3.11, Handel set the text twice through, each time with internal repetitions of words. However, the second recitation of the text (below the dotted horizontal in the right-hand column) moves directly from line 1 ('Come, thou Goddess, fair and free') to line 3 ('And by Men Heart-easing Mirth'), rendering the latter line nonsensical in context.⁸⁸⁴

⁸⁸² Ibid., 234.

⁸⁸³ Nigel Fabb, *Sentence Structure*, second edition, Language Workbooks, 4 (Oxon: Routledge, 2005), 6.

⁸⁸⁴ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 388.

Table 3.11, comparison of libretto text and score underlay in G.F. Handel, *L'Allegro, Il Penseroso, ed Il Moderato*, Act I air 'Come, come thou goddess fair and free'. Dotted horizontal line indicates boundary between air's main musical sections. Left column transcribed from J. Harris after J. Milton, and C. Jennens, *L'ALLEGRO, IL PENSEROSO, ED IL MODERATO* (London: Printed for J. and R. Tonson in the Strand, 1740). Right column transcribed from GB-Lbl R.M.20.d.5.

Wordbook	Score
<p>[1.] <i>Come, thou Goddess, fair and free,</i></p> <p>[2.] <i>In Heav'n yclep'd Euphrosyne ;</i></p> <p>[3.] <i>And by Men Heart-easing Mirth,</i></p> <p>[4.] <i>Whom lovely Venus at a birth,</i></p> <p>[5.] <i>With two Sister-Graces more,</i></p> <p>[6.] <i>To Ivy-crowned Bacchus bore.</i></p>	<p>[1.] Come come, thou goddesss, fair and free, fair and free,</p> <p>[2.] in heav'n yclep'd Euphrosyne; in [Heav'n yclep'd Euphrosyne;]</p> <p>[3.] and by men Heart-easing mirth,</p> <p>[4.] whom lovely Venus at a Birth,</p> <p>[5.] with two sisters graces more</p> <p>[6.] to ivy-crowned Bacchus bore</p> <hr style="border-top: 1px dotted black;"/> <p>[1.] come come, thou goddess fair and free, fair and free, come come,</p> <p><u>[3.] and by men Heart-easing mirth</u></p> <p>[4.] who lovely venus at a Birth,</p> <p>[5.] with two sisters graces more</p> <p>[6.] to ivy-crowned Bacchus bore to ivy-crowned Bacchus bore to ivy-crowned crowned to ivy-crowned Bacchus bore</p>

English speakers who hear (or read) this setting will understand why it makes nonsense of line 3, but saying exactly why or how requires a little more thought, and the invocation of the linguistic concept of gapping. In gapped, or 'elliptical', constructions, two sections of text have the same word- and phrase-classes in the same order, except for 'a gap in one of the sections of text, [a gap] which corresponds to a phrase or more in the other section of text'.⁸⁸⁵ Lines 2 and 3 are governed by the same verb, 'yclep'd' (meaning 'known by the name of'), but this verb is stated in line 2 and omitted in line 3.

⁸⁸⁵ For this definition of gapping, see Fabb, *Linguistics and Literature*, 147. For more on gapping, particularly in eighteenth-century English verse, see Austin, *Language Crafted*, 47–56. On gapping more generally, under the name ellipsis, see Plett, *Literary Rhetoric*, 80, 81, 186–89, 198–99, 217, 246; Anne Lobeck, *Ellipsis: Functional Heads, Licensing, & Identification* (New York: Oxford University Press, 1997); and Joroen van Craenenbroeck and Tanja Temmerman, *The Oxford Handbook of Ellipsis*, Oxford Handbooks, 1077 (Oxford: Oxford University Press, 2018).

We restore it in Table 3.12, adding label below the text to show their otherwise near-exact syntactic correspondence.

Table 3.12, syntactic structure of lines 2 and 3 of J. Harris after J. Milton, and C. Jennens, *L'Allegro, Il Penseroso ed Il Moderato*, syntactically parsed excerpt from Act I air 'Come, thou Goddess, fair and free', set by G. F. Handel, 1740. Transcribed from J. Harris after J. Milton, and C. Jennens, *L'ALLEGRO, IL PENSEROSO, ED IL MODERATO* (London: Printed for J. and R. Tonson in the Strand, 1740).

		Preposition phrase	Verb	Noun phrase
[Line 2.]		<i>In Heav'n</i>	<i>yclep'd</i>	Euphrosyne ;
[Line 3.]	<i>And</i>	<i>by Men</i>	<i>[yclep'd]</i>	<i>Heart-easing Mirth</i>

Essentially, because line 3's verb is in line 2, line 3 cannot stand alone. Had the composer included line 2 ('In Heav'n yclep'd Euphrosyne') in his repetitions, and/or omitted line 3 ('And by Men Heart-easing Mirth') from them, sense would have prevailed. He could even have replaced line 3's initial 'And' with the word 'Call'd' (not present in the text but a metrically fitting synonym for 'yclep'd') when that line was repeated in the absence of the preceding one.

Seeking an explanation for this strange setting, we can quite plausibly suggest that Handel simply did not understand what Milton was trying to say. We should not be too quick to judge him for this, however. Milton's convoluted syntax is infamous to any English student who has read the twenty-line sentences of *Paradise Lost*, and Handel can hardly be blamed for being confused by the poet's nigh-eternally delayed full stop. Native speakers are as well.⁸⁸⁶

Semantic Coherence in multi-voice music

Make sure that the whole of the text is present in the line to be sung. Often, grammatical phrases are split between voices, and one [vocal part] completes the sentence begun (but not finished) in another.⁸⁸⁷

⁸⁸⁶ Nor should we forget that native English speakers sometimes did similar things when dealing with much simpler syntax. Orlando Gibbons, in the anthem 'Behold, thou hast made my Days as it were a Span long', kept the clitic of a group after deleting its host in a repetition; the result is the barely sensical 'Oh spare me a little, me a little'. Here, and perhaps in Handel's setting too, the composer has hit upon a useful musical motif that sets slightly less than the whole linguistic constituent, and chooses to retain musical coherence at the expense of semantic coherence. See Orlando Gibbons, *Fretwork Editions FE23: Orlando Gibbons, The Consort Anthems Volume 1*, ed. David Pinto (London: Fretwork Editions, 2003), 7.

⁸⁸⁷ Ellen Hargis, 'The Solo Voice in the Renaissance', in *A Performer's Guide to Renaissance Music*, second edition, ed. Jeffrey Kite-Powell (Bloomington and Indianapolis: Indiana University Press, 1994, 2007), 3–13: 12.

The previous section demonstrated the importance of semantic coherence in settings for a single voice, and such coherence is generally more important in solo settings than in settings for multiple texted parts. When one person is speaking alone, we expect their speech to make sense. In speech shared between several speakers, the expectation of semantic self-sufficiency from each individual is lowered, provided the group’s statement as a whole makes sense (to take a simple instance, people often finish each other’s sentences). The same is true with music. If one vocal part sings a text segment that stops before achieving any well-formed meaning, the concluding elements might be heard from another voice soon after. Similarly, those concluding elements themselves might not have made sense had they been heard without the introductory material.

Vocal music written before World War I exhibits a near-ubiquitous, but rarely discussed, attention to the coherence (if not necessarily self-sufficiency) of the text sung by each voice part.⁸⁸⁸ Repetition and reordering of words may change a text’s meaning in subtle and obvious ways, and not every part will sing an unbroken series of independently meaningful utterance, but everything that every part sings will be understandable, at least, as a sentence fragment. To my knowledge, all of Handel’s vocal music, in every language, exhibits the tendency to organize the text thus; the famous ‘Hallelujah’ chorus from *Messiah* will exemplify it. Table 3.13 shows the movement’s text, first as it appears in the London première wordbook, and then as given in the underlay of each of the four choral parts.

Table 3.13, comparison of libretto text and score underlay in G.F. Handel, *Messiah*, Part II chorus ‘Hallelujah!’. Left column transcribed from C. Jennens after various biblical sources, *MESSIAH* (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995). Remaining columns transcribed from GB-Lbl R.M.20.f.2.

Wordbook text	Canto underlay	Alto underlay	Tenor underlay	Bass underlay
<i>Hallelujah!</i>	Hallelujah	[Hallelujah	[Hallelujah	Hallelujah
	[Hallelujah	Hallelujah	Hallelujah	[Hallelujah
	Hallelujah	Hallelujah	Hallelujah	Hallelujah
	Hallelujah	Hallelujah	Hallelujah	Hallelujah]
	Hallelujah	Hallelujah	Hallelujah	Hallelujah
	Hallelujah	Hallelujah	Hallelujah	[Hallelujah
	Hallelujah	Hallelujah	Hallelujah	Hallelujah
	Hallelujah	Hallelujah	Hallelujah	Hallelujah
	Hallelujah	Hallelujah	Hallelujah	Hallelujah

⁸⁸⁸ The quote that heads this section is one of the rare scholarly treatments of the topic I have been able to find. This quote, which represents the entirety of its source’s engagement with the issue of semantic coherence in multi-voice music, is from Hargis, ‘The Solo Voice in the Renaissance’, 12.

Wordbook text	Canto underlay	Alto underlay	Tenor underlay	Bass underlay
			Hallelujah, Hallelujah, for ever and ever, Hallelujah, Hallelujah, for ever and ever, Hallelujah, Hallelujah, for ever and ever, Hallelujah, Hallelujah	for ever and ever Hallelujah [Hallelujah] for [ever] and [ever] Hallelujah [Hallelujah] for ever and [ever] Hallelujah Hallelujah for ever and ever Hallelujah for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah
<i>King of Kings.</i>	King of Kings	King of Kings	King of Kings	King of Kings
<i>and Lord of Lords.</i>	and Lord of Lords King of Kings and Lord of Lords King of Kings and Lord of Lords and Lord of Lords and He shall reign and [He shall reign for ever and ever for ever and ever Hallelujah Hallelujah and [He shall reign for ever and ever for ever and ever King of Kings and Lord of Lords King of Kings and Lord of Lords and He shall reign for ever and ever] King of Kings and Lord of Lords	[and Lord of Lords for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah, Hallelujah King of Kings and Lord of Lords] and He shall reign and He shall reign for [ever] and ever King of Kings for ever and ever and He shall reign Hallelujah Hallelujah] and [He shall reign for ever and ever King of Kings and Lord of lords and He shall reign for ever and ever for ever and ever for ever and ever	[and Lord of Lords, and he shall reign for ever and ever and he shall reign for ever and ever King of Kings and Lord of Lords and He shall reign for ever and ever for ever and ever King of] Kings and Lord of Lords and [He shall reign and He shall reign and He shall reign for ever and ever for ever and ever	and Lord of Lords, and He [shall reign for ever and ever] and [he shall reign] for ever and ever King of Kings, for [ever] and [ever] and He [shall reign] Hallelujah [Hallelujah] and he [shall reign] for ever, for ever and ever King of Kings and Lord of Lords, King [of Kings] and [Lord of Lords] and He [shall reign] for ever for ever and ever for ever and ever [for ever and ever]
Hallelujah!	alleluja [alleluja	alleluja allelua	alleluja alleluja	alleluja [alleluja

Wordbook text	Canto underlay	Alto underlay	Tenor underlay	Bass underlay
	alleluja alleluja Hallelujah]	alleluja alleluja Hallelujah]	alleluja alleluja Hallelujah]	alleluja alleluja] Hallelujah

Comparing each part's underlay to the wordbook, we find that no voice has defied the basic conditions of English word-order with a construction like 'Kingdom the'. The internal order of a clitic group cannot be changed in setting.

No single voice part sings any sequence of words that is not at least a coherent sentence fragment ('The Kingdom' never becomes 'The'). Thus, we see that a group's clitics are not retained if its host is deleted. In this movement, the reverse is also true: if a group's clitics are deleted, its host is not retained. Thus, in the 'Hallelujah' chorus, the clitic group is the smallest deletable unit of prosodic phonology. This is a general principle across Handel's English output, but, under special circumstances, hosts may survive the deletion of their clitics. 'He was despised and rejected of Men', for instance, appears first as 'He was despised, despised and rejected, rejected of Men'. Thus it deletes the clitics 'He' and 'was' from its first group but retains that group's host ('despised') in an unusual instance of *gradatio* and *membrum*, a rhetorical device allocating multiple subjects (here, oddly, subject complements) to one verb (here, oddly, a copula).⁸⁸⁹ Later, the line will employ *asyndeton* to become 'He was despised, rejected'.⁸⁹⁰ It seems a general rule, however, that Handel never deletes some of a group's clitics while retaining others. Either all of them go, or none do.⁸⁹¹

Even within those sentence fragments, there is no continuous repetition of function words ('The the the Kingdom'); nor does any part sing an incomplete polysyllabic content word ('ever' does not become 'ev-').⁸⁹² Thus, the content word is

⁸⁸⁹ On *gradatio*, see Fahnestock, *Rhetorical Figures in Science*, 86–121; Fahnestock, *Rhetorical Style*, 218, 234, 243, 246, 251; on *membrum*, see Fahnestock, *Rhetorical Style*, 172–73. On *gradatio* and *membrum* in 'He was despised', see Volume 1, page 375 of this study. Some of the composer's own settings seem not to treat content words as clitics for this purpose. Thus, while we might analyse 'in soft delights' as a single clitic group, Handel treats them as two ('in soft' and 'delights'); thus the chorus 'Now Love that everlasting Boy', in *Semele*, can contain the word-string 'in soft, in soft delights'. It is interesting to note that this stricter conceptualization of clitic is in accord with that of recent mainstream linguistics; our willingness to treat content words as clitics is somewhat idiosyncratic, borrowing from the methodologies of Tarlinskaja, and, while useful, that broader definition fails us here. Once again, we should be wary of applying a single theoretical framework too rigidly.

⁸⁹⁰ On *asyndeton*, see Fahnestock, *Rhetorical Style*, 247–48, 250, 251. On *asyndeton* in 'He was despised', see Volume 1, page 375 of this study.

⁸⁹¹ This is a general rule for Handel's English contemporaries and predecessors, too, but not an absolute one.

⁸⁹² The stuttering effect generated by these last two kinds of repetition is occasionally used for comic purposes in Baroque vocal writing. It appears, for instance, in the (Italian-texted) music for the 'parasite'

the smallest repeatable unit in the chorus. In general, that principle holds true for Handel's broader output, although closer inspection suggests that the root content word is in fact the smallest repeatable unit; the chorus 'He gave them Hail-Stones for Rain', in *Israel in Egypt*, sometimes reduces the compound 'Hail-stones' to 'Hail'.⁸⁹³

All this is perhaps surprising, since Handel would, in practical terms, have had the option of filling the gaps by completing the unfinished groups in other parts. For instance, he could have given the sopranos the following, with the altos providing the words enclosed in square brackets: '[For the] Lord God omnipotent reigneth. The kingdom world is become the kingdom [of our] God [and of] His Christ and he shall reign [for] ever and ever, [king of] kings, [and lord of] lords'. He could even have split words in this way ('[ev-]-er'). This is Arvo Pärt's approach in his setting of 'I am the true vine' (see Example 3.202 and Tables 3.14 and 3.15). Pärt's method generates an intelligible and semantically coherent recitation of the text, but only if we hear the choir as a single reciting body with a very wide register.

Iro in Monteverdi's *Il Ritorno d'Ulisse in Patria*, and in that of the drunken poet in Purcell's English-language dramattick opera *The Fairy-Queen*. John Blow also employed it to represent the syllable-by-syllable pronunciation of a polysyllabic word in the course of a phonics lesson in the English-language masque *Venus and Adonis*. The similar device of repeating the same vowel on the same pitch is generally reserved for the depiction of shivering; see the Cold Genius' song 'What pow'r art thou' in Purcell's *King Arthur*, or the accompanied recitative 'Arise, my fair' in William Boyce's *Solomon*. All of the function words in this movement's text are monosyllables ('For', 'the', 'of', 'this', 'is', 'our', 'his', 'he', and 'and'), but I know of no instance in Handel's output where he repeated polysyllabic function words in isolation either (in a manner such as 'unto unto unto Death'). See Claudio Monteverdi, *Il Ritorno di Ulisse in Patria*, A-Wn Mus.Hs.18763, f. 87v; *The Fairy-Queen*, ed. John South Shedlock, *The Works of Henry Purcell*, Purcell Society Edition, 26 (London and New York: Novello and Company and Novello, Ewer and Co., 1903), page number inaccessible at time of writing; Henry Purcell, *King Arthur*, ed. Dennis Arundell, *The Works of Henry Purcell*, Purcell Society Edition, 28 (London and New York: Novello and Company and The H. W. Gray Co., 1928), page number inaccessible at time of writing; John Blow, *Venus and Adonis*, ed. Bruce Wood, *Purcell Society Editions Companion Series*, Purcell Society Edition, 2 (London: Stainer and Bell, 2008), 70–73; William Boyce, *SOLOMON* (London: J. Walsh, 1743), 79 (copy consulted: CDN-Lu, MZ2362).

⁸⁹³ An interesting instance of possibly deliberate ambiguity. The words are given 'Hail Fire Fire Hail-Stones ran along upon the Ground', but does 'Hail' provide one of many subjects for the verb ('Hail[and] Fire [and] Fire[and] Hail-Stones ran along upon the Ground'), an exclamation with no syntactic connection to its followers ('[And behold there was] Hail[!] [And behold there was] Fire[!] [Yea, there was] Fire[!] [And] Hail-Stones ran along upon the Ground. '), or even an imperative verb for the next noun ('Hail [down from the Sky, oh thou Divine destroying] Fire[!])? It is also worth asking whether such repetitions could constitute a *reperfectio*. That is, can function words both homographic and homophonous with (spelled and pronounced the same as) content words be repeated: could 'Yet still within thy Form conceal'd' become 'Yet still within, within thy Form conceal'd'? I know of no such settings in Handel's output, but it is interesting to query why seemingly permissible practices ('within' can perfectly well be interpreted as an adverb, even though its original role in that clause was a preposition, so the hypothetical rendering of the phrase is still semantically coherent) are not attempted in a repertoire. It can point to a more complex set of constraints than seems at first to be at play. See Fabb, *Linguistics and Literature*, 56.

Example 3.202, A. Pärt, *I am the True Vine*, bb. 1–8. Transcribed from *I am the True Vine* (Wien: Universal Edition, 1996).⁸⁹⁴

The musical score shows four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: Soprano: 'the true vine, and my -band - man'; Alto: 'the true vine, my Fa - ther -band - man'; Tenor: 'am the true Fa - ther is hus - band - man'; Bass: 'I am Fa - ther is the hus - -man'. Performance markings include 'p' (piano) and various fingerings (3, 4, 6, 3, 4, 2, 3, 4) above the notes.

Table 3.14, comparison of John 15:1 with underlay in each vocal line of A. Pärt, *I am the True Vine*, bb. 1–8. Left column transcribed from *The Holy Bible*, King James Version (No place of publication given: BookRix, 2019). Right four columns transcribed from *I am the True Vine* (Wien: Universal Edition, 1996).

Text	Bass	Tenor	Alto	Soprano
I am the true vine,	I am	am the true	the true vine,	the true vine,
And my Father is the husbandman.	Father is the hus-man	Father is husbandman	my Father -bandman	And my -bandman

Table 3.15 comparison of John 15:1 with underlay as distributed throughout choir in A. Pärt, *I am the True Vine*, bb. 1–8. Left column transcribed from *The Holy Bible*, King James Version (No place of publication given: BookRix, 2019). Right column transcribed from *I am the True Vine* (Wien: Universal Edition, 1996).

Text	Choir
I am the true vine,	I am the true vine B TB SAT SA SA
And my Father is the husbandman.	And my Fa- -ther is the hus- -band- -man S SA ATB ATB TB B TB SAT SATB

Like their predecessors, Handel and his contemporaries seem still to have considered each vocal part an independent reciter.⁸⁹⁵ Even when limiting the choir to

⁸⁹⁴ Digits above stave indicate number of crotchet beats to the bar; boxed Roman numeral indicates number of textual parallel couplets or tercets sung since start of work; both marks *sic.* in score.

⁸⁹⁵ As almost always, there are exceptions to this general rule. In his setting of ‘Ut queant laxis’, for instance, Orlando di Lasso gave the first syllable of each of the first six lines to the tenor, and the remainder of each line to the other parts, even when this *solo – tutti* alternation cut across word-boundaries, as in ‘[Tenor] Sol- [Others] -ve poluti labii reatum’ (‘Cleanse [our] stained lips of guilt’). But since the syllables in question had famously furnished the solmization syllables of the hexachord since the Middle Ages (ut re mi fa sol la), they were likely of special, separable quality anyway, and so

interjections, Handel’s approach is always interlocutory, never colouristic. This is to say, he treats the choral interjections as the shouts of other voices, not the timbral modification of a single voice. He always ensured, in such situations, that the interlocutors were singing coherent sentence fragments, even if these were only exclamations consisting of a single content word.⁸⁹⁶

Handel the Lyricist

Although he frequently repeated and reordered them, Handel generally set only the words that he was given. That is, as far as we know, he rarely set words that he had written himself, and when he did, they were usually mere monosyllables added into a poetic that someone else had written.

A prominent instance of this—which might also be an instance of a grammatical mistake—is the transformation of ‘No Rest the Guilty find’ into ‘No rest he find’ toward the end of the accompanied recitative ‘Where shall I fly?’ from *Hercules* (Example 3.203).

Example 3.203, vocal line of G. F. Handel, *Hercules*, Act III air ‘See the dreadful Sisters rise’, bb. 96–99. Transcribed from GB-Lbl R.M.20.e.8.⁸⁹⁷

96 **concit[ato]**

Dejanira

no rest the guil - ty find [no

rest the guil - ty find] no rest he find [no rest he find]

Twenty-first-century grammar would suggest that ‘No rest they find’ or ‘No rest he finds’ are correct in this context, and that Handel’s wording is not. That wording may reflect a now-archaic but then-acceptable usage, like Shakespeare’s ‘lo, two lamps burnt

eminently suitable for such odd sheering from the rest of the line. For the setting in question, see Orlando di Lasso, *SACRÆ CANTIONES* (Munich: Adam Berg, 1582), Discantus partbook, 26; Altus partbook, 26; Tenore partbook, 26; Bassus partbook, 26; Quintus partbook, 26. Copy consulted: D-Mbs VD16 ZV 23316.

⁸⁹⁶ Henry Purcell, however, was not always so constrained. In the verse anthem ‘My beloved spake’, he twice has the tenor and second bass begin the clause ‘and I am his’, then leave the countertenor and first bass to finish it. Each pair of parts sings two of the four words. Thus, ‘[tenor and second bass] and I [countertenor and first bass] am his’.

⁸⁹⁷ Original clef: C1.

out in darkness lies'.⁸⁹⁸ However, I can find no contemporaneous instances of a similar construction. On the other hand, 'Where shall I fly?' is a mad scene, and an argument could be made on psychological grounds: as the character repeats her guilt-addled conviction that she is damned for treachery, perhaps her grasp of grammar disintegrates and she begins to babble. This would certainly be plausibly realistic, but the argument might be accused of grasping at straws, even for this avowedly Handel-sympathetic study. If we admit the possibility of mild incompetence, the most probable explanation is that Handel misinterpreted the original ('No Rest the Guilty find') as a poeticization of 'No Rest the Guilty Man find'. He seems not to have realized that that this was ungrammatical because the final word lacked a final <s> to agree with the singular subject (the normal rendering would have been 'No Rest the Guilty Man finds', the poetical 'No Rest the Guilty finds').

In the final chorus of *Semele*, Handel occasionally added an 'And' to the beginning of the line 'Free from Care, from Sorrow free'. This does not markedly disrupt the poetic metre, merely making a clipped line into an iambic one (by adding a weak syllable to the start of the line). Since the final line of this chorus ('And Bacchus crown the Joys of Love') is itself a clipped line made iambic by an initial addition of 'And', the composer might still be said to have taken his cue from the text. The aforementioned choral interjections of 'No' in 'Happy, happy, happy Pair!' are also the composer's additions, but here there is a great deal of precedent. English composers frequently added the exclamation 'No' to sentences containing negatives that began with 'n'. Handel's 'None but the brave, **no**, none but the brave' is in this way a plausibly legitimate heir to Eccles's 'Not to follow flocks design'd, **no no no no no no no**' (in *The Judgement of Paris*), Purcell's '**No**, never intending to visit them more'.

I know of no case in which Handel set words earlier than they were given in the text (for instance, beginning the whole movement with the fifth line of its lyric). While lines, word-groups, and words frequently return, and sometimes are repeated even in their first presentation, first musical presentation follows the same order as first poetic.⁸⁹⁹ A text such as that in the leftmost column of Table 3.17 might be sung as in

⁸⁹⁸ This quotation is from *Venus and Adonis*. See William Shakespeare, *Venus and Adonis* (London: Imprinted by Richard Field, and are to be sold at the signe of the white Greyhound in Paules Church-Yard, 1593), Giv, v.

⁸⁹⁹ On line, word-group, and word repetition in Handel's output, see Volume 1, page 58.

the middle column, but not as in the rightmost one (hence the underlining of the words that appear out of order).

Table 3.16, comparison of libretto text and score underlay in G.F. Handel, *Susanna*, Act II air ‘Ask if yon damask Rose be sweet’. Left column transcribed from M. Mendes(?), *SUSANNA* (London: J. Tonson and S. Draper, 1749). Middle column transcribed from GB-Lbl R.M.20.f.8. Right column after GB-Lbl R.M.20.f.8.

Wordbook	Score underlay	Invented underlay
<i>Ask if yon damask Rose be sweet,</i>	Ask if yon damask rose be sweet,	Ask if yon damask rose be sweet,
<i>That scents th[e] ambient air ;</i>	that scents the ambient air?	<u>Ask if yon damask rose be sweet,</u>
<i>Then ask each Shepherd that you meet</i>	than ask each shepherd that you meet	that scents the ambient air?
<i>If dear Susanna’s fair.</i>	if dear Susanna’s fair	than ask each shepherd that you meet
	if dear dear Susanna’s fair?	if dear Susanna’s fair
	if dear Susanna’s fair,	if dear dear Susanna’s fair?
	Ask if yon damask rose be sweet,	if dear Susanna’s fair,
	That scents the ambient air?	Ask if yon damask rose be sweet,
	than ask each shepherd that you meet	That scents the ambient air?
	if dear Susanna’s fair?	than ask each shepherd that you meet
	if dear Susanna’s fair?	if dear Susanna’s fair?
		if dear Susanna’s fair?

Sometimes it can be difficult to tell whether Handel has repeated, invented, or rearranged words, since we do not have an independent source for the text. The chorus ‘Triumph, thou son of Jove’, from *Alceste*, begins as follows in the score:

Triumph thou son of Jove,
triumph happy pair in Love,
Triumph glorious son of Jove,
Triumph happy pair in Love,
Valour’s prize, Virtue’s claim,

Endless love, eternal fame.⁹⁰⁰

The first printed edition of the poem (published decades after the composer's death) gives:

Triumph, thou son of Jove,

Triumph, happy pair, in love,

Valour's prize, virtue's claim,

Endless love, eternal fame.⁹⁰¹

The simplest explanation is that this reflects the original text set by the composer fairly accurately. The loose metre (syllables missing from weak positions) would be characteristic of this libretto, and even of the seemingly unambiguous later lines of this lyric ('**Va**-lour's **prize**, **vir**-tue's **claim**' is a linguistic-rhythmic, poetic-metrical, and even prosodic phonological dead ringer for '**Tri**-umph **thou, son** of **Jove**'). If this is true, we are dealing with another rare case of the composer's not only adding a word of his own ('glorious'), but using it as a replacement for a word ('thou') in the original text in his later iterations of the line. Perhaps he did this to regularise the metre; '-ri-' and '-ous' probably coalesce to '-ryous', which fills the gap between the strong syllables '**glo**-' and '**son**', a gap empty in the original version of the line because '**thou**' is a monosyllable and '**son**' follows it directly. The reverse, that the text he received ran 'Triumph, glorious son of Jove' and 'thou' was his own substitution seems less plausible, for that would mean that the modified version of the line was heard before the original.

Modern editions suggest that the first line originally ran 'Triumph, thou glorious son of Jove', in which case Handel's setting (highly uncharacteristically of the composer) omits a word ('glorious') from the line's first presentation, and another ('thou') from its second, so that the line is never heard complete.⁹⁰² If he did make this decision, it might have been because the first line (as these modern editions reconstruct it) was iambic and initially inverted, while the other three were clipped. An empty weak

⁹⁰⁰ Second statement of first four lines due to musical sectional repeat not shown; repetitions of last two lines, in whole and part, not shown. George Frideric Handel, 'Alceste', in *Compositions by George Frederic Handel*, Gb-lbl, Add. MS 30310, ff. 13r–38r., ff. 36v–37v.

⁹⁰¹ *THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II.* (London: T. Heptinstall, 1799), 12. Copy consulted: *ECCO* copy, GB-Lbl 283.c.25.

⁹⁰² Tobias Smollett, *Poems, Plays, and The Briton*, ed. Byron Gassman (Athens, Georgia: University of Georgia Press, 1993, 2014), 65.

position between ‘**thou**’ and ‘**son**’ might have seemed an acceptable price for replacing the stumbling effect of an initial inversion with the strong insistence of a falling duple thump. Or maybe he received the text exactly as we presented it in Example 3.203, although so repetitive a poem (rhymed AAAABB, with lines 1 and 3 identical and 2 and 4 different from each other only in a single word) would be very unusual.

Someone is doing something very odd here, but whether it is the composer or the poet, or both, and if both then which to what extent, is unrecoverable with so chronologically remote a text. As Rosand puts it: ‘Patient analysis of this kind can seem compulsive, yet it builds a cumulative case for a conclusion of some importance’.⁹⁰³ In this case, we must lament the inevitable conclusion that there are several possible conclusions, and if we had a better text source we could be more confident about which seems most likely. Still, the ‘Triumph, [thou / glorious / thou glorious] son of Jove’ chorus is a fascinating lens through which to examine Handel’s word-setting practices. For, if it fails to offer definitive instances of unusual word-setting, it nonetheless boasts (in a tiny span of song) many possible instances thereof, and so furnishes us with a valuable opportunity to interrogate Handelian musico-linguistics more closely. This chorus helps us to say not whether Handel did X, Y, or Z, but why his doing so would be significant.

A Pre-emptive Corrective to Accusations of Neglect

The most obvious Defect in our Poetry, and I think the greatest it is liable to, is, that we study *Form*, and neglect *Matter*.⁹⁰⁴

Whilst I have devoted a large amount of space to the formal and communicative aspects of word-setting, by now readers may have started to wonder at two rather obvious gaps in my investigations: the mimetic and affective. Why, in a thesis devoted to the composer of ‘Ev’ry valley’, has there been little mention, and less investigation, of word-painting? Why has so little been said of expression when my subject is the composer of ‘Where’ere you walk’?

The explanation lies in part with the conception of this study as a corrective. When I began my investigation, I wanted to understand why Handel’s musical prosody came under such frequent scholarly fire, why his text-repetition and

⁹⁰³ Rosand, *Monteverdi’s Last Operas*, 175.

⁹⁰⁴ Aaron Hill, *The Creation, a Pindaric illustration of a poem originally written by Moses* (London: Printed for T. Bickerton, at the Crown in Parter-Noster-Row, 1720), vi.

neumatic/melismatic extension of syllables was often seen as meaningless, in short, why his musical engagement with the English language was so frequently scorned. I sought to situate that engagement within the context—musical and linguistic, English and international—of its time, to put the lie to certain long-held assumptions, and to put actual empirical weight behind others. However, in the matter of Handel’s word-painting (the representation of a word’s literal meaning in music) and his use of affective expression (the specific emotions in music), there was not much of such work to be done; most scholars already admire this aspect of Handel’s vocal music.

Charles Burney, Handel’s own contemporary, believed that the composer ‘felt, and so well expressed the *general sentiments* he set to Music in our [English] language’ (adding that he was ‘never certain of their *pronunciation*’).⁹⁰⁵ He seems to have been right, at least in the former statement. ‘Ev’ry valley’ certainly effervesces with the joy one might expect from a prophetic utterance about the arrival of one’s promised saviour. ‘Where’ere you walk’ is a flowing *cantabile* beautifully expressive of its tender sentiment. Indeed, it is difficult to find a vocal piece by Handel that does not suit the affect of its text, whatever the language of that text may be.

Winton Dean, who also observes Handel’s occasional errors in prosody, pointed in addition to some odd word-painting that likely stemmed from miscomprehension. ‘Sometimes he misunderstood his text. Burney thought his setting of “To thee all angels cry aloud”, in two places in the Dettingen *Te Deum*, to slow plaintive music in a minor key might have arisen from a misapprehension of the word “cry” (that is, the composer thought that the angels were weeping, not exclaiming).⁹⁰⁶ (Bryan White, however, does not find Burney’s suggestion of misunderstanding credible, since Handel would almost certainly have know the liturgical *Te Deum* text in German and Latin already, and understood the import of this section.⁹⁰⁷) Conversely, ‘the selfconsciously jaunty rhythm of “How vain is the man” in *Judas Maccabaeus* suggests that he took “vain” in the sense of “self-satisfied” (rather than ‘useless’ or ‘powerless’).⁹⁰⁸ And the descending melodic figure to which Handel set the words ‘Magaera fell’ (in the accompanied recitative ‘Where shall I fly?’, from *Hercules*) seems to interpret the word as a verb (and thus to assert that Magaera the Fury was on her way to wreak divine

⁹⁰⁵ Charles Burney, *AN ACCOUNT OF THE MUSICAL PERFORMANCES IN WESTMINSTER-ABBEY* (London: Printed for the Benefit of the Musical Fund, 1785), 75. Copy consulted: ECCO copy, US-CAh *fEC75.B9344.785a.

⁹⁰⁶ Dean, *Handel’s Dramatic Oratorios and Masques*, 64.

⁹⁰⁷ I thank Dr Bryan White for pointing this out in the course of corrections following my viva voce.

⁹⁰⁸ *Ibid.*

vengeance upon the speaker when she tripped over something and fell flat on her face) rather than an adjective meaning ‘of terrible evil or ferocity’.⁹⁰⁹

However, as Dean rightly observes, ‘these are comparatively small matters’.⁹¹⁰ ‘Ev’ry Valley’ may be an extreme instance of Handel’s attention to pictorial detail (a steadily rising line on ‘exalted’, a melodic peak on ‘Mountain’ and a slighter one on ‘Hill’, a low note on ‘low’, neumatic two-note figures on ‘the Crooked’ and a long syllabic note on ‘straight’, short repeated notes for ‘the rough Places’, and a flowing melisma with many long notes on ‘plain’), but its procedures are evident, if not as densely deployed, throughout Handel’s English output. Indeed, ‘Where’ere you walk’ provides another instance: ‘rise’ is approached by an upward leap of a major seventh. True, I have had interesting discussions with other scholars who are perplexed by the very start of ‘Ev’ry Valley’; why is that incipit set to a rising melody, and the first ‘shall be exalted’ to a descending one? But this could quite easily be heard as affective expression rather than mimesis; that is to say, for this first phrase, ‘the music is concerned not with the object described but rather with the emotion of the describer’.⁹¹¹ Judging what is and is not word-painting is not an exact science, but perhaps the first phrase simply expresses the speaker’s joy at the events being foretold, before the music begins to focus on pictorial details at the second ‘shall be exalted’. Or perhaps the word-painting was there from the start. One can, after all, only look down into a valley from a height. Perhaps the twofold ascending repetitions of ‘Ev’ry Valley’ represent the climbing of a hill, and the descending contour of the first ‘shall be exalted’ the drop to the valley floor, from which we ascend again with the next statement of those words.

In short, although an in-depth investigation of Handel’s word-painting and affective expression would be a very welcome scholarly exercise, it is beyond the scope or aims of the present study. My focus is the examination of under-researched and oft-criticized aspects of Handelian word-setting, and this necessarily draws me to the formal and communicative rather than mimetic and affective. The latter already have their champions, or perhaps simply do not need them, being so rarely attacked.

⁹⁰⁹ *Oxford Living Dictionaries*, <<https://en.oxforddictionaries.com/definition/fell>>, accessed 29 July, 2020.

⁹¹⁰ *Ibid.*

⁹¹¹ Richard Taruskin, *The Oxford History of Western Music*, 1, revised edition (Oxford: Oxford University Press, 2005, 2010), 828.

A Model for Text-Setting

The detailed musico-linguistic analysis undertaken in this chapter suggests a far higher level of systematization in Handel's word-setting than is often supposed. Far from faulty haphazardness, the composer's engagement with the English language as a basis for song follows a number of clearly defined and easily recognisable patterns, from which can be derived a set of basic guidelines and several ways in which these guidelines can be bent or partially overlooked for the sake of variety.

Below, in Table 3.17, I follow Graeme Boone by combining my observations on all these patterns into a 'model for text-setting', a set of compositional premises that underpin Handel's setting of English words to music.⁹¹² This model also includes deviation guidelines or rule-bending options that explain much of the composer's skematic practice (Table 3.18). Boone incorporated such deviation guidelines into the fundamentals of his model, but I believe that, in Handel's case at least, clarity is gained by separating the two. In outlining his theory of beat prosody, Derek Attridge similarly separated the basic 'realization rules' of a poetic metre from its 'deviation rules'.⁹¹³ As has already been adumbrated, and will be elaborated shortly, this model emerges not so much as a set of diagnostic criteria by which to judge correct from incorrect or even non-optimal word-setting, but rather as a means by which we can make informed and empirically based assessments on the recitational consonance or dissonance of a given vocal passage.

I will begin with a model for the setting of English metrical verse. The guidelines are ordered from most to least frequently observed, and the deviation guidelines from most to least frequently employed. This is the only principle observed in the ordering. Boone's model tends toward the formal, whilst mine includes elements that might be considered expressive. However, I feel that it is important to include them, since they form the backbone of Handel's writing, and are often overlooked.

Table 3.17, fundamental guidelines observed by Handel when setting metrical texts to music, as deduced from surviving settings.

- | |
|--|
| 1. The text sung by each part is semantically coherent |
|--|

⁹¹² Boone, *Patterns in Play*, 157.

⁹¹³ See Derek Attridge, *The Rhythms of English Poetry* (Essex: Longman, 1982), 358–61. I am indebted to Katherina Lindekens for introducing me to this theory of scansion in private correspondence, 19 August, 2015. For Lindekens's use of this theory in musico-poetic analysis, see Lindekens, "Proper to our Genius".

2. Strong syllables in the line fall on strong counts in the music
3. If an iambic line begins with an inversion (' / <u>x</u> '), the first syllable falls on a strong count in the music, the second syllable on a weak count
4. Weak syllables in the line fall on weak counts in the music
5. Syllables uncounted by the metre are not given independent notes in the music
6. Unstressed syllables are not extended beyond one strong count
7. Lines, hemistichs, and intonational phrases are separated by musical pauses.
8. The final strong syllable of the line or hemistich falls on a strong beat in the music
9. Syllables with nucleus /a/, /t/, /ʌ/, and /u:/ are not extended beyond one strong count
10. The Scotch snap is used only for a pair of syllables running <i>short, strong, and stressed – long weak, and unstressed</i>
11. Texts that begin with a line of duple metre are set line by line isochronically as Lullian minuets
12. Texts in falling duple metre are set line by line isochronically as gavottes
13. Texts in dactylic metre are set line by line isochronically as even-crotchet minuets
14. Texts that alternate tetrameters with dimeters in that order are set word by word, in lyrical style, and isochronically
15. Texts that begin with two double-ended duple trimeters are set word by word isochronically as bourrées

Table 3.18, fundamental guidelines observed by Handel when setting metrical texts to music, as deduced from surviving settings.

1. The hyperbeats of a hemiola may act as alternatives to the previously prevailing strong count
2. If the final syllable of the line is weak, it may fall on a strong count in the music
3. In a sequence of syllables running $\circ \underline{\circ} \circ \underline{\circ}$, the first and fourth syllables may fall on consecutive strong counts in triple time, with the second and third syllables falling between these two counts (compressed triple upbeat)
4. In falling duple metre, a strong syllable may fall on the first weak count after its expected strong count (strong delay)
5. Any one or two non-adjacent syllables of the word-Hallelujah may be considered strong and the others weak
6. If an iambic line begins ' x <u>x</u> ', the first syllable may fall on a strong count in duple time, the second syllable on a weak count
7. If an iambic line begins ' / / ', the first syllable may fall on a strong count in duple time, the second syllable on a weak count

- | |
|---|
| 8. ‘The guidelines of the model may be waived in cases where a strong textual or musical pattern appears to demand a solution that runs counter to them’, particularly when the words have already been set according to the basic guidelines earlier in the same movement ⁹¹⁴ |
|---|

Boone was dealing exclusively with the setting of metrical verse, but as we have stated, not all of the English poetry set by Handel was metrical. In Tables 3.19 and 3.20, therefore, I offer a second set of guidelines, summarizing the composer’s premises and deviation options when setting non-metrical text. This should be considered the second part of a single, overall text-setting model.

Table 3.19, fundamental guidelines observed by Handel when setting non-metrical texts to music, as deduced from surviving settings.

1. The text sung by each part is semantically coherent
2. Stressed syllables fall on strong counts in the music
3. Unstressed syllables fall on weak counts in the music
4. Unstressed syllables are not extended beyond one strong count
5. Syllables with nucleus /ɑ/, /ɪ/, /ʌ/, and /u:/ are not extended beyond one strong count
6. The ask about this Scotch snap is used only for a pair of syllables running <i>short stressed – long unstressed</i>

Table 3.20, deviation guidelines observed by Handel when setting non-metrical texts to music, as deduced from surviving settings.

1. The hyperbeats of a hemiola may act as alternatives to the previously prevailing strong count
2. If the final syllable a sentence line is unstressed, it may fall on a strong count in the music
3. In a sequence of syllables running ‘ x ○ x / ’, the first and fourth syllables may fall on consecutive strong counts in triple time, with the second and third syllables falling between these two counts (compressed triple upbeat)
4. The second in a sequence of three unstressed syllables may fall on a strong count in the music ⁹¹⁵
5. The second in a sequence of three stressed syllables may fall on a weak count in the music ⁹¹⁶
6. In a sequence of syllables running ‘ / x ○ x ’, the stressed syllable may fall on the first weak count after its expected strong count (strong delay)
7. Options for contraction available in the language may be exercised in the setting (for instance ‘cannot’ may become ‘can’t’, and ‘chastised’ ‘chastis’d’)

⁹¹⁴ This final deviation guideline is taken directly from Boone, *Patterns in Play*, 157, with an additional reference to specific circumstances (the presence of word repetition) that make its invocation particularly likely; I thank Dr Bryan White for bringing this to my attention in the course of my viva voce.

⁹¹⁵ This guideline is adapted from the ‘Demotion rule’, the first of the ‘Deviation rules’ for duple metre in Derek Attridge’s system of beat prosody. See Derek Attridge, *The Rhythms of English Poetry* (Essex: Longman, 1982), 359.

⁹¹⁶ This guideline is adapted from the ‘Promotion rule’, the second of the ‘Deviation rules’ for duple metre in Derek Attridge’s system of beat prosody. See Attridge, *The Rhythms of English Poetry*, 359.

8. Any one or two non-adjacent syllables of the word ‘Hallelujah’ may be considered stressed and the others unstressed
9. If a clause begins ‘ x x ’, the first syllable may fall on a strong count in duple time, the second syllable on a weak count
10. If a clause begins ‘ // ’, the first syllable may fall on a strong count in duple time, the second syllable on a weak count
11. In a sequence of syllables running ‘ x // ’, the first and third may fall on strong counts, the second on a weak count (recessive accent)
12. In a sequence of syllables running ‘ // x ’, the first and third may fall on strong counts, the second on a weak count (progressive accent)
13. ‘The guidelines of the model may be waived in cases where a strong textual or musical pattern appears to demand a solution that runs counter to them’, particularly when the words have already been set according to the basic guidelines earlier in the same movement ⁹¹⁷

Boone’s commentary on his text-setting model is equally applicable to my own, and I reproduce it below (with minimal alterations for context the context of the present study:)

The model denotes a lucid, consciously constructed, and distinct guideline, in regard to which observance and violation are, for the most part, clearly defined. I have not said that this model is [Handel’s] own: it is my construct [...]. My claim is that the model does *reflect* procedures that [Handel] himself observed in the large majority of his [vocal music]. [...] [T]his model reflects something less than a ‘rule’, if by that is meant an inflexible guideline. [...] [D]epartures’ from [...] the model suggest that it would more appropriately be regarded as a basic text-setting convention, which, though ubiquitous, is occasionally countervailed by the demands of an individual passage or song. The simplest way to conceptualize the model is as an interface between strict alternation and fluid surface patterning, in the service of both poetic and musical rhythm. It allows for a broad variety of treatment [but] is based on a principle of regular alternation in musical prosody.⁹¹⁸

This model and the research of this thesis are (as Peter Lefferts termed his own work on tonal organization in Medieval music) ‘descriptive, not prescriptive work. We say what we see, and look for what possibilities are used widely or rarely or not at all. We try to pin down the conventional because “individual utterance can only be evaluated against a knowledge of conventional utterance, so far as we can recover that”’.⁹¹⁹

Identifying the threshold between correct, incorrect, and non-optimal word-setting in Handel’s English-language works, and those of others using this model or

⁹¹⁷ This final deviation guideline is taken directly from Boone, *Patterns in Play*, 157, with an additional reference to specific circumstances (the presence of word repetition) that make its invocation particularly likely; I thank Dr Bryan White for bringing this to my attention in the course of my viva voce.

⁹¹⁸ Boone, *Patterns in Play*, 158.

⁹¹⁹ Peter M. Lefferts, ‘Tonal Organization in Polyphony, 1150–1440’, in *The Cambridge History of Medieval Music*, ed. Mark Everist, 2 (Cambridge: Cambridge University Press, 2018), 747–73: 766. Internal quote from Margaret Bent, ‘The Grammar of Early Music’, 29.

variations of it, is not always an easy task. Given that the final deviation guideline licenses temporary abandonment of the model if there is just textual or musical cause, we could take the extremely permissive stance that there is no such thing as a wholly incorrect setting. Rather, settings will be judged more or less correct based on the extent to which we accept the reasons for deviation (does this word merit an emphatic accent, is musical rhythmic patterning a sufficiently strong reason to excuse unidiomatic stress, and so on). But some choices will probably stand out as particularly jarring, and even if we can find explanations for them, they might conflict so strongly with the model in such an unusual way that the tension will still remain even after we find an explanation, much as the technically improper resolution of a contrapuntal dissonance might be so striking that it still sticks out to the ear even when we know that it was deliberately designed to evoke anguish or simply be bizarre.

For instance, it will probably be very jarring to give the wrong stress-profile to a polysyllabic word, by failing to accent the primarily stressed syllable, accenting an unstressed syllable, giving the stronger accent to the secondarily stressed syllable and the weaker accent to the primarily stressed one (as when Example 3.144 gives ‘a-go-**ni**-zing’ rather than ‘**a**-go-ni-zing’, or Example 3.145 ‘i-mi-**tate**’ rather than ‘**i**-mi-tate’), and so on. Indeed literary linguists have shown (generative metrists take as one of their central tenets) that poetic metres control the distribution of polysyllabic stress more tightly than they do that of monosyllabic stress. This would be even more noticeable if the unstressed syllable carries little meaning for the word itself, even in context. The claim that something is ‘**un**-safe’ (rather than ‘un-**safe**’) lays the emphasis on the quality (safeness) that it lacks. Yet this emphatic accentuation (interpretable from Handel’s setting of the word in Examples 3.163 and 3.165) seems a somewhat out-of-the-blue overemphasis unless someone recently claimed the thing in question was safe. Moreover, to call something ‘in-**cor**-rup-**ti**-ble’ (see Example 3.155) rather than ‘in-**cor**-**rup**-ti-ble’ makes very little sense outside the specific context, perhaps, of correcting mispronunciation (someone might have said ‘an-**cor**-**rup**-too-ble’, using the right stress but the wrong vowels). Certain poetic circumstances seem to call much more strongly for certain types of setting as well. Handel, as we have seen, sometimes ignores initial inversions in iambic lines (Examples 3.115, 3.116, 3.117, 3.118, 3.122, and 3.123), and even where this produces greater musical unity, we might be curious as to whether the erasure of the inversion was too high a price for that unity. After all, the initial inversion

seems to have a special place in English metrical rules, and all but demanded to be reflected in the setting.

The possibility therefore arises that we are looking less at a binary (or ternary) of ‘correct, incorrect, non-optimal’, and more of a ‘recitationally consonant, recitationally dissonant’ binary, with the latter category equitable not so much with ‘incorrectness’ but with a spectrum from most to least easily explicable, or acceptably, dissonant. That concept itself will likely see a spectrum of adherence, from those who pounce on anything not completely in accord with the basic rules of the model (rejecting all dissonance) and those who can find explanations for every deviation (those who embrace all dissonance as valid). Undoubtedly I lean toward the latter extreme, and this thesis has tended to give composers, Handel especially, the benefit of the doubt (that is, to assume that the setting makes sense unless there is no possible way to explain how). But even so, I hope the previous paragraph demonstrates that some cases continue to jar much more harshly than others.

On the whole, Handel emerges as a much more competent setter of English than he is often given credit for being. Most of the guidelines in his text-setting models and deviation models are the same as those observed by native English composers (and, at least in their local aspects, by other European composers of earlier and later eras). Practically every example of Handel’s music in chapter 2 shows his (mostly very accurate) adoption of English musico-linguistic skemes. Many of those in chapter 3 show that, even when going beyond the bounds of normal skematic rule-bending, he made actual mistakes quite rarely, and generally in ways that suggest systematic rather than random misunderstanding. For instance, his errors often arise not from accenting random syllables, but from accenting those the metrical template marks as strong, even when other composers might have noticed that the actual stress-patterns of the words deviated from the template in ways that demanded musical realization. This chapter also addressed the various ways in which the English language has changed since Handel’s time, so that he turns out to be correct, not only by the skematic, but also by the purely linguistic standards of his time (Example 3.67’s ‘**vi**-o-lins’, Example 3.68’s ‘com-**pen**-sate’, or even Example 3.71’s ‘**con**-jure’, which means something very different from ‘con-**jure**’, as Handel’s seems to have recognized, since his accentuation is appropriate to the meaning in context).

Yet perhaps we should go back to our beginning to sum up what we have learned. We began this inquiry into Handel's musico-poetics by quoting Jonathan Keates's acknowledgement of Handel's occasional errors, using *Hercules*' 'EX-tra-va-GANT-ly', *Messiah*'s 'in-COR-rup-TIB-le', and *Saul*'s 'phi-LIS-tine' as exhibits. I believe Example 3.181, and the arguments and examples that precede it, demonstrate fairly clearly that Handel used this first misaccentuation as a deliberate effect, possibly to evoke the verbal cadence of the Latin epic dactylic hexameter (with which, as Winton Dean observed long before Keates, it shares its durational and accentual patterns). But even if this evocation was not the goal, the misaccentuation still seems deliberate, preceded as it was by numerous correct accentuations in the same movement. We agreed in a recent paragraph that the second of Keates's highlighted accentuation is indeed bizarre. However, Example 3.157 proposed that, since setting the word correctly would have made the line as a whole sound metrical (and thus like an aberration in a non-metrical libretto), Handel might have thought that the stress could not possibly have fallen where we know it probably did. Furthermore, Example 3.161 proposed to interpret the passage in question as containing hemiola, which would dilute or even remove the problematic accents. Finally (going in the order in which Keates raised his objections, not the one in which we addressed them), Examples 2.8 and 2.9 showed that Keates was right to blame Jennens (the poet) rather than Handel, for the last mistake.

These norms having been established, it is perhaps useful to ask what if any aspects of Handel's practice distinguish his individuality within the wider norms that the thesis demonstrates he observed. Are there distinctive features of Handel's text-setting? The section on ballad songs certainly shows that he was able to expand upon received formulae; in a sort of 'skeme and variations' (begging forgiveness for the pun), he first used the global skeme in the same way a seventeenth-century composer might (writing an isochronic, word by word, lyric duple setting of a common measure poem), but then later began repeating lines and words within them, as well as extending syllables. Something similar occurs with his handling (Handeling?) of the falling gavotte and the bourrée song. Example 2.60 showed Handel's innovative use of a local skeme: he applied the compressed triple upbeat to a stretch of syllables ('the other fair') that does not start at the beginning of the line. By surrounding this odd application of the skeme with more standard, non-skematic settings of the same line, he seems to foreground his own innovation. Something similar might be said to occur with 'extravagantly' in Example 3.181, where a correct accentuation of the word precedes

several settings of it to the accentual and durational patterns of a dactylic hexameter verbal cadence. It is difficult to know whether to call this a new skeme of Handel's own invention (an experiment that, to my knowledge, he never repeated), or simply a once-off rhythmic importation, but nonetheless, it is a striking and innovative bit of word-setting. The odd placement of the hemiolas to accent 'incorruptible' in Example 3.161 (if there are even hemiolas there) is also striking, although I am not certain whether or not I believe my own analysis in that example.

Some innovations of other composers are also conspicuously absent from Handel's skematic writing; I am not aware of instances in which he employed the strong delay for non-line-initial syllable-strings, as Boyce did with 'While Zephyrs on his Garments play' in Example 2.113. Nor did he, to my knowledge, ever combine the chanson and canzona openings as John Dowland did in 'Weep you no more, sad fountains'.⁹²⁰ Nonetheless, despite the very strong evidence of Handel's good grasp on the model and its skematic deviation guidelines, he did show willingness to expand them, and certainly seems to have invoked the right to waive the model entirely for the sake of special effects. Like many composers, he also sought small-scale variety within the remit of the skemes (for instance, introducing dotting into strong delay figures to enliven them, rather than simply employing even note values, as was more common but not actually required by the skeme).

On the whole, our evidence suggests that text-setting was something of an *ars combinatoria*—an 'art of combinations'—in which compositional solutions were selected from families of conventionalized possibilities.⁹²¹ This may have been true not

⁹²⁰ Dowland strikes a weak count with a note 0.5 times the count's length, then strikes the weak half of that count with a note of the same length, and the next strong count, all characteristics of the canzona opening, but instead of striking the previous strong count with a note one count long, he struck the strong count before it with a three-count-long note, causing the whole rhythmic figure to span three strong counts, like a chanson opening. Rohrer mentions this song as containing an example of this formula (of course not using my terminology), but does not refer to its manipulation of the characteristic rhythm, possibly because she conflates the chanson and canzona openings. See Rohrer, 'Poetic Metre', 215.

⁹²¹ Aaron Berkowitz, *The Improvising Mind: Cognition and Creativity in the Musical Moment* (Oxford: Oxford University Press, 2010), 64. On the *ars combinatoria* generally, see also Giorgio Sanguinetti, 'The Realization of Partimenti: An Introduction', *Journal of Music Theory*, 51/1, Partimenti (Spring, 2007), 51–83; Felix Diergarten, "'The True Fundamentals of Composition": Haydn's Partimento Counterpoint', *Eighteenth-Century Music* 8/1 (2011), 53–75; Gaetano Stella, 'Partimenti in the Age of Romanticism: Raimondi, Platania, and Boucheron', *Journal of Music Theory*, 51/1 (Spring, 2007), 161–86; Robert O. Gjerdingen, 'Partimento, que-me Veux-tu?', *Journal of Music Theory*, 51/1, Partimenti (Spring 2007), 85–135; Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (Oxford: University Press, 2012); Robert O. Gjerdingen, *MUSIC IN THE GALANT STYLE* (Oxford and others: Oxford University Press, 2007). On Handel's use of the *ars combinatoria* method in other contexts, see David Ross Hurley, 'Handel's Compositional Process', in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 122–45: 122; also Robert O. Gjerdingen, *MUSIC IN THE GALANT STYLE*, 28–29, 53–55, 78, 81, 128.

only for Handel, but also for many of his contemporaries, in England and all over Europe, setting a variety of languages. For while (as outlined in the previous paragraphs) some of Handel's vocal music evinces musico-linguistic situations that are found nowhere else in the work of other composers, these instances are actually very rare. The model elucidated above could equally well describe the musico-linguistic compositional premises and deviations of almost any English composer of the Baroque period. While it is sometimes a question of 'Which rules did each composer observe?', the more frequently pertinent question is 'How strictly did all composers observe this rule?' Indeed, with minimal adjustments (at least to its locally focussed guidelines; the global ones seem to be largely, although interestingly not entirely, specifically English), the model could describe such practices in the work of any European composer of the Baroque era, setting any language. The adjustments required to make it applicable to every European composer of the Classical, Romantic, Renaissance, and even Medieval eras would be greater, but not so much that they would distort the model beyond recognition. In many ways, it strikingly resembles Boone's model for Dufay, who died in 1474, and Earp's for Guillaume de Machaut (died 1377), as well as Friederich Lippmann's observations (not presented as a model but easily summarized in one) for nineteenth-century Italian vocal music, and Megan Kaes Long's rules for schematic text-setting in the late Renaissance strophic genres.

'There are, of course, limits to broad, transhistorical comparisons of this kind', as the Homeric scholar Barbara Graziosi warns her readers after surveying the ways in which Homer's *Iliad* seems to parallel other ancient epics and modern experiences.⁹²² 'In general,' she opines earlier in the same book, 'the problem with using comparative arguments[...] is deciding how far to push the comparison.'⁹²³ My intention has, of course, never been to suggest that there were no changes in text-setting practices over the vast length of time and geography from which I have drawn my evidence in constructing this model. Handel's approach to text-setting is very different to Purcell's in finer detail; indeed, in the eighteenth century, Purcell's approach to text-setting seemed too minutely faithful to linguistic detail for some musicians. And, certainly, Handel and Purcell set their texts under very different conditions from those of Dufay or Machaut, Verdi or Donizetti. But comparison of fundamental premise need not, and is not here intended to, imply uniformity in finer or even grosser details of actualization.

⁹²² Barbara Graziosi, *Homer: A Very Short Introduction*, Very Short Introductions, 572 (Oxford: Oxford University Press, 2019), 68.

⁹²³ *Ibid.*, 19.

Handel, Purcell, Verdi, Donizetti, Dufay, and Machaut all also wrote within a musical tradition that forbade parallel fifths. The music they wrote might be extremely different, but the prohibition against consecutive fifths can probably be found to hold for it all. More strongly for some of their outputs than others, perhaps, and with much variety in the methods they employed to observe or circumvent it. Yet, it nonetheless remains part of a shared foundational premise. Many poetic traditions across many languages apply formal rules only loosely at the start of a poetic line, enforcing them more strictly thereafter. And whether the poet is an English balladeer writing accentual-syllabic iambic tetrameters or an Efik riddler constructing couplets with lexical-tone parallelism, this cross-linguistic line-initial looseness is available to them as a creative tool.⁹²⁴ So too for the shared guidelines of the word-setting model. Some composers adhered to some of those guidelines more strictly than did others to others; and different countries and languages applied them somewhat differently.⁹²⁵ But it is my belief that the models I advance do, nevertheless, have merit as a further step toward describing a widespread and long-lasting shared practice, albeit one that saw fascinatingly multifaceted and diverse methods of enactment.⁹²⁶

The unmistakable conclusion is two-fold. First, a rethinking of composers' sensitivity to linguistic and poetic form is in order. Trevor de Clercq and David Temperley state that the conventions underpinning common-practice harmony constitute 'a set of basic principles', 'not, of course, inviolable and exceptionless laws, but general norms that apply most of the time'.⁹²⁷ I propose that we understand the conventions of Baroque (and, indeed, Renaissance, Medieval, Classical, and Romantic) word-setting in a similar way: conventions 'as much a part of' a composer's 'basic technique as harmonic language or the rules of counterpoint', complete with formulae for deviation (recitational dissonance) akin to the rules for harmonic dissonance treatment.⁹²⁸ As Boone did for Medieval and early Renaissance music, then, the present study 'raises text [recitation] to a parameter under the full control of the composer, proving that [composers] played off recognized expectations of text [recitation]'.⁹²⁹ The

⁹²⁴ See Fabb, *Linguistics and Literature*, 151.

⁹²⁵ Indeed, as I hope my comparative examples have shown throughout this thesis, English composers shared a version of each rule with composers from at least one other European country. The first two or three rules in each table, those governing the alignment of stress or poetic metrical strength with musical metric accent, seem the most nearly universal.

⁹²⁶ I thank Dr Bryan White for drawing my attention to the need to clarify this.

⁹²⁷ Trevor de Clercq and David Temperley, 'A Corpus Analysis of Rock Harmony', *Popular Music*, 30/1 (2011), 47–70: 47–48.

⁹²⁸ Rohrer, 'Poetic Metre', 241.

⁹²⁹ Earp, 'Declamatory Dissonance in Machaut', 102.

second conclusion is that Handel's word-setting is far more correct, formally sensitive, and, frankly, normal for the English Baroque than is often supposed. He observed the same musico-linguistic conventions as his contemporaries (English and European), and bent them in the same way. Text recitation was also 'a parameter under' his 'full control', even if that parameter was very occasionally controlled under faulty premises resulting from linguistic formal misapprehension; and he too 'played off recognized expectations of text' recitation, sometimes more daringly than others, but certainly not any less or significantly more than was normal.

In short, Baroque composers were far more linguistically sensitive than is often supposed, and Handel's formal sensitivity to the English language is only very slightly less than that of his native-speaking contemporaries.

Performance Implications

I am convinced that attention to [recitation] reveals an aspect of expression in [Machaut]'s music that has not been properly appreciated. Moreover, because the normative patterns are simple—[...]and motivations can often be found for deviations—[recitation] is an aspect well within the capability of performers to project, for listeners to savor, and for scholars to ponder.⁹³⁰

Perhaps the most exciting result of the present study is its potential impact on historically informed performance practice, for Earp's contention about Machaut is mine no less about Handel. The normative patterns are only slightly more complex for Handel than for Machaut, and whilst we can never be entirely sure that we are being historically accurate in anything, this research offers exciting new subtleties for performers to incorporate, if they so wish.

Greater attention to a text frequently provides solutions to problems of seemingly dull music. For instance, very regular musical phrasing could be enlivened if it were found to set a series of enjambed lines; we might attempt a single long crescendo to the end of the sentence, or link the seemingly separate phrases by deliberate late placement and long sustaining of consonants. Seemingly pointless complexities can take on great depth of meaning if they are understood as mimetic or affectively expressive (though this of course might only make the performer more appreciative of the music; there is no guarantee that they will find it easier to perform). And apparently ridiculous diction and emphasis becomes simply the norm of a different

⁹³⁰ Earp, 'Declamation as Expression', 238. My emphasis.

time if we read our historical dictionaries. The second syllable of ‘compensate’ should indeed be accented, for it was the stressed one.⁹³¹ ‘Thus coos the Turtle left alone’ makes sweetly tender sense if we know that ‘turtle’ referred to the turtledove (which was and is famed for the beauty of its vocalizations) rather than the shelled reptile (whose vocalizations are interesting but not beautiful in a traditional sense).⁹³² However, this work of ‘scholars[hip]’ has spent a great deal of time ‘ponder[ing]’ recitation, and so it is to this ‘aspect’ that we now turn, in the hope of giving ‘performers’ something genuinely new ‘to project’ and ‘listeners’ something new ‘to savor’.

Taken at face value, the music in Example 3.204 is accentually bizarre, for ‘the strong downbeat oriented triple metre’ of the music apparently ‘batters the regular iambic text’.⁹³³ Unstressed syllables repeatedly fall on first counts (which are strong), and stressed syllables on second counts (which are weak). If we look beyond the obvious, however, and observe that the composer has simply made repeated use of compressed triple upbeats, the problem disappears. A performer might of course decide that this is purely academic, and continue to accent the phrases normally, but they could also choose to realize this recitational dissonance in performance. The dynamic accents of the first two counts could be reversed in the first two phrases, so that the first and third counts of the bar will be sung softly, and the second loudly, in accordance with the text’s stress pattern. An articulatory accent could be employed, singing the first count staccato and the second tenuto. There could be an accent of enunciation, closing on the first /s/ of ‘assumes’ and the /f/ of ‘affect’ as soon as possible, so that their vowels are given the barest minimum of resonance. This exchange of accent between the first and second counts may not be advisable in the next phrase, since there the skeme sets three unstressed syllables, ‘And seems to’. The singer could perhaps treat this whole bar as a long upbeat to the next one.

⁹³¹ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 426. See also this thesis, Volume 1, page 281.

⁹³² Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 2115.

⁹³³ This was Rohrer’s assessment of Purcell’s ‘Let Monarchs Fight’. See Rohrer, ‘Poetic Metre’, 216.

Example 3.204, vocal line of G. F. Handel, *Alexander's Feast*, Act I air 'With ravis'd Ears', bb. 17–28. Transcribed from GB-Lbl R.M.20.d.4.⁹³⁴

allegro ma non presto

[Soprano] 33 COMPRESSED TRIPLE UPBEAT

||x / x /||

as-sumes the god

COMPRESSED TRIPLE UPBEAT

||x / x /||

af-fects to nod

[Soprano] 39 COMPRESSED TRIPLE UPBEAT

||x / x /||

and seems to shake the spheres, to

Clearly, there is still room for interpretation here. The compressed triple upbeat can set inverted iambic beginnings as well (‘ / x ’), and here its ‘downbeat oriented triple metre’ should be taken at face value. It can also set heavy beginnings (‘ / / ’), in which case both the first two counts might seem to demand accents. And there are other skemes to consider, such as the strong delay. Here, again, context is important, but the skeme would generally seem to imply either the displacement of the normal accent, or a long upbeat. The point is that we should not take the strong count as sacrosanct. To be sure, it generally suggests an accent, but it need not always do so. We could create some fascinating effects of syncopation and musical metric vigour by giving voice (literally) to recitational dissonance.

Nor are these performance implications exclusive to singers. Instruments frequently double the vocal parts in Baroque music. Many vocal movements are introduced by instrumental passages that derive from the opening vocal phrase and the instruments frequently repeat phrases sung by a vocalist. Sometimes, even purely instrumental music contains rhythmic gestures clearly related to vocal skemes. Thus, even in the absence of a text, musico-linguistic awareness could offer new solutions to problems of phrasing. That idea is not new, but the simplicity of these particular skemes makes them, to my mind, an attractive and useful tool for such investigation. Instrumentalists could certainly reflect a skeme’s rhythmic dissonance in their playing. Perhaps they could do so with altered attacks or dynamics, or with analogous alterations

⁹³⁴ Original clef: C1.

of fingering, bowing and, tonguing.⁹³⁵ Continuo players might also consider playing thinner chords (or even just the written bass line) on strong counts that hold unstressed syllables, and thicker chords on weak counts that hold stressed syllables,. This approach would be especially useful when the continuo was the only accompaniment, since this would allow closer co-ordination with the singer. Indeed, such co-ordination might allow the continuo player to go beyond the reflection of skematic recitational dissonance, and to compensate also for utilitarian mismatches (for instance, where an unstressed syllable was set to a strong count because it fell in a strong position in the poetic line), and for simple human error (where the composer simply accented the wrong syllable, one neither strong nor stressed). This approach would be even more useful when the passage for which the continuo was the sole accompaniment was a recitative; for there the singer could also employ that rubato so characteristic of the declamatory style as a means to soften what might, on the page, look like a less-than-correct accentuation of the words.⁹³⁶

Conclusions

Thus we eliminate a good portion of Handel's supposed mistakes. Knowledge of the tendency to miss line-initial inversion explains most of the remainder. Once we recognise the odd stressing of Hebrew loanwords ('Amen' with the accent on the first syllable and 'Hallelujah' with stresses on the second and fourth) as a Germanic hangover, much of the rest disappears as well.

We are left with what is in fact a relatively small clutch of genuine errors, and these mostly confined to the incorrect stressing of polysyllables in non-metrical texts. The undeniable conclusion is that Handel knew the English language far better than scholars tend to give him credit for, and that he knew the English language of the eighteenth century, particularly as it appeared in song, better than most modern scholars do.

What advice should we infer from this? For the musicologist, the advice is not particularly new (though applied to a composer who has been so extensively studied that we might be surprised to find anything new to learn about him): to beware of

⁹³⁵ On the use of bow-stroke direction, fingering, and tonguing syllable to clarify musical metric structures in Baroque music, see George Houle, *Meter in Music, 1600–1800: Performance, Perception, and Notation* (Bloomington and Indianapolis: Indiana University Press, 1987, 2000), 85–123.

⁹³⁶ I thank Dr Antonio Cascelli for suggesting this approach's particular suitability for recitative.

judging past music by present standards, to question received wisdom, even and especially when its reception is centuries old, and to engage seriously with the linguistic element of word-setting. There are, of course, numerous further directions in which future musicologists could take the research. Schematic analysis could be combined with harmonic and contrapuntal analytical methods, exploring, for instance, whether schemes that compress upbeat also alter prevailing harmonic or contrapuntal rhythm.⁹³⁷ It could be combined with the similarly named but ultimately different approaches of Malin's declamatory (recitational) schemas, and even Gjerdingen's schemata theory (which deals primarily with stock pitch patterns but also considers these patterns to have standard placement relative to the metric structure of the music). And it could offer fresh perspectives to linguists wishing to explore the ways in which musical and textual forms interact, perhaps even shedding new light on the linguistics of purely poetic form. Moving beyond formal analysis to a broader cultural-political dimension, we might ask why people criticised, and continue to criticize, Handel's word-setting so heavily if it was in fact so largely in accord with contemporary practice.⁹³⁸ Some of the criticism has basis in fact; Handel's word-setting is only largely, not completely, in accord with contemporary practice, and deviations from musico-linguistic norms found in no other composer's output can legitimately provoke confusion, whether they turn out to be genuine mistakes or to have some sort of genuine deliberate logic that had simply never been employed by contemporaries (and it is not always easy or possible to distinguish between these two explanations). Handel seems indeed to have made mistakes, particularly when setting non-metrical texts, and since his reputation came increasingly to rest upon *Messiah* (whose libretto is non-metrical) in the centuries after his death, the public were over-exposed to his errors. The passage of time probably also contributed to the criticism, since, as was stated earlier in this thesis, musicology has grappled for many years with the received wisdom that Handel was the only good composer working in eighteenth-century England. The resulting neglect of his native contemporaries meant that we could no longer compare his work to theirs, and so lost much awareness of its concordance with the precepts of its time. Yet even in Handel's own time English writers criticized his word-setting as unidiomatic. Perhaps this was due to personal dislike (a twenty-first century musicologist does not, after all, need to field Handel's temper or caprice), to the veneration of Purcell even then as a masterful composer and in particular a master of word-setting (a stance already in evidence in Purcell's own

⁹³⁷ I thank Dr Bryan White for suggesting this avenue of inquiry..

⁹³⁸ I thank Dr Antonio Cascelli for suggesting this avenue of inquiry.

lifetime and amplified after his early death) moving all other composers and especially word-setters several steps down in aesthetic rank, or to simple Nationalistic suspicion of a foreigner presuming to know how to set English. This last prejudice probably caused Handel to be held to a higher standard than his native contemporaries, and might have worsened in the twentieth century, in the context of anti-German sentiment in Britain following the two World Wars.

For the singer, the recommendation is probably to phrase with the text and its stresses, even, and perhaps especially, when that phrasing contradicts the accentual norms of the music. Again, this is nothing new, but it is perhaps a more extreme argument for the primacy of the text than is frequently encountered, an argument nevertheless supported by careful analysis of the musical settings.

For the instrumentalist, the violinist whose *ritornello* is derived from a vocal line with such a mismatch? Do they look at the text and phrase with it to align with the singer, or do they phrase ‘purely musically’, according to the bar, for contrast? Either is possible, and even in the case of vocalisation, we cannot really know what Baroque performers did. Nevertheless, I hope that the present study has furnished tentative possible answers to several old questions, and, more importantly, posed questions that have, for far too long, gone unasked. The advice (to musicologists, singers, and instrumentalists alike) of this study’s musico-linguistic section could be summed up as follows: where word meets note, seek patterns.



**‘To Catch the Song’:
Word-Setting, Creative Collaboration,
and the Reader-Listener
in Handel’s English-Language Works**

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Chapter 4: Creative Collaboration

[Handel's first English oratorio, the] 1718 *Esther* was typical of the majority of later oratorio librettos, in being a newly written text dramatizing the biblical and apocryphal narratives. The dramatization involved embroidering or inventing incidents—usually at the suggestion of the source material—and paraphrasing Scripture. As later[, ...] there was an intermediary source between the Bible and the libretto[.] The anthems inserted into the 1732 version of *Esther* represent the other and less frequent strain of libretto [writing], using actual scriptural text. Only *Messiah* and *Israel in Egypt* consist entirely of texts taken from Scripture with only minor verbal adjustment, but here too the librettist shaped the works, by his selection, juxtaposition and sequencing of the biblical verses. Most of the secular English works consist of selection and rearrangement of pre-existing texts[...].¹

Handel did not write his own words. This might seem a very obvious statement, but even as recently as the 1990s Ruth Smith noted that it surprised many people.² Very few composers in the eighteenth century wrote their own words, with the notable, and in some eyes unfortunate, exception of Thomas Arne.³ In the overwhelming majority of cases, composers set texts that were written by others and that were often already in existence, often specifically written for purpose by poets. So it was with Handel.

The origins of the words that Handel set vary from genre to genre. For the church anthems, the composer or his patron usually selected excerpts from the Bible. For odes, theatre songs, and the quasi-opera *Semele*, Handel chose or was pointed to the work of recently-deceased authors of renown; in other words, modern classics (although the *Ode for the Birthday of Queen Anne* was composed to a text specially written for the occasion). In the case of oratorio, however, poets approached Handel with an idea for a music-drama, and sometimes with a script, or libretto, already written. If he liked their idea and/or their words, he would set those words to music, and several months later, a new oratorio would be brought before the public.

In nearly every case, these libretti would be based on biblical stories, and although they frequently paraphrased existing English translations of the Bible, they were usually original works, rhymed and metrical in the manner of opera libretti. Some

¹ Ruth Smith, 'Handel's English Librettists', in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 92–108: 102–03.

² Ruth Smith, *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995), 3.

³ Charles Burney, for instance, opined that 'the number of [Dr Thomas Arne's] unfortunate pieces for the stage was prodigious; yet none of them were condemned or neglected for want of merit in the music, but words, of which the doctor was too frequently guilty of being the author'. See Charles Burney, *A General History of Music*, 3, 2nd ed. (London: Printed for the Author, 1789), 674. Copy consulted: ECCO copy, GB-Lbl 130.f.8-11.

unusual specimens are essentially anthologies of quotes arranged to trace a narrative. Even more rarely, a libretto might be unrhymed and non-metrical, if taken from the Bible direct. One example of an anthological, unrhymed, non-metrical libretto is that of *Messiah*, Handel's most popular and least typical oratorio. The only other is *Israel in Egypt*, atypical of Handelian oratorio for the same reason as *Messiah*: it lacks any named characters, and is narrative rather than dramatic in the retelling of its story.

The coming chapter focusses on the people who supplied Handel with texts. This might seem something of a departure from previous chapters, but linguistic, and particularly musico-linguistic, methodologies actually continue to loom large, turning now upon the situations and creative processes that caused Handel's music to contain the musico-linguistic features outlined in the chapters that precede this one, and that cannot be readily explained without combining our fundamental methodology with a broader focus on the process of the words' adaptation (first from the Bible to the libretto, and then from the libretto to the score). In short, this thesis is about the musico-linguistics of Handel's English works; its first chapters having outlined some of the 'what' of that topic, its next chapter turns to the 'how' and 'why'. The chapter examines the kinds of text they provided, their interaction with the composer over that text and its viability for musical setting, and the setting that ultimately resulted. In doing so, it draws together diverse evidence, from both primary sources and close readings of the text and music themselves, to reveal patterns in all three of these activities, patterns hitherto not frequently discussed in scholarly writings on Handel. Why did the librettists provide the sorts of texts they did, and in what way was each librettist's approach unique? In what way were their approaches similar? What types of relationships existed between composer and librettists, and what was each librettist's role in the creation of the music (or the composer's in the creation of each libretto)? And what was the role of the librettist in the process of adapting existing texts for Handel?

'Tuneable Speaking' and 'Songish Part[s]': Declamation, Lyricism, and the Formal Conventions of Libretti

The recitative part of the *Opera* requires a more masculine Beauty of expression and sound: the other which (for want of a proper English Word) I must call, *The Songish Part*, must abound in the softness and variety of Numb'rs: its principal Intention, being to please the Hearing, rather than to gratify the understanding.⁴

⁴ John Dryden, *ALBION AND ALBANIUS* (London: Jacob Tonson, 1691), np. Copy consulted: *EEBO* copy, GB-WO, Early English Books, 1641–1700 (Wing), D2226.

Much space has been given, in the previous chapters of this study, to the musical difference between declamatory and lyrical settings of words (broadly, between recitative and aria). Yet it is important to recall that these two styles are not merely sets of musical characteristics imposed upon a single type of text. In general, the texts themselves exhibit distinct formal procedures depending upon whether they were intended to be sung declamatorily or lyrically. In poetry designed for lyrical setting, librettists tended to use stanzaic (sometimes strophic) forms and metres characterized then and now as ‘singsong’: triple or falling duple tetrameters or dimeters. Texts meant for declamation, on the other hand, were often cast in far less regular verse structures, to utilize iambic metre, and to employ variable line-length, lines with large, often uneven numbers of strong syllables, or both.⁵ This is by no means an inviolable rule; certain librettists seemed quite comfortable with tetrametric, tightly rhyming recitatives, and others with pentametric arias. General trends can, however, be discerned.

In his discussion of the 1718 *Esther* (Handel’s first English-language oratorio, although called a masque in some contemporary sources), Anthony Hicks asserted the following:

The recitatives are in metrically irregular rhymed verse, perhaps suggested by the ‘tuneable speech’ devised by Congreve for his opera libretto *Semele* (published in 1710); it was not a precedent followed in later English oratorios, where heroic couplets or unrhymed iambic pentameters are the norm for recitative.⁶

The picture is more complicated than Hicks suggests. A more accurate description of the recitative texts for the 1718 *Esther* would be ‘irregularly rhymed duple (mostly iambic) verse of varying line-length’. There are passages in couplets, in alternating and enclosing rhyme, as well as in more complex schemes such as AABCBB. Some lines

⁵ A stanza, we recall, is ‘[a] unit of’ a specific number of ‘poetic lines organized by a specific principle or set of principles’ (in the output that is of interest to us, these ‘principles’ are generally ‘meter’ and/or ‘rhyme’), and thereby separated from the surrounding poem. Theresa Krier, ‘Stanza’, in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton: University of Princeton Press, 2012), 1357–59: 1357. When two or more consecutive (or near-consecutive) stanzas ‘have the same rhyme scheme and pattern of [different] line lengths’ each stanza is called a ‘strophe’. John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750*, Norton Introduction to Western Music series, 3 (New York: W.W. Norton & Company, 2005), 96. See also Volume 1, 55.

⁶ Anthony Hicks, *Handel and the Idea of an Oratorio*, in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 145–64: 151. In the same chapter, Hicks notes that, although 1718 is ‘the accepted date of composition for *Esther*’, that acceptance ‘rests solely on the heading of one of the earliest manuscript copies’: “‘The Oratorium Composed ... in London 1718’”. See Hicks, *Handel and the Idea of an Oratorio*, 150; for the manuscript in question, see George Frideric Handel, *Esther*, Hampshire Records Office, Malmesbury Collection 9M73/712. The 1732 wordbook (the earliest surviving) gives the composition date as 1720. See Anonymous, *ESTHER* (London: No printer given, 1732). Copy consulted: *ECCO* copy, US-Lu, 18th Century Plays 434. For the Congreve libretto, see Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve*, 789–90. Copy consulted: *ECCO* copy, GB-Lbl 117771.m.2.

are unrhymed. The recitative texts are all in duple metre throughout, and almost all are iambic (with a few scattered clipped lines), but the number of strong syllables per line can be anything between two and six.⁷ This last feature (variable line-length) is also found in some of the texts for lyrical setting, although there the rhymes are of much simpler scheme, the length of the line varies only by one strong syllable per lyrical text, and no line has more than five strong syllables.⁸

Congreve's actual term for recitative in the preface to this libretto was 'tuneable speaking', and seems to refer to the nature of the setting rather than that of the verse. Nevertheless, there is much merit to Hicks's suggestion that Congreve's formal practice in the recitative texts of *Semele* served as a model for those in the *Esther* of 1718. Congreve asserted:

It was not thought requisite to have any Regard either to Rhyme or Equality of Measure, in the Lines of that part of the Dialogue which was design'd for the Recitative Style in Musick. For as that Stile in Musick is not confin'd to the strict observation of Time and Measure, which is requir'd in the Composition of Airs and Sonata's, so neither is it necessary that the same Exactness in Numbers, Rhymes, or Measure, should be observed in Words design'd to be set in that manner, which must ever be observed in the Formation of Odes and Sonnets. For what they call Recitative in Musick, is only a more tuneable Speaking, it is a kind of Prose in Musick; its Beauty consists in coming near Nature, and in improving the natural Accents of Words by more Pathetick or Emphatical Tones.⁹

Thus, in the 1710 *Semele*, texts for declamatory setting are rhymed unpredictably (if at all), entirely in duple metre (mostly iambic, sometimes clipped), and contain between two and six strong syllables per line. However, the recitative texts of this *Semele* feature much more sparing use of rhyme than those of the 1718 *Esther*. The texts for declamatory setting in *Semele* also sometimes use double endings, a device almost entirely absent from the recitative texts of the 1718 *Esther*.¹⁰

⁷ Winton Dean is much harsher in his discussion of the *Esther* libretto, stating that '[m]uch of the verse is halting and unmetrical; the recitatives vary between octosyllabic, heroic, and Alexandrine couplets, with every now and then a six-syllabled line uneasily yoked with one of heavier displacement'. See Winton Dean, *Handel's Dramatic Oratorios and Masques* (Oxford and New York: Oxford University Press, 1959, paperback 1990), 197.

⁸ That is to say, a single air might mix trimeters and tetrameters, or a single chorus tetrameters and pentameters.

⁹ Congreve, *SEMELE*, 789–90. 'Number' likely refers to the lines' lengths in syllables, 'Measure' to the number of strong syllables per line. It is interesting that Congreve gave recitative its own kind of poetry, rather than, as many earlier and later librettists did in English, simply employing blank verse for it (implying identity with the spoken words of plays); but fuller exploration of this issue would require more space than we have here.

¹⁰ There is only one double-ended line in *Esther*'s recitative texts, and, as discussed in the next chapter, its status as such is ambiguous and even disguised. See Volume 2, page 399.

We now move on to Hicks's statement about later librettists' practices. It is indeed true that Handel's two most frequent collaborators, Thomas Morell and Charles Jennens, preferred to pen recitative texts in blank verse (poetry consisting mostly of 'unrhymed iambic pentameters', although occasional rhymes are permitted, as are occasional trimeters, hexameters, and even tetrameters and dimeters, all still iambic).¹¹ Among his other librettists, however, the formal characteristics of verse destined for declamatory setting were quite diverse, though, interestingly, none used blank verse in any passage they hoped would be sung lyrically. To put this more simply, not every recitative text was in blank verse, but every blank verse text was for recitative.

Table 4.1 below gives a fuller summary of the verse types used by Handel's librettists in texts for declamation. This table reflects the formal practices of the poets, not necessarily Handel's response thereto. For instance, if a libretto used only unrhymed verse for its declamatory passages, but Handel set some of its rhymed passages as recitative (as is the case in *Saul*), I still include lack of rhyme as a (poetic) criterion for declamatory text. The table does not list the forms used for lyrical verse, which were less diverse across the libretti as a whole but very numerous within each individual libretto. Suffice it to say that almost every librettist seeking to pen a verse for lyrical song had the options of dactylic, anapaestic, amphibrachic, iambic, trochaic, and clipped metres, of numerous rhyme schemes and line lengths, from two- to six-strong, and of several strophe and stanza designs, but that every passage for lyrical setting exhibited some sort of closed form and a tighter verse structure than the recitative text with which it shared a libretto. Thus, no long metrical English text set by Handel comprises verse of only one formal type.¹² Almost all libretti differentiate passages for declamation from ones for lyrical setting, with the former less regular and less 'singsong' than the latter. Even when heroic couplets (rhymed couplets in iambic pentameter) were a librettist's favoured form for the words of a recitative, lyrical texts would take their formal organization at least one step further.

Table 4.1, verse forms in poetry most likely intended for declamatory setting in the English libretti provided to Handel.¹³

¹¹ Congreve's recitative texts use lines of all these lengths, but do not display blank verse's marked preference for pentameters or for absence of rhyme.

¹² Some of the shorter songs, not forming part of larger music-dramas, do use only one formal type throughout.

¹³ This table, with the exception of the poetic formal summaries, which are my own, is adapted from Smith, 'Handel's English Librettists', 100–01.

HWV	Title	Premiere Date	Librettist	Forms used in verse for declamatory setting	Principal sources
49	<i>Acis and Galatea</i>	Summer 1718	John Gay, possibly with Alexander Pope and Samuel Humphries	Two- to seven-strong couplets with some unrhymed lines; most lines four- or five-strong	<ul style="list-style-type: none"> • Ovid, <i>Metamorphoses</i>, translated by John Dryden • Homer, <i>The Iliad</i>, translated by Alexander Pope • Alexander Pope, <i>Autumn</i>
50a	<i>Esther</i>	? 1718	John Arbuthnot?	Two- to six-strong duple-metre (mostly iambic) couplets, alternate, enclosing, and irregular rhymes, and unrhymed lines	<ul style="list-style-type: none"> • Book of Esther • Jean Racine, <i>Esther</i>, translated by Thomas Brereton
50b	<i>Esther</i>	May 1732	John Arbuthnot? and Samuel Humphreys	Four- and five-strong couplets	<ul style="list-style-type: none"> • HWV50a libretto, with additions by Samuel Humphreys
51	<i>Deborah</i>	February 1733	Samuel Humphreys	Four- and five-strong couplets	<ul style="list-style-type: none"> • Book of Judges
52	<i>Athalia</i>	July 1733	Samuel Humphreys?	Four- and five-strong couplets	<ul style="list-style-type: none"> • Book of Kings • Jean Racine, <i>Athalie</i>
76	<i>Alexander's Feast, or The Power of Music</i>	February 1736	Newburgh Hamilton	Two- to six-strong duple-metre (mostly iambic) couplets, tercets, and enclosing rhymes	<ul style="list-style-type: none"> • Dryden, <i>Alexander's Feast, or the Power of Music</i>
53	<i>Saul</i>	January 1739	Charles Jennens	Blank verse	<ul style="list-style-type: none"> • Book of Samuel • Abraham Cowley, <i>Davideis</i> • Roger Boyle, <i>The Tragedy of King Saul</i>

HWV	Title	Premiere Date	Librettist	Forms used in verse for declamatory setting	Principal sources
54	<i>Israel in Egypt</i>	April 1739	Charles Jennens?	Non-metrical parallelism	<ul style="list-style-type: none"> • Book of Exodus • Book of Samuel • Book of Psalms • Book of Job • Book of Lamentations • Book of Daniel • Book of the Wisdom of Solomon • Book of Ecclesiasticus • Letter to the Philippians
55	<i>L'Allegro, il Penseroso ed il Moderato</i>	February 1740	James Harris after John Milton; third part by Charles Jennens	None	<ul style="list-style-type: none"> • John Milton, <i>L'Allegro</i> and <i>Il Penseroso</i>
56	<i>Messiah</i>	April 1742	Charles Jennens	Non-metrical parallelism	<ul style="list-style-type: none"> • Book of Job • Book of Psalms • Book of Isaiah • Book of Lamentations • Book of Haggai • Book of Malachi • Book of Zechariah • Gospel of St. Mark • Gospel of St. Luke • Gospel of St. John • Letters to the Romans • Letters to the Corinthians • Letters to the Hebrews • Book of Revelations

HWV	Title	Premiere Date	Librettist	Forms used in verse for declamatory setting	Principal sources
57	<i>Samson</i>	February 1743	Newburgh Hamilton	Blank verse	<ul style="list-style-type: none"> • Book of Judges • John Milton, <i>Samson Agonistes</i> • John Milton, paraphrases of the Book of Psalms • John Milton, <i>The Passion</i> • John Milton, <i>On Time</i> • John Milton, <i>On the Morning of Christ's Nativity</i> • John Milton, <i>An Epitaph on the Marchioness of Winchester</i> • John Milton, <i>At a Solemn Music</i>
58	<i>Semele</i>	February 1744	Anonymous	Two- to six-strong duple (mostly iambic, sometimes clipped) metre, rhymed irregularly or unrhymed	<ul style="list-style-type: none"> • William Congreve, <i>Semele</i> • William Congreve, <i>Works</i> • Alexander Pope, <i>Summer</i>
59	<i>Joseph and his Brethren</i>	March 1744	James Miller after Apostolo Zeno, after a French original	Blank verse	<ul style="list-style-type: none"> • Book of Genesis • Charles-Claude Genest, <i>Joseph</i> • Apostolo Zeno, <i>Giuseppe</i>
60	<i>Hercules</i>	January 1745	Thomas Broughton	Blank verse, occasional heroic couplets	<ul style="list-style-type: none"> • Sophocles, <i>The Trachiniae</i> • Ovid, <i>Metamorphoses</i>
61	<i>Belshazzar</i>	March 1745	Charles Jennens	Blank verse	<ul style="list-style-type: none"> • Book of Kings • Chronicles • Book of Ezra • Book of Isaiah • Book of Jeremiah • Book of Daniel • Herodotus, <i>Histories</i> • Xenophon, <i>Cyropaedia</i>

HWV	Title	Premiere Date	Librettist	Forms used in verse for declamatory setting	Principal sources
62	<i>Occasional Oratorio</i>	February 1746	Newburgh Hamilton, after Milton, Spenser, Morell, Humphreys, Jennens, and the King James Bible	Sometimes rhymed, sometimes parallel	<ul style="list-style-type: none"> • John Milton, paraphrases of Book of Psalms • Edmund Spenser, <i>The Faerie Queene</i> • Edmund Spenser, <i>Hymn to Heavenly Beauty</i> • Edmund Spenser, <i>Tears of the Muses</i> • Charles Jennens, <i>Israel in Egypt</i>
63	<i>Judas Maccabaeus</i>	April 1747	Thomas Morell	Three- to five-strong couplets	<ul style="list-style-type: none"> • Book of Maccabees • Josephus, <i>Antiquities</i>
64	<i>Joshua</i>	March 1748	Thomas Morell?	Heroic couplets	<ul style="list-style-type: none"> • Book of Exodus • Book of Kings • Chronicles
65	<i>Alexander Balus</i>	March 1748	Thomas Morell	Blank verse	<ul style="list-style-type: none"> • Book of Maccabees
66	<i>Susanna</i>	February 1749	Moses Mendes?	Four- and five-strong couplets	<ul style="list-style-type: none"> • Book of Susanna
67	<i>Solomon</i>	March 1749	Moses Mendes?	Two- to six-strong lines in couplets and stanzaic rhymes	<ul style="list-style-type: none"> • Book of Samuel • Book of Kings • Chronicles
68	<i>Theodora</i>	March 1750	Thomas Morell	Blank verse	<ul style="list-style-type: none"> • Robert Boyle, <i>The Martyrdom of Theodora and of Didymus</i>
69	<i>The Choice of Hercules</i>	March 1751	Thomas Morell?	Five- and six-strong couplets and stanzaic rhymes	<ul style="list-style-type: none"> • Robert Lowth, <i>The Judgement of Hercules</i>
70	<i>Jephtha</i>	February 1752	Thomas Morell	Blank verse (some enclosing rhyme in <i>accompagnati</i> , a few falling duple lines)	<ul style="list-style-type: none"> • Book of Judges • George Buchanan, <i>Jephtes, sive Votum</i>

HWV	Title	Premiere Date	Librettist	Forms used in verse for declamatory setting	Principal sources
71	<i>The Triumph of Time and Truth</i>	March 1757	Thomas Morell?	Four-strong couplets and stanzaic rhymes	•Benedetto Pamphili, <i>Il Trionfo del Tempo e del Disinganno</i> , translated by George Oldmizon for 1737 performance as <i>Il trionfo del Tempo, e della Vertià</i>

The purpose of this section has been to illustrate that, just as composers operated on a set of musico-linguistic premises in setting words to music, so too did librettists in writing words to be set. The composer knew, for instance, that metrically strong syllables should fall on strong counts; librettists in turn understood that recitative demanded a different type of poetry from that used in aria. In their very choice of forms, then, the poets, to a certain extent, predetermined the shape of the music-drama, dictating what style of song should be heard where.¹⁴

Helping Handel, or Handling? The Working Relationship with, and Creative Input of, the Librettists

[Handel] was not a proto-Wagner, nor was his collaboration with his librettists of a Strauss–von Hofmannsthal intensity; it would have been very unusual for its time if it had been. However, he could take a strong and determining part in shaping a libretto. [...] more usually, so far as we can tell, Handel’s involvement with his librettists’ texts consisted of editing them, principally cutting them and occasionally changing individual words. It is often unclear to what extent this was a collaborative exercise.¹⁵

Even though, as stated before, an oratorio’s plot outline seems always to have come from its poet, the question of ‘which comes first, the words or the music?’ rarely admits of an easy answer with Handel.¹⁶ That is true whether we take ‘first’ in the chronological or value-related sense. The importance and history of text varies from poet to poet, and even from work to work.

Several of the librettists were working from classics ancient and modern in languages other than English. Jean Racine’s *Esther* and *Athalie*, for instance, formed the

¹⁴ On the librettist as the architect of a music drama’s shape, particularly in English music drama, see Katherina Lindekens, “Proper to our Genius”: Words and Music in English Restoration Opera’ (PhD Dissertation, University of Leuven, forthcoming).

¹⁵ Smith, ‘Handel’s English Librettists’, 102.

¹⁶ On the aesthetic, collaborative, and interdisciplinary implications of that question, using the title of Antonio Salieri’s opera *Prima la musica, e poi le parole* (‘First the Music, and Then the Words’), see Peter Kivy, *Antithetical Arts: On the Ancient Quarrel Between Literature and Music* (Oxford: Oxford University Press, 2009), particularly 3–29.

basis of the libretti for *Esther* and *Athalia*. In the former case, Thomas Brereton's English translation of the play appears to have served as an intermediate source, although Buford Norman notes that some of the passages seem to translate the French directly.¹⁷ William Duncombe's 1722 translation of *Athalie* (*Athaliah*) may also have assisted Samuel Humphreys in preparing the *Athalia* libretto, but, as Norman notes again, Humphreys also seems to have gone frequently back to Racine's original French and translated it directly.¹⁸ In this he may well have drawn upon his experience producing the English facing translations for the wordbooks of Handel's Italian operas.¹⁹ Thomas Broughton produced the *Hercules* libretto by extensive alteration of Sophocles' *Trachiniae*, so extensive, Smith argues, as to make the source nearly unrecognizable.²⁰ James Miller's libretto for *Joseph and his Brethren* has been noted to draw and adapt from a French play (*Joseph*) and an Italian libretto (*Giuseppe*) on the same story, and whilst neither of those texts could claim classic status, their use as sources does drive home once more the importance of borrowing not just to the composer but to the poets.

Two of the late libretti, *Susanna* and *Solomon*, have recently been attributed to Moses Mendes, a London-born Jew of Spanish descent.²¹ If the attribution is correct, these would make *Susanna* and *Solomon* the only two libretti by a non-Christian, the only works that Mendes published anonymously, and his only works on a sacred theme. Any one of these facts would be interesting alone, but together they offer a tantalizing glimpse of the inter-faith dynamics of the oratorios. David Hunter points out that our only evidence for a Jewish presence in the oratorio audiences comes from Handel's complaint about its conspicuous absence from *Theodora*. The composer attributed that absence to the drama's being set in Christian times (every other dramatic oratorio had been based upon the Old Testament, and so featured Jewish, not Christian, protagonists).²² The versification of both libretti is interesting, making more thoroughgoing use of rhyme, tetrameter, and closed forms for its declamatory passages than any since *Esther*. *Susanna* in particular also shows an almost Pope-like strictness

¹⁷ Buford Norman, 'Racine, Jean' in *The Cambridge Handel Encyclopedia* (Cambridge: Cambridge University Press, 2009, 2013), 516–17.

¹⁸ *Ibid.*

¹⁹ Smith, 'Handel's English Librettists', 93.

²⁰ *Ibid.*, 103.

²¹ Andrew Pink, 'Solomon, Susanna and Moses: Locating Handel's Anonymous Librettist', *Eighteenth-Century Music*, 12/2 (September 2015), 211–22.

²² David Hunter, 'George Frideric Handel and the Jews: Fact, Fiction, and the Tolerances of Scholarship' in *For the Love of Music: Festschrift in Honor of Theodore Front on His 90th Birthday*, ed. Darwin F. Scott (Lucca: Lim Antiqua, 2002), 5–28: 9.

of versification in its recitatives, with long stretches in heroic couplets, and an overwhelming majority of the iambic pentameters use either French caesura (the placement of the line's strongest internal phonologico-syntactic break after the fourth syllable) or the Italian *endecasillabo a minore con debole caesura* (the placement of such a phonologico-syntactic break after the fifth syllable with no word-boundary between it and the fourth). When the strongest phonologico-syntactic break falls somewhere other than after the third, fourth, fifth, sixth, or seventh syllable, there is almost always a word-boundary after the fourth, producing what Duffell terms an 'enjambéd caesura'.²³ All of this creates an overwhelming 2+3 metrical structure, which, combined with the tight rhyme and syntactic bounding characteristic of the heroic couplet form (each couplet is generally a complete intonational phrase), produces declamatory verse of astonishing regularity and melodiousness. Handel's scrupulous observance of the caesura placement in the recitatives of this oratorio shows great sensitivity to the librettist's unusually mellifluous recitative texts.

We will begin with two of Handel's most frequent collaborators, Thomas Morell and Charles Jennens, before looking at the colleagues who furnished him with texts less frequently. This focus is justified not only by the frequency of Handel's collaboration with Morell and Jennens, but also by their respective attitudes to the composer (which could scarcely have been more different), and their thorough documentation of their working relationship with Handel. Jennens exchanged many letters with Handel, and both wrote several letters about their experiences of working with the composer.

'Make Words to that Music': The Collaboration with Thomas Morell

In the case of Morell, Handel maintained the upper hand. The poet might have suggested the story, but the composer seems to have had a profound influence on the text from the earliest stages of the actual writing process. '[W]ithin 2 or 3 days' of agreeing to write his first libretto, Morell claims to have

[...] carried [Handel] the first Act of Judas Macchabaeus which he approved of. Well says [Handel], and how are you to go on? 'Why, we are to suppose an engagement, and that the Israelites have conquered, and so begin with a chorus – as

Fall'n is the Foe

²³ Martin J. Duffell, "'The Craft so Long to Lerne": Chaucer's Invention of the Iambic Pentameter', *The Chaucer Review*, 34/3 (2000), 269–88: 279.

or something like it.' No, I will have This. And began working on it, as it is, upon the Harpsichord. – well, go on. 'I will bring you more to morrow.' No, something now.

So fall thy Foes, O Lord.

That will do. – and immediately carried on the composition, as we have it in that most admirable chorus.²⁴

This anecdote, and the letter from which it derives, are referenced frequently in Handel scholarship, but it will be instructive to look more closely at the story and unpack its implications. We should be cautious to accept Morell's testimony without reservation; the anecdote comes from a personal letter, and he may well have been exaggerating for effect, or misremembering something that had happened quite some time before. Yet if the story is true even in its most general outline, it is very telling on a number of points.

Morell claimed earlier in the letter that he only took up libretto writing at the request of Handel (*Judas Maccabaeus* was his first libretto), and the passage quoted claims that he wrote the text of the first act in less than three days. If he did, it firstly shows considerable industriousness on Morell's part. Handel's receipt of the libretto one act at a time suggests an interesting similarity to the composer's collaboration with Charles Jennens, whilst the apparent frequency of face-to-face meetings between Morell and Handel sets their collaboration apart from that with Jennens; Ruth Smith notes that Handel carried out his consultations with Jennens mostly through written correspondence. On a higher level, the glimpse into the creative workroom shows an instance almost of co-creation rather than collaboration, although decidedly composer-led; Handel demands that he and Morell pen the second act's opener immediately and together, but rejects verbal suggestions and offers a musical outline of what he wants to compose. And if we concentrate for a moment upon details, we see a very interesting musico-linguistic shrewdness in Morell's invention of the words. The music that sets the words 'So fall thy Foes, O Lord' is melismatic (only mildly, but still, not simply), and it repeats words. Still, Morell was able to invent a line to fit it, a line that remained perfectly metrical when divorced from the music and shorn of the repetitions. This might seem implausible at first, but the same librettist would later write entire oratorio libretti to and around pre-existing music by Handel. *The Triumph of Time and Truth* is, musically speaking, largely Handel's expansion and revision of the score he had already composed for the earlier Italian-language versions of the oratorio, *Il trionfo dell Tempo*

²⁴ Thomas Morell, reproduced in Ruth Smith, 'Thomas Morell and his Letter About Handel', *Journal of the Royal Musical Association*, 127/2 (2002), 191–225: 218–19.

e della Verità and *Il trionfo fel Tempo e del Disinganno* ('The Triumph of Time and Disillusionment'), and Morell (assuming he was the librettist for the English version, which seems likely) loosely translated the Italian text that Handel had already set in those previous versions. *Tobit*, *Gideon*, and *Nabal*, however, saw Morell working from linguistic scratch. These works are essentially pasticcio oratorios, Handel's secretary John Christopher Smith having compiled pieces by Handel and ordered them in such a way as to become the movements of an oratorio on a new story.²⁵ Sometimes the texts of these musical selections remained unaltered (evidently, they fit their new context with few enough problems); but, tellingly for our purposes, Smith sometimes had Morell pen new texts for the old music, to suit the new narrative.²⁶ Clearly, writing poetry that fit pre-existing music (in correspondence of poetic metrical strength to musical metrical accent, and in terms of remaining sensical even with the music repeating the words, extending the syllables, and fragmenting the syntax) and also stood acceptably on its own (was of acceptable metre, syntax, and rhyme when divorced from the accents, repetitions, extensions, and fragmentations of the music) was well within Morell's range of skills.

On another occasion, Handel complained violently that Morell had overused a particular poetic metre—'Damn your Iambics!'—and Morell deferentially undertook to change one of them to another metre: 'Do not put yourself in a passion, they are easily trochees'. Handel apparently liked the idea, and Morell promised to 'step into the parlour and alter them immediately'.²⁷ This, he claims, took him three minutes, by which time Handel had already set the original iambic version in the air 'Convey me to some peaceful Shore' from *Alexander Balus*. This strongly suggests that Handel was quite aware of the effects of metre upon his vocal setting. It is tempting to suppose that the string accompaniment to this air ('only a Quaver, and a rest of 3 Quavers') represents the gentle lapping of waves against the 'peaceful Shore' described in the text.

²⁵ For more information on these oratorios, see Richard G. King, 'John Christopher Smith's Pasticcio Oratorios', *Music & Letters*, 79/2 (1998), 190–218.

²⁶ To this end, Morell would also write new recitative texts that were set to new music by an unknown composer, probably Christopher Smith himself.

²⁷ Morell, reproduced in Smith, 'Thomas Morell and his Letter about Handel', 218. A more subtle metrical modification occurs in *Joshua*, in which the incipit of one of the soprano airs originally ran 'O had I Jubal's sacred lyre'. By removing the adjective 'sacred', Handel reduces the number of strong syllables in the first line from four to three, and its overall syllable count from eight to six. Thus, while the metre remains the same (iambic), the metrical system of the stanza changes from common measure (four iambic lines, the first and third tetrameters, the second and fourth trimeters, with the second and fourth rhyming) to short measure (four iambic lines, every line but the tetrametric third being a trimeter, and with the second and fourth rhyming). On the inclusion and eventual omission of this word in the autograph manuscript, see Dean, *Handel's Dramatic Oratorios and Masques*, 505.

However, Handel's own oculist, John Taylor, also claimed that Handel once visited Morell with no warning simply to ask the meaning of the noun 'billow' (as Morell explained, it means 'wave').²⁸ If this question was provoked by the same air's text, it was likely posed after the music just mentioned had been completed. This might seem to undermine the notion that wave imagery had any role in the rhythmic structure of the air's accompaniment, but the textual-thematic significance of waves is unlikely to have been lost on Handel even if he did not know that the text made explicit reference to them until the meaning of the word 'billow' was explained; waves, after all, break on shores, and the first words of the air text are 'Convey me to some peaceful Shore'. The aptness of the lapping motif is only intensified by the realization that it fulfils Cleopatra's request that 'no tumultuous Billows roar'. Even if the motif is not meant to evoke of waves lapping, it could perhaps represent the throb of a resting individual's steady heartbeat, evocative of the serenity Cleopatra longs for. It could be both.

Perhaps most telling of all, when Morell complained that Handel's music did not fit the sense of his poetry, the response was:

The music is good music. It is your words, sir, is bad. Hear the passage again. There. Go you and make words to that music.²⁹

This last anecdote, combined with the aforementioned letter's general impression of Handel's domination of their collaborations, strongly suggests that Morell was not entirely happy working with the composer.³⁰ The letter attributes to Joseph Addison the 'maxim' 'that nothing was capable of being well set to musick, that was not nonsense'. Morell claimed that this statement

[...] tho' it might be wrote before Oratorios were in Fashion, supplies an Oratorio-writer (if he may be called a writer) with some sort of Apology; especially if it be consider'd, what alterations he must submit to, if the composer be of an haughty Disposition, and has but an imperfect Acquaintance with the English Language.³¹

Considered beside a footnote in the early wordbooks of *Judas Maccabaeus*, such a statement heavily implies an attempt to disavow any pretensions to greatness on the part

²⁸ John Taylor, *Records of My Life*, I (London: Edward Bull, 1832), 334–35. Copy consulted: Google Books copy, D-Mbs, Biogr. 1147 p-1.

²⁹ Thomas Busby, *A General History of Music*, 1 (London: G. and W. B. Whittaker, 1819), 380. Copy consulted: Gb-Ob, 8° n 42 BS. Idiolectal spelling standardized.

³⁰ That is, if the anecdote can be credited. I have found no earlier attestation of it than Busby's, and he claims rather vaguely that it is one of several 'curious stories' that 'are related' about Handel's collaboration with Morell. It may well be spurious. But even so, it might be a mere exaggeration of a known situation.

³¹ Morell, reproduced in Smith, 'Thomas Morell and his Letter About Handel', 216.

of his libretti, and all but openly accuses Handel of being responsible for everything literarily wrong with them.³² The footnote in question:

Several Incidents were introduced here by way of Messenger, and Chorus, in order to make the Story more compleat, but it was thought they would make the Performance too long, and therefore were not Set, and therefore not printed; this being design'd, not as a finish'd Poem, but merely as an Oratorio.³³

Ruth Smith states in two different articles that Handel's 'authors did not really view their librettos as negligently as they pretended, in the time-honoured fashion of the gentleman practitioner', and that these remarks are especially revealing as attempts to save face in his ongoing 'quest for academic status, and his respect for, and esteem in the world of, classical scholarship'.³⁴

All in all, then, Morell's documentation of his collaborations with Handel gives the impression of a good-natured and diffident poet who saw it as his verse's duty to serve the music, not the other way around. His willingness to adjust his poetry for Handel's requirements should perhaps be taken in this light, and not so much as evidence of lack of pride in his work. Smith also reminds us that it does not suggest lack of taste or prowess in the formalities of poetry; Morell's correspondence shows evidence of considerable scholarly and artistic interest in such matters, including an extremely fine-grain analysis of a passage of Sophocles, in which he answers a friend's questions on the correct scansion of the Greek words, and the expressive implications of that scansion in the poetic context.³⁵ Morell might genuinely have been aggrieved at some of his verse's treatment, but clearly not so much as to take his business elsewhere. He was not a poet looking for the right composer, but rather the lucky beneficiary of a composer's search for a new poet. (Lucky not least because, as Smith reminds us, Morell 'needed the money'.³⁶)

³² Ruth Smith has noted as much. Morell, reproduced in Smith, 'Thomas Morell and his Letter About Handel', 221.

³³ Thomas Morell, *JUDAS MACCHABÆUS* (London: John Watts, 1747), 14 (copy consulted: *ECCO* copy, GB-Mr R66521); Thomas Morell, *JUDAS MACCABÆUS* (Dublin: James Hoey, 1750), 18 (copy consulted: Google Books copy, GB-Lbl General Reference Collection DRT Digital Store 1578/7936).

³⁴ Smith, 'Handel's English Librettists', 106; and Smith, 'Thomas Morell and his Letter about Handel', 220–21.

³⁵ See Smith, 'Handel's English Librettists', 106, and, for the document in question itself, Thomas Morell, letter to John Nichols, King's College Cambridge, Modern Archives, Coll. 34.10.

³⁶ Smith, 'Handel's English Librettists', 106.

Retrenching Music to Preserve Poetry: The Collaboration with Charles Jennens

At the opposite end of the spectrum from the diffidence of Morell is Charles Jennens, most famous as the compiler of the *Messiah* libretto, but also possibly of that for *Israel in Egypt*, and the author of those for *Saul*, *Belshazzar*, and the third and final part of *L'Allegro, il Penseroso, ed il Moderato*. Of all Handel's numerous collaborators, Jennens was the most assertive, and the most adamant on the primacy of the words. He was angry at the 'Bulls' (misprints) in the Dublin wordbook of *Messiah*.³⁷ He also wrote to a friend that he would have to 'make the best use he could' of Handel. Even more tellingly, he claimed that

[...] if [Handel] does not print a correct one here [in London], I shall do it my Self, & perhaps tell him a piece of my mind by way of Preface.³⁸

This is not to say that Handel allowed him to run wholly roughshod over their collaborations. While working on *Belshazzar*, the composer informed the librettist that he could not set the entire text, because it would take more than four hours to sing. But even here Handel speaks with greater tact than he might to Morell:

I retrench'd already a great deal of the musick, that I might preserve the Poetry as much as I could, yet still it may be shortened.³⁹

As discussed in detail by Antony Hicks, Jennens also made several modifications to the *Saul* autograph manuscript.⁴⁰ Many of these are confined to what might be described as Jennens's own province within the collaboration. That is, he altered only the words, making 'improvements to his own text'.⁴¹ For instance, 'dissolve' was changed to 'divide', 'Youth' to 'Son', and 'Men' to 'Sons', while 'King and country' became 'King and people'.⁴² In the oratorio's opening scene (or quasi-scene—its dramaturgy will draw further attention later), a more complex web of revisions is evinced.⁴³ Jennens rewrote the text of an entire strophe, but Handel had meanwhile written new music for that strophe's original text. Thus, Jennens's updated words were likely not performed,

³⁷ *Ibid.*, and Charles Jennens, letter to Edward Holdsworth, 21 February 1744.

³⁸ Jennens, letter to Holdsworth, 21 February 1744.

³⁹ George Frideric Handel, letter to Charles Jennens, 21 February 1743.

⁴⁰ Anthony Hicks, 'Handel, Jennens and *Saul*: Aspects of a Collaboration' in *Music and Theatre: Essays in Honour of Winton Dean*, ed. Nigel Fortune (Cambridge, London, New York, New Rochelle, Melbourne, Sydney: Cambridge University Press, 1987), 203–28.

⁴¹ Hicks, 'Handel, Jennens and *Saul*', 215.

⁴² *Ibid.*, 216.

⁴³ See Volume 2, page 399.

despite being printed in the oratorio's wordbook.⁴⁴ Hicks plausibly suggests that this occurred because Jennens sent the printer a manuscript for the libretto after he had rewritten that strophe's text but before he became aware of Handel's re-setting.⁴⁵

However, Jennens's modifications are by no means limited to the verbal. On some occasions, he did the opposite to what has been described above; that is, he left his words the same, and modified the music to which Handel had set them. Some of these changes simply correct formal errors in the word-setting, but others are clearly designed to heighten expression. For instance, Handel's setting of 'dost thou ask my council' (Example 4.1 lower line) was perfectly serviceable, with the requisite metric accent for each strong syllable, and strong-beat accent for the last strong syllable of each hemistich. Through Jennens's intervention, however, the setting becomes a vicious outburst of outrage ('dost thou ask **MY** counsel?!').⁴⁶ The upward leap of a minor seventh on the word 'my' (enclosed in a box in the Example 4.1 *ossia* staff) not only serves as a pitch accent to lend the word vehemence, but also creates a chord of E7, adding much greater harmonic tension than would have been present in Handel's chord of E.⁴⁷

⁴⁴ Hicks, 'Handel, Jennens and *Saul*', 219.

⁴⁵ *Ibid.*, 221.

⁴⁶ *Ibid.*, 211.

⁴⁷ George Frideric Handel, *Saul, an Oratorio*, GB-Lbl R.M.20.g.3, f. 95v. For other instances in which Handel's music creates emphatic phrasal stress, see Volume 1, page 294. Note that in the instances discussed there, emphatic stress is generally created by pitch, rather than metric, accent. Jennens's modification thus appears even more subtle than is usual for such emphases. Even without Jennens's prompting, Handel also paid close attention to the enjambment in this passage; the meaning of the first line is only completed in the second ('and dost thou ask ¶ my Counsel?'), and there is, appropriately, no musical pause at the line-break. The long musical pause at the caesura in the next line might be seen as compensating for this (just as the strength and earliness of that caesura in the text might be seen to compensate for the enjambment).

Example 4.1, G. F. Handel, *Saul*, Act III recitative ‘Hath God forsaken thee’, bb. 1–3, with *ossia* staff showing modifications possibly by C. Jennens. Transcribed from GB-Lbl R.M.20.g.3.⁴⁸

[Jennens's alteration]

and dost thou ask my Coun-sel?

Samuel

[Handel's original]

hath god for-sa-ken thee? and dost thou ask my Coun-sel? did I

[Basso Continuo]

In another case, Jennens inserted a vocal rendition of an air’s incipit before the instrumental introduction, adding greatly to the dramatic impetus of the scene by foregrounding the character’s urgency and passion.⁴⁹ He also made changes that affect the music on a higher level. For instance, in the opening quasi-scene of the oratorio, Handel had supplied an instruction to repeat music from earlier in the score:

replicat[ur] sub litera A (an Infant raisd) With other words [...] after vers 4 the Youth inspir’d replicatur sub litera b vers. 5 with the same words How excellent⁵⁰

Jennens added the further clarification ‘Then the Hallelujah, at the End of the Oratorio’.⁵¹

Seeing that the autograph contained two versions of the strophic air ‘While yet the Tide of Blood runs high’ (one ‘a sketch for voice and continuo, with a violin part in the ritornellos only’, the other a finished version that was eventually published), Jennens ‘sought to enliven’ the second, completed version ‘with a scheme of varying ritornellos’.⁵²

Under the violin line of the closing ritornello of the sketch Jennens wrote ‘this Symphony after the 1st Stanza’, and against the new closing ritornello of the completed version he wrote ‘this Symphony after the 2nd Stanza’.⁵³

⁴⁸ Initial time signature and character name *sic*.

⁴⁹ Hicks, ‘Handel, Jennens and *Saul*’, 212.

⁵⁰ Handel, *Saul*, GB-Lbl R.M.20.g.3, f. 24r.

⁵¹ Hicks, ‘Handel, Jennens and *Saul*’, 218; Handel, *Saul*, GB-Lbl R.M.20.g.3, f. 24r.

⁵² Hicks, ‘Handel, Jennens and *Saul*’, 218.

⁵³ Hicks, ‘Handel, Jennens and *Saul*’, 210; Handel, *Saul*, GB-Lbl R.M.20.g.3, f. 36v, f. 37v.

In this latter case, it is interesting to observe that Jennens seems to have recognized an uncertainty on the part of the composer—the question of how to set the text. Although Handel had seemingly fleshed out one version much more substantially, the librettist attempted to help by suggesting ways to resolve the problem. He also altered the character name ‘Messenger’ to ‘Doeg’ in the *Saul* manuscript, again suggesting that his alterations were confined neither to music nor to words alone; he also evidently wished to ensure that the work as a whole (and here perhaps we enter more nebulous territories of essence and intuited meaning) bore his stamp.⁵⁴ We return to what might be called his paratextual amendments (the addition of stage directions to the score) below.⁵⁵

Jennens made two modifications to the conducting score of *Messiah*. One shifted the metric accent from ‘us’ to ‘for’ in the air ‘If God be for us’, as well as changing the third word of the incipit to ‘is’, and making some rhythmic adjustments to fit the new distribution of syllables. The result, in Donald Burrows’s words, is ‘an elegant “sing-song”’, a neumatic rendering (Example 4.2) sharply at variance with ‘Handel’s more forceful syllabic treatment’ (Example 4.3).⁵⁶

Example 4.2, vocal line of G. F. Handel, *Messiah*, Part III air, ‘If God be for us’, upbeat to b. 26–b. 29, with *ossia* staff showing modifications possibly by C. Jennens. After D. Burrows, *Handel: Messiah*, Cambridge Music Handbooks, 2 (Cambridge: Cambridge University Press, 1991).⁵⁷

The image shows two musical staves in 3/4 time. The top staff, labeled '[Jennens?]', has the lyrics 'If God is for us, Who'. The notes are: 'If' (quarter), 'God' (half), 'is' (quarter), 'for' (quarter), 'us,' (quarter), 'Who' (quarter). The bottom staff, labeled '26 [Handel]', has the lyrics 'If God be for us, who can be a - gainst us?'. The notes are: 'If' (quarter), 'God' (quarter), 'be' (half), 'for' (quarter), 'us,' (quarter), 'who' (quarter), 'can' (quarter), 'be' (quarter), 'a - gainst' (quarter), 'us?' (quarter).

⁵⁴ Hicks, ‘Handel, Jennens and *Saul*’, 216; Handel, *Saul*, GB-Lbl R.M.20.g.3, f. 78v.

⁵⁵ See Volume 2, page 399.

⁵⁶ Donald Burrows, *Handel: Messiah*, Cambridge Music Handbooks, 2 (Cambridge: Cambridge University Press, 1991), 78.

⁵⁷ Bar numbers after editor.

Example 4.3 vocal line of G. F. Handel, *Messiah*, Part III air, ‘If God be for us’, upbeat to b. 38—second crotchet of b. 39, with *ossia* staff showing modifications possibly by C. Jennens. After D. Burrows, *Handel: Messiah*, Cambridge Music Handbooks, 2 (Cambridge: Cambridge University Press, 1991).⁵⁸

The image shows two musical staves for the vocal line of 'If God be for us'. The top staff is labeled '[Jennens?]' and the bottom staff is labeled '[Handel] 38'. Both staves are in 3/4 time and show the lyrics 'If God is for us'. The top staff has a different melodic contour than the bottom staff, with a more syllabic and forceful quality.

Conversely, an ‘elegant “sing-song”’ quality is lost to a ‘more forceful syllabic treatment’ in Jennens’s adjustments to the air ‘He shall feed his Flock’ (see Example 4.4).⁵⁹

Example 4.4, vocal line of G. F. Handel, *Messiah*, Part I air, ‘He shall feed his Flock’, upbeat to b. 28/34—eleventh quaver of b. 29/35, with *ossia* staff showing modifications possibly by C. Jennens. After D. Burrows, *Handel: Messiah*, Cambridge Music Handbooks, 2 (Cambridge: Cambridge University Press, 1991).⁶⁰

The image shows two musical staves for the vocal line of 'He shall feed his Flock'. The top staff is labeled '[Jennens?]' and the bottom staff is labeled '28 [Handel] 34'. Both staves are in 12/8 time and show the lyrics 'Come un - to him all ye that' and 'Come un - to him that are hea - vy la - den'. The top staff has a different melodic contour than the bottom staff, with a more syllabic and forceful quality.

Whether the much larger-scale amendments that Jennens made to the air ‘I Know that my Redeemer liveth’ ever reached Handel cannot now be known. The altered setting appears only in Jennens’s personal manuscript copy of the score, not in Handel’s conducting score.⁶¹ Burrows surmizes, probably correctly, that if Jennens ever shared these ideas, Handel rejected them. They are of a far more sweeping nature, indicating, in Burrows’s words, that the librettist ‘seems to have completely misunderstood (or understood and been hostile to) Handel’s treatment of the text’.⁶² Jennens attempted to give the primary metric accent to ‘stand’ in every iteration of the phrase ‘and that He shall stand at the latter Day upon the Earth’, whereas Handel had variously accented ‘stand’, ‘He’, and ‘that’. Handel, as Burrows puts it, ‘is playing with

⁵⁸ Bar numbers after editor.

⁵⁹ Burrows, *Handel: Messiah*, 79.

⁶⁰ Bar numbers after editor.

⁶¹ For Jennens’s manuscript, see GB-Mp MS130Hd4v.200. For Handel’s conducting score, see GB-Ob MSS Tenbury 346, 347.

⁶² Burrows, *Handel: Messiah*, 79. For the manuscript itself, see GB-Mp. MS130Hd4v.200.

the language, and avoiding exactly the kind of sameness that Jennens tried to impose'.⁶³ On a much larger structural level, 'he introduced verbal repetitions where Handel had created long phrase spans', and 're-set bars 111–15 in order to remove [...] the use of "I know that my Redeemer liveth" (words and [music]) as the starting point for each of the verses'.⁶⁴ It would be even more instructive to our understanding of the collaborative dynamic between the two if we knew whether he did see and reject them, or whether Jennens felt them too sweeping. The setting is the more varied without them, but they do at the very least evince a librettist deeply engaged with the musico-linguistics of the work on which he collaborated.

Jennens also edited the autograph manuscript for *Belshazzar*, his last collaboration with Handel. However, as Hicks observed:

Examination of Jennens's few amendments in the [*Belshazzar* autograph] manuscript does not [...] yield any significant new information; they concern only minor matters of verbal accentuation and underlay, and supply a few omitted stage directions.⁶⁵

Even if the 'new information' is not 'significant' in terms of the actual musical material, it is perhaps instructive in understanding the librettist's outlook on his collaboration with the composer. The stage directions were clearly not dispensable ornaments in his view, and he wished Handel to take note of them.⁶⁶ Hicks also observes Jennens's correction of Handel's setting of the word 'Melancholy' in Jennens's copy of *L'Allegro, Il Penseroso, ed Il Moderato*; on two occasions, the composer had placed a metric accent on the second syllable, and Jennens adjusted the setting to accent the third, reflecting the pronunciation of the word in the eighteenth century, and today. Hicks also notes, however, that we cannot be certain Handel ever became aware of this revision.⁶⁷

Only one other librettist is known to have edited Handel's working drafts in this manner. Perhaps surprisingly, this other is Thomas Morell. Yet, to say 'in this manner' is perhaps an overstatement. True, Morell made changes to the composer's autograph manuscript for *Theodora*, whose text was from his pen, yet those changes consist entirely of alterations to the words of a single recitative, 'Unhappy happy Crew!' (where 'has the Tyrant[']s Hand already seiz'd his Prey?' was replaced with 'has the

⁶³ Burrows, *Handel: Messiah*, 79.

⁶⁴ *Ibid.*

⁶⁵ Hicks, 'Handel, Jennens and *Saul*', 226.

⁶⁶ The use of stage directions in the unstaged music dramas will be discussed at greater length in the next chapter of this study (see Volume 2, page 399).

⁶⁷ Hicks, 'Handel, Jennens, and *Saul*', 226.

Tyrant seiz'd on his guiltless Prey?').⁶⁸ Hicks suggests that these changes might have been undertaken at the composer's request, and not under Morell's initiative, citing the poet's aforementioned deference to the composer in support of this argument.⁶⁹ It is difficult to discern the stage of composition at which the change took place. The music in the autograph fits Morell's new text, not the text Handel had originally entered (there are two notes too few for a syllabic setting of the underlay Handel originally wrote).⁷⁰ If theories on Handel's compositional practice are to be believed, and he entered recitative texts first, adding the notes above them later, then perhaps we have evidence for the manuscript coming into Morell's hands in a surprisingly unfinished state, after the text had been entered but before the notes had been. It is possible that Morell noticed the metrical anomaly of the text as written by Handel (which creates a twelve-syllable line, 'my Life, my Theodora? Has the Tyrant's Hand', in the middle of a decasyllabic passage), and provided the alternative.⁷¹ Two alternatives, in fact, one above, and one below the composer's struck-through underlay; only the one below was not itself then struck through.⁷² If Morell was involved at so physical a level in so early a stage of the composition process, this perhaps lends credence to the idea of a very close, almost real-time collaboration between the composer and this poet. The anecdote about Handel demanding that they produce *Judas Maccabaeus*' second act opener immediately and together might not be so far-fetched if we are willing to believe that Morell was tweaking the recitative underlay before Handel had even had a chance to overlay it with the music.⁷³

No other poet collaborated with Handel more than three times. And no other left such detailed documentation of their collaborations. But many offer tantalizing glimpses into the social and aesthetic context of Handelian libretto work. While Jennens was unusual in actively editing the music in Handel's autograph manuscripts, some of the composer's collaborators took great pains to ensure the collaboration bore their stamp.

⁶⁸ George Frideric Handel, *Theodora*, GB-Lbl R.M.20.f.9, f. 43v.

⁶⁹ Hicks, 'Handel, Jennens and *Saul*', 226.

⁷⁰ Handel, *Theodora*, GB-Lbl R.M.20.f.9, f. 43v.

⁷¹ Whether the anomaly was caused by Morell or Handel is another matter; did Morell think better of his own twelve-syllable line as faithfully reproduced by Handel, or reverse a change the composer had made to the text?

⁷² It seems likely that Morell wrote the upper alternative first, decided against it (or have it decided against for him by Handel), struck it through, and replaced it with the lower one.

⁷³ See page Volume 2, 399. For the source of the anecdote, see Morell, reproduced in Smith, 'Thomas Morell and his Letter About Handel', 218–19.

‘Song by Beard in the Sicilian Taste’: The Detailed Instruction of James Harris

James Harris, who adapted Milton’s companion poems for Handel, wrote detailed instructions in the headings of his manuscript libretto.⁷⁴ Movements are labelled as follows (underlining as in the original):

‘Overture’ (originally ‘Symphony or overture’)

‘Recit: Accomp: by Beard’

‘Song by the Boy’

‘Recit: Beard. Accomp:’

‘Song by Beard’

‘Chorus’

‘Recit: Accomp: Francescina’

‘Song: Francescina’

‘Chorus’

‘Recit: Accomp: Francesc’

‘Song, Francescina’

‘Chorus’

‘Recit: Francesc:’

‘Song, Francesc’

‘Chorus as before’

‘Recit: Beard’

‘Recit: by the Boy’

‘Song by the Boy’

‘Recit: Base Voice’

‘Song for a base Voice with French Horns’

‘Chorus’

‘Recit: Beard’

‘Song by Beard in the Sicilian taste’

‘Chorus Sicilian, to the Same Words’

‘Overture’

‘Recit: accomp: Francescina’

‘Chorus’

‘Song Frances:’

‘Chorus’

‘Recit: Frances:’

⁷⁴ James Harris, *L’Allegro* (1739), Hampshire Records Office, Malmesbury Collection 9M73/ G887. I sincerely thank David Rymill and Christina Ford of the Hampshire Records Office for making it possible for me to view this manuscript. For a modern edition of the draft libretto, see Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel’s World: The Family Papers of James Harris 1732–1780* (Oxford: Oxford University Press, 2002), 1075–85.

‘Accomp:’
 ‘Chorus piano, supposed to be the Music sent by the Genius of the Wood, and sung by the
 Fauns & Dryads which inhabit it.’
 ‘Recit: Frances:’
 ‘Chorus to be opened by Francescina alone’
 ‘Recit: Francesc: or Song’
 ‘Recit: Beard’
 ‘Base Song’
 ‘Chorus’
 ‘Song – Beard’
 ‘Recit: Beard’
 ‘Song, Boy – Violoncello’
 ‘Chorus’
 ‘Recit: or Song. Beard’
 ‘Chorus’

There is much of great interest here. Not only are specific voice types envisioned, but specific singers, accompanying instruments (‘French Horns’, ‘Violincello’), and musical styles (‘Song [...] in Sicilian taste’ probably means that the movement should use the dance-form of the *siciliano*). It is perhaps even more telling that the poetry Harris wants set in the ‘Sicilian’ ‘Song’ has no noticeable metrical difference from any of the rest (it is in mixed duple couplets, as is the whole libretto aside from the introduction). Harris appears to think it entirely the composer’s responsibility to provide the Sicilian dressings. Large-scale organization also appears to be on Harris’s mind. The emphatic underlining in ‘Chorus to be opened by Francescina alone’ seemingly demands a solo-and-chorus format of the kind so common in Purcell, as does ‘Chorus Sicilian, to the Same Words’ (written below the ‘Song by Beard in Sicilian Taste’). The various texts actually assigned to the chorus show many more such invocations of the format (for most of them repeat the text of the previous solo), but with less forceful insistence that the solo and the chorus be one continuous movement (oversight or leeway for the composer?).

Demonstrating attention to musical structure on an even higher level, Harris (possibly inspired by Handel’s setting of *Alexander’s Feast* premièred three years earlier) specified the repeat of an earlier chorus after some intervening solo material. But he outdid the mere *chorus – air – chorus repeated* that closes the first part of *Alexander’s Feast*; the second scene of Harris’ original draft unfolds *accompagnato – air – chorus repeating preceding air’s text – accompagnato – air – new chorus to new*

text – recitative – air – first chorus (this time without its text introduced by the preceding air). Further, Harris only gives three unambiguous instructions for the chorus to repeat a soloist’s words in each act, and the soloist is never the same in any two consecutive such events. The first is the tenor Beard, the second the soprano Francescina, the third again Beard, the fourth again Francescina, the fifth the bass singer, and the sixth Beard again. (We might also note in passing that Harris specified which tenor and female soprano soloists he wanted, but not which ‘Base’.⁷⁵) Interestingly, only two of these state that the chorus sing the soloist’s text to the soloist’s music. Neither do all the movements in which the chorus is to repeat the soloist’s text specify that the solo be lyrical: in some cases, Harris marks it ‘Recit or Song’ (or similar). And this leads us to our next point.

In two cases, the librettist took the unusual approach of providing alternatives as part of his instructions; he headed one text ‘Recit: or Song. Beard’, and enclosed a couplet in brackets with the annotation ‘May be omitted’. At the very beginning, he struck out the first two words of the instruction ‘Symphony or Overture’, possibly showing that he wanted a specific kind of instrumental prelude for the ode (a French *ouverture* rather than an Italian *sinfonia*?). These permitted alternatives are, perhaps, even more revealing than the straightforward instructions. The librettist apparently believes that any direction given will be followed; to include alternatives is to grant the composer leeway, but reveals an even higher opinion of the librettist’s authority. Every instruction is expected to be obeyed, and the alternatives are the generous condescensions of one in power.

None of this has been intended to suggest that Harris was a poor collaborator, or to accuse him of arrogance. We lack such manuscript draft libretti from any of Handel’s other collaborators. A manuscript of Morell’s *Alexander Balus* text, submitted to the Inspector of Stage Plays for licensing, and from which Burrows posits that Handel may have worked when setting the oratorio, does survive and does not contain such explicit instructions; this, however, was a far more finished draft than the Harris manuscript.⁷⁶ The very first draft that Morell sent to Handel may well have been just as detailed as the one we have from Harris. Therefore, we cannot be certain that Harris’s instructions

⁷⁵ Or, we might think from the manuscript, which ‘Boy’ soprano. However, male soloists with unbroken voices were commonly referred to as ‘The Boy’ in scores of the period, whether manuscript or print. Typically, a theatre had only one boy soloist in its employ; thus, if Harris knew what company was to perform Handel’s setting of his libretto, he likely had a specific unbroken male voice in mind.

⁷⁶ For the *Alexander Balus* manuscript libretto, see Thomas Morell, *Alexander*, US-SM mssLA70.

were unusual, and, even if they were, they may simply evince an overestimation on his part of the librettist's role in dictating the music; an overestimation very understandable if he had seen no other first draft libretto.

For a chorus in the second act, Harris even supplied the evocative heading, 'Chorus piano [meaning 'quiet'], supposed to be the Music sent by the Genius of the Wood, and sung by the Fauns & Dryads which inhabit it'.⁷⁷ The manuscript libretto also uses indentations to show different line lengths in terms of strong positions but not syllable count. Thus, the mixed duple tetrameters that form the majority of the text stand as a long column, whilst the first utterances of each character (in trimeters and pentameters to emphasise the contempt with which each curses the other) are further to the left and right. The care taken to transmit this metrical divergence to Handel likely suggests a less overt but still interesting attempt to control the manner of setting. In this case the librettist clearly got his wish; Handel set these passages in a musical style that grotesquely exaggerated the manner of the character being dismissed.

Handel did not respect all of Harris's suggestions. His largest alteration to the libretto was what Jennens called a 'more minute division' of its text, in order (as Graydon Beeks puts it) 'to break up Harris's long scenes, each containing lines from only one of the contrasting poems, and replace them with short units of contrasting texts', along with the inclusion of a third part (*Il Moderato*) by Jennens himself, sometimes borrowing from and adapting other modern classics.⁷⁸ Handel also defied some of Harris's stylistic recommendations, setting passages headed 'Recitative' lyrically, or parts of those headed 'Air' declamatorily. For instance, the use of the first-person plural in a passage headed as a solo recitative might have prompted Handel to set it as a solo and chorus. There are several additions, modifications, and deletions of lines. Handel removed, for instance, unstressed syllables in some iambic lines, rendering them clipped, although this was well within the metrical scheme of the poetry as a whole, vacillating as it does as a mixed duple text between iambic, clipped, and trochaic.⁷⁹ He changed the first word of the line 'Then to the well-trod Stage anon' to 'I'll'. However, he 'accepted Harris's suggestions for the disposition of his singers, giving the whole of *Penseroso* to the soprano Elisabeth Duparc (known as "*La*

⁷⁷ For the manuscript containing the first draft of the libretto, see James Harris after John Milton, *Allegro* (1739), Hampshire Records Office, Malmesbury Collection (9M7/G887).

⁷⁸ Graydon Beeks, 'Some Thoughts on Musical Organization in *L'Allegro, Il Penseroso ed Il Moderato*', *Händel Jahrbuch*, 51 (2017), 211–22: 212.

⁷⁹ Such lines include, with the syllables deleted by Handel in brackets, include '(Or) let me wander, not unseen', and 'Orpheus (him)self may heave his head'.

Francescina”), and dividing *Allegro* between a boy soprano identified cryptically as “*The Boy*”, the tenor John Beard, and the bass Thomas Reinhold’.⁸⁰

Collaboration with the Dead: Handel’s Settings of Modern Classics, Adapted and Otherwise, by Deceased Authors

Most of the secular English works consist of selection and rearrangement of pre-existing texts[.]⁸¹

Most of the texts that Handel set to music are original libretti, freshly written for him to set, although frequently paraphrasing and adapting older poetry. A large minority are based upon biblical texts, sometimes anthologically collaged in a new and striking manner. Drawing the line between ‘original’ and ‘not original’ is always difficult, and, of course, English translations of the Bible were still relatively new, at least in the mainstream. But in this section we examine a different type of text for music: one deriving directly from the work of an eminent author who had died less than fifty years before Handel set it. In other words, a modern classic.

Although it might not be immediately apparent, the majority of texts in this category might actually be excerpts of other classics interpolated into new contexts. The *Occasional Oratorio*, for instance, openly stated on the cover page of its première wordbook that it borrowed extensively from Spenser and Milton, whilst recent scholars have pointed out the numerous debts of *Acis and Galatea* and *Jephtha* to both Pope and Dryden.⁸² Our previous observation that verse for lyrical setting tends to dimeter and tetrameter informs the practice of Handel’s collaborators in these instances. Iambic pentameters frequently become tetrameters in their new context, but this, interestingly, is not always achieved by simple omission of a few words; often, the recasting is more elaborate. Compare, for instance, the iambically pentametric Dryden extract in Table

⁸⁰ Beeks, ‘Some Thoughts on Musical Organization in *L’Allegro, Il Penseroso ed Il Moderato*’, 213. The adverb ‘cryptically’ is perhaps not entirely appropriate. Male soloists with unbroken voices were commonly referred to as ‘The Boy’ in scores of the period, whether manuscript or print. Typically, a theatre had only one boy soloist in its employ; thus, if Harris knew what company was to perform Handel’s setting of his libretto, he likely had a specific unbroken male voice in mind.

⁸¹ Smith, ‘Handel’s English Librettists’, 103.

⁸² Newburgh Hamilton after various others, *A NEW OCCASIONAL ORATORIO. As it is Perform’d at the THEATRE-ROYAL in Covent-Garden. The Words taken from MILTON, SPENSER, &c. And Set to Musick by Mr. HANDEL* (London: Printed for J. and R. Tonson and S. Draper in the Strand, 1746) (copy consulted: GB-Lbl, General Reference Collection DRT Digital Store T.1062.(4.), system number: 019684317); Derek Alsop, ‘Artful Anthology: The Use of Literary Sources for Handel’s *Jephtha*’, *The Musical Quarterly*, 86/2 (2007), 349–62. John T. Winemiller, ‘Recontextualizing Handel’s Borrowing’, *Journal of Musicology*, 15/4 (Autumn, 1997), 444–70.

4.2's left column with the mixed duple (mostly clipped) tetrameter version on the right, the version set as the final air in *Acis and Galatea*.

Table 4.2, comparison of scanned excerpt from J. Dryden, 'The Story of Acis, Polyphemus, and Galatea' with scanned excerpt from J. Gay and others, *Acis and Galatea*, Act III air 'Heart, the Sear of Soft Delight'. Left column transcribed from 'The Story of ACIS, POLYPHEMUS, and GALATEA' (London: Jacob Tonson, 1717). Right column transcribed from *ACIS and GALATEA* (London: J. Watts, 1732).

Dryden	Gay
/ / x x x /: :x / x / Straight issu'd from the Stone a Stream of Blood;	/ x x / / x / <i>Purple be no more thy Blood,</i>
x / x / x: :/ x x / Which lost the Purple, mingling with the Flood [...]	/ x x x / x / <i>Glide thou like a crystal Flood ;</i>
x / x x: :x / x / x / The Rock, from out its hollow Womb, disclos'd	/ x / x / x / <i>Rock, thy hollow Womb disclose :</i>
x / x / x: x / x / A Sound like Water in its Course oppos'd.	x / x x / x / x / <i>The bubbling Fountain, lo! it flows.</i>

The same work borrows parts of Pope's iambic pentameters transformed into iambic trimeters (see Table 4.3).

Table 4.3, comparison of scanned excerpt from A. Pope, 'AUTUMN' with scanned excerpt from J. Gay and others, *Acis and Galatea*, Act III trio 'The Flocks shall leave the Mountains'. Left column transcribed from 'AUTUMN' (London: Jacob Tonson, 1709). Right column transcribed from *ACIS and GALATEA* (London: J. Watts, 1732).

Pope	Gay
x / x /: :x / x / x / The Birds shall cease to tune their Ev'ning Song,	x / x / x / x <i>The Flocks shall leave the Mountains,</i>
x / x /: :x / x / x / The Winds to breathe, the waving Woods to move,	x / x / x x <i>The Floods the Turtle-Dove,</i>
x / x / x: :x x / x / And Streams to murmur, 'ere I cease to love.	x / x / x / x <i>The Nymphs forsake the Fountains,</i>
/ / x x / x: :x x / x / Not bubbling Fountains to the thirsty Swain,	x x x / x / <i>'Ere I forsake thy Love. [...]</i>
/ / x /: :x / x / x / Not Balmy Sleep to Lab'ers faint with Pain,	/ / x / / / x <i>Not Show'rs to Larks so pleasing,</i>
/ / x /: :x / x x x / Not Show'rs to Larks, or Sunshine to the Bee,	x / x x x / <i>Nor Sunshine to the Bee ;</i>
x / x / x: :x x / x x Are half so charming as thy Sight to me.	/ / x / / / x <i>No Sleep to Toil so easing,</i>
	x x / / x x <i>As these dear Smiles to me.</i>

As Ian Bartlett and Robert Bruce point out, the recasting into tetrameters and iambic trimeters accords with a broader trend in libretto writing in the eighteenth

century.⁸³ This trend was summarized by John Lockman, a poet who frequently provided verse for composers to set, in 1740:

Most Composers with whom I have discussed the Subject of the Kinds of Words fittest for Music declare, in general, in favour of such as are most flowing, for smooth Verses of six or eight Syllables that run in Iambicks.⁸⁴

We have already observed that this is far truer of verse for lyrical setting than for declamatory, but the practices of Handel's librettists in adapting excerpts from the classics bear out his observation. Given the preoccupation of this thesis with formal issues of versification, we might observe that the famous strictness of Pope's verse lends itself very readily to compression.⁸⁵ Since Pope nearly always placed his caesura after the fourth syllable of his pentameters (and occasionally after the fifth), they break quite smoothly into a 2+3 structure. It is a simple matter to delete everything before the caesura and simply import the remainder. The more variable caesura placement of Dryden's verse makes the lines less easy to bisect. In any case, whether pentameters became trimeters or pentameters, there seems to have been a general preference for shortening lines of five or more strong syllables when adapting them for a libretto.

Interestingly, when confronted with Morell's adjustment of a Pope quotation in *Jephtha* ('What God decrees is right'), Handel reverted the text to Pope's original: 'Whatever is is right'. (The autograph manuscript of score shows that Handel began to set Morell's modification, but changed his mind, struck Morell's words through, and replaced them with Pope's.⁸⁶) Librettist and composer each show metrical awareness here; each of their trimeters is adapted or taken directly from the latter half of a pentameter. Moreover, Handel's ability to recognize the origin of his librettist's borrowing and undo Morell's adaptation of it suggests the composer's familiarity with the anthological practices of his poets. Derek Alsop has interrogated Morell's literary borrowings in *Jephtha* at greater length, and makes convincing arguments for the libretto as a sort of gloss on the biblical story it dramatizes, through the lens of its many quotations and near-quotations.⁸⁷ He also offers interesting comments upon Handel's modification of that glossing practice, not least among which is the reversion just

⁸³ Ian Bartlett & Robert J. Bruce, 'William Boyce's "Solomon"', *Music & Letters*, 61 (1980), 28–49: 30.

⁸⁴ John Lockman, *ROSALINDA* (London: Printed by W. Strahan for the Author, 1740), xviii (copy consulted: *ECCO* copy, GB-Lbl, 557*.c.21(5)), quoted in Bartlett & Bruce 'William Boyce's "Solomon"', 30.

⁸⁵ On the strictness of Pope's versification, see Paul Kiparky, 'Stress, Syntax, and Metre', *Language*, 51, 3 (1975), 576–616: 603–05.

⁸⁶ See George Frideric Handel, *Jephtha*, GB-Lbl R.M.20.e.9, ff. 95v–97r.

⁸⁷ Alsop, 'Artful Anthology'.

mentioned, shifting resignation away from theistic submission toward a more abstract world weariness.⁸⁸ We are told that it is useless to wish things were otherwise, for they are as they are, and humanity will suffer less if they abandon any hopes for better. A far cry from the claim that the might of the Abrahamic God makes all his decrees, however demonstrably horrible, both unquestionable and inherently (even perversely) morally good.

Not every pentameter required trimming, however. Milton's *Samson Agonistes*, the primary source for Newburgh Hamilton's *Samson* libretto, was mostly in blank verse, with several unrhymed tetrameters and trimeters, as well as a few more extensive passages of pentameter rhyme, and Ruth Smith observes many modifications in the libretto that follow the same trend of shortening the five-strong lines and for concocting rhyme.⁸⁹ The texts imported into that libretto from Milton's other poetry seem purposed not just to pad it out or modulate its discourse more favourably to the oratorio genre; most are also rhymed and tetrametric. Yet several passages survive interestingly intact, with no imposition of rhyme or truncation. Hamilton seems most willing to leave the *Samson Agonistes* text unaltered in the sections to be sung as recitative, and this is understandable given the aforementioned taste for less regular versification in verse to be sung declamatorily. Yet lyrical movements too at times make use of the longer and unrhymed lines from the original closet drama, so we cannot here assert an absolute distinction or thoroughgoing method of condensation.

We have noted in the previous chapter that the tenor air 'Where'er you walk', from *Semele*, is in heroic couplets, a good reminder that general trends are not absolute rules; the text is *verbatim* from Pope's *Summer*.⁹⁰ Milton's *L'Allegro* and *Il Penseroso* were already in mixed duple tetrameters, and so they needed little metrical modification when Harris wove them together to form *L'Allegro, il Penseroso, ed il Moderato*. Milton's mixture of pentameters and trimeters in each character's first speech was retained, and appropriately enough was set declamatorily. Nonetheless, there are small metrical changes, resulting from the removal or addition of syllables, and some careful rewording appears motivated by a need to chop up the poet's famously long sentences, or simply to facilitate cuts. For instance, 'Married to' becomes 'Sooth me with' in the long description of the ravishing 'Lydian Airs', initially to facilitate its performance as a

⁸⁸ Alsop, 'Artful Anthology', 353–56.

⁸⁹ John Milton, *PARADISE REGAIN'D* (London: Printed by J.M. for John Starkey, 1671). Copy consulted, *EEBO* copy, US-NH, Early English Books (Wing), M.2152.

⁹⁰ See Volume 1, page 315.

recitative and aria, but probably retained out of a desire again to curtail the long-flowing syntax. Handel's songs for *Comus* are much more filtered Milton, using text apparently hybridized from the original *Masque Presented at Ludlow Castle* and the libretto based upon it that John Dalton gave Thomas Arne to set as *Comus, a Mask: (Now adapted to the Stage)* in 1738.⁹¹

Before moving on, we should give at least cursory attention to another kind of borrowing: Handel's use of pre-existing musical material—his own or other composers'—to set the words he was given. On the surface, this might seem to undermine the idea of collaboration as in any way meaningful to the creative process. If Handel could simply select extant musical material and graft it on to the words supplied (whether those words were original, adapted, or directly borrowed), such a practice might seem to imply an attitude of casualness, even flippancy. Peter Kivy, however, has made a convincing argument otherwise:

No composer starts with a *tabula rasa*. Composing is, in part, a matter of *selecting* musical materials, whether they are in the form of already composed music, or in the form of musical fragments already in the composer's tool box: pre-existent themes or thematic fragments; harmonic vocabulary; contrapuntal figures or snippets; and so forth. I am not by any means suggesting that musical composition consists solely in the selection of pre-existent materials, merely that there may be more of that in the process than the lay person thinks. That being the case, the gap between selecting pre-existent music that is appropriate to a given text, and composing music that is appropriate to a given text, is not as wide as one might think.⁹²

Given our previous chapters' concentration upon Handel's use of the *ars combinatoria* (skematic word-setting on both a large and small scale) and this one's concentration on the librettist's reuse of linguistic material, it should be obvious that Handel's musical borrowings constitute an interesting additional dimension to his collaborative practice, not evidence of his laxity in that process.

Much more could be said of the librettists' adaptations of quotations from the classics, and the next chapter will address the implication of such borrowing for intertextual readings in much greater detail.⁹³ For now, however, we will turn our focus onto libretti deriving wholly or in very large part from modern classics of British

⁹¹ Anthony Hicks, 'Handel's Music for "Comus"', *The Musical Times*, 117/1595 (1976), 28–29. George Frideric Handel, *Comus*, GB-Mp MS. 130Hd4v300(1). John Milton, *A MASKE PRESENTED At Ludlow Castle, 1634* (London: Humphrey Robinson, 1637). Copy consulted, EEBO copy, US-NH, Early English Books (STC), STC (2nd ed.) / 17937. John Dalton, *Comus* (London: J. Hughs and T. Cooper, 1738). Copy consulted, Google Books copy, GB-Lbl, C.34.d.46.

⁹² Peter Kivy, *Antithetical Arts: On the Ancient Quarrel Between Literature and Music* (Oxford: Clarendon Press, 2009), 10.

⁹³ See Volume 2, page 399.

poetry. John Dryden's *Song for St Cecilia's Day, 1687*, 'From Harmony, from Heavenly Harmony', is the only known instance of Handel setting an existing English text entire, without its being suggested to him, or adapted for him by a living collaborator. Whether this means that we have simply lost evidence of external suggestion is unknowable, but it seems more likely that the composer simply chose the text himself and set it as he found it. Shortly, we will discuss Handel's setting of the *Song for St Cecilia's Day, 1687* in greater detail, alongside his setting of Dryden's other Cecilian ode, *Alexander's Feast*.⁹⁴ His only other unaltered setting of extant English poetry is likely the song 'Love's but the Frailty of the Mind', written for a 1740 revival of Congreve's play *The Way of the World*.⁹⁵ It had previously been set by John Eccles in the playwright's own lifetime.⁹⁶

In most cases, the process of adapting a longer classic text for Handel was a process of simplification: triple metres became duple, lines of irregular lengths regular pentameters, and so on. This is perhaps most clearly evident in the case of *Semele*. We do not know who modified the libretto for Handel to set, but their alterations can be somewhat simplistically divided into three basic types: subtraction, addition, and re-versification. The majority of all the alterations, of all three types, are summarized by Winton Dean in *Handel's Dramatic Oratorios and Masques*, so we will focus on only a few of them in detail.⁹⁷ Most of the alterations involved fairly extensive cuts, but there were also several additions, most frequently of extracts from Congreve's other poetry, and a few from that of Alexander Pope. Re-versification retains the original Congreve text, but modifies it to change the metre.

The changes almost always served to calm the gallop of a triple metre to a staid, duple trot, or otherwise to tone down Congreve's exuberance. The same can be said when subtraction and addition combine to form substitution; that is, when a passage is

⁹⁴ The success of Handel's earlier setting of *Alexander's Feast* probably impacted, even prompted, his decision to set the *Song for St Cecilia's Day, 1687*. I thank Dr Bryan White for pointing this out. For further discussion of the *Song for St Cecilia's Day, 1687*, particularly in its setting by Handel, see Volume 2 of this study, page 399.

⁹⁵ Arthur H. Scouten (ed.), *The London Stage, 1660–1800: A Calendar of Plays, Entertainments & Afterpieces Together with Casts, Box-Receipts and Contemporary Comment, Compiled from the Playbills, newspapers and Theatrical Diaries of the period, Part 3: 1729–17047* (Carbondale: Southern Illinois University Press, 1971), cxv.

⁹⁶ This setting was penned for the first production of the play, in 1700, at Lincoln's Inn Fields. See William Van Lennep (ed.), *The London Stage, 1660–1800: A Calendar of Plays, Entertainments & Afterpieces Together with Casts, Box-Receipts and Contemporary Comment, Compiled from the Playbills, newspapers and Theatrical Diaries of the period, Part 1: 1660–1700* (Carbondale: Southern Illinois University Press, 1965), 525.

⁹⁷ Dean, *Handel's Dramatic Oratorios and Masques*, 368–70.

deleted from the libretto and replaced with one from a work by Congreve or Pope.

Table 4.4 illustrates an instance of re-versification, in which a mixed triple quasi-ballad stanza becomes merely a series of mixed duple (mostly iambic) trimeters. Note also the alteration of the more colloquial ‘ye’ to the more formal ‘you’.⁹⁸

Table 4.4, comparison of texts for title character’s last Act III air in J. Eccles, *Semele* and G.F. Handel, *Semele*. Left column transcribed from W. Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve* (London: Jacob Tonson, 1710). Right column transcribed from *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744).

Congreve	Anonymous for Handel
$x \quad x \quad \underline{\quad} \quad \quad x \quad / \quad \underline{\quad}$ <i>I'll be pleas'd with no less,</i>	$/ \quad \underline{\quad} \quad x \quad \underline{\quad} \quad / \quad \underline{\quad}$ <i>No no ! I'll take no less</i>
$x \quad x \quad \underline{\quad} \quad x \quad x \quad \underline{\quad}$ <i>Than my Wish in Excess ;</i>	$x \quad \underline{\quad} \quad x \quad \underline{\quad} \quad x \quad \underline{\quad}$ <i>Than all in full Excess ;</i>
$x \quad x \underline{\quad} \quad \quad x \quad x \quad \underline{\quad} \quad x \quad x \underline{\quad} \quad \quad x$ <i>Let the Oath you have taken alarm ye :</i>	$x \quad \underline{\quad} \quad x \quad \underline{\quad} \quad x \underline{\quad} \quad \quad x$ <i>Your Oath it may alarm you,</i>
$x \quad \underline{\quad} \quad x \quad \quad x \quad \underline{\quad}$ <i>Yet haste and prepare ,</i>	$\underline{\quad} \quad / \quad \underline{\quad} \quad \quad x \quad \underline{\quad}$ <i>Yet haste and prepare,</i>
$x \quad x \quad \underline{\quad} \quad \quad x \quad x \quad \underline{\quad}$ <i>For I'll know what you are ;</i>	$x \quad \underline{\quad} \quad / \quad \quad \underline{\quad} \quad x \quad \underline{\quad}$ <i>For I'll know what you are,</i>
$x \quad x \quad \underline{\quad} \quad \quad x \quad x \quad \underline{\quad} \quad x \quad x \quad \underline{\quad} \quad \quad x$ <i>So with all your Omnipotence arm ye.</i>	$x \quad \underline{\quad} \quad x \quad \underline{\quad} \quad x \quad \underline{\quad} \quad \quad x$ <i>With all your Powers arm you.</i>

In Table 4.5, a slightly adapted heroic couplet from one of Congreve’s other poems replaces what Dean rather uncharitably termed ‘a shocking ten-line jingle’. We can less dismissively call the original another example of Congreve’s adapted ballad metre, this time in two stanzas (almost strophes, although the splitting of the tetrameters at the caesura by rhyme and lineation in the second obscures slightly the metrical parallels). In both instances, triple verse either becomes or is replaced by duple. Most of the lyric verse cut without substitution was also in triple metre; all the additions are in duple. We should also observe, perhaps, that when Handel set Italian libretti of vintage, the version he used also excised much of the original verbal material. Keates’s amusing image of Handel ‘busy with the scissors, snipping away the recitative passages [...] and rearranging the order of the arias’ could equally well be applied to the librettists.⁹⁹

⁹⁸ The ‘ye’ in Congreve’s original could, out of context, appear simply to be the plural version of ‘you’. In context, however, it becomes clear that this is not the case; the text is addressed to a single person, Jupiter. The ‘ye’ is thus quite obviously a more colloquial version of the singular ‘you’. In fact it could even be ‘thee’ (a word that can only be used for the second person singular), with the <y> representing a ‘thorn’ (a monographic alternative to the digraph <th>).

⁹⁹ Keates, *Handel*, 152.

Table 4.5, comparison of texts for title character’s first Act III air in John Eccles, *Semele* and G.F. Handel, *Semele*. Left column transcribed from W. Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve* (London: Jacob Tonson, 1710). Right column transcribed from *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744).

Congreve	Anonymous for Handel
<i>I Love and am lov'd, yet more I desire ;</i>	<i>My racking Thoughts by no kind Slumbers freed,</i>
<i>Ah, how foolish a Thing is Fruition!</i>	<i>But painful Nights do joyful Days succeed.</i>
<i>As one Passion cools, some other takes Fire,</i>	
<i>And I'm still in a longing Condition.</i>	
<i>Whate'er I possess</i>	
<i>Soon seems an Excess.</i>	
<i>For something untri'd I petition ;</i>	
<i>Tho' daily I prove</i>	
<i>The Pleasures of Love,</i>	
<i>I die for the Joys of ambition.</i>	

For our purposes, Dean’s final comment on the text’s adaptation provides an even more interesting starting point for further discussion:

It is a curious fact that much of this reconstruction took place after Handel had begun the music. The autographs contains several settings of original Congreve, of which neither words nor music were used.¹⁰⁰

We should probably clarify that ‘original Congreve’ here means text from Congreve’s original libretto, not new material he wrote for Handel to replace that text. Given that Congreve died in 1729, his penning of new (‘original’) material for Handel in the 1740s would take ‘collaboration with the dead’ to unreasonable extremes. Nevertheless, Dean’s observation on the ongoing collaborative vigour of this work is very interesting for our purposes. Handel first set Congreve’s final chorus—‘Then Mortals be merry’—as it stands in the earlier libretto, but later replaced it with new music to new words: ‘Happy, happy shall we be’, possibly by his anonymous adaptor. Dean plausibly argues that this was again an act of toning down, this time of sense rather than sound; Congreve’s initial text ‘may have been rejected because its advocacy of unbridled drinking as a cure for love was not thought suitable for a performance “in the manner of

¹⁰⁰ Dean, *Handel’s Dramatic Oratorios and Masques*, 370.

an oratorio” in Lent’.¹⁰¹ Nevertheless, it is another instance of the prevailing trend to replace triple-metre texts with duple-metre ones.

The case of ‘No, no ! I’ll take no less’ (whose transformation was charted in Table 4.4) is even more interesting. Handel had first set Congreve’s mixed triple ballad stanza text, but had misinterpreted at least the first two lines as being in iambic trimeter.¹⁰² As a result, the setting accented the lines as in Example 4.5.

Example 4.5, vocal line of G. F. Handel, *Semele*, Act III air ‘Myself I shall adore’, bb. 9–12. Transcribed from GB-Lbl R.M.20.f.7.¹⁰³

allegro

Semele 9

I'll be pleas'd with no less than my wish in Ex-cess

That setting is not wholly implausible, although there is much accuracy in Dean’s assessment of it as ‘ungainly’.¹⁰⁴ It is certainly unidiomatic, but it does not align the primary stress of any polysyllabic word with a weak position, so, from a generative perspective, it is not unmetrical. The next line already appears in the autograph as ‘Your oath it may alarm you’, the form it was to have in the finished version. A slightly stumbling but still loosely plausible accentuation follows of the next two lines, in the air’s middle section, but when Handel reached the final line, he again tried to set the original text, again iambically, and gave up exactly halfway through. His attempt with these words is crossed out, and replaced with ‘With all your powers arm you’, the words used in the final draft.¹⁰⁵

The passage’s transformation from Congreve’s libretto to the première wordbook via Handel’s autograph is outlined in Table 4.6, and raises many interesting questions. Did Handel himself alter the final line of the first half from ‘Let the oath you have taken alarm ye’ to ‘Your oath it may alarm you’ to make it accord with his interpretation of the previous two as iambic trimeters? The erased partial setting of the second half’s original final line suggests that he did, effecting his own adaptation-in-

¹⁰¹ Ibid., 396.

¹⁰² George Frideric Handel, *Semele*, GB-Lbl R.M.20.f.7, ff. 99v–101r.

¹⁰³ Original clef: C1.

¹⁰⁴ Dean, *Handel’s Dramatic Oratorios and Masques*, 396.

¹⁰⁵ George Frideric Handel, *Semele*, GB-Lbl R.M.20.f.7, f. 101r.

progress. Had the poet been responsible for these shortenings, the text would likely have been entirely in iambic trimeters when Handel first began to set it. Was the poet then responsible for altering the wording of the first two lines to render their setting more idiomatic? Or did Handel himself invent the new words? In either case, we have an interesting case of a text recomposed to fit music that had originally realized it erroneously. If the changes to the first two lines were the poet's work, this is a Morell-like yielding to the composer. If all of the text's alterations were Handel's doing, we have an interesting case of Handel revising his poet's efforts. Either is a significant point of musing from the perspective of collaboration. And yet again, the new text is duple where the old one had been triple, its line-length no longer varying (however regularly) but constant.

Table 4.6, comparison of texts for title character's last Act III air in J. Eccles, *Semele* and G.F. Handel, *Semele*. Left column transcribed from W. Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve* London: Jacob Tonson, 1710). Middle column transcribed from GB-Lbl R.M.20.f.7. Right column transcribed from *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744).

1711 Works	1744 Handel autograph score	1744 wordbook
x x / x / / <i>I'll be pleas'd with no less ,</i>	x x / x / / <i>I'll be pleas'd with no less</i>	/ / x / / / <i>No no ! I'll take no less</i>
x x / x x / <i>Than my Wish in Excess ;</i>	x x / x x / <i>Than my wish in excess</i>	x / x / x / <i>Than all in full Excess ;</i>
x x / x x / x x / x <i>Let the Oath you have taken alarm ye :</i>	x / x x / x <i>Your oath it may alarm you.</i>	x / x x / x <i>Your Oath it may alarm you,</i>
/ / x x / <i>Haste, haste and prepare ,</i>	x / x x / <i>Yet haste and prepare,</i>	x / x x / <i>Yet haste and prepare,</i>
x x / x x / <i>For I'll know what you are ;</i>	x x / x x / <i>For I'll know what you are,</i>	x x / x x / <i>For I'll know what you are,</i>
x x / x x / x x / x <i>So with all your Omnipotence arm ye.</i>	x x / x x / <i>So with all your omnip [deleted]</i> x / x / x / x <i>With all your powers arm you.</i>	x / x / x / x <i>With all your Powers arm you.</i>

The only instance of this adapted ballad stanza form to survive in the final version is ‘Above measure’, and the complexity of that passage’s setting has already been addressed in the previous chapter.¹⁰⁶ Example 4.6 gives the text and scansion.

Example 4.6, scanned text of anonymous after W. Congreve and others, *Semele*, Act III air ‘Above Measure’. Transcribed from *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744).

\underline{x} / / \underline{x}
Above measure

\underline{x} x / x
Is the Pleasure

x \underline{x} x / x /
Which my Revenge supplies.

/ x / x
Love’s a Bubble

/ x / x
Gain’d with Trouble,

x \underline{x} x / x /
And in possessing dies.

x x / x x /: :x x / x /
With what Joy shall I mount to my Heav’n again,

x / x x / x::x / x x /
At once from my Rival and Jealousy freed!

x / x x /: :/ x / / x /
The Sweets of Revenge make it worth while to reign,

x / x x / x: x / x /
And Heav’n will hereafter be Heav’n indeed.

A few other scattered triple-metre texts remain, but, with the exception of Somnus’ ‘More sweet is that Name’, none mix three-strong lines with their two- and four-strong ones. ‘More sweet is that Name’, moreover, does not deploy that mixture in a regular pattern; its combination of line lengths (2, 2, 3, and 4 strong syllables) is not reminiscent of ballad metre, nor is its AABB rhyme scheme. All of this suggests that Handel and/or his poet adaptor were not fond of Congreve’s rather energetic pseudo-ballad stanza.

¹⁰⁶ See Volume 1, page 287.

Winton Dean points out that Handel and whoever adapted *Semele* for him ‘disturbed Congreve’s antithesis between free and measured verse’, the former meaning poetry intended for declamatory setting, the latter, poetry for lyrical setting.¹⁰⁷ The relationship between these verse types is not quite ‘antithesis’, and is discussed at greater length in an earlier section of this chapter.¹⁰⁸ Its formal structure is outlined in Table 4.7.

Table 4.7, characteristics of verse intended for declamatory and lyrical setting in Congreve’s *Semele*.

	Text for declamatory setting	Text for lyrical setting
Typeface (in Congreve’s 1710 Works)	Roman	Italic
Form	Stichic	Stanzaic, sometimes strophic
Metre	Iambic or clipped	Various
Line-length	Variable	Uniform, or variable within regular patterns
Line-syntax relationship¹⁰⁹	Fairly equal use of end-stopping and enjambment, heavy or light	Usually end-stopped, only light enjambment
Rhyme	Infrequent Some speeches end with couplets; if within a speech, complex rhyme scheme	Constant Simple, close rhyme schemes

As Dean correctly points out, Handel set all the lyrical text lyrically, but not all of the declamatory text declamatorily:

Congreve now and again fell into rhyme in a recitative, especially at points of emotional tension, and this seems to have inspired in Handel a marked flexibility of form, recitative merging imperceptibly into arioso, air, and even duet.¹¹⁰

Dean lists the recitatives ‘Daughter, obey’ and ‘Ah ! whither is she gone !’ as specimens of this practice, which, he observes, Handel also employed in other works, ‘but never so freely as in *Semele*’.¹¹¹ His comment that Handel and the poet adaptor of the libretto were equally responsible (I use this word not in a negative sense) for the lyrical setting of declamatory verse is also clearly illustrated by the first scene of the third act. Poet or

¹⁰⁷ Dean, *Handel’s Dramatic Oratorios and Masques*, 368.

¹⁰⁸ See Volume 2, page 399.

¹⁰⁹ See Volume 1, page 52.

¹¹⁰ Dean, *Handel’s Dramatic Oratorios and Masques*, 368.

¹¹¹ *Ibid.*

composer or both cut the air that had been intended as the lyrical climax of the scene ('Away let us haste'):

JUNO.

Away let us haste,

Let neither have Rest,

'Till the sweetest of Pleasures we prove ;

'Till of Vengeance possess'd

I doubly am bles'd,

*And thou art made happy in Love.*¹¹²

Into its place, they slotted what had been the last four lines of the previous recitative:

Juno. *Obey my Will, thy Rod resign,*

And Pasithea shall be thine.

Somn. *All I must grant, for all is due*

*To Pasithea, Love, and you.*¹¹³

Although Congreve meant for those four lines to be sung as declamatorily, their rhyme scheme (two couplets), regularity of metre (iambic tetrameter), and relatively line-bound syntax (end-stopped or only lightly enjambed) would not have been out of place in the lyrical verse of the work, and since each couplet was to be sung by a different character, they make a fine duet. Here we see Handel and his anonymous poet again remaining faithful to the global-architecture of the scene (which Congreve intended to conclude with a lyrical movement prepared by a long stretch of declamation) whilst altering the details (they had declamation yield to lyricism, and the scene as a whole to end, earlier than he did).

The 'disturbance' of the 'antithesis' between lyricism and declamation is not so great an undermining of the poet's intent as Dean perhaps believed. He asserts that *Semele* is Handel's 'most Purcellian' work, noting the aforementioned freedom with

¹¹² Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve*, 820.

¹¹³ See anonymous after William Congreve and others, *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744), 21. Copy consulted: Google Books copy, GB-Lbl, General Reference Collection DRT Digital Store T.657.(12.), 20.

which it passes from recitative to arioso or air.¹¹⁴ Nor is the decision to set declamatory verse lyrically exclusive to this work.¹¹⁵ Handel was far from the first composer to seize upon every opportunity for lyricism. Indeed, his willingness to extend his lyrical impulse to passages not in closed forms, at the cue of rhyme, regular metre, or syntactic line-boundedness is reminiscent both of Monteverdi's word-setting practice, and of the original 1706 setting of the *Semele* libretto by John Eccles. Stoddard Lincoln identifies in that setting, which Handel almost certainly did not know, not two but four types of vocal setting, on a spectrum from most declamatory to most lyrical: recitative, *arioso*, arietta, and aria.¹¹⁶ Like Handel, Eccles gave lyrical music to passages of text that exhibited (throughout or at their end) rhyme or a greater degree of regularity in metre or line-syntax relationship. Dean is also quite correct that the numerous cuts to the text were necessary, since a setting of the full poem would take far too long to perform; the composers of Congreve's time progressed through their texts more quickly than those of Handel's.¹¹⁷

In Congreve, Handel found a poet of great flair and originality, and although he did not set the words exactly according to the premises the poet articulated, he nonetheless seized fruitfully upon those premises, coaxing from them even greater subtlety. This is far from the only instance in which an apparently explicit instruction from the verse received an unexpected and inspired musical response. As Jonathan Keates observed about the *Ode for the Birthday of Queen Anne*, the text's author, Ambrose Philips

[...] no doubt imagined, in writing the ode, that Handel would set the two-line refrain of each stanza to the same music throughout. In fact the skill with which the composer varies his treatment of it at each appearance is one of the noteworthy features of this charming and thoroughly accomplished piece.¹¹⁸

Systematic refrain structure is unusual in English court odes; earlier specimens of the genre sometimes included some sort of verbal echoing in the early parts of their texts, but tended to drop the effect as the poem went on.¹¹⁹ Since this was Handel's first

¹¹⁴ Dean, *Handel's Dramatic Oratorios and Masques*, 373.

¹¹⁵ For other instances, and even a declamatory settings of lyric verse, see the next chapter of this study, Volume 2, page 399.

¹¹⁶ In fact, some passages that Congreve seems to have intended as aria were set neither as aria nor arietta, but as *arioso*. See Stoddard Lincoln, 'The First Setting of Congreve's *Semele*', *Music & Letters*, 44/ 2 (1963), 103–17: 110.

¹¹⁷ Dean, *Handel's Dramatic Oratorios and Masques*, 368.

¹¹⁸ Keates, *Handel*, 73.

¹¹⁹ Three of Purcell's odes ('Celebrate this Festival', 'Now does the glorious Day appear', and 'Come ye Sons of Art') repeat the words and music of their first chorus after their first movement devoted entirely to one or more vocal soloists; his 'Welcome, welcome, glorious Morn' repeats an expanded version of its

and only contribution to the genre, we might be inclined to think that the composer himself simply chose to bring the last two lines of the first stanza back at the end of every subsequent one. This seems unlikely, however. It is not impossible that the poet wrote an ABABCC opening stanza and then constructed each subsequent one as an ABAB quatrain; perhaps he was trying to pay lip service to the characteristic irregularity of the ode, for if all the stanzas have the same number of lines, this text is unusually regular for its genre (bad enough that every line was an iambic tetrameter and that each stanza began with alternate rhyme).¹²⁰ But Ambrose Philips was famous for his imitations of the style of Edmund Spenser, two of Spenser's most elaborate poems (*Prothalamion* and *Epithalamion*) make systematic (strophe-final) use of refrain. Iambic ABABCC sestains (albeit five- not four-strong) were also famously the stanza-form of choice for Shakespeare's *Venus and Adonis*. There is a tempting logic to the idea of Philips the Elizabethan revivalist enthusiastically penning verse in a modified Shakespearean form and drawing attention to its ceremonial character by using the stanza-capping techniques of Spenser's marriage hymns, which latter technique would also foreground Philips's text as a refiner of the ode form, systematizing a device (refrain) that his predecessors in the genre had used unpredictably.

first chorus's words and music after its second entirely solo vocal movement. This, however, is less a refrain than a chiasmic version of what Fabb and Watkins call ring form, a sort of long-range *epanalepsis* present in numerous literatures as old as Ancient Greek (and called '*dúnad*', literally 'closing', in Medieval Irish poetry) in which a substantial stretch of text ends with the syllable, word, or phrase that began it. Whereas simple ring form would be something like *A [main body of text] A*, here we have *AB [main body of text] BA*, a chiasmic variant. Oddly, the clearest instance of refrain structure in a seventeenth-century English musical ode appears in a Latin text for a non-courtly occasion. The entire first line of Purcell's Cecilian ode 'Laudate Ceciliam' returns about a third of the way through and then again at the very end. In all of these cases, it is not entirely clear whether the composer or the poet was responsible for the refrain (or quasi-refrain) structure, but we do have at least two further instances in which the effect almost certainly originated in the text. The first and last movements of another of Purcell's Cecilia odes, 'Hail, bright Cecilia', begin with that three-word incipit ('Hail, bright Cecilia, fill ev'ry Heart [several stanza later] Hail, bright Cecilia, hail to thee, ¶ Great Patroness of us and Harmony [several more lines]'). This at the very least is long-distance *anaphora* (beginning two units with the same words); a more difficult question is whether the return of the 'thee / Harmony' couplet at the very end of the ode (producing a true refrain) was the poet's or composer's choice. Looser anaphoric procedure is evident in the text of John Blow's 1697 ode for Princess Anne, 'The Nymphs of the wells', whose first movement begins 'The Nymphs of the wells, and the Nymphs of the hills', and whose last movement, 'We Nymphs of the founts, and we of the mounts'. This is not really a refrain, and barely anaphora, but rather lexical parallelism (terminological repetition) at a distance; here, in *AB [long stretch of text] A'B'* form. Orlando Gibbons also set an ode text whose first stanza begins 'Do not repine, fair Sun' and ends 'Fair Sun, do not repine', but this (although almost certainly a feature of the poem, not imposed by the composer) is more chiasmic ring form, not a true refrain. See Fabb, *Linguistics and Literature*, 199–200; Calvert Watkins, *How to Kill a Dragon: Aspects of Indo-European Poetics* (Oxford: Oxford University Press, 1995), 34, 37, 130, 402, 441.

¹²⁰ Philips was not alone in his regularity, however, any more than he was in his refrain-ing. Purcell's ode 'Love Goddess sure was blind' had a text, by Charles Sedley, entirely in ABAB quatrains (and mostly in iambic tetrameters, too; its sole deviation into clipped duple tetrameter is strictly controlled, when two consecutive quatrains on a single theme each run *clipped – clipped – clipped – iambic*); that of his royal wedding ode 'From hardy Climes' is cast entirely in heroic couplets (its author is unknown).

In Purcell's odes it is difficult to determine whether the repetition of the first chorus (text and music both) was part of the poem or was added by the composer. This might strengthen the possibility that Handel imposed the repetition of the first stanza's final couplet at the end of all the subsequent stanzas; the first chorus of Handel's ode sets the closing couplet of the first stanza, whose text (not music) is to serve as refrain. However, Purcell's poets were writing much less regular texts, with variable line lengths, unpredictable rhyme schemes, and even changing metres, none of which Ambrose Philips did for Handel. It seems more likely that every stanza already ran ABABCC when Handel received the text. (But did every stanza's final couplet remain the same while the other lines changed? In other words, did Handel simply delete the final couplet of the later stanzas and replace them with the couplet that ended the first? Possibly.) We cannot discount the possibility that Handel himself wrote the refrain C couplet (which is to say, that it had not concluded any stanzas in the text as he received it). Yet, if he did, we are in the presence of a stark departure from his normal practice. Although Handel frequently modified the texts he set, we have no confirmed record of his penning an entire line, let alone a couplet, himself. The two lines of the refrain are thus unlikely to be original poetry from the composer's hand. It seems much more probable that the poem itself came to Handel with refrains, and he set them to different music each time they appeared.

When founded upon keen awareness of what made good words for music, then, it is clear that such insistent cues from the poets were fertile ground for the composer, whether honoured in the breach, observance, or, perhaps most interestingly, the bending. Before we leave the issue of collaboration with the dead, one particular author, even more outspoken in his theoretical grapple with the penning of song text, deserves our attention: John Dryden. Handel set both of the odes that Dryden wrote in honour of Saint Cecilia. Both of these poems were written explicitly to be set to music. Both also bear the hallmarks of their poet's long, dedicated endeavour to provide the most 'musical' poetry possible to the composers with whom he collaborated. We devote the coming section, then, to Handel's settings of Dryden.

'Musical to Read, Difficult to Set': Handel's Responses to the Musicality of Dryden's *Alexander's Feast*

When Handel undertook to set John Dryden's Cecilian Ode *Alexander's Feast, or, the Power of Musick* in 1736, Edward Holdsworth noted a colleague's concern that

‘tho’ ’tis very musical to read, yet the words [...] are very difficult to set’; Holdsworth, however, ‘hope[d that Handel’]s superior Genius ha[d] surmounted all difficulties’ in setting the poem.¹²¹ For the purposes of the present study, focused as it is on Handel’s English word-setting, his collaboration with writers, and the contemporary attitude to his vocal music, such an observation is immensely tantalizing. Before attempting to examine exactly what it means for the music, however, we must look up to four decades further back in time, to the origins of the poem, and its early reception.

By the 1730s, *Alexander’s Feast* was already a literary classic. Its original setting by Jeremiah Clarke in 1697 is now lost, as is a 1711 setting by Thomas Clayton (for which John Hughes had adapted and expanded Dryden’s original text). However, the performances of these settings would not yet have passed out of living memory when Handel undertook to set the ode himself. That canonical status was prominent in the mind of Newburgh Hamilton when he took it upon himself to adapt the ode for Handel:

I was determin’d not to take any unwarrantable Liberty with that Poem, which has so long done Honour to the Nation ; and which no Man can add to, or abridge, in any thing material, without injuring it : I therefore confin’d myself to a plain Division of it into *Airs*, *Recitative*, or *Chorus*’s, looking upon the Words in general so sacred, as scarcely to violate one in the Order of its first Place : How I have succeeded, the World is to judge ; and whether I have preserv’d that beautiful Description of the Passions, so exquisitely drawn, at the same time I strove to reduce them to the present Taste in Sounds.¹²²

In this treatment, Hamilton may have been learning from the mistakes of others, since the adapted libretto set by Clayton had not been favourably received (nor, for that matter, had the setting).¹²³ Whatever his reasons, Hamilton’s attitude was one of minimal interference, and he presented the ode to Handel word by word in almost exactly the same form it had taken when Dryden penned it nearly forty years before.¹²⁴

By the time Dryden wrote *Alexander’s Feast* in 1697, he was a very experienced wordsmith for song. The author of three opera libretti, two odes, and songs for some

¹²¹ Edward Holdsworth, giving the opinion of ‘one of the Chaplains of the College [in Winton]’. Edward Holdsworth, letter to Charles Jennens, 9 March 1736, GB-Lfom Accession Number 2702, ‘Jennens Holdsworth Letters 1’, item 31, f. 1; quoted in Ilias Chrissochoidis, ‘1736’, ‘Handel Reference Database’, <http://web.stanford.edu/~ichriss/HRD/1736.htm#_ftn23>, accessed 22 July, 2020.

¹²² Newburgh Hamilton, ‘Preface’ to ALEXANDER’S FEAST (London: J. and R. Tonson, 1739), np. Copy consulted: *ECCO* copy, GB-Cu MR436-c-70-1.

¹²³ At least, that reception had been poor if Gildon’s assessment in any way reflects general opinion. Charles Gildon, *The Laws of Poetry* (London: J. Morley, 1721), 84. Copy consulted: Google Books copy, GB-Lbl, XL41.1.[Law].

¹²⁴ As attested by Bryan White, *Music for St Cecilia’s Day from Purcell to Handel*, Music in Britain, 1600–2000, 5 (Woodbridge: The Boydell Press, 2019), 325.

twenty-three plays, it was not even his first time hymning Cecilia; Giovanni Battista Draghi had set his first, the *Song for St Cecilia's Day, 1687*.¹²⁵ *Alexander's Feast* represents, then, if not the grand finale, the technical climax of Dryden's sub-career as a librettist, overflowing with music-inspired and musically suggestive poetic techniques. Dryden wrote no preface to *Alexander's Feast*, but most of his other libretti do have prefaces, and they offer insight into his theoretical basis for such techniques. He was more vague on some points than others, but espoused the interesting view that texts penned for lyrical song should have 'Words so smooth, and Numbers so harmonious, that they shall almost set themselves'.¹²⁶ Yet, as Holdsworth's colleague rightly pointed out, such sonorous metricality is as much a challenge to the composer as it is a support, for how is a musician to set a poem that tries to do so much of the work itself?¹²⁷ Particularly when, as Dryden himself pointed out, but seems to have forgotten by 1697, 'the numbers of poetry and vocal music are sometimes so contrary', or, to put it more simply: rhythmical effects that are thrilling in speech may be monotonous in song.

As we have said, the poem had become a literary classic by the 1730s, but every musical setting had been reckoned to some degree a failure. Gildon's assessment is typical, first praising 'Mr. Dryden's *Alexander's Feast*, admirable in its sense, and the most harmonious in its numbers, of *any* thing in the English tongue' and then lamenting that 'Tho' it has been twice set to musick, yet the notes of the musician have generally destroy'd, not only the sense, but the very harmony of the poet'.¹²⁸ Clearly, *Alexander's Feast* was 'difficult to set' not only because it demanded a fine expression, but also because the words themselves were so pleasing to hear being read that hearing them sung was redundant, or even disappointing. It was too musical a poem to set to music. Ironically, this problem appears to have stemmed from Dryden's taking too much to heart the formal practices of a composer's good poet collaborator.

Certainly, the extraordinary metrical vitality of *Alexander's Feast* proved a stumbling block for many composers, and their listeners. At least, that is, until Handel took it on, for, by most if not all accounts, Handel's setting was a remarkable success, commercially as well as artistically. Again, a typical judgement: he 'displayed the

¹²⁵ Giovanni Battista Draghi, *A Song for St Cecilia's Day, 1687*, in West Sussex Record Office, MS Cap. VI.I.I, ff. 13v–33r.

¹²⁶ 'Numbers' here probably refers to metre. Dryden, *ALBION AND ALBANIUS* (1691), np.

¹²⁷ We recall that Holdsworth's comments, in his letter, about the words being 'difficult to set' were paraphrased from the observations of a colleague.

¹²⁸ Gildon, *The Laws of Poetry*, 84.

combined powers of voice and verse, to a wonderful degree'.¹²⁹ Regrettably, no complete setting earlier than Handel's survives, so we cannot know exactly how he succeeded where his predecessors supposedly failed.¹³⁰ Comparative analysis, however, is not the primary aim of this study. Instead, taking Handel's setting on its own merit, the coming section will explore his musical response to three highly insistent metrical types in the ode: falling duple tetrameters, iambic short lines, and rising triple tetrameters. In doing so, I argue for Handel's acute awareness that while 'the notes of the musician' must not 'destroy the harmony of the poet', they cannot simply reproduce it either.¹³¹ They must filter it, adapting rather than simply transcribing linguistic rhythm into music. We will also see that some of these filtration methods reveal Handel's familiarity with English musico-poetics, while others demonstrate an innovative approach to the problems of word-setting. We will begin our investigation of those methods with Handel's treatment of falling duple (trochaic and clipped) metre, before moving on to iambic short lines, and then to triple verse.

In the passage on drinking songs (Example 4.7), we encounter the poem's first extended use of falling duple metre. This type of verse was frequently used for chants and incantations, and here its singsong effect perfectly evokes foot-pounding revelry.

Example 4.7, N. Hamilton after J. Dryden, ALEXANDER'S FEAST, scanned text of Act I air 'Bacchus, ever fair and young', set by G. F. Handel, 1736. Transcribed from ALEXANDER'S FEAST (London: J. and R. Tonson, 1736).

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$
 Bacchus, *ever Fair, and Young,*

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$
Drinking Joys did first ordain ;

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x
 Bacchus' *Blessings are a Treasure,*

$\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x
Drinking is the soldier's pleasure :

¹²⁹ Joseph Warton, *AN ESSAY ON THE WRITINGS AND GENIUS OF POPE* (London: M. Cooper, 1756), 63. Copy consulted: *ECCO* copy, GB-Lbl 1087.k.29.

¹³⁰ There is, however, an extant setting by Charles King of an abridged version of the poem, and a setting of an Italian translation (*Il Timiteo*) by Benedetto Marcello. For the King setting, see Charles King, *Alexander's Feast*, in GB-Lam, MS 96. For the Marcello setting of the Italian translation, see Benedetto Marcello, *Timiteo, Cantata del N. V. Benedetto Marcello*, A-Wn, SA.67.E.66. I thank Dr Bryan White for bringing these settings to my attention. On these settings, see White, *Music for St Cecilia's Day*, 304, 312–16.

¹³¹ Gildon, *The Laws of Poetry*, 84.

∕ x ∕ x
Rich the Treasure,

∕ x ∕ x
Sweet the Pleasure ;

∕ x ∕ x ∕ x ∕
Sweet is Pleasure after Pain.

This is surely a passage that ‘almost sets itself’. Speaking or hearing it spoken aloud, one is instantly swept along by its thumping regularity, its singsong insistence. Every weak position is filled with an unstressed syllable, and 22 of the 24 strong positions with stressed syllables; every line contains an even number of strong syllables (2 or 4), and the rhyme scheme is tight and repetitive (the first line in this quoted excerpt rhymes with the first line of the stanza). The overall result, then, is of an astonishingly sonorous regularity. Yet, if it were set to reflect that regularity with undiluted fidelity, the effect would not be nearly as engaging. Handel set the passage as a triple-time air, turning Dryden’s four-strong lines into four-strong phrases (and his two-strong lines into two-strong sub-phrases in pairs, for a four-strong phrase overall) without any intervening pauses, thereby foregrounding the regularity of the text with a similar regularity of musical design. If he had chosen to align every strong syllable with a strong count in the music, however, he would have produced something like Example 4.8.

Example 4.8, hypothetical version of vocal line of G. F. Handel, *Alexander's Feast*, Act I air and chorus 'Bacchus ever fair and young', bb. 49–82. After GB-Lbl R.M.20.d.4.

andante

Mr Erard 49 Bac - chus e - ver fair and young

Mr Erard 53 drin - king joys did first or - dain

Mr Erard 57 Bac - chus' bles - sings are a Trea - sure,

Mr Erard 61 drin - king is the sol - diers plea - - sure,

Mr Erard 65 drin - king is the sol - diers plea - - sure

Mr Erard 69 [drin - king is the sol - diers plea - - sure]

Mr Erard 73 rich the Trea - sure sweet the Plea - sure

Mr Erard 77 sweet is plea - sure af - ter pain af - ter pain.

That setting is not nearly as engaging as a simple rhythmic recitation would likely be. It is possibly suggestive of a gently swaying drunkard, but it would need to be sung at about twice the indicated tempo to avoid lapsing into slightly seasick monotony.

This was, however, not what Handel wrote. Instead, as well as reversing some of the expected rhythms (*short – long* on the downbeat rather than *long – short*), he set the first syllable of each line to a weak count, matching the vigorous drive of Dryden’s rhythms in spirit but not in letter. Earlier in this study, we have called the latter effect the strong delay, and, throughout this ode, Handel demonstrated shrewd awareness of the linguistic circumstances appropriate to its use, for every lyrical setting of a falling duple passage in *Alexander’s Feast* makes use of it to some extent. ‘Bacchus, ever fair and young’ deploys it on every line. The slow duple-time arioso ‘Softly sweet, in Lydian measures’ makes it the norm, but occasionally deviates from it as a special effect. And the fast duple air ‘War, he sung, is Toil and Trouble’ (which immediately follows ‘Softly sweet’) uses it unpredictably, setting the same line over and over again, now with the delay, now without, probably to add to the feeling of wild agitation.

Falling duple metre is not Dryden’s only metrical trick in this ode. In general, iambic metre is thought of as speech-like, and indeed it is used for most of the recitative passages in the ode. Sometimes, however, Dryden gives very short, tightly rhyming, and rhythmically very regular iambic lines that are almost as singsong as the falling duple ones; Example 4.9 is one such passage.

Example 4.9, N. Hamilton after J. Dryden, ALEXANDER’S FEAST, scanned text of Act I air ‘With ravish’d Ears’, set by G. F. Handel, 1736. Transcribed from ALEXANDER’S FEAST (London: J. and R. Tonson, 1736).

x / x /
With ravish’d Ears

x / x /
The Monarch hears ;

x / x /
Assumes the God,

x / x /
Affects to nod :

x / x / x /
And seems to shake the Spheres.

As with the Bacchus text, every weak position is filled by an unstressed syllable. Even more strikingly, not just most but all the strong positions are occupied by stressed syllables. As a result of these features, combined with the total absence of double endings or initial inversions, linguistic rhythm fuses with poetic metre to create another

unusually regular, thumping tread. Handel’s response to this (Example 4.10) once more reveals a shrewd awareness of where to exercise musical licence with poetic metre.

Example 4.10, vocal line of G. F. Handel, *Alexander’s Feast*, Act I air ‘With ravish’d Ears’, bb. 17–28. Transcribed from GB-Lbl R.M.20.d.4.¹³²

[Soprano] 39 COMPRESSED TRIPLE UPBEAT
 and seems to shake the spheres, to

Again, there is one phrase for every line, but this time with pauses between some of them, perhaps to avoid overly obvious audibility of the tight rhyme-scheme. Even more importantly, however, the composer uses the compressed triple upbeat to align the first syllable of every line with a downbeat, in blatant defiance of the poem’s metrical structure and the stress patterns of the words themselves (almost, incidentally, the exact reverse of what he did to the falling duple lines). Why, faced with so sonorous a text, did Handel employ a setting that overrode one of its most singsong elements: its metric regularity? Again, we can probably answer this question by asking how he might have set it otherwise. In Example 4.11, we can see the passage with the pauses eliminated, and musical stress assigned to the ‘correct’ syllables.

Example 4.11, hypothetical version of vocal line of G.F. Handel, *Alexander’s Feast*, Act I air ‘With ravish’d Ears’, bb. 17–28. After GB-Lbl R.M.20.d.4.

allegro ma non presto
 [Soprano] 21
 with rav - ish'd Ears the mon - arch hears as - sumes the
 27
 god af - fects to nod and seems to shake the spheres, to

¹³² Original clef: C1.

Like the ‘plain’ form of the Bacchus air, this is actually quite dull. The rhythms are too uniform, the rhymes rendered too obvious by their proximity in the music, and, again, the spirit of Dryden’s poetry lost in fidelity to the letter. We have mentioned the compressed triple upbeat before, and have seen that Handel used it on numerous English and Italian iambic lines earlier in his career; it even appears in some of his settings of English falling duple texts. By the 1730s it must have been second nature to him. Yet his consistent use of it in this air again suggests a shrewd word-setter at work. Dryden gave chant-like word-music, but Handel knew that it would not come off well when actually sung, not without some seasoning.

The final metrical trick to consider is the use of triple metre; that is, verse in which weak syllables come almost only in pairs. There are few truly triple passages in the text, but one of its most effective moments makes prominent use of the device. It appears in short, anapaestic bursts as Alexander is inspired to rage, fades away in an iambic line, returns, yields again to a single line of iambs and then suddenly bursts into full-fledged life in a headlong, rushing couplet of long lines (the first amphibrachic, the second anapaestic) as he burns the city he just conquered (see Example 4.12).

Example 4.12, N. Hamilton after J. Dryden, ALEXANDER’S FEAST, scanned text of Act II air ‘The Princes applaud with a furious Joy’, set by G.F. Handel, 1736. Transcribed from ALEXANDER’S FEAST (London: J. and R. Tonson, 1736).

x / x x /: :x x /xx /
The Princes applaud with a furious Joy ;

x x / / x / x: :x / x x /
And the King seiz’d a Flambeau, with Zeal to destroy.

Yet again, a very regular set of lines: four-strong, immediately rhymed, with every strong position occupied by a stressed syllable, and all but one of the syllables filling weak positions being unstressed. Handel’s setting is appropriately frenetic, but while he follows the first line’s rhythm with driving rigidity, he breaks the second up with rests, repetitions, and a long melisma. This does not follow any established precedent (it is not skematic), but seems to have been a free decision to introduce variety. Again, the purpose was probably to prevent the very regular text from yielding music that was dull or predictable. Interestingly, Handel set the word ‘furious’ as two syllables, rather than the three Dryden possibly intended, further diluting the triple gallop.¹³³ That could have

¹³³ We cannot be entirely certain, of course, that Dryden intended for this syllable to be sung individually. At first glance, it does indeed appear to be a prime candidate for removal from the syllable count, being unstressed and directly followed by another vowel in the same word. Many poets would have dropped such a syllable from the count, and many composers elided them. However, on closer inspection, the

been a mistake or a conscious decision, but breaking the second line was almost definitely a deliberate play for variety. When Handel has the chorus repeat this couplet later in the ode, 'furious' is again sung as a di- rather than a trisyllable, but the absence of line-internal word repetition makes for a much more regular recitation and more faithful reproduction of the galloping amphibrachs. Still, however, the composer does not take the poet's hint without a filter; subtle compressions and elongations in the weak pairs prevent exact reproduction of the poetic metre in the rhythm of the music.

Much more could be said on the musico-poetics of *Alexander's Feast*. In an earlier chapter, we observed that Handel sometimes shifted the rate of recitation within a single movement to introduce rhythmic variety, and had different vocal parts deliver the text at different speeds in the final quadruple fugue chorus.¹³⁴ We have also observed that some of the less successful word-setting tells us much about the different types of accent that must combine to provide a linguistically 'idiomatic' setting.¹³⁵ We also promised, however, to examine the fact that Dryden wrote out explicit word repetitions in the poem, pre-empting a composer's attempt to stretch his lyrics out over a longer period of musical time; Handel followed these repetitions strictly, but freely added his own where Dryden had not provided any. The repetition of words and textual phrases is such a staple of Baroque word-setting that we might easily assume any textual fragment sung more than once is just another decision by the composer. Certainly, those closer to the era were aware of the device, which they often saw as ridiculous, and attacked as a sign of a poor composer doing violence to both the sense and the structure of the text. Burney, in particular, could look back from a post-Baroque perspective and deride the Restoration predilection for 'repeating a word or two syllables an unlimited number of times, for the sake of the melody, and sometimes before the whole sentence has been heard. Such as no, no, no----all, all, all----pretty, pretty, pretty etc. *ad infinitum*'.¹³⁶

However, seasoned Dryden knew this too, having worked with at least a dozen different composers including the famed Mr. Purcell himself, in the decades leading up

candidacy of this '-i-' for omission becomes less likely. It is the first syllable of the first line-internal weak pair in a triple line. Counting it would thus preserve rather than disrupt metrical regularity, and whilst single syllables are sometimes dropped from weak pairs in triple verse, this is only commonly at the caesurae of dactylic and amphibrachic lines (the '-i-' under consideration here is both colon-internal and part of an anapaestic line).

¹³⁴ See Volume 1, page 314.

¹³⁵ See for instance Volume 1, page 338.

¹³⁶ Burney, *A General History of Music*, 507.

to the penning of *Alexander's Feast*. If even that esteemed composer, so well-known for his 'peculiar Genius to express the Energy of English Words', distorted a poem with *no no nos* and a thousand, thousand other tricks, it must have been clear by 1697 that no poem, certainly not one as long as odes tended to be, could reasonably expect its words to escape repetition at the hands of the composer.¹³⁷ Rather than grumble about that fact as Burney was to do, Dryden made a virtue out of an inevitability. In the words of Ernest Brennecke, Dryden, '[o]bserving that the musician would repeat single words[, ...] generously provided logical and poetic repeats. Likewise, he provided those repetitions of [textual] phrase so valuable to the composer'.¹³⁸ These reiterations of words and textual phrases in the poem were doubtless meant to suggest where the composer might employ text repetition in the music, and, probably, to discourage him from doing so where no such prompt had been given; they also likely constitute attempts to create purely verbal music in the text itself.¹³⁹

The technical term for the repeats with which I am here concerned is '*epizeuxis*', 'repeating a word or [textual] phrase immediately, with nothing intervening'.¹⁴⁰ The figure of *epizeuxis* appears seven times in the poetic text of *Alexander's Feast*, written by John Dryden in 1697, and most of those appearances are retained in the adapted (by Newburgh Hamilton) for Handel to set in 1736. Three of these *epizeuxes* are mere single echoes: 'Revenge, Revenge Timotheus cries', 'Hark, Hark ! – the horrid Sound', and 'Now give the Hautboys Breath ; He comes ! he comes !'. Such effects are common enough even in non-musical poetry of this period. It is when the word or phrase is stated more than twice that we must sit up and take notice, for here, surely, Dryden is anticipating, mimicking, and even demanding the application of a musical technique. The first two *epizeuxes* in the ode come directly after each other, at the end of the first stanza.

¹³⁷ Holdsworth, Letter to Charles Jennens, 9 March 1736.

¹³⁸ Ernest Brennecke, 'Dryden's Odes and Draghi's Music', *PMLA*, 49 (1934), 1–36: 34–35.

¹³⁹ I thank Bryan White for bringing this to my attention.

¹⁴⁰ Jeanne Fahnestock, *Rhetorical Style: The Uses of Language in Persuasion* (Oxford: Oxford University Press, 2011), 231.

Happy, happy, happy Pair !

None but the Brave,

None but the Brave,

*None but the Brave deserves the Fair.*¹⁴¹

As Example 4.13 shows, Handel took Dryden's *epizeuxes* on board quite spectacularly. He follows the poem's word repetitions exactly, making each of Dryden's self-echoing lines into a distinct musical unit. He avoids adding or removing any word repetitions within those units until they have been heard in their complete and original form. He also places rests between the repeated words and phrases, exaggerating their effect. He uses rising sequences (exact for the first two of each set of three statements, varied for the third) to reflect the gathering excitement inherent in the lengthy, drawn-out acclamations that tease the listeners by taking a long time to get to the point (a *procatasene*); that effect is amplified even more by each iteration beginning further from its predecessor's final note than the one before it did from that of its own predecessor. The gathering excitement and steady ascent also fits with early modern theory on the delivery of *epizeuxis*, which holds that 'the orator must give the restated word [or phrase] a "different sound" and pronounce it "far louder and stronger" than on its first statement'.¹⁴² Moreover, the word-setting within each musical unit is almost entirely syllabic and decidedly regular in its accentuation, allowing the insistent rhythms and pauses of the repetitive poetry to shape the vocal line with such unmistakable simplicity that the words cling to their music even when it is played by the instruments alone. Of course, that can happen with many instrumental passages, but in this case, the gaps between vocal sections are so short that the instrumental passages quite clearly sound as echoes of the voice and its words, rather than as genuine interludes.

¹⁴¹ Newburgh Hamilton after John Dryden, ALEXANDER'S *FEAST* (London: No printer given, [1736]). Copy consulted: Google Books copy, GB-Lbl RB.23.a.557, 7.

¹⁴² Toft, *With Passionate Voice*, quoting Michel La Faucheur, *Traité de l'action de l'orateur* (Paris: Augustin Courbé, 1657), in translation as *AN ESSAY UPON THE ACTION OF AN ORATOR* (London: Nich. Cox, [1680]). Copy consulted: EEBO copy, US-NYts, Early English Books, 1641–1700 (Wing), Wing / L924.

Example 4.13, vocal line of G. F. Handel, *Alexander's Feast*, Act I air and chorus 'Happy, happy, happy Pair', bb. 19–25. Transcribed from GB-Lbl R.M.20.d.4.¹⁴³

allegro ma non troppo e stacatto

19
Mr Beard
Hap - py Hap - py Hap - py Pair

23
Mr Beard
None but the brave none but the brave, none but the brave de serves the fair,

Even later, when Handel begins to alter the structures, repetition still looms large. Never in this entire movement are the phrases 'Happy Pair' or 'None but the Brave deserves the Fair' heard in isolation. The 'Pair' are always at the very least 'Happy, happy', and sometimes their happiness is even septupled ('Happy, happy, happy, happy, happy, happy, happy Pair!'). Likewise, whenever we are told that someone 'deserves the Fair', we are reminded at least twice that such privileges go to 'None but the Brave', sometimes with emphatic interjections of the word 'No!' (Handel's colourful addition) to drive the point home. The word-setting of Handel's air and chorus, then, constitutes a sort of variation set on Dryden's repetitive theme, not slavishly bound, but unquestionably fruitfully inspired, by the poet's structure. The *epizeuxis* permeates every voice, shapes the orchestration, the melody, and the harmony, and ultimately allows for a highly expansive treatment of a sentiment that, however ostensibly banal, is made thrilling by its poetic delivery, and even more so by the music. Yet thrills are not the only expressive goal of such *epizeuxis*. Deployed in another context, the effect can also be chilling.

Later in *Alexander's Feast*, the five-fold statement of the word 'Fallen' evokes a profound sense of desolation and despair in the air and chorus 'He sung Darius great and good', a lament for the king of Persia.¹⁴⁴ Handel seizes upon those repeats as enthusiastically as he did their happier predecessors, leaving out not one of the five cries of the word as they appear written out in Dryden's 1697 text when he sets the passage

¹⁴³ Original clef: C4.

¹⁴⁴ This five-fold repetition, as the ensuing paragraphs will make clear, is present in Dryden's original text and Handel's setting, but not in the wordbook prepared for the première of Handel's ode. See John Dryden, *Alexander's Feast* (London: Jacob Tonson, 1697), 4 (copy consulted: EEBO copy, US-NH, D2228); Hamilton after Dryden, *Alexander's Feast*: ([1736]), 10–11; George Frideric Handel, *ALEXANDER'S FEAST* (London: J. Walsh, c. 1736?), 52, 56–60. Copy consulted: F-Pn, L-811.

for a solo soprano. The verb ‘to fall’ does not demand a preposition phrase to complete its meaning in the same way that ‘None but the Brave’ demands a predicate. Thus, we have here a *reperfectio*, rather than a *procatascene*. Nevertheless, there is surely a sense of excitement intended as a seemingly complete sentence is suddenly elaborated. The king is not merely ‘Fallen’; he fell ‘from his high Estate’, and is ‘welt’ring in his Blood’.

Handel also chooses to contract the repeated word into a monosyllable: the adjective given as ‘Fallen’ in various contemporary textual sources becomes ‘fall’n’ in the score.¹⁴⁵ This contraction was common in the poetry of the age, but usually served to remove a syllable whose presence overfilled a weak position. Here, it does the opposite, at least for the line consisting solely of repetitions of the word, all of whose weak positions it renders empty (underfilled). Moreover it actually changes the metre of the next line, from a clipped tetrameter to an initially inverted iambic trimeter. (See Table 4.8).

Table 4.8, comparison of texts for G.F. Handel, *Alexander’s Feast*, Act I air ‘He sung Darius great and good’. Left column transcribed from J. Dryden, *Alexander’s Feast* (London: Jacob Tonson, 1697). Right column transcribed from GB-Lbl R.M.20.d.4.

Dryden original wordbook	Handel score
<p> $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x Fallen, fallen, fallen, fallen, </p>	<p> $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ fall’n fall’n fall’n fall’n </p>
<p> $\underline{\quad}$ x $\underline{\quad}$ x x $\underline{\quad}$ x $\underline{\quad}$ Fallen from his high Estate </p>	<p> / $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ fall’n from his high Estate </p>

Of course, we could argue that the monosyllabic shout is more rawly anguished. Winton Dean opined something similar, at least for the first line:

Dryden’s trochees—a feminine cadence [double ending] four times repeated—emphasize the pathos of the fall from glory to the grave; Handel, contracting the line to four monosyllables, can use rhythm and interval to suggest the finality of the disaster, leaving its pathos to be expressed by the harmony.¹⁴⁶

¹⁴⁵ For the uncontracted form in an early edition of Dryden’s text, before it had reached either Hamilton or Handel, see Dryden, *Alexander’s Feast* (1697), 4. For the uncontracted form in the wordbook for the première of Handel’s setting, see Newburgh Hamilton after John Dryden, *ALEXANDER’S FEAST; OR, THE POWER of MUSICK. AN ODE. Wrote in Honour of St. CECILIA, By Mr. DRYDEN, Set to MUSICK by Mr. HANDEL*. (London: Printed for J. and R. Tonson in the Strand, 1736), 13, 14 (copy consulted: GB-Lcm P222/1); and Hamilton after Dryden, *Alexander’s Feast* (1739), 16–17. For the contracted form in the first printed edition of the score, see George Frideric Handel, *ALEXANDER’S FEAST* (London: J. Walsh, c. 1736?), 52, 56–60. Copy consulted: F-Pn, L-811.

¹⁴⁶ Dean, *Handel’s Dramatic Oratorios and Masques*.

Again, the musician ‘humours’ but does not merely copy the poet’s inventions, to paraphrase Dryden.¹⁴⁷ By the time the material reaches the chorus, ‘fall’n’ is being sung only four times, not five, tightening the structure and making it more balanced. Even when the texture moves from homophony to imitation (with obvious but highly effective word painting in the descending motion of the subject), the all-important word ‘fall’n’ is never heard in isolation. Dryden’s repetition is not always followed exactly, but it is never erased.

Interestingly, in preparing *Alexander’s Feast* for Handel to set, Newburgh Hamilton had removed the repetitive line altogether.¹⁴⁸ In his preface to the 1739 wordbook, Hamilton had stated his intention to ‘reduce’ the poem ‘to the present taste in sounds’.¹⁴⁹ Perhaps he could tolerate long phrasal repeats and the threefold happiness of the leading couple, five statements of a single word (‘Fallen, fallen, fallen, fallen, ¶ Fallen from his high Estate’) was too much for his taste. Or perhaps it was not even his own taste. We do not have a copy of the text supplied to Handel for setting, so it is possible that the deletion of the ‘Fallen, fallen, fallen, fallen’ line was a choice of the wordbook printer or typesetter, not the librettist.¹⁵⁰ That is, Hamilton may well have given Handel a version of the passage with the line intact. Whatever the reasoning of whoever removed the entirely epizeuxic line, Handel seems to have preferred the Dryden original (albeit contracted). Given the effectiveness of the music, we are fortunate that he did.

Before passing final judgement on the repetitive word-music of *Alexander’s Feast*, we must consider one final and altogether different use of that device: the evocative, lovesick sighs of the music-charmed and wine-addled Alexander.

¹⁴⁷ In the preface to his opera libretto *Albion and Albanus*, Dryden stated that ‘’Tis my part to Invent, and the Musicians [sic.] to Humour that Invention’. ‘Humour’ is here used in the sense of ‘fit’ or ‘comply with’. Indeed, Johnson cited this sentence as a prime example of the verb deploying this meaning. See Dryden, *ALBION AND ALBANIUS* (1691), np.; Samuel Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE* (London: W. Strahan, , 1755), 1028 (copy consulted: *Johnson’s Dictionary Online* copy, University of Florida, George A. Smathers Libraries, no shelfmark given).

¹⁴⁸ Hamilton after Dryden, *Alexander’s Feast* ([1736]), 10–11.

¹⁴⁹ Hamilton after Dryden, *Alexander’s Feast* (1739), 8.

¹⁵⁰ On the potential influence of the typesetter on formally significant features of the wordbook, see Volume 1, page 399.

The Prince, unable to conceal his Pain,

Gaz'd on the Fair,

Who caus'd his Care ;

And sigh'd, and look'd, sigh'd and look'd,

*Sigh'd and look', and sigh'd again.*¹⁵¹

Here, Handel is much quicker to reimagine Dryden's repeats. As always, his first statement of the words is a faithful reflection of their order in the text, but now, as never before, he follows that first setting with an immediate variation, jumping backward in the stanza to expand upon 'Gaz'd on the Fair'. Later, Dryden's repetitions will be broken down even further, in a way that suggests the breathless and well as the languishing nature of the king's infatuation; but always the reminders of how he 'sigh'd and look'd' appear in pairs, never alone. As with the earlier example of 'fall'n', these lines could be syntactically complete statements, and do not demand to be finished. They do, however, gain considerable impact from the somewhat whimsical addition of 'and sigh'd again'. Here, perhaps, the poet is even parodying his own technique of building tension through repetition and elaboration. The elaboration is itself a repetition, offering no information that is actually new.

Example 4.14, vocal line of G. F. Handel, *Alexander's Feast*, Act I 'The Prince unable to conceal his Pain', bb. 19–28. Transcribed from GB-Lbl R.M.20.d.4.¹⁵²

19 **a tempo giusto**

Sig[no]ra Strada

andsigh'd and look'd, sigh'd, and look'd sigh'd and look'd &

23

Sig[no]ra Strada

sigh'd a-gain gaz'd on the fair gaz'd on the fair who

26

Sig[no]ra Strada

caused his care and sigh'd and look'd and sigh'd a gain

How successfully Dryden's pre-emptive poetic musicalities shaped the setting for which he actually wrote this ode, we cannot, unfortunately, say; Jeremiah Clarke's setting is lost. Nor can we know what the generation immediately following made of his

¹⁵¹ Hamilton after Dryden, *Alexander's Feast* ([1736]), 12.

¹⁵² Original clef: C1.

effects; Thomas Clayton's setting is also lost. In Handel's hands, however, these sound effects were a definite prompt to a very specific kind of musical organisation and setting, a prompt gratefully accepted, imaginatively varied, and in its realization, very, very well received. Even before *Alexander's Feast* received its official première, Handel had been eager to share his setting with friends and acquaintances, who took special note of the movements setting 'musical' poetry, and were prompted by Handel's music to reacquaint themselves with Dryden's verse. In anticipation of the première, the Earl of Shaftesbury wrote to James Harris (who would later also work with Handel as a librettist):

[...] when it is perform'd remember the chorus Happy Happy &c [...] If you can inform me in what part of [Dryden's] works this is to be found pray do immediately for Handel was so eager to play over his piece to me I had hardly any discourse with him.¹⁵³

As stated earlier, word repetition is a commonplace in the Baroque composer's musico-poetic toolkit; it would have been very easy to claim that these passages reflect Dryden's poetics more faithfully than others on the grounds of repetitions alone. In fact, however, Handel's approach to the repetition of words is very different when he comes to set other parts of the ode. When the text gives a word only twice, Handel may expand those repetitions immediately. In other passages, he begins to distort the word order and elaborate on syllables with melisma straight away, even where Dryden has offered no prompting. All of this suggests that the explicit triple (or-more) *epizeuxis* was something to respect, or at least to play off, and to follow when it appeared.

An observation by Tina Skouen will launch both our conclusion on *Alexander's Feast* and our investigation of the *Ode for St. Cecilia's Day*:

¹⁵³ 4th Early of Shaftesbury, Letter to James Harris, 24 January 1736, reproduced in Donald Burrows, Rosemary Dunhill, and James Harris, *Music and Theatre in Handel's World: The Papers of James Harris, 1732–1780* (Oxford: Oxford University Press, 2002), 12.

Significantly, in both *Alexander's Feast* and in the earlier St Cecilia ode, *A Song for St Cecilia's Day*, [...] there are many words containing [sonorants], especially in the end rhymes. For instance, in the second stanza of the [*Song*], 'quell' is made to rhyme with 'shell,' 'fell,' 'dwell,' and 'well,' and 'around' with 'sound,' and in the opening lines of *Alexander's Feast*, 'won' rhymes with 'Son,' and 'Throne' with 'around,' 'bound,' and 'Crown'd.' Occasionally, the [sonorant] run of the verse is disturbed by sharper-sounding words, as when, in the [*Song*], we hear about the 'jealous pangs' and 'frantic indignation' of 'Sharp violins,' or when in *Alexander's Feast* we are made aware of the strained sound—'Hark, hark, the horrid Sound!'— that rouses the Prince from his sleep. Although Dryden is thus inclined to vary the sound and rhythm for the sake of highlighting his theme, most readers will probably find both these odes harmoni[ous] and pleasing.¹⁵⁴

In his extensive writing on the peculiarities of verse to be sung, Dryden paid considerable attention to the features of the English language that obstruct easy vocalization, and ways to overcome this problem.¹⁵⁵ It might therefore be interesting to explore in slightly greater phonetic detail the poetry by Dryden that Handel set to music. Although Dryden claims that most English words are 'clogged with consonants, which are the dead weight of our mother-tongue', not all consonants obscure vocalization equally.¹⁵⁶ Modern phoneticians distinguish not just between vowels and consonants, but also between sonorants and obstruents. Sonorants are speech sounds produced with continuous, non-turbulent airflow in the vocal tract, whereas the production of obstruents requires some sort of obstruction. In the case of plosives, this obstruction is complete, and its release comparable to a burst (hence 'plosive', from the explosive nature of the sound). In fricatives, the obstruction is incomplete, but the airflow is made turbulent. Affricatives are prepared with complete obstruction like plosives, and require turbulent airflow, like fricatives, upon release. Speech sounds can also be either voiced (requiring vibration of the larynx) or voiceless (not requiring laryngeal vibration).

In the English of Dryden's time, and likely still in Handel's, all vowels (the letters written <a>, <e>, <i>, <o>, <u>, and, in certain contexts, <y>) were pronounced as sonorants (including when they were pronounced as diphthongs). So too were

¹⁵⁴ Tina Skouen, 'The Vocal Wit of John Dryden', *Rhetorica: A Journal of the History of Rhetoric*, 24/4 (2006), 371–402: 392. The technical term for 'when a group of words, or a poem, has a smooth, pleasing sound' is 'euphony' (as opposed to 'cacophony', 'when a group of words or a poem has a harsh, grating sound'); see Nikki Moustaki, *The Complete Idiot's Guide to Writing Poetry* (No place of publication given: Penguin, 2001), np.

¹⁵⁵ Dryden, *ALBION AND ALBANIUS*, np. John Dryden, *King ARTHUR* (London: Jacob Tonson, 1691), np. Copy consulted, *EEBO* copy, Gb-Owc, Early English Books, 1641–1700 (Wing), D2299.

¹⁵⁶ John Dryden, 'TO THE MOST HONOURABLE *John*, Lord Marquess of *Normanby*' (Dedication of 'Virgil's *Æneis*'), in Publius Vergilius Maro, trans. John Dryden, *THE WORKS OF VIRGIL* (London: Jacob Tonson, 1697), np. Copy consulted: *EEBO* copy, GB-Ob Early English books, 1641–1700 (Wing), Wing / V616.

- the liquids /l/ as in ‘pal’ and /r/ as in ‘tar’¹⁵⁷
- the nasals /m/ as in ‘dam’, /n/ as in ‘ton’), and /ŋ/ as in ‘sing’,
- and the semivowels /w/ as in ‘win’ and /j/ as in ‘yet’.

The obstruents of Early Modern English were

- the voiced fricatives /v/ as in ‘cve’, /z/ as in ‘wheze’, /ð/ as in ‘other’,
- the voiceless fricatives /f/ as in ‘proof’, /s/ as in ‘mess’, /θ/ as in ‘thus’, and /ʃ/ as in ‘hush’, and /h/ as in ‘hat’,
- the plosives /p/ as in ‘up’, /k/ as in ‘back’, /t/ as in ‘at’, /b/ as in ‘web’, /d/ as in ‘head’, and /g/ as in ‘sag’,
- and the affricatives /dʒ/ as in ‘judge’ and /tʃ/ as in ‘teach’.

Of the 180 lines in the version of *Alexander’s Feast* that Handel set,

- no line ends with an affricative; 44 lines (24.44%) end in plosives, and 2 lines (3.6%) in voiceless fricatives.
- 41 lines (22.76%) end in voiced fricatives, and the remaining 93 lines (51.67%) end in sonorants; 24 of these sonorants (13.33%) are vowels, 39 of them (21.67%) are liquids, and 30 of them (16.67%) are nasals.

Simply put, this means that 134 of the 180 lines (74.44%, very nearly three quarters) end with a phoneme that can be sung at a discrete pitch.¹⁵⁸ Most lines are also end-stopped, or only lightly enjambed, necessitating a pause of some sort at their end; performers can therefore continue singing a discreet pitch into the post-line pause, without any messy or clunky obstruent sounds getting in the way.¹⁵⁹ Additionally, every

¹⁵⁷ In the English of this time, <r> was always pronounced, although it was ‘weaker’ ‘before consonants and in’ intonational-phrase-‘final position’. See David N. Klausner, ‘English’, in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee et al. (Bloomington and Indianapolis: Indiana University Press, 1996, paperback 2004), 13–29: 19.

¹⁵⁸ These are statistics, we must remember, on the text as set by Handel, rather than as written by Dryden, but version with which Handel worked is almost identical to Dryden’s original. Since Handel’s version omits several choral repetitions of stanza-final sections, the original version’s line-final sonorant statistics would probably have been slightly lower, but not by much.

¹⁵⁹ This frequent of end-stopping and avoidance of enjambment beyond the light level is a feature of both versions. It might be interesting to point out that, in Italian, a language frequently mentioned by Dryden as a model of song-suitable euphony, every word ends with a sonorant (and not just any sonorant; either a vowel, a liquid, or the nasal [n]); even more specifically, every Italian phrase and sentence ends with a vowel. (There is also an option, ‘in literary texts and especially in songs and operatic librettos’, to drop a word-final vowel if it is preceded by a liquid or by any nasal, making the word end with that sonorant

stanza of Dryden's original version opens with a succession of at least two lines that end with such a phoneme. And while the version with which Handel worked divided each stanza into several movements, it never spread one movement across multiple stanzas; that is, no movement started with the last sentence of one stanza and ended with the first sentence of the next. In this way, the stanza-initial run of line-final sonorants translates into an initial run of line-final sonorants in many of Handel's movements.

Dryden was long dead by the time Handel set *Alexander's Feast*. But the version that reached the composer was a remarkably faithful rendering of a remarkably musical poem, penned by a writer with decades of experience as a librettist, and bearing the hallmarks of a master craftsman (and perhaps even more importantly, a canny musico-poetic collaborator) at work. Handel's setting represents, as eighteenth-century critics were quick to recognize, a remarkably effective fusion of music and poetry, a collaboration across forty years and the gulf of death between England's most admired composer and one of its most celebrated men of letters. In writing so fundamentally musical a poem, Dryden put both an invitation and a challenge to the composer, and even if 'superior genius' is a phrase out of step with current critical fashion, we must surely agree that Handel's skilful setting did, indeed, 'surmount[...] all difficulties'.¹⁶⁰ The poet had dared the composer, any composer, to match his invention. Handel accepted the challenge, and, in the end, the words may have been difficult, honoured, and weighty, 'but [Handel's] *Musick won the Cause*'.

The *Song for St Cecilia's Day, 1687* (which Dryden had written before *Alexander's Feast*, but which Handel set second of the two) exhibits comparable phonetic, metrical, and epizeuxic ingenuity, although it makes less systematic use of euphony. Many lines still end with sonorants, but several stanzas open with a line whose final sound is an obstruent. Nonetheless, there is still a strong effort to dwell upon more resonant sounds; we recall, for instance, Skouen's observation that 'in the second stanza of the *Cecilia* ode, "quell" is made to rhyme with "shell," "fell," "dwell,"

consonant.) Consciously or not, Dryden thus opens every stanza of *Alexander's Feast* with a run of lines that approximate, at least at their ends, the euphony-inducing word- and phrase-closure rules of Italian. On these rules, see Giarenzo P. Clivio, 'Italian', in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee et al. (Bloomington and Indianapolis: Indiana University Press, 1996, paperback 2004), 187–211: 193. For Dryden's statements in praise of Italian's euphony qualities, see Dryden, *ALBION AND ALBANIUS*, np; Dryden, *King ARTHUR*, np; and Dryden, 'TO THE MOST HONOURABLE *John*' (Dedication of 'Virgil's *Æneis*'), np.

¹⁶⁰ See Holdsworth, giving the opinion of 'one of the Chaplains of the College [in Winton]', letter to Jennens, 9 March 1736.

and “well”¹⁶¹. Given the *Song*’s length—much shorter than that of *Alexander’s Feast*—the euphonious effect of such writing might be even more noticeable for being more concentrated.

The third stanza (reproduced with scansion in Example 4.15) is the ode’s most striking metrical and epizeuxic moment. Cast almost entirely in amphibrachic metre, it barrels along with much greater regularity than any other passage in the ode. All but one (or two, unambiguous scansion is difficult) of the lines is a dimeter, and the rhyme scheme (ABABCDDC) adds even greater insistence. Handel captured that insistent regularity in the first quatrain, with each pair of lines set word by word and isochronically, at least at first. In the second quatrain, word repetitions begin to dilute the triple gallop, possibly already diminishing in the composer’s priorities after his apparent interpretation of the first line as iambic with quadruple dipody, discussed below.¹⁶²

The showpiece of the stanza is the evocation of martial percussion:

The double double double beat

Of the thund’ring DRUM¹⁶³

These two lines are also the source of our hesitance to assert the tripleness of the entire stanza.¹⁶⁴ Is the first of the two (‘The double double double beat’) an amphibrachic trimeter, like the one at the end of the stanza with which it shares a rhyme and syllable count (‘Charge, Charge, ’tis too late to retreat’)? If it is, its stress profile maps very oddly onto its metric template, with the stressed first syllable of ‘double’ in a weak position and the unstressed second syllable in a strong one (see the lowest scansion of the line in Example 4.15). Taking each stress as a strong syllable would make the line iambic (see the middle scansion), but this seems unlikely, as it would be the only iambic line in the whole stanza. Perhaps it is actually a dimeter, like every line that has gone

¹⁶¹ Skouen, ‘The Vocal Wit of John Dryden’, 392.

¹⁶² On dipody and quadruple verse in general, see Volume 2, page 399.

¹⁶³ John Dryden, *POEMS ON Various Occasions; AND TRANSLATIONS FROM SEVERAL AUTHORS* (London: Jacob Tonson, 1701), 196. Copy consulted: *ECCO* copy, Gb-Lbl, 11626.h.4.

¹⁶⁴ They are also recycled almost *verbatim* from a passage in Dryden’s own dramattick opera libretto *King Arthur* libretto, set to music by Purcell: ‘*We come, we come, we come, we come, ¶ Says the double, double double, Beat of the Thund’ring Drum*’. See John Dryden, *King ARTHUR* (London: Jacob Tonson 1691), 9. Copy consulted, *EEBO* copy, Gb-Owc, Early English Books, 1641–1700 (Wing), D2299. There is some doubt as to whether or not Dryden wrote *King Arthur* with Purcell in mind; see for instance Andrew Pinnock, ‘A Double Vision of Albion: Allegorical Re-Alignments in the Dryden-Purcell Semi-Opera “King Arthur”’, *Restoration: Studies in English Literary Culture, 1660–1700*, 34 (2010), 55–81. I thank Dr Bryan White for bringing this to my attention.

before it in the stanza, but a quadruple, dipodic dimeter (rather than a triple, non-dipodic one), counting the first and last strong syllables of the iambic reading as superstrong (see the uppermost scansion).

**Example 4.15, scanned excerpt from J. Dryden, *A Song for St Cecilia's Day, 1687*.
Transcribed from *POEMS ON Various Occasions* (London: Jacob Tonson, 1701).**

x / x / / / x
The TRUMPETS loud Clangor,

x / x x /
Excites us to Arms

x / / / x / x
With shrill Notes of Anger

x / x x /
And mortal Alarms.

x / x / x / x /
x / x / x / x /
x / x / x / x /
The double double double beat

x x / x /
Of the thund'ring DRUM

/ / x / /
Cries, heark the Foes come ;

/ / x / / x x /
Charge, Charge, 'tis too late to retreat.

As Purcell did with its predecessor, Handel seems to have chosen this last interpretation (the uppermost scansion, a dipodic quadruple dimeter). Both composers placed every strong syllable on the newly prevailing strong count (a strong quaver tap) in a passage with recitational diminution, aligning only the first and last strong syllables (the superstrong ones) with the previously prevailing strong count (the strong crotchet pulse, the prevailing strong count of the whole movement). Thus, the strongest metric accents are given to the superstrong syllables, the weaker metric accents to the merely strong syllables; see Example 4.16.

Example 4.16, vocal line of G. F. Handel, *Ode for St. Cecilia's Day*, air and chorus 'The Trumpet's loud Clangour', bb. 45–47. Transcribed from GB-Lbl R.M.20.f.4¹⁶⁵

Mr Beard

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the dou-ble dou-ble dou-ble beat of the thun-d'ring drum

¹⁶⁵ Original clef: C4.

As Example 4.16 also shows, Handel also captured the tension between stress and metre in the second line in a strikingly original manner, with a metric accent for the strong syllable ('the') and a pitch accent for the stressed one ('thun-'). Furthermore, as he did with the *epizeuxes* in *Alexander's Feast*, he respects the fourfold statement of the word 'double', never stating the word more or fewer than four times in a row when it appears. That three- and more-fold repetition was necessary to mark a textual *epizeuxis* as demanding such musical fidelity is again attested by the expansion of a mere double statement; 'Charge, Charge' becomes 'Charge charge charge charge'.

Dr Bryan White has contrasted 'the spontaneity and exuberance of *Alexander's Feast*' with the 'highly artificial' (presumably meaning, 'artful, ingenious', rather than 'fake-seeming') 'structure' of the *Song for St. Cecilia's Day, 1687*, observing that the *Song* is 'contemplative rather than dramatic in manner'.¹⁶⁶ The *Song* is clearly less virtuosic in its surface-level word-music (although much more virtuosic in large-scale structure and symbolism) than is *Alexander's Feast*. This is not to suggest that inferiority, or that Dryden was aiming for something that he only got right on his second try (the text of the *Song*, we must remember, was written before that of *Alexander's Feast*). As Dr White pointed out to me in private communication, Dryden probably wanted to avoid merely repeating himself, and seems quite deliberately to have cast his two Cecilian odes in very different forms, using different approaches to rhythm, metre, structure, narrative, and formal symbolism, or at least a different prioritization of those elements.¹⁶⁷ And indeed, '[t]hese characteristics at the same time allowed Handel to capitalize on his previous success, while creating a new work contrasting in conception and effect'.¹⁶⁸

In terms of word-music, Handel seems to have found the *Song* not quite so fruitful as he had *Alexander's Feast*, and this is understandable, since several scholars have discussed the difficulty of capturing in music the numerological, symbolic, and large-scale formal symbolism of the *Song* (although the composer of its original setting seems, to some critics, to have made an admirable effort at just that).¹⁶⁹ In different ways, both poems challenge the composer by being so rich in mellifluousness and

¹⁶⁶ Bryan White, *Music for St Cecilia's Day from Purcell to Handel*, Music in Britain, 1600–2000, 5 (Woodbridge: The Boydell Press, 2019), 343.

¹⁶⁷ I thank Dr White for bringing this to my attention.

¹⁶⁸ White, *Music for St Cecilia's Day*, 343.

¹⁶⁹ See Brennecke, 'Dryden's Odes and Draghi's Music'; Roger Bray, 'Dryden and Draghi in Harmony in the 1687 "Song for St Cecilia's Day"', *Music & Letters*, 78/3 (1997), 319–36; and White, *Music for St Cecilia's Day*, 31–32, 105–13, 127–29, 134, 167, 343–44.

meaning before a note of actual music has even been added. Nonetheless, both show a master collaborator at work, a poet of great technical facility crafting words that ‘seem almost to set themselves’.¹⁷⁰ Jonathan Keates drew attention in particular to the imagery of the *Song*, calling it ‘a gift to the imaginative composer’, for it is replete with opportunities for musical mimesis. But the same might be said of both odes’ formal procedures, particularly in their deployment of sound and rhythm, replete with opportunities for musical translation, adaptation, and elaboration.¹⁷¹ Handel certainly proved he had the imagination to make the most of those gifts.

‘Things [...] Shall Answer to Things’: Parallelism in the Non-Metrical Texts, and the Case for these Texts as Poetry¹⁷²

Only *Messiah* and *Israel in Egypt* consist entirely of texts taken from Scripture with only minor verbal adjustment, but here too the librettist shaped the works, by his selection, juxtaposition and sequencing of the biblical verses.¹⁷³

As stated repeatedly throughout this dissertation, most of the English texts that Handel set to music are metrical throughout, and make frequent use of rhyme.¹⁷⁴ Some of the oratorio libretti (*Belshazzar*) contain non-metrical, unrhymed passages, as do several of the anthem texts (including ‘In the Lord do I put my Trust’).¹⁷⁵ Most of the anthems use texts entirely devoid of rhyme or metre, as do the libretti for the oratorios *Israel in Egypt* and *Messiah*. All such non-metrical, unrhymed passages and libretti comprise quotations from English versions of the Bible, and have, historically and recently, been viewed as prose.¹⁷⁶ However, the coming section will argue that they are actually verse,

¹⁷⁰ Dryden, *ALBION AND ALBANIUS* (1691), np.

¹⁷¹ Keates, *Handel*, 228.

¹⁷² The title for this section comes from the earliest English-language scholarship on parallelism, Robert Lowth’s *Lectures on the Sacred poetry of the Hebrews*. Lowth asserted that Hebrew verse exhibits ‘poetical conformation of the sentences’, ‘conformation’ that ‘consists chiefly in a certain equality, resemblance, or parallelism, between the members of each [line-group]; so that in two lines (or members of the same [line-group]), things for the most part shall answer to things, and words to words, as if fitted to each other by a kind of rule or measure.’ (Emphasis mine.) See Robert Lowth, trans. George Gregory, *Lectures on the Sacred Poetry of the Hebrews*, 1 (London: J. Johnson, 1787), 34 (copy consulted: *ECCO* copy, GB-Lbl, 1215.b.15–16).

¹⁷³ Smith, ‘Handel’s English Librettists’, 103.

¹⁷⁴ See for instance pages 28 and 399.

¹⁷⁵ For such non-metrical, unrhymed texts in the wordbook from the 1744 première of *Belshazzar*, HWV61, see Charles Jennens, *BELSHAZZAR* (London: J. Watts, 1745), 32. For the mixing of rhymed metrical and unrhymed non-metrical texts in a print of the words of ‘In the Lord do I put my Trust’, see *THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II*. (London: T. Heptinstall, 1799), 154–55. Copy consulted: *ECCO* copy, GB-Lbl 283.c.25.

¹⁷⁶ See William Mitford, *AN ESSAY UPON THE HARMONY OF LANGUAGE* (London: Scott for J. Robson, 1774), 284 (copy consulted: *ECCO* copy, GB-Lbl 11824.ee.31); Hector Berlioz, ‘Préjugés Grotesques’, in *Les Grotesques de la Musique* (Paris: Librairie Nouvelle, 1859), 217–28: 218; David Temperley, *Haydn: The Creation*, Cambridge Music Handbooks (Cambridge: Cambridge University Press, 1991, 1994), 3; Burrows, *Handel: Messiah*, 55; Jonathan Keates, *The Composition and Afterlife of*

organized by a principle rarely used systematically in English poetry after the thirteenth century. That principle is called parallelism.¹⁷⁷

Parallelism refers to a ‘similarity between two or more stretches of text’, or, more simply, ‘correspondence of one thing to another’.¹⁷⁸ The ‘similarity’ definitively characteristic of parallelism may involve structure, or meaning, or both. ‘Semantic parallelism holds between two [or more] sections of text when they can be interpreted to be the same in some component of their meanings’.¹⁷⁹ The descriptor ‘the same’ ‘covers a range of possibilities, with the two most common kinds being similarity of meaning’ (for instance, in the lines ‘The mountains skipped like rams; ¶ The hills like the sons of the flock’) ‘and opposition of meaning’ (‘The cloyed will trample upon an honeycomb; ¶ But to the hungry man every bitter thing is sweet’).¹⁸⁰ The first of these examples essentially states the same thing twice in different words, while the second ‘compare[s] two opposed situations’.¹⁸¹ The texts provided to Handel frequently include a third type, almost as common; following the terms already used, it could be called addition of meaning (‘The voice of thy thunder was in the skies; ¶ The lightnings enlightened the world; ¶ The earth trembled and shook’). These are three different statements, but they follow clearly from each other, clarifying a single thought: the Abrahamic God is causing a natural disaster.¹⁸²

Semantic parallelism is sometimes called ‘thought rhyme’, and while it is indeed ‘a type of repetition like rhyme,’ it ‘holds over stretches of text like metre’.¹⁸³ Although

HANDEL’S MASTERPIECE (London: Head of Zeus, 2016), 80. The Mitford *ESSAY* does not explicitly mention Handel as a setter of English prose, but clearly opines that prose settings were common in English, and given that non-metrical texts were set to music almost exclusively as anthems and in Handel’s rare scripture compilation oratorios, Mitford is very likely referring to those.

¹⁷⁷ Among the rare examples of post-thirteenth-century systematically parallelistic long poems in the English language are Christopher Smart’s *Jubilate Agno* (c. 1760), Henry Wordsworth Longfellow’s *Song of Hiawatha* (1855), much of the verse by Walt Whitman (1819–1892), and Lord Dunsany’s collection of apparent prose short stories *The Gods of Pegāna* (1905). Poetry designed after the manner of mantras or incantations also tend to use parallelism. On Smart’s and Longfellow’s uses of the technique in their aforementioned poems, see James J. Fox, *Explorations in Semantic Parallelism* (Canberra: ANU Press, 2014), 27–29; on Whitman’s in his, see Martin J. Duffell, *A New History of English Metre* (Leeds: Modern Humanities Research Association and Maney Publishing, 2008), 189–90. For Dunsany’s collection, see Lord Dunsany, *The Gods of Pegāna* ([London]: The Pegana Press, 1911).

¹⁷⁸ Nigel Fabb, *Linguistics and Literature: Language in the Verbal Arts of the World*, Blackwell Textbooks in Linguistics, 12 (Oxford: Blackwell Publishers, 1997), 137; Adele Berlin, *The Dynamics of Biblical Parallelism: Revised and Expanded* (Grand Rapids: Eerdmans, 2008), 2. This kind of rhetorical parallelism should not be confused with parallel harmony, a kind of voice-leading in music in which a series of chords have identical intervallic structures.

¹⁷⁹ Fabb, *Linguistics and Literature*, 137.

¹⁸⁰ *Ibid.*, 98.

¹⁸¹ Nigel Fabb, *What is Poetry, Language and Memory in the Poems of the World* (Cambridge: Cambridge University Press, 2015), 141.

¹⁸² These are the examples given in Fabb, *What is Poetry?*, 141–42.

¹⁸³ Fabb, *What is Poetry?*, 140.

these ‘stretches of text’ are often self-contained clauses, this is not always the case, and the frequent similarity of their length (in syllables, number of words, or other features) indicates that any text systematically organized by parallelism is divided into sections on the basis of something other than syntax or prosodic phonology. Thus, any systematically rhetorically parallel text is a poem. In simplest terms, we can say that semantically parallel poetry spreads one thought over two or three lines. Semantic parallelism is often combined with parallel syntax, a form of structural repetition in which the lines within a couplet or tercet contain ‘the same phrase[-] and word[-]classes’, and these phrase- and word-classes ‘have the same functions in the clause’.¹⁸⁴ I will refer to the combination of syntactic and semantic parallelism as syntactico-semantic parallelism.

Parallelism is the main organizing principle of biblical poetry, and when tasked with compiling a libretto from biblical quotations, Handel’s librettists carefully selected extracts that formed a semantically (often syntactico-semantically) parallel scheme. Sometimes this was done by taking whole passages, containing multiple couplets and tercets, directly from one source, as in Table 4.9.

Table 4.9, C. Jennens after various biblical sources, *Messiah*, Part I accompanied recitative ‘Comfort ye’, with text’s source and annotations for parallel scheme. Middle column transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995)

Source	Text	Parallelism
<i>Isaiah: 40: 1</i>	COmfort ye, comfort ye my People,	A
<i>Isaiah: 40: 1</i>	saith your God ;	A
<i>Isaiah: 40: 2</i>	speak ye comfortably to <i>Jerusalem</i> ,	B
<i>Isaiah: 40: 2</i>	and cry unto her,	B
<i>Isaiah: 40: 2</i>	that her Warfare is accomplished,	C
<i>Isaiah: 40: 2</i>	that her Iniquity is pardon’d.	C
<i>Isaiah: 40: 3</i>	The Voice of him that crieth in the Wilderness,	D
<i>Isaiah: 40: 3</i>	Prepare ye the Way of the Lord,	D
<i>Isaiah: 40: 3</i>	make straight in the Desert a Highway for our God.	D

¹⁸⁴ Fabb, *Linguistics and Literature*, 137.

On other occasions, couplets and tercets were taken intact from disparate sources, as in Table 4.10.

Table 4.10, C. Jennens(?) after various biblical sources, *Israel in Egypt* Part I air, ‘Their Land brought forth Frogs’, with annotations for parallel scheme between lines. Middle column transcribed from C. Jennens(?) after various biblical sources, *ISRAEL IN EGYPT* (London: ‘Printed, [...] at the KING’s THEATRE’, 1739), facsimile edition in *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999).

Source	Text	Parallelism
<i>Psalm 105: 30</i>	Their Land brought forth Frogs,	A
<i>Psalm 105: 30</i>	yea, even in their King’s chambers.	A
<i>Exodus 11: 9</i>	He gave their Cattle over to the Pestilence,	B
<i>Exodus 11: 10</i>	Blotches and Blains broke forth on Man and Beast.	B

More rarely, individual lines from disparate sources were combined in orders that made their content complementary, as in Table 4.11.

Table 4.11, C. Jennens(?) after various biblical sources, *Israel in Egypt* Part I recitative ‘He turned their Waters into Blood’ and chorus, ‘They loathed to drink of the River’, with annotations for parallel scheme between lines. Middle column transcribed from C. Jennens(?) after various biblical sources, *ISRAEL IN EGYPT*. (London: ‘Printed, [...] at the KING’s THEATRE’, 1739), facsimile edition in *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999).

Source	Text	Parallelism
<i>Psalm 105: 29</i>	He turned their Waters into Blood.	A
<i>Exodus 7: 18</i>	They loathed to drink of the River.	A

No matter the source for such libretti, the result was a complex and allusive quasi-anthology, a new poem made entirely from pieces of old ones, which fit together jigsaw-like in an unexpectedly coherent way. To my knowledge, there is no thoroughgoing scholarly treatment of parallelism in Handel’s libretti. Burrows, whilst not using the term parallelism, and describing the libretto of *Messiah* as ‘prose’, observed that the extracts that fit together to form that libretto ‘nevertheless have a controlled rhetorical flow’, and that ‘[t]heir measured sentences frequently divide into balanced clauses (synonymous, constructive or antithetic)’.¹⁸⁵ Since ‘synonymous’, ‘antithetic’, and ‘constructive’ (or ‘synthetic’) were the three ‘species’ of parallelism described by Robert Lowth in his *Lectures on the Sacred Poetry of the Hebrews*, the earliest English scholarly work on parallelism, there is little doubt that Burrows

¹⁸⁵ Burrows, *Handel: Messiah*, 55.

recognized the parallelistic structure of the libretto, although he did not use that term. In advancing the analysis of parallelism in Handel libretti beyond cursory acknowledgement, my research therefore sheds important new light on a previously unstudied area.¹⁸⁶ It argues for a practical, if perhaps not theoretical, sensitivity to parallelism on the part of the composer and his literary collaborators. It also implies a seemingly tacit, perhaps even unconscious eighteenth-century conviction: that, metrical or not, only **poetry** could be set to music. Handel never set a word of English prose. And it was his collaborators who ensured his biblically sourced texts remained poems, even if they did not lineate their text on the basis of its parallelism, and as many translations of the Bible do today.

Librettists did not generally lineate their parallelistic poetry, but I have done so in this study's tables and appendices, to clarify the parallel structure. As pointed out by James Kugel, a noted scholar on the topic, 'while lineation in some [poetry] is, on the basis of parallelism, clear, in most it is an act of analogizing from clear lines to not-so clear, and in some cases it is altogether impossible'.¹⁸⁷ Kugel is writing specifically about psalmic poetry; beyond the psalm corpus, the task is even harder. The lineation in this study is usually based on that in the New International Version of the Bible.¹⁸⁸ Where the librettist has taken text from a portion of the Bible not usually lineated (such sections are often considered prose, but in the libretti provided to Handel, they can safely be considered poetry, because they fit well into the parallelistic scheme provided by the librettist), I have lineated on the basis of balance, and of parallelism with the surrounding text, on a case by case basis. What segments (a whole sentence, a clause?) of the text imported by the librettist most clearly parallel clear lines nearby in the libretto? What lineation corresponds most closely to the syntactic and prosodic-phonological constituency structure of the text (in its English version as given to Handel)?¹⁸⁹ What lineation avoids lines with too many or too few words, stresses,

¹⁸⁶ Lowth, *Lectures*, 1; Robert Lowth, trans. George Gregory, *Lectures on the Sacred Poetry of the Hebrews*, 2 (London: Johnson, 1787) (copy consulted: ECCO copy, GB-Lbl, 1215.b.15–16); Robert Lowth, *De Sacra Poesi Hebraeorum* (Oxford: E Typographeii Clarendoniano, 1753) (copy consulted: ECCO copy, GB-Lbl, 74.g.22).

¹⁸⁷ James A. Kugel, *The Idea of Biblical Poetry: Parallelism and its History* (Baltimore and London: Johns Hopkins University Press, paperback 1998), 66.

¹⁸⁸ BibleGateway contributors, New International Version main page, *BibleGateway*, <<https://www.biblegateway.com/versions/New-International-Version-NIV-Bible/>>. Accessed 10 July, 2021.

¹⁸⁹ It might seem illogical to take this into consideration, given that we have defined poetry as text made of language divided into sections (lines) on the basis of something other than syntax or prosodic phonology, but a moment's reading of these criteria will show that syntactic and prosodic phonological boundaries are not the only bases for our lineation of such text segments, and such segments therefore remain poetry. For syntactic-phrase-structure as one of Tarlinskaja's criteria for the quasi-lineation of

syllables, or syntactic or prosodic phonological constituents (in its English version as given to Handel)?¹⁹⁰ I also bear in mind Nigel Fabb's theory that the section of a text controlled by an added form (here parallelism) is always short enough to fit into working memory, which, for English-speakers, can hold about fifteen syntactically stressed words.¹⁹¹ In all of this I am particularly indebted to Duffell's methods of analysing and dividing long lines, Tarlinskaja's criteria for the segmentation of prose extracts into quasi-lines, Kugel's commentary on lineation, and the writings of Adele Berlin and Samuel T.S. Goh, as well as Robert Arthur Bailey's edition of Paul's letters (although the edition's layout does not claim to define a poetic line so much as to foreground the parallelism within the text).¹⁹² I have also consulted M.L. Kohen's recorded performances of the texts in their original language, presented with interlinear translation, to see if the English balance aligns with aspects of the original.¹⁹³

The librettists probably knew that they were ensuring the biblically sourced text were still poetry. Lowth's *Lectures* did not appear in print until 1784, although it had been published in Latin in 1753 as *De Sacra Poesi Hebraeorum*.¹⁹⁴ Even that earlier date would be rather late for Handel's librettists to have read it, but it may reflect a growing academic awareness of the phenomenon in English scholarship.¹⁹⁵ Indeed, Lowth asserted in the *Lectures* that 'poetical conformation of the sentences' was, by 1753, 'often alluded to as characteristic of the Hebrew poetry'.¹⁹⁶ Moreover, the librettists surely knew their Bible. They likely could intuit the presence of the (in James

prose, see Marina Tarlinskaja, *Strict Stress Metre in English Poetry Compared with German and Russian* (Calgary: Calgary University Press, 1993), 34.

¹⁹⁰ This might seem to bring the lineation criteria dangerously close to metrical ones, but there has been much scholarly writing to suggest that Hebrew poetry originally did operate under some sort of counting metre system, although whether that metre controlled the number of words, syllables, stresses, or some other prosodic phonological feature in the line is not clear. Duffell correctly points out, however, that English translations and imitations of biblical verse often featured a loosely predictable number of stresses per parallel line within a couplet or tercet. On Hebrew metre, see Samuel T.S. Goh, *The Basics of Hebrew Poetry: Theory and Practice* (Eugene: Cascade Books, 2017), 59–76; Duffell, *A New History of English Metre*, 15–16, and Fabb, *Linguistics and Literature*, 116.

¹⁹¹ For Fabb's theories of poetry and working memory, see Fabb, *What is Poetry*. For the size of working memory, see *ibid.*, 174.

¹⁹² For Duffell's divisions of long lines, see for instance Duffell, *A New History of English Metre*, 189–90. For the works of Kugel, Berlin, and Goh, see Kugel, *The Idea of Biblical Poetry*; Berlin, *The Dynamics of Biblical Parallelism*; and Goh, *The Basics of Hebrew Poetry: Theory and Practice* (Eugene: Cascade Books, 2017). For Bailey's edition of Paul, see Robert Arthur Bailey, *The Structure of Paul's Letters*, 3rd ed. (United States: Xulon Press, 2008).

¹⁹³ For Kohen's readings of the Bible in its original languages with interlinear translation, see M.L. Kohen, M.L. Kohen channel homepage, <**Error! Hyperlink reference not valid.**<https://www.youtube.com/channel/UC5jPvvPFehiu04Rp1TYRgxQ>>. Accessed 10 July, 2021.

¹⁹⁴ Lowth, *Lectures*; and Lowth, *De Sacra Poesi Hebraeorum*.

¹⁹⁵ Earlier scholarship on the technique, by Finnish academics, does exist. See Fox, *Explorations in Semantic Parallelism*, 25.

¹⁹⁶ Lowth, *Lectures*, 1, 34.

A. Kugel's terms) 'seconding' distinctively characteristics of biblical verse, and could reproduce it even if they could not formulate a theoretical explanation of its workings.¹⁹⁷ The complex, psalm-like parallelisms of John Milton's original but decidedly biblically influenced epic poem *Paradise Lost* (noted theoretically in the twentieth century by Richard Bridges, but likely tacitly by readers since the work's publication) strongly support this position.¹⁹⁸ Thus, although Lowth may have codified the first theory of parallelism in England, English writers were clearly aware of the technique in practice.

When setting parallelistic poems, Handel generally placed some sort of pause at the end of each line, whether through the use of a rest, a cadence, a long note, or some other musical device of medium-level closure. In parallelistic poetry, form and syntax tend to be very closely matched; this is to say that the end of a poetic line is generally also the end of a clause, or at least a prominent syntactic phrase. Thus, at first glance, it might appear difficult to make definitive assertions about the impact of lineation on Handel's musical setting, and, therefore, the significance of his collaborators' obvious efforts to provide him with parallelistic texts when collaging biblical quotations. To clarify this, it might be instructive to examine a short paragraph by Katherine T. Rohrer, in which she analyses Adrian Batten's and Henry Purcell's anthem settings of Psalm 55, verses 1, 2, 4, and 6 (Purcell also sets verses 5, 7, 8, 17, and 18). The text used by both composers is the English translation from *The Book of Common Prayer*, and is in parallel couplets, one couplet to each verse. Rohrer's poetic-theoretical terminology has been adjusted to align with that of the present study.

The [bipartite] design of the [parallel couplet] creates a natural environment for some kind of antecedent-consequent musical structure. The [couplets] themselves delineate higher structural musical boundaries. [...] Batten treats each [line] as a separate point of imitation, consistently bringing the first [line] to a close on a half-cadence (verses 1, 4, and 6) or with a full cadence on the third degree (verse 2); the second [line] in all four cases ends with a full cadence on the tonic D. Batten's text repetition involves only the unit of the [line]. Purcell, on the other hand, occasionally integrates the two [lines] and may use the entire [couplet] as a unit for repetition; in verse 2, measures 12–21, he even uses the two [lines] simultaneously as motive and countermotive (see Purcell Society Edition Edition, 28, pp. 126–127). Purcell's harmonic scheme is far more wide-ranging than Batten's; he uses half and full cadences on the tonic, as well as full cadences on the third, fourth, fifth, and seventh degrees, at both [line] and [couplet] endings.¹⁹⁹

¹⁹⁷ See Kugel, *The Idea of Biblical Poetry*, 51.

¹⁹⁸ Richard M. Bridges, 'Milton's Original Psalm', *Milton Quarterly*, 14/1 (1980), 12–16.

¹⁹⁹ Katherine T. Rohrer, "'The Energy of English Words': A Linguistic Approach to Henry Purcell's Method of Setting Texts" (PhD Dissertation, Princeton University, 1980), 115–16.

Rohrer’s statements strongly suggest an awareness and musical reflection of the parallelistic scheme of the poem on the part of Batten and Purcell. And although specific methods of formal articulation varied, that musical reflection is largely in line with the practices of other composers working with the English language during the Baroque era, Handel included. Handel very rarely moved words or phrases between lines in parallelistic texts. He might repeat words within lines, or repeat entire lines, but seems to have perceived each line as a unit. He also appears to have noted the larger-scale unit of the couplet; just as words are rarely moved between lines, lines are rarely moved between couplets. In fact, each couplet tended to form a separate musical movement, much as earlier composers had differentiated couplets by giving each its own, clearly defined section in a continuous anthem. This approach is adopted by, for instance, John Blow in ‘God spake sometime in Visions’, and Purcell in ‘My heart is inditing’ (Z30), both anthems composed for the 1685 coronation of James II and Mary of Modena.²⁰⁰ When he did set more than one couplet in a single movement, Handel often followed that older technique, as well as ensuring that the lines within each couplet received more markedly similar musical treatment, in the manner of an ‘antecedent-consequent’ structure. Exceptions to that convention often occur when the couplet being set featured a strong antithesis between its two lines. In settings of such passages, internal musical contrast was much more likely, particularly if the couplet itself paralleled a subsequent one (as in Table 4.12).

Table 4.12, C. Jennens after various biblical sources, *Messiah*, Part I air ‘The People that walked in Darkness’, with annotations for parallel scheme between lines and between couplets. Left column transcribed from MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

Text	Parallels between lines	Parallels between couplets
<i>The People that walked in Darkness</i>	A =>	A
<i>have seen a great Light ;</i>	A	
<i>they that dwell in the Land of the Shadow of Death,</i>	B (==>)	A
<i>upon them hath the light Shined.</i>	B	

Some instances of syntactic parallelism involve the repetition not only of word-classes but of exact words. When two or more words were repeated exactly at the same point in two lines of a couplet, Handel tended to employ standard musical devices to

²⁰⁰ See John Blow, *God Spake Sometime in Visions*, GB-Ob, T 1008; and Henry Purcell, *Score Booke containing severall Anthems w[i]th symphonies*, GB-Lbl R.M.20.h.8.

highlight the recurrence by setting both statements of the words to the same rhythms, the same general melodic contour or even the same melody (sometimes at the same pitch, sometimes transposed). Specimens include the falling figure beginning on the downbeat that syllabically sets (albeit at different pitches) both instances of ‘I will’ in ‘I will pursue, ¶ I will overtake’ (in the air ‘The Enemy said’, from *Israel in Egypt*), or the four equal note values in a rising-rising/static-falling contour that set (at least initially, and in variants thereafter) both occurrences of ‘Thou shalt’ in ‘Thou shalt break them with a Rod of Iron ; ¶ Thou shalt dash them in pieces like a Potter’s Vessel’ (the air ‘Thou shalt break them’, *Messiah*). In the air and duet ‘He shall feed his Flock’ from *Messiah*, Handel modified the line ‘Come unto Him, all ye that labour and are heavy laden’ to form an anaphoric couplet (one in which both lines begin with the same words): ‘Come unto Him, all ye that labour; ¶ Come unto Him, that are heavy laden’.²⁰¹ He set both instances of the words ‘Come unto Him’ to a jiggling figure, drawing attention to the *anaphora*, and thus the parallel structures, that he himself had created.²⁰²

At times, the exact repetition of a syntactic phrase might be so striking that Handel points it up even at great distance. For instance, in the sequence describing the parting of the Red Sea, in *Israel in Egypt*, the Abrahamic God’s patronage of the Israelites is emphasised by the statement that ‘there was not one feeble Person among their Tribes’.²⁰³ Several movements later, we are told, however, that the same god caused the waters of the sea to drown that tribe’s enemies, such that ‘there was not one of them left’. The words ‘not one’ receive numerous repetitions in both movements, emphasising not only the uncompromising nature of the statement and the god, but also

²⁰¹ For the original line, see Charles Jennens after various biblical sources, MESSIAH, *AN ORATORIO. Set to Musick by GEORGE-FREDERIC HANDEL, Esq.* (London: Printed and Sold by Thom. Wood in Windmill-Court, near West-Smithfield, and at the Theatre in Covent-Garden, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995), 8; for the line’s transformation into an anaphoric couplet in its musical setting, see George Frideric Handel, *Messiah, an Oratorio*, GB-Lbl R.M.20.f.2, ff. 47r–47v. On *anaphora*, the rhetorical figure of beginning successive sections of text with the same word or words, see Gideon O. Burton, ‘Examples of Schemes: Repetition’, *Silva Rhetoricae*, <[http://rhetoric.byu.edu/Figures/Groupings/of%20repetition%20\(old\)2.htm](http://rhetoric.byu.edu/Figures/Groupings/of%20repetition%20(old)2.htm)>, accessed 23 June, 2020.

²⁰² ‘Jiggling rhythm’ is Little’s and Jenne’s term for ‘the jagged or uneven’ we might also say lilted) ‘rhythms which give [Italianate] gigas their strong sense of forward motion’. These rhythms consist of a note-value of two pulses on a strong beat, followed by a note value of one pulse, or the rhythmic retrograde thereof (that is, in 6/8, 9/8, or 12/8, *crotchet – quaver* or *quaver – crotchet*). See Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach*, 2nd ed. (Bloomington and Indianapolis: Indiana University Press, 2001), 262.

²⁰³ Charles Jennens(?) after various biblical sources, *ISRAEL IN EGYPT. AN ORATORIO: OR, SACRED DRAMA. As it is Performed At the KING’S THEATRE in the Hay-Market. Set to Musick by GEORGE-FREDERICK HANDEL, Esq.*, (London: ‘Printed, and Sold at the KING’S THEATRE in the Hay-Market’, 1739), facsimile edition in George Frideric Handel, *Israel in Egypt*, ed. Annette Landgraf, *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999), xlv–xliv. I sincerely thank Professor John H. Roberts for helping me to locate a reproduction of the première wordbook for *Israel in Egypt*, in private correspondence, 25 May 2020.

the very different fates of its faithful and its unbelievers. Not all such long-range parallelisms received such treatment, however. The lines labelled ‘E’ in Table 4.14 below (from the anthem ‘Let God arise’, HWV 256a) were clearly selected from their various sources to fit together in the context of the anthem text. There is no marked musical similarity, beyond the general grandeur of the choral writing, between their setting, however. The chorus setting the F couplet between them is also itself quite dissimilar to what comes before and after it.

Table 4.13, excerpts from Psalms 68 and 76 in order set by G. F. Handel, 1713 in Anthem ‘Let God arise’, with annotations for biblical source and parallel scheme. Transcribed from *THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II.* (London: T. Heptinstall, 1799).²⁰⁴

Source	Text	Parallelism
<i>Psalms 68: 19</i>	Praised be the Lord !	E
<i>Psalms 76: 6</i>	At thy rebuke, O God !	F (=>)
<i>Psalms 76: 6</i>	both the chariot and horse are fall’n.	F
<i>Psalms 68: 35</i>	Blessed be God !	E
<i>Psalms 68: 35</i>	Hallelujah !	E

It is perhaps worth noting here that we do not know who compiled the texts that Handel set as anthems.²⁰⁵ In at least one case (that of the Coronation Anthems), the composer himself seems to have done so, actively eschewing collaboration. When ‘the bishops’ sent him the words to be sung anthemically at the coronation, the composer responded: ‘I have read my Bible very well, and shall chuse [*sic.*] for myself’.²⁰⁶ It is quite possible that this was his general practice for all of his anthem settings, but we cannot know with certainty. The tendency for Handel’s anthems to use only verses from a single psalm in their original order (a tendency observed by Graydon Beeks and consistent with Anglican anthem-writing practice more generally) stands in marked contrast to the collage-work of the Scripture oratorios, and even of some of the Coronation Anthems.²⁰⁷

²⁰⁴ A, B, C, and D couplets/tercets not shown.

²⁰⁵ Also noted by Graydon Beeks in “‘O Sing unto the Lord’: The Selection of Anthems Texts for Cannons”, *Händel-Jahrbuch*, 59 (Kassel, Basel, London, New York, Praha: Bärenreiter, 2013), 203–17: 203.

²⁰⁶ Charles Burney, *AN ACCOUNT OF THE MUSICAL PERFORMANCES IN WESTMINSTER-ABBEY* (London: Printed for the Benefit of the Musical Fund, 1785), 34. Copy consulted: *ECCO* copy, US-CAh *fEC75.B9344.785a.

²⁰⁷ Beeks, “‘O Sing unto the Lord’”, 204. I thank Dr Bryan White for bringing to my attention the consistency of this with general practice.

When setting particularly long lines, Handel often took all these procedures one level lower in the layers of poetic structure. That is, he found parallelisms within the long line, and treated it like a couplet and its parallel half-lines like lines in themselves. That poets of the era were interested in parallelism not just between lines but also within them (and between couplets) is attested by several scholars.²⁰⁸ Long single lines so treated by Handel include ‘The Heavens are thine, the Earth also is thine’ (in the duet ‘The heavens are thine’ from the anthem ‘My Song shall be alway’), and ‘Let the Righteous be glad, and rejoice before God’ (in the air ‘Let the Righteous be glad’, from the anthem ‘Let God arise’).

So far, we have been discussing parallelism in terms of couplet construction, but two is not the only number of lines that can be parallel. Tercets are less frequent than couplets in parallel poetry, but they do occur. We encountered one in our earlier discussion of complementary or progressive parallelism, and tercets comprise the text for some of Handel’s most well-known movements (see tables 4.14 through 4.16 below).

²⁰⁸ Sylvia Adamson, ‘Literary Language’, in *The Cambridge History of the English Language, Volume III, 1476–1776*, ed. Roger Lass (Cambridge: Cambridge University Press 1999, 2009), 539–649: 630–31. Richard Bradford, *Augustan Measures: Restoration and Eighteenth-Century Writings on Prosody and Metre* (Aldershot: Ashgate, 2002), 23, 157.

Table 4.14, C. Jennens after various biblical sources, *Messiah*, Part I chorus ‘And the Glory of the Lord’, with annotations for parallel scheme between lines. Left column transcribed from C. Jennens after various biblical sources, MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

Text	Parallelism
<i>And the Glory of the Lord shall be revealed,</i>	A
<i>and all Flesh shall see it together ;</i>	A
<i>for the Mouth of the Lord hath spoken it.</i>	A

Table 4.15, C. Jennens after various biblical sources, *Messiah*, Part I chorus ‘And He shall purify’, with annotations for parallel scheme between lines. Left column transcribed from C. Jennens after various biblical sources, MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

Text	Parallelism
<i>And He shall purify the Sons of Levi,</i>	A
<i>that they may offer unto the Lord</i>	A
<i>an Offering in Righteousness.</i>	A

Table 4.16, C. Jennens after various biblical sources, *Messiah*, Part III air ‘The Trumpet shall sound’, with annotations for parallel scheme between lines. Left column transcribed from C. Jennens after various biblical sources, MESSIAH (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

Text	Parallelism
<i>The Trumpet shall sound,</i>	A
<i>and the Dead shall be rais’d incorruptible,</i>	A
<i>and We shall be chang’d.</i>	A

However, Handel seems greatly to have preferred to work with pairs than with groups of three. When given a tercet to set, he almost always separated either the first or the last line off, treating the other two as a couplet. In the first section of ‘The Trumpet shall sound’ (from *Messiah*), there is a substantial pause after the first two lines have been sung. In ‘And he shall purify the Sons of Levi’, the first four words of that incipit are sung to a phrase that concludes with a very firm perfect cadence to the tonic (or ‘key-note’), whether that tonic is local or overall, before the incipit is sung in its entirety. The effect is thus to break the single line into a couplet based upon what we earlier called *reperfectio*: a complete and self-sufficient statement is made, and then repeated to form the beginning of another statement. General purification is foretold,

and then that of a specific people. The air ‘Let the Righteous be glad’ is mentioned above for treating the long first line of a couplet as a couplet in itself (thus, essentially, producing a tercet structure). The number of times that tercet’s third line is repeated, however, and its musical separation from the preceding two ‘lines’, again strongly implies a ‘2+1’ rather than a simple ‘3’ structure. In ‘But who may abide the day of his coming?’, the pairing of the second line with the first and then with the third makes for a structure of ‘2+2’. We will return to this air, and to the chorus ‘And he shall purify the sons of Levi’, later in this section.

One of Handel’s closest reproductions of an actual tercet structure occurs in the chorus ‘He gave them Hail-stones for Rain’ from *Israel in Egypt* (text and parallel scheme in Table 4.17).

Table 4.17, C. Jennens(?) after various biblical sources, *Israel in Egypt* Part I chorus ‘He gave Hail-stones for Rain’, with annotations for parallel scheme between lines. Left column transcribed from C. Jennens(?) after various biblical sources, *ISRAEL IN EGYPT* (London: ‘Printed, [...] at the KING’s THEATRE’, 1739), facsimile edition in *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999).

Text	Parallelism
He gave them Hail-stones for Rain ;	A
Fire mingled with the Hail,	A
ran along upon the Ground.	A

The three lines are given almost equal time at the beginning. The first is sung twice, the shorter second three times, the third twice, elongated through melisma, and then the first receives another three statements, the initial two of which truncate the text to form something like the *reperfectio* we saw in ‘And he shall purify’, and rush to a climax (underlined): ‘He gave them Hail-stones, He gave them Hail-stones, He gave them hail-stones for Rain’. As the movement progresses, however, the third line is repeatedly paired with the second, and once with a line apparently of Handel’s own invention, cobbled together from words extracted from the first two lines (‘Hail, Fire, Fire, Hailstones’), and the first virtually disappears from notice. This shows that Handel did indeed, on rare occasions, move words between lines in parallelistic poetry. However, he almost never moved them beyond the bounds of the couplet or tercet. Thus, Handel’s preference for pairs wins out again.

Words moved to different lines in the same couplet could also sometimes serve to erase the textual phenomenon known to linguists as ‘gapping’.²⁰⁹ This is ‘[o]ne of the variant types of syntactic parallelism’, and ‘involves a gap in one of the sections of text, which corresponds to a phrase or more in the other section of text’.²¹⁰ For instance, the couplet ‘He smote all the first-born of Egypt, ¶ the Chief of all their Strength’ omits the phrase ‘He smote’ from the beginning of the second line. Handel’s setting follows this initially, but later inserts the missing words (here underlined) into the second line (‘He smote the Chief of all their Strength’). Similar procedures attach the first two words of the chorus ‘He is my God’ (similarly underlined) to the beginning of its second line (‘My Father’s God’ becomes ‘He is my Father’s God’). And, by replacing the first word of the line ‘And there came Lice in all their Quarters’ with that chorus’s first line-and-four-sevenths (‘He spake the Word, ¶ and there came’), Handel both fills a gap (more obscure than is normal for gaps) and recasts the tercet structure to form a pair of couplets.²¹¹

Why have we dwelt at such relative length on Handel’s setting of parallelistic poetry? Or, more precisely, why have we dwelt on it here, when our chapters on the formal aspects of Handel’s English word-setting are supposedly behind us? The answer, as befitting a section on biblical parallelism, is triune.

First, since it was clearly important for librettists to construct parallelistic libretti when working anthologically with unrhymed, non-metrical sources, it seems useful to question whether their efforts were appreciated by the composer, even from the point of view of the setting reflecting them. If they were not, that would have been interesting in itself; that the librettists went about their work with no expectation that it would affect the music. Since they were, we are left with the useful observation that the librettists’ extra effort to make disparate lines fit together parallelistically was not in vain, and did indeed have an effect on the shape of the music.

Secondly, even more so than with the metrical libretti, the non-metrical, unrhymed anthologies present a clear outline of the librettists’ formal and hermeneutic choices. Form and content are bound very closely in parallelism, and so any decision to alter the parallel scheme exhibits an interpretive agenda far closer to the surface than

²⁰⁹ See Volume 1, page 392.

²¹⁰ Fabb, *Linguistics and Literature*, 147.

²¹¹ On the phenomenon of gapping in poetry, see Timothy R. Austin, *Language Crafted: A Linguistic Theory of Poetic Syntax* (Bloomington: Indiana University Press, 1984), 47–56; and Fabb, *Linguistics and Literature*, 147–48.

would similar reconfiguration of rhyme or metre. The ways in which Handel takes or subverts a librettist's scheme are therefore telling, not least because, even more clearly than with metrical libretti, it represents an advanced stage in the journey from source to audience interpretation.

Thirdly, parallelism in itself seems more deeply bound up with collaboration than does the penning of metrical libretti. Many people wrote metrical, rhymed verse in eighteenth-century England. Few wrote parallelistic verse. The fact that these librettists chose to rearrange the lines they provided so as always to retain parallelistic forms thus shows that they went out of their way to ensure their composer was still working with poetry. In other words, uniting all three reasons given, examining Handel's treatment of parallelistic texts illustrates the sharing, perhaps tacitly, of a fundamental aesthetic conviction by Handel and his librettists: vocal music must set poetry. The impact of this fact upon the nature of libretto writing, particularly when the libretto was to be a non-metrical and unrhymed anthology, is difficult to overstate.

Let us return to the second point made above. We have already noted the numerous ways in which Handel altered the parallel schemes provided him by the librettists, who had themselves altered the schemes of the Bible by their collaging. Thus, the parallelistic texts as sung to Handel's music have a particularly rich transmission history, as well as a particularly rich history of formal alteration. Since form is fused to content in parallelistic texts almost more than it is in any other type of systematic organising principle, that alteration has fascinating implications for the interpretation of the verse's meaning. Let us consider the text that comprises the air 'But who may abide the Day of his coming?' and the subsequent chorus 'And he shall purify'. These ten lines are taken directly from the same biblical source, in which they appear in the same order as in the libretto. However, the librettist cuts several lines from the passage, thus restructuring the parallel scheme so that five couplets become two tercets. Handel in turn transforms those two tercets into four couplets.²¹² Table 4.18 below clarifies these changes. By this alteration of the scheme, the librettist creates a very different emphasis. The comparison of the Messiah to a refiner's fire is attached

²¹² At least, he does by 1750. The first version of the air 'But who may abide the Day of his coming?' (from *Messiah*) more closely reflects the tercet structure, albeit still not exactly. That version is 'a fairly straightforward binary movement' (the first musical section setting the first two lines, 'But ... appeareth?', the second setting the last line alone, 'For Fire:'). 'When Handel re-composed the air 'for Guadagni in 1750', however, it gave the text in the form outlined in Table 4.18 above. On these versions, see Burrows, *Handel: Messiah*, 71. For the manuscript of the first version, see Handel, *Messiah, an Oratorio*, GB-Lbl R.M.20.f.2, ff. 14v–16v.

more strongly to the terror of his arrival than to the purification of the Levites, and Handel intensifies that connection with his own structural adjustments. Writing on ‘But who may abide the Day of his coming?’, Winton Dean asserts that the musical structure is essentially XYX’Y’. The X(’) sections are concerned with ‘putting the question’ (setting the AA couplet ‘But who may abide the Day of his coming? And who shall stand when He appeareth?’). The Y(’) sections (setting the BB couplet, ‘For He is like a Refiner’s Fire : Who shall stand when He appeareth?’) furnish ‘the answer’ (if an ‘answer’ to the previous couplet, Dean seems to believe that the music says ‘No one will stand’).²¹³ (In the middle and rightmost columns of Table 4.18, the left hand letter notations show the parallelism if a change of movement is considered to restart the scheme; the righthand alternative gives the parallelism if the entire text is considered as one long passage.)

Table 4.18, comparison of Malachi 3 with Charles Jennens after various Biblical sources *Messiah*, Part I chorus ‘And he shall purify’ and setting thereof by G.F. Handel. Left column transcribed from Church of England, *THE BOOK OF COMMON PRAYER* (Oxford: John Baskett, 1738). Middle column transcribed from C. Jennens after various biblical sources, *MESSIAH* (London: Thom. Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995). Right column transcribed from *Werke*, 45 (Leipzig: Deutsche Händelgesellschaft, 1902).²¹⁴

Book of Common Prayer	Scheme	Wordbook	Scheme	Score	Scheme
		SONG		[Air]	
But who may abide the day of his coming?	A	<i>But who may abide the Day of his coming?</i>	A A	But who may abide the day of His coming?	A A
and who shall stand when He appeareth?	A	<i>And who shall stand when He appeareth?</i>	A A	and who shall stand when He appeareth?	A A
for he is like a refiner’s fire ,	B	<i>For He is like a Refiner’s Fire:</i>	A B	For He is like a refiner’s fire.	B B
and like fullers’ sope.	B			And who shall stand when He appeareth?	B B
And he shall sit as a refiner	C				
and purifier of silver;	C				
		CHORUS		[Chorus]	

²¹³ See Dean, *Handel’s Dramatic Oratorios and Masques*, 323.

²¹⁴ Lineation mine. Earlier sources for version of ‘But who may abide’ inaccessible at time of writing.

Book of Common Prayer	Scheme	Wordbook	Scheme	Score	Scheme
and he shall purify the sons of Levi,	D	<i>And He shall purify the Sons of Levi,</i>	A B	And He shall purify,	A C
and purge them as gold and silver,	D			And He shall purify the sons of Levi,	A C
that they may offer unto the Lord	E	<i>that they may offer unto the Lord</i>	A C	that they may offer unto the Lord	B D
an offering in righteousness.	E	<i>an Offering in Righteousness.</i>	A C	an offering in Righteousness.	B D

Conclusion

Despite the large number of topics touched upon in this chapter, the subject of Handel's collaboration with English poets still boasts several interesting avenues for further research. Rejected collaborations, for instance, might prove almost as interesting as realized ones. All of Handel's named librettists were men, but in 1744, Mary Delany was working on an adaptation of *Paradise Lost* for him to set.²¹⁵ He never did set it, but we must wonder whether that was because of the poet's gender, the challenge of adapting such a classic, or pressures from the theatre market at the time. He had already rejected a *Paradise Lost* offer from a male poet, John Upton.²¹⁶ Neither could Edward Synge convince Handel to set 'an unremittingly didactic work to be titled *The Penitent*', for which the poet presented the composer a synopsis in the course of a letter praising *Messiah* as the most excellent of the oratorios to date.²¹⁷ Smith reproduces that synopsis in *Handel's Oratorios and Eighteenth-Century Thought*, as well as the observations thereupon with which the composer sent it on to Jennens. She argues that:

Reading between the lines, we can infer that he wanted to share the pleasure of being praised, but was keen to head Jennens off any notion of implementing Synge's proposal.²¹⁸

If we are in any doubt as to the importance of the poet's work, we should recall that 'wordbooks' containing the entire text of the evening's performance were available on the night and sometimes for weeks before and after the performance. This made the

²¹⁵ Mary Delaney, letter to Anne Dewes, 10 March 1744, reproduced in Augusta Hall, Lady Llanover, ed., *THE AUTOBIOGRAPHY AND CORRESPONDENCE OF MARY GRANVILLE*, 2 (London: Betley, 1861), 278–80. Copy consulted: Google Books copy, NL-DHk 937 E 30.

²¹⁶ Ruth Smith, 'Milton Modulated for Handel's Music', in *Milton in the Long Restoration*, ed. Blair Hoxby and Anne Baynes Coiro (Oxford: Oxford University Press, 2016), 159–80: 169.

²¹⁷ Smith, 'Handel's English Librettists', 102.

²¹⁸ Smith, *Handel's Oratorios and Eighteenth-Century Thought*, 34–36.

oratorio, to quote Ruth Smith, ‘more essentially verbal than any other form of English theatre’, and gave the audience a lasting reminder of the centrality of the poet’s contribution. And the text that Handel never set was often included in the wordbook.²¹⁹ The reader-listeners of *Messiah*, for instance, were informed in a preface to its wordbook that ‘several things [in the text] are mark’d with a black Line draw down the Margin as omitted in the Performance’.²²⁰ Thus, wordbooks were less a reproduction of the words for the performance than a poem in which the sung text was embedded. A fascinating example, as Lawrence Zazzo pointed out, of ‘paratext’, and another confirmation of the importance of the words.²²¹ The chapter following this one will explore wordbook practices in depth. Yet for all this attention to the communication of verbal detail, for all the labour and exaltation of the poet, the aesthetic attitudes of the time nominally shunned libretto writing. Then as now, many opined that once song was attached to great poetry, that poetry became trivial, that words penned explicitly for singing must always be ‘nonsense’, and that every person of good taste knew there was no such thing as good musical theatre. Given this curious contrast between practice and opinion, and the inconsistency of the expressed opinions themselves, it is difficult to deduce exactly how important the collaborative effort was. Of course, a culture’s asserted values sometimes in no way resemble the values revealed in its practices, so we may be wiser to look at the facts and activities of this age than at the pronouncements of its intellectuals.

It seems clear, however, that Handel’s collaborative activity encompassed a wide range of shifting priorities and dynamics, included forms of co-creation with fascinating formal and expressive implications, and offers a window onto the social world of his day. From a formal, aesthetic, and historical perspective, the man who could ‘retrench’ his music for the sake of Jennens’s poetry, and yet demand that Morell write words to pre-existing music, remains endlessly fascinating.

²¹⁹ Smith, *Handel’s Oratorios and Eighteenth-Century Thought*, 76.

²²⁰ See Charles Jennens, BELSHAZZAR (London: J. Watts, 1745), 2. Copy consulted: ECCO copy, GB-Lbl 841.c.23(5).

²²¹ Lawrence Zazzo, “‘Not Local Beauties’: Handel’s Bilingual Oratorio Performances, 1732–1744” (PhD Dissertation, Queen’s University Belfast, 2015), 26.

Chapter 5: The Reader-Listener

Clearly the audience, as an audience, cannot ‘read’ forward and backward; they were not supplied with a script on arrival at the theatre.¹

Richard Rutherford’s above-quoted comment, although perfectly correct for the Greek tragedies that were his subject, is less universally axiomatic than it might appear. The audience for an eighteenth-century music drama was often ‘supplied with a script on arrival at the theatre’.² Whereas Rutherford implies a fundamental difference between the audience of a performance and the readership of a text, this distinction was blurred in eighteenth-century England, and the two groups not only frequently overlapped, but sometimes, and in certain genres, merged to the point of identity. I have chosen to call this complex interaction of reading and listening, simply enough, reader-listenership.³

Reader-listenership, in its broadest sense, is the consumption of vocal music through the simultaneous, or at least closely related, acts of listening to it and reading its text. In the eighteenth century, anyone attending an opera, oratorio, or even a church service would have a printed ‘wordbook’ made available to them to read during the performance. Such wordbooks, whether available for purchase or distributed free of charge, contained the words to be sung (the libretto), usually with translations if necessary, and sometimes also explanatory footnotes, prefaces, and *dramatis personae*. Wordbooks had been a central feature of English music drama since at least 1653, when the text for the masque *Cupid and Death* (a text by James Shirley) was published for the performance in front of the Portuguese ambassador; and wordbooks were published for productions of Handel’s Italian-language operas, as well as for his oratorios.⁴

At first glance, the wordbook concept seems unremarkable. Concert programmes are common today, sometimes they are distributed to opera audiences, and

¹ Richard Rutherford, *Greek Tragic Style: Form, Language, and Interpretation* (Cambridge: Cambridge University Press, 2012), 89.

² Indeed, some eighteenth-century listeners had the opportunity to purchase such a script weeks in advance of its work’s première.

³ Leslie Robarts also uses the term ‘reader-listener’ in his PhD dissertation on wordbook practices for Handel oratorios, though it is of less central significance to his study than to mine. See Leslie Michael Martyn Robarts, ‘A Bibliographical and Textual Study of the Wordbooks For James Miller’s *Joseph and his Brethren* and Thomas Broughton’s *Hercules*, Oratorio Librettos Set to Music by George Frideric Handel, 1743–44’ (PhD Dissertation, University of Birmingham, 2008), 322, 362.

⁴ James Shirley, *CUPID AND DEATH* (London: T.W. for J. Crook and J. Baker, 1653). Copy consulted: *EEBO* copy, GB-Lbl, Wing (2nd ed.) / S3464. I thank Katherina Lindekens for bringing this to my attention in private correspondence, 10 January, 2016.

sometimes they contain the libretto for the concert's vocal music. However, these modern programmes are usually designed to clarify a piece's history, articulate its creators' aims, or aid with audience comprehension. Baroque wordbooks certainly did many or all of these things, but reading the wordbook did not just enrich the listening experience. It was an essential part of that experience. The coming chapter interrogates, possibly for the first time in musicological scholarship, several of the ways in which the reading of wordbooks shaped the listener's consumption of vocal music, augmenting, dialoguing with, and in some cases conveying key information impossible to glean from the performance. If it, like the previous chapter, seems something of a disjunction from what preceded it, allow me to reassure that the methodology established early in the thesis continues to be prominent in the coming chapter, as do the linguistic concerns of the thesis up to this point. Having dealt with the 'what' of Handel's English-language works (the musico-linguistic features of their word-setting), and then their 'how' and 'why' (the genesis of those features, particularly in the composer's collaboration with poets), we turn now to the 'for whom' and 'so what?'; the impact of those features on Handel's contemporaries audience.

Forward and Back: Wordbooks and the Power of Reading at Leisure

In the twenty-first century, we are not unaccustomed to the idea of reading while listening, or indeed of reading as integral to a listening experience. Films and television programmes are often subtitled, many opera productions incorporate surtitles, and YouTube boasts a large number of 'lyric videos' in which the verbal text of a song is displayed on the screen in time to that song's performance. All these forms of reader-listenership, however, differ from the wordbook tradition in one important respect: these twenty-first-century genres synchronize the text with its performance. That is to say, the audience only sees the text for a few seconds around the time it is sung or spoken.

Wordbooks, on the other hand, impose no such restriction. To be sure, the audience could follow the text as it was sung, but they could also read ahead, go back and read previous sections, or even familiarize themselves with the text before the performance had begun, possibly days or weeks before. In essence, then, wordbooks simultaneously fuse a verbal text to and liberate it from its musical performance: they are ostensibly designed to assist the audience in comprehending the words, but they also ensure that the audience is not dependent upon the performance to absorb those words. Neither is the modern concert programme quite equivalent to the wordbook. Certainly, Baroque wordbooks fulfilled the role that the concert programme does today, but this was only

one of several roles. We are accustomed to think of the twenty-first century concert programme as a means of elucidating a piece's history or clearing away some of its obscurities, at least if the piece is not contemporary; but wordbooks were integral to the consumption of their corresponding music from its première. In this respect, the wordbook of a Handel oratorio has more in common with the sleeve notes of a popular singer's CD, or perhaps with programme notes penned by a composer for the debut of their latest piece, than with a programme for a modern performance of *Messiah*.

Rutherford's statement, quoted at the beginning of this chapter, was originally written in the context of a section on 'Setting the scene and establishing the mood [in Greek tragedy]. Key words and themes', itself the second section of a chapter on 'Word, themes and names'.⁵ Examining several individual plays from the extant Greek tragic corpus, he argues that certain recurring words and phrases are used to reinforce specific ideas and themes in the drama; thus Euripides' *Alcestis* makes a motif out of *xenia* (hospitality), as does his *Bacchae* with the concept of insight.⁶ Similarly thematically relevant verbal recurrences are observable throughout the libretti of certain oratorios set by Handel. Examples include 'freedom' (and synonyms like 'liberty') in *Hercules*, 'virtue' and 'honour' in *Theodora*, contrasts between light and darkness (and, by extension, sight and blindness) in *Samson*, and (predictably) 'wisdom' in *Solomon*.

The oratorio audience was indeed 'provided with a script on entrance to the theatre', but they were not, any more than Rutherford's fifth-century Athenians, 'scholar[s] in a library, equipped with lexicon and computerized texts'.⁷ Yet even if the eighteenth-century reader-listener could not easily count the number of times that a word like 'wisdom' appeared in *Solomon*, the ability to read and reread the text in its entirety would surely provide a greater opportunity to notice patterns and subtleties in the libretto than could be discerned from only hearing the performance. The impact of wordbooks upon the audience's awareness of recurrent key words and dramatic themes is not easy to quantify; to my knowledge, no eighteenth-century writing survives that discusses it. It seems implausible, however, that the librettists would have woven such recurrences into their texts without some expectation that they would be noticed; hearing 'virtue' sung toward the end of the third act, a reader-listener to *Theodora* could quite easily be made suspicious that the word had made other appearances during the

⁵ 'Clearly the audience, as an audience, cannot 'read' forward and backward; they were not supplied with a script on arrival at the theatre.' Rutherford, *Greek Tragic Style*, 89.

⁶ Rutherford, *Greek Tragic Style*, 94–95; Rutherford, *Greek Tragic Style*, 87–89.

⁷ Rutherford, *Greek Tragic Style*, 89.

night. So alerted, they could then easily confirm the suspicion by thumbing back through the wordbook. Doubtless not everyone did. Doubtless not everyone noticed. But the presence of the script in the audience's hands is a strong argument—stronger perhaps than is often realized—against dismissing as irrelevant textual devices too subtle to be noticed from performance alone.

‘Their Speaking Strings’: The Instrumental Introduction as Teaser⁸

As noted by Donald Burrows, in the early- and mid-eighteenth century, ‘[t]he opening ritornelli to arias and choruses generally anticipate the initial vocal theme, although usually not exactly: a precise anticipation would rob both instruments and voices of their characteristic roles’.⁹ This is also true of other lyrical movements like duets and ensembles. Stoddard Lincoln elucidates that trend in more detail in his discussion of Juno's ‘Behold in this Mirroure’, one of the ‘most Italian’ numbers in John Eccles's setting of *Semele*:

The thematic material is scarcely begun in the continuo when the violin takes up the complete phrase. The voice then enters and uses the phrase until it becomes vocally impossible, at which point the first two bars are developed. The violin then takes up the last two bars for its ritornello. Here there is a division of labour; the violin states the whole idea, the voice uses and develops only what it can, and the violin retains the reminder for its own use.¹⁰

Although Lincoln here assumes that the vocal material grows out of the instrumental, Paul Everett has suggested that the derivation works the opposite way.¹¹ Thus, we might say that the violin presents the first two-bar sub-phrase of the vocal melody before outlining (for another two bars) compound-melody leaps more idiomatic to the instrument. Either way, the thematic relationship is clear, for the voice's first sub-phrase is virtually identical to that of the violin.¹² (See Example 5.1.)

⁸ Nicholas Brady's 1692 ode ‘*Hail! Bright Cecilia*’ (set to music by Henry Purcell, Z. 328), had asserted the inferiority of all instruments to the organ. ‘The airy Violin ¶¶ And lofty Viol’, for instance, it opined, ‘quit the field’ in the fight for supremacy over the organ; ‘In vain they tune their speaking strings, ¶¶ To court the cruel Fair, or praise victorious Kings’. See J. Nichols, ed., *A SELECT COLLECTION OF POEMS [...] THE FIFTH VOLUME* (London: J. Nichols, 1782), 306. Copy consulted: ECCO copy, GB-Lbl 238.e.15-22.

⁹ Donald Burrows, *Handel: Messiah*, Cambridge Music Handbooks, 2 (Cambridge: Cambridge University Press, 1991), 74.

¹⁰ Stoddard Lincoln, ‘The First Setting of Congreve's “Semele”’, *Music & Letters*, 44/2 (1963), 103–17: 115.

¹¹ Private correspondence, 25 and 28 July, 2016.

¹² The voice's next sub-phrase is indeed a modification of that sub-phrase's first half (a bar in length), and the vocal line concludes the phrase as a whole by stating a modification of the entire two-bar sub-phrase.

Example 5.1, J. Eccles, *Semele*, Act III air ‘Behold in this Mirror’, bb. 1–12. Transcribed from *Musica Britannica*, 75 (London: Stainer and Bell Ltd., 2000).¹³

The musical score consists of three systems. The first system (measures 1-5) features Violins 1 & 2, JUNO, and Bassi. The second system (measures 6-9) features JUNO and Bassi. The third system (measures 10-12) features Violins 1 & 2, JUNO, and Bassi. The score includes various performance instructions such as 'All the violins', '[Tutti Bassi]', and '[BC]'. Lyrics are provided for the JUNO part, including 'hold in this Mir-rour Whence comes my Sur-prize, Be-hold in this Mir-rour, Be-hold in this Mir-rour whence comes my Sur-prize; Such'. Fingerings and breath marks are indicated throughout the score.

Since, as we have already seen, Baroque composers employed relatively fixed formulae in setting words to music, the formal relationship of text to music was to a certain extent predictable. That predictability was probably stronger with some poetic metres than with others, and with metrical poetry than with non-metrical. For instance, a composer could take more skematic liberties with an iambic text than with a trochaic one, and with a pentameter than a tetrameter, while the lack of a metric template made settings of non-metrical verse still less stereotyped. The previous two chapters of this thesis combined these conventions into a ‘text-setting model’, like the one for late-Medieval song devised by Graeme Boone and later expanded by Lawrence Earp.¹⁴ The

¹³ Initial time signature and performing force indication (although in square brackets in source) *sic* in said source. Bar numbers after source. Earlier sources inaccessible at time of writing. Square-bracketed annotations and figures *sic* in source.

¹⁴ Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Nebraska: University of Nebraska Press, 1999); Lawrence Earp, ‘Declamation as Expression in Machaut’s Music’, in *A Companion to Guillaume de Machaut*, ed. Deborah McGrady and Jennifer Bain, Brill’s Companions to the Christian Tradition, 22 (Leiden: IDC Publishers and Martinus Nijhoff Publishers, 2012), 209–38; Lawrence Earp, ‘Declamatory Dissonance in Machaut’, in *Citation and Authority in Medieval Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth

model distils the complex web of musical, linguistic, and musico-linguistic concerns inherent in word-setting into a simple set of norms and common exceptions, articulating the formal ‘premise’ of vocal music, at least in terms of the word-music relationship. For the composer, a set of seemingly tacit guidelines for writing song. For an audience, in Hans Jauss’s terminology as used by Earp, a ‘horizon of expectation’.¹⁵

Much as those familiar with tonal music anticipate a tonic chord after a dominant seventh, or in the way that seasoned readers or viewers can guess the likely outcome of a narrative, Baroque audiences very probably knew that certain syllables would normally fall on certain musical counts. Since many listeners would have been able to read the wordbook during the performance, it might, therefore, have been relatively easy for such a reader-listener to fit the words in front of them to the instrumental introduction as it was played. In what we might call a game of ‘guess the syllabification’, they could try to imagine the setting before they heard it. Perhaps they even sang it to themselves.

Let us consider, as a specimen of this possibility, the instrumental introduction to the air ‘Turn thee, Youth, to Joy and Love’ from *The Choice of Hercules*. The poem is in clipped tetrameters, a metre that admits of very few liberties with its setting, and so syllable placement is fairly easily predictable. When the music in Example 5.2 first sounded, beginning the air, the audience would have had the following words in front of them:

Turn thee, Youth, to Joy and Love;

Why, ah why this fond Delay?

Haste these blissful Meads to rove;

Gentle Youth, oh! haste away.

It would not have been terribly difficult for them to suppose that the instrumental introduction promised a vocal line that realized the poem as in Example 5.3. If they did

Eva Lynch, *Studies in Medieval and Renaissance Music*, 4 (Woodbridge: The Boydell Press, 2005), 102–22.

¹⁵ Earp, ‘Declamation as Expression in Machaut’s Music’, 237; Earp, ‘Declamatory Dissonance in Machaut’, 102. Hans Robert Jauss, *Toward an Aesthetic of Reception*, trans. Timothy Bahti (Minneapolis: University of Minnesota Press, 1982), 44.

indeed guess as much, they would be proven at least partially correct (see Example 5.4 the actual vocal line).

Example 5.2, G. F. Handel, *The Choice of Hercules*, air and chorus ‘Turn thee Youth’, upbeat to b. 1—second crotchet of b. 8. Transcribed from GB-Lbl R.M.20.e.6.¹⁶

The image displays two systems of musical notation for a string ensemble. The first system, labeled '6' below the bass staff, contains measures 1 through 4. The second system, labeled '4' above the violin 1 staff, contains measures 5 through 8, with each staff ending in 'etc.'. The instrumentation includes Violin 1, Violin 2, Viola, and Basses. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

¹⁶ Initial time signature *sic*. Empty oboe 1 and 2, solo soprano (‘Mrs. Fawlkner’), choral canto, choral alto, choral tenor, and choral bass staves not shown.

Example, 5.3, G.F. Handel, *The Choice of Hercules*, air and chorus ‘Turn thee Youth’, upbeat to b. 8, with underlay suggesting how first two melodic phrases might set first words of text in libretto. Transcribed from GB-Lbl R.M.20.e.6.¹⁷

Turn thee, Youth, to Joy and Love; Why, ah why this fond De -

6

4

lay?

etc.

etc.

etc.

etc.

¹⁷ Initial time signature *sic*. Empty oboe 1 and 2, solo soprano, choral canto, choral alto, choral tenor, and choral bass staves not shown.

Example 5.4, G. F. Handel, *The Choice of Hercules*, air and chorus 'Turn thee Youth', upbeat to b. 9—second crotchet of b. 22. Transcribed from GB-Lbl R.M.20.e.6.¹⁸

The musical score is presented in four systems, each with three staves: V[iolin] 1, Mrs. Fawkner, and Bassi. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins at measure 9.

System 1 (Measures 9-11): Mrs. Fawkner's vocal line starts with the lyrics "Turn thee youth to Joy and Love, why ah why this fond de -". A dynamic marking of *p* is placed below the first measure.

System 2 (Measures 12-14): Mrs. Fawkner's vocal line continues with "lay, turn [thee youth to Joy and Love, why ah why this fond de -". A dynamic marking of *p* is placed below the first measure.

System 3 (Measures 16-18): Mrs. Fawkner's vocal line continues with "lay,) haste these blis-ful meads to rove, gent-le Youth oh! haste a -". A dynamic marking of *p* is placed below the first measure.

System 4 (Measures 20-22): Mrs. Fawkner's vocal line continues with "way oh! haste a - way". The system ends with "etc." on the right side of the staff.

¹⁸ Empty oboe 1 and 2, violin 2, viola, choral canto, choral alto, choral tenor, and choral bass staves not shown.

It must be increasingly obvious that reader-listenership involved a high potential for cognitive exercise, predictive games, and imagination. With the text already in front of us, the instrumental introduction becomes not merely a prelude, but a teaser for the vocal line. Words are foreshadowed as well as music. This predictive game could also have affected instrumental performance practice. We have seen, from our extensive discussion of skemes in chapter 2, that composers frequently displaced stressed syllables to weak counts of the bar, and/or unstressed syllables to strong counts.¹⁹ Example 5.5 is only one specimen of this.

Example 5.5, vocal line of G. F. Handel, *Theodora*, Act I air ‘From Virtue springs’, b. 13–second crotchet of b. 14. Transcribed from GB-Lbl R.M.20.f.9.²⁰

If an introduction derives from a phrase containing such skematic displacement, did the instrumentalists reflect the rhythmic mismatch in their playing from the outset? In other words, did the band lay emphasis on the first or the second crotchet of bar 1 of Example 5.6 when they played this introduction? The search for ‘authentic’ performance has long yielded to an aesthetic of ‘informed’ practice, and perhaps we can no more speak of ‘correctness’ in accent than we can in ornamentation. In both fields, however, words like ‘sensitivity’ and ‘appropriateness’ still have their place. We can enrich the palette, rather than pronouncing a dogma.

¹⁹ See Volume 1, page 94.

²⁰ Original clef: C4.

Example 5.6, G. F. Handel, *Theodora*, Act I air ‘From Virtue springs’, b. 1–second crotchet of b. 2. Transcribed from GB-Lbl R.M.20.f.9.²¹

An accent on the second crotchet would match the stresses of the text that the music will later set. However, an accent on the first crotchet (the downbeat) is the most obvious choice from a musical point of view; the instrumentalists would need to see the vocal line, or at least the incipit of the text, to realize that their music foreshadowed a skematic displacement. To my knowledge, no instrumental parts survive for this oratorio, and parts that do survive from this era do not include lyric incipits in their rubrics (that is, the movement would be headed ‘Air’, not ‘Air: From Virtue springs’). Then again, the musical director (likely the harpsichordist or first violinist) could simply have instructed them to use a second-count accent when the thematic kinship to a recitationally dissonant phrase was noticed in rehearsal (it is very unlikely that instrumentalists would have been sight-reading in performance, at least if they could help it). George Houle points out the complex methods by which seventeenth- and eighteenth-century instrumentalists were taught to clarify the rhythmic structures of the music that they played, and in every source he cites, the idea of altering those normative articulation patterns to fit words that will later be sung to an introductory passage is conspicuous by its absence. However, Houle also observes that the complexity of methodologies employed in instrumental articulation was in many ways an attempt to emulate the styles of the era’s singers.²² When instrumentalists had words to guide their interpretation of the rhythmic structure, perhaps the default methods were simply dismissed as a well-known poor substitute. Several scholars and performers with whom

²¹ Initial time signature and tempo marking *sic*. Original clefs: G2, G2, C3, C4, F4. Violin lines compressed to single staff.

²² For more general information on George Houle, ‘Meter and Tempo’, in *A Performer’s Guide to Seventeenth-Century Music*, second edition, ed. Stewart Carter, revised and expanded Jeffrey Kite-Powell (Bloomington and Indianapolis: Indiana University Press, 1997, 2012).

I have discussed this question favour the idea of instrumentalists matching the singer's phrasing.²³

These displaced accentuations could take many forms, from dynamic accent (playing the stressed note louder), to an accent of attack (placing a *tenuto* on the stressed note and *staccati* on the others). They might even have implications for the actual notes being heard. Since the chordal accompaniment for Baroque music is often improvised according to the basso continuo tradition, the harpsichordist, organist, lute-player, or other members of the continuo group might play chords with more notes on the stressed count and fewer on the unstressed ones. I can make no absolute pronouncements on the 'correct' way to perform such introductions. Nor, to be frank, do I think this would be useful. I desire merely to open further avenues for historically—and in this case linguistically—informed performance, new accentual methods of 'turning a phrase', as it were, for instrumentalists who take a moment to glance at the text they are introducing, punctuating, and accompanying.

So far, we have been discussing introductions that share musical material with their movement's vocal line. However, there are other ways for the composer to engage a reader-listener's imagination. Some introductions seem plausible matches for the texts they introduce, only for the singer's material to turn out to be different. Here we have not a teaser but a red herring. For instance, in *Acis and Galatea*, the recorder melody that begins the air 'Hush, ye pretty warbling Quire' (Example 5.7) could comfortably fit the words, and indeed we might expect the vocal line to reproduce it exactly (Example 5.8). However, when the singer actually enters, their line is entirely different from that of the recorder (Example 5.9). Excitement of a different kind, of surprise, of an expectation thwarted rather confirmed, is here the order of the day.

²³ Estelle Murphy and Aidan Scanlon in particular have offered interesting perspectives on this issue. However, scores of the time sometimes call this into question. Example 5.6 (transcribed from an autograph manuscript of Handel's) shows a vocal line doubled by strings in a series of iterations of a four-quaver motif. However, whereas the manuscript's vocal beaming and syllable placement indicate pairs of pairs, the slurs in the string parts suggest that each group of four quavers should be phrased 1+3. Elsewhere, we also note that Walsh's edition of *Alexander's Feast* notates overdotted explicitly in the instrumental introduction to air 'The Prince, unable to conceal his Pain', but gives even rhythms in the voice's rendition of the passage that the instruments were to overdotted. See Volume 2, page 399, and George Frideric Handel, *ALEXANDER'S FEAST* (London: J. Walsh, c. 1736?), 101. Copy consulted: F-Pn, L-811.

Example 5.7, G. F. Handel, *Acis and Galatea*, air ‘Hush ye pretty warbling choir’, bb. 1–18. Transcribed from GB-Lbl R.M.20.a.2.²⁴

The musical score is presented in three systems, each with four staves. The top staff is for Flauto piccolo, the second for Violin I and II, the third for Galatea (labeled 'Sr. Francescina'), and the bottom for Basses. The tempo is marked 'andante' and the time signature is 9/16. The key signature has two flats (B-flat major). The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings like 'tutti Bassi'.

²⁴ Initial time signature, tempo marking, and performer name *sic*. Original clefs: G2, G2, G2, C1, C4 (for ‘bassi’ given here in treble), F4. ‘Sr Francescina’ in pencil in source. Violin lines compressed to single staff.

11

Flauto piccolo

V[iolin] [&]
V[iolin] 2

Musical score for measures 11-14. The Flauto piccolo part (top staff) features a continuous sixteenth-note pattern. The V[iolin] [&] V[iolin] 2 part (middle staff) features a sixteenth-note accompaniment pattern.

15

Flauto piccolo

V[iolin] [&]
V[iolin] 2

Galatea

[Bassi]

tutti

Hush

Musical score for measures 15-18. The Flauto piccolo part (top staff) has a melodic line with trills (tr) in measures 16 and 17. The V[iolin] [&] V[iolin] 2 part (middle staff) continues the accompaniment with trills in measures 16 and 17. The Galatea part (third staff) is silent until measure 18, where it plays a single note. The [Bassi] part (bottom staff) features triplet markings (3) in measures 15 and 16, and a melodic line. The word "Hush" is written below the Galatea staff in measure 18.

Hush, ye pretty warbling Choir,

Your thrilling Strains

Awake my Pains,

And kindle fierce Desire:

Cease your Song, and take your Flight,

Bring back my Acis to my Sight.

Da Capo.

Example 5.8, G. F. Handel, *Acis and Galatea*, air ‘Hush ye pretty warbling choir’, bb. 1–6, with underlay suggesting how first two melodic phrases might set first words of text in libretto. Transcribed from GB-Lbl R.M.20.a.2.²⁵

andante

Flauto piccolo
Hush, ye pret-ty war bling Choir, hush, ye pret-ty war - bling Choir, hush, ye

V[iolin] [&]
V[iolin] 2

Galatea
Sr. Francescina

[Bassi]

4

Flauto piccolo
pret - ty war - bling Choir

V[iolin] [&]
V[iolin] 2

[Bassi]

²⁵ Initial time signature, tempo marking, and performer name *sic*. Original clefs: G2, G2, G2, C1, C4 (for ‘bassi’ given here in treble), F4. ‘Sr Francescina’ in pencil in source. Violin lines compressed to single staff.

Example 5.9, G. F. Handel, *Acis and Galatea*, air ‘Hush ye pretty warbling choir’, bb. 16–27. Transcribed from GB-Lbl R.M.20.a.2.²⁶

The image shows a musical score for Example 5.9, G. F. Handel, 'Hush ye pretty warbling choir'. The score is divided into two systems, starting at measure 16 and measure 22. The first system (measures 16-21) features a Flauto piccolo (flute) and V[iolin] 1 [&] V[iolin] 2 (violins) playing a complex, rhythmic introduction in 9/16 time. Galatea (soprano) enters at measure 18 with the word 'Hush' and continues with 'Hush ye pret'. The Bassi (bass) part provides a steady accompaniment. The second system (measures 22-27) continues the instrumental introduction with trills and ornaments. Galatea enters at measure 24 with the lyrics: '- ty _war-bling quire your thril-ling Strains a-wake my pains and kin-dle fierce de-sire'. The Bassi part continues with a simple accompaniment.

In other cases, the introduction is so obviously a bad fit for the words that the audience would surely know that it cannot foreshadow the singing. In such a case, expectation is heightened even further, because the singer’s material will not only be new, it will be flaunted as ‘all new and coming soon’ from the first notes of the introduction. Consider, for instance, the strongly downbeat-oriented instrumental introduction to the air ‘The Princes applaud with a furious Joy’ (Example 5.10), from *Alexander’s Feast*.

²⁶ Original clefs: G2, G2, G2, C1, C4 (for ‘bassi’ given here in treble), F4. ‘Sr Francescina’ in pencil in source. Violin lines compressed to single staff.

Example 5.10, G. F. Handel, *Alexander's Feast*, Act II air 'The Princes applaud with a furious Joy', bb. 1–24. Transcribed from GB-Lbl R.M.20.d.4.²⁷

allegro

Tutti unis[oni]

[Bassi]

5

Tutti unis[oni]

[Bassi]

9

Tutti unis[oni]

[Bassi]

13

Tutti unis[oni]

[Bassi]

17

Tutti unis[oni]

[Bassi]

21

Tutti unis[oni]

[Bassi]

Since the text (quoted below) is in rising triple metre, that introduction is fairly obviously a poor fit for the text's recitation (see Example 5.11).

²⁷ Initial time signature and tempo marking *sic*. Vocal line (empty until last bar of example) not shown.

The Princes applaud with a furious Joy,

And the King seiz'd a Flambeau with Zeal to destroy.

Example 5.11, G. F. Handel, *Alexander's Feast*, Act II air 'The Princes applaud with a furious Joy', bb. 1–24, with hypothetical underlay suggesting how first two melodic phrases might set first words of text in libretto. Transcribed from GB-Lbl R.M.20.d.4.²⁸

allegro

Tutti unis[oni] *The Prin - ces ap - plaud with a fu - ri - ous Joy,*

[Bassi]

5

Tutti unis[oni] *And the King seiz'd a Flam-beau with zeal to des - troy,*

[Bassi]

9

Tutti unis[oni] *the Prin - ces ap - plaud with a fu - ri - ous Joy.*

[Bassi]

13

Tutti unis[oni]

[Bassi]

17

Tutti unis[oni]

[Bassi]

21

Tutti unis[oni]

[Bassi]

Of course, unless we have heard the piece before, we have no way of knowing that they we are not about to hear exactly such an awkward setting. Common sense, however, suggests that we are not, and here as often elsewhere, it proves correct. The vocal material (Example 5.12) is thematically independent of the introduction.

Example 5.12, G. F. Handel, *Alexander's Feast*, Act II air 'The Princes applaud with a furious Joy', bb. 24–29, with underlay suggesting how first two melodic phrases might set first words of text in libretto. Transcribed from GB-Lbl R.M.20.d.4.²⁹

The musical score consists of three staves. The top staff is for 'Tutti unis[oni]' in treble clef, 3/8 time, marked 'allegro'. It begins with a whole rest, followed by a melodic phrase starting on a G4 note, marked with a forte 'f' dynamic. The middle staff is for 'Mr Beard' in treble clef, 3/8 time, marked 'allegro'. It begins with a whole rest, followed by a melodic phrase starting on a G4 note. The lyrics are: 'the Prin-ces applaud with a fu - rious Joy'. The bottom staff is for '[Bassi]' in bass clef, 3/8 time, marked 'allegro'. It begins with a whole rest, followed by a melodic phrase starting on a G3 note, marked with a piano 'p' dynamic.

Lest we think that ‘guess the syllabification’ was a game played only with metrical poetry, many of Handel’s non-metrical settings quite overtly deploy this strategy too. Instrumental introductions and vocal lines exhibit identical or almost identical first phrases or sub-phrases in the chorus ‘For unto us a Child is born’ in *Messiah*, the air ‘Thou shalt bring them in’, from *Israel in Egypt*, and many other lyrical movements from these and other works setting non-metrical verse. The first sub-phrase of the instrumental introduction to ‘I will magnify thee’ (as it appears at the conclusion of the oratorio *Belshazzar*) seems a good fit for the incipit of that text, but when the vocal line enters, it presents quite different musical material for the words.³⁰ Meanwhile, the instrumental introductions of the air ‘Their Land brought forth Frogs’ (*Israel in Egypt*) and of the chorus ‘Surely He hath borne our Grievs’ (*Messiah*) seem very unlikely fits for those texts’ incipits, and when the voices enter, their first sub-phrase is indeed very unlike that of the instruments.³¹

²⁸ Initial time signature and tempo marking *sic*. Vocal line (empty until last bar of passage shown in example) not shown.

²⁹ Original clefs: G2, C4, F4.

³⁰ The fifth of the Chandos Anthems has the same textual incipit, and began with the same instrumental material, but fleshed that material out into a full introductory sonata, almost an overture, and set the words quite differently from how they were sung in *Belshazzar*.

³¹ Burrows has also commented upon ‘the introduction to “Thou shalt break them”’, an air in *Messiah*, observing that that introduction ‘is “figural” and illustrative rather than related to the singer’s subsequent melodies’. Burrows, *Messiah*, 74.

This is not to say that the game is identical. For a crucial difference we return to Burrows's statement that, in *Messiah*, 'opening ritornelli to arias and choruses generally anticipate the initial vocal theme, though usually not exactly: a precise imitation would rob both instruments and voices of their characteristic roles'. It is not clear whether Burrows is here referring to the tendency to prefigure only the first vocal phrase or sub-phrase before moving into figurations more idiomatic to the instrument, or if he means that the instrumental rendition of the voice's first phrase or sub-phrase is sometimes a close approximation rather than an exact reproduction. Whichever he meant, however, the latter is certainly a prominent feature of the introductions in *Messiah* and *Israel in Egypt*.

For instance, the air 'Rejoice greatly', from *Messiah*, features an initial vocal phrase identical to that of its instrumental introduction, except that the voice lengthens the final unstressed syllable, producing an accented double ending; the instruments had suggested the (quite acceptable) syncopation effect for that syllable. The A' section (the air is in a fully written-out ABA' form) finally realizes the instruments' syncopated promise. The instrumental introduction to the air 'Thou didst blow with the Wind', from *Israel in Egypt*, seems an ideal match for its words. It does indeed turn out to set them, but in the voice's second sub-phrase, not its first, and even there, the singer's version is marginally more florid than that of the instruments. The first sub-phrase of the instrumental introduction to the duet 'The Lord is my Strength and my Song', also from *Israel in Egypt*, at first appears a good fit for its words, but grows less so as it goes on. In fact, when the voices enter, only the first two notes of the introduction turn out actually to have foreshadowed the vocal material. And whilst the first sub-phrases of the instrumental introduction and the vocal line are identical in the first air from *Messiah* ('Ev'ry Valley'), that sub-phrase is extremely short, and covers very few words in its vocal version (only the two of the incipit). Moreover, its instrumental version is followed by a pair of sub-phrases that appear good fits for the words, and indeed turn out to share the rhythm of the corresponding vocal sub-phrases, but which are actually very different in melodic contour and harmonic trajectory. Thus, only the first third of the first phrase turns out to be shared between voice and instruments; the other two deceive the reader-listener.

The non-metrical settings also require word repetition much more frequently than non-metrical settings in order for their text to fit their instrumental introductions. For instance, even the parts of the 'Rejoice greatly' introduction that match each other

perfectly need the first word to be sung three times if the reader-listener is to foretell the setting from the introduction; the fact that these repetitions are set as melodic sequences no doubt helps. We should perhaps also point out that, when an instrumental introduction's first phrase or sub-phrase matches that of the vocal part, the vocal material to which it corresponds almost always sets a full poetic line (or, in the case of long lines such as iambic pentameters, the first hemistich, which is to say, from the line's beginning to its caesura).³² Indeed, even when vocal and instrumental phrases match only in their very first sub-phrase, the rest of the instrumental material **appears** to encompass the line in its entirety (if it is short). And this is true whether the poetry is metrical or not. For instance, the first sub-phrase of the instrumental introduction to 'Every Valley' matches the vocal setting of those words, but the next two instrumental sub-phrases, by virtue of their rhythms, strongly suggest that they will complete the line 'Every Valley shall be exalted' when heard in the voice. Only the first two notes of the instrumental introduction to 'The Lord is my Strength and my Song' turn out to match the vocal setting of that line (again, the first two words), but the instruments' entire first sub-phrase could (albeit with diminishing plausibility as it goes on) set the line entire. This suggests that, even if not lineated as such, the non-metrical, parallelistic texts set by Handel were recognized as poetry by the composer, perhaps even unconsciously.

A particularly interesting case is the air 'The Trumpet shall sound', in *Messiah*. Here, the repeated notes and rests of the instrumental introduction (Example 5.13) are an ideal match for the sentiment of the text (quoted below), and of course thoroughly idiomatic to the trumpet.

The Trumpet shall sound, and the Dead shall be raised incorruptible, and We shall be changed.

³² See the air 'Haste, Israel, haste' from *Joshua*, for an instance of an iambic pentameter whose first hemistich is set to music that also appears as the first sub-phrase of its instrumental introduction, but whose second hemistich is set to music that does not. George Frideric Handel, *Joshua*, GB-Lbl R.M.20.e.11, ff. 26r–28v.

Example 5.13, G. F. Handel, *Messiah*, Part III air ‘The Trumpet shall sound’, upbeat to b. 1–second crotchet of b. 28. Transcribed from GB-Lbl R.M.20.f.2.³³

Pomposo mà non allegro

The score consists of five staves:

- T[rumpet]**: Treble clef, 3/4 time, key signature of one sharp.
- V[iolin] 1[&] V[iolin] 2**: Treble clef, 3/4 time, key signature of one sharp.
- [Viola]**: Bass clef, 3/4 time, key signature of one sharp.
- [Bass]**: Bass clef, 3/4 time, key signature of one sharp.
- [Bassi]**: Bass clef, 3/4 time, key signature of one sharp.

The score is divided into three systems:

- System 1 (Measures 1-4)**: Initial entry of the instruments. The Trumpet and Basses play a rhythmic pattern of quarter notes, while the Violins and Viola play chords.
- System 2 (Measures 5-8)**: The Trumpet and Violin 1 play a melodic line with trills (tr) on the final notes of measures 5 and 6. The other instruments continue their accompaniment.
- System 3 (Measures 9-12)**: The Trumpet plays a rhythmic pattern of eighth notes, and the Basses play a steady eighth-note accompaniment. The other instruments continue their accompaniment.

³³ Initial time signature and tempo marking *sic*. Violin lines compressed to single staff.

15

T[rumpet]

[Bassi]

21

T[rumpet]

V[iolin] 1[&
V[iolin] 2

[Viola]

[Bassi]

25

T[rumpet]

V[iolin] 1[&
V[iolin] 2

[Viola]

[Bassi]

etc.

etc.

etc.

etc.

However, those rests and repeated notes would make for a very awkward vocal delivery of the air's words; Example 5.14 hypothesizes their use for such delivery, and the effect approaches the ridiculous.

Example 5.14, G. F. Handel, *Messiah*, Part III air ‘The Trumpet shall sound’, upbeat to b. 1–b. 8, with underlay suggesting how first two melodic phrases might set first words of text in libretto. Transcribed from GB-Lbl R.M.20.f.2.³⁴

Pomposo mà non allegro

T[rumpet] *The Trum-pet shall sound and the Dead shall be rais'd in- cor -*

V[iolin] 1 [&]
V[iolin] 2

[Viola]

[Bass]

[Bassi]

5

T[rumpet] *rup - - - - - ti - ble*

V[iolin] 1 [&]
V[iolin] 2

[Viola]

[Bassi]

The vocal material does turn out to be thematically independent of the instrumental introduction, but, surprisingly, the two combine, quodlibet-like, to produce perfect counterpoint, the introductory material serving as a sort of descanting countermelody to the voice part (see Example 5.15).³⁵

³⁴ Initial time signature and tempo marking *sic*. Violin lines compressed to single staff.

³⁵ The odd setting of the word ‘incorruptible’ in this number is addressed in Volume 1, page 345.

Example 5.15, vocal line of G. F. Handel, *Messiah*, Part III air ‘The Trumpet shall sound’, upbeat to b. 29—second crotchet of b. 44. Transcribed from GB-Lbl R.M.20.f.2.³⁶

Pomposo mà non allegro
29

T[rumpet]

V[iolin] 1 [&]
V[iolin] 2

[Viola]

[Bass]

The Trum-pet shall sound and the Death shall be rais'd

[Bassi]

35

T[rumpet]

[Bass]

and the Death shall be rais'd in - cor - rup -

[Bassi]

40

T[rumpet] etc.

V[iolin] 1 [&]
V[iolin] 2 etc.

[Viola] etc.

[Bass] etc.

ti - ble

[Bassi] etc.

Again, rigid categorization is probably less than helpful, but we can speak broadly of the introduction as falling into three categories: informative, deceptive, and contrastive (or perhaps more simply, of the introduction as teaser, red herring, or metaphorical drum roll). Moreover, it is highly likely that composers were aware of this

³⁶ Vocal beaming and spelling of ‘Death’ *sic*. Violin lines compressed to single staff.

foreshadowing potential as a compositional device. Just as they used skemes to vary the rules of text-setting, they probably realized that the deployment of deceptive and contrastive introductions (that is, red herrings and drum rolls) would add an extra frisson to the reader-listener's experience of a number. Even when using the standard informative or 'teaser' method, a game of expectations would likely be at play (will the introduction turn out actually to be informative, or be revealed as deceptive?). Again as with skematic technique, this might not have been explicitly formulated knowledge in the minds of the composers. However, its effectiveness could hardly have been entirely overlooked.

Still further and more large-scale games of expectation might be possible. The air 'There the brisk sparkling Nectar drain', again from *The Choice of Hercules*, is in two sections of moderate length, the second of which concludes with instrumental music (the lower five staves of Example 5.16) nearly identical to that which introduced the first (the upper five staves of Example 5.16). The reader-listener might well have heard and seen this as evidence that a da capo was beginning, for the structure of the air's text (two stanzas, each in alternate rhyme), given below, eminently invites such a setting.

There the brisk sparkling Nectar drain,

Cool'd with the purest Summer Snows ;

There, tir'd with sporting on the Plain,

Beneath the Woodbine Shade repose.

There, as serene thou liest along,

Soft warbling Voices, melting Lays

Shall sweetly pour the tender Song

To Love, or Beauty's rapt'rous Praise.³⁷

³⁷ Thomas Morell(?), 'The Choice of Hercules', in Newburgh Hamilton after John Dryden, ALEXANDER'S FEAST [...] *And an additional new Act, call'd The CHOICE OF HERCULES* (London: J. and R. Tonson and S. Draper, 1751), 14–20: 16. Copy consulted: ECCO copy, GB-Lbl 1344.n.47.

Such an expectation would be thwarted, however, when the recapitulated opening music changed at the end of what had originally been its first strain (see the boxes around the last two bars of the lower five staves in Example 5.16). It thus effects a new and more emphatic cadence than it had the first time, and brings the whole movement to a close. This red herring was much larger than normal, and must have fooled the audience for a much greater length of time. (Up to that point, there had been minimal differences between this instrumental music and that which opened the number; see the boxes in Example 5.16. Such difference as there were were confined exclusively to the horn parts; see the boxes prior to the large one.)

Example 5.16, G. F. Handel, *The Choice of Hercules*, air ‘There the brisk sparkling Nectar’, upbeat to b. 1–b. 14 superimposed upon upbeat to b. 31–b. 40. Transcribed from GB-Lbl R.M.20.e.6.³⁸

allegro

The musical score consists of two systems of staves. The first system includes staves for [Corno 1] et 2, [Violin 1 et 2], [Violin 2] e Viola, [Ple]asure, and [B]assi. The second system repeats these parts starting at measure 31. The tempo marking 'allegro' is placed above the first staff. The key signature is G major (one sharp) and the time signature is common time (C). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Pleasure part is represented by a series of horizontal lines, indicating it is silent.

³⁸ Initial time signature and tempo marking *sic*. Original vocal clef: C1.

6

[Corno 1] et 2.

[Violin 1 et.] H 1 et 2

[Violin 2] e Viola

[Ple]asure

[B]assi

36

[Corno 1] et 2.

[Violin 1 et.] H 1 et 2

[Violin 2] e Viola

[Ple]asure

[B]assi

Detailed description: This image shows two systems of a musical score. The first system starts at measure 6 and the second system starts at measure 36. Both systems are in the key of D major (two sharps) and 4/4 time. The instruments are: Corno 1 et 2 (top staff), Violin 1 et 2 (second staff), Violin 2 e Viola (third staff), Pleasure (fourth staff, which is empty), and Bassi (bottom staff). The Corno part features a rhythmic pattern of eighth notes and quarter notes with accents. The Violin 1 part has a melodic line with eighth and quarter notes. The Violin 2 and Viola part plays a steady eighth-note accompaniment. The Bassi part provides a simple harmonic foundation with quarter notes. The Pleasure part is silent throughout.

10

[Corno 1] et 2.

[Violin 1 et.] H 1 et 2

[Violin 2] e Viola

[Ple]asure

[B]assi

There the

40

[Corno 1] et 2.

[Violin 1 et.] H 1 et 2

[Violin 2] e Viola

[Ple]asure

[B]assi

In John Walsh's printed score of *Alexander's Feast*, over-dotting is notated with scrupulous accuracy in the instrumental introduction and interludes for the air 'The Prince, unable to conceal his Pain'.³⁹ However, these explicit notations are conspicuously absent from the vocal part.⁴⁰ Musico-linguistics might offer a clue as to why this is the case, for the rests in the instrumental part would not sit well with the voice's recitation; many of them fall between two syllables of the same word. The

³⁹ Handel, *ALEXANDER'S FEAST* (Walsh), 101.

⁴⁰ *Ibid.*

audience might have observed this when reading the wordbook during the introduction, and been pleasantly surprised by the smoother and more appropriate rendering of the melody in the vocal line. This alone does not explain the whole-scale smoothing out of the dotted rhythms in the singer's line, but it may well have been a contributing factor. Whether the smoothing reflects a notational convention, a common performance practice, or a specific case in which the instrumental and the vocal statements of the melody should be contrasted remains a matter for speculation.⁴¹

Looking at the texts of movement incipits themselves, we turn to intertextuality, and the recycling of verbal phrases by librettists. Early eighteenth-century poetry has its stock expressions just as does the music (though the same could be said of almost any era, and schematic theory supports this). Alexander Pope, arguably the greatest of the Augustan poets, had satirized his age's inclination to cliché.⁴² Yet certain echoes are more resounding than others. 'Tune your Harps' serves as the incipit of an air in *Alceste* ('Tune your Harps, all ye Nine') and also in the much earlier *Esther* ('Tune your Harps to chearful Strains'). Is the later librettist nodding to one of Handel's earliest English-language works? Does the incipit of the accompanied recitative 'Tyrannic Love!' (in *Susanna*) deliberately echo the title of John Dryden's play *Tyrannick Love*, and might the chorus 'With pious Heart, and holy Tongue' (from *Solomon*) consciously call to

⁴¹ I thank Dr Bryan White, however, for relaying to me an opinion of Peter Holman's that supports the case for it being a notational convention. Holman believes that Handel expected more of singers (especially solo singers) than of instrumentalists, and therefore tended to include more detailed rhythmic notation in instrumental parts than he did in vocal ones. This, of course, is especially sensible if several instrumentalists are reading from the same sheet music while the vocal line is a solo. The singer can then perform however they wish (within reason), but the different players need to ensure that they are all playing roughly the same thing to prevent muddled disunity within the part. If the notation does indeed reflect this attitude of greater faith in the musicianship of the singer, perhaps the singer was actually expected to alter the straight quavers to *dotted quaver – semiquaver*, and the upbeat single quavers to *semiquaver rest – semiquaver*. Yet it seems probable that the singer would at least prevent such rests from separating different syllables in the same word (probably by double-dotting the dotted crotchet that preceded the semiquaver rest). Such an approach would still produce some disagreement with the material as presented by the instruments, but much less than if the singer were to take the smoother vocal line entirely at face value (how substantial, really, is the difference between a double-dotted crotchet and a single-dotted crotchet followed by a semiquaver rest?). Such a face-value vocal reading would also be much less rhythmically lively. In saying this, I do not of course mean to suggest that a singer would consciously have applied the rhythmic alterations, and alteration to those alterations, in so rule-bound a manner. Rather I think it likely that sensitivity to such textual features was a feature of good musicianship, and that a singer would treat the rhythm in this way by instinct. Of course, not every performer who attempts a piece is a good musician by the standards of their genre, and it is possible that some would not have such an instinct. It is also possible that some listeners would not notice a textually inappropriate rhythmic alteration. Yet even so, Handel's willingness to leave the dotting and double-dotting to the singer's discretion also leaves the way open for musico-linguistic awareness to shape vocal performance practice, and saves him having to write double-dotted crotchets, whose explicit difference from the single-dotted ones with their following semiquaver rests might have puzzled the performers.

⁴² See Alexander Pope, *AN ESSAY ON CRITICISM* (London: W. Lewis, 1711), 21–24. Copy consulted: *ECCO* copy, US-AUS Ak.P810.711ea.

mind the air ‘With pious Hearts, and brave as pious’ from *Judas Maccabaeus*? Perhaps the words of ‘Convey me to some peaceful Shore’ (last air in Handel’s *Alexander Balus*) might have evoked the Purcell song ‘Oh! lead me to some peaceful Gloom’ (written for the play *Bonduca*, and, like ‘Convey me’, also expressive of a queenly protagonist’s despairing wish to retreat from the world and into Utopian serenity after her life is destroyed by political upheaval).⁴³ The verbal and thematic parallels in this last case are in fact particularly striking, as are the poetic-formal (both songs’ texts proceed primarily in iambic tetrameter couplets).

The exclamation of ‘How low the Mighty lie!’ in the chorus ‘Oh fatal Day!’ from *Saul*, lamenting the deaths of the title character and his son, is surely evocative of the phrase with which these two are eulogized in the biblical source. Usually rendered in English as ‘How are the mighty fallen’, that phrase had been set by Handel himself in a Funeral Anthem. We might wonder if Hyllus’ exclamation ‘How is the Heroe fall’n!’ (sung of his father Hercules in the musical drama of that name) also echoes the biblical cry, and with it Handel’s setting of the words in their original and in paraphrase (that is, in the anthem and in *Saul* respectively). And, turning to much broader issues, the topicality of the national hero archetype in a period of political unrest, and the relevance of the ‘God’s chosen people’ motif to English Protestants, have been frequently remarked upon in Handel scholarship.⁴⁴

On some occasions, recurrent key words could create problems because of their ambiguous connotations. As Richard Rowland notes, Broughton’s libretto for *Hercules* describes the title character as ‘Gallant’ at least once (in the air ‘O Scene of unexampled Woe!’), and Handel’s autograph score uses the adjective a second time, in fact much earlier in the work: the first air, ‘No longer, Fate, relentless frown’ gives, in its underlay, ‘Preserve the gallant Heroe’s Life’. Handel, however, crossed out the words, and wrote instead ‘Preserve, Great Jove, the Heroe’s Life’.⁴⁵ All published wordbooks examined for this study reflect Handel’s excision of the word from this air, but it is tempting to see significance in the application of the adjective ‘gallant’ to the title

⁴³ See Henry Purcell, *ORPHEUS BRITANNICUS* (London: J. Heptinstall for Henry Playford, 1698), 84–85. Copy consulted: AUS-CANl mfm 791.

⁴⁴ See for instance; Ruth Smith, *Handel Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995), passim., but particularly 129–31, 238–75; John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750*, Norton Introduction to Western Music series, 3 (New York: W.W. Norton & Company, 2005), 472; and Richard Taruskin, *The Oxford History of Western Music*, 2 (Oxford, New York: Oxford University Press, 2009), 315.

⁴⁵ Richard Rowland, *Killing Hercules: Deianira and the Politics of Domestic Violence, from Sophocles to the War on Terror* (Oxon and New York: Routledge, 2017), 116–17.

character in the first air of the first and the third (final) acts, both sung (at least according to most sources) by Hercules' loyal herald Lichas. Rowland observes that '[t]he wordbook of *Hercules* makes it very clear that for Broughton, the concept of "the gallant Heroe" was not a problematic one'.⁴⁶ Yet, since the same scholar notes 'gallant' as 'among the most slippery of eighteenth-century adjectives', it seems quite possible that Handel recognized the prominence of the word in the libretto and its potential to become a 'key word' (almost the title character's epithet), and chose to suppress one instance of it to avoid attaching unwanted baggage to the title character.⁴⁷ If true, this is an interesting instance of Handel's sensitivity not only to literary form but also to literary style on a decidedly global scale.

'Look! [...] Things that People can't See!': Oratorio Wordbooks and Invisible Theatre⁴⁸

On the face of it, oratorio seems an artform of compromise; a watered-down version of opera devoid of the very spectacle that made its sister art so popular. This was certainly the attitude of at least one of Handel's contemporaries, who, attending an oratorio performance, 'found this Sacred *Drama* a mere Consort, no Scenery, Dress or Action, so necessary to a *Drama*'.⁴⁹ Even making allowances for the exaggerations of satire (the context in which this observation appeared), that anonymous patron might seem to have had a point. Why go to the theatre for a 'mere Consort', without any of the frills or thrills of staging? To answer that, and to understand the uniqueness of this artform, we look again to the wordbook, and to reader-listenership.

We have stated before that wordbooks exhibit numerous dialogic relationships with the music dramas for which they were printed. Of these, one of the most important is the ability of the printed wordbook to suggest images that the performance alone

⁴⁶ Ibid., 116.

⁴⁷ Ibid.

⁴⁸ In the eighth series of the radio programme *The Goon Show*, the characters Moriarty and Grytpype Thynne break into the crown jewels room of the Tower of London. Moriarty reacts to the contents of the room by crying 'Listen Grytpype – look! Look! Ooh, treasure! Crowns, sceptres and orbs and other things people can't see on radio'. Spike Milligan and Larry Stevens, 'The Treasure in the Tower', *The Goon Show*, BBC Radio, originally broadcast 28 October, 1957. Spike Milligan and Larry Stevens, *The Treasure in the Tower*, transcribed by Yukka Tukka Indians (presumed pseudonym), <http://www.thegoonshow.net/scripts_show.asp?title=s08e05_the_treasure_in_the_tower>, accessed 8 December, 2020.

⁴⁹ Anonymous, *See and Seem Blind: Or, A Critical DISSERTATION ON THE Publick DIVERSIONS, &c. Of Person and Things, and Things and Persons, and what not.* (London: No printer given, 1732), quoted in Otto Erich Deutsch, *Handel: A Documentary Biography* (London: Adam and Charles Black, 1955), 300–01.

cannot. Wordbooks for oratorio frequently include detailed stage directions, which combine with programmatic music and the words of the characters, both heard and read, to create vivid stage pictures in the imagination of the audience for what was an unstaged genre.⁵⁰ Near the exact midpoint of the twentieth century, *The Goon Show* introduced its latest episode of radio comedy with three orchestral chords, after which came the following lines:

Hear that stirring music, folks? It was specially composed to give you a mental picture of an aeroplane carrying supplies to the besieged garrison at Fort Spon, in nineteen hundred and two. One year before the invention of the aeroplane.⁵¹

This thesis is not about radio, the twentieth century, or, exclusively, comedy. However, the opening gag just quoted highlights an important commonality between radio drama and Handelian oratorio: both genres traffic in imagined images, sometimes of seemingly absurd specificity, conjured up not only by music but also by the spoon-feeding of scrupulously detailed information to the audience. A form of theatre whose very lack of visible staging becomes a boon to the imagination. Is it really such a leap from that mental picture to this, in a stage direction read silently by the audience in the middle of an unstaged drama while unaccompanied violins creep chromatically toward the peak of their range?

*As he is going to drink, a Hand appears writing upon the Wall over against him; he sees it, turns pale with Fear, drops the Bowl of Wine, falls back in his Seat, trembling from Head to Foot, and his Knees knocking against each other.*⁵²

The direction is from *Belshazzar*, the appearance of the famous ‘writing on the wall’.

It is worth noting that no character in *Belshazzar* states that a hand has appeared and is writing on the wall; without the vivid directions of the wordbook, the audience would have no idea why such confusion suddenly beset the characters. The fact that details of key actions and events are conveyed solely through wordbook stage directions is almost certainly not an oversight, but rather a hallmark of Charles Jennens’s oratorio

⁵⁰ For a debate over whether Italian oratorio was staged, see Malcolm Boyd, ‘Baroque Oratorio: A Terminological Exactitude?’, *The Musical Times*, 119/1624 (June, 1978), 507–408; Winton Dean, ‘Oratorio’, *The Musical Times*, 119/1626 (August, 1978), 653+668; and Malcolm Boyd and Victor Crow[i]ther, ‘Oratorio on the Stage?’, *The Musical Times*, 119/1628 (October, 1978), 821+838. The Handelian oratorio in England, however, may reasonably be considered an unstaged music-drama.

⁵¹ Spike Milligan and Larry Stevens, ‘Wings Over Dagenham’, *The Goon Show*, BBC Radio, originally broadcast 10 January, 1957. Spike Milligan and Larry Stevens, *Wings Over Dagenham*, transcribed by Christopher P. Thomas, <http://www.thegoonshow.net/scripts_show.asp?title=s07e15_wings_over_dagenham>, accessed 18 January, 2020.

⁵² Charles Jennens, *BELSHAZZAR* (London: J. Watts, 1745), 19. Copy consulted: *ECCO* copy, GB-Lbl 841.c.23(5).

dramaturgy (Jennens being the librettist for this oratorio). The technique can be seen in the same author's libretto for *Saul*, penned several years earlier. Three times the title character throws his javelin in an attempt to kill a member of his court (his former favourite, David, the first two times, and then his own son, Jonathan). The second incident occurs 'offstage', as it were, and is recounted by the near-victim David. The first and last attacks, however, take place in the context of a performed scene, and in neither case do the lines sung by the characters refer to it. The stage directions in the wordbook are the audience's only means to grasp the fact of the attacks, although in the first case a programmatic flourish in the music does assist.

Later, Saul sends Doeg to fetch David from his home. David's wife, Michal, stalls for time, claiming that her husband is sick, and when this does not work, Doeg demands of Michal: 'Shew me his Chamber'. There follows immediately a stage direction 'David's Bed discover'd with an Image in it', which prompts Doeg to reprimand Michal for defying Saul. Without this direction, the reason for his outburst is not clear. Indeed, the direction itself is unusual, depicting not the action of a character, but some sort of imagined scenographic effect; if the 'Bed' is to be 'discover'd', we are perhaps to envision the lifting of a flat (piece of scenery), or the sudden illumination of a hitherto dark part of the stage. Johnson's definitions of the word 'image' include a statue-like 'representation' of an individual.⁵³ The stage direction suggests that David fled his home and that Michal placed a vaguely human-shaped bundle in David's bed to make it appear as if he were still in the house.⁵⁴

Later in the same oratorio, Saul appears 'disguis'd at Endor'. The reference to his disguise adds a great deal of tension to his subsequent encounter with the Witch of Endor, who otherwise might simply be assumed not to know what the king looks like (the king who has made witchcraft punishable by death). Finally, the wordbook informs the reader-listener that David's instructions to 'Fall on him, smite him, let him die' are directed 'To one of his Attendants, who kills the Amalekite' (the 'him' of the command). No reference is made to the Amalekite's fate in the sung text, and without the direction the audience might simply assume that David's command went unheeded, or that the man escaped the court, or even that David was simply raving.

⁵³ Johnson, *A DICTIONARY OF THE ENGLISH LANGUAGE*, 1047.

⁵⁴ This is also the description of the event in the Book of Samuel, the ultimate source of the *Saul* libretto. 'And Michal took an image, and laid it in the bed, and put a pillow of goat's hair for his bolster, and covered it with a cloth.' Samuel 1, 19:13, *King James Bible: The Quatercentenary Edition* (Oxford and New York: Oxford University Press, 2011), np.

Theodora boasts an interesting set of directions that play a much more subtle role in the dramaturgy. When Didymus arrives to rescue Theodora from her ‘Place of Confinement’, he begins the scene ‘at a distance, the Vizer of his Helmet clos’d’. He soliloquizes briefly in recitative, describing Theodora’s semi-conscious daze; there follows an aria sung while ‘Approaching her’, in which he professes his desire to protect her from harm. When the aria is concluded, Theodora cries out in fear (in recitative) while ‘Starting’, as the directions tell us, only for Didymus to declaim that he has come to free, not harm her. Only at the end of this last speech does he reveal his true identity, in words by stating his name, and in gestures unseen but likely read by the audience: ‘*Discovering himself*’ (a somewhat vague description but probably meaning lifting the vizor of the helmet or removing it entirely).

Unlike the *Belshazzar* example, this scene would be coherent even without the stage directions.⁵⁵ There is no pressing need to state why Theodora does not recognize Didymus; perhaps her ‘place of confinement’ is simply dark. Since he appears to have startled her out of a daze in a place where she is being held against her will, her initial shock is understandable, and without the directions we might reasonably assume that she recognized him as a friend as soon as that shock had passed. Yet the stage directions add great power to the interaction. Although movement about the stage would no doubt have been possible, even in a concert presentation, the directions obviate the need. The librettist carefully choreographs Didymus’ approach to Theodora and the build-up to the revelation of his identity, placing it at the end rather than the beginning of his speech to her by specifying this as the moment he reveals his face. The tension of the scene is thus maintained much longer than it might have been without the vizor, which, we must remember, is mentioned only in the stage directions. The tension also dissipates rather differently. Rather than simply progressing from Didymus’ tentative approach to Theodora’s momentary startlement and immediate reassurance and recognition, the scene instead puts forward two layers of tentativeness (the recitative sung ‘at a distance’, the aria as he is ‘[a]pproaching’ Theodora), then features a moment of startlement (Theodora waking and being afraid), before moving to reassurance (Didymus stating his friendly intent) and finally full recognition (‘*Discovering himself*’).

⁵⁵ For the *Belshazzar* example, see Volume 2, page 399.

At first glance, it seems curious that Morell confines mention of the vizor to the stage directions and description of Theodora's daze to the dialogue. There is perhaps an element of decorum in this. The stage directions can deal with merely practical matters that might be difficult to fit into poetic language, while poetic diction can maintain vagueness on the nature of Theodora's condition. Whether this objectifies the female protagonist further (by making her a thing to be described), adds an aura of mystique or even mysticism to her daze, or simply encourages the audience further to use their imagination remains a subject for debate. Yet here we see how the very absence of a stage direction can heighten the power of an unstaged drama. Since characters are here vividly describing their surroundings, it would perhaps be redundant for the audience to read about them also.

The absence of stage directions can also become particularly significant in the presence of descriptive headings. The first scene of the first act of *Saul*, for instance, is not specified in the wordbook as occurring at any specific location, nor are the words to be sung attributed to any named character. Instead, the heading 'An EPINICION, or Song of Triumph, for the Victory over Goliah and the Philistines', and the simple numbering of its strophes from I to V makes the scene into a sort of abstracted prologue, an impersonal and generalized expression of triumphant sentiment almost like a church anthem.⁵⁶ It is as if *Saul*, that consummate 'SACRED DRAMA', has adopted, if only for its first few minutes, the expressive strategies of a scripture oratorio like *Messiah* or *Israel in Egypt* (whose texts were respectively definitely and likely compiled by Charles Jennens, the librettist of *Saul*, although at later dates).⁵⁷ The placement of this anthemic non-scene at the beginning of the oratorio may also be significant from a dramaturgical point of view. *Belshazzar* (again, the libretto is by Jennens) ends with an explicitly titled 'Anthem' of thanksgiving, but by that point the dramatic nature of the work had already been cemented. The audience could, no doubt, decide that the drama had dissolved, the

⁵⁶ We previously defined a strophe as one of two or more consecutive (or near-consecutive) stanzas with 'the same rhyme scheme and pattern of' different 'line lengths' (calculating line length by number of strong syllables), and when the corresponding lines of each stanza are in the same broad metrical category (strict duple, loose duple, strict triple, and so on). See Volume 1, page 55.

⁵⁷ Charles Jennens after various biblical sources, MESSIAH, *AN ORATORIO. Set to Musick by GEORGE-FREDERIC HANDEL, Esq.* (London: Printed and Sold by Thom. Wood in Windmill-Court near West-Smithfield and at the Theatre in Covent-Garden, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995); Charles Jennens(?), *ISRAEL IN EGYPT. AN ORATORIO: OR, SACRED DRAMA. As it is Performed At the KING's THEATRE in the Hay-Market. Set to Musick by GEORGE-FREDERICK HANDEL, Esqu.* (London: 'Printed, and Sold at the KING's THEATRE in the Hay-Market', 1739), facsimile edition in George Frideric Handel, *Israel in Egypt*, ed. Annette Landgraf, *Hallsische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999), xlv–xliv. I sincerely thank Professor John H. Roberts for helping me to locate a reproduction of the première wordbook for *Israel in Egypt*, in private correspondence, 25 May 2020.

actors, so to speak, removed their masks to address the audience directly ‘as themselves’, but the shadows of the characters enacted and the drama portrayed would still invest the anthem.⁵⁸ *Saul*’s Epinicion sounds before any named character has sung in any named place, and the oratorio thus represents, uniquely in Handel’s English output, a combination of the dramatic and the non-dramatic, specific and general, within a single work. It also moves back to the non-dramatic and the general near its conclusion; the fifth scene of the third act is headed ‘ELEGY on the Death of SAUL and JONATHAN.’, again with no specifications of location, and no identification of character in the distribution of its merely numbered stanzas.

More subtly, the wordbook for *Saul* is interesting in its treatment of the chorus, for they are generally kept, as it were, to one side of the drama. With one exception (‘Chorus of Women’), their texts are headed merely ‘CHORUS’, not ‘Chorus of Israelites’ or ‘Chorus of Attendants’ as they might be in other wordbooks. Nor, as other wordbooks might, does *Saul*’s announce their presence at the beginning of scenes in which they sing. For instance, the fifth scene of the second act gives its characters only as ‘DAVID and MICHAL’, yet, after both of these characters exit, the scene concludes with a chorus praising David. Thus, even more so than in a Greek tragedy, the chorus is remote from the story, commenting upon rather than participating in it. They even begin the second act with a scene entirely to themselves, devoid of any stage directions or descriptions, and consisting of a single stretch of text in mixed duple tetrameter, moralizing upon the dangers of jealousy (‘ENVY! eldest-born of Hell!’). *Saul*’s equivocation between drama and abstraction is most obvious in its Epinicion and Elegy, but almost every chorus too leans away from the concrete and even the situated. This is not a condemnation, for it adds far greater texture to the weave of the dramaturgy. Even *Susanna*, with its weighty choral pronouncements, took pains to integrate the chorus into the scenes in the stage directions. *Saul* takes full advantage of the unstaged dramatic medium that is the oratorio, almost zooming in and out, with the soloists for the most part enacting the story and the chorus mostly judging it like omniscient

⁵⁸ On the blurring of representational characterisation at the beginning and end of English theatrical works a generation earlier, see Diana Solomon, *Prologues and Epilogues of Restoration Theatre: Gender and Comedy, Performance and Print* (Newark: University of Delaware Press, 2013). Something similar occurs with the epilogue to Igor Stravinsky’s avowedly neoclassical opera *The Rake’s Progress*. ‘In front of the curtain, and with the house lights up, the five principals come on without their wigs or, in the case of baba, beard. In chorus they ask the audience to wait a while, since there is still the moral to be drawn from the story just ended.’ See Paul Griffiths, with Igor Stravinsky, Robert Craft, and Gabriel Josipovici, *Igor Stravinsky: The Rake’s Progress*, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1982), 47.

commentators (but not narrators, for they convey no new information). The fluidity of the dramaturgy is increased by its relatively unpredictable distribution of labour in this respect. Sometimes the chorus does embody characters in the story ('Chorus of Women'). And there are solos in the Elegy and the Epinicion. Surely, when the alto soloist who has sung the role of David calls Jonathan 'my Brother' and cries that 'Great was the Pleasure I enjoy'd in thee!', we are almost certainly to think that the soloist has reverted to portraying David.⁵⁹ Yet in this moment of greatest abstraction, and without a character heading for the passage, are we sure?

Far from being 'a mere consort', then, the oratorio genre frequently capitalized upon its lack of stage action to suggest images equally or even more spectacular than those brought before the eyes by the costumes, sets, and machines of opera. Antony Hicks feels that the vivid evocation of stage action would raise and then disappoint the audience's expectations, and in certain cases this might very well have been the case. Yet, this seems to ignore the precedent for such stage directions in closet drama, a topic we will return to later, and it also fails to acknowledge the pervasiveness of such directions. If they were a mere frustration, why continue to employ them? Indeed, it may be that the freedom to conjure images entirely through music and stage direction emboldened the librettist; like a novelist as opposed to a television writer, the oratorio librettist did not have to worry whether the extravagant visual effects woven into the story were actually practicable. For all the ingenuity of Baroque stagecraft, it is difficult to imagine how machinists could convincingly have created the illusion of a disembodied hand accurately writing Hebrew script on the scenery. And it would have been difficult for Didymus' portrayer to sing an aria through the visor of a helmet.

Some librettists undoubtedly made greater use of these directions than others. Jennens, for instance, seems to have relied heavily upon them to convey details of the plot, and sometimes to set the scene with remarkable specificity. The description of 'The Camp of Cyrus before Babylon. A View of the City, with the River Euphrates running through it' does more than establish the location; it conjures up a scenic backdrop that would almost certainly not have been present in the theatre during the performance of the oratorio. Thus, the description makes this a meaningful background for the dialogue that unfolds in this scene (Act I Scene II of *Belshazzar*). Stage

⁵⁹ David's lamentation on the death of Saul and Jonathan was well known to contain a version of this latter phrase ('Great was the Pleasure I enjoyed in thee'), and David had exclaimed 'Alas ! my Brother !' when told of Jonathan's death in the previous scene of this very libretto. Jennens, *Saul* (1738), 21.

directions are a more peripheral tool in Thomas Morell's oratorio dramaturgy, used to heighten the impact of self-evident actions rather than for the autonomous narrative propulsion seen in Charles Jennens. Broughton is arguably even more subtle in his libretto for *Hercules*, specifying that an exchange between Lichas and Dejanira takes place as the latter is about to leave a room ('Going'), adding a strong aura of impatience to her lines, and a greater desperation to Lichas' aria, in which he attempts to dissuade her from her belief in his husband's infidelity.⁶⁰ The stage directions also make clear that Iöle, the character with whom Dejanira had, in the previous scene, been arguing, remains present throughout Dejanira's subsequent declamatory exchange with Lichas, the latter's subsequent aria, Dejanira's parting shot in recitative, Lichas' declaimed response, and the chorus that follows. Like the mute characters of the Greek tragic stage, Iöle is relegated to, but steadfastly held in, the scene's background by the wordbook.

In some cases, this invisible theatre is put to very specific thematic use for the story. The title character of *Samson*, for instance, is blind from the outset, and so the audience can no more see the events that unfold around him than can he himself. Whilst this thematic relevance of 'invisible staging' might seem something of a stretch, we must recall that the work on which this oratorio was based, *Samson Agonistes*, was a closet drama, designed to be read not acted. Even when stage action was a feature, as it was in Italian opera, wordbooks could enrich it, although often amusingly. As several writers note, descriptions of the scenery or stage action did not always match what appeared or happened on stage. For instance, the Italian text of the *Rinaldo* wordbook calls for the appearance of a large number of caged birds; the parallel English translation, however, states that the birds are to fly about the stage.⁶¹ Whichever one actually happened in production, audiences would still have been alive to the alternative in their books.⁶² Different librettists, then, treated the resource of the wordbook stage

⁶⁰ Robarts observed that both the autograph and fair copy of the score give this direction as 'Dej= going out meets Lichas', and that '[t]he two manuscript scores thus give a mental picture of two characters crossing, as if one makes an exit as the other enters'. He suggests that the verbal text from which Handel worked in setting (now lost) may have contained some similar stage direction. Leslie Michael Martyn Robarts, 'A Bibliographical and Textual Study of the Wordbooks For James Miller's *Joseph and his Brethren* and Thomas Broughton's *Hercules*, Oratorio Librettos Set to Music by George Frideric Handel, 1743-44.' (PhD Dissertation, University of Birmingham, 2008), 196-97.

⁶¹ Giacomo Rossi, *RINALDO* (London: Thom. Howlatt, 1711), 12, 13. Copy consulted: Google Books copy, GB-Lbl General Reference Collection DRT Digital Store 1078.m.6.(8.).

⁶² Although we do not have space for a detailed examination of differences between the stage directions of spoken theatre texts and opera librettos on the one hand and oratorio librettos on the other, the contrast appears to be one of kind, rather than of detail or quantity. Spoken plays, operas, and oratorios all vary in the number and specificity of their stage directions from author to author and work to work rather than suggesting such differences to be a matter of distinct genres; but promising things that could (probably)

directions differently. Yet every dramatic oratorio contains at least one stage direction in its wordbook, and we must consider them a powerful tool in the librettists' arsenal. The stage directions in dramatic oratorio libretti make a virtue out of a necessity for dramatic and dramaturgical effect, much as *The Goon Show* did in more comical ways, as when that radio show might follow the sound of a body slumping to the floor with a line like 'For the benefit of people without television: He's fainted!'⁶³

Returning to Hicks's assertion that stage directions inevitably disappoint in an oratorio, by promising what cannot be delivered, we should remind ourselves once more of the pleasure of imagination. 'Heard melodies are sweet, but those unheard are sweeter', as John Keats would have it, and the same might be said for images seen and unseen.⁶⁴ Seth Coluzzi points out that madrigal settings of passages from *Il Pastor Fido* could have functioned as substitutes for actual productions of that play. And although many who heard these settings were likely even keener than before to witness a full-scale production, this does not mean that the experience of the madrigals themselves would have been a disappointment. Modern attempts to stage the oratorios, as Leslie Robarts pointed out, rob them of much of their imaginative power by fixing on a visible stage what was intended to be conjured in the mind's eye. Whether this is a good or a bad thing will of course depend upon the tastes of the audience asked, but it is almost certainly at odds with the works' original spirit. At the very least, we should be as cautious when staging an oratorio as we are when presenting an opera in concert, for both decisions alter the recipe fundamental to the drama. The audiobook publisher *GraphicAudio* has adopted the evocative slogan 'A movie in your mind'.⁶⁵ Replacing 'movie' with 'opera', this could equally well describe oratorio.⁶⁶

never have been presented on stage seems the exclusive purview of the oratorio libretto (or perhaps, rather, of certain oratorio librettists). This warrants further study, and I thank Dr Antonio Cascelli for pointing it out.

⁶³ Spike Milligan and Larry Stevens, 'Napoleon's Piano', *The Goon Show*, BBC Radio, originally broadcast 11 October, 1955. Spike Milligan and Larry Stevens, *Napoleon's Piano*, transcribed by Paul Martin, corrections by Paul Olausson, additional corrections by thegoonshow.net, <http://www.thegoonshow.net/scripts_show.asp?title=s06e04_napoleons_piano>, accessed 25 January, 2020.

⁶⁴ John Keats, 'Ode on a Grecian Urn', in *Lamia, Isabella, the Eve of St. Agnes, and other Poems* (London: Taylor and Hessey, 1820), 113–16: 114. Copy consulted: Google Books copy, US-LAusc, PR4834 .L21 *.

⁶⁵ *Graphic Audio*, <<https://www.graphicaudiointernational.net/>>, accessed 3 January 2020.

⁶⁶ But not exactly. We will explore the uniqueness of the oratorio's theatricality in a later section. See Volume 2, page 399.

‘They may Write Such Things in a Book’: Wordbooks as Paratext and the Communication of Form⁶⁷

Ruth Smith, in her lengthy monograph *Handel’s Oratorios and Eighteenth-Century Thought*, describes the oratorio genre as ‘unstaged, unacted drama, requiring and repaying sustained attention’.⁶⁸ She also asserts that this type of drama was ‘more essentially verbal than any other form of English-language theatre’, for ‘at no other time did the audience have the words in front of them during the performance’.⁶⁹ Drawing upon her centralization of this fact (that ‘the audience ha[d] the words in front of them during the performance’), Lawrence Zazzo identifies wordbooks as ‘paratexts’, possessing a ‘distinct, parallel identity, which dialogues with, but is not identical to, the actual musical performance’.⁷⁰

In some cases, this parallel identity is easy to see. Wordbooks often contain much more text than was actually sung, or perhaps than had even been set in the first place. These were generally signalled with double quotation marks (what the Italians of the era called *virgolette*, and which Robarts in our own time termed ‘diple’ marks), although in some cases these signal reported speech, or indicate that the marked passage of the libretto is paraphrased or quoted directly from another source), with ‘a Black line drawn in the margin’, or with an asterisk.⁷¹ According to Robarts, ‘[t]his form of annotation of “silent” lines was standard in wordbooks for musical entertainments: for instance, Peter Motteux’s *Hercules. A Masque* (c.1697)’.⁷² By including the full text of

⁶⁷ In Lewis Carroll’s *Through the Looking-Glass, and what Alice Found There*, the character Humpty Dumpty is enraged that Alice knows him to have received a promise from the King, to the effect that, should Humpty Dumpty ever fall off the wall on which he is sitting, the King will send all his horses and all his men to Humpty Dumpty’s aid. He accuses Alice of ‘listening at doors—and behind trees—and down chimneys’, but she responds that the information is ‘in a book’. Mollified, Humpty Dumpty conceded that ‘[t]hey may write such things in a book’. Lewis Carroll, *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE* (London: Macmillan and Co., 1872), 117. Copy consulted: Google Books copy, US-Mau 1537795 noncurrent copy 1.

⁶⁸ Ruth Smith, *Handel’s Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995), 76.

⁶⁹ *Ibid.*

⁷⁰ Lawrence Zazzo, ‘“Not Local Beauties”: Handel’s Bilingual Oratorio Performances, 1732–1744’ (PhD Dissertation, Queen’s University Belfast, 2015), 26. Both Zazzo and Robarts also observe that wordbooks themselves contain paratexts to their own text (for instance the *dramatis personae*, advertisements and authorial advertisements, prefaces, dedications, front matter, and translations). See Zazzo, ‘“Not Local Beauties”’, 27; Robarts, ‘A Bibliographical and Textual Study’, 336–37.

⁷¹ On ‘virgolette’, see Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, Los Angeles, and Oxford: University of California Press, 1991, 2007), 18, 207–8; Robarts, ‘A Bibliographical and Textual Study’, 330. The statement about the black line in the margin appeared marked ‘N. B.’ in the first wordbook for *Belshazzar*. See Charles Jennens, *BELSHAZZAR* (London: J. Watts, 1745), 2. Copy consulted: *ECCO* copy, GB-Lbl 841.c.23(5).

⁷² Robarts, ‘A Bibliographical and Textual Study’, 330. *Hercules. A Masque* was not in fact a stand-alone masque, but rather formed an act in *The Novelty, Every Act a Play*. Peter Motteux and others, *THE*

the libretto, including unset portions, the wordbook thus becomes more than a set of clarificatory lyrics; it stands, in some respects, alone, a book for reading, in whose text the lyrics for listening to are embedded. The libretto is a part of the wordbook, but the wordbook contains more than the libretto. There is also a more general aesthetic significance to the inclusion of such unset words, for they enrich the experience of the drama, providing new angles on the narrative as performed and heard, if the audience chose to read them.

Baroque wordbooks are generally very clear in informing the audience not only what words will be sung, but in what style. Lyrical movements are almost always given introductory headings such as ‘air’, ‘song’, ‘chorus’, ‘duetto’, ‘quartetto’, and so on. Some wordbooks also give headings to texts in declamatory setting, and of these, some distinguish between simple and accompanied declamation. The former is generally headed ‘Recitative’, the latter ‘Recitative Accompanied’. In some wordbooks, such as one for *Judas Macchabæus* [*sic.*], these headings are the only cues that distinguish between texts sung declamatorily and texts sung lyrically.⁷³

Generally, however, headings are supplemented by changes in typeface, a longstanding method of indicating to the reader the style in which the verse was sung. Recitative text tended to be printed in roman type, whilst poetry for lyrical setting was given in italics. In some wordbooks, all the sung text is given in roman type, but the typeface for lyrical movements is considerably larger than that for recitative, and in such cases the lyrical movements are almost always introduced by headings, whereas the recitative texts are not. In certain wordbooks, such as that for *Theodora*, the headings ‘recitative’ appear with an initial large capital and small capitals thereafter, with the qualifier ‘accompany’d’ in lowercase italics if present (‘RECITATIVE, accompany’d.’); the lyrical movements are introduced by headings entirely in large capitals (‘AIR.’). The change from accompanied to simple recitative in the voice of the same character is generally heralded not by a new heading but by a new line on the page. The texts for the lyrical movements also frequently feature patterns of indentation to clarify their rhyme scheme.

NOVELTY. Every Act a Play (London: Rich. Parker 1697). Copy consulted: *EEBO* copy, GB-Ob, Early English Books, 1641–1700 (Wing), Wing / M2958.

⁷³ See Thomas Morell, *Judas Macchabæus* (No place of publication given: No printer given, no year of publication given). Copy consulted: *ECCO* copy, GB-Lbl 11783.df.73.

Typography can also fulfil a much more basic function: making audiences aware of what to expect in terms of stylistic variety in recitation. When the audience saw a passage in italics, they likely expected a lyrical song. These typographical markers likely functioned even more clearly as stylistic signposts than did more formal characteristics like rhyme or metre; seeking out rhymes can take time, and scanning a line even longer, whereas differences of typeface are observable at a glance, without even having to read the words themselves. All of these typographical trends emphasise the ‘naturalness’ of recitative and the ‘artificiality’ of lyrical movements, an aesthetic commonplace since the earliest experiments with this type of declamatory vocal music,⁷⁴ and asserted in English as recently (for our artists) as 1710.⁷⁵ The same natural versus artificial paradigm is evident in the formal practices of the librettists, discussed in the previous chapter of this study.⁷⁶

Moving on from its large-scale impact, we can also observe a number of much more subtle and localized effects of the wordbook-performance dialogue. Some of these are simple enough: ‘for instance, poetic couplets were not split by a page turn; if they had been, they would have left a clinching rhyme stranded on the next page’.⁷⁷ Other aspects of the intermedial dialogue are much subtler, however, and to clarify these, we turn again to Nigel Fabb. In two of his books, Fabb employed a version of Relevance Theory to argue that certain kinds of literary form are built from explicatures (thoughts formulated as ‘direct observation[s] about the text’), which are then ‘combined with other premises’ (‘conditionals’) ‘drawn from observation of the text or drawn from knowledge of literary form’ to produce conclusions about the form of the text (‘implicatures’, implications assumed to be conveyed intentionally by the author).⁷⁸

⁷⁴ Elise Bickford Jorgens, *The Well-Tun'd Word: Musical Interpretations of English Poetry, 1597–1651* (Minneapolis: University of Minnesota Press, 1982), 77–8; Robert Donnington, *The Interpretation of Early Music*, 3rd ed. (London and New York: W.W. Norton & Company, 1992), 641; Hill, *Baroque Music*, 25; and Wendy Heller, *Music in the Baroque*, *Western Music in Context* (London and New York: W.W. Norton & Company, 2014), 25.

⁷⁵ The preface to *Semele* as published in Congreve’s 1710 *Works* opined that recitative’s ‘Beauty consists in coming near Nature’, and, perhaps even more interesting for the musico-linguistic/poetic purposes of the present study, that ‘it is a kind of Prose in Musick’. See William Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve* (London: Jacob Tonson, 1710), 789–90. Copy consulted: ECCO copy, GB-Lbl 117771.m.2. Stoddard Lincoln, ‘The First Setting of Congreve’s “Semele”’, *Music & Letters*, 44, No. 2 (1963), 104. Robarts has also commented upon the potential implicit coding of declamation as natural and lyricism as ‘unreal’, specifically as suggested and foreshadowed by wordbook typography. See Robarts, ‘A Bibliographical and Textual Study’, 324–25.

⁷⁶ See Volume 2, page 399.

⁷⁷ Robarts, ‘A Bibliographical and Textual Study’, 320

⁷⁸ Nigel Fabb, *Language and Literary Structure: The Linguistic Analysis of Form in Verse and Narrative* (Cambridge: Cambridge University Press, 2002), *passim.*, particularly 57–217; Nigel Fabb, *What is*

Relevance Theory is a branch of linguistic pragmatics; that is, a theory of how communication is achieved. Explicatures and implicatures combine to communicate certain beliefs about a text's form. Fabb's primary example is the quality of 'being a sonnet', or 'sonnetness'. The rhyme scheme and number of lines in a poem are generally explicit features (although not always easily deduced or unambiguous); thus, they are explicatures. Readers with knowledge of poetic forms will have certain normative ideas about types of verse, such as the rhyme schemes and number of lines used in a sonnet. Thus the characteristics of being 'in' a certain form are conditional on the fulfilment of certain requirements in the reader's mind. Once these explicit features have been found in a text, the conditional allows for the formation of an implicature by *modus ponens*, a rule of logical inference in which '[g]iven two premises A and "if A then B", B is the conclusion'.⁷⁹ The pair of deductions below, based on ones given by Fabb in *Language and Literary Structure*, demonstrate the process first in abstract and then in specific terms.⁸⁰

A	Premise 1
If A then B	Premise 2 (conditional)
	by <i>modus ponens</i>
B	Conclusion (implicature)
A	'This word has no words to its right.' (explicature)
If A then B	'If a word has no words to its right then it is at the end of a line.' (conditional)
	by <i>modus ponens</i>
B	'This word is at the end of a line.' (implicature)

Readers of the present study may recognize that the word-setting model deduced in the previous chapters is essentially a list of conditionals. 'If a syllable is in a strong position in the line then it will be set to a strong count in the music', for instance, could easily become the second premise of a 'by *modus ponens*' argument such as those above, and that possibility is exemplified below:

	'This syllable is in a strong position in the line.'
	'If a syllable is in a strong position in a line then it will be set to a strong count in the music.'
	by <i>modus ponens</i>
	'This syllable will be set to a strong count in the music.'

According to Fabb, implicatures and explicatures operate on the level of 'communicated form', whereas metres, which fix certain invariant characteristics of the text in a manner

Poetry? Language and Memory in the Poems of the World (Cambridge: Cambridge University Press, 2015), 23–7, 46, 148, 160.

⁷⁹ The Latin phrase 'modus ponens' means 'mood/manner that affirms', a contraction of a longer phrase ('modus ponendo ponens') meaning 'mood/manner that, by affirming, affirms'.

⁸⁰ See Fabb, *Language and Literary Structure*, 61, 136.

that is consistent and predictable, are ‘generated forms’.⁸¹ For instance, not all sonnets have the rhyme scheme given above, but all poems in iambic pentameter have between ten and eleven metrical syllables (exactly ten, by Fabb’s theory, which considers syllables subsequent to the tenth extrametrical). The ideas of implicature, explicature, and communicated versus generated form might be useful to us in understanding the purpose and impact of wordbook layouts.

Wordbooks are very much of their age’s print culture in their layout and cues to the reader. That of *Solomon*, for instance, draws attention to the occasional tercets in its heroic couplet verse by inserting a curly bracket in the margin next to the tercets. Stage directions in wordbooks are usually given in italic typeface, and often enclosed within square brackets. Italics are frequently used for proper names in passages of otherwise roman type, while roman type is used for names in otherwise italic passages. In some cases, such names are given in small capitals instead of a different typeface. Elaborately illuminated capitals are often used at the beginning of acts, and engravings appear as decorations at the beginnings and ends of acts in some wordbooks.

Following Fabb’s theory, we can postulate several thoughts on the communicated forms of these texts, and see how they communicate, both by implicature and explicature, formal characteristics not only of the texts themselves but of the music to which they are set.

‘This text is in italics.’
‘If a text is in italics then it will be set lyrically.’
by *modus ponens*
‘This text will be set lyrically.’

‘This text is headed “Air”.’
‘If a text has a heading other than “recitative” then it will be set lyrically.’
by *modus ponens*
‘This text will be set lyrically.’

‘This text is unrhymed.’
‘If a text is unrhymed then it will be set declamatorily.’
by *modus ponens*
‘This text will be set declamatorily.’

The conclusion of each of these progressions is an implicature (a thought intentionally communicated about the text), derived from the interaction of a conditional (an ‘If’

⁸¹ The concept of generated form is by no means uncontroversial in literary linguistics, as Kristin Hanson points out in her review of Fabb’s work. See Kristin Hanson, ‘Reviewed Work: *Language and Literary Structure: The Linguistic Analysis of Form in Verse and Narrative* by Nigel Fabb’, *Language* 84/2 (2008), 370–86: 370.

assumption) with an explicature (an observable fact about the text). Note, however, that implicatures of musical form can be wrong, just as can their literary counterparts. Some sonnets have more or fewer than fourteen lines, and not all fourteen-line poems are sonnets; not all unrhymed texts are set as recitative, and some recitative text is in rhyme.⁸²

Although it may seem unnecessarily convoluted to explain the impact of wordbook typography through formal logic, interrogation of these conventions draws attention to the overlooked potential of wordbooks to regulate the reader-listener's experience. As a knowledge of musical form creates expectations that a composer can satisfy, subvert, or deny, and as a word-setting model creates norms that can be similarly stretched by skemes, so too can the typographical and descriptive cues of a wordbook orient and direct the reader-listener, involving them in the unfolding musico-poetic artwork and adding further layers to the aesthetic experience. Armed with these suppositions, the reader-listener could find in their wordbook's typography and forms a tantalizing foretaste of the music to which its words would be sung, even if that foretaste was a mere broad strokes idea of the breakdown into declamation and lyricism.

Not all explicatures are equally explicit. In a wordbook that italicizes only those texts for lyrical setting, italicisation will strongly imply lyricism, and roman type strongly declamation. In some cases, however, the entire text to be sung is given in roman type, and passages for lyrical setting are differentiated only by larger font from those destined for declamation. In such cases, it might be considerably more difficult to distinguish which style one is likely to hear, for the simple reason that font size is a subtler distinction than font style.

Similarly, a libretto that makes less strict distinction in poetic form between passages intended for declamatory and lyrical setting will require greater interpretive work on the part of the reader-listener to deduce a setting's style. For instance, in Handel's setting of *Semele*, several passages originally intended and set as lyrical song are given declamatory realization in the score. These passages, like those set lyrically,

⁸² On the setting of verse in ways apparently contradictory to the implications of its form, see J. Peter Burkholder & Claude V. Palisca, *Norton Anthology of Western Music*, 1, 6th ed. (London & New York: W. W. Norton and Company, 2010), 443–44; Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, New York, and Oxford: California University Press, 1991), 250–66; Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley and Los Angeles: University of California Press, 2007), 295 and 306–07; and Robarts, 'A Bibliographical and Textual Study', 196–97. On fourteen lines as non-universal indicator of sonnetness, and sonnetness as a non-universal indicator of a poem having fourteen lines, see Fabb, *Language and Literary Structure*, 62.

are of regular line-length, rhyme scheme, and metre, and are even printed with the customary indentations to foreground this. They are not, however, italicized, whereas those passages actually set lyrically are, nor do they have headings, which the lyrically set passages do. In the preface to the libretto as published in his *Works* of 1710, Congreve explicitly asserted ‘*Exactness of Numbers, Rhymes, [and] Measure*’ as characteristics of the verse he intended for lyrical setting. The text thus encourages the formation of several conflicting conditionals, most of them rather weak:

‘If a text has regular line-length then it will be set lyrically.’ (weak)

‘If a text has a regular rhyme scheme then it will be set lyrically.’ (weak)

‘If a text has regular metre then it will be set lyrically.’ (weak)

‘If a text is regularly indented then it will be set lyrically.’ (weak)

‘If a text is italicized then it will be set lyrically.’ (strong)

‘If a text has a heading then it will be set lyrically.’ (strong)

In this wordbook, then, subtleties of generated form (metre), and the strong explicatures of rhyme and layout are unhelpful and even misleading. Only typography and descriptive headings, arguably the strongest and most explicit of all explicatures in wordbooks, are reliable guides to the style of a passage’s setting. Other libretti defy the conventions of confining rhyme and tetrameter to lyricism, and even pentameter to declamation, but no wordbook is so complex in its implications as is that of *Semele*.

On several occasions, the wordbook also suggests different metrical interpretations from the setting, resulting in what Fabb might term ‘conflicting implicatures’.⁸³ For instance, the final recitative of the second act of *Hercules* (the libretto is by Thomas Broughton) consists of a single sentence: ‘Father of Hercules, great Jove, succeed The last Expedient of despairing Love!’⁸⁴ Handel’s setting gives ‘this last’ instead of ‘The last’, drawing the prayer away from abstraction and toward immediacy; Dejanira emphasizes that this is not just **a** desperate act but **her** desperate

⁸³ The following discussion takes Handel’s autograph manuscripts as its source for the ‘setting’. However, the music as copied into parts for performers may have had small (or great) differences from these autographs. We cannot, therefore, be entirely certain what setting the singers would have learned and performed. The autographs are, in the absence of surviving parts, the closest we can come to a musical notation of the setting as performed.

⁸⁴ The spelling, capitalization, punctuation, and typeface conventions of this sentence are here modernized, against the prevailing practice of the present study, to illustrate the point of the argument that follows.

act, in the process of unfolding. On a formal level, however, the setting is even more interesting. The wordbook spreads the sentence over two lines of blank verse.

Father of *Hercules*, great *Jove*, succeed

The last Expedient of despairing Love!

The musical setting, however, offers a very different interpretation. By its placement of the stressed syllables of both ‘Jove’ and ‘succeed’ on strong beats, and by following both words with a rest, the music foregrounds the Jove/Love rhyme, and the strong phonologico-syntactic break after the first word of this pair, to suggest a couplet whose first line is iambic tetrameter and whose second an iambic hexameter.

Father of *Hercules*, great *Jove*,

Succeed this last Expedient of despairing Love!

Reader-listeners would therefore be faced with two conflicting implicatures for the form of the verse at this point. The music suggests the following with regard to the word ‘Love’:

‘This word was followed by a pause in performance.’
‘If a word is followed by a pause in performance then it is at the end of a line.’
by *modus ponens*
‘This word is at the end or middle of a line.’

‘The last strong syllable of this word fell on a strong beat.’
‘If a word’s last strong syllable falls on a strong beat then the word is at the end of a line.’
by *modus ponens*
‘This word is at the end of a line.’

The wordbook supports these implicatures as follows:

‘This word rhymes.’
‘If a word rhymes then it is at the end of a line.’
by *modus ponens*
‘This word is at the end of a line.’

The proposed hexameter interpretation of the second line might gain further support, in the minds of some readers, because that line concludes a passage of text. For those familiar with the Spenserian stanza, the final line of which is an iambic hexameter, might reason as follows:

‘This line is at the end of a passage.’
‘If a line is at the end of a passage then it is in iambic hexameter.’
by *modus ponens*
‘This line is in iambic hexameter.’

However, the layout of the wordbook suggests quite a different conclusion by its explicit lineation.

Father of *Hercules*, great *Jove*! succeed

The last Expedient of despairing Love!

The conclusion therefore becomes as follows:

‘This word is followed by other words to its right.’
‘If a word has words to its right then it is not at the end of a line.’
by *modus ponens*
‘This word is not at the end of a line.’

The wordbook thus strongly argues against the interpretation of the two lines as a rhyming couplet whose first half is a tetrameter and whose second a hexameter, suggesting instead two lines of blank verse (unrhymed iambic pentameter). This would fit with formal premises hitherto observed in the libretto; up to this point, blank verse has been the favoured form for recitative text. Yet here we have only two isolated lines; there is no other recitative before them, only an aria, and none after, only a chorus. Thus, the blank verse interpretation might be considered less plausible by virtue of the lack of context. We might be more likely to suppose that these two lines are in blank verse if they were the third and fourth (or perhaps even more likely the fourth and fifth) lines in an eight-line passage no other lines of which demonstrated this ambiguity of length or rhyme.

The interpretation of the lines as a tetrameter rhyming with a hexameter would also add greater variety to the text, something that Fabb asserts to be a characteristic of poetry in many traditions.⁸⁵ As a specimen of how conflicting formal implicature can produce variety, Fabb compares two possible lineations of a pair of lines from the poem ‘In my craft or sullen art’, by the twentieth-century poet Dylan Thomas.⁸⁶ The first is the lineation as printed, the second reproduces the pauses in the text as performed by Thomas himself:

But for the lovers, their arms

Round the griefs of the ages,⁸⁷

⁸⁵ Fabb, *What is Poetry?*, 33.

⁸⁶ *Ibid.*, 32–33.

⁸⁷ Dylan Thomas, ‘In my craft or sullen art’, in *Deaths and Entrances* (London: J.M. Dent and Sons Ltd., 1946), 36.

But for the lovers,

Their arms round the griefs of the ages,⁸⁸

We might argue, then, that Handel's music creates an agreeably varied performance for Broughton's seemingly regular text, much of the kind Thomas's reading did for his own.

Indeed, the setting might even suggest a third interpretation. Since the final syllable of 'succeed' is set to a strong beat and followed by a pause, Handel implies the word to form its own line, an iambic monometer. The music thus could be taken to imply:

Father of Hercules, great Jove,

succeed

this last Expedient of despairing Love.

This interpretation (a version of Fabb's 'one line or two?' problem) might be seen as less probable, since it divides the two printed lines into three, rather than merely moving the boundary between the original two.⁸⁹ The pause after 'succeed' is also shorter than the one after 'Jove'. 'Jove' is also set to a beat arguably stronger than that which sets 'succeed'. There are, what is more, no other monometers in the text of *Hercules*, at least as signalled by printed lineation, nor in the other English libretti that Handel set; the shortest lines are dimeters. Yet even if we dismiss the three-line interpretation, the couplet choice remains, sounded in performance, and so the dialogue between page and stage must still be striking. It is likely fanciful to see in that conflict a mimetic representation of the character's desperation, but Baroque word-painting has stretched credibility further.

Returning to *Esther*, let us examine an unusually long and genuinely metrically irregular line of recitative text. The wordbook for the 1732 version prints the line as in Example 5.17 (the scansion, as usual, is editorial):

⁸⁸ Dillon Thomas, *Dillon Thomas Reading his Complete Recorded Poetry* (Caedmon Records, TC 2014, 1963).

⁸⁹ On the 'one line or two?' problem in general, see Fabb, *Language and Literary Structure*, 164–73.

Example 5.17, Anonymous, *Esther*, scanned excerpt from Act II recitative, ‘Who dares intrude into our Presence’. Transcribed from *ESTHER* (London: No printer given, 1732).

/ / x / / x x / x x / x /
 Who dares intrude into our Presence without our Leave?

This line has six strong syllables, the greatest length present in either the 1718 or the 1732 libretto.⁹⁰ Only two other lines in these libretti are so long, and these are side by side in a couplet.⁹¹ The placement of ‘into’, with its stressed first syllable in a weak position and its unstressed second in a strong one, is not unusual; comparable instances abound in texts of the era. What is unusual is the fact that the fifth weak position holds two unstressed syllables: the second of ‘Presence’ and the first of ‘without. Neither of these is a good candidate for omission from the syllable count, and indeed the line’s only barely plausible option for such omission, the second syllable of ‘into’, would cause a bizarre irregularity of matching on ‘Presence’, as in Example 5.18.

Example 5.18, Anonymous, *Esther*, scanned excerpt from Act II recitative, ‘Who dares intrude into our Presence’, showing second syllable of ‘into’ as metrically uncounted. Transcribed from *ESTHER* (London: No printer given, 1732).

/ / x / / x x / x x / x /
 Who dares intrude into our Presence without our Leave?

We have, then, an iambic hexameter that refuses to be an Alexandrine, since it firmly asserts thirteen metrical syllable, places its caesura after the ninth of these rather than the sixth, and is, by generative standards, unmetrical, since it places a polysyllable’s main stress in a weak position.⁹² Handel’s setting (Example 5.19), however, with its long pause after ‘Presence’, suggests a different interpretation (Example 5.20).

Example 5.19, G. F. Handel, *Esther* (1718 version), recitative ‘Who dares intrude into our Presence?’, b. 1–second quaver of b. 3. Transcribed from Hampshire Records Office, Malmesbury Collection, 9M73/712.⁹³



⁹⁰ No wordbook of the 1718 version survives, if indeed one ever existed, but we do have a score of that version. The text set in that score accords largely with the 1732 wordbook.

⁹¹ ‘Now Persecution shall lay by her Iron Rod;
 ESTHER is Queen, and ESTHER serves the living God.’

⁹² However, neither of the other two hexameters in the libretto place their caesuras at the normal place for an Alexandrine either. In the first, the caesura comes after the fifth syllable, and in the second, after the fourth.

⁹³ Initial time signature and character name *sic*.

Example 5.20, Anonymous, *Esther*, scanned excerpt from Act II recitative, ‘Who dares intrude into our Presence’, relineating single syllabically irregular iambic hexameter as iambic tetrameter and dimeter, both syllabically regular. Transcribed from *ESTHER* (London: No printer given, 1732).

/ / x / / x x / x
Who dares intrude into our Presence

x / x /
Without our Leave!

This pause breaks the unmetrical hexameter into two perfectly metrical lines: a double-ended tetrameter and a single-ended dimeter, both iambic.

The wordbook and the setting, therefore, present a different version of the ‘one line or two?’ problem. Certain poetic and typographical criteria argue strongly for the section being one line: there are no other double endings in the libretto’s recitatives, and the printed lineation explicitly gives only one line. Other poetic and typographical criteria, however, suggest that the line is indeed a pair of lines. In addition to correcting its unmetrical matching of stress to strength, the division of the line in two brings it into conformity with the rest of the libretto; we have said that no other unrhymed line has more than five strong syllables. The phonologico-syntactic break after ‘Presence’, signalled in the wordbook by a comma, also suggests this as a good spot for a line boundary. Stepping back a little, we also see that breaking the line in two transforms the sequence *six-strong, two-strong, four-strong* (see Example 5.21) into *four-strong, two-strong, two-strong, four-strong* (Example 5.22) a symmetrical arrangement in which two tetrameters enclose two dimeters.

Example 5.21, Anonymous, *Esther*, scanned excerpt from Act II recitative, ‘Who dares intrude into our Presence’, analysed as syllabically irregular iambic hexameter followed by iambic dimeter and iambic tetrameter, both syllabically regular. Transcribed from *ESTHER* (London: No printer given, 1732).

/ / x / / x x / x: :x / x /
Who dares intrude into our Presence without our Leave!

x x x /
It is decreed,

x / x x x / x x /
He dies for this audacious Deed

Example 5.22, Anonymous, *Esther*, scanned excerpt from Act II recitative, ‘Who dares intrude into our Presence’, analysed and relinedated as pair of syllabically regular iambic tetrameters enclosing pair of syllabically regular iambic dimeters for symmetrical metricality. Transcribed from *ESTHER* (London: No printer given, 1732).

/ / x / / x x / x
Who dares intrude into our Presence

x / x /
Without our Leave!

x x x /
It is decreed,

x / x x x / x x /
He dies for this audacious Deed

We have touched, in the previous chapter, on Handel’s treatment of uncounted syllables, and have used the example of ‘deceiv’d’, also from *Hercules*.⁹⁴ The wordbook clearly gives this word in contracted form, but Handel’s setting restores the suppressed <e> (‘de-cei-ved’). The audience again must field two conflicting implicatures; the metrical regularity implied by the contraction on the printed page, and the irregularity implied by the setting. Again, mimetic representation of deception is a stretch to suppose, but even without that hermeneutic possibility, the conflict of formal implications remains interesting as an instance of paratextual dialogue.

A different conflict of implicature occurs in *Jephtha*, where the printed wordbook and the musical setting suggest two different kinds of regularity in the recitative ‘What mean these doubtful Fancies of the Brain?’ After the style shifts from accompanied back to simple recitative, Jephtha sings the following two sentences: ‘’Tis said. Attend ye Chiefs, and with united Voice, Invoke the holy Name of *Israel*’s God.’ Handel’s setting thus implies three lines of poetry, an iambic monometer for the first sentence, and then two iambic pentameters for the second:

’Tis said.–

Attend, ye Chiefs, and with united Voice,

invoke the holy Name of *Israel*’s god.⁹⁵

⁹⁴ See Volume 1, page 303.

⁹⁵ G. F. Handel, *Jephtha*, GB-Lbl R.M.20.e.9, f. 29r.

The wordbook, however, gives ‘one’ not ‘united’, and makes clear by its indentations that these two sentences cover two lines of iambic pentameter.

’Tis said.---

Enter Israelites, &c.

---Attend ye Chiefs, and with one Voice,

Invoke the holy Name of *Israël*’s God.⁹⁶

In this passage, therefore, we are presented with two incompatible but wholly regular interpretations of the text’s metrical form, as well as two strong implications of irregularity in the second line. For while both the setting and the wordbook agree that the final iambic pentameter of this passage begins at ‘invoke’, both strongly suggest that the word ‘Israel’s’ has three syllables. The setting does this by giving the three syllables a separate note each, and the wordbook does so by printing a diaeresis over the <e> (*’Israël*’s’). In both cases, this gives the line one syllable too many. Fabb might say that the line is thus generated as metrically regular iambic pentameter (for the English speaker’s underlying knowledge will likely avail of the option to count ‘Israel’s’ as disyllabic), but communicated in two ways as rhythmically irregular.

The case is strikingly similar to that of the word ‘Sultan’ in *Rubáiyát of Omar Khayyám*, as Edward Fitzgerald titled his English translations of selected Persian *rubā’iyāt* attributed to the late-eleventh-and-early-twelfth-century mathematician, philosopher, astronomer, and possibly poet Omar Khayyám.⁹⁷ In the English of FitzGerald’s time (the mid-nineteenth century), ‘Sultan’ was pronounced with an accent on the first syllable, as it is now. However, FitzGerald repeatedly prints the word with a diacritic indicating stress on the second syllable (‘Sultán’), although it invariably appears with the first syllable in a strong position.⁹⁸ Thus, the lines featuring this word are metrically regular as generated (an English-speaker’s underlying knowledge of the word’s stress profile tells them that the first syllable is stressed and therefore in the correct position in the line), but rhythmically irregular as communicated (the poet’s spelling of the word suggests the reversal of its normal stress profile, placing the

⁹⁶ *JEPHTHA* (London: J. Watts, [1752]), np. Copy consulted: *ECCO* copy, GB-Lbl 1344.m.37.

⁹⁷ Omar Khayyam, trans. Edward FitzGerald, *Rubáiyát of Omar Khayyám* (London: Bernard Quaritch, 1859). Copy consulted: Google Books copy, US-CAh Lowell 1394.9. For most of the original Persian texts represented in the translation, see ’Umar Khayyám, *Rubā’iyāt* [ca. 1460], GB-Ob MS. Ouseley 140.

⁹⁸ Khayyam, trans. FitzGerald, *Rubáiyát*, 3, 4.

stressed syllable in the wrong position). It might be worth observing that later wordbooks for *Jephtha* suppress the diaeresis on the <e> of ‘Israël’s’, thus communicating a wholly regular iambic pentameter in print. Greater but in many ways simpler conflict of implicature is thus achieved, since the dual claims of regularity and irregularity come not from underlying and communicated form respectively, but from two different forms of communication, printed and the performed (the audience would have read the word as a disyllable, in accordance with their probable underlying knowledge, but heard it sung as a trisyllable).

The spelling of ‘Israel’ in the première wordbook is not consistent; it sometimes appears with the diaeresis on the <e>, and sometimes without. In Hamor’s Act II opening recitative (‘Glad Tidings of great Joy’), the presence of the diacritic and consequent trisyllabic form of the word actually make metrical sense of a line (‘And to the House of Israël I bring’) that would otherwise be unmetrical. The same is true of the line ‘Gilead has triumph’d---Israël is free’ in the recitative ‘Such news flies swift’, sung by Iphis. In each of its other three appearances, ‘Israel’ is the final word of a line, and the presence or absence of the diacritic thus dictates not the implicature of the line’s metricality, but its metre. That is, each of these lines will be metrically regular whether ‘Israel’ is given two syllables or three, but the trisyllabic reading will give the line one more strong position than it would have if the word were a trisyllable. In removing the diacritic from most renderings of the word (some pages of the wordbook consulted are missing), wordbooks for revivals thus place more interpretive work in the hands of the audience, allowing them to judge the most likely metre and syllable count implied by the written text. Handel repeatedly set the word as trisyllabic, thus implying the latter option whenever a choice occurred between regularity and irregularity or between a shorter and a longer line.⁹⁹

Saul’s wordbook prints the word ‘Israel’ with no diaeresis throughout, thus placing interpretive weight for the word’s syllable-count (and its consequent

⁹⁹ Comparison can be drawn with the wordbook of *Belshazzar*. There, the first spelling of ‘Israel’ reflect the word’s metrical context (‘*Isr’el*’, showing that the metre requires it to be a disyllable). The second, third, and fifth, however; ‘Israel’, ‘*Israel*’, and ‘*Israel*’ all seem to imply trisyllables, when the metre still requires a disyllable like the one made explicit in the first spelling. The remaining instance of the word (‘Israel’) also seems to imply a trisyllable, but the metrical context is ambiguous (the word is line-final, so counting the word as three syllables rather than two produces a six- rather than a five-strong line, an acceptable way of varying the regularity of blank verse, which is predominantly pentametric). See Jennens, *Belshazzar*, 13, 30, 31. On ligatures, diaereses, digraphs, and diphthongs, see Paul E. Neumann, ‘On Vowel or Two? Diphthongs, Digraphs, Ligatures, and Diaereses, Oh My!’, in *Clinical Anatomy*, 30 (2017), 1013–16.

implications for the regularity or irregularity of lines in which it appears) even more squarely on the shoulders of the reader-listener. That weight is particularly heavy in a line we have discussed before, following Keates’s criticism of its scansion, and which is scanned in Example 5.23.¹⁰⁰

Example 5.23, C. Jennens, *Saul*, scanned excerpt from Act III accompanied recitative ‘Thou and thy Sons’, set by G. F. Handel, 1738, analysing line as regularly iambic with ‘Israel’ as metrically disyllabic and ‘Philistine’ as metrically trisyllabic to produce epic caesura. Transcribed from SAUL (London: Tho. Wood, 1738).

x / x^x: :x / x x / x / x /
 And Israel by Philistine Arms shall fall

Example 5.24, vocal line G. F. Handel, *Saul*, Act III accompanied recitative ‘Thou and thy Sons’, second crotchet of b. 3–first crotchet of b. 5. Transcribed from GB-Lbl R.M.20.g.3.

accomp.

Samuel

and Is - ra - el by Phi - lis - tine Arms shall fall.

We see in Example 5.24 (and the audience would likely have heard in performance) that Handel syllabified the <e> of ‘Israel’, possibly to communicate an epic caesura (though we may be reaching here).¹⁰¹ Once again we have a conflict of implicature. To an audience familiar with the epic caesura (and there might have been many who were, since it appears in Shakespeare and was a feature of the Classical Greek and Latin verse that still formed the centrepiece of school curricula in the eighteenth century), the setting communicates metricality, albeit with a prominent licence employed. To those less intimately familiar with the nuances of poetic metre, the setting might seem to imply the line as non-metrical. In either case, a twenty-first-century adherent of generative metrics would call the line unmetrical because the stressed syllable of a polysyllabic word falls in a weak position. We could fix the problem by adopting the scansion shown in Example 5.25, which does count the <e> of Israel.

¹⁰⁰ See Volume 1, pages 77 and 84, and Jonathan Keates, *Handel: The Man and his Music* (London: Victor Gollancz Ltd., 1992), 281–82.

¹⁰¹ On epic caesura, see Boone, *Patterns in Play*, 46; and Duffel, *A New History of English Metre*, 45, 83. We have previously discussed the epic caesura in Handel’s music in Volume 1, page 306.

Example 5.25, C. Jennens, *Saul*, scanned excerpt from Act III accompanied recitative ‘Thou and thy Sons’, set by G. F. Handel, 1738, analysing line as regularly iambic with ‘Israel’ as metrically trisyllabic and ‘Philistine’ as metrically disyllabic. Transcribed from SAUL (London: Tho. Wood, , 1738).

x / xx: :x /^x x / x /
 And Israel by Philistine arms shall fall

This removes the epic caesura, but omits a closed syllable (‘-lis-’) from the count in its place (a very unusual licence, particularly when there are other, clearer candidates for omission). The setting can in no way be inferred as making this implicature; we have already said that it syllabifies and metrically accents ‘-lis-’ whilst affording no metric accent to ‘Phil-’, and the metric accent on ‘-el’ is provided by a strong pulse in recitational diminution, not by a strong beat as befits the final strong syllable of a hemistich (which ‘-el’ is by the scansion of Example 5.25). We are left with the scansion of Example 5.23, and the approximate conclusion, ‘This line is barely metrical’.

We now return to the issue of the instrumental introduction, examined this time through its implication for the form of whole movements. Any informed reader-listener in the eighteenth century might take one of the implicatures above, perhaps italic typeface, and use it as the premise for a further set of assumptions.

‘This text is italicized.’

‘If a text is italicized then it will be set lyrically.’

by *modus ponens*

‘This text will be set lyrically.’

‘If a text is set lyrically then its setting will be prefaced by an instrumental passage.’

by *modus ponens*

‘The setting of this text will be prefaced by an instrumental passage.’

In general, composers tended to follow these expectations, but at certain points in Handel’s English-language works, the expectation is subverted by bringing the voice in before the instrumental passage, or omitting the instrumental introduction entirely. The effect is generally presumed to be one of propulsion, maintaining the dramatic impetus, and removing the vocal silence enforced by the instrumental passage. Such pieces would be unlikely to elicit the implicature ‘This is not a lyrical setting’, since they usually exemplify the other characteristics that might be considered conditional to a lyrical setting. ‘If a piece is in lyrical style then it has a maximum of one tempo change.’ ‘If a piece is in lyrical style then it features word repetition.’ ‘If a piece is in lyrical style then it features melisma.’ ‘If a piece is in lyrical style then it has the form ABA.’ Note that none of these features is mentioned in the list of more-or-less

definitive characteristics for recitational styles in this study's methodology. To say that traits such as regular recitational pace are part of a generated form for lyrical style is a stretch, but they appear far more central to that style's identity than do the more generally assumed features of form, melisma, and so on.

The passage beginning 'See the dreadful Sisters rise !' in *Hercules*, however, would be much more likely to elicit a judgement of 'not a lyrical setting'. True, it exhibits melisma, word repetition, and regular recitational pace; it is also in a recognizably basically ternary (ABA) form (ABA'B'A''A'''), and even features the contrasts of tempo common between the sections of the *da capo* aria (the A sections are marked 'Concitato', meaning 'Agitated' and presumably quick; the B sections are marked 'Lento', meaning 'Slow', sometimes with the qualifier 'e piano', 'and soft'). In other ways, however, it radically undermines the expectations of lyrical style. It features no instrumental introduction, uses instrumental textures and figures reminiscent of those in the more obviously declamatory setting that prefaced it (an accompanied recitative), and extends its ternary form into a repetitive circular pattern. In addition, it varies the music of its repeated sections rather than reiterating that music *verbatim*, and it misaligns the repetition of textual and musical sections (A' repeats the text of A but A'' sets new text, while A''' combines that new text with the first half of the first one).¹⁰² See Table 5.1 for a summary of this formal twisting.

¹⁰² As noted by Ellen Harris, '[i]n his first draft,' Handel gave 'the recitative' that precedes this air 'a clear close (cadence) and set[...] the aria off with an orchestral introduction (ritornello). On revision, he eliminated both formal markers, obscuring the demarcation between the recitative and aria.' Richard Rowland makes similar observations. Neither, however, mention that Handel's autograph score in fact includes the comment 'N.B. segue' at this point, driving home even more firmly the incongruous continuity of the recitative into the air. See Ellen T. Harris, *George Frideric Handel: A Life with Friends* (New York and London: W. W. Norton and Company, 2014), 324; and Richard Rowland, *Killing Hercules*, 189. Handel, *Hercules*, GB-Lbl R.M.20.e.8, f. 114r.

Table 5.1, comparison of musical and textual sectional repetition in G.F. Handel, *Hercules*, Act III air, ‘See the dreadful Sisters rise’. Left column transcribed from T. Broughton, *HERCULES* (London: J. and R. Tonson and S. Draper, 1745). Right column after GB-Lbl R.M.20.e.8.¹⁰³

Text	Poetic section	Music material
<i>See the dreadful Sisters rise!</i> <i>Their baneful Presence taints the Skies:</i> <i>See the snaky Whips they bear!</i> <i>What Yellings rend my tortur’d Ear!</i>	x	A
<i>Hide me from their hated Sight,</i> <i>Friendly Shades of blackest Night!</i>	y	B
<i>See the dreadful Sisters rise!</i> <i>Their baneful Presence taints the Skies:</i> <i>See the snaky Whips they bear!</i> <i>What Yellings rend my tortur’d Ear!</i>	x	A’
<i>Hide me from their hated Sight,</i> <i>Friendly Shades of blackest Night!</i>	y	B’
<i>Alas! No Rest the Guilty find</i> <i>From the pursuing Furies of the Mind.</i>	z	A’’
<i>See the dreadful Sisters rise!</i> <i>Their baneful Presence taints the Skies:</i>	x (first half)	A’’’
<i>Alas! No Rest the Guilty find</i> <i>From the pursuing Furies of the Mind.</i>	z	

This passage is part of a mad scene, and as such its obsessively repetitive form, like its stylistic instability, may be mimetic of the character’s mental breakdown.¹⁰⁴ We should of course recall that the mad songs popular on stage a generation earlier often evinced such fluctuations of tempo and style (making a genre convention out of convention-defiance). However, they tended to unfold sectionally (A B C D E and so on), rather than in the circular (A B A’ B’ A’’ A’’’) fashion of ‘See the dreadful Sisters’, which seems, in any case, much more like an extension (indeed, a stretching to breaking point) of the ternary form standard of the *da capo* aria. Even if they did hear an echo of the old mad song tradition in this air, Handel’s audience might well have been thrilled to be so surprised by the conflicts of implicature, both within the music and between the music and the wordbook, which prints the text in italic typeface as if it

¹⁰³ Sub-sectional word repetitions suppressed.

¹⁰⁴ Harris asserts that this scene’s ‘obliteration of the most basic unit of Baroque opera, the recitative-aria pairing, abetted by the violent shifts in emotion and disregard of da capo form (as in *Saul*), gives this setting special power as a depiction of madness’. Harris, *George Frideric Handel: A Life with Friends*, 324

were an air, and heads it as such as well. Everything in the wordbook implies ‘This text will be set lyrically’, but the musical style is only in the lyrical style by the broadest definitions. Even the form of that music makes implications about itself only to subvert them. It seems at first to unfold as a *da capo* aria, but departs ever further from the norms of that paradigm with its excessive and inexact musical (and finally its total lack of text-sectional) repetition.

On other occasions, Handel’s defiance of the formal implications of the poetry is much more obvious (we might say explicit). For instance, toward the end of the first act of *Joseph and his Brethren*, he set alternately rhymed iambic tetrameters as recitative when, everywhere else in the work, he had reserved declamatory setting for blank verse:

DUET.

Jos. *O ! canst thou, Fair Perfection ! say ?*

O ! canst thou bless me with thy Love ?

Asen. *My Father’s Will I must obey ;*

My Monarch’s Pleasure must approve.

Jos. *Celestial Virgin!*

Asen. ----- *Godlike Youth!*

Both. *Renown’d for Innocence and Truth!*

Propitious Heav’n has thus in Thee

*Completed my Felicity.*¹⁰⁵

Robarts notes that Handel set the first four lines quoted above ‘in recitative, as if there were blank verse’. He goes on to observe:

[T]he italics denoted that readers were to expect an ensemble, supported by the orchestra. He [Handel] set the succeeding four lines as a duet, as Miller denoted [...], but it is Handel’s adoption of recitative for the first four lines that makes for a significant episode in performance, the amity of the pair of lovers stressed by the immediacy of their shared rhymes.¹⁰⁶

¹⁰⁵ James Miller, *JOSEPH AND HIS BROTHERS. A SACRED DRAMA. As it is Perform’d at the THEATRE-ROYAL in Covent-Garden. The MUSIC by Mr. HANDEL.* (London: Printed for John Watts and Sold by B. Dod at the Bible and Key in Ave-Mary Lane near Stationers-Hall, 1744), 12.

¹⁰⁶ Robarts, ‘A Bibliographical and Textual Study’, 196–97.

This ‘immediacy’ results from the speed with which recitative allows the text to unfold, and the italics are not the only signal promising a lyrical setting; the première wordbook gives the passage the heading of ‘DUET’. In the 1757 wordbook, this passage is rather headed ‘RECIT. AND DUET’, and the heading seems to encompass both these four lines and the lines that follow. Thus, they alert the audience to the unusual choice of style for at least some of the verse, but it is perhaps significant that the heading does not specify which of the eight lines will be ‘RECIT.’ and which ‘DUET’. The ambiguity of this heading thus ensures that the reader-listeners’ surprise is diminished, not removed.

The ‘Life, and Joy’ of Reading(-Listening): Wordbooks as Paratext and the Communication of Meaning

Graphic awareness, or readers’ consciousness of the nature of their interaction with the printer’s codes, is a recent area of study. Janine Barchas claims the idea of graphic awareness ‘is so young that it is, like the emerging novel in the eighteenth century, defined by a collective self-consciousness and a shared investigational approach rather than a common vocabulary or unified subject’ [...]. However, while discussion of aspects of *mise-en-page* may lack a range of accepted descriptors, elements of this aesthetic nevertheless exist in wordbooks, where they contrive to make the packaged libretto, or wordbook, particularly appealing. The layout of the verse is interspersed, and is therefore variegated, by stage directions, character cues, and the various marks of punctuation, all of which enliven the visual effect, particularly when viewed as a double-page spread. The interplay between the reading of a libretto for its verse and any pleasure gained from the wordbook’s graphical presentation constitute what Barchas calls the ‘complicated relationship between a book’s graphic architecture and its narrative tenant’ [...].¹⁰⁷

Wordbooks, in keeping with the printing norms of the age, generally employ far more punctuation marks than the modern reader might expect. The *Theodora* wordbook, for instance, places a comma before the conjunction that introduces the second item of a two-item list (‘as free, and safe’, ‘To Life, and Joy I go’). The issue of punctuation raises another interesting point: poetic form is not the only linguistic feature complicated by the wordbook-performance dialogue. Syntax too can be rendered interestingly polysemic.

The syntax of the libretti is sometimes already complex. The long sentence that concludes Cleopatra’s final recitative in *Alexander Balus*, for instance, is dense with modifying phrases and clauses.

¹⁰⁷ Robarts, ‘A Bibliographical and Textual Study’, 320–21. See Janine Barchas, *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (Cambridge: Cambridge University Press, 2003), 220. For further discussion of the aesthetic effects of wordbook punctuation, see Robarts, ‘A Bibliographical and Textual Study’, 331–35.

--- Calm thou my Soul,

Kind *Isis*, with a noble Scorn of Life,

Ideal Joys, and momentary Pains

That flatter, or disturb this Waking Dream.

Even with the printed text in front of us, it might take a moment to unravel that Cleopatra is praying to Isis to calm her (Cleopatra's) soul, and for the tools used to calm it to be 'a noble Scorn of Life, Ideal Joys, and momentary Pains That flatter, or disturb this Waking Dream'. Handel's setting, however, offers a different reading (see Example 5.26).

Example 5.26, G. F. Handel, *Alexander Balus*, complete Act III accompanied recitative 'Calm thou my Soul'. Transcribed from GB-Lbl R.M.20.d.3.¹⁰⁸

The musical score is presented in two systems. The first system covers the first two lines of the text, and the second system covers the next two lines. Each system includes a vocal line for Cleopatra and four instrumental staves: Violin I, Violin II, Viola, and Bassi. The vocal line is in treble clef with a common time signature. The instrumental parts are in various clefs: Violin I (treble), Violin II (treble), Viola (alto), and Bassi (bass). The score includes dynamic markings such as 'p. e lento' and 'accomp'. The lyrics are written below the vocal line, with some words underlined. The score ends with a double bar line and repeat dots.

accomp
p. e lento

Cleop: calm Thou my Soul, Kind I - sis, with a no - ble scorn of Life

[Violin I] p. e lento

[Violin II]

[Viola]

[Bassi]

#

4

Cleop: I - de - āl Joys, and mo - men - ta - ry Pains, that fla - tter, or di - sturb this wa - king Dream.

[Violin I]

[Violin II]

[Viola]

[Bassi]

¹⁰⁸ Initial time signature, tempo marking, and dynamic indication *sic*. Instrumental quaver beaming *sic*. Original clefs: C1, G2, G2, C3, F4. Double sharps and natural sharps modernized.

Rests appear in the vocal line after the words ‘Soul’, ‘Life’, ‘Joys’, ‘Pains’, ‘flatter’, and ‘disturb’; in other words, at every caesura and line boundary, as well as every punctuation mark printed in the wordbook, except for the one after ‘Isis’. Quaver pulsation in the instruments fills the vocal rests after ‘Soul’, ‘Life’, and ‘Joys’, strengthening even further the sense of a pause after these words; no such pulsations occur after ‘Isis’. The first syllable of ‘Isis’ is also given a pitch accent, an upward leap of a minor third, breaking the literal monotone (reiteration of G-sharp) that has prevailed thus far in the vocal line, and giving a burst of energy that propels the line forward beyond this word. All of these elements serve to weaken the sense of a phonologico-syntactic break between ‘Isis’ and ‘with’, suggesting that the major phonologico-syntactic phrase boundary of the sentence actually falls between ‘Soul’ and ‘Isis’. Thus, the music suggests that Cleopatra is praying to Isis to calm her (Cleopatra’s) soul, and, as part of the praise so often a feature of prayer, is attributing to that goddess qualities of virtue: ‘a noble Scorn of Life, Ideal Joys, and momentary Pains That flatter, or disturb this Waking Dream’.

Robarts observes an interesting treatment of two lines in *Hercules*:¹⁰⁹

He bleeds --- he falls --- in Agony

Dying he bites the crimson Ground :

The setting of these lines in Handel’s autograph score (transcribed in Examples 5.27 and 5.28) gives pauses after ‘bleeds’, ‘falls’, and ‘Agony’, but the last of these pauses, a crotchet rest, is the longest, thus setting the first line off from the second.¹¹⁰ The second line is also repeated in its entirety three times in the first example.

¹⁰⁹ Robarts, ‘A Bibliographical and Textual Study’, 195–96.

¹¹⁰ It also gives ‘bloody’ instead of the wordbooks’ ‘crimson’. On the expressive implications of this discrepancy, see Robarts, ‘A Bibliographical and Textual Study’, 93, 107, 195, 216.

Example 5.27, G. F. Handel, *Hercules*, Act III recitative, 'Was it for this', b. 11—second crotchet of b. 21. Transcribed from GB-Lbl R.M.20.e.8.¹¹¹

Larghetto e mezzo piano

11

V[iolin]1

V[iolin]2

Viol[a]

Iole

[Bassi]

wound. He bleeds -- he falls -- in a - go - ny --- he bleeds - he falls -- in a - go

15

V[iolin]1

V[iolin]2

Viol[a]

Iole

[Bassi]

ny Dy - ing he bites the bloo - dy ground Dy - ing he

18

V[iolin]1

V[iolin]2

Viol[a]

Iole

[Bassi]

bites the bloo - dy ground Dy - ing he bites the bloo - dy ground

etc.

etc.

etc.

etc.

etc.

¹¹¹ Original vocal clef: C1.

**Example 5.28, G. F. Handel, *Hercules*, Act III recitative, ‘Was it for this’, bb. 24–27.
Transcribed from GB-Lbl R.M.20.e.8.**

24

V[iolin] 1

V[iolin] 2

Viol[a]

Iole

wound he bleeds he falls in a - go-ny dy - ing he bites the blood - y ground

[Bassi]

According to Robarts, the composer thus ‘does not observe the enjambment, and so the music gives an interesting slant to the meaning: Iöle’s father “falls in Agony”, and was not “in Agony dying”, as the poetry has it. The result is evocative, with the audience encouraged to visualize a man in anguished death throes.’¹¹² Robarts’s interpretation is interesting, but we should remember that the wordbooks for both the 1744 première and the 1749 revival give the text exactly as quoted above, with no comma after ‘Dying’. Thus, neither suggests the phonologico-syntactic division that Robarts believes Handel ignored. The flexibility of eighteenth-century punctuation actually renders these lines open to multiple interpretations with regard to syntax; they could be enjambed, as Robarts sees them, but they could be end-stopped, as Handel saw them. It all depends on whether we prefer to pause after ‘Dying’ or after ‘Agony’.

=>>

He bleeds --- he falls --- in Agony

Dying[,] he bites the crimson Ground :

OR

He bleeds --- he falls --- in Agony[,]

Dying he bites the crimson Ground :

Robarts chose the former, Handel the latter, and whilst neither is wrong, the comma after ‘Agony’ in the Oxford wordbook does not merely reflect Handel’s setting; it

¹¹² Robarts, ‘A Bibliographical and Textual Study’, 195. ‘Iöle’s father’ is the ‘he’ of the sentence.

crystallizes on paper a perfectly plausible phonologico-syntactic structure. To my knowledge, no extant wordbook gives a comma after ‘Dying’.¹¹³

Let us turn to the recitative ‘Rejoice, my Countrymen’, from *Belshazzar*, punctuation once more militates against clear parsing of a clause even before it has been set to music. The wordbook printed for the première gives the text as follows:

Great *Jehovah*, by his Prophet,

In Words of Comfort to his captive People

Foretold, and call’d by Name the wondrous Man.¹¹⁴

The problem lies in the ambiguous nesting of phrases. As is obvious if we rearrange the text to form a neutral English word order, the clause’s main thesis is difficult to identify (in the paraphrases and direct quotations that follow, we underline that main thesis as we interpret it each time). Did Jehovah deliver a prophecy in the course of sending comforting words to his captive people (incidentally naming Cyrus in the process, and speaking through a prophet)? This, as Example 5.29 demonstrates, is the reading suggested by the wordbook punctuation.

Example 5.29, C. Jennens, *Belshazzar*, excerpt from Act I recitative ‘For long ago’, set by G. F. Handel, 1745, with annotations showing ‘Great Jehovah in Words of Comfort to his captive People’ as central thesis. Transcribed from *Belshazzar* (London: J. Watts, 1745).

Great Jehovah, by his Prophet,

In Words of Comfort to his captive People

Foretold, and call’d by Name the wondrous Man.

Or did Jehovah deliver a prophecy in the course of sending comforting words to his captive people (incidentally naming Cyrus in the process, and speaking through a prophet)? (See Example 5.30).

¹¹³ On enjambment, see Volume 1, page 52.

¹¹⁴ The manuscript libretto submitted to the Inspector of Stage Plays interestingly contains absolutely no punctuation in this passage, save for the full stop at the end of it. See Charles Jennens, *Belshazzar*, US-SM mssLA52, 7.

Example 5.30, C. Jennens, *Belshazzar*, excerpt from Act I recitative ‘For long ago’, set by G. F. Handel, 1745, with annotations showing ‘Great Jehovah to his captive People Foretold’ as central thesis. Transcribed from *Belshazzar* (London: J. Watts, 1745).

Great Jehovah, by his Prophet,

In Words of Comfort[,] to his captive People

Foretold, and call’d by Name[,] the wondrous Man.

Or, on a third hand, did Jehovah deliver a prophecy (incidentally doing so in the course of sending comforting words to his captive people, doing so through a prophet, and naming Cyrus in the process)? If so, we might punctuate as in Example 5.31.

Example 5.31, C. Jennens, *Belshazzar*, excerpt from Act I recitative ‘For long ago’, set by G. F. Handel, 1745, with annotations showing ‘Great Jehovah Foretold’ as central thesis. Transcribed from *Belshazzar*, (London: J. Watts, 1745).

Great Jehovah, by his Prophet,

In Words of Comfort[,] to his captive People[,]

Foretold, and call’d by Name the wondrous Man.

In Handel’s manuscript score, the underlay is punctuated (as well as capitalized and italicized) as follows:

great Jehovah by his Prophet,

in Words of Comfort to his captive People

foretold and call’d by Name the wondrous Man.

The passage containing that underlay is transcribed in Example 5.32.

Music can also be more precise in the degrees of its emphasis than can most metric templates; ‘by his’ and ‘in Words of’ are both set as semiquaver anacrusic figures suggesting a parenthetical status when contrasted with the quavers of ‘to his’; ‘by’ receives no metric accent, and recitational diminution forces ‘Words’ to make do with a strong tap, whereas ‘to’ falls on a strong pulse, the movement’s prevailing strong count. Apparently, to Handel’s mind, Jehovah foretold Cyrus by name to his (Jehovah’s) captive people, incidentally doing so in comforting words spoken through a prophet (see Example 5.34).

Example 5.34, underlay of G. F. Handel, *Belshazzar*, Act I recitative ‘For long ago’, third crotchet of b. 3–b. 7, with annotations showing different durations of rests and ‘Great Jehovah to his captive People foretold and called by Name the wondrous Man’ as central thesis thereby established. Transcribed from GB-Lbl R.M.20.d.10.

R
r
great Jehovah by his Prophet,

R
R
in Words of Comfort[,] to his captive People

R
R
foretold and call’d by Name the wondrous Man.

In this text, the enjambment so characteristic of blank verse creates quasi-Miltonic run-on of vast interpretive possibility. The delivery coded in the music is only one of these possibilities, an explicature that prompts implicature by its interaction with conditionals as follows.

‘This word was followed by a pause in performance.’
‘If a word is followed by a pause in performance then it concludes an intonational phrase.’
by modus ponens
‘This word concludes an intonational phrase.’

If this reasoning is combined with an assumption that greater length of rest means greater strength of pause (and that recitational pace can be used to differentiate between parentheses of greater and lesser importance), then the music’s parsing of the text will be heard as very different from any of those readily applicable to the wordbook text. Of the three readings of the wordbook’s phrasing suggested in Example 5.29 through 5.31, Handel’s accords most closely with the second, but not exactly (see Table 5.2).

first italicized monosyllable in this passage, '*my*', is indeed in a weak position in the line, but '*here*' and '*there*' are in strong positions. A second interesting point, related to the first, is that '*here*' and '*there*' are already in word-classes that would receive emphasis in a neutral reading of the sentence. Thirdly, however, and perhaps most intriguingly, none of the italicized words receives particularly strong emphasis in the musical setting. The words '*here*' and '*there*' are metrically accented as befits their placement in strong metrical positions in the text, but no effort is made to accent them over any other strong syllables in the line; '*my*' is left off the count as befits a weak syllable. The emphasis implied by the italicisation of these words, therefore, is entirely confined to the wordbook, and does not appear to reflect the setting. Perhaps the typeface might indicate an interpretive choice of the performer, or possibly a desire on the part of the librettist to convey a nuance not heard in the performance at all. In this case, we might infer that the poet is giving his interpretation of his own work (or the typesetter is giving their interpretation of it), while Handel offers his own; these interpretations are similar, and coexist, but are not the same, and do not coexist entirely (if we can pardon a musical terminological borrowing) harmoniously.¹²⁰ Unfortunately, the exact purpose of these italics is irretrievable, but their very presence raises interesting questions.

¹²⁰ I thank Dr. Bryan White for suggesting this possibility. The doubt as to whether the italics are the work of the librettist or the typesetter (or both) raises the question of their place in what we might call the various 'layers' of the poem. That is to say, did Handel receive a copy of the libretto with those italics in it and ignore them (so that it might be truer to say the wordbook reflects a rhythmic nuance of the libretto that the music does not realize), or were they added as an 'afterthought' between the time of setting and printing? Even if they were there from the start, do they and all italics like them constitute a formal superfluity (or to put it more democratically, ornament) rather than part of the poem itself? This is a tangled question, as fraught as attempts to disentangle metaphor from speech or style from content, and it is made all the more frustrating by the fact that no text for the libretto earlier than the première wordbook is extant (at least to my knowledge). Nigel Fabb asserts that typographical nuances like italics belong to the communicated or emergent form of a text, that formal quality that is contingent and free to appear and disappear at the author's whim, unlike generated or added form, which is present with enough consistency, predictability, and systematicity that a rule can be extrapolated to describe its presence and effect on the text. The question of multiple co-existent forms, whether between text and music or within the text or music alone, has occupied much space in this study, and remains a fertile field for further research. The issue of formal layers and types of form, particularly as they influence and even control the musical setting, has perhaps received insufficient attention (here and generally), but we do not have the space to pursue it to the extent that it deserves. Even the topic of source chronology remains open for further exploration, although we have done our best to trace the various stages of these works' creation, from libretto inception to composer's final revision and beyond. For Fabb on italics as a part of a poem's communicated, rather than generated, form, see Fabb, *ibid.*

‘Mastery of the Dramatic --- --- ----- *Pause!*’ Punctuation and the Pacing of Drama¹²¹

While it is not possible to know whether wordbook readers appreciated the luxury conferred on such a minor publication, these readers were evidently part of a community defined by familiarity with the printer’s notational codes. Readers were clearly expected to use their familiarity with published plays and poetry to apply the same codes to the pages of wordbooks, a process which was thus part of the textual transmission of the libretto. These codes were represented by a system of notation whose signs indicated when readers were to imagine silences and pauses in speech. For instance, long dashes denoted when to expect interruptions to speech, analogous to the same function in published plays and novels, whose readers were accustomed to imagine movement and visual spectacle. This textually engaged interpretation, in Paul Hunter’s words, conditioned readers ‘into habits of narration that might have seemed individual but, in fact, depended on the textual authority and conventions of print.’ Educated individual members of the audience could be expected by the printer to apply to the text the analytical machinery ingrained from childhood to decode wordbook conventions of layout and typography in the shared public space of the theatre.¹²²

Moving beyond punctuation, a number of other typographical cues are also characteristic of wordbooks and strongly suggestive of how they guide the interpretation of the reader-listener. Many surviving specimens follow the common seventeenth- and eighteenth-century practice of using ‘catchwords’. That is, the first word of a page appears at the bottom of the previous page, normally in the right-hand corner. (The capacity of catchwords to generate a propulsive excitement in the reading process has perhaps been insufficiently explored.) Proper nouns are almost always capitalized in wordbooks, and exclamatory and imperative phrases followed by exclamation marks. Interrogative phrases, along with exclamatory and imperative ones, are followed by a series of dashes in some wordbooks. Such dashes also mark other forms of syntactic break, such as the juncture of two sentences in recitatives by the same voice, or prominent rhetorical pauses within a sentence. The *Theodora* wordbook features an almost childishly suspenseful example of this by a character about to reveal his true identity (‘change Habit with --- your *Didymus*’), although, as with the emphatic italics

¹²¹ In ‘Calculon 2.0’ (the twentieth episode of the seventh season of the science-fiction television comedy *Futurama*), a running joke involves the robot actor Calculon seeming to freeze between two words of the word-string ‘dramatic pause’, generally in the process claiming that the technique is a cornerstone of his acting. When told that he cannot return to his long-time role on a television soap opera because his ‘hammy old-fashioned overacting doesn’t fly anymore’ (a robot with a more understated acting style having replaced Calculon while the latter was temporarily dead), he demands whether the network executives have ‘forgotten [his] mastery of the dramatic [*becomes suddenly silent and immobile, in which state the executives forcibly eject him and his unfrozen companions from their office, after which he abruptly and loudly resumes*] **pause?!**’. Lewis Morton, ‘Calculon 2.0’, *Futurama*, Comedy Central, originally broadcast 24 July, 2013.

¹²² Robarts, ‘A Bibliographical and Textual Study’, 321–22, internal quote from J. Paul Hunter, ‘From Typology to Type’, in *Cultural Artifacts and the Production of Meaning: The Page, the Image, and the Body*, ed. Margaret J.M. Ezell and Katherine O’Brien O’Keeffe (Ann Arbor: University of Michigan Press, 1994), 41–69: 49.

above, this is not reflected in the setting.¹²³ Once again, it may reflect the singer's interpretation, the librettist's desire for the setting, or perhaps even the moment at which the stage direction 'Discovering himself' should be imagined as executed; but we cannot know. If the third of these options is the case, it might explain the sequence of dashes that precede an exclamation in the writing on the wall scene from *Belshazzar*: 'And vindicate his injur'd Honour.-----Ah!-----' The wordbook prints the stage direction describing the disembodied hand and the king's reaction to it immediately below this line.

And vindicate his injur'd Honour.-----Ah!-----
*[As he is going to drink, a Hand appears writing upon the
 Wall over against him; he sees it, turns pale with Fear,
 drops the Bowl of Wine, falls back in his Seat, trembling
 from Head to Foot, and his Knees knocking against each other.]*¹²⁴

The eerie, unaccompanied violin chromaticism with which Handel illustrates the action separates the word 'Ah!' from the rest of the line, and then continues after it, possibly suggesting that events unfold as follows:

And vindicate his injur'd Honour.-----
*[As he is going to drink, a Hand appears writing upon the
 Wall over against him; he sees it*
 Ah!-----
*[turns pale with Fear, drops the Bowl of Wine, falls back in his Seat,
 trembling from Head to Foot, and his Knees knocking against each other.]*¹²⁵

The series of dashes, therefore, may well represent the moment at which the stage directions are to be envisioned, both here and in *Theodora*. If so, we might wonder whether the decision was the typesetter's; if it was, the typesetter's creative input into the consumption of the drama might require much more thorough interrogation in later studies.¹²⁶

Later in the same oratorio, Jennens has Daniel deliver the following text (the transliterated Hebrew words in capitals are those that appeared written on the wall):

From him the Hand was sent, by his Appointment

These Words were written: which I thus interpret:

¹²³ The italicization in this instance ('your *Didymus*') is likely not emphatic, but merely standard practice for proper names.

¹²⁴ Square bracket before 'As' *sic.* in source..

¹²⁵ Square bracket before 'As' *sic.* in source.

¹²⁶ On the potential influence of the typesetter on formally significant features of the wordbook, see also Volume 2, page 399.

*MENE, MENE, TEKEL, UPHARSIN.**

Mene, *The God, whom thou hast thus dishonour'd,*
The Days hath number'd of thy Reign,
And finish'd it.

Tekel, *Thou in the Balances art weigh'd,*
And art found wanting.

Peres. *Thy Kingdom is divided,*
And to the Medes and Persians given.

Aside from its interesting use of typeface (the unitalicized words in the otherwise italicized section are the translations of the Hebrew), and its footnote to the Hebrew words themselves (whose text is not given here, but which is signalled by the asterisk after 'Upharsin', and in which Jennens gives the literal translation of each word and justifies the alteration from 'Upharsin' to 'Peres'), this passage as printed in the wordbook misleads the audience (excitingly, perhaps) as to the setting they will hear. Handel places the words 'which I thus interpret' between Daniel's reading of the Hebrew and his interpretation of it. This arguably makes more sense.

From him the Hand was sent, by his Appointment

These Words were written:

*MENE, MENE, TEKEL, UPHARSIN.**

which I thus interpret:

Mene, *The God, whom thou hast thus dishonour'd,*
The Days hath number'd of thy Reign,
And finish'd it.

Tekel, *Thou in the Balances art weigh'd,*
And art found wanting.

Peres. *Thy Kingdom is divided,*
And to the Medes and Persians given.

Before leaving the issue of non-identity between wordbook and performance, it is important to note that such conflicts and ambiguities are not necessarily negatives in the reader-listener's experience. Again we turn to Fabb:

Relevance Theory tells us that in communication, if we are invited to expend inferential effort then we should expect cognitive rewards. Is contradiction a cognitive reward? I suggest that in our experience of literary texts, contradiction is experienced as aesthetic, and this is a cognitive reward.¹²⁷

The same could be argued for reader-listenership. By increasing the possible permutations of form and meaning, wordbooks add another dimension of complexity to the experience of consuming Handel's English-language output, and thereby increase that output's aesthetic impact.

Acis Dies at the End: Wordbooks and the Centrality of Spoilers¹²⁸

Perhaps the most striking evidence for the wordbook's dialogic, to some extent autonomous, existence is the manner in which they were sold.¹²⁹ Thus, an interested reader-listener might be familiar with the plot and text by the time they arrived at the performance. These prospective wordbooks, analogous to modern theatrical trailers but far more extensive in their deployment of 'spoiler' material, at once prioritize and decentralize the narrative dimension of the drama. On the one hand, strenuous effort is made to ensure that everyone knows what is happening. On the other, because they know this in advance, emphasis lies not on what happens but on how it is portrayed. Such emphasis accords fully with the norms of the age, when books old and new featured detailed plot summaries (called 'Arguments') at their beginning. We need only glance at this sentence from the argument of Dryden's translation of the Aeneid's fourth book to see how unconcernedly readers viewed the 'spoiler' at the time (the narrative of the fourth book centres on Queen Dido of Carthage): 'She contrives her own Death, with which this Book concludes'.¹³⁰ This attitude stands in marked contrast to the mainstream entertainments of the twenty-first century, where spoilers are largely regarded as anathema.¹³¹ Of course, most of Dryden's readers would already know the

¹²⁷ Fabb, *Language and Literary Structure*, 146.

¹²⁸ *John Dies at the End* is the title of a comic horror novel by David Wong. See David Wong, *John Dies at the End* (London: Titan Books, 2011).

¹²⁹ Some wordbooks may even have been available for purchase weeks in advance of a work's première.

¹³⁰ Publius Vergilius Maro, trans. John Dryden, *THE WORKS OF VIRGIL* (London: Jacob Tonson, 1697), 296. Copy consulted: EEBO copy, GB-Ob Early English books, 1641–1700 (Wing), Wing / V616.

¹³¹ See Richard Greene, *Spoiler Alert!: (It's a Book about the Philosophy of Spoilers)* (Chicago: Open Court Publishing Company, 2019).

story of Dido, and this raises the question of whether such ‘Arguments’ really are ‘spoilers’; but we will return to this question after the next paragraph.¹³²

Many oratorio wordbooks, too, featured ‘Arguments’ at their beginning. Prominent examples include those of *Theodora* and of the 1732 *Acis and Galatea*, both of which candidly announce the death of at least one main character (Theodora and Didymus in the former, Acis in the latter). The wordbook for the première of Handel’s *Semele* setting reproduces the ‘Argument Introductory’ from the version of the libretto published in Congreve’s *Works* (1711), euphemistically but hardly furtively referring to its titular protagonist’s ‘Ruin’.¹³³ In this case the inclusion of the Argument may foreground the fact that the work adapts a modern classic. *Joseph and his Brethren*, however, has no such literary lineage to announce; its detailed argument likely serves to fill in the ‘plot holes’ of the story, since the oratorio itself is less an adaptation of the biblical narrative than a series of tableaux excerpted from it. *Joseph*’s preface, in particular, should remind us of the significance of paratext in the oratorio tradition. The quality of Joseph Miller’s verse in this libretto is a question not relevant to this inquiry, but accusing him of poor plotting misunderstands the intention of the drama, and assumes a modern level of unfamiliarity with its biblical source. Even for the audience who could not recall the Joseph story in precise detail, Miller’s preface painstakingly ensures that the seemingly disconnected and unmotivated events actually dramatized make perfect sense in the context of the narrative printed.

The case for a spoiler-tolerant—even spoiler-encouraging—aesthetic is complicated by the fact that most of the audience would already have known the plots on which the dramas were based. The biblical stories adapted in Handel’s oratorios, for instance, were usually (although not always) well-known. Yet even music dramas with entirely original plots enthusiastically ‘spoiled’ those plots.¹³⁴ Lawrence Zazzo notes,

¹³² I thank Dr Bryan White for bringing this to my attention.

¹³³ No wordbook for Eccles’s original setting of this libretto is known to survive; the version in the *Works* is likely the earliest extant version of the text. See Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve*, 787–832.

¹³⁴ As had original verse fiction for over a century. Each canto of Edmund Spenser’s epic poem *The Faerie-Queene* begins with a common-measure quatrain summarizing the canto’s narrative (and that narrative’s resolution). Interestingly, however, this was not the case for original prose fiction (novels). In its first edition, the first two volumes of Aphra Behn’s *Love-Letters Between a Nobleman and his Sister* (a major late-seventeenth-century novel that laid the foundations for the form’s development over the coming decades) begins with an argument, but one that summarizes the background to, not the events or conclusion of, the story to follow. Neither *New Atlantis* (the first eighteenth-century novel to follow where Behn led) nor *Robinson Crusoe* (one of the most popular and influential novels of the eighteenth century) featured arguments of any kind in their first editions, although the latter essentially summarizes its action and conclusion in its title (which I give here in its original long form to demonstrate). See Edmund Spenser, *THE FAERIE QUEEN* (London: William Ponsobnie, 1590) (copy consulted: *EEBO*

with support from Ruth Smith, that ballad opera playbooks were ‘readily available from book-sellers, if not also at the theatre’.¹³⁵ A first-time audience-member at *The Beggar’s Opera*, even early in its run, could easily turn to the last page before the overture had started, and be assured that Macheath would survive to live happily ever after with Polly. Dramatic irony looms large when, even without explicit foreshadowing within the text, an audience knows what is to come. Although we have today no exact equivalent to eighteenth-century manners of consuming fiction, our closest equivalent might be the viewing of films based on novels whose plots are well known. We need only add the distribution of the film’s script to any members of the audience who are interested.

All of this might make us wonder why the librettists included any conflict at all, and even more so why they bothered with twists, complications, or embellishments of the well-known stories, since anyone who bought a wordbook would see them coming. Again we might quip as The Goons did at the revelation to a mystery: ‘Could they be what the listeners have known all along?!’.¹³⁶ However, the belief that audiences should experience a narrative at the same pace as its characters may again be a modern one.¹³⁷

copy, US-SM, STC (2nd ed.) / 23081a); Edmund Spenser, *THE SECOND PART OF THE FAERIE QUEENE* (London: Willian Ponsonby, 1596) (copy consulted: ECCO copy, GB-Lbl, STC (2nd ed.) / 23082); Aphra Behn, *Love-Letters Between a NOBLE-MAN And his SISTER*. (London: Randal Taylor, 1684), np (copy consulted: EEBO copy, US-NH, Early English Books, 1641–1700, Wing / B1740); Aphra Behn, *Love Letters FROM A NOBLE MAN TO HIS SISTER [...] The Second Part by the same Hand*. (London: A. B., 1685), 1–22 (copy consulted: EEBO copy, Gb-Lbl, Early English Books, 1641–1700, Wing (2nd ed.) / B1743aA); Aphra Behn, *THE AMOURS OF PHILANDER AND SILVIA: Being the Third and Last Part OF THE Love-Letters Between a NOBLE-MAN AND HIS SISTER*. (London: Printed, and are to be Sold by most Book-Sellers, 1687), np (copy consulted: EEBO copy, US-NH, Early English Books, 1641–1700, Wing (2nd ed.) / B1718A); Delarivier Manley, *SECRET MEMOIRS AND MANNERS Of several Persons of Quality, OF Both SEXES. FROM THE New ATALANTIS* (London: John Morphew and J Woodward, 1709) (copy consulted: ECCO copy, GB-Ob, Vet.A4 e.1020(1)); Daniel Defoe, *THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE, Of YORK, MARINER: Who lived Eight and Twenty Years, all alone in an un-inhabited island on the coast of AMERICA, near the Mouth of the Great River of OROONOQUE; Having been cast on Shore by Shipwreck, where-in all the Men perished but himself. WITH An Account how he was at last as strangely deli-ver’d by PYRATES*. (London: W. Taylor, 1719) (copy consulted: ECCO copy, GB-Lbl C.30.f.6).

¹³⁵ Zazzo, “‘Not Local Beauties’”

¹³⁶ Spike Milligan, ‘The House of Teeth’, *The Goon Show*, BBC Radio, originally broadcast 31 January, 1956. Spike Milligan, *The House of Teeth*, transcribed by Kurt Adkins, corrections by Paul Olausson, <http://www.thegoonshow.net/scripts_show.asp?title=s06e20_the_house_of_teeth>, accessed 12 February, 2020.

¹³⁷ Perhaps even postmodern. Richard Greene posits that Western culture came to view spoilers with vehement hostility only in the latter half of the twentieth century. See Greene, *Spoiler Alert!*, np.

‘Don’t you Remember our Snug Enjoyment of *Theodora*?’: The Wordbook as Souvenir and Record¹³⁸

Of perhaps even greater interest is the retrospective wordbook, purchased after the performance as a memento, perhaps by people who never attended the production. The poet and critic Joseph Addison, outspoken in his dislike of Italian opera, reportedly purchased a wordbook for *Rinaldo* to discover why so many people were carrying birdcages around London (we recall that the birds formed part of the staging):

As I was walking in the Streets about a Fortnight ago, I saw an ordinary Fellow carrying a Cage full of little Birds upon his Shoulder; and, as I was wondering with my self what Use he could put them to, he was met very luckily by an Acquaintance, who had the same Curiosity. Upon his asking him what he had upon his Shoulder, he told him, that he had been buying Sparrows for the opera. Sparrows for the Opera, says his Friend, licking his Lips, what? Are they to be roasted? No, no, says the other, they are to enter towards the end of the first Act, and to fly about the Stage. [...] This strange Dialogue awakened my Curiosity so far, that I immediately bought the Opera, by which means I perceived that the Sparrows were to act the part of Singing Birds in a delightful Grove[.]¹³⁹

Addison’s antipathy to music-drama reminds us to read his comment with caution, but it is nonetheless revealing of the wordbook’s power, its potential as a back door into an experience one never actually had. As a literary man first and foremost, it is perhaps not surprising either that he referred to purchasing the wordbook as having ‘bought the Opera’. Yet we should recall that the earliest operas were known primarily as the works of their librettists, not their composers; Monteverdi’s composition of the music for *Il Ritorno d’Ulisse in Patria*, for instance, was long in doubt, since the work was generally thought of, referred to, and advertised as Badoaro’s (the librettist’s) *Ulisse*. The composer’s name is seldom if ever attached to it in the surviving references from the time. Closer in date and geography to our own topic of concern, the attribution of the music in the masque *Cupid and Death* is open to dispute, but the text is unequivocally traceable to James Shirley, and the work was known as his in its day.

The mention of Monteverdi allows us to draw connection between commemorative wordbooks and commemorative scores. *L’Orfeo* was published in full score some years after its production, and, as Ellen Rosand points out, the inconsistency between the use of the past and present tense in its apparent performance directions

¹³⁸ Mary Delaney, letter to Anne Dewes, 15 December 1752, reproduced in Augusta Hall, Lady Llanover, ed., *THE AUTOBIOGRAPHY AND CORRESPONDENCE OF MARY GRANVILLE*, 3 (London: Richard Bentley, 1861), 183–84. Copy consulted: Google Books copy, NL-DHk 937 E 30.

¹³⁹ Joseph Addison, *THE SPECTATOR*, 5 (6 March, 1711), in *THE SPECTATOR : VOL. I* (London: Printed for S. Buckley and J. Tonson, 1712), 28–32: 28. Copy consulted: ECCO copy, GB-Lbl 1486.cc.3.

suggests at once a performance resource upon which future productions could be based, and a souvenir, evocative of the first production. For instance, we are told that ‘[t]wo wooden organs and two chitaroni accompanied this song, one of them playing in the left corner of the stage, the other in the right corner’, but the opening toccata is described as a piece ‘which is played three times with all the instruments before the curtain rises, and if one wishes to use muted trumpets, this piece should be played a tone higher’.¹⁴⁰ Scores of Handel’s English-language works were also published in his lifetime, but usually, as was the eighteenth-century custom, without many of the simple recitatives or the choruses.¹⁴¹ Like Monteverdi’s (or, if we identify them by librettist rather than composer, Striggio’s, Badoaro’s, Busenello’s) operas, or Shirley’s masque, retrospective complete publications (in the composer’s lifetime and immediately after)

¹⁴⁰ The translation is Rosand’s. See Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, New York, Oxford: California University Press, 1991, 2007), 19–21. For the original score, see Claudio Monteverdi, *L’ORFEO* (Venice: Ricciardo Amadino, 1609), 89, 52. Copy consulted: I-MOe Mus.D.249.

¹⁴¹ The published score for *The Triumph of Time and Truth* asserts the following English-language vocal ‘MUSICK Compos’d by M^r. HANDEL’ as having been ‘Printed for J. WALSH’ ‘in Score’:

1. ‘Acis and Galatea’
2. ‘Alexander Balus’
3. ‘l’Allegro il Penseroso’
4. ‘Athalia’
5. ‘Belshazzar’
6. ‘The Choice of Hercules’
7. ‘Deborah’
8. ‘Dryden’s Ode’ for St. Cecilia’s Day
9. ‘Esther’
10. ‘Hercules’
11. ‘Jephtha’
12. ‘Joseph’
13. ‘Joshua’
14. ‘Judas Macchabeus’
15. ‘Occasional Oratorio’
16. ‘Samson’
17. ‘Saul’
18. ‘Semele’
19. ‘Solomon’
20. ‘Susanna’
21. ‘Theodora’
22. ‘The Triumph of Time and Truth’

Of these, only the prints of *Acis and Galatea*, *Alexander’s Feast*, *Samson*, and *Solomon* included the simple recitatives and the choruses.

George Frideric Handel, *THE TRIUMPH OF TIME* (London: J. Walsh, c. 1757?), np (copy consulted: Google Books copy, GB-Lbl, no shelfmark); George Frideric Handel, *ALEXANDER’S FEAST* (London: J. Walsh, c. 1736?) (copy consulted: F-Pn, L-811); George Frideric Handel, *ACIS AND GALATEA* (London: J. Walsh, c. 1743?) (copy consulted: US-DN, M1520.H22 A3); George Frideric Handel, *SAMSON* (London: J. Walsh, c. 1743?). Copy consulted: D-Bsa SA 1553 (3).

were primarily in the form of printed libretti or wordbooks. And one publication in particular memorializes Handel's English-language works in fascinatingly literary form.

In 1799, two decades after Handel's death, an anthology of all the English texts he set to music was published under the title *The Miscellaneous Pieces, as Set to Music, by Geo. Fred. Handel*.¹⁴² This anthology, whilst dispensing with scene divisions in the dramatic works, and with typographical cues to distinguish declamatorily and lyrically set texts, nevertheless preserves headings and character names, and many of the indentations that elucidate rhyme scheme. It also does away with many stage directions, though, interestingly, it preserves several in *Semele*, perhaps because that libretto derived from one already published in full in the collected works of a respected dramatist. The decision to print these texts in an anthology speaks to the importance of the verbal element in the consumption of Handel's English works. It may, of course, have been a practical matter. More people were and are literate in language than in music, and music was (and is) much more laborious to print than language. The purgation of the stage directions also seems significant, in that it downplays the significance of such directions to the experience. Yet the publication of this collection remains a fascinating moment for consideration in the interrogation of reader-listenership. It seems, perhaps, the retrospective wordbook *par excellence*, allowing a wide reading public in certain ways to possess Handel's entire English-language output without, in some cases, ever having heard it (or at least parts of it) performed. From the frequently revived to the all but forgotten, the works to English texts are memorialized in *The Miscellaneous Pieces*, a book in which the words on the page can conjure up memories or imaginings of how the music was or might have been.

As a parting shot in favour of the retrospective wordbook, we consider a pair of stage directions from works that had never been performed when their libretti were published. Dryden's 1676 libretto for *The State of Innocence* was likely never even set to music, but its text, printed and published in 1677, begins as follows:

¹⁴² *THE MISCELLANEOUS PIECES, AS SET TO MUSIC, BY GEO. FRED. HANDEL, Part II.* (London: T. Heptinstall, 1799). Copy consulted: *ECCO* copy, GB-Lbl 283.c.25.

*The first Scene represents a Chaos, or a confus'd Mass of Matter; the Stage is almost wholly dark: A symphony of Warlike Music is heard for some time; then from the Heavens (which are opened) fall the rebellious Angels wheeling in the Air, and seeming transfix'd with Thunderbolts: The bottom of the Stage being opened, receives the Angels, who fall out of sight. Tunes of Victory are play'd, and an Hymn sung; Angels discover'd above, brandishing their Swords: The Music ceasing, and the Heavens being clos'd, the Scene shifts, and on a sudden represents Hell: Part of the Scene is a Lake of Brimstone or rowling Fire; the Earth of a burnt colour: The fall'n Angels appear on the Lake, lying prostrate; a Tune of Horreur and Lamentation is heard.*¹⁴³

John Eccles had set William Congreve's libretto for *Semele* around 1706, but the opera never reached the public in performance until the twentieth century. Congreve did, however, publish the libretto in a volume of his collected works in 1710, revealing that the second act was to have ended thus:

JUPITER retires. SEMELE and INO meet and embrace. The SCENE is totally changed, and shews an open Country. Several Shepherds and Shepherdesses Enter. SEMELE and INO having entertain'd each other in dumb Shew, sit and observe the Rural Sports, which end the Second Act.¹⁴⁴

What must the readership have thought when they read these gems and imagined productions neither they nor anyone else had ever witnessed? Both Congreve and Dryden were dramatists of distinction and librettists of skill, as well as theorists on libretto writing. It is not surprising that neither one wished their work to be consigned wholly to oblivion. An opera libretto printed is surely not the same one set and performed, but it is better than one surviving solely in a manuscript of the poet's. Surely reading of such lavish planned stagings had some effect upon the English public. We do not, so far as I know, possess any accounts of what that reaction was. Yet the decision to publish these libretti appears to capitalize on a very specific kind of 'hype', or to form a most unusual teaser. We are told not about what was (what we saw and are invited to remember, nor even what others saw but we did not and therefore must imagine); rather, every reader is invited to imagine what might have been and never was.¹⁴⁵

¹⁴³ John Dryden, *THE State of Innocence, AND FALL of MAN* (London: Printed by T. N. for Henry Herringham, 1677), 1. Copy consulted: EEBO copy, US-NH, Early English Books, 1641–1700 (Wing), D2372.

¹⁴⁴ Congreve, *THE SECOND VOLUME OF THE WORKS OF Mr. William Congreve*, 816. We might, incidentally, almost say that oratorio is the opposite of 'dumb Shew' (dumb show, probably meaning mime).

¹⁴⁵ There are comparable cases in the popular media of our own century. *Invader Zim* was cancelled after two seasons, leaving many of its episodes scripted but neither animated nor broadcast. The voice cast, however, did record their lines for several such episodes, and these recordings (essentially the dialogue for episodes never aired or even fully produced) have since become available to the public. *Tru Calling* was cancelled early in its second season, but a writer who worked on the show has since, in four blog posts, released detailed summaries of how the remainder was to unfold. For the *Invader Zim* recordings,

The reading experience is thus at once more universal (no distinction between the souvenir for the actual opera-goer and fuel for the imagination of the unfortunate who missed the show) and likely more unique; for what two people ever imagine a spectacle in exactly the same way? I thank Dr Bryan White for pointing out that we could also simply conceptualize the libretto and the setting as two works, closely related, but distinct. This idea is supported by Zazzo's work on wordbooks as paratext for their settings (and paratext not always perfectly in accord with the setting at that).¹⁴⁶ Within this framework, the setting (especially if never experienced by the reader in person) could form a sort of paratext for the libretto as read separately, a background myth enriching and informing, but not necessarily circumscribing or dictating, the reading experience, as in the case of a person reading the novelization (or even just the script) of a film, possibly one they never saw, never intend to see, or that was never even released. Or, if we are to maintain our *Goon Show* analogies, we might compare the situation to a tongue-in-cheek assertion by that programme's announcer: that the broadcast listings magazine *Radio Times* had 'become so interesting' that he 'would much sooner settle down and read it than listen to the radio any day'.¹⁴⁷ The two works draw upon one another for their effectiveness, but are not dependent on each other.

see Jhonen Vasquez (creator), 'Extra Disc', in Jhonen Vasquez (creator), *Invader Zim – House Box Complete Set* (Anime Works, 2005), DVD. For the first *Tru Calling* blog post, see Doris Egan ('Tightrope Walker', pseud.), 'For Tru Calling Fans', LiveJournal, posted 30 April, 2005, <<https://tightropegirl.livejournal.com/8190.html>>. Accessed 6 August, 2021. For the second *Tru Calling* blog post, see Doris Egan ('Tightrope Walker', pseud.), 'Tru Calling, continued', LiveJournal, posted 5 May, 2005, <<https://tightropegirl.livejournal.com/8396.html>>. Accessed 6 August, 2021. For the third *Tru Calling* blog post, see Doris Egan ('Tightrope Walker', pseud.), 'the teeming masses have spoken', LiveJournal, posted 31 May, 2005, <<https://tightropegirl.livejournal.com/8630.html>>. Accessed 6 August, 2021. For the fourth *Tru Calling* blog post, see Doris Egan ('Tightrope Walker', pseud.), 'a pointless anecdote', LiveJournal, posted 18 August, 2005, <<https://tightropegirl.livejournal.com/8630.html>>. Accessed 6 August, 2021.

¹⁴⁶ See Zazzo, "'Not Local Beauties'", 26; and also Volume 2, page 399 of this thesis.

¹⁴⁷ Spike Milligan and Eric Sykes, 'Yehti', *The Goon Show*, BBC Radio, originally broadcast 8 March, 1955; Spike Milligan and Eric Sykes, *Yehti*, transcribed by Peter Eton (presumed pseudonym), <http://www.thegoonshow.net/scripts_show.asp?title=s05e24_yehti>, accessed 22 May, 2021.

‘A People that Know not how Happy they are’: The Extent and Limits of Reader-Listenership¹⁴⁸

[T]he dissemination of music through recordings and radio broadcasts, as well of performances of operas in concert, has made the once alien concept of unstaged (and even unseen) music drama quite familiar. In the last decades of the twentieth century the works that Handel cast in oratorio form [...] gained a recognition in both performance and critical study from which (with the exceptions [of *Samson* and *Judas Maccabaeus*]) they never received from the audiences for whom they were ostensibly written. It may well be that Handel’s idea of an oratorio, and the extent to which he successfully realised it, is more clearly and more widely understood today than it ever was in his own lifetime.¹⁴⁹

The foregoing discussions are all very well, but we must ask whether we are assuming too much of the eighteenth-century audience. Many to whom I have extolled these various theories, privately and in conference presentation, have been sceptical on exactly that point. They remind me that the custom of sitting quietly and listening is of nineteenth-century origin, and that eighteenth-century audiences, in England particularly, were frequently derided for their unsophisticated taste.¹⁵⁰ Our earliest visual depictions of oratorio performances, interestingly, do not seem to show audience members holding books, but this tells us practically nothing about the significance of reader-listenership in Handel’s own lifetime. Those visual depictions date from at least four decades after Handel’s death, and by that time, wordbooks were no longer regularly printed for performance.¹⁵¹ The same satire that derided oratorio as a ‘mere

¹⁴⁸ Purcell’s welcome ode *Fly, Bold Rebellion* (Z 324) asserts that the returning king ‘brings mercy and peace ¶ And all things to please ¶ A people that know not how happy they are’. For this reading of the text, see Andrew R. Walking, ‘Politics, Occasions and Texts’, in *The Ashgate Research Companion to Henry Purcell*, ed. Rebecca Herissone (London and New York: Routledge, 2012), 201–68: 213. For Purcell’s autograph manuscript, which interestingly seems to give the relevant line as ‘A People [tha]t knew but how happy they are’, see Henry Purcell, *Score Book containing several Anthems with symphonies*, GB-Lbl R.M.20.h.8, f. 139r.

¹⁴⁹ Hicks, *Handel and the Idea of an Oratorio*, 163.

¹⁵⁰ For instance, when Christoph Willibald Ritter von Gluck was disappointed with the London reception of his opera *La Caduta dei Giganti*, Handel himself is reported to have offered the reassurance, ‘You have taken far too much trouble over your opera. Here in England that is mere waste of time. What the English like is something that they can beat time to, something that hits them straight on the drum of the ear.’ See Richard Alexander Streatfeild, *Handel* (no place of publication given: John Lane Company, Taylor and Francis, 1909, reprinted Oxon and New York: Routledge, 2018), 195, citing Anton Schmid, *Christoph Willibald Ritter von Gluck. Dessen Leben und tonkünstlerisches Wirken* (Leipzig: Friederich Fleischer, 1854), 29. Copy consulted: Google Books copy, D-Mbs, Mus.th. 4731.

¹⁵¹ These depictions are Benedictus Antonio van Assen’s drawing of an oratorio performance at Covent Garden theatre in the 1790s, and a depiction of an oratorio performance at Covent Garden Theatre, as it is appeared 1803–8, from Rudolph Ackerman, *The Microcosm of London* (1808–10), after A.C. Pugin and T. Rowlandson. The Van Assen drawing is currently held in a private collection. On the late-eighteenth-century decline of wordbooks as a central element of the concert experience, see Robarts, ‘A Bibliographical and Textual Study’, 352–53. Benedictus Antonio van Assen, drawing of an oratorio performance at Covent Garden theatre in the 1790s (c. 1800), private collection; Rudolph Ackerman, *The Microcosm of London* (1808–10), after A.C. Pugin and T. Rowlandson.

consort' asserted that it was a poor substitute for staged music-drama, lamenting the lack of action, scenery ('Decorations'), and costuming ('Habits').

I like the one good Opera better than Twenty *Oratorio's*: Were they indeed to make a regular *Drama* of a good Scripture story, and perform it with proper Decorations, which may be done with as much reverence in proper Habits, as in their own common Apparel; (I am sure with more Grandeur and Solemnity, and at least equal Decency) then should I change my mind, then would the Stage appear in its full Lustre, and Musick Answer its original Design.¹⁵²

Are we then perhaps guilty of wishful thinking, constructing the eighteenth-century Handelian as an attentive super-fan and musico-literary analyst of the kind we might ourselves aspire to be? In fact, perhaps we are not.

The mundanely practical use of the wordbook as a means to make the singers intelligible is explicitly attested by Charles Burney. Defending the popularity of Italian opera in England, he asked rhetorically: 'What do we understand when English singing on our stage without a book?'.¹⁵³ Indeed, the sung word is generally acknowledged to be more difficult to understand than the spoken. Once more, however, we must remember that this might not have bothered the listeners. Burney notes that the mixture of English and Italian text in the same opera was 'tolerated with great good nature by the public; who, in Music, as well as words, seemed to care much less about what was sung, than how it was sung'.¹⁵⁴ This might lend credence to the idea that one could perfectly easily enjoy a night of vocal music 'without a book'; however, that fact (if fact indeed it was) does not in and of itself argue for the irrelevance of wordbooks any more than attention to stage action argues against the usefulness of surtitles. A facility once in

¹⁵² Anonymous, *See and Seem Blind*, 16.

¹⁵³ Charles Burney, *A General History of Music*, 4 (London: Burney, 1789), 227. Copy consulted: GB-Lbl 130.f.8-11.

¹⁵⁴ Burney is probably not referring to the spoiler-related issues discussed above, but rather to the intelligibility of sung words. We might compare his observations to those of Joseph Addison, who sarcastically commented that his fellow turn-of-the-eighteenth-century Londoners at first endured Italian music dramas sung in English translations he considered poor, then tolerated what he perceived as the absurdity of mixed-language music-drama ('The King or Hero of the Play generally spoke in Italian, and his Slaves answered him in English: The Lover frequently made his Court, and gained the Heart of his Princess in a Language which she did not understand'), before they finally 'grew tir'd of understanding Half the Opera, and therefore to ease themselves Entirely of the Fatigue of Thinking', accepted performances entirely in Italian (so that they could not understand any of it). It is difficult to tell whether Burney is simply stating facts when he says that English listeners judged music and words by style rather than content, whether he is valourizing such an approach, or whether his comments were meant to be sarcastic aspersions on English taste, but Addison's almost certainly were intended so to asperse. Burney, *A General History of Music*, Volume 4, 210; Joseph Addison, *THE SPECTATOR*, 5 (6 March, 1711), in *THE SPECTATOR : VOL. I* (London: S. Buckley and J. Tonson, 1712), 28-32: 28 (copy consulted: ECCO copy, GB-Lbl 1486.cc.3).

place may be used or ignored, but its presence in the audience's arsenal should still be recognised.

Turning again to Robarts, we should remember that, as the nineteenth century wore on, audiences frequently purchased the octavo score published by Novello as an aid to their engagement with musical performances.¹⁵⁵ Essentially, the scores may be seen to have replaced the wordbooks, but this does not mean that reader-listenership disappeared; the text being read merely changed from a linguistic to a musical and linguistic one (the words were still present in these scores, in underlay). More significantly, the fact that the scores became so popular attests to the centrality of reader-listenership of some sort to the concert experience. Put simply, wordbooks left a void when their use faded, and that in itself should give us pause before we dismiss their impact.

Doubtless not everyone cared, but some definitely valued intelligibility very highly. Ruth Smith asserts that people who attended the première of *L'Allegro, Il Penseroso, ed Il Moderato*, mourned the fact that Milton's original poems, from which the libretto derived, did not appear in the wordbook.¹⁵⁶ That libretto is less an adaptation than a collage of edited extracts, but still the reader-listeners were disappointed that they could not compare that collage to its source as they read and listened.

The *two* original *Poems* [...] had they been printed entire, and annex'd to the *Drama*, in a small Character [a small font], it would have been an agreeable Compliment paid to the Audience, had heighten'd the Relish of the Musick, and been no Injustice done to the Fitter of them for the Theatre; whose dramatic *Moderato* (or *Mean* between them) can very well bear being compared together.¹⁵⁷

The reference to *Moderato* as a *Mean*, although parenthetical, also suggests close attention to the thematic content of text provided, for *Moderato* asserts the superiority of its 'the Golden Mean' above excesses of mirth or melancholy. Even those who scrutinized less diligently probably used the wordbook to clarify things for themselves. For instance, they might read a given passage as quickly as possible (ahead of, rather

¹⁵⁵ Robarts, 'A Bibliographical and Textual Study', 353. See also Donald Burrows, 'Making the "Classic" Accessible: Vincent Novello's Vocal Scores of Handel's Oratorios', *Händel-Jahrbuch*, 53 (2007), 103–20.

¹⁵⁶ Anonymous review of *L'Allegro, il Penseroso, ed il Moderato*, *The Daily Advertiser* (5 March 1740), quoted in Ruth Smith, 'In this Balance seek a Character': The Role of 'Il Moderato' in *L'Allegro, il Penseroso, ed il Moderato*, in *Music in the London Theatre from Purcell to Handel*, ed. Colin Timms and Bruce Wood (Cambridge: Cambridge University Press, 2017), 175–89: 176.

¹⁵⁷ *Ibid.*

than in time with, the music), so that they could watch the performance and make sense of the words as they watched).¹⁵⁸

In his controversial article ‘Patronizing Handel, Inventing Audiences’, David Hunter argues that Handel’s music-dramas were written for the *élite*.¹⁵⁹ While certainly disappointing to those of us that wish to destroy the fusty, exclusionist image of art music, this might support the idea that at least some members of the audience paid close attention to the work they were consuming, through whatever channels they could obtain. Many very probably came only to be seen, but some might well have had a more genuine interest. The controversy of this article has also engendered contestation. Winton Dean argues for a more socially diverse early Handelian audience than Hunter allows, suggesting that people of the ‘middling sort’ were in fact fairly well represented therein, that Hunter has extended the category of ‘the *élite*’ to include many people we would today think of as ‘middle class’.¹⁶⁰ Hunter notes, probably accurately, that the oratorios and operas were considered part of ‘*élite* culture’, but even if people of the ‘middling sort’ therefore felt, or were felt to be, out of place among the audience of such works, this does not necessarily mean that they did not attend.¹⁶¹

There is, perhaps, another angle to be here explored. Even if (and this does not seem likely) it was all a pretence and not a single person genuinely had an interest in hearing the music or reading the wordbook (what is ‘genuine’ interest, anyway?), it remains significant that they were expected to pretend they did. Who is to say whether any work of art or entertainment accomplishes (or believes it can, or even really tries to, accomplish) what it sets out to do? That does not erase the fact or fascination of the means by which it attempts (or pretends to attempt) its goals. People (some people, at least) were expected to buy wordbooks. And even if they were not genuinely expected to read them, they were expected to pretend to do so. Why bother printing the things if the idea of reader-listenership was not at least part of the charade?

Opera wordbooks often used very small typeface and the relatively small book size of octavo, probably to reduce the cost of their printing (most of them required facing English translations of the Italian text, effectively doubling their length). When oratorio wordbooks were produced, however, the type was often much larger, clearly

¹⁵⁸ I thank Dr Bryan White for pointing out this possibility.

¹⁵⁹ David Hunter, ‘Patronizing Handel, Inventing Audiences: The Intersections of Class, Money, Music and History’, *Early Music*, 28/1 (2000), 33–49.

¹⁶⁰ Winton Dean, ‘Handel’s Audience’, *Early Music*, 28/2 (2000), 331–32.

¹⁶¹ Hunter, ‘Patronizing Handel, Inventing Audiences’, 41.

suggesting that such prints were not merely churned out at the lowest rate possible.¹⁶² Robarts notes that most of Handel's oratorio wordbooks were printed in the larger format of the quarto, a size used for plays in the seventeenth century, and which had become the preferred format for the printing of 'serious poetry' by the middle of the eighteenth.¹⁶³ The smaller octavo size was sometimes used, but not nearly as frequently as for the oratorio wordbooks of other composers.¹⁶⁴

Indeed, Robarts suggests the very size of the book as an implicature of aesthetic significance (though not using those terms): the larger and more spacious format suggested a luxury product, a brand of oratorio that was, literarily, a cut above Italian opera and even most other English oratorio. And, perhaps even more significantly, it suggested the money and resources to put on a very fine night's entertainment. If the production team did wordbooks well, surely the audience could expect similar skill from the actual performance.¹⁶⁵ The luxurious nature of such a size might also have made the wordbook a potent tool for self-fashioning. If an audience member kept the wordbook as a souvenir, and added it to their library, what impact might this have had on their public (or semi-public) image? Visitors to their home would be able readily to see that they could afford (and aesthetically valued) such an item as a large quarto printed oratorio wordbook, and surely this projects an image of a well-rounded, upper-class individual, helping to construct, perhaps, a more respectable, even admirable, public self. It might also have implications for the owner's respectability as a good Anglican and patriotic Briton, given the allegorical undertones of many of the oratorios.

Indeed, the very size of the book could stand as an explicature leading to implicatures of genre. Robarts notes that at least one wordbook for *Hercules* is published in octavo, implying, along with the subtitle 'a Musical Drama', something quite different from the standard Handelian sacred oratorio.¹⁶⁶ The simple facts that so many wordbooks were printed at all, that people had to pay for them, and that the theatre also provided individual candles for the patrons to read them by, further attests

¹⁶² Robarts, 'A Bibliographical and Textual Study', 257.

¹⁶³ Robarts, 'A Bibliographical and Textual Study', 316. Robarts observes that Dryden's plays had been printed in quarto, as had Pope's *Essay on Criticism* and his translation of the *Illiad*.

¹⁶⁴ *Ibid.*

¹⁶⁵ See Robarts, 'A Bibliographical and Textual Study', 316–17.

¹⁶⁶ See Robarts, 'A Bibliographical and Textual Study', 291.

to their importance and to the centrality of reading to the listening experience, at least in theory.¹⁶⁷

The idea that people were content to dream up stagings might seem far-fetched, but these audiences generally had much experience of opera, masque, and other extravagant stage spectacles, including the part-sung, part-spoken Restoration form of the dramattick opera. They would have a rich storehouse from which to fuel their imagination. Reaching back even further to the Commonwealth (the time of Cromwell's rule), we must recall that the closure of the public theatres caused an enormous upsurge in the publication of closet dramas, plays designed to be read, not acted. In such plays, the stage direction (to quote Marta Straznicky) approached 'the introspective techniques of prose fiction', and even after theatres reopened, the tradition of play-reading might have left a lasting impression on English drama, both spoken and sung.¹⁶⁸ In other words, detailed stage directions, even for non-existent stagings, would have been familiar to the eighteenth-century mind. That mind, in any case, was 'deeply embedded in "the visual"', not just in the sense of admiring things that could be seen, but in interpreting visually nearly every aesthetic experience.¹⁶⁹

The Commonwealth would also have accustomed England's theatregoing public to different forms of quasi-drama, since masques and various other kinds of performance pieces experienced an upsurge in popularity as another alternative to spoken stage plays.¹⁷⁰ John Dryden had also asserted the value of reading play texts rather than simply experiencing them in performance, although, interestingly, he seems to opine that the purest interpretation will come from private, solitary reading, and thus separates spectatorship from readership, at least aesthetically.¹⁷¹ All in all, then, the oratorio might not have universally appeared the 'mere consort' its detractor claimed.

¹⁶⁷ For a contemporary (albeit fictionalized) account of oratorio attendance complete with wordbook-reading by the light of a theatre-provided candle, see Henry Fielding, *Amelia*, 2 (London: A. Millar, 1752), 80–81. Copy consulted: ECCO copy, GB-Lbl, 12614.b.25.

¹⁶⁸ Marta Straznicky, 'Reading the Stage: Margaret Cavendish and the Commonwealth Closet Drama', *Criticism*, 37/3 (1995), 355–90: 367.

¹⁶⁹ Peter De Bolla, *The Education of the Eye: Painting, Landscape, and Architecture in Eighteenth-Century Britain* (Stanford: Stanford University Press, 2003), 2. On the influence of visuality upon musical consumption, specifically of Handel's output and with particular focus on *L'Allegro, Il Penseroso, ed Il Moderato*, see Matthew Badham, "'Straight Mine Eye hath Caught New Pleasures': Glancing and Gazing Spectatorship in Handel's *L'Allegro, Il Penseroso ed Il Moderato*", in *Music in the London Theatre from Purcell to Handel*, ed. Colin Timms and Bruce Wood (Cambridge: Cambridge University Press, 2017), 190–203: especially 192–93, which quotes the observations of De Bolla.

¹⁷⁰ Straznicky, 'Reading the Stage', 357.

¹⁷¹ See the 'Epistle Dedicatory' to John Dryden, *THE SPANISH FRYAR OR, The Double Discovery* (London: Richard Tonson and Jacob Tonson, 1681), np. Copy consulted, EEBO copy, US-Cn, Early

‘I Feel, I Feel the God’: Word Repetition in Music and(/or) Wordbooks¹⁷²

We have dealt extensively, in the previous chapter, with Handel’s repetition of words and textual phrases when setting them to music. With the wordbook in front of them, the audience surely noticed that such repetitions were often not part of the libretto as printed. We can, therefore, probably legitimately regard Handel’s textual repetition and reordering as a source of intriguing surprise, supplemented by the clarification of the original structure in the book.

A particularly striking instance of this occurs in *Israel in Egypt*. The 1739 wordbook gives the text of the chorus ‘He spake the Word’ as follows:

He spake the Word, and there came all manner of Flies,
and Lice in all their Quarters.

He spake, and the Locusts came without number, and de-
vour’d the Fruit of their Ground.¹⁷³

This layout does nothing to prepare the reader-listener for the complex repetitions of Handel’s setting. (Before we move on to discuss that setting, let us relineate the text to clarify its poetic structure; see Table 5.3.)

Table 5.3, C. Jennens(?) after various biblical sources, *Israel in Egypt*, Part I chorus ‘He spake the Word’, set by G. F. Handel, 1738, lineated and annotated to clarify parallel scheme. Transcribed from C. Jennens(?) after various biblical sources, *ISRAEL IN EGYPT* (London: ‘Printed, [...] at the KING’s THEATRE’, 1739), facsimile edition in *Hallsche Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999).

Text	Parallel scheme
He spake the Word, and there came all manner of Flies,	A (=>)
and Lice in all their Quarters.	A
He spake, and the Locusts came without number,	B (=>)
and devoured the Fruit of their Ground.	B

English Books, 1641–1700 (Wing), Wing / D2368. I thank Martin Adams for bringing this to my attention in a conference paper shared in private correspondence, 14 August, 2015.

¹⁷² The words ‘I feel, I feel the God’ appear, repetition and all, in Thomas Broughton, *HERCULES* (London: J. and R. Tonson and S. Draper, 1745), 9. Copy consulted: *ECCO* copy, GB-Lbl, 161.e.37.

¹⁷³ Charles Jennens(?), *ISRAEL IN EGYPT* (London: No printer given, 1739), facsimile edition in George Frideric Handel, *Israel in Egypt*, ed. Annette Landgraf, *Hallsche Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999), xlv–xlvi. I sincerely thank Professor John H. Roberts for helping me to locate a reproduction of the première wordbook for *Israel in Egypt*, in private correspondence, 25 May 2020.

Seizing upon the *anaphora* already present in the text (each couplet begins with the same two words, ‘He spake’), Handel immediately takes the rhetorical figure even further, repeating the first five words (‘He spake the Word’) before the second line’s subject. (In the first few statements of the first couplet, a dramatic vocal silence, filled by an instrumental fanfare-like motif noted in square brackets and boldface type below, intervenes between ‘Word’ and ‘and’, emphasizing the identical openings.)

He spake the Word, *[instruments]* and there came all manner of Flies,
[instruments] all manner of Flies,
He spake the Word, *[instruments]* and there came Lice in all their
Quarters.

This immediate reconfiguration of the text is surprising enough, but when Handel continued with another ‘He spake’, the audience might well have expected the second couple (about the locusts) already to be upon them. Perhaps, they might assume, Handel would expand that second couplet similarly, and then spin out the rest of the movement by interweaving versions of all four lines. Instead, he returns to the beginning of the text for another path through the first couplet.

He spake the Word, *[instruments]* and there came all manner of Flies,
[instruments] and there came all manner of Flies,
He spake the Word, and there came Lice,

Only now does he state that first couplet exactly as in the wordbook, and even then he immediately repeats it in near-entirety.

He spake the Word, and there came all manner of Flies,
and Lice in all their Quarters,

and there came all manner of Flies,
and Lice in all their Quarters.

Now the audience is treated to a much more tightly structured rendering of the text and to a thrilling guessing game. With the wordbook in front of them, they could reasonably assume that ‘He spake’ might lead on to ‘and the Locusts’ when next it appeared. Instead, Handel thrice offers up just another ‘the Word’, each followed by at least one more ‘He spake the word’ and then yet another ‘and there came all manner of Flies’. Below, every instance of ‘He spake the Word’ is heavily underlined (to show its status as such a quasi-refrain); ‘and there came all manner of Flies’ is dotted-underlined when it follows ‘He spake the Word’.

He spake the Word, He spake the Word, and there came all manner of
Flies, and there came all manner of Flies,
and Lice in all their Quarters, and Lice in all their Quarters.

He spake the Word, He spake the Word, and there came all manner of
Flies, He spake the Word, he spake the Word, he spake the Word, and
there came all manner of Flies,
and Lice in all their Quarters,

and there came all manner of Flies,
and Lice in all their Quarters.

After so many repetitions of so many versions of the first couplet in so many orders it takes an emphatic and immediate repetition of the final couplet's opener to drive home that we are coming to the end at last. Even then, the rhythmic similarity between the music that sets this couplet's 'He spake' and that which set the 'He spake' of the last couplet might make us think that Handel is merely gearing up for another trip through the plague of flies and lice. But not so. Once its first two words have been stated twice, the music barrels through the final couplet. Nor does the composer dissect this couplet as he did the first; we hear it once more, and then the movement's vocal section closes with an emphatic cadential repetition of the final line.

He spake, he spake, and the Locusts came without number,
and devour'd the Fruit of their Ground,

and the Locusts came without number,
and devour'd the Fruit of their Ground, and devour'd the Fruit of their
Ground.

The brief instrumental postlude, beginning as it does with strongly melodic yet thin-textured music (on two oboes and bassoon), progressing to a crisp fanfare from the strings and echoed by the wind trio, and then clinching matters with a return to the melodic idiom of its opening played by strings and wind together with the fanfare motif as the melody's opener, perfectly summarizes a movement that has traded off juxtaposition, seemingly endless variation, delay-to-the-last-moment, and final headlong rush to a resolution we thought we'd never get to (as, I hope, does that sentence).

Sometimes, the wordbook appears to reflect the setting rather unusually faithfully, to the extent of obscuring the surely well-known text. As Donald Burrows points out, the text of the air and duet 'He shall feed his Flock [...] Come unto him' in the wordbook for *Messiah*'s Dublin première (the world première of the oratorio) is

virtually a transcription of the manuscript score's underlay, word repetitions and all.¹⁷⁴ Burrows credibly proposes that Handel might have supplied the printer with a copy text that he (Handel) himself had copied from memory after setting the music, rather than simply handing over the original text that Jennens had provided.¹⁷⁵

On other occasions, the wordbook promised repetitions that did not occur. At the beginning of the second Act of *Alexander's Feast*, the final two lines of the recitative 'Now strike the Golden Lyre again' are repeated exactly (although now in italics, not roman type), under the heading 'CHORUS':

RECITATIVE, *accompany'd.*

NOW strike the Golden Lyre again ;

A louder yet --- and yet a louder Strain :

Break his Bands of Sleep asunder,

And rouze him, like a rattling Peal of Thunder.

CHORUS.

Break his Bands of Sleep asunder,

*And rouze him, like a rattling Peal of Thunder.*¹⁷⁶

Handel, however, omits the words 'And' and 'rattling' from his choral setting of the couplet, producing not only a surprise for the reader-listeners expecting merely a new setting of exactly the same words, but also a change in metre.¹⁷⁷ The second line, a double-ended iambic pentameter in the wordbook and in its first setting, becomes a trochaic tetrameter in its second, like the line that precedes it.

¹⁷⁴ Burrows, *Handel: Messiah*, 101. On another libretto text source probably copied from score underlay and exhibiting similar written-out word and verbal phrase repetition of the kind Baroque composers relished, see Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley, Los Angeles, London: University of California Press, 2007), 166–74. (Claudio Monteverdi's setting of the libretto, by Michelangelo Torcigliani, *Le Nozze d'Enea con Lavinia*, 'The Marriage of Aeneas to Lavinia', does not survive).

¹⁷⁵ Burrows, *Handel: Messiah*, 101.

¹⁷⁶ Newburgh Hamilton after John Dryden, *ALEXANDER'S FEAST; OR, THE POWER of MUSICK. AN ODE. Wrote in Honour of St. CECILIA, By Mr. DRYDEN, Set to MUSICK by Mr. HANDEL.* (London: Printed for J. and R. Tonson in the Strand, 1736), 16. Copy consulted: GB-Lcm P222/1.

¹⁷⁷ George Frideric Handel, *Alexander's Feast*, GB-Lbl R.M.20.d.4, ff. 50r–51v.

Break his Bands of Sleep asunder,

Rouze him, like a Peal of Thunder.

This shortening of the line allows Handel to construct a four-square phrase whose insistent regularity is no doubt a major contributing factor to what Jonathan Keates, writing in the late twentieth century, described as the number's 'farouche, cacophonous screams', which, delivered as they are 'over an ostinato figure imitating the sound of timpani', 'create a type of music without obvious parallel until the infernal choruses of Gluck's *Orfeo ed Euridice*'.¹⁷⁸

It is not clear why the wordbook should reproduce the words exactly when the music did not. It cannot be hasty printing; revival wordbooks give the same *verbatim* repetition in print.¹⁷⁹ It might be fidelity to the poem, a modern classic, but we have already mentioned the première wordbook's suppression (and Handel's music's restoration) of the first four statements of the five-fold 'Fallen'.¹⁸⁰ And anyway, Dryden's text, as printed before Handel ever took it on to set, does not repeat the 'Break ... Thunder' couplet.¹⁸¹ Perhaps we simply need a more nuanced notion of fidelity. Perhaps to cut out repetitions was one thing, but one could not neglect to inform the audience that a couplet was to be set in two radically different styles for two radically different sets of vocal force. Yet, perhaps, if liberties had to be taken with the poem, they must be minimal; if Mr. Handel chose to omit words from the second setting of the couplet that was his business, but the librettist (or printer) would not. Perhaps. Again (as evidenced by the frequency of the word 'perhaps' in the latter part of this paragraph), we cannot know.¹⁸²

We can perhaps theorize slightly further here. In her PhD dissertation, Estelle Murphy has argued that the texts of odes existed as literary entities independent of the

¹⁷⁸ Jonathan Keates, *Handel: The Man and his Music* (London: Victor Gollancz Ltd., 1992), 189.

¹⁷⁹ Newburgh Hamilton after John Dryden, *ALEXANDER'S FEAST; OR, THE POWER OF MUSICK* (London: Printed for J. and R. Tonson in the Strand, 1739), 20. Copy consulted: *ECCO* copy, GB-Cu MR436-c-70-1.

¹⁸⁰ See Volume 2, page 399.

¹⁸¹ John Dryden, *Alexander's Feast; OR THE POWER OF MUSIQUE* (London: Jacob Tonson, 1697), 6. Copy consulted: *EEBO* copy, US-NH, D2228.

¹⁸² 'We cannot know' is a phrase frequently used by (and described as the 'favorite clause' of) the fictional historian Aaron Lightner in Anne Rice's supernatural fiction series *Lives of the Mayfair Witches*. It appears repeatedly throughout his history of the eponymous witch family, a history that, like the history of the consumption of art, leaves posterity many tantalizing hints, and sometimes vast amounts of information, but much that can never be asserted with any degree of certainty. See Anne Rice, *The Witching Hour*, *Lives of the Mayfair Witches*, 1 (New York: Alfred A. Knopf, 1990), page numbers inaccessible at time of research.

music to which they were set (and simultaneously inextricably bound up with that music).¹⁸³ In the preface to the *Alexander's Feast* wordbook, Hamilton had openly and emphatically asserted fidelity to Dryden's original poem as a central tenet of his own adaptation (if adaptation it even is; segmentation in preparation for setting might be a better term).¹⁸⁴ Dryden himself, 'in his preface to *King Arthur*' (when the libretto was published as a poem) 'blatantly states that his ambition in presenting the semi-opera[']s text] in print is to ensure its posterity'.¹⁸⁵ Perhaps, by keeping the text as close to the original as possible, Hamilton acknowledges that this was also a standalone poem that could be enjoyed without the music. Is the function of this particular wordbook somewhat unusual, then? Perhaps not to guide the listener in the way that many other wordbooks do, but to act as a reference point, more true to poetry than to the setting?

Doubts about this proposal come to mind, but are quite easily explained with a little more thought. Why did the *L'Allegro, Il Penseroso, ed Il Moderato* wordbooks not evince similar fidelity to their Miltonic source? Probably because that ode did not set either of its source texts entire, but rather interweaved excerpts from them, whereas *Alexander's Feast* is (as we have seen) a setting of its source largely in that source's original state. Even the titles bear this out. *L'Allegro* and *Il Penseroso* lent parts of themselves to *L'Allegro, Il Penseroso, ed Il Moderato*, but *Alexander's Feast*, the poetic ode, became *Alexander's Feast*, the musical ode. Why cut the line that consisted entirely of iterations of the word 'Fallen', not reflect its restoration by the composer, and also not reflect the composer's cuts to the 'Break ... Thunder' passage? Perhaps for reasons as simple as the fact that the 'Fallen' cuts were applied by the librettist (Hamilton) and the 'Break ... Thunder' ones by the composer (do as I say, not as I do). Perhaps because Hamilton's 'Fallen' cuts cleanly removed a whole line, but Handel's 'Break ... Thunder' ones chopped away parts of lines and left the remains. Perhaps even because the exact choral repetition of a soloist's last several lines was sanctioned by (even key to the form of) Dryden's original version (every stanza had ended thus), but that version had nowhere else created an entire line-and-a-quarter out of statements of a single word. Thus, having the chorus repeat exactly the soloist's 'Break ... Thunder' couplet expands upon a technique that Dryden made central in the poem, and cutting out

¹⁸³ Estelle Murphy, 'The Fashioning of a Nation: The Court Ode in the Late Stuart Period', 1 (PhD Dissertation, National University of Ireland, Cork, 2012), 286–93.

¹⁸⁴ On Hamilton's (minimal) alterations to the poem, and its status as a classic by the 1730s, see Bryan White, *Music for St Cecilia's Day from Purcell to Handel*, *Music in Britain, 1600–2000*, 5 (Woodbridge: The Boydell Press, 2019), 325.

¹⁸⁵ Murphy, 'The Fashioning of a Nation', 287.

the ‘Fallen, fallen, fallen, fallen’ line trims away a once-off oddity that Mr. Handel sadly restored, whether out of bad taste or a misplaced sense of fidelity Mr. Hamilton wouldn’t dare to say.

‘The Lines, tho’ Touch’d but Faintly, are Drawn Right’? Typography and Layout in the Wordbook¹⁸⁶

We have before asserted that a poem is ‘a text made of language divided into sections on the basis of something other than syntax or prosodic phonology’. In other words, a text in lines. We have also said that even the non-metrical texts set by Handel are poems, because they are so divided by parallelism. It is important to observe, however, that the typography of the wordbooks very rarely reflects this lineation. That is, the non-metrical texts are generally printed almost as if they were prose.

This, however, only scratches the surface of the typographical paratextual clues of the non-metrical wordbooks. Examining the wordbooks for the London première of *Messiah*, we find several of the same conventions at play as in the metrical wordbooks. Movements feature headings indicating their performing forces and style (‘RECITATIV, accompanied’, ‘SONG’, ‘CHORUS’, ‘RECITATIVE’, ‘SONG AND CHORUS’ and so on), and the texts of lyrical movements are italicized, whereas those of recitatives (even accompanied ones) are in Roman type. Significant nouns like ‘Jerusalem’ are italicized in Roman passages, and given in Roman type in italic passages, and the recitative ‘Behold, a Virgin shall conceive’ gives an interesting typographical cue to the significance of the translation of the name ‘Emmanuel’: ‘GOD WITH US’. The loanwords ‘Hallelujah’ and ‘Amen’ (both of which appear in lyrical movements whose text is therefore italicized) are given in Roman type at the end of their respective numbers, but ‘*Hallelujah*’ is italic like the rest of its chorus when it appears at the beginning of that movement. Although the libretto is entirely anthological, there are no citations clarifying its sources, such as are found in *Alexander Balus* and *Belshazzar*. This might be explained by the fact that those libretti paraphrase biblical sources among many others, whereas *Messiah* consists entirely of near-direct biblical quotation. Roman numerals are used to divide the narrative into ‘scenes’.

¹⁸⁶ The quoted title of this section is from Alexander Pope’s *Essay on Criticism*, where it refers to the notion that most people can form at least basic correct judgements about the world (the ‘lines’ being the outlines of a sketch, and by metaphor the rudiments of rationality). We will use it here, however, to refer to the discernibility of division into poetic lines even in verse that seems at first to lack line-based added forms. See Pope, *AN ESSAY ON CRITICISM*, 4.

The division of the text on the page seems to follow syntax, but not entirely in the same manner as prose. Every full stop appears to force a new paragraph, and each paragraph has a hanging indent, although some paragraphs end with punctuation marks other than full stops (usually question or exclamation marks). Whereas true eighteenth-century prose freely allows multiple sentences to a paragraph, the London wordbook seems to treat the *Messiah* text almost as intermediate between prose and verse. Visually, it is as if each sentence (and sometimes smaller units) were being treated as a (usually very long) line, although the lines of the poem as actually controlled by the parallelistic structure do not correspond to the ones on the page. The final punctuation mark of ‘But who may abide’ (a semicolon) seems to foreground the connection of this movement’s text with that of the one that follows it (‘For he is like a Refiner’s Fire; [Movement ends] And he shall purify’). We have discussed that connection earlier in this study.¹⁸⁷

The London wordbook matches Handel’s score far more closely than does the earlier Dublin one, but there are still some surprising points at which it reflects the musical structure imprecisely. There are, for instance, no indications of repeats or *da capos*, and ‘O thou that tellest’ is simply headed ‘SONG AND CHORUS’, and then its full text provided; thus no clue is given as to how much of that text will be a solo, or how much will be a chorus. This is strikingly similar to the Dublin wordbook, which gives the entire text of this number twice, first headed ‘SONG’ and then ‘Chorus’. It is sometimes difficult to tell which differences between the autograph manuscript’s underlay and the London wordbook are errors, and which represent Jennens’s stubborn insistence on presenting the text to the public as he presented it to Handel, however Handel chose to set it. The London wordbook’s ‘leap as a Hart’ for the score’s (and the Dublin wordbook’s) ‘an Hart’. Its ‘good Tidings’ for the ‘glad Tidings’ of the score, ‘maketh Intercession’ for the score’s ‘makes intercession’ (in the air ‘Thou art gone up on High’, whose word-setting Jennens’s tried to overhaul and the overhauling of which Handel rejected). Its ‘Blessing, and Honour, and Glory, and Power’ (Handel omitted the second ‘and’). And its ‘Burden’, replacing Handel’s and Dublin’s ‘Burthen’. All of these suggest the librettist’s desire to show the readers his original intent in spite of Handel’s alterations. This aspect of the famous ‘Bulls’ comment has perhaps sometimes been overlooked. Did Jennens feel that the Dublin wordbook was full of mistakes because it did not give the text as he had given it to Handel, or because it did not give it

¹⁸⁷ See Volume 2, page 399.

as Handel was having it sung? The former actually seems far more likely, given Jennens's frequent restorations of his original words in Handel's scores.

Jennens's claim that the Dublin wordbook was laden with errors is excessive, but it does fail to match either the score or the London wordbook on several points. Most are very small, and probably errors (pluralizing 'Daughter' in 'Rejoice greatly', giving 'I will' instead of 'I'll' in 'Thus saith the Lord' and 'saith' instead of 'said' in 'And the Angel said unto them'), but the omission of the second 'Comfort ye' in the opening *accompagnato* might seem more grievous; that repetition had been in the biblical source from which this passage comes. Yet even that error might show an interesting musico-poetic choice. Perhaps whoever was preparing the wordbook noticed that these words were sung multiple times in the number, and assumed they were just another instance of composer-added repetition. If so, we might upbraid the wordbook's preparer for not knowing their Bible right down to the *epizeuxis*, but praise them for giving us a window into the wordbook practices of their time (namely, 'composers repeat words, poets and printers don't').

In most typographical and formatting respects the Dublin wordbook resembles the London one. The text is not lineated to bring out the parallelism (for the most part), movements have headings clarifying style and forces, and there are no full stops within paragraphs. Indeed, it could be seen as even stricter on this last point: ending a paragraph with something other than a full stop tends to signal a change of musical style or section, or performing voice. 'Rejoice greatly' is marked '[Da Capo.], and 'Then shall the Eyes of the Blind be open'd, and the Ears of the Deaf unstopped' reflects Handel's contraction and lack thereof in the two lexical verbs (instead of regularizing them into something like 'opened ... unstopped' or 'open'd ... unstopp'd').

One of the most interesting wordbooks, from a visual and formal point of view, is the one for the *Occasional Oratorio*. Here, as usual, the texts for lyrical setting are in regular rhyme and 'singsong' metres (mostly tetrameters), but the passages for declamation are very unusual. This can be seen in the righthand column of Table 5.4. The first six lines appear to be in unrhymed mixed duple metre, largely tetrameter but with a trimeter as the first line. This is a pattern unattested anywhere else in the oratorio libretti, to my knowledge. Comparing the libretto to its sources can clarify the situation, but only slightly, and raises still more questions. Table 5.4 gives the source text on the left, and we can see that the librettist has turned Milton's pentametric *terza rima* (ABA

BCB CDC and so on) into whatever it is best to call the libretto's verse form by first turning caesuras into line breaks and line breaks into non-breaks, and then by substituting or removing words. In fact (and this is not intended as an insult), the libretto passage gets more and more unlike its source the further along we read.

Table 5.4, comparison of scanned excerpt from J. Milton *Psal. II done Aug. 8, 1653.* Terzette with scanned excerpt from N. Hamilton after various others, *The Occasional Oratorio, Part I recitative 'Why do the Gentiles tumult?' and chorus 'Let us break off by Strength of Hand'*, set by G. F. Handel, 1746. Left column transcribed from *PARADISE REGAIN'D*, 8th ed. (London: J. and R. Tonson, R. Ware, J. Hodges, R. Wellington, R. Chandler, J. Brindley, R. Caldwell, and J. New, 1742). Right column transcribed from *A NEW OCCASIONAL ORATORIO* (London: J. and R. Tonson, 1746); lineation *sic*. in source.

Milton	Wordbook
/ ̲ x ̲ x ̲ x ̲ x: :̲ x ̲ x ̲ x̲	/ ̲ x ̲ x ̲ x ̲ x ̲ x
Why do the gentiles tumult, and the nations	WHY do the Gentiles tumult,
/ ̲ ̲ / ̲ :̲ :x ̲ x ̲ x̲ / ̲ x ̲ /	̲ x ̲ x ̲ x̲ x ̲ / ̲ x ̲ / /
Muse a vain thing? The Kings of the earth upstand	And the Nations muse a vain Thing,
	x ̲ / ̲ x ̲ x̲ / ̲ x ̲ / ̲ x ̲ /
	The Kings of the Earth upstand with Pow'r,
x ̲ / ̲ x̲ x ̲ / ̲ x: :̲ x̲ x ̲ ̲ x̲ x ̲ / ̲ x̲	x ̲ / ̲ x̲ x̲ x ̲ ̲ x̲ x ̲ / ̲ x̲
With power, and princes in their congregations	And Princes in their Congregations
/ ̲ / ̲ x ̲ / ̲ x̲ / ̲ x: :̲ ̲ / ̲ /	/ ̲ / ̲ x ̲ / ̲ x ̲ / ̲ / ̲ /
Lay deep their plots together; through each land	Lay deep their Plots throughout each Land,
x ̲ / ̲ x ̲ / ̲ :̲ x̲ ̲ x̲ x̲ / ̲ x̲ /	x ̲ / ̲ x ̲ / ̲ x̲ x̲ x̲ / ̲ x̲
Against the Lord and His Messiah dear.	Against the Lord and his Anointed?
	CHORUS.
x ̲ ̲ / ̲ / ̲ / ̲ :̲ x̲ / ̲ x̲ /	x̲ ̲ / ̲ / ̲ x̲ / ̲ x̲ /
Let us break off, say they, by strength of hand,	Let us break off by Strength of Hand,
x ̲ / ̲ x ̲ / ̲ x̲ :̲ / ̲ / ̲ x̲ /	x ̲ / ̲ x̲ ̲ / ̲ / ̲ x̲ /
Their bonds, and cast from us, no more to wear,	And cast from us, no more to wear
x ̲ / ̲ x̲ / ̲ :̲ / ̲ ̲ x̲ x̲ / ̲ x̲ /	x ̲ / ̲ x̲ / ̲ x̲ / ̲ x̲ /
Their twisted chords. He who in Heav'n doth dwell	The twisted Cord and iron Band;
x ̲ / ̲ x̲ / ̲ :̲ x̲ / ̲ x̲ / ̲ x̲ /	/ ̲ ̲ x̲ x̲ / ̲ x̲ / ̲ x̲ /
Shall laugh. The Lord shall scoff them then severe,	Him or his God we scorn to fear.

Why change the source so much? One possible explanation is relatively formalistically simple: the original text often places a stronger prosodic phonological break at the caesura than at the line-end. This already makes the rhymes slightly harder to identify, since they cannot be lingered on but are swept up into the syntax of the line that follows. The librettist thus saves the reader struggling with Milton's characteristically complex playing-off of poetic and linguistic form against each other, something probably not advantageous in the context of a poem for musical performance (hard enough to understand already, more often than not). Another possibility is that

obscuring the rhyme and the regularity of the metre (there are many uncounted syllables and double endings but the overall iambic pentameter tread of the original was clear) makes the text sound more like genuine (non-metrical, unrhymed, parallelistic) verse, and indeed, we could take the libretto's layout as a rare instance of genuine parallelistic lineation (checked for correspondences, the lines form a set of three couplets), albeit more likely prompted by the fact that the text is still plausibly metrical.

It is interesting that, in the first line at least, the confusing irregularity of the libretto's metre (an initially inverted double-ended trimeter in a passage afterward consisting of mixed duple unrhymed tetrameters) seems to have confused Handel just as much. He set the first four sevenths of the line (enclosed in the box with the sharp corners and solid line) as if it were metrical, complete with his frequent error in metrical settings, the missed inversion, only to set the last four sevenths (enclosed in the box with the rounded corners and broken line) as if it were non-metrical, complete with the mistake he almost never made in metrical texts but much more frequently did in non-metrical ones, the misaccented polysyllable (he got the stressing of 'tumult' backwards). See Example 5.35.

Example 5.35, vocal line of G. F. Handel, *The Occasional Oratorio*, Part I accompanied recitative, 'Why do the Gentiles tumult', bb. 13–14. Transcribed from GB-Lbl R.M.20.f.3.

Recitative Accompany'd

[Bass] 13

Why do the gen - tiles tu - mult

‘The Words are Milton’s’: Anthology, Citation, and Intertextuality in the English Libretti¹⁸⁸

We have laboured the point throughout this thesis that the libretti provided to Handel were worthy of study in their own right. This does not mean, however, that they sprang from nothing. In many cases, portions of the text, sometimes very large portions, are

¹⁸⁸ Alexander Drawncansir claimed that ‘[w]hen Mr. Handel first exhibited his Allegro and Penseroso, there were two ingenious Gentlemen who had bought a Book of the Words, and thought to divert themselves by reading it before the Performance began. *Zounds* (cried one of them) *what damn'd Stuff this is! --- Damn'd Stuff indeed, replied his Friend. God so!* (Replied the other, who then first cast his Eyes on the Title-Page) *the Words are Milton's*’. Alexander Drawncansir, *The Covent-Garden Journal*, 27 (18 June, 1752), in *The Covent-Garden Journal*, Vol. 1 (London: Alexander Drawncansir, 1752) : 105–07. Copy consulted: Google Books copy, GB-Ob, shelfmark inaccessible at time of research.

adapted or simply transplanted wholesale from other literary works (have we not just spent much of a section discussing modified Milton?).

The most obvious examples of this are direct settings of pre-existing poetry, frequently some form of ‘modern classic’. Handel’s setting of the *Song for Saint Cecilia’s Day, 1687*, a poem by John Dryden, uses the original text unaltered, while his setting of the same poet’s *Alexander’s Feast* employed a version of the text with only minimal modifications by Newburgh Hamilton.¹⁸⁹ Indeed, the 1739 wordbook separates Hamilton’s concluding ‘ADDITIONAL CHORUS’ (‘Your Voices tune’) from Dryden’s poem with the words ‘End of the Ode.’, which is followed by a ‘Concerto for the Organ and other Instruments’.¹⁹⁰ *L’Allegro* and *Il Penseroso* were originally two separate (although indisputably connected) poems by John Milton, but Handel’s *L’Allegro, il Penseroso, ed il Moderato* uses a libretto in which the two are combined into one by the alternation of edited passages from each in a splice job largely the work of James Harris, with the aid of Charles Jennens, who penned the concluding ‘Moderato’ section. More extensive is the reworking of John Milton’s *Samson Agonistes* by Newburgh Hamilton, who cut, edited, and augmented the text with Milton’s *The Passion, On Time, On the Morning of Christ’s Nativity, An Epitaph on the Marchioness of Winchester*, and *At a Solemn Music*, as well as Milton’s paraphrases of Old Testament narratives. The resulting work was *Samson*. The text that Handel set for *Semele* derives from a libretto by William Congreve, but was once more prominently (though anonymously, even if certain scholars again suggest the work of Hamilton) cut, edited, and augmented with material from the outputs of Pope and Congreve himself. It may be of importance that the interpolated text in both *Samson* and *Semele* comes virtually exclusively from the output of the original author, or, failing that, from another recent author of great renown (Alexander Pope).¹⁹¹

In each of the above cases, Handel’s collaborators essentially adapted an existing English-language poetic text, much as other collaborators had done with

¹⁸⁹ Hamilton himself correctly asserted that these changes had been minimal in his preface to the 1739 wordbook. See Newburgh Hamilton, ‘Preface’ to Newburgh Hamilton after John Dryden, *ALEXANDER’S FEAST; OR, THE POWER of MUSICK. AN ODE. Wrote in Honour of St. CECILIA, By Mr. DRYDEN, Set to MUSICK by Mr. HANDEL*. (London: Printed for J. and R. Tonson in the Strand, 1736), 1–3 (copy consulted: GB-Lcm P222/1.8). On Hamilton’s minimal adaptation of the poem, see White, *Music for St Cecilia’s Day*, 325.

¹⁹⁰ See Hamilton after Dryden, *ALEXANDER’S FEAST* (1739), 23–24.

¹⁹¹ In an assessment of the textual borrowings in *Semele*, Brian Trowell points out that some passages struggle to make sense in their new context. The strongest example of this might be the title character’s air ‘My racking Thoughts’, which adapts the a passage from Congreve’s elegy *To Sleep*. See Brian Trowell, ‘Congreve and the 1744 Semele Libretto’, *The Musical Times*, 11/1532 (1970), 993–94: 994.

existing Italian libretti for many of his operas. On other occasions, however, librettists constructed entirely new works using extracts from others; essentially, anthologies. For the *Occasional Oratorio*, Newburgh Hamilton drew together parts of Milton's Old Testament paraphrases and poems by Edmund Spenser (*The Faerie Queene*, *Hymn to Heavenly Beauty*, and *Tears of the Muses*). Charles Jennens assembled *Messiah*'s text from English versions of the Bible, and he may have done the same for *Israel in Egypt* (the doubt is not over the latter oratorio's anthological status, but Jennens's identity as the anthologizer and adaptor of the text).

All of these works (1736's *Alexander's Feast*, 1739's *Song for Saint Cecilia's Day*, 1687, 1740's *L'Allegro, il Penseroso, ed il Moderato*, 1741's *Samson*, 1744's *Semele*, and the *Occasional Oratorio* of 1746) partake of a mid-eighteenth-century vogue for musical settings of modern classics. Matthew Gardner has demonstrated that numerous other composers turned to texts by Congreve, Spenser, Shakespeare, and other seventeenth- and early-eighteenth-century luminaries between 1736 and 1750. He also notes that Handel himself may have initiated this trend by his enormously successful setting of Dryden's *Alexander's Feast*.¹⁹² Other such works of this kind include Thomas Arne's 1738 setting of Milton's *Comus* (from which Handel also set extracts) in an adaptation by John Dalton, settings by Giuseppe Gaspare Melchior Baldasare Sammartini (1740) and again by Arne (1742) of Congreve's *The Judgement of Paris*, Maurice Greene's 1738 *Amoretti* (with words from Spenser's sonnet cycle of the same name), William Boyce's *Peleus and Thetis* (late 1730s) to words by Shakespeare and George Granville, Michael Festing's *A Song on May Morning* (also written in the late 1730s, setting text by John Milton), and the same Boyce's 1746 *The Secular Masque*, whose text is by Dryden.¹⁹³

Drawing attention to the anthological nature of these libretti is not meant to imply slapdash or slipshod. Often, the literary borrowings lend their new context a rich and complex web of intertextual allusion that is not always readily apparent on first

¹⁹² Matthew Gardner, 'Seventeenth-Century Literary Classics as Eighteenth-Century Libretto Sources: Congreve, Dryden, and Milton in the 1730s and 1740s', in *Music in the London Theatre from Purcell to Handel*, ed. Colin Timms and Bruce Wood (Cambridge: Cambridge University Press, 2017), 157–75.

¹⁹³ See Gardner, 'Seventeenth-Century Literary Classics', 173–74. A looser use of a modern classic, not mentioned by Matthews, is William Boyce's 1741 serenata *Solomon*, whose libretto Edward Moore adapted in large part from *The Fair Circassian* by Samuel Croxall. *The Fair Circassian* was not a seventeenth-century text, having first been published in 1720, and Moore had heavily edited it before putting the libretto into Boyce's hands. Nevertheless, it does seem to partake of the 1730s' and 40s' fascination with setting well-known English poetry. See Cathal Twomey, "'All Arts and Wisdom under Heaven": Word-Setting and Vocal Style in William Boyce's *Solomon*' (Masters Dissertation, Maynooth University, 2015), 2–3; 12.

reading. For instance, apart from the excitement of recognizing a passage's source in a much-beloved modern classic, one might be reminded of more political, theological, and topical uses of certain texts. Michael Marissen has recently drawn attention to the potential for disturbingly anti-Semitic connotations of the textual choices in *Messiah*. Many of the same biblical verses used in that libretto are also cited in Bishop Richard Kidder's 1726 *A Demonstration of the Messias. In which the Truth of the Christian Religion is Proved, against all the Enemies thereof; but especially against the JEWS*.¹⁹⁴ Taken in combination with Jennens' apparent heavy reliance upon a mid-seventeenth-century biblical commentary by Henry Hammond (the epigraph to the 1743 wordbook is identical to Hammond's emendation of 1 Tim 3 and Col 2), this suggests the triumphalism of the 'Hallelujah' chorus, and the extracts from Psalm 2 that precede it (including 'Thou shalt break them') as gloating over God's punishment and rejection of the Jews for their treatment of Jesus, or more specifically, their 'blindness' to his status as the Messiah.¹⁹⁵

For a detailed discussion of the theological and political significance of the oratorio libretti, Ruth Smith's book *Handel's Oratorios and Eighteenth-Century Thought* is an invaluable source.¹⁹⁶ It will suffice for our purposes to restate her assertions that the libretti prepared for Handel engage strongly with then-contentious issues of theology, often evincing frankly Theist stances; that is, arguing in favour of an interventionist God specially concerned with the fate of a chosen group of followers. We have already said that the English Christian audience would have seen themselves as allegorically represented in the Old Testament Jews of the oratorios. And 'Old Testament' is significant. The Jewish protagonists (individual and collectivized) of Handel's oratorios are 'not what were considered the "bad Jews" of Rabbinic Judaism but the "good (Messiah-expecting, proto-Christian) Jews" of pre-Jesus Israel.'¹⁹⁷ Perhaps *Messiah*'s resounding popularity stemmed, in part, from its implications that

¹⁹⁴ Richard Kidder, *A DEMONSTRATION OF THE MESSIAS*. [...] *The Second Edition Corrected*. With several large Indexes to the Whole (London: John Osborn and Thomas Longman, Richard Ford, Aaron Ward and Samuel Billingsley, 1726). Copy consulted: *ECCO* copy, GB-Lbl 480.f.10.

¹⁹⁵ Michael Marissen, 'Rejoicing against Judaism in Handel's *Messiah*', *Journal of Musicology*, 24/2 (2007), 167–194: 169–70, 172. See also John Butt, 'Handel and *The Messiah*', in *The Oxford Handbook of the Reception History of the Bible*, ed. Michael Lieb, Emma Mason, and Jonathan Roberts (Oxford: Oxford University Press, 2011, paperback 2013), 294–307: 297; and Michael Marissen, *Tainted Glory in Handel's Messiah: The Unsettling History of the World's Most Beloved Choral Work* (New Haven and London: Yale University Press, 2014).

¹⁹⁶ Ruth Smith, *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995).

¹⁹⁷ Marisson, 'Rejoicing against Judaism', 169, 193.

the Jews had forfeited their status as the chosen people of God, and that that honour had passed to Christians.

Thomas Morell's anthological practice in *Jephtha*, as noted by Derek Alsop, is similarly heavily engaged with interpretation.¹⁹⁸ Borrowing from (and in some cases significantly adapting) Milton, Pope, and perhaps even Hamilton (adapting Milton for Handel), Morell creates a veritable crossover spectacular of modern classics. Yet he also assembles his materials into a sort of gloss in action. The oratorio is not merely an adaptation of the biblical story; it gets in on a debate, hotly argued in the eighteenth century, over the apparent malignity of fate, and, by extension, the omnipotent Abrahamic God, in that story. By giving the story a happy ending (Jephtha's daughter is not sacrificed but instead given over to a life of religious chastity), Morell not only lightens its darkness. He also explicitly asserts, through the voice of the angel that interrupts the sacrificial proceedings, that the characters and real-life readers of the Bible alike are wrong to interpret Jephtha's vow (that, if God granted him victory in battle over the Ammonites, the first thing to come to him from his house on his return would be God's forever) as a promise to take life. It is therefore presented as evidence that God would endorse and perhaps even engineer the murder of a child.¹⁹⁹

In other cases, the intertextuality of the libretto was probably felt more generally. Thomas Miller's text for *Joseph and his Brethren* appears to rely heavily on libretti for previous oratorios on the topic, sometimes at the broad level of plot outline, but on other occasions more specifically in the content of various passages. Its popularity in its own time may also have been bolstered by the fact that several retellings of the Joseph story had already appeared in print in England in the eighteenth century; doubtless this would also have softened the sting of the apparent plot holes (we have already said that the early wordbooks address this problem, and indeed, force us to question whether it is a problem at all, by providing a detailed summary at their

¹⁹⁸ Derek Alsop, 'Artful Anthology: The Use of Literary Sources for Handel's *Jephtha*', *The Musical Quarterly*, 86/2 (2007), 349–62.

¹⁹⁹ On this aspect of the story (an unknowable and irrational God dispensing fates capriciously and even with malice) as central to its 'tragic vision', see Jo Cheryl Exum, *Tragedy and Biblical Narrative* (Cambridge: Cambridge University Press, 1992, 1996) 45–69. For a discussion of the oratorio libretti as interpretive of the Bible, see Deborah W. Rooke, *Handel's Israelite oratorio Libretti: Sacred Drama and Biblical Exegesis* (Oxford: Oxford University Press, 2012).

beginning, a summary that also covers the events left out of the actual plot as dramatized).²⁰⁰

Many allusions are far more local and more specific. Sometimes they recall other texts set by Handel. The recitative ‘I feel, I feel the Deity within’, from *Judas Maccabaeus*, seemingly evokes the line ‘I feel, I feel the God – he swells my Breast’, set by Handel just two years earlier in *Hercules*. We already wondered whether ‘Tune your harps, all ye nine’, an air in *Alceste*, might trade upon the popularity of the *Esther* air ‘Tune your Harps to cheerful Strains’.²⁰¹ According to John Winemiller, the libretto of *Acis and Galatea* borrows extensively from a diverse range of literary sources.²⁰² Aside from Dryden’s *The Story of Acis, Polyphemus, and Galatea*, from the thirteenth book of Ovid’s *Metamorphoses*, Winemiller mentions textual debts to John Hughes’s *Apollo and Daphne*, Abraham Cowley’s *The Change*, Thomas Creech’s *Translation of Theocritus*, Vergil’s *Eclogues*, Joseph Addison’s *Rosamond*, and Alexander Pope’s *On a Fan*, his *The Iliad of Homer*, and the *Autumn* of his *Pastorals*.²⁰³ Hughes and Pope collaborated with John Gay on the *Acis* libretto, so some of these are likely instances of textual self-borrowing.²⁰⁴ All the borrowings of the text, however, come from then-recent and fairly popular literature. Dryden’s *The Story of Acis, Polyphemus, and Galatea*, upon which the libretto seems to depend more heavily than it does on any other source, had only been printed for the first time in 1717, the year before the *Acis* libretto was set (even though Dryden was by then some seventeen years deceased).²⁰⁵

Sometimes we do not need to wonder whether or not the reading audience recognised the allusion. Footnotes in the *Alexander Balus* wordbook cite the exact verses of the apocryphal book from which Morell paraphrased certain passages (and, in some cases, simply explain possibly unfamiliar terms). The wordbook *Belshazzar* (text by Charles Jennens) similarly clarifies the origins of its paraphrases, sometimes in footnotes and at other times in citations in the right margin. Indeed, when Daniel reads the words that the disembodied hand wrote on the wall, a footnote not only translates

²⁰⁰ See Duncan Chisholm, ‘New Sources for the Libretto of Handel’s *Joseph*’, in *Handel, Tercentenary Collection*, ed. Stanley Sadie and Anthony Hicks (Michigan, Basingstock, and London: UMI Research Press and The Macmillan Press Ltd., 1987), 182–94.

²⁰¹ For a discussion of this former text, see Volume 1, page 292.

²⁰² John Winemiller, ‘Recontextualising Handel’s Borrowing’, *The Journal of Musicology*, 15/4 (1997), 444–70: 452.

²⁰³ *Ibid.*

²⁰⁴ *Ibid.*

²⁰⁵ *Ibid.*

them word for and by word, but also substantiates the translation with a note on Hebrew grammar.

Dejanira's cry of 'Chain me, ye Furies, to your iron Beds' (in the accompanied recitative 'Where shall I fly?' from *Hercules*) has impeccable Classical and modern classic pedigree, reaching back through Dryden and other poets to Publius Vergilius Maro (Vergil) himself. The sixth book of the *Aeneid* makes reference, while describing the horrors of the underworld, to the 'ferrei[...] Eumenidum thalami', 'the iron *thalamī* of the Furies'.²⁰⁶ The Latin noun 'thalamus' has several possible significations in English, including 'inner chamber', 'bedroom', and, figuratively, 'marriage'.²⁰⁷ English readers of the seventeenth through the nineteenth centuries appear to have favoured the second of those possibilities. Dryden's 1697 verse translation of the *Aeneid* renders the phrase '[t]he Furies' iron beds', and Holles Newcastle, in his prose translation of Vergil's output published in 1743, gives it as 'the Iron Bed-chambers of the Furies'.²⁰⁸ Alexander Pope stated, in his *Ode for Music on St. Cecilia's Day*, that, when Orpheus ventured to the underworld to retrieve Eurydice, his (Orpheus') music caused '[t]he Furies' to 'sink upon their iron Beds'.²⁰⁹ By giving Dejanira this line, then, Thomas Broughton lends his libretto a genuine ring of ancient Greece, transmitted through at least three luminaries of the remote, relatively recent, and very recent past. (Robarts also notes that another *Aeneid* verse translation, by Christopher Pitt, had been published in 1740, four years before the première of *Hercules*, and that it too refers to the Furies as wielding chains.²¹⁰) Nor are this section's nods exclusively Classical. Richard Rowland has pointed out that Broughton appears to have borrowed from his own previous work (on the Furies and the Bacchae), from that of Jonathan Swift (describing madhouses), and possibly from the autobiographical writings of Alexander Cruden (detailing his own incarceration for insanity) for this mad scene.²¹¹

²⁰⁶ Publius Vergilius Maro, *P. VERGILI MARONIS AENEIDOS LIBER SEXTVS*

<<https://www.thelatinlibrary.com/vergil/aen6.shtml>>, accessed 26 December, 2019.

²⁰⁷ *Pocket Oxford Latin Dictionary*, ed. Peter Morwood (Oxford: Oxford University Press, 1994, 1995, 2005), unpaginated.

²⁰⁸ Publius Vergilius Maro, trans. John Dryden, *THE WORKS OF VIRGIL* (London: Jacob Tonson, 1697), 372 (copy consulted: *EEBO* copy, GB-Ob Early English books, 1641–1700 (Wing), Wing / V616); Publius Vergilius Maro, trans. Holles Newcastle, *The Works of Virgil*, Vol 2. (London: Joseph Davidson, 1743), 353. Copy consulted: *ECCO* copy, GB-Lbl 1560/806.

²⁰⁹ Alexander Pope, *THE WORKS OF Mr. ALEXANDER POPE* (London: Printed by W. Bowyer for Bernard Lintot, 1717), 348. Copy consulted: *ECCO* copy, GB-Lbl 637.k.19.

²¹⁰ Robarts, 'A Bibliographical and Textual Study', 157. See Publius Vergilius Maro, trans. Christopher Pitt, *The Aeneid of Virgil*, 1 (London: R. Dodsley, 1740), 271. Copy consulted: *ECCO* copy, GB-Lbl 76.g.3,4.

²¹¹ Richard Rowland, *Killing Hercules: Deianira and the Politics of Domestic Violence, from Sophocles to the War on Terror* (Oxon and New York: Routledge, 2017), 187–88; Thomas Broughton, *An*

‘Thus Shap’d like Ino’: Wordbooks and the Identification of Characters²¹²

We have said already that some oratorios inform the audience of plot-critical details only through stage directions printed in the wordbooks. That is to say that the words performed do not actually clarify what is happening, only the words read from the book do so. Of perhaps even more fundamental significance is the capacity, and sometimes the exclusive responsibility, of wordbooks to tell the audience what character is performing the words. Since singers frequently doubled or even tripled roles, and characters are not always named in the lyrics sung, the headings in the wordbook are sometimes the only clue the audience has to the fact (for instance) that the mezzo-soprano formerly portraying Ino is now portraying Juno.²¹³ The example comes from *Semele*, in which an agreeable and thoroughly operatic confusion of identity is further exacerbated by Juno’s later assumption of Ino’s form for a disguise; the mezzo-soprano playing Ino is now the mezzo-soprano playing Juno playing Ino.²¹⁴

It should be obvious by now that, in the unstaged, unacted oratorios, where costuming was for the most part not used, responsibility for character identification falls even more heavily on the shoulders of the wordbooks. Even where no role-doubling occurs, the inclusion of character names in the wordbook is often the only clue to a character’s identity. In *Samson*, for instance, Micha’s name never appears even once in any text that is sung. And we have already noted the apparent slippage of mask in *Saul*, where singers are strongly implied to be ‘in’ a certain character (by the allusions in the text they deliver and the fact that they had previously portrayed those characters), but

Historical Dictionary of All Religions, 1 (London: C. Davis and T. Harris, 1742), 111, 431 (copy consulted: ECCO copy, GB-Lbl 4520.i.1); Jonathan Swift, ‘A Character, Panegyric, and Description of the Legion Club’, in Jonathan Swift, *The Poems of Jonathan Swift*, 3, second edition, ed. Harold Williams (Oxford: Clarendon Press, 1966), 855–56; Alexander Cruden, *The London-Citizen Exceedingly Injured* (London: T. Cooper, 1739). Copy consulted: ECCO copy, Gb-Lbl G. 19421.

²¹² Juno opens the third scene of the third act of *Semele* with the line ‘Thus shap’d like Ino’. See anonymous after W. Congreve and others, *THE STORY OF SEMELE* (London: J. and R. Tonson, 1744), 21. Copy consulted: Google Books copy, GB-Lbl, General Reference Collection DRT Digital Store T.657.(12.).

²¹³ See Smith, ‘Handel’s English Librettists’, 105; Dean, *Handel’s Dramatic Oratorios*, 392, 349, 471.

²¹⁴ For a discussion of disguise as an operatic convention from the mid-seventeenth century, see Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley, Los Angeles, and Oxford: University of California Press, 1991, 2007), 120–21, 173, 328. On the later persistence of the convention in opera, particularly comic opera, see Jessica Waldoff, *Recognition in Mozart’s Operas* (Oxford: Oxford university press, 2006). Since we are dealing here with an English opera/oratorio with a libretto by one of the late seventeenth and early eighteenth centuries’ foremost playwrights, the reader is referred also to Peter Hyland, *Disguise on the Early Modern English Stage*, Studies in Performance and Early Modern Drama, 27 (Fernham and Burlington: Ashgate, 2011).

conspicuous absence of character names in the heading of their text makes this attribution ambiguous.²¹⁵

John Butt and others have also pointed out that Handel's oratorio soloists did not portray their characters exclusively, as singers might today; they also, according to several interpretations of historical evidence, sang in the chorus.²¹⁶ The reverse was also true, for (again, if certain interpretations are to be believed) members of the chorus would also sometimes take the roles of individual secondary characters.²¹⁷ This shift of characterisation, from the portrayal of an individual to subsumption into the collective performance of a generalized group identity, or sometimes even an unidentified commentating entity, is not exclusive to the oratorios. *Opera seria*, the fully staged medium with which Handel had made his main living for decades before he turned fully to oratorio, traditionally includes, as part of its happy ending (*lieto fine*), a chorus in which the various characters join to express a generalized sentiment of grateful enthusiasm for the beneficence that virtually always resolves the conflict of the plot.²¹⁸

Yet of paramount importance to the difference of such choruses, with all their joyously liberating erasure of responsibility to the mimesis of individual character, is observation of their placement in the narrative. They come at the end. The singers can throw off the shackles of the character and directly address the audience through song. In oratorio, choruses are dispersed throughout the drama, and so the singers' capacity to move between character and chorister is not a matter of once for all; the mask must be cast off, rummaged around for, put back on, cast off again, and so on repeatedly. Indeed sometimes (the start of *Saul*), the audience might witness the thrilling spectacle of a soloist descending from the choir and incarnating into an individual persona for the very first time that night. Thus, singers in the oratorio slip in and out of character, in and out of the 'half-character, half-disinterested-observer-figure of' the chorus, and into and out

²¹⁵ See Volume 2, page 399.

²¹⁶ John Butt, 'Performing Samson Today', in liner notes in George Frideric Handel, *Samson*, Dunedin Consort, dir. John Butt (Linn, CDK 599, 2019), 17–24: 21–24; Donald Burrows, *Handel's Oratorio Performances*, in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 262–82: 269; Peter Holman, *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain*, *Music in Britain, 1600–2000*, 23 (Woodbridge: The Boydell Press, 2020), 105. These interpretations are not uncontested, however. For assertions that Handel's soloists did not in fact sing in his choruses, see Neil Jenkins, 'John Beard: The Tenor Voice that Inspired Handel', *Göttinger Händel-Beiträge*, 12 (2008), 197–216: 210; reprinted in *Handel*, ed. David Vickers, *The Baroque Composers*, 4 (Farnham and Burlington: Routledge, 2011), 355–74: 368.

²¹⁷ Burrows, *Handel's Oratorio Performances*, 269.

²¹⁸ Butt, *Performing Samson Today*, 23; Richard Taruskin, *The Oxford History of Western Music*, rev. 2 (Oxford, New York: Oxford University Press, 2009), 160, 447, 454. Again, see also Solomon, *Prologues and Epilogues of Restoration Theatre*; and Griffiths, *Igor Stravinsky: The Rake's Progress*, 47.

of a curious liminal space between (those passages in choruses that do not identify a solo voice with a character; who sang them?).²¹⁹

In some of Handel's English-language output, the impersonality of *Saul's* opening and closing pervades all or most of the work. *Alexander's Feast*, *Messiah*, and *Israel in Egypt* (at least in its first version), for instance, give the movement type in the headings to their italicized text ('Song', 'Chorus', and so on), but not the voice type of the soloists, which cannot in this case be inferred from knowledge of who plays what character; these works are narrative, not dramatic, and so no characters are portrayed.²²⁰ *L'Allegro, Il Penseroso, ed Il Moderato* distinguishes, in its première wordbook, the passages to be sung by each of its three titular characters, but since each character's words are sung by a variety of soloists, the headings still do not tell the audience what voice type to expect. There is more excitement here, perhaps. Interestingly, whereas the first two parts of that ode alternate the words of the Happy and Melancholy Man, with headings cuing which is singing when, the third part is simply headed '*IL MODERATO*'. The implication is that the entire third part is one character's utterance, delivered by various voice types, with the exception of the duet 'As steals the Morn', which is headed 'L'Allegro and Penseroso' (although, intriguingly, not 'Duet'; here we have only character names, no movement description).

To what extent were Handel's contemporaries aware of this? Are we making too much of the thrill of unstaged dramaturgy, too great an issue of character-attribution, hinging too much on postmodern obsession with the liminal? There is at least some evidence that those long before the postmodern age understood oratorio's capacity for greater flexibility of attribution than that of stage drama. As backhanded a compliment to the genre as it is, there is no doubt that Victor Schoelcher's comment on *Judas*

²¹⁹ I adapt the description of 'half-character, half-disinterested-observer-figure' from Rick Cousins, who observed that, in *The Goon Show* 'the narrative baton can be passed from one character to another, and to the half-character, half-disinterested-observer-figure of Wallace Greenslade'. See Rick Cousins, *Spike Milligan's Accordion: The Distortion of Time and Space in The Goon Show*, Consciousness, Literature, and the Arts series, 49 (Leiden and Boston: Brill, 2018), 59.

²²⁰ A 1765 revival of *Israel in Egypt* interestingly turns the original text into a diegetic story within a frame narrative (or frame drama, perhaps). With the help of several other named narrators, David tells Asaph the story of how the Israelites were delivered from slavery in Egypt, and that story is told (mostly) in the exact words and music of the oratorio as it had been performed in Handel's own lifetime. Most of the text delivered by named characters is in metrical verse, sometimes rhymed, but not all of it, and new non-metrical, unrhymed texts are added as introductions before David has begun his tale. Thus, the potent admixture of specific and abstract, individual and identity-less entity, and clear and unclear attribution is intensified even further. AB

IGHTNOW Ref. for this 1765 revival? Wordbook holding library?

Maccabaeus, made in the mid-nineteenth century, represents one such acknowledgement:

In assigning [a solo passage beginning ‘Myrtle wreaths’ from the chorus ‘See the conqu’ring Hero comes’] to Sign^a. Galli, there was certainly an anomaly which the colourless style of performing oratorios could alone prevent from being shocking. She was charged with the part of Othniel, whose glory is being celebrated by the chorus, and it follows that when she sang ‘Myrtle wreaths,’ she was singing her own triumph.²²¹

Surely another ‘anomaly’, albeit one of much less significance in Handel’s day than ours, is also present in the fact of a woman, Signora Galli, being ‘charged with the part of Othniel’. Othniel is a man. Galli was famous for playing men on stage, but there the full splendour of costume was available to gloss over, at least visually, the disparity of gender between singer and character. And the fact that castrati sang both male and female roles would dilute the sonic incongruity of so high a voice singing the part of a man. In oratorio, without representational costuming, the visual difference would have been very noticeable. Was this significant? Did it, as one contemporary felt the annexation of Milton’s original Companion Poems to the *L’Allegro* wordbook might, ‘heighten the relish of the music’, form another layer of imaginative play for the audience? Unfortunately, we do not know.

Schoelcher’s comment on the ‘colourless style of performing oratorios’, and the dramaturgical advantages thereof (really, in his framing, a circumvention of disadvantages) is over one hundred years later than Handel’s latest oratorio, and first-hand accounts of the early- to mid-eighteenth-century audiences’ reaction to the visually non-representational performance of character are wanting. Surely they could not have been too alarmed. We have already harped on the precedent of closet drama. Yet the fact remains that lack of alarm is not lack of interest, or of notice, and, just as they left no record of the rules underpinning their musico-linguistic skemes, the ubiquity of those gestures’ use strongly suggest a potent place in the artist’s arsenal. Might not the same be true of cross-sung but not explicitly non-cross-dressed character portrayal in music drama?

This brings us to one final matter of character portrayal in oratorio, more as a coda to the section than a fully fleshed out point, but one that merits mention: embodiment. We have made much of the similarity of oratorio to radio drama, but it is

²²¹ Victor Schoelcher, trans. James Lowe, *The Life of Handel*, Volume 2 (London: Trübner and Co., 1857), 306. Copy consulted: Google Books copy, NL-DHk 7361 H 16.

on the issue of embodiment that the comparison perhaps runs hardest aground. Both genres make central use of imagined images, and both rely primarily on sound, particularly that of the human voice, as a means of expression and even dramatic and narrative enactment. Yet radio is a medium of what we might call ‘pure sound’, ‘the naked human voice’ (assisted, often, by announcements and sound effects), whereas oratorio, for all its lack of stage action, was (for reasons of simple historical necessity, recording technology not having yet been invented in the eighteenth century), a live and embodied medium. Anyone who experienced an oratorio performance did so in a performance space, with the visual spectacle of the performance unfolding in front of them. Even if that performance involved no stagecraft (that is, was strictly ‘concert’ in its setup), there was still a rich visual element to be savoured.

The voices of radio are (troublingly, to some critics, gloriously to others, interestingly to most all) disembodied, their human originators invisible.²²² Not so the voices of an oratorio. The performers were right there in front of the reader-listeners’ eyes, performing a drama even as they did not act, singing, emoting, and probably gesturing, although above all simply being in a performance space. If we were to revise our attempt at a connection between oratorio and a modern medium (a dubious and necessarily caveat-laden endeavour to begin with, but useful, perhaps, for its forcefulness), the closest true kinship might actually be with the live table-read, as performed at many a convention by actors seated behind a long table, reading from scripts, dressed in no way for the part, without any props or scenery or even blocked movement, and with perhaps the panel chair reading the stage directions aloud. Put a copy of the script in the hand of every audience member and one almost has a spoken-word oratorio. And no doubt a very large printing bill.

Conclusion (to Chapter)

What are we to make of all this? To begin with, we should probably accept that some, although I hasten to avoid saying all, audience members at Handel’s English-language works used the wordbook as a means to orient their perceptions. Whether by absorbing the plot in advance, reading words not heard in the performance, or possibly even fitting the words to the music in their heads as introductions played, they engaged in a

²²² See for instance Edward D. Miller, *Emergency Broadcasting and the 1930s American Radio* (Philadelphia: Philadelphia University Press, 2003), 7; and Susan J. Douglas, *Listening In: Radio and the American Imagination* (Minneapolis: University of Minnesota University Press, 2004 reprint; original Times Books, 1999).

multifaceted entertainment experience that was both sonic and visual, musical, theatrical, and literary, and whilst immersive, also distancing in a not-quite Brechtian manner.²²³ Submersion in the many acts, texts, and paratexts was readily possible, but it also emphasised the mediated, artificial nature of the narrative. This was a kind of fiction very hard to mistake for reality.

Many aspects of this research remain to be explored. Surely not every member of the audience had a wordbook to read at every performance. Perhaps they were unaware of the wordbook's importance. Perhaps they could not afford one, or were illiterate. Perhaps the theatre ran out of copies. Or perhaps they simply lost their place in the text. It is also possible that they simply did not care. My research posits a specific type of musico-linguistic connoisseurship. It makes no claim that everyone was a connoisseur. Yet at the conclusion of this chapter, we must remind our own reader, hopefully also a listener to Baroque music, that oratorio does indeed have a potent visual element. Its drama incorporates, in some cases even depends upon, stage action, movement, scenery, and spectacle. All the visuality of opera is there. But, as the Goons frequently reminded their listeners, 'It's all in the mind, you know'.

²²³ The twentieth-century dramatist Bertold Brecht is famous for developing the concept of an 'Alienation-' or 'Distancing-Effect', which involves (among other things) the deliberate reduction of audience identification with characters in a drama to allow intellectual engagement with the story and issues presented, and emotional reactions to (rather than empathy with) the emotions the actor portrays, largely (although not exclusively) achieved through constant breaking of the fourth wall (reminding the audience that they are spectators at a dramatized fiction). On the roots of Brecht's theory in a possible misinterpretation of the aesthetics of classical Chinese theatre (in which there is no fourth wall to be broken, and the reminder that the audience are spectators therefore does not shatter an illusion of realism or introduce the element of strangeness of distancing that Brecht desired to cultivate), see Min Tian, "'Alienation-Effect" for Whom? Brecht's (Mis)interpretation of the Classical Chinese Theatre', *Asian Theatre Journal*, 14/2 (Autumn 1997), 200–22.

Conclusion (to Thesis)

This dissertation hopes to have illustrated several frequently overlooked points about Handel's English-language output.

The second chapter (first after the methodology) drew attention to many formulaic patterns (skemes) that were used by Handel and numerous other composers, in settings of numerous languages, to bend the normal rules of musical prosody. It has also shown the primacy of metrical strength in English word-setting, and suggested that Handel's (for the most part) wholly appropriate use of skemes shows a much greater sensitivity to his adopted country's language than is often attributed to the composer. Indeed, a vast number of Handel's apparently unidiomatic accentuations can be accounted for by these skemes, which were used by native English composers to produce very similar prosodic effects. In particular, this chapter suggests that the study of skematic word-setting could provide important new insights into structural and aesthetic aspects of vocal music, both for scholars and performers, and suggests that performance practice could incorporate an awareness of recitational dissonance by skematic setting into its arsenal of methods for enlivening a piece through greater variety (bring out the syncopation effect).

The third chapter examined unidiomatic accents for which skemes cannot account, and found that relatively few of these represent genuine mistakes. Many represent additional conventional ways of bending prosodic rules, not necessarily in a skematic fashion, but still in a way that is predictable and common to many native English composers. Even among those accents that are only explicable as errors, most evince a number of patterns, predictable and categorizable misinterpretations of linguistic material and context, rather than random slipshod. Combining the basic rules of word-setting with the skematic manipulations thereof discussed in the previous chapter, chapter three suggests a 'model' for word-setting, one that could be used as a basis for further research on the vocal music of many composers, before, after, and contemporaneous with Handel, and working in almost any European language. It also suggests that greater attention be paid to the semantic potential of word repetition, too often dismissed as a mere means to flesh out a long movement with a short text to set, and that semantic coherence within each vocal part and in the ensemble as a whole is essential to Baroque vocal music; a valuable insight for scholars and performers, since it

makes the music, in a very literal sense, more meaningful (perhaps one should say ‘more communicative’).

Chapter four focussed on the role of the librettist, seemingly an obvious one in vocal music, but one that proves surprisingly fertile ground for new study. The anthological practice of text-compilers for the non-metrical libretti shows sensitivity to the parallelism characteristic of biblical verse, and Handel’s approach to the texts he was provided is shown sometimes to reconfigure their form and/or meaning in very surprising ways. The chapter suggests that parallelism’s impact on music is a fruitful field for further investigation, and argues for a more serious examination of poet-to-composer instruction, whether that takes the form of particularly insistent metrical patterns suggesting a particular musical rhythm, in-text repetition of words that seems to licence or forbid composer-imposed repetition at certain points, or explicit requests for specific instrumentation or vocal style. Composers’ responses to these instructions (whether those responses honour the instruction in the breach, bending, or observance) provide a valuable lens through which to assess and make sense of various musical and musico-linguistic phenomena, for scholars and performers alike. There turns out to be a great deal more to glean from the text, from the music, and from the realization of the text by the music, than we might at first have thought.

The final chapter turned from compositional process to audience experience; it posited a number of ways in which the oft-overlooked practice of facilitating simultaneous reading of the libretto and hearing of the setting could shape the reader-listener’s consumption of the work, and explain various aspects of that work’s composition and presentation. Scholars are pointed to a kind of intertextual, even intermedial, dialogue that can reveal fascinating new combinations (and sometimes conflicts) of communicated form and meaning, while presenters of this repertoire are reminded that reader-listenership can be a valuable way in which to involve the audience more deeply in the performance. Attention is also drawn to connections between instrumental introductions and first vocal phrases or sub-phrases, allowing the introduction to prefigure the vocal material almost in the manner of a trailer, a foreshadowing intensified by the fact that the text can be read while the introduction is heard. Again, performers and scholars alike are pointed in the direction of this as a compositional device, a source of potential information and misinformation through which to communicate with the audience.

The final point of the study is a simple one: that we should take the verbal side of vocal music more seriously. This is far from a plea to centralize the verbal aspect at the expense of the music itself. We have seen again and again how, as fascinating as the music or the text may be alone, they create a vastly more varied and multifaceted puzzle when combined. The plea is rather to take both sides seriously, and perhaps even more than that, to take seriously their combination. Poetic metre has much to teach us about why a piece of music sounds the way it does, but musical practices can have much to teach us about poetic metre, and particularly the metres used for texts to be sung. Far from a vicious cycle, such interdisciplinary, dialogic analysis shows the dynamic and infinitely exciting reciprocity of literary-musical collaboration. It shows that Handel's word-setting, while not perfect, was far more correct to the standards of his time than we often lament. And it makes possible many new angles from which to examine the fascinating cultural products of the eighteenth century (indeed, of many other eras too).

Musico-linguistics (and the more general study of music-language interaction beyond the formalist implications of that phrase) is a potent weapon in the arsenal of musicologist, linguist, and literary scholar alike. For where the purer methodologies of one of those disciplines might fail to make sense of a cultural artefact, a technique triune of them all might very well have the answer. Musico-linguistics is no panacea, but it can explain a great deal that neither musicology, linguistics, nor literary studies (in their more self-contained forms) can articulate.

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Discography

Eccles, John, 'Corinna Now you'r [*sic.*] Young and Gay', performed by Emma Kirkby and Anthony Rooley, *Classical Kirkby*, BIS (2002), (CD) BISCD1435.

Appendix A:
Newburgh Hamilton after John Dryden,
Alexander's Feast,
complete libretto scanned and annotated

The source for this appendix is the earliest surviving copy of the text as set by Handel.¹ Italicization, indentation, lineation, capitalization, and spelling are retained, with the exception of the long ‘s’, which has been modernized throughout, and the oversized capital that begins the text of each act in the source (here made the same font size as the rest of the text, but underlined). The format of the table was inspired by the research of Katherina Lindekens.²

¹ Newburgh Hamilton after John Dryden, *ALEXANDER'S FEAST; OR, THE POWER of MUSICK. AN ODE. Wrote in Honour of St. CECILIA, By Mr. DRYDEN, Set to MUSICK by Mr. HANDEL.* (London: Printed for J. and R. Tonson in the Strand, 1736). Copy consulted: GB-Lcm P222/1.

² Shared in private correspondence, 1 October, 2016.

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
ALEXANDER's FEAST: OR, THE POWER OF MUSICK.					

ACT <i>the</i> FIRST.					
RECITATIVE.					
x x̄ x / x / :x / x̄x / (=>) 'T <small>W</small> AS at the Royal Feast, for <i>Persia</i> won,	A	Nasal (sonorant)	10	5	Iambic pentameter
x / x / x / By <i>Phillip's</i> Warlike Son :	A	Nasal (sonorant)	6	3	Iambic trimeter
x / x / x / (=>) Aloft, in awful State,	B	Plosive (obstruent)	6	3	Iambic trimeter
x / x / x / =>> The God-like Hero sate	B	Plosive (obstruent)	6	3	Iambic trimeter
x x̄x / x̄x / On his Imperial Throne:	A	Nasal (sonorant)	6	3	Iambic trimeter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x / x x / x / x / (=>) His valiant Peers were plac'd around ;</p>	C	Plosive (obstruent)	8	4	Iambic tetrameter
<p>x / x / x: x x / x / Their Brows with Roses and with Myrtles bound :</p>	C	Plosive (obstruent)	10	5	Iambic pentameter
<p>/ x x / x / x / So shou'd Desert in Arms be crown'd.</p>	C	Plosive (obstruent)	8	4	Iambic tetrameter with initial inversion
<p>x / x / x x / => The Lovely <i>Thais</i> by his Side</p>	D	Plosive (obstruent)	8	4	Iambic tetrameter
<p>/ x x / x / x / (=>) Sate like a blooming Eastern Bride,</p>	D	Plosive (obstruent)	8	4	Iambic tetrameter with initial inversion
<p>x / x / x / x / In Flow'r of Youth, and Beauty's Pride.</p>	D	Plosive (obstruent)	8	4	Iambic tetrameter
AIR.					
<p>/ x / x / x / <i>Happy, happy, happy Pair !</i></p>	A	Liquid (sonorant)	7	4	Clipped tetrameter
<p>/ x x / (=>) <i>None but the Brave,</i></p>	B	Voiced fricative (obstruent)	4	2	Iambic dimeter with initial inversion
<p>/ x x / (=>) <i>None but the Brave,</i></p>	B	Voiced fricative (obstruent)	4	2	Iambic dimeter with initial inversion

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
$\bar{\quad} / \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad}$ <i>None but the Brave deserves the Fair.</i>	A	Liquid (sonorant)	8	4	Iambic tetrameter with initial inversion
CHORUS.					
$\underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad}$ <i>Happy, happy, happy Pair !</i>	A	Liquid (sonorant)	7	4	Clipped tetrameter
$\bar{\quad} / \quad \underline{\quad} x \quad \underline{\quad} (= >)$ <i>None but the Brave,</i>	B	Voiced fricative (obstruent)	4	2	Iambic dimeter with initial inversion
$\bar{\quad} / \quad \underline{\quad} x \quad \underline{\quad} (= >)$ <i>None but the Brave,</i>	B	Voiced fricative (obstruent)	4	2	Iambic dimeter with initial inversion
$\bar{\quad} / \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad}$ <i>None but the Brave deserves the Fair.</i>	A	Liquid (sonorant)	8	4	Iambic tetrameter with initial inversion
RECITATIVE.					
$x \quad \underline{\quad} \text{ }^x x \quad \underline{\quad} x \quad \underline{\quad} (= >)$ <i>Timotheus plac'd on high,</i>	A	Vowel (sonorant)	6	3	Iambic trimeter
$x \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad}$ <i>Amid the tuneful Quire,</i>	B	Liquid (sonorant)	6	3	Iambic trimeter
$x \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad} x \quad \underline{\quad} (= >)$ <i>With flying Fingers touch'd the Lyre :</i>	B	Liquid (sonorant)	8	4	Iambic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
x / x / x / x / (=>) The trembling Notes ascend the Sky,	A	Vowel (sonorant)	8	4	Iambic tetrameter
x / x / x / And heav'nly Joys inspire.	B	Liquid (sonorant)	6	3	Iambic trimeter
<i>A Concerto here, for the Harp, Lute, Lyrichord, and other In-struments.</i> ³					
RECITATIVE, <i>accompany'd.</i>					
x / x / x / (=>) The Song began from <i>Jove</i> ,	A	Voiced fricative (obstruent)	6	3	Iambic trimeter
x / x / x / Who left his blissful Seats above ;	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter
/ x x / x / x / (Such is the Pow'r of mighty <i>Love</i>)	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter with initial inversion
x / x / x / x / x / A Dragon's fiery Form bely'd the God ;	B	Plosive (obstruent)	10	5	Iambic pentameter
x / x / x / x / (=>) Sublime, on radiant Spires he rode,	B	Plosive (obstruent)	8	4	Iambic tetrameter

³ This instruction enclosed in square brackets in source.

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x x̄ x / x / x̄x / (=>) When he to fair <i>Olympia</i> press'd,</p>	C	Plosive (obstruent)	8	4	Iambic tetrameter
<p>x / x / x / x / And while he sought her snowy Breast :</p>	C	Plosive (obstruent)	8	4	Iambic tetrameter
<p>/ / x / x / x / (=>) Then, round her slender Waste he curl'd,</p>	D	Plosive (obstruent)	8	4	Iambic tetrameter
<p>x / x / x x̄ x / :x / x x̄ x / And stamp'd an Image of Himself, a Sov'reign of the World.</p>	D	Plosive (obstruent)	14	7	Iambic heptameter
CHORUS.					
<p>x / x / :x / x / x / <i>The list'ning Crowd admire the lofty Sound,</i></p>	A	Plosive (obstruent)	10	5	Iambic pentameter
<p>x / x / x̄x̄ :x / x / <i>A present Deity! they shout around ;</i></p>	A	Plosive (obstruent)	10	5	Iambic pentameter
<p>x / x / x̄x̄ :x / x / x / <i>A present Deity ! the vaulted Roofs rebound.</i></p>	A	Plosive (obstruent)	12	6	Iambic hexameter
AIR.					
<p>x / x / => <i>With ravish'd Ears</i></p>	A	Voiced fricative (obstruent)	4	2	Iambic dimeter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
x ˘ x ˘ (=>) <i>The Monarch hears ;</i>	A	Voiced fricative (obstruent)	4	2	Iambic dimeter
x ˘ x ˘ (=>) <i>Assumes the God,</i>	B	Plosive (obstruent)	4	2	Iambic dimeter
x ˘ x ˘ (=>) <i>Affects to nod:</i>	B	Plosive (obstruent)	4	2	Iambic dimeter
x ˘ x ˘ x ˘ x ˘ <i>And seems to shake the Spheres.</i>	A	Voiced fricative (obstruent)	6	3	Iambic trimeter
CHORUS, repeated.					
x ˘ x ˘ : x ˘ x ˘ x ˘ <i>The list'ning Crowd admire the lofty Sound,</i>	A	Plosive (obstruent)	10	5	Iambic pentameter
x ˘ x ˘ /x ˘ : x ˘ x ˘ <i>A present Deity! they shout around ;</i>	A	Plosive (obstruent)	10	5	Iambic pentameter
x ˘ x ˘ /x ˘ : x ˘ x ˘ x ˘ <i>A present Deity ! the vaulted Roofs rebound.</i>	A	Plosive (obstruent)	12	6	Iambic hexameter
RECITATIVE.					
x ˘ x ˘ x ˘ : x ˘ x ˘ x ˘ <i>The Praise of Bacchus, then, the sweet Musician sung;</i>	A	Nasal (sonorant)	12	6	Iambic hexameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
x ˘ x ˘ x ˘ :x ˘ x ˘ Of <i>Bacchus</i> , ever Fair, and ever Young :	A	Nasal (sonorant)	10	5	Iambic pentameter
x ˘ x ˘ x ˘ x ˘ The jolly God in Triumph comes ;	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter
˘ x ˘ x ˘ x ˘ Sound the Trumpets, beat the Drums :	B	Voiced fricative (obstruent)	7	4	Clipped tetrameter
/ ˘ x ˘ x ˘ (=>) Flush'd with a purple Grace,	C	Fricative (obstruent)	6	3	Iambic trimeter with initial inversion
x ˘ x ˘ x ˘ He shews his honest Face ;	C	Fricative (obstruent)	6	3	Iambic trimeter
x ˘ x ˘ x ˘ :x ˘ x ˘ Now give the Hautboys Breath; He comes! he comes!	B	Voiced fricative (obstruent)	10	5	Iambic pentameter
AIR.					
˘ x ˘ x ˘ x ˘ (=>) <i>Bacchus</i> , ever Fair, and Young,	<i>n.r</i> (A of previous)	Nasal (sonorant)	7	4	Clipped tetrameter
˘ x ˘ x ˘ x ˘ <i>Drinking Joys did first ordain ;</i>	A	Nasal (sonorant)	7	4	Clipped tetrameter
˘ x ˘ x ˘ x ˘ <i>Bacchus' Blessings are a Treasure,</i>	B (double)	Liquid (sonorant)	8	4	Trochaic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p> $\bar{\text{L}} \text{ x } \underline{\text{x}} \text{ x } \bar{\text{L}} \text{ x} \bar{\text{L}} \text{ x}$ <i>Drinking is the Soldier's Pleasure :</i> </p>	B (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x}$ <i>Rich the Treasure,</i> </p>	B (double)	Liquid (sonorant)	4	2	Trochaic dimeter
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x}$ <i>Sweet the Pleasure ;</i> </p>	B (double)	Liquid (sonorant)	4	2	Trochaic dimeter
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x } \bar{\text{L}}$ <i>Sweet is Pleasure after Pain.</i> </p>	A	Nasal (sonorant)	7	4	Clipped tetrameter
CHORUS.					
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x } \underline{\text{x}} \text{ x } \bar{\text{L}} \text{ x}$ <i>Bacchus' Blessings are a Treasure,</i> </p>	B (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p> $\bar{\text{L}} \text{ x } \underline{\text{x}} \text{ x } \bar{\text{L}} \text{ x} \bar{\text{L}} \text{ x}$ <i>Drinking is the Soldier's Pleasure :</i> </p>	B (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x}$ <i>Rich the Treasure,</i> </p>	B (double)	Liquid (sonorant)	4	2	Trochaic dimeter
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x}$ <i>Sweet the Pleasure ;</i> </p>	B (double)	Liquid (sonorant)	4	2	Trochaic dimeter
<p> $\bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x } \bar{\text{L}} \text{ x } \bar{\text{L}}$ <i>Sweet is Pleasure after Pain.</i> </p>	A	Nasal (sonorant)	7	4	Clipped tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
RECITATIVE.					
/ ˘ x / x / / / (=>) Sooth'd with the Sound, the King grew vain ;	A	Nasal (sonorant)	8	4	Iambic tetrameter with initial inversion
/ / x / x / x / Fought all his Battles o'er again ;	A	Nasal (sonorant)	8	4	Iambic tetrameter
x / x / x / x / / :x / x / x / And thrice he routed all his Foes, and thrice he slew the Slain :	A	Nasal (sonorant)	14	7	Iambic heptameter
x / x / x / x / (=>) The Master saw the Madness rise,	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter
x / x / x / x / His glowing Checks, his ardent Eyes ;	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter
x ˘ x / x / x / (=>) And while He Heav'n and Earth defy'd,	C	Plosive (obstruent)	8	4	Iambic tetrameter
/ x / x / x / Chang'd his Hand, and check'd his Pride.	C	Plosive (obstruent)	7	4	Clipped tetrameter
RECITATIVE <i>accompany'd</i> .					
x / x / x / => He chose a mournful Muse,	A	Voiced fricative (obstruent)	6	3	Iambic trimeter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
/ ˘ x ˘ x ˘ Soft Pity to infuse:	A	Voiced fricative (obstruent)	6	3	Iambic trimeter
AIR.					
x ˘ x ˘ x ˘ ˘ x ˘ (=>) <i>He sung Darius Great and Good,</i>	A	Plosive (obstruent)	8	4	Iambic tetrameter
x ˘ x ˘ x ˘ (=>) <i>By too severe a Fate,</i>	B	Plosive (obstruent)	6	3	Iambic trimeter
˘ x ˘ x ˘ x ˘ x (=>) [<i>Fallen, fallen, fallen, fallen,</i>] ⁴	C (internal)	Nasal (sonorant)	8	4	Trochaic tetrameter
˘ x ˘ x ˘ x ˘ <i>Fallen from his high Estate,</i>	B	Plosive (obstruent)	7	4	Clipped tetrameter
x ˘ x ˘ x ˘ <i>And wel'tring in his Blood :</i>	A	Plosive (obstruent)	6	4	Iambic tetrameter
x ˘ x ˘ x ˘ x ˘ (=>) <i>Deserted at his utmost Need,</i>	C	Plosive (obstruent)	8	4	Iambic tetrameter

⁴ This line is not present in the wordbook, but appears at the this point in Dryden's original poem, and was set by Handel in this air and the next chorus. Hamilton after Dryden, *Alexander's Feast*, 10. John Dryden, *Alexander's Feast; OR THE POWER OF MUSIQUE* (London: Jacob Tonson, 1697), 4. Copy consulted: *EEBO* copy, US-NH, D2228.

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x ˘ x ˘ x ˘ x ˘ <i>By those his former Bounty fed,</i></p>	C	Plosive (obstruent)	8	4	Iambic tetrameter
<p>x ˘ / ˘ x ˘ x ˘ (=>) <i>On the bare Earth expos'd he lies,</i></p>	D	Voiced fricative (obstruent)	8	4	Iambic tetrameter with light beginning
<p>x ˘ x ˘ x ˘ x ˘ <i>Without a Friend to close his Eyes.</i></p>	D	Voiced fricative (obstruent)	8	4	Iambic tetrameter
RECITATIVE.					
<p>x ˘ x ˘ : :x ˘ x ˘ x ˘ <i>With downcast Looks the joyless Victor sate,</i></p>	<i>n.r.</i> (A of previous)	Plosive (obstruent)	10	5	Iambic pentameter
<p>x ˘ x ˘ x ˘ x ˘ ˘ => <i>Revolving in his alter'd Soul,</i></p>	A	Liquid (sonorant)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ x ˘ <i>The various Turns of Chance below,</i></p>	B	Vowel (sonorant)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ x ˘ <i>And, now and then, a Sigh he stole,</i></p>	A	Liquid (sonorant)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ <i>And Tears began to flow.</i></p>	B	Vowel (sonorant)	6	3	Iambic trimeter
CHORUS.					

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x ˘ x/˘ ˘ x ˘ (=>) Behold Darius Great and Good,</p>	A	Plosive (obstruent)	8	4	Iambic tetrameter
<p>˘ x ˘ x ˘ x ˘ Fallen, wel'tring in his Blood.⁵</p>	A	Plosive (obstruent)	6	4	Iambic tetrameter
<p>x ˘ / ˘ x ˘ x ˘ (=>) On the bare Earth expos'd he lies,</p>	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter with light opening
<p>x ˘ x ˘ x ˘ x ˘ Without a Friend to close his Eyes.</p>	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter
RECITATIVE.					
<p>x ˘ x ˘ x ˘ x ˘ => The mighty Master smil'd to see</p>	A	Vowel (sonorant)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ x ˘ That Love was in the next Degree;</p>	A	Vowel (sonorant)	8	4	Iambic tetrameter

⁵ In place of this second line, Handel inserted the second, third, fourth, and fifth lines of the preceding air (the third line of the preceding air being the one restored in square brackets above from Dryden's original poem):

*By too severe a Fate,
Fallen, fallen, fallen, fallen,
Fallen from his high Estate,
And welt'ring in his Blood.*

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p style="text-align: center;">x x̄ x / x / x /</p> <p>'Twas but a kindred Sound to move,</p>	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter
<p style="text-align: center;">x /x / x / x /</p> <p>For Pity melts the Mind to Love.</p>	B	Voiced fricative (obstruent)	8	4	Iambic tetrameter
RECITATIVE, <i>accompany'd</i> .					
<p style="text-align: center;">/ x / x / x̄ x / x (=>)</p> <p>Softly sweet, in <i>Lydian</i> Measures,</p>	A (double)	Voiced fricative (obstruent)	8	4	Trochaic tetrameter
<p style="text-align: center;">/ x / x / x / x /</p> <p>Soon he sooth'd his Soul to Pleasures.</p>	A (double)	Voiced fricative (obstruent)	8	4	Trochaic tetrameter
AIR.					
<p style="text-align: center;">/ x / x / x / x / x (=>)</p> <p><i>War, he sung, is Toil and Trouble,</i></p>	A (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p style="text-align: center;">/ x x̄ x / x / x /</p> <p><i>Honour but an empty Bubble :</i></p>	A (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p style="text-align: center;">/ x / x / x / x / x (=>)</p> <p><i>Never ending, still beginning,</i></p>	B (double)	Nasal (sonorant)	8	4	Trochaic tetrameter
<p style="text-align: center;">/ x / x / x / x /</p> <p><i>Fighting still, and still destroying ;</i></p>	C (double)	Nasal (sonorant)	8	4	Trochaic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p> \underline{x} x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x (\Rightarrow) <i>If the World be worth thy winning,</i> </p>	B (double)	Nasal (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ / $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x <i>Think, O think, it worth enjoying ;</i> </p>	C (double)	Nasal (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ x \underline{x} $\underline{\quad}$ x $\underline{\quad}$ x <i>Lovely Thais sits beside thee,</i> </p>	D (double)	Vowel (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x <i>Take the Good the Gods provide thee.</i> </p>	D (double)	Vowel (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x (\Rightarrow) <i>War, he sung, is Toil and Trouble,</i> </p>	A (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ x \underline{x} x $\underline{\quad}$ x $\underline{\quad}$ x <i>Honour but an empty Bubble :</i> </p>	A (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x (\Rightarrow) <i>Never ending, still beginning,</i> </p>	B (double)	Nasal (sonorant)	8	4	Trochaic tetrameter
<p> $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x <i>Fighting still, and still destroying ;</i> </p>	C (double)	Nasal (sonorant)	8	4	Trochaic tetrameter
<p> \underline{x} x $\underline{\quad}$ x $\underline{\quad}$ x $\underline{\quad}$ x (\Rightarrow) <i>If the World be worth thy winning,</i> </p>	B (double)	Nasal (sonorant)	8	4	Trochaic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p> $\underline{\quad} / \underline{\quad} x \underline{\quad} x \underline{\quad} x$ <i>Think, O think, it worth enjoying;</i> </p>	C (double)	Nasal (sonorant)	8	4	Trochaic tetrameter
CHORUS.					
<p> $x \underline{\quad} x \underline{\quad} x \underline{\quad} \underline{\quad} : x \underline{\quad} x \underline{\quad}$ <i>The Many rend the Skies, with loud Applause;</i> </p>	A	Voiced fricative (obstruent)	10	5	Iambic pentameter
<p> $/ \underline{\quad} x \underline{\quad} \underline{\quad} : x \underline{\quad} x \underline{\quad} x \underline{\quad}$ <i>So Love was Crown'd, but Musick won the Cause.</i> </p>	A	Voiced fricative (obstruent)	10	5	Iambic pentameter
AIR.					
<p> $x \underline{\quad} x \underline{\quad} x \underline{\quad} x : x \underline{\quad} x \underline{\quad} x \underline{\quad} (=>)$ <i>The Prince, unable to conceal his Pain,</i> </p>	A	Nasal (sonorant)	10	5	Iambic pentameter
<p> $/ \underline{\quad} x \underline{\quad} x \underline{\quad} =>$ <i>Gaz'd on the Fair</i> </p>	B	Liquid (sonorant)	4	2	Iambic dimeter with initial inversion
<p> $x \underline{\quad} x \underline{\quad}$ <i>Who caus'd his Care;</i> </p>	B	Liquid (sonorant)	4	2	Iambic dimeter
<p> $x \underline{\quad} x \underline{\quad} \underline{\quad} x \underline{\quad} (=>)$ <i>And sigh'd and look'd, sigh'd and look'd,</i> </p>	C (internal)	Plosive (obstruent)	7	4	Iambic tetrameter
<p> $\underline{\quad} x \underline{\quad} x \underline{\quad} x \underline{\quad}$ <i>Sigh'd and look'd, and sigh'd again:</i> </p>	A	Nasal (sonorant)	7	4	Clipped tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x ˘ x ˘ x ˘ :x ˘ x ˘ (=>) <i>At length, with Love and Wine at once oppress'd,</i></p>	D	Plosive (obstruent)	10	5	Iambic pentameter
<p>x ˘ x ˘ x : ˘ x ˘ x ˘ ˘ <i>The vanquish'd Victor sunk upon her Breast.</i></p>	D	Plosive (obstruent)	10	5	Iambic pentameter
<p>x ˘ x ˘ x :x x ˘ x ˘ (=>) <i>The Prince, unable to conceal his Pain,</i></p>	A	Nasal (sonorant)	10	5	Iambic pentameter
<p>/ ˘ x x ˘ => <i>Gaz'd on the Fair</i></p>	B	Liquid (sonorant)	4	2	Iambic dimeter with initial inversion
<p>x ˘ x ˘ <i>Who caus'd his Care;</i></p>	B	Liquid (sonorant)	4	2	Iambic dimeter
<p>x ˘ x ˘ ˘ x ˘ (=>) <i>And sigh'd and look'd, sigh'd and look'd,</i></p>	C (internal)	Plosive (obstruent)	7	4	Iambic tetrameter
<p>˘ x ˘ x ˘ x ˘ <i>Sigh'd and look'd, and sigh'd again:</i></p>	A	Nasal (sonorant)	7	4	Clipped tetrameter
<p>CHORUS, repeated.</p>					
<p>x ˘ x ˘ x ˘ :x ˘ x ˘ <i>The Many rend the Skies, with loud Applause;</i></p>	A	Voiced fricative (obstruent)	10	5	Iambic pentameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>/ ˌ x ˈ :x ˌ x ˌ x ˌ</p> <p><i>So Love was Crown'd, but Musick won the Cause.</i></p>	A	Voiced fricative (obstruent)	10	5	Iambic pentameter
End of the First Act.					
<i>[Decorative floral design]</i>					
ACT THE SECOND.					
Concerto for two Violins, Violoncello, &c.					
RECITATIVE, <i>accompany'd</i>					
<p>/ ˌ x ˌ x ˌ x ˌ</p> <p><u>N</u>OW strike the Golden Lyre again ;</p>	A	Nasal (sonorant)	8	4	Iambic tetrameter
<p>x ˌ x ˈ :x ˌ x ˌ x ˌ</p> <p>A louder yet – and yet a louder Strain :</p>	A	Nasal (sonorant)	10	5	Iambic pentameter
<p>ˌ x ˌ x ˌ x ˌ</p> <p>Break his Bands of Sleep asunder,</p>	B (double)	Liquid (sonorant)	8	4	Trochaic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x ʘ x: ʘ x ʘ x ʘ x ʘ x</p> <p>And rouze him, like a rattling Peal of Thunder.</p>	B (double)	Liquid (sonorant)	11	5	Iambic pentameter with double ending
CHORUS.					
<p>ʘ x ʘ x ʘ x ʘ x</p> <p>Break his Bands of Sleep asunder,</p>	A (double)	Liquid (sonorant)	8	4	Trochaic tetrameter
<p>x ʘ x: ʘ x ʘ x ʘ x ʘ x</p> <p>And rouze him, like a rattling Peal of Thunder.</p>	A (double)	Liquid (sonorant)	11	5	Iambic pentameter with double ending
RECITATIVE.					
<p>/ ʘ x ʘ ʘ =></p> <p>Hark, hark! --- the horrid Sound</p>	A	Plosive (obstruent)	6	3	Iambic trimeter
<p>x ʘ / x ʘ (=>)</p> <p>Has rais'd up his Head,</p>	B	Plosive (obstruent)	5	2	Amphibrachic dimeter with single ending
<p>x x ʘ x x ʘ</p> <p>As awak'd from the Dead:</p>	B	Plosive (obstruent)	6	2	Anapaestic dimeter
<p>ʘ x ʘ x ʘ ʘ</p> <p>And amaz'd, he stares around.</p>	A	Plosive (obstruent)	7	4	Clipped tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
AIR.					
x ˘ x ˘ x ˘ x ˘ <i>Revenge, Revenge, Timotheus cries,</i>	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter
/ x ˘ x ˘ <i>See the Furies arise,</i>	A	Voiced fricative (obstruent)	6	2	Anapaestic tetrameter
/ x ˘ x x ˘ (=>) <i>See the Snakes that they rear,</i>	B	Liquid (sonorant)	6	2	Anapaestic dimeter
x x ˘ x x ˘ (=>) <i>How they hiss in their Hair,</i>	B	Liquid (sonorant)	6	2	Anapaestic dimeter
x x ˘ x x ˘ x x ˘ <i>And the Sparkles that flash from their Eyes!</i>	A	Voiced fricative (obstruent)	9	3	Anapaestic trimeter
x ˘ x ˘ x ˘ (=>) <i>Behold a ghastly Band,</i>	A	Plosive (obstruent)	6	3	Iambic trimeter
/ x ˘ x x ˘ <i>Each a Torch in his Hand!</i>	A	Plosive (obstruent)	6	2	Anapaestic dimeter
/ x̄ / x̄ ˘ : x x ˘ x x ˘ (=>) <i>Those are Grecian Ghosts, that in Battle were slayn,</i>	B	Nasal (sonorant)	11	4	Amphibrachic tetrameter with single ending
x x ˘ x x ˘ => <i>And unbury'd, remain</i>	B	Nasal (sonorant)	6	2	Anapaestic dimeter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
x ˘ x̄ x̄ x ˘ <i>Inglorious on the Plain.</i>	B	Nasal (sonorant)	7	3	Iambic trimeter
x ˘ x ˘ x ˘ x̄ ˘ <i>Revenge, Revenge, Timotheus cries,</i>	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter
/ x ˘ x x ˘ <i>See the Furies arise,</i>	A	Voiced fricative (obstruent)	6	2	Anapaestic tetrameter
/ x ˘ x x x ˘ (=>) <i>See the Snakes that they rear,</i>	B	Liquid (sonorant)	6	2	Anapaestic dimeter
x x ˘ x x ˘ (=>) <i>How they hiss in their Hair,</i>	B	Liquid (sonorant)	6	2	Anapaestic dimeter
x x ˘ x x ˘ x x ˘ <i>And the Sparkles that flash from their Eyes!</i>	A	Voiced fricative (obstruent)	9	3	Anapaestic trimeter
RECITATIVE, <i>accompany'd.</i>					
˘ x ˘ x ˘ => <i>Give the Vengeance due</i>	A	Vowel (sonorant)	5	3	Clipped trimeter
x̄ x ˘ x̄ ˘ <i>To the valiant Crew :</i>	A	Vowel (sonorant)	5	2	Clipped dimeter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
x / x x /: :x / x x / (=>) Behold how they toss their Torches on high,	n.r. (C of next)	Vowel (sonorant)	10	4	Amphibrachic tetrameter with single ending
x x / x x / x x / (=>) How they point to the <i>Persian</i> Abodes,	B	Voiced fricative (obstruent)	9	3	Anapaestic trimeter
x / x / x: x / x / And glitt'ring Temples of their Hostile Gods !	B	Voiced fricative (obstruent)	10	5	Iambic pentameter
AIR.					
x / x x /: :x x / xx / <i>The Princes applaud with a furious Joy ;</i>	A (C of previous)	Vowel (sonorant)	11	4	Amphibrachic tetrameter with single ending
x x / / x / x: :x / x x / <i>And the King seyz'd a Flambeau, with Zeal to destroy.</i>	A (C of previous)	Vowel (sonorant)	12	4	Anapaestic tetrameter
AIR.					
/x / x / (=>) Thais led the way,	A	Vowel (sonorant)	5	2	Iambic dimeter
x / x x / (=>) To light him to his Prey;	A	Vowel (sonorant)	6	2	Iambic dimeter
x x / x / x: :/ x / x / <i>And like another Helen, fir'd another Troy.</i>	B (A of previous)	Vowel (sonorant)	12	6	Iambic hexameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
CHORUS.					
x ˘ x x ˘ : :x x ˘ xx ˘ <i>The Princes applaud with a furious Joy ;</i>	A	Vowel (sonorant)	11	4	Amphibrachic tetrameter with single ending in both hemistichs
x x ˘ / x ˘ x: :x ˘ x x ˘ <i>And the King seyz'd a Flambeau, with Zeal to destroy.</i>	A	Vowel (sonorant)	12	4	Anapaestic tetrameter
˘x ˘ x ˘ (=>) <i>Thais led the way,</i>	B	Vowel (sonorant)	5	2	Iambic dimeter
x ˘ x ˘ x ˘ (=>) <i>To light him to his Prey;</i>	B	Vowel (sonorant)	6	2	Iambic dimeter
x ˘ x ˘ x ˘ x ˘ x: :˘ x ˘ x ˘ <i>And like another Helen, fir'd another Troy.</i>	A	Vowel (sonorant)	12	6	Iambic hexameter
RECITATIVE <i>accompany'd.</i>					
/ ˘ x ˘ (=>) <i>Thus, long ago,</i>	A	Vowel (sonorant)	4	2	Iambic dimeter
x ˘ x ˘ x ˘ x ˘ (=>) <i>'Ere heaving Bellows learn'd to blow,</i>	A	Vowel (sonorant)	8	4	Iambic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
x ˘ x ˘ x ˘ (=>) While Organs yet were mute,	B	Plosive (obstruent)	6	3	Iambic trimeter
x ˘ x ˘ x ˘ x ˘ (=>) <i>Timotheus</i> to his breathing Flute,	B	Plosive (obstruent)	8	4	Iambic tetrameter
x ˘ x ˘ (=>) And sounding Lyre,	C	Liquid (sonorant)	4	2	Iambic dimeter
x ˘ x ˘ x ˘ :x ˘ x ˘ x ˘ Cou'd swell the Soul to Rage, or kindle soft Desire.	C	Liquid (sonorant)	12	6	Iambic hexameter
GRAND CHORUS.					
x ˘ x ˘ x ˘ x ˘ (=>) <i>At last Divine Cecilia came,</i>	A	Nasal (sonorant)	8	4	Iambic tetrameter
x ˘ x ˘ x ˘ x ˘ <i>Inventress of the Vocal Frame ;</i>	A	Nasal (sonorant)	8	4	Iambic tetrameter
x ˘ x ˘ x ˘ :x ˘ x ˘ x ˘ (=>) <i>The sweet Enthusiast, from her Sacred Store,</i>	B	Liquid (sonorant)	10	5	Iambic pentameter
x ˘ x ˘ x ˘ x ˘ (=>) <i>Enlarg'd the former narrow Bounds,</i>	C	Voiced fricative (obstruent)	8	4	Iambic tetrameter
x ˘ x ˘ x ˘ x ˘ (=>) <i>And added Length to solemn Sounds,</i>	C	Voiced fricative (obstruent)	8	4	Iambic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>x ˘ x ˘ x ˘ :x ˘ x ˘ x ˘ <i>With Nature's Mother-Wit, and Arts unknown before.</i></p>	B	Liquid (sonorant)	12	6	Iambic hexameter
AIR, DUETT.					
<p>x ˘ x ˘ x ˘ x ˘ (=>) <i>Let old Timotheus yield the Prize,</i></p>	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ <i>Or both divide the Crown ;</i></p>	B	Nasal (sonorant)	6	3	Iambic trimeter
<p>x ˘ x ˘ x ˘ x ˘ <i>He rais'd a Mortal to the Skies,</i></p>	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ <i>She drew an Angel down.</i></p>	B	Nasal (sonorant)	6	3	Iambic trimeter
CHORUS.					
<p>x ˘ x ˘ x ˘ x ˘ (=>) <i>Let old Timotheus yield the Prize,</i></p>	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ <i>Or both divide the Crown ;</i></p>	B	Nasal (sonorant)	6	3	Iambic trimeter
<p>x ˘ x ˘ x ˘ x ˘ <i>He rais'd a Mortal to the Skies,</i></p>	A	Voiced fricative (obstruent)	8	4	Iambic tetrameter

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p style="text-align: center;">x ʹ x ʹ x ʹ <i>She drew an Angel down.</i></p>	B	Nasal (sonorant)	6	3	Iambic trimeter
End of the Ode.					
Concerto for the Organ and other Instruments ⁶					
ADDITIONAL CHORUS.					
<p style="text-align: center;">x ʹ x ʹ x ʹ x ʹ <i>Your Voices tune, and raise them high,</i></p>	A	Vowel (sonorant)	8	4	Iambic tetrameter
<p style="text-align: center;">x ʹ x ʹ x ʹ x ʹ => <i>Till th' echo from the vaulted Sky</i></p>	A	Vowel (sonorant)	8	4	Iambic tetrameter
<p style="text-align: center;">x ʹ x ʹ x ʹ <i>The blest Cecilia's Name ;</i></p>	B	Nasal (sonorant)	8	3	Iambic trimeter
<p style="text-align: center;">/ ʹ x ʹ x ʹ x ʹ <i>Musick to Heav'n and Her we owe,</i></p>	A	Vowel (sonorant)	8	4	Iambic tetrameter with initial inversion
<p style="text-align: center;">x ʹ x ʹ x ʹ x ʹ <i>The greatest Blessing that's below ;</i></p>	A	Vowel (sonorant)	8	4	Iambic tetrameter

⁶ This instruction enclosed in square brackets in source.

Text with scansion	Rhyme	Line-final phoneme	Metrical syllables	Strong syllables	Poetic metre
<p>/ ˘ x ˘ x ˘ <i>Sound loudly then her Fame :</i></p>	B	Nasal (sonorant)	8	3	Iambic trimeter with heavy beginning
<p>x ˘ x ˘ x ˘ x ˘ <i>Let's imitate her Notes above,</i></p>	C	Voiced fricative (obstruent)	8	4	Iambic tetrameter
<p>x ˘ x ˘ x ˘ x ˘ => <i>And may this Evening ever prove,</i></p>	C	Voiced fricative (obstruent)	8	4	Iambic tetrameter with light beginning
<p>/ ˘ x ˘ x ˘ ˘ x ˘ <i>Sacred to Harmony and Love.</i></p>	C	Voiced fricative (obstruent)	8	4	Iambic tetrameter with initial inversion
FINIS.					

Appendix B:
Anonymous, *Israel in Egypt*,
complete libretto lineated and annotated

The source for this appendix is the earliest surviving copy of the text as set by Handel.¹ Italicization, indentation, capitalization, and spelling are retained, with the exception of the long ‘s’, which has been modernized throughout, the oversized capital that begins the text of each act in the source (here made the same font size as the rest of the text, but underlined), and lineation, which is here modified to clarify the parallelism of the poem (a blank row in the table indicates a new paragraph in the source). An arrow next to the letter of the parallel scheme indicate enjambment. The format of the table was inspired by the research of Katherina Lindekens.²

¹ Charles Jennens(?), *ISRAEL IN EGYPT. AN ORATORIO: OR, SACRED DRAMA. As it is Performed At the KING’s THEATRE in the Hay-Market. Set to Musick by GEORGE-FREDERICK HANDEL, Esqu.* (London: ‘Printed, and Sold at the KING’s THEATRE in the Hay-Market’, 1739), facsimile edition in George Frideric Handel, *Israel in Egypt*, ed. Annette Landgraf, *Hallische Händel-Ausgabe*, Ser. I, 14, 1 (Kassel: Bärenreiter, 1999), xlv–xlvi. I sincerely thank Professor John H. Roberts for helping me to locate a reproduction of the première wordbook for *Israel in Egypt*, in private correspondence, 25 May 2020.

² Shared in private correspondence, 1 October, 2016.

Source	Text	Parallelism
	P A R T I.	
	<i>The Lamentation of the Israelites for the Death of JOSEPH.</i>	
<i>Lamentations 1:4</i>	THE Sons of Israel do mourn,	A
<i>Lamentations 1:4</i>	and they are in Bitterness;	A
<i>Lamentations 1:11</i>	all the People sigh,	B (=>)
<i>Lamentations 2:10</i>	and hang down their heads to the Ground.	B
<i>Samuel 2, 1:9</i>	How is the mighty fall'n!	A
<i>Lamentations 1:1</i>	He that was Great among the Princes,	A
<i>Lamentations 1:1</i>	and Ruler of the Provinces!	A
<i>Job 29:14</i>	He put on Righteousness, and it clothed him:	A
<i>Job 29:14</i>	His Judgement was a Robe and a Diadem.	A
<i>Job 29:11</i>	When the Ear heard him, then it blessed him;	A
<i>Job 29:11</i>	and when the Eye saw him, it gave witness to him.	A
<i>Job 29:12</i>	He deliver'd the Poor that cried,	A (=>)
<i>Job 29:12</i>	the Fatherless, and him that hath none to help him.	A

Source	Text	Parallelism
<i>Sirach 36:23</i>	Kindness, Meekness, and Comfort were in his Tongue.	A
<i>Philippians 4:8</i>	If there was any Virtue,	A (=>)
<i>Philippians 4:8</i>	and if there was any Praise[.] ³	A (=>)
<i>Philippians 4:8</i>	He thought on those Things.	A
<i>Psalms 112:6</i>	The Righteous shall be had in everlasting Remembrance;	A
<i>Daniel 12:3</i>	and the Wise shall shine as the Brightness of the Firmament.	A
<i>Sirach 44:13</i>	Their Bodies are buried in Peace,	A
<i>Sirach 44:13</i>	but their Name liveth evermore.	A
<i>Sirach 44:14</i>	The People will tell of their Wisdom,	A
<i>Sirach 44:14</i>	and the Congregation will show forth their Praise.	A
<i>Wisdom of Solomon 5:15</i>	Their Reward also is with the L O R D,	A
<i>Wisdom of Solomon 5:15</i>	and the Care of them is with the most High.	A
<i>Wisdom of Solomon 5:16</i>	They shall receive a glorious Kingdom,	A (=>)
<i>Wisdom of Solomon 5:16</i>	and a beautiful Crown from the L O R D's Hand.	A

³ The source prints a semicolon here, but this appears to be an error.

Source	Text	Parallelism
<i>Psalm 103:17</i>	The merciful Goodness of the L O R D	A =>
<i>Psalm 103:17</i>	endureth for ever on them that fear him,	A
<i>Psalm 103:17</i>	and his Righteousness on Childrens Children.	A
	<i>The End of the First Part.</i>	
	PART II ⁴	
	<i>RECITAT.</i>	
<i>Exodus 1: 8</i>	<u>N</u> OW there arose a new King over <i>Egypt</i> ,	A (=>)
<i>Exodus 1: 8</i>	which knew not <i>Joseph</i> ;	A
<i>Exodus 1: 11</i>	And he set over <i>Israel</i> Taskmasters	B =>
<i>Exodus 1: 11</i>	to afflict them with Burdens;	B
<i>Exodus 1: 13</i>	and they made them serve with Rigour.	B
	<i>CHORUS.</i>	
<i>Exodus 2: 23</i>	And the Children of <i>Israel</i> sigh'd	A =>
<i>Exodus 2: 23</i>	by the reason of the Bondage,	A
<i>Exodus 1: 11</i>	and their Cry came unto G O D.	A

⁴ Third 'I' in source.

Source	Text	Parallelism
<i>Exodus 1: 11</i>	They oppressed them with Burdens	B (=>)
<i>Exodus 1: 13</i>	and made them serve with Rigour.	B
	<i>R E C I T.</i>	
<i>Psalm 105: 26</i>	Then sent he <i>Moses</i> his Servant,	A (=>)
<i>Psalm 105: 26</i>	And <i>Aaron</i> whom he had chosen.	A
<i>Psalm 105: 27</i>	These shewed his Signs among them,	B (=>)
<i>Psalm 105: 27</i>	and Wonders in the Land of <i>Ham</i> .	B
<i>Psalm 105: 29</i>	He turned their Waters into Blood.	C
	<i>C H O R U S.</i>	
<i>Exodus 7: 18</i>	They loathed to drink of the river.	C
	<i>A I R.</i>	
<i>Psalm 105: 30</i>	Their Land brought forth Frogs,	A (=>)
<i>Psalm 105: 30</i>	yea even in their King's Chambers.	A
<i>Exodus 11: 9</i>	He gave their Cattle over to the Pestilence,	B

Source	Text	Parallelism
<i>Exodus 11: 10</i>	Blotches and Blains broke forth on Man and Beast.	B
	<i>CHORUS.</i>	
<i>Psalm 105: 31</i>	He spake the Word, and there came all manner of Flies,	A (=>)
<i>Psalm 105: 31</i>	and lice in all their Quarters.	A
<i>Psalm 105: 34</i>	He spake, and the Locusts came without number	B (=>)
<i>Psalm 105: 35</i>	and devoured the Fruits of their Ground.	B
	<i>CHORUS.</i>	
<i>Psalm 105: 32</i> <i>Exodus 9: 23</i>	He gave them Hail-stones for Rain;	A
<i>Exodus 9: 24</i>	Fire mingled with the Hail,	A (=>)
<i>Exodus 9: 23</i>	ran along upon the Ground.	A
	<i>CHORUS.</i>	
<i>Exodus 10: 21</i>	He sent a thick Darkness over all the Land,	A
<i>Exodus 10: 21</i>	Even Darkness, which might be felt.	A
	<i>CHORUS.</i>	
<i>Psalm 105: 36</i>	He smote all the first-born of <i>Egypt</i> ,	A (=>)

Source	Text	Parallelism
<i>Psalm 105: 37</i>	the chief of all their Strength.	A
	<i>CHORUS.</i>	
<i>Psalm 78: 53</i>	But as for His People,	A (=>)
<i>Psalm 78: 53</i>	he led them forth like Sheep.	A
<i>Psalm 105: 37</i>	He brought them out with Silver and Gold,	B
<i>Psalm 105: 37</i>	there was not one feeble Person among their Tribes.	B
	<i>CHORUS.</i>	
<i>Psalm 105: 38</i>	<i>Egypt</i> was glad when they departed,	A
<i>Psalm 105: 38</i>	for the Fear of them fell upon them.	A
	<i>CHORUS.</i>	
<i>Psalm 106: 9</i>	He rebuked the Red-Sea,	A (=>)
<i>Psalm 106: 9</i>	and it was dried up.	A
<i>Psalm 106: 9</i>	He led them through the Deep	B =>
<i>Psalm 106: 9</i>	as through a Wilderness.	B
<i>Psalm 106: 11</i>	But the Waters over-whelmed their Enemies,	C

Source	Text	Parallelism
<i>Psalms 106: 11</i>	there was not one of them left.	C
	<i>CHORUS.</i>	
<i>Exodus 14: 31</i>	And <i>Israel</i> saw that great Work,	A (=>)
<i>Exodus 14: 31</i>	that the L O R D did upon the <i>Egyptians</i> ;	A
<i>Exodus 14: 31</i>	and the People feared the L O R D,	B (=>)
<i>Exodus 14: 31</i>	and believed the L O R D and his Servant <i>Moses</i> .	B
	<i>The End of the Second Part</i>	
	P A R T III.	
	<i>MOSES's Song.</i>	
	<i>CHORUS.</i>	
<i>Exodus 15: 1</i>	<u>M</u> OSES and the Children of <i>Israel</i>	A =>
<i>Exodus 15: 1</i>	sung this Song unto the L O R D,	A
<i>Exodus 15: 1</i>	and spake, saying:	A (=>)
<i>Exodus 15: 1</i>	I will sing unto the L O R D,	B
<i>Exodus 15: 1</i>	for He hath triumphed gloriously,	B
<i>Exodus 15: 1</i>	the Horse and his Rider	C =>

Source	Text	Parallelism
<i>Exodus 15: 1</i>	hath he thrown into the Sea.	C
	<i>D U E T T O.</i>	
<i>Exodus 15: 2</i>	The L O R D is my Strength and my Song;	A
<i>Exodus 15: 2</i>	He is become my Salvation.	A
	<i>C H O R U S.</i>	
<i>Exodus 15: 2</i>	He is my God,	A (=>)
<i>Exodus 15: 2</i>	And I will prepare him an Habitation,	A
<i>Exodus 15: 2</i>	my father's God.	B
<i>Exodus 15: 2</i>	And I will exalt Him.	B
	<i>D U E T T O.</i>	
<i>Exodus 15: 3</i>	The L O R D is a Man of War:	A
<i>Exodus 15: 3</i>	L O R D is his Name.	A
<i>Exodus 15: 4</i>	<i>Pharaoh's</i> Chariots and his Host	B (=>)
<i>Exodus 15: 4</i>	hath he cast into the sea,	B
<i>Exodus 15: 4</i>	his chosen Captains	C =>
<i>Exodus 15: 4</i>	also are drowned in the Red-Sea.	C

Source	Text	Parallelism
	<i>CHORUS.</i>	
<i>Exodus 15: 5</i>	The Depths have cover'd them,	A
<i>Exodus 15: 5</i>	they sank into the Bottom as a Stone.	A
	<i>CHORUS.</i>	
<i>Exodus 15: 6</i>	Thy right Hand, O L O R D,	A (=>)
<i>Exodus 15: 6</i>	is become glorious in Power;	A
<i>Exodus 15: 6</i>	Thy right hand, O L O R D,	B (=>)
<i>Exodus 15: 6</i>	Hath dashed in Pieces the Enemy.	B
<i>Exodus 15: 7</i>	And in the Greatness of thine Excellency,	C (=>)
<i>Exodus 15: 7</i>	thou hast over-thrown them that rose up against thee.	C
<i>Exodus 15: 7</i>	Thou sentest forth thy Wrath,	D (=>)
<i>Exodus 15: 7</i>	Which consumed them as Stubble.	D
	<i>CHORUS.</i>	
<i>Exodus 15: 8</i>	And with the Blast of thy Nostrils,	A (=>)
<i>Exodus 15: 8</i>	the Waters were gathered together,	A (=>)

Source	Text	Parallelism
<i>Exodus 15: 8</i>	the Floods stood upright as an Heap;	A
<i>Exodus 15: 8</i>	the Depths were congealed in the Heart of the Sea.	B
	<i>A I R.</i>	
<i>Exodus 15: 9</i>	The Enemy said,	A (=>)
<i>Exodus 15: 9</i>	I will pursue, I will overtake,	A (=>)
<i>Exodus 15: 9</i>	I will divide the Spoil,	B
<i>Exodus 15: 9</i>	my Lust shall be satisfied upon them,	B
<i>Exodus 15: 9</i>	I will draw my Sword,	C (=>)
<i>Exodus 15: 9</i>	my Hand shall destroy them.	C
	<i>A I R.</i>	
<i>Exodus 15: 10</i>	Thou didst blow with the Wind;	A
<i>Exodus 15: 10</i>	the Sea covered them;	A
<i>Exodus 15: 10</i>	they sank as Lead	B =>
<i>Exodus 15: 10</i>	in the mighty Waters.	B
	<i>C H O R U S.</i>	
<i>Exodus 15: 11</i>	Who is like unto thee, O L O R D,	A (=>)

Source	Text	Parallelism
<i>Exodus 15: 11</i>	amongst the Gods;	A
<i>Exodus 15: 11</i>	who is like thee,	B (=>)
<i>Exodus 15: 11</i>	glorious in Holiness,	B (=>)
<i>Exodus 15: 11</i>	fearful in Praises,	C (=>)
<i>Exodus 15: 11</i>	doing Wonders,	C (=>)
<i>Exodus 15: 12</i>	the stretchest out thy right Hand.	C
<i>Exodus 15: 12</i>	The Earth swallow'd them.	D
	<i>D U E T T O.</i>	
<i>Exodus 15: 13</i>	Thou in thy Mercy hast led forth thy People	A =>
<i>Exodus 15: 13</i>	which thou hast redeemed.	A
<i>Exodus 15: 13</i>	Thou hast guided them in thy Strength	B =>
<i>Exodus 15: 13</i>	unto thy holy Habitation.	B
	<i>C H O R U S.</i>	
<i>Exodus 15: 14</i>	The People shall hear, and be afraid,	A
<i>Exodus 15: 14</i>	Sorrow shall take hold of them,	A
<i>Exodus 15: 15</i>	all the Inhabitants of <i>Canaan</i> shall melt away:	A
<i>Exodus 15: 16</i>	by the Greatness of thy Arm	B =>

Source	Text	Parallelism
<i>Exodus 15: 16</i>	they shall be as still as a Stone,	B
<i>Exodus 15: 16</i>	'till thy people pass over, O L O R D,	C (=>)
<i>Exodus 15: 16</i>	which thou hast purchased.	C
	<i>A I R.</i>	
<i>Exodus 15: 17</i>	Thou shalt bring them in, and plant them	A ==>>
<i>Exodus 15: 17</i>	in the Mountain of thine Inheritance,	A (=>)
<i>Exodus 15: 17</i>	in the Place, O L O R D, which thou hast made for Thee to dwell in,	B (=>)
<i>Exodus 15: 17</i>	in the Sanctuary which thy Hands have established.	B
	<i>C H O R U S.</i>	
<i>Exodus 15: 18</i>	The L O R D shall reign	A =>
<i>Exodus 15: 18</i>	for ever and ever.	A
	<i>R E C I T.</i>	
<i>Exodus 15: 19</i>	For the Horse of <i>Pharaoh</i> went in with his Chariots,	A (=>)
<i>Exodus 15: 19</i>	and with his Horsemen into the Sea,	A
<i>Exodus 15: 19</i>	and the L O R D brought again	B =>
<i>Exodus 15: 19</i>	the Waters of the Sea upon them;	B

Source	Text	Parallelism
<i>Exodus 15: 19</i>	but the Children of <i>Israel</i> went on dry Land	C =>
<i>Exodus 15: 19</i>	in the Midst of the Sea.	C
	<i>CHORUS.</i>	
<i>Exodus 15: 18</i>	The L O R D shall reign	A =>
<i>Exodus 15: 18</i>	For ever and ever.	A
	<i>RECIT.</i>	
<i>Exodus 15: 20</i>	And <i>Miriam</i> the Prophetess,	A (=>)
<i>Exodus 15: 20</i>	the Sister of <i>Aaron</i> ,	A (=>)
<i>Exodus 15: 20</i>	took a Timbrel in her Hand;	A
<i>Exodus 15: 20</i>	and all the Women went out after her	B =>
<i>Exodus 15: 20</i>	with Timbrels and with Dances,	B (=>)
<i>Exodus 15: 21</i>	and <i>Miriam</i> answered them:	B (=>)
	<i>CHORUS.</i>	
<i>Exodus 15: 21</i>	Sing ye to the L O R D,	A (=>)
<i>Exodus 15: 21</i>	for He hath triumphed gloriously.	A
<i>Exodus 15: 18</i>	The L O R D shall reign	B =>

Source	Text	Parallelism
<i>Exodus 15: 18</i>	for ever and ever.	B
<i>Exodus 15: 21</i>	The Horse and his Rider	C =>
<i>Exodus 15: 21</i>	hath he thrown into the Sea.	C
	<i>FINIS.</i>	

Appendix C:
Charles Jennens, *Messiah*,
complete libretto lineated and annotated

The source for this appendix is the wordbook for the London première.¹ Italicization, indentation, capitalization, and spelling are retained, with the exception of the long ‘s’, which has been modernized throughout, the oversized capital that begins the text of each act in the source (here made the same font size as the rest of the text, but underlined), and lineation, which is here modified to clarify the parallelism of the poem (a blank row in the table indicates a new paragraph in the source). An arrow next to the letter of the parallel scheme indicate enjambment. The format of the table was inspired by the research of Katherina Lindekens.²

¹ Charles Jennens, MESSIAH, *AN ORATORIO. Set to Musick by GEORGE-FREDERIC HANDEL, Esq.* (London: Thomas Wood, 1743), facsimile edition, Handel and Haydn Society (Vermont: Stinehour Press, 1992, 1995).

² Shared in private correspondence, 1 October, 2016.

Source	Text	Parallelism
	PART I.	
	I.	
	RECITATIVE, accompanied.	
<i>Isaiah: 40: 1</i>	<u>C</u> omfort ye, comfort ye my People,	A (=>)
<i>Isaiah: 40: 1</i>	saith your God;	A
<i>Isaiah: 40: 2</i>	speak ye comfortably to <i>Jerusalem</i> ,	B
<i>Isaiah: 40: 2</i>	and cry unto her,	B (=>)
<i>Isaiah: 40: 2</i>	that her Warfare is accomplished,	C (=>)
<i>Isaiah: 40: 2</i>	that her Iniquity is pardon'd.	C
<i>Isaiah: 40: 3</i>	The Voice of him that crieth in the Wilderness,	D (=>)
<i>Isaiah: 40: 3</i>	Prepare ye the Way of the Lord,	D
<i>Isaiah: 40: 3</i>	make straight in the Desert a Highway for our God.	D
	SONG.	
<i>Isaiah: 40: 4</i>	<i>Every Valley shall be exalted,</i>	E (=>)
<i>Isaiah: 40: 4</i>	<i>and every Mountain and Hill made low,</i>	E (=>)
<i>Isaiah: 40: 4</i>	<i>the Crooked straight,</i>	F (=>)
<i>Isaiah: 40: 4</i>	<i>and the rough Places plain.</i>	F

Source	Text	Parallelism
	CHORUS.	
<i>Isaiah: 40: 5</i>	<i>And the Glory of the Lord shall be revealed;</i>	A
<i>Isaiah: 40: 5</i>	<i>and all Flesh shall see it together;</i>	A
<i>Isaiah: 40: 5</i>	<i>for the Mouth of the Lord hath spoken it.</i>	A
	II.	
	RECITATIVE, accompanied.	
<i>Haggai 2: 6</i>	Thus saith the Lord of Hosts;	A (=>)
<i>Haggai 2: 6</i>	Yet once a little while,	B (=>)
<i>Haggai 2: 6</i>	and I will shake the Heavens and the Earth;	B (=>)
<i>Haggai 2: 6</i>	the Sea and the dry Land:	B
<i>Haggai 2: 7</i>	And I will shake all Nations;	C
<i>Haggai 2: 7</i>	and the Desire of all Nations shall come.	C
<i>Malachi 3: 1</i>	The Lord whom ye seek	D =>
<i>Malachi 3: 1</i>	shall suddenly come to his Temple,	D
<i>Malachi 3: 1</i>	even the messenger of the covenant,	E (=>)
<i>Malachi 3: 1</i>	whom ye delight in:	E

Source	Text	Parallelism
<i>Malachi 3: 1</i>	Behold, He shall come,	F (=>)
<i>Malachi 3: 1</i>	saith the Lord of Hosts.	F A
	SONG.	
<i>Malachi 3: 2</i>	<i>But who may abide the Day of his coming?</i>	A
<i>Malachi 3: 2</i>	<i>And who shall stand when He appeareth?</i>	A
<i>Malachi 3: 2</i>	<i>For He is like a Refiner's Fire:</i>	A B
	CHORUS.	
<i>Malachi 3: 3</i>	<i>And He shall purify the Sons of Levi,</i>	A B
<i>Malachi 3: 3</i>	<i>that they may offer unto the Lord</i>	A => C
<i>Malachi 3: 3</i>	<i>an Offering in Righteousness.</i>	A C
	III.	
	RECITATIVE.	
<i>Isaiah 7: 14</i>	Behold, a Virgin shall conceive	A =>
<i>Isaiah 7: 14</i>	And bear a Son,	A (=>)
<i>Isaiah 7: 14</i>	And shall call his Name <i>Emmanuel</i> ,	B (=>)

Source	Text	Parallelism
<i>Matthew 1: 23</i>	GOD WITH US.	B
	SONG and CHORUS.	
<i>Isaiah 40: 9</i>	<i>O thou that tellest good Tidings to Zion,</i>	A (=>)
<i>Isaiah 40: 9</i>	<i>get thee up into the high Mountain:</i>	A
<i>Isaiah 40: 9</i>	<i>O thou that tellest good tidings to Jerusalem,</i>	B (=>)
<i>Isaiah 40: 9</i>	<i>lift up thy voice with Strength;</i>	B
<i>Isaiah 40: 9</i>	<i>lift it up; be not afraid:</i>	B
<i>Isaiah 40: 9</i>	<i>Say unto the Cities of Judah,</i>	C (=>)
<i>Isaiah 40: 9</i>	<i>Behold your God.</i>	C
<i>Isaiah 60: 1</i>	<i>Arise, shine, for thy Light is come,</i>	D
<i>Isaiah 60: 1</i>	<i>And the glory of the Lord is risen upon thee. '</i>	D
	RECITATIVE, accompanied.	
<i>Isaiah 60: 2</i>	For behold, Darkness shall cover the Earth,	A (=>)
<i>Isaiah 60: 2</i>	and gross darkness the people;	A
<i>Isaiah 60: 3</i>	but the Lord shall arise upon thee,	B
<i>Isaiah 60: 3</i>	and his Glory shall be seen upon thee.	B

Source	Text	Parallelism
<i>Isaiah 60: 4</i>	And the <i>Gentiles</i> shall come to thy Light,	C (=>)
<i>Isaiah 60: 4</i>	and Kings to the Brightness of thy Rising.	C
	SONG.	
<i>Isaiah 9: 2</i>	<i>The people that walked in darkness</i>	A =>
<i>Isaiah 9: 2</i>	<i>have seen a great Light;</i>	A
<i>Isaiah 9: 2</i>	<i>and they that dwell in the Land of the Shadow of Death,</i>	B (=>)
<i>Isaiah 9: 2</i>	<i>upon them hath the Light shined.</i>	B
	CHORUS.	
<i>Isaiah 9: 6</i>	<i>For unto us a Child is born,</i>	A
<i>Isaiah 9: 6</i>	<i>unto us a Son is given;</i>	A
<i>Isaiah 9: 6</i>	<i>and the Government shall be upon his Shoulder;</i>	A
<i>Isaiah 9: 6</i>	<i>and his Name shall be called</i>	B =>
<i>Isaiah 9: 6</i>	<i>Wonderful, Counsellor, The mighty God,</i>	B (=>)
<i>Isaiah 9: 6</i>	<i>The Everlasting Father, The Prince of Peace.</i>	B
	IV.	
	RECITATIVE.	
<i>Luke 2: 8</i>	There were Shepherds abiding in the Field,	A (=>)

Source	Text	Parallelism
<i>Luke 2: 8</i>	keeping Watch over their Flocks by Night.	A
	SONG.	
<i>Luke 2: 9</i>	<i>And lo, the Angel of the Lord came upon them,</i>	A
<i>Luke 2: 9</i>	<i>and the Glory of the Lord shone round about them,</i>	A
<i>Luke 2: 9</i>	<i>and they were sore afraid.</i>	A
	RECITATIVE.	
<i>Luke 2: 10</i>	And the Angel said unto them, Fear not;	A
<i>Luke 2: 10</i>	for behold, I bring you good Tidings of great Joy,	A (=>)
<i>Luke 2: 10</i>	which shall be to all People:	A
<i>Luke 2: 11</i>	For unto you is born this Day,	B (=>)
<i>Luke 2: 11</i>	in the City of <i>David</i> ,	B (=>)
<i>Luke 2: 11</i>	a Saviour, which is Christ the Lord.	B
	RECITATIVE, accompanied.	
<i>Luke 2: 13</i>	And suddenly there was with the Angel	A =>
<i>Luke 2: 13</i>	a Multitude of the heavenly Host	A =>
<i>Luke 2: 13</i>	praising God, and saying:	A (=>)

Source	Text	Parallelism
	CHORUS.	
<i>Luke 2: 14</i>	<i>Glory to God in the Highest,</i>	A
<i>Luke 2: 14</i>	<i>And on Earth Peace,</i>	A
<i>Luke 2: 14</i>	<i>Good Will toward Men.</i>	A
	V.	
	SONG.	
<i>Zechariah 9: 9</i>	<i>Rejoice greatly, O Daughter of Sion,</i>	A
<i>Zechariah 9: 9</i>	<i>shout, O Daughter of Jerusalem;</i>	A
<i>Zechariah 9: 9</i>	<i>behold thy King cometh unto thee:</i>	A
<i>Zechariah 9: 9</i>	<i>He is the righteous Saviour;</i>	B
<i>Zechariah 9: 10</i>	<i>and He shall speak Peace unto the Heathen.</i>	B
	RECITATIVE.	
<i>Isaiah 35: 5</i>	Then shall the Eyes of the Blind be opened,	A (=>)
<i>Isaiah 35: 5</i>	and the Ears of the Deaf unstopped;	A
<i>Isaiah 35: 6</i>	then shall the lame Man leap as a Hart,	B

Source	Text	Parallelism
<i>Isaiah 35: 6</i>	and the Tongue of the Dumb shall sing.	B
	SONG.	
<i>Isaiah 40: 11</i>	<i>He shall feed his Flock like a Shepherd:</i>	A
<i>Isaiah 40: 11</i>	<i>He shall gather the Lambs with his Arm,</i>	A (=>)
<i>Isaiah 40: 11</i>	<i>And carry them in his Bosom,</i>	B (=>)
<i>Isaiah 40: 11</i>	<i>And gently lead those that are with young.</i>	B
<i>Matthew 11: 28</i>	<i>Come unto Him all ye that labour and are heavy laden</i>	C + internal
<i>Matthew 11: 28</i>	<i>and He will give you Rest.</i>	D
<i>Matthew 11: 29</i>	<i>Take his Yoke upon you, and learn of Him;</i>	C + internal
<i>Matthew 11: 29</i>	<i>for He is meek and lowly in Heart:</i>	C + internal
<i>Matthew 11: 29</i>	<i>and ye shall find Rest unto your Souls.</i>	D
	CHORUS.	
<i>Matthew 11: 30</i>	<i>His Yoke is easy, and his Burden is light.</i>	A internal
	The End of the FIRST PART.	
	PART II.	

Source	Text	Parallelism
	I.	
	CHORUS.	
<i>John 1: 29</i>	<i>BEhold the Lamb of God,</i>	A (=>)
<i>John 1: 29</i>	<i>That taketh away the Sin of the World!</i>	A
	SONG.	
<i>Isaiah 53: 3</i>	<i>He was despised and rejected of Men,</i>	A
<i>Isaiah 53: 3</i>	<i>a Man of Sorrows, and acquainted with Grief.</i>	A
<i>Isaiah 50: 6</i>	<i>He Gave his Back to the Smiteers,</i>	B (=>)
<i>Isaiah 50: 6</i>	<i>and his Cheeks to them that plucked off the Hair:</i>	B
<i>Isaiah 50: 6</i>	<i>He hid not his Face from Shame and Spitting.</i>	C
	CHORUS.	
<i>Isaiah 53: 4</i>	<i>Surely He hath borne our Grievs,</i>	A (=>)
<i>Isaiah 53: 4</i>	<i>and carried our Sorrows:</i>	A
<i>Isaiah 53: 5</i>	<i>He was wounded for our Transgressions,</i>	B
<i>Isaiah 53: 5</i>	<i>He was bruised for our Iniquities;</i>	B
<i>Isaiah 53: 5</i>	<i>The Chastisement of our Peace was upon Him,</i>	C

Source	Text	Parallelism
<i>Isaiah 53: 5</i>	<i>and with His Stripes we are healed.</i>	C
	CHORUS.	
<i>Isaiah 53: 6</i>	All we, like Sheep, have gone astray,	A
<i>Isaiah 53: 6</i>	we have turned every one to his own Way,	A
<i>Isaiah 53: 6</i>	and the Lord hath laid on him the Iniquity of us all.	A
	RECITATIVE, accompanied.	
<i>Psalms 22: 7</i>	All they that see him laugh him to Scorn;	A
<i>Psalms 22: 7</i>	they shoot out their Lips	A (=>)
<i>Psalms 22: 7</i>	and shake their Heads, saying,	A (=>)
	CHORUS.	
<i>Psalms 22: 8</i>	<i>He trusted in God,</i>	A (=>)
<i>Psalms 22: 8</i>	<i>that He would deliver him:</i>	A
<i>Psalms 22: 8</i>	<i>Let him deliver him,</i>	B (=>)
<i>Psalms 22: 8</i>	<i>if he delight in him.</i>	B
	RECITATIVE, accompanied.	

Source	Text	Parallelism
<i>Psalm 69: 20</i>	Thy Rebuke hath broken his Heart;	A
<i>Psalm 69: 20</i>	He is full of Heaviness:	A
<i>Psalm 69: 20</i>	He looked for some to have Pity on him,	B
<i>Psalm 69: 20</i>	but there was no Man,	B
<i>Psalm 69: 20</i>	neither found he any to comfort him.	B
	SONG.	
<i>Lamentations 1: 12</i>	<i>Behold, and see, if there be any Sorrow</i>	A =>
<i>Lamentations 1: 12</i>	<i>like unto His Sorrow!</i>	A
	II.	
	RECITATIVE, accompanied.	
<i>Isaiah 53: 8</i>	He was cut off out of the Land of the Living:	A
<i>Isaiah 53: 8</i>	For the Transgressions of thy People was He stricken.	A
	SONG.	
<i>Psalm 16: 10</i>	<i>But Thou didst not leave his Soul in Hell,</i>	A
<i>Psalm 16: 10</i>	<i>nor didst Thou suffer thy Holy One to see Corruption.</i>	A
	III.	

Source	Text	Parallelism
	SEMICHORUS.	
<i>Psalm 24: 7</i>	<i>Lift up your Heads, O ye Gates;</i>	A
<i>Psalm 24: 7</i>	<i>and be ye lift up, ye everlasting doors,</i>	A
<i>Psalm 24: 7</i>	<i>and the King of Glory shall come in.</i>	A
	SEMICHORUS.	
<i>Psalm 24: 8</i>	<i>Who is this King of glory?</i>	B
	SEMICHORUS.	
<i>Psalm 24: 8</i>	<i>The Lord Strong and Mighty;</i>	B
<i>Psalm 24: 8</i>	<i>the Lord Mighty in Battle.</i>	B
	SEMICHORUS.	
<i>Psalm 24: 9</i>	<i>Lift up your Heads, O ye Gates,</i>	C
<i>Psalm 24: 9</i>	<i>and be ye lift up, ye everlasting Doors,</i>	C
<i>Psalm 24: 9</i>	<i>and the King of Glory shall come in.</i>	C
	SEMICHORUS.	

Source	Text	Parallelism
<i>Psalm 24: 10</i>	<i>Who is this King of Glory?</i>	D
	SEMICHORUS.	
<i>Psalm 24: 10</i>	<i>The Lord of Hosts:</i>	D
<i>Psalm 24: 10</i>	<i>He is the King of Glory.</i>	D
	IV.	
	RECITATIVE.	
<i>Hebrews 1: 5</i>	Unto which of the Angels said He at any time,	A (=>)
<i>Hebrews 1: 5</i>	Thou art my Son, this Day have I begotten thee?	A + internal
	CHORUS.	
<i>Hebrews 1: 6</i>	<i>Let all the angels of God worship him.</i>	A
	SONG.	
<i>Psalm 68: 18</i>	<i>Thou art gone up on High;</i>	A
<i>Psalm 68: 18</i>	<i>Thou hast led Captivity captive,</i>	A (=>)
<i>Psalm 68: 18</i>	<i>and received Gifts for Men,</i>	A
<i>Psalm 68: 18</i>	<i>Yea, even for thine Enemies,</i>	B

Source	Text	Parallelism
<i>Psalm 68: 18</i>	<i>that the Lord God might dwell among them.</i>	B
	CHORUS.	
<i>Psalm 68: 11</i>	<i>The Lord gave the Word:</i>	A
<i>Psalm 68: 11</i>	<i>Great was the Company of the Preachers.</i>	A
	DUETTO and CHORUS.	
<i>Romans 10: 15</i>	<i>How beautiful are the Feet of them</i>	A =>
<i>Romans 10: 15</i>	<i>That preach the gospel of peace,</i>	A (=>)
<i>Romans 10: 15</i>	<i>And bring glad tidings of good things.</i>	A
	SONG.	
<i>Romans 10: 18</i>	<i>Their Sound is gone out into all Lands,</i>	A (=>)
<i>Romans 10: 18</i>	<i>and their Words unto the Ends of the World.</i>	A
	SONG.	
<i>Psalm 2: 1</i>	<i>Why do the Nations so furiously rage together?</i>	A
<i>Psalm 2: 1</i>	<i>and why do the people imagine a vain Thing?</i>	A
<i>Psalm 2: 2</i>	<i>The Kings of the Earth rise up,</i>	B

Source	Text	Parallelism
<i>Psalm 2: 2</i>	<i>and the Rulers take Counsel together</i>	B =>
<i>Psalm 2: 2</i>	<i>against the Lord, and against his Anointed.</i>	B
	CHORUS.	
<i>Psalm 2: 3</i>	Let us break their Bonds asunder,	A (=>)
<i>Psalm 2: 3</i>	and cast away their Yokes from us.	A
	VII.	
	RECITATIVE.	
<i>Psalm 2: 4</i>	He that dwelleth in Heaven shall laugh them to Scorn;	A
<i>Psalm 2: 4</i>	the Lord shall have them in Derision.	A
	SONG.	
<i>Psalm 2: 9</i>	<i>Thou shalt break them with a Rod of Iron;</i>	A
<i>Psalm 2: 9</i>	<i>Thou shalt dash them in pieces like a Potter's Vessel.</i>	A
	VIII.	
	CHORUS.	
<i>Revelation 19: 26</i>	<i>Hallelujah!</i>	A

Source	Text	Parallelism
<i>Revelation 19: 26</i>	<i>for the Lord God Omnipotent reigneth.</i>	A
<i>Revelation 11: 15</i>	<i>The Kingdom of this World is become</i>	B =>
<i>Revelation 11: 15</i>	<i>the Kingdom of our Lord and of his Christ;</i>	B
<i>Revelation 11: 15</i>	<i>and he shall reign for ever and ever.</i>	C
<i>Revelation 19: 16</i>	<i>King of kings,</i>	D (=>)
<i>Revelation 19: 16</i>	<i>and Lord of Lords.</i>	D
<i>Revelation 19: 26</i>	Hallelujah!	A
	The End of the SECOND PART.	
	PART III.	
	I.	
	SONG.	
<i>Job 19: 25</i>	<i>I Know that my Redeemer liveth,</i>	A (=>)
<i>Job 19: 25</i>	<i>and that He shall stand at the latter Day upon the Earth:</i>	A
<i>Job 19: 26</i>	<i>And tho' Worms destroy this Body,</i>	B (=>)
<i>Job 19: 26</i>	<i>Yet in my Flesh shall I see God.</i>	B
<i>I Corinthians 15: 20</i>	<i>For now is Christ risen from the Dead,</i>	C (=>)

Source	Text	Parallelism
<i>I Corinthians</i> 15: 20	<i>the First-Fruits of them that sleep.</i>	C
	CHORUS.	
<i>I Corinthians</i> 15: 21	<i>Since by Man came Death,</i>	A (=>)
<i>I Corinthians</i> 15: 21	<i>by man came also the Resurrection of the dead.</i>	A
<i>I Corinthians</i> 15: 22	<i>For as in Adam all die,</i>	B (=>)
<i>I Corinthians</i> 15: 22	<i>even so in Christ shall all be made alive.</i>	B
	III.	
	RECITATIVE, accompanied.	
<i>I Corinthians</i> 15: 51	Behold, I tell you a Mystery:	A
<i>I Corinthians</i> 15: 51	We shall not all sleep,	B
<i>I Corinthians</i> 15: 51	but we shall all be changed,	B (=>)
<i>I Corinthians</i> 15: 52	in a Moment,	C (=>)
<i>I Corinthians</i> 15: 52	in the Twinkling of an Eye,	C (=>)
<i>I Corinthians</i> 15: 52	at the last Trumpet.	C
	SONG.	

Source	Text	Parallelism
<i>I Corinthians</i> 15: 52	<i>The Trumpet shall sound,</i>	A
<i>I Corinthians</i> 15: 52	<i>and the Dead shall be raised incorruptible,</i>	A
<i>I Corinthians</i> 15: 52	<i>And We shall be changed.</i>	A
<i>I Corinthians</i> 15: 53	<i>For this Corruptible must put on Incorruption,</i>	B
<i>I Corinthians</i> 15: 53	<i>and this Mortal must put on Immortality.</i>	B
	III.	
	RECITATIVE.	
<i>I Corinthians</i> 15: 54	Then shall be brought to pass the Saying that is written;	A (=>)
<i>I Corinthians</i> 15: 54	Death is swallow'd up in Victory.	A
	DUETTO.	
<i>I Corinthians</i> 15: 55	<i>O Death, where is thy Sting?</i>	A
<i>I Corinthians</i> 15: 55	<i>O Grave, where is thy Victory?</i>	A
<i>I Corinthians</i> 15: 56	<i>The Sting of Death is Sin,</i>	B
<i>I Corinthians</i> 15: 56	<i>and the Strength of Sin is the Law.</i>	B
	CHORUS.	

Source	Text	Parallelism
<i>I Corinthians 15: 57</i>	<i>But Thanks be to God,</i>	A (=>)
<i>I Corinthians 15: 57</i>	<i>who giveth Us the Victory</i>	A =>
<i>I Corinthians 15: 57</i>	<i>through our Lord Jesus Christ.</i>	A
	SONG.	
<i>Romans 8: 31</i>	<i>If God be for us, who can be against us?</i>	A + internal
<i>Romans 8: 33</i>	<i>Who shall lay anything to the charge of God's elect?</i>	A
<i>Romans 8: 33</i>	<i>It is God that justifieth;</i>	B
<i>Romans 8: 34</i>	<i>who is he that condemneth?</i>	B
<i>Romans 8: 34</i>	<i>It is Christ that died,</i>	C (=>)
<i>Romans 8: 34</i>	<i>yea, rather that is risen again;</i>	C
<i>Romans 8: 34</i>	<i>who is at the Right-Hand of God;</i>	D
<i>Romans 8: 34</i>	<i>who maketh Intercession for us.</i>	D
	IV.	
	CHORUS.	
<i>Revelation 5: 12</i>	<i>Worthy is the Lamb that was slain,</i>	A (=>)
<i>Revelation 5: 12</i>	<i>and hath redeemed us to God by his Blood,</i>	A (=>)

Source	Text	Parallelism
<i>Revelation 5: 12</i>	<i>to receive Power, and Riches, and Wisdom, and Strength,</i>	B (=>)
<i>Revelation 5: 12</i>	<i>and Honour, and Glory, and Blessing.</i>	B
<i>Revelation 5: 13</i>	<i>Blessing, and Honour, and Glory, and Power,</i>	C (=>)
<i>Revelation 5: 13</i>	<i>be unto Him that sitteth upon the Throne,</i>	C (=>)
<i>Revelation 5: 13</i>	<i>and unto the Lamb, for ever and ever.</i>	C
<i>Revelation 5: 14</i>	Amen.	D
	FINIS.	