

QUILTER AND HYMAN: A COMPARATIVE ANALYSIS
OF THEIR SHAKESPEAREAN SONGS

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We hereby recommend that the thesis prepared under

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CHAPTER I

INTRODUCTION

Two twentieth century composers, one 'legitimate' and the other 'jazz', have expressed similar ideas by using different musical styles. Settings have been done of Shakespearean songs by an Englishman, Roger Quilter and an American, Dick Hyman.

The problem was to analyze the Shakespearean songs of Quilter and Hyman to show similarities and differences.

The study investigated the value of English art songs in the vocal studio. Much of vocal study is dedicated to the teaching of songs in a foreign language instead of English. The high point of English lyric expression was in the sixteenth century. The English language needs a revival in spirit, brilliance and freedom.

The songs of the English language need to be re-evaluated and reinterpreted. The simplicity of the art song is taken for granted, but assuming a new attitude and a new approach to the song can result in a new experience.

The art song should be the basic repertoire for the beginning singer, choir director or teacher. This song is a basic communication, which reaches all genre of audiences. The songs range from nature, love, life to death and should

not be considered 'trite', because of their simple statement. What constitutes art in an art song is not so much its weathering centuries of time, but rather that it is well done artistically and communicates an idea or thought to the listener.

The art song can be used for an example of ABA or strophic song form. A comparison of tempo markings, meters, rhythms and tonalities will aid the singer's interpretation of English music and will prove its distinct characteristics. Many historical and vocal characteristics can be extracted from the art song and used as a blueprint in learning other areas of vocal literature.

Many art songs were reviewed, but the songs of Roger Quilter were the essence of the English songs. Conductor, composer and performer Dick Hyman chose fourteen Shakespearean settings to compose in jazz folk style. Quilter's songs are set to the English Elizabethan air and Hyman's are a refreshing contemporary jazz style.

The study was limited to an early representative group of Quilter's Shakespearean songs as compared with a later group and contrasted to a more contemporary setting of the same texts by Dick Hyman. The songs and composers were researched and graphic readings were prepared on the findings.

The songs with identical texts from Shakespeare were

analyzed and compared for similarities and differences in terms of: range, tonality, tempo, meter, rhythm, form, dynamics, frequently used melodic intervals and the greatest melodic interval.

Roger Quilter's songs can be found singularly in art song books or in a collection of Shakespearean settings, solely by Quilter. Dick Hyman's, "The Popular Shakespeare," can be purchased in one volume. Shakespeare's Greatest Hits, by Dick Hyman has been recorded instrumentally and also vocally by opera singer, Giorgio Tozzi.

Periodicals relating to the present and past success of Dick Hyman are available and past mention of Roger Quilter and obituary are available. A brief biographical sketch of Quilter's life can be found in Grove's Dictionary of Music and Musicians and Baker's Biographical Dictionary.

Books can be obtained on Elizabethan lyrics and society, the prose of Shakespeare and its relationship to music.

Chapter I, introduction, states the purpose and justification of the study. The biographies of both composers will be discussed in Chapter II. This discussion will deal with their lives, time and places of birth and their musical accomplishments. The comparative analyses of the songs are presented in Chapter III. The songs are compared for similarities and differences in range, tonality, tempo markings,

meter, rhythm, form, dynamics, frequently used melodic intervals and the greatest melodic interval. Chapter IV, the conclusion, summarizes the findings, gives a value judgement concerning the music composed and evaluates the use of the English art song in the vocal studio.

CHAPTER II

A BIOGRAPHICAL SKETCH OF ROGER QUILTER

AND DICK HYMAN

A brief biographical sketch of Roger Quilter and Dick Hyman will be given. Their lives, characters and skills as musicians will be discussed.

Roger Quilter

Roger Quilter was born of a prominent English family, in Brighton, England on November 1, 1877 and died in London, England on September 21, 1953.¹

He was educated at Frankfurt Conservatoire of Music and studied composition with Iwan Knorr.² Quilter was a composer and pianist. His first published songs were Four of the Sea and were dedicated to his mother. Quilter wrote both the words and the lyrics. His poetry was characteristically lyric rather than dramatic. His first settings of Shakespeare songs were composed in 1905, for voice and

¹Henry C. Colles, "Roger Quilter," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom. (London: Macmillan, 1954-61), VI, p. 1034.

²Ibid., p. 1034.

pianoforte.³

Quilter had a passionate devotion to English poetry. He gladly spent evenings reading poetry and exchanging comments. He had an acute sense of words.⁴

Quilter's sense of humor is described by Sir Quintin Hill.

With taste went a keen sense of humor. By talent he was a freeman of the world of art and music; poetry, painting and fine buildings delighted him. By birth and family connexions he had acquaintance with the world of English county life. The contrast amused him, particularly the blank ignorance of the world of art sometimes shown by those outside it. "Mr. Quilter, are you fond of music?" --a question put to him by a fashionable lady when he had finished playing some of the songs which had made him famous--remained for him an enjoyable reminiscence. He would watch the actions of his friends with amused tolerance, and summarize his own reactions to them in a few dry words, to which pungency was added by the slight hesitation in shy speech.⁵

Quilter had an interest in the struggling young artist. Where money and influence were not needed, he expressed his admiration of the work produced. This encouragement was never given with jealousy, but with warmth and emphasis.⁶

During World War I, Quilter gave concerts in military hospitals. His friends assisted him in these events.

³Leslie Woodgate, "Roger Quilter," The Musical Times, 94 (November 1952), p. 503.

⁴Sir Quintin Hill, "Roger Quilter: 1877-1953," Music and Letters, 35 (January 1954), p. 15.

⁵Ibid., p. 15.

⁶Ibid., p. 15.

Gervase Elwes, who was a fine interpreter of Quilter's songs, would sing solos. From this wartime meeting, a chamber-music group was formed and continued to perform for a few years.⁷

Many musical parties were held in the Quilter home. Mark Raphael, the best interpreter of Quilter's songs, visited frequently to read a new song of Quilter's.⁸

Quilter's place among twentieth century composers is much like that of Arne in the eighteenth century.⁹

Roger Quilter is the foremost living English example of the singer's composer. For the fact of his existence singers should be extremely grateful. Without his writings their lot would be more monotonous than they may imagine. It is an indisputable truth that he possesses, in as strong a degree as any songwriter, the knowledge of the disposition of the human voice and the ability so to fashion his works that the most is obtained from that instrument with the greatest facility. He is a master of his craft.¹⁰

Quilter made his name with his Three Shakespeare Songs, ("Come Away, Come Away, Death," "O Mistress Mine," "Blow, Blow, Thou Winter Wind").¹¹ Although he is best known for his settings of Shakespeare, Quilter used other poets for his songs, such as William Blake, Shelley, Keats, and R.L. Stevenson. He is still most closely identified with

⁷Woodgate, "Roger Quilter," p. 503.

⁸Ibid., p. 504.

⁹Phylliss Hartnoll, Shakespeare in Music (London: Macmillan & Co., LTD, 1964), pp. 84-85.

¹⁰Scott Goddard, "The Art of Roger Quilter," The Cheshire, VI, No. 47 (June 1925), p. 216.

¹¹Hartnoll, Shakespeare in Music, p. 84.

Shakespeare and it is hard to convince a music buyer to purchase works that are less well known.¹²

Sir Quintin Hill feels that Quilter's songs represent an eloquent use of the English language and possess a lasting quality.

Some of Quilter's songs will live as long as the language, for they are the perfect English settings of perfect English words. They may even be sung when most of the symphonies and tone-poems of the last fifty years are lost.¹³

Roger Quilter is one of the best and most reputable upholders of the English song. The happy philosophy of life which soothes can be found in the settings of his text.¹⁴ Deryck Cooke states that Quilter possessed all the qualities of a superior song-writer: beautifully shaped melodic lines, word sensitivity and harmonic subtlety that changed with the emotions of the poem.¹⁵

Critics do not agree about the quality of Quilter's music. There are those who feel that Quilter had a bad beginning and finished as a mediocre musician.

¹²Woodgate, "Roger Quilter," p. 503.

¹³Hill, "Roger Quilter: 1877-1953," p. 15.

¹⁴Goddard, "The Art of Roger Quilter," p. 213.

¹⁵Roger Quilter, record jacket notes for Song Cycle To Julia and Seven Shakespeare Lyrics, performed by Alexander Young and accompanied by Gordon Watson (Westminster Recording Co., WN 18152).

Roger Quilter is generally damned by criticism as a song writer whose principle quality is charm. Remove the damning and leave the charm. Quilter preserves a gentle, courteous outlook (not only inconspicuous in music in these days) within a deft and careful technique. He aims neither high nor low and is appreciated, therefore, by the middle classes.¹⁶

The orchestral works of Quilter are not as well known as his songs, but they also possess characteristics of grace and spontaneity.¹⁷ Music critics have discovered Quilter's frequent use of certain chords in his music. They feel that these harmonies have been overused to the point of sounding hackneyed. But Deryck Cooke refutes this opinion.

It has been objected that he was over-fond of certain harmonies, particularly the dominant thirteenth, the added sixth and second. These chords are unfashionable now, but it may be doubted whether they will eventually sound anymore cloying than the Elizabethan harmonic tricks that permeate the songs, giving them their character of wistful melancholy. And Quilter often places such chords, with breathtaking effect. Quilter's harmonies are, after all, the very essence of his music, evoking as they do the leisured contentment of an age that we are just beginning to regret has gone for ever.¹⁸

Scott Goddard questions whether or not Quilter's music is of substantial enough value to be compared with that of contemporary composers.

But, when all is said, is there any real justification for placing Quilter's work, for the sake

¹⁶Percy M. Young, Biographical Dictionary of Composers (New York: Thomas Y. Crowell Co., 1953), pp. 270-271.

¹⁷Colles, "Roger Quilter," p. 1035.

¹⁸Roger Quilter, (Westminster Recording Co., WN 18152).

of comparison, beside that of the greatest song-writers of modern days? Quilter's music is first and foremost a direct and forceful expression of sensations that are neither complex nor concealed. His, is, above all, a confidential style, as though an arm were linked in ours and a conversation set going on lines and subjects that we are already fully familiar with. . . .¹⁹

Some of Quilter's other compositions include light operas, ballets, incidental music, choral works with orchestra, symphonic works, works for voice and orchestra, chamber music, piano pieces and over one hundred songs.²⁰

On his seventy-fifth birthday, on 1 November 1952, the B.B.C. broadcast concerts of his songs, orchestral and choral works. The composer was present at the evening concert given in the Concert Hall of Broadcasting House, and received the homage of his friends with shy indifference. During the following year his health sadly deteriorated, and his many friends learnt with sorrow of his death on 21 September. He was buried in the Quilter family vault at St. Mary's Church, Bawdsey, Suffolk, after a simple and moving service which was attended by his village friends, local choral society members and relations.²¹

When Quilter died in 1953 at the age of 75, England lost one of the most exquisite song minaturists in her history, a composer whose reputation will never fade as long as we have fine singers who can instinctively recognize a fine song.²²

Although Quilter was a twentieth century composer, his songs are reflective of the Romantic period. Many of his songs are still performed in the studio and on recitals.

¹⁹Goddard, "The Art of Roger Quilter," p. 215.

²⁰Colles, "Roger Quilter," p. 1035.

²¹Roger Quilter, (Westminster Recording Co., WN 18152).

²²Woodgate, "Roger Quilter," p. 505.

Dick Hyman

Dick Hyman is a contemporary conductor, composer, harp-sichordist, organist and clarinetist. He was born in New York City on March 8, 1927. He studied piano with his uncle, Anton Rovinsky, an accomplished musician who gave him an extensive classical background in music. In 1945-1946, he spent thirteen months in the Navy, where he was associated with several professional musicians. Next he spent two years at Columbia University. While he was there, he won a contest at radio station WOV and was awarded a scholarship to study jazz with Teddy Wilson.²³

In 1948, at age 21, he made his professional debut as a jazz pianist at Wells' in Harlem. In 1949, Hyman joined Victor Lombardo's orchestra and in the spring of 1950, he toured Europe with The Benny Goodman Sextet.²⁴

In the fall of 1957, Hyman left the staff of the National Broadcasting Corporation to free-lance. In December of 1958, he was made musical director of Arthur Godfrey's radio and television show and was also playing on "Sing Along with Mitch." Hyman remained with Arthur Godfrey for three

²³Leonard Feather, The New Edition of the Encyclopedia of Jazz (New York: Bonanza Books, 1960), p. 262.

²⁴Ibid., p. 262.

years.²⁵ Since 1960, Hyman has depended solely on free-lance work as his source of income.²⁶

Over the past ten years, he has conducted recording sessions and written arrangements for vocalists and instrumentalists. Among the instrumentalists have been such noted performers as J.J. Johnson, Al Hirt and Doc Severinson, and the singers include Anita Bryant, Pearl Bailey, Perry Como and Tony Bennet.²⁷

The role of a completely adaptable musician, and the responsibility implicit in such a role, can not be better exemplified than in the case of Dick Hyman.

A professional for just over twenty years, Hyman has spent better than half that time answering calls for a multiplicity of jobs. He has played just about every keyboard instrument known to man; he is a sideman, a leader, composer, arranger, and conductor; he works in jazz, pop, rock, Latin, Dixieland, and in every instance acquits himself admirably.²⁸

The free-lance arranger and performer has a definite place in our culture. Hyman reacts to free-lancing as a challenging experience, and the variety and combinations of skills required of the free-lance performer keep him alert. Improvising is the most important skill, and its use goes

²⁵ Leonard Feather, "Dick Hyman: Man for All Musical Seasons," International Musician, 67 (April 1969), p. 25.

²⁶ John S. Wilson, "Hyman and the Studio Men," High Fidelity, 19 (May 1969), p. 52.

²⁷ Feather, "Dick Hyman: Man for All Musical Seasons," p. 25.

²⁸ Ibid., p. 9.

beyond jazz.²⁹ This technique is being transferred to the composing of contemporary music in the classical idiom.

The lines that have segregated classical music from jazz, that cut off popular music from folk music, are disappearing. A new generation of composers, apparently oblivious to such departmentalization, can already be heard on the collegiate level. They're as familiar with rock and roll devices as they are with the forms of traditional European music, the ethnic music of India and Jazz. They are drawing on all of these sources to create what could be a new kind of music. And a new breed of musician has developed to play it.³⁰

Hyman's interests and capabilities have expanded. With each new step, an interlinking action occurs with the old experience to form and sustain the new experience.³¹ He is best known to the general public through a series of albums he has made on which he has played piano, organ, and, most recently, Moog synthesizer.³²

Leonard Feather says one project of which Hyman is particularly proud is a set of fourteen Shakespearean songs, for which he wrote the music to the words of the Bard.³³

Specific recordings that Hyman has made are: The Seven Ages of Jazz, The Swingin' Seasons, Hyman Trio Swings,

²⁹Ibid., p. 53.

³⁰Wilson, "Hyman and the Studio Men," p. 53.

³¹Ibid., p. 52.

³²Feather, "Dick Hyman: Man for All Musical Seasons," p. 9.

³³Ibid., p. 9.

Counterpoint for 6 Valves, and Shakespeare's Greatest Hits.³⁴

These biographical sketches of Roger Quilter and Dick Hyman have given us insight into the character of each man. The place and time of birth, education, and musical accomplishments of each man have been discussed.

³⁴Feather, The New Edition of the Encyclopedia of Jazz, p. 263.

CHAPTER III
A COMPARATIVE ANALYSIS
OF THEIR SONGS

In the biographical sketches of Quilter and Hyman, their lives were contrasted concerning where they lived, where they were educated and in the manner in which each man pursued his musical career. The settings of their Shakespearean songs will be analyzed and compared for similarities and differences.

Specific details will be discussed and conclusions will be shown on charts. Certain musical terms and abbreviations will need to be explained. In discussing range, c^4 is middle C. The songs that are used for this comparison are all for low voice, although the songs are also available for high voice.

Abbreviations are used to indicate melodic intervals as follows:

1. d.w.s.---descending whole step
2. a.w.s.---ascending whole step
3. d.h.s.---descending half step
4. a.h.s.---ascending half step
5. d.p.4.---descending perfect fourth
6. a.p.4.---ascending perfect fourth
7. d.m.3.---descending minor third
8. a.m.3.---ascending minor third
9. r.n.-----repeated note

The songs will be compared and discussed in the following order:

1. "Come Away, Come Away, Death"
2. "O Mistress Mine"
3. "Blow, Blow, Thou Winter Wind"
4. "Who Is Sylvia?"
5. "When Daffodils Begin To Peer"
6. "Sigh No More, Ladies"

Come Away, Come Away, Death

"Come Away, Come Away, Death" is a song from Shakespeare's tragedy "Twelfth Night." It is a song of death from unrequited love.¹ The rejected lover has to face an untimely death.² The Duke, who is dying, has Festes sing this song to him. The original music is not known and the earliest setting was done by Thomas Arne in 1864. It appears in The Shakespeare Vocal Album.³

John S. Long states that the song strongly suggests an ayre, and its subject has a traditional flavor.⁴ The ayre in the sixteenth and seventeenth centuries was a solo

¹Peter J. Seng, The Vocal Songs in the Plays of Shakespeare (Cambridge, Mass.: Harvard University Press, 1967), p. 111.

²John Erskine, The Elizabethan Lyric (New York: Gordian Press, Inc., 1967), p. 270.

³Seng, The Vocal Songs in the Plays of Shakespeare, p. 113.

⁴John H. Long, Shakespeare's Use of Music: A Study of the Music and its Performance in the Original Production of Seven Comedies (Gainesville, Fla.: University of Florida Press, 1955), p. 178.

song accompanied by the lute. The ayres range from serious songs, often through-composed, to light and gay tunes, usually strophic. This type of English song was derived from the 'air de cour'. The 'air de cour' was cultivated in France in the late sixteenth and seventeenth centuries. The songs were in simple syllabic style and binary form. The texts were chiefly love poems.

The prosody of the poem is uneasy and somewhat stilted. This may be attributed to its being an old miscellany theme.⁵ Miscellanies is a popular collection of Elizabethan lyrics. The first printed collection of this kind was Tottel's Miscellany in 1557.⁶

According to John S. Long the short lines "O prepare it," "did share it," and "lay me o, where," "to weep there," prevent the lyrics from being set to a traditional tune or to any setting of the ayres.⁷ This is because of the rhyme scheme (ababcdcd).

Quilter gives the performer a range of a twelfth (c⁴-e⁵) and Hyman limits the range to a tenth (b³-d⁵). Both composers have chosen a comfortable tessitura for the low or mezzo voice to sing. (See Chart I.)

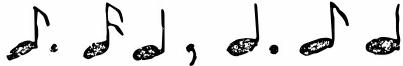
⁵Erskine, The Elizabethan Lyric, p. 270.

⁶Ibid., p. 58.

⁷Long, Shakespeare's Use of Music, p. 178.

CHART I

"COME AWAY, COME AWAY, DEATH"

Composers	Quilter	Hyman
Range	c ⁴ -e ⁵	b ³ -d ⁵
Tonality	c minor	aeolian mode
Tempo	Poco Andante	Moderato
Meter	Common Time	Alla Breve
Rhythm		
Form	AB, Coda	AB
Dynamics	mf, mp, mf, mp Coda-mf	mp, mf, mp, mf
Most Frequent Melodic Intervals	d.w.s., a.w.s., d.h.s., a.p.4., and r.n.	d.w.s., a.w.s., and r.n.
Greatest Melodic Interval	Octave	Major Sixth

The subject of the song is death. The composers have chosen the minor mode to portray this mood. Quilter's frequent use of B natural establishes the tonality of c minor. Hyman's piece, upon observation, appears to be in e minor, except for the lack of a D sharp in the entire piece. The song is in the aeolian mode except for the phrases "My shroud of white all stuck with yew," and "O prepare it," which are in G Major. Hyman's setting is more modal and Quilter's is more tonal.

The tempo markings are approximately the same in both settings. Quilter uses 'poco andante' and Hyman suggests 'moderato'. Both tempos imply a slow, plaintive singing of the song.

The meters of both songs are contrasted. Quilter has written his in 'common time', and Hyman uses 'alla breve'. Hyman's duple meter gives the song a lyrical quality. The result of Quilter's 'common time' is a feeling of strong accent on every beat in the measure.

Quilter begins the song on the downbeat. Hyman starts the words 'come away' after the second beat of the measure and uses two eighth note pick-ups for these words. Quilter uses a dotted rhythm  for the same words. Quilter demands that 'death' leave; Hyman lures 'death' away gently.

Dotted rhythms  are frequently used by Quilter in this song. These rhythms add

more drama to the music. Phrases are shortened and important words emphasized because of these rhythms.

Using the rhythm pattern  for the words 'come away' causes 'come' and 'away' to be stressed. Hyman utilizes the  and transfers the accent to 'away'.

In the phrase, "And in sad cypress," Quilter has written an ascending vocal line with a descending minor seventh on the last syllable of 'cypress'. Hyman shapes his melodic line in an arc and gives the word 'sad' emphasis.

Hyman alternates a smooth phrase with a broken syncopated phrase in the accompaniment. In Quilter's introduction, he uses arpeggiated chords and continues this practice throughout the song. Occasionally, for contrast, he uses chords in a syncopated rhythm. This most frequently occurs in section B. The form of both songs is AB. Quilter adds a coda at the end of the last B section.

In the A sections of Hyman's song, 'mezzo-piano' is called for and in the B sections 'mezzo-forte'. Quilter begins with 'mezzo-forte' and his B sections are 'mezzo-piano'.

The most frequently used melodic intervals in Quilter's song are descending whole steps, ascending whole steps, descending half steps, ascending perfect fourths, ascending minor thirds, and repeated notes. Hyman uses descending

whole steps, ascending whole steps and repeated notes. In Quilter's setting, the greatest interval is an octave and Hyman's greatest interval is a major sixth.

O Mistress Mine

"O Mistress Mine" is another song from Shakespeare's "Twelfth Night." Its dramatic function is one of comic relief.

Festes sings a lyric of fresh young love to two drunken old men in the middle of a midnight binge. The incongruity of the song to its audience is comic without ever being unhealthy.⁸

"O Mistress Mine" is also an old miscellany theme, but the poet's genius makes it seem quite new.⁹ The song is an example of a common genre, 'an invitation to love', a poetic device that goes back to classical times.¹⁰

The rhyme of the poem is aabccb. The craftsmanship that is evident in the poem is of a higher degree than is generally found in folk lyrics. Folk lyrics usually employ simple couplets or alternating rhyme.¹¹

The musical setting is attributed to Thomas Morely. Peter Seng states that this setting by Morely does not fit

⁸Seng, The Vocal Songs in the Plays of Shakespeare, p. 175.

⁹Ibid., p. 270.

¹⁰Ibid., p. 175.

¹¹Long, Shakespeare's Use of Music, p. 169.

the words of Shakespeare's poem. The poem is metrically of a quite different construction. The tune looks as if it belongs to a five-line stanza, the rhyme scheme being aabba, with the last line repeated three times.¹²

The range of Quilter's song is an eleventh (b^3-e^5) and Hyman's range is a tenth (a^3-c^5). The range is suitable for the low or mezzo voice. (See Chart II.)

Since the song is used for comic relief in Shakespeare's play, the mood portrayed is one of gaiety. Quilter's song is very light and lyrical and the tempo marking 'allegro moderato' helps achieve the effect of gaiety. Hyman, on the other hand, presents his song in a subdued lyrical folk style. His tempo marking 'andante' helps to set this mood.

The tonality of Quilter's song is E^b Major and Hyman's is G Major.

The meter of both songs is $3/4$. The two composers utilize similar rhythmical phrase beginnings. Two eighth notes act as pick-ups to the downbeat of the following measure. Quilter emphasizes this downbeat by the pitches he has chosen. The pitches usually form a peak within the phrase, and this results in certain words receiving emphasis. In the first stanza, he accents 'mine' and 'roaming', by giving them longer note values and higher pitches. The

¹²Seng, The Vocal Songs in the Plays of Shakespeare, p. 98.

CHART II

"O MISTRESS MINE

Composers	Quilter	Hyman
Range	b^3-e^5	a^3-c^5
Tonality	E^b Major	G Major
Tempo	Allegro Moderato	Andante
Meter	3/4	3/4
Rhythm		
Form	Through-composed Coda	AB, Coda
Dynamics	mf, p, f Coda-mf, mp	mp Coda-mf
Most Frequent Melodic Intervals	d.w.s., a.w.s., d.h.s., d.m.3., a.m.3., a.p.4., and r.n.	d.w.s., a.w.s., d.h.s., d.m.3., and r.n.
Greatest Melodic Interval	Augmented Seventh	Major Sixth

same words in Hyman's song are given higher pitches and longer note values. The meter and the accented words of each song are alike, but the difference is in the tempo markings and the shape of the melodic lines.

The composers have chosen similar rhythm patterns. Short note values are common to both composers. Hyman's most frequent rhythm pattern in this song is . Quilter also uses this pattern in addition to  and . The accompaniment of both songs is chordal and supportive of the melodic line. Hyman has written chord symbols for guitar. This enables the singer to perform the song in a ballad style.

Each verse of Quilter's song is through-composed, with a coda beginning on the phrase, "Youth's a stuff" The form of Hyman's song is AB, Coda, and his coda also begins with the same words.

Quilter uses dynamics markings more extensively than does Hyman. Quilter suggests 'mezzo-forte' for the first stanza, except for the last two lines, which are 'piano'. The second stanza is 'forte' and the coda decrescendos to a 'mezzo-forte' and finally to a 'mezzo-piano'. Hyman directs the singer to begin 'mezzo-piano' in the A and B sections, but his coda is 'mezzo-forte'.

The most frequent melodic intervals used by Quilter are descending whole steps, ascending whole steps, descending

half steps, descending minor thirds, ascending minor thirds, ascending perfect fourths and repeated notes. This is the first time the intervals descending minor thirds have appeared in this song. Hyman uses the intervals descending whole steps, ascending whole steps, descending half steps, descending minor thirds, and repeated notes. This is the first time Hyman has used half steps in this song. The largest melodic interval used by Hyman in this song is a major sixth and Quilter's is an augmented seventh.

Blow, Blow, Thou Winter Wind

"Blow, Blow, Thou Winter Wind" is from Shakespeare's comedy "As You Like It." John S. Long suggests that this song was written especially for the play.¹³

The original music is not known, but the earliest setting was written in 1740, by Thomas Arne. Arne does not set the refrain of the song, and therefore his setting is incomplete.¹⁴

Quilter and Hyman's settings of this song are more dissimilar than the settings of the two songs compared thus far. In some aspects there are similarities, but the differences are striking. The range of both songs is a tenth (c^4-e^5). Quilter chooses the tonality of c minor for the

¹³Long, Shakespeare's Use of Music, p. 148.

¹⁴Seng, The Vocal Songs in the Plays of Shakespeare, p. 79.

two verses and modulates to the parallel major. The tonality of C Major is used for the refrains. Hyman maintains a key center of A Major throughout his song. By occasionally lowering the seventh scale tone, Hyman makes use of the mixolydian mode. But through the remainder of the song there are sufficient G sharps to assure the tonality of A Major. (See Chart III.)

Quilter indicates the tempo for the performer in explicit terms, 'Non troppo allegro ma vigoroso e con moto', which means 'Not too fast but with vigor and motion'. Hyman very simply suggests 'Allegro'.

Just as Quilter changes tonalities, he also uses two meters: 3/4 and 2/4. For the two verses he uses 3/4, and 2/4 is used for the refrains. Hyman keeps the meter 6/8 constant in the verses and the refrains. Due to Hyman's tempo (allegro) and his choice of rhythm patterns, the performer feels this song in two.

Hyman's most frequent rhythm patterns are  and . Quilter frequently uses the pattern  and his section of 3/4 and in the section of 2/4 he uses .

The stresses and accents of the words are very similar in both songs, but again the melodic lines are very different. The accompaniment of Quilter's song is the most interesting and innovative, when compared to the two

CHART III

"BLOW, BLOW, THOU WINTER WIND"

Composers	Quilter	Hyman
Range	c ⁴ -e ⁵	c ⁴ -e ⁵
Tonality	c minor C Major	A Major
Tempo	Non troppo allegro ma vigoroso e con moto	Allegro
Meter	3/4 and 2/4	6/8
Rhythm		
Form	AB, Coda	ABC, Coda
Dynamics	f, mf, p, mf Coda-f	mf, mp, mf, f, f, ff, Coda-ff
Most Frequent Melodic Intervals	d.w.s., a.w.s., d.h.s., a.h.s., d.m.3., a.m.3., and r.n.	d.w.s., a.w.s., and r.n.
Greatest Melodic Interval	Major Sixth	Major Sixth

previously discussed songs. Hyman's accompaniment is also his most distinctive so far. The lowering of the seventh scale tone (G sharp lowered to G natural) causes the dominant chord to be a minor chord. Accents are placed on weak beats in this accompaniment, and this results in syncopation. Even though these songs have dissimilarities, the rhyme scheme of the poem makes them sound alike.

Hyman augments the form of this song to ABC, Coda. Quilter's form is AB, Coda. Hyman's coda is at the end of verses one and two, and it is the same for both verses.

In section A, Quilter's dynamics are 'forte' and 'mezzo-forte', and the coda crescendos to a 'forte'. Hyman's dynamics are more varied. In section A, he uses 'mezzo-forte', and 'mezzo-piano'. In section B, 'mezzo-forte', and 'forte' are indicated. Section C utilizes the markings 'forte' and 'fortissimo', and the coda continues in 'fortissimo'.

Quilter's most frequent melodic intervals are descending whole steps, ascending whole steps, descending half steps, ascending half steps, descending minor thirds, ascending minor thirds, and repeated notes. This is the first time in this comparative analysis that ascending half steps have occurred. Hyman uses descending whole steps, ascending whole steps, descending minor thirds and repeated notes. Hyman's use of half steps were slight in comparison to Quilter. The greatest melodic interval in both songs is a major sixth.

Who Is Sylvia?

"Who Is Sylvia?" is a song from Shakespeare's comedy "The Two Gentlemen of Verona." There is nothing that suggests this song is or is not Shakespeare's composition. The diction, imagery and metaphors are found in most of his love poetry.¹⁵

The versification of this poem alternates between iambic and trochaic. John Erskine summarizes the technique used by Shakespeare in this song.

The first two lines of each stanza ask a question, which is answered in the last three. This antiphonal effect is heightened by the alternate use of iambic and trochaic lines. In the first stanza Silvia is found to have beauty of soul, of body and of mind—"Holy, fair, and wise is she." In the second stanza she is praised for her courtesy of manner and for her willingness to love. In the last stanza the poet sums up her praises. . . .¹⁶

The original tune for this song is not known, but there is a 1727 setting written by Richard Leveridge. The most famous setting was done by Franz Schubert in 1826.¹⁷

The range of both songs is very similar. Quilter's is (f⁴-d⁵) and Hyman's is (a³-d⁵). Quilter maintains the tonality of D Major throughout his song, but Hyman modulates.

¹⁵Seng, The Vocal Songs in the Plays of Shakespeare, p. 11.

¹⁶Erskine, The Elizabethan Lyric, p. 268.

¹⁷Seng, The Vocal Songs in the Plays of Shakespeare, p. 10.

He begins his piece in E Major and in the last two measures of the second stanza he abruptly modulates to G Major. The third stanza begins in G Major and in the second statement of the coda, he returns to E Major. (See Chart IV.)

Just as diverse as their tonalities are their tempo markings. Quilter suggests 'Moderato un poco con moto', which means 'Moderately but with a little motion'. Hyman uses 'Allegro grazioso' and chooses for his tempo marking the meter 6/8. Due to the tempo at which the piece will be performed it is felt in two. Quilter has chosen the meter 3/4 for his song.

Hyman repeats the same rhythm pattern that was found in "Blow, Blow, Thou Winter Wind," in this song  which seems to be characteristic of his songs in 6/8 meter. The most frequent rhythmic pattern found in Quilter's song is .

The form of both songs is AAA, Coda. Three A's are repeated because there is a slight variance in each A section. Due to the change with each new stanza, the song can not be said to be in strophic form. Quilter varies his dynamics in the first statement of the A section by using 'mezzo-piano' and 'mezzo-forte'. But the second statement of A is 'piano' and the third statement is 'mezzo-forte'. Hyman is more consistent in his dynamics markings. The first, second and third statements of A are 'mezzo-piano' and 'mezzo-forte'.

CHART IV

"WHO IS SYLVIA?"

Composers	Quilter	Hyman
Range	f ⁴ -d ⁵	a ³ -d ⁵
Tonality	D Major	E Major G Major
Tempo	Moderato un poco con moto	Allegro grazioso
Meter	3/4	6/8
Rhythm		
Form	AAA, Coda	AAA, Coda
Dynamics	mp, mf, p, mf Coda-mf	mp, mf Coda-mf, f
Most Frequent Melodic Interval	d.w.s., a.w.s., d.h.s., a.p.4., and r.n.	a.w.s., d.m.3., d.m.3., a.p.4., and r.n.
Greatest Melodic Interval	Major Sixth	Major Sixth

The coda crescendos from 'mezzo-forte' to 'forte'.

In analyzing the most frequent melodic intervals used by Quilter, descending and ascending minor thirds, for the first time, are not present. He uses descending and ascending whole steps, perfect fourths and repeated notes. The frequent use of perfect fourths in this song gives the listener a slight hint of the pentatonic scale. This interval and its use in the song gives rise to an oriental flavor. Quilter uses some ninth chords. In analyzing Hyman's most frequent melodic intervals, we discover for the first time his use of perfect fourths. There is no use of descending whole steps or descending half steps. His use of ascending half steps only occurs four times in the entire song. He uses ascending whole steps, ascending perfect fourths, descending minor thirds, descending major thirds and very frequently uses repeated notes.

The melodic line in both songs is rather stilted. Quilter's melody never reaches a climax, and the climaxes in Hyman's setting occur at the end of the last A section.

When Daffodils Begin To Peer

"When Daffodils Begin To Peer" is from Shakespeare's tragedy "The Winter's Tale." The dramatic function of this song is to change the direction of the play from tragedy to comedy. Autocylus, who appears as a sympathetic rascal,

wins the sympathy of the audience. This is partly due to the fact that he is singing a lilting song. The song is a picaresque ballad filled with underworld cant. It was sung, very likely, to a rather simple ballad tune.¹⁸

Peter Seng further states that this song is simply an Elizabethan lyric.

In rhythm and meter this is just another pleasant Elizabethan Lyric. . . . Its simplicity and traditional character are avouched in the "heigh" of each second line, the monosyllabic language, the sparing use of epithets. . . . Yet the song is startling enough. . . (for it) contrasts the poet's countryside with the "low life" of the organized thieves. . . . The white sheet on the hedge suggests the decent activity of cottage and farm, but a "pugging tooth," on the analogy of a "sweet tooth," means a thievish tooth. . . . In the third stanza we begin innocently again with the bird-songs. . . but "aunts" are women of loose morals, . . . presumably doxies. . . . We have a curious drawing together of quite different types of experience. . . (and) these strands of interest interweave and produce a metaphysical lyric of wide significance. . . . Its primary importance is bringing the ideal world of romance into unmistakable relation with contemporary life. . . .¹⁹

The original music of this song did not survive. In 1759, William Boyce set these words to music.

The range of Quilter's song is a ninth (d^4-c^5) and Hyman's is an octave (e^4-e^5). The tonalities chosen by each composer are very similar. Quilter has chosen A^b Major and Hyman chose G Major. (See Chart V.)

¹⁸Seng, The Vocal Songs in the Plays of Shakespeare, p. 227.

¹⁹Ibid., p. 227.

CHART V

"WHEN DAFFODILS BEGIN TO PEER"

Composers	Quilter	Hyman
Range	e ⁴ -e ⁵	d ⁴ -c ⁵
Tonality	A ^b Major	G Major
Tempo	Allegretto giocoso	Allegretto giocoso
Meter	4/4, 2/4, and 3/4	2/4 and 3/4
Rhythm		
Form	Through-composed Coda	Strophic, Coda
Dynamics	m.p., p., m.f., f., p., Coda-m.f.	m.f. Coda-m.f., f.
Most Frequent Melodic Intervals	d.w.s., a.w.s., d.m.3., a.m.e., and d.m.3.	d.w.s., a.w.s., d.h.s., a.p.4., and r.n.
Greatest Melodic Interval	Perfect Fifth	Perfect Fourth

The tempo markings are identical (*Allegretto giocoso*). Quilter's metronome marking is  =96. This is appropriate for his song because the accompaniment could not be played at a faster tempo. If this metronome marking,  =96, was transferred to Hyman's song it would slow down to an 'andante'. Hyman's accompaniment is centered around the quarter note and can be played at a faster tempo. His accompaniment is less complex rhythmically than Quilter's.

The meters of both songs are varied throughout the piece to suit the versification of the text. Hyman's verses start in 4/4 and change to 3/4, 4/4, 2/4, 4/4, 3/4, and 4/4. The coda begins in 4/4 and changes to 3/4, 4/4, 3/4, and ends in 4/4. Hyman often interjects single 3/4 measures into 4/4 meter. The result is emphasis on certain key words. Quilter's meters are very similar. He begins with 2/4, changes to 3/4, 2/4, 3/4, 2/4, 3/4, and 2/4. The coda remains in 2/4 to the end. Every time Quilter uses 2/4 meter, the measure always has four eighth notes  .

The most frequent rhythm pattern found in Hyman's song was  . The most frequent rhythm patterns found in Quilter's song were  and  .

The forms of both songs differ. Quilter's song is through-composed, plus a coda at the end of the song. Hyman's song is strophic in form, plus a coda. The coda of both songs begins on the same words.

Quilter begins his first stanza 'mezzo-piano'. The second stanza decrescendos to 'piano', but crescendos to 'mezzo-forte' and finally to 'forte'. The third stanza diminished to 'piano' and the coda crescendos to 'mezzo-forte'. Hyman's dynamics are not as diverse. All three stanzas are 'mezzo-forte' and the coda decrescendos to 'mezzo-piano' and finally ends on 'forte'.

The most frequent melodic intervals used by Quilter are descending and ascending whole steps, descending and ascending minor thirds and descending major thirds. This is the first time half steps and repeated notes have not occurred with regularity. Hyman uses descending and ascending whole steps, descending half steps, ascending perfect fourths and repeated notes.

The greatest melodic interval used by Quilter is a perfect fifth. Hyman uses a perfect fourth.

The note values in Quilter's song appear to be shorter than Hyman's, but when both pieces are performed at their correct tempos, this difference disappears. Quilter's song is more difficult to learn because the melodic line is different throughout the song. But Hyman's song has the same melody for all three stanzas.

Sigh No More, Ladies

"Sigh No More, Ladies" is from Shakespeare's comedy "Much Ado About Nothing." There is no significant dramatic

function for this song, except it reflects the light and humorous spirit of the scene.²⁰ This is the first time that Shakespeare has an untrained musician sing a song. Usually his songs were performed by professional musicians.²¹

John S. Long suggests the lyrics of the song may have been an ayre with its own musical setting, an ayre set to an existing tune, or a popular song.²² The song has a regular cadence and an internal rhyme. It could be set to a number of tunes.

The original music is not known. But a man named Thomas Ford who lived around 1580-1648, is believed to have put these words to music. His lyrics differ drastically from the lyrics found in Shakespeare's play.²³

The ranges of both songs are identical (c⁴-d⁵). The tonality of both songs is C Major. (See Chart VI.)

The tempo marking chosen by Quilter is 'Allegretto' and Hyman has chosen 'Alla Marcia'. The accompaniment of Hyman's song permits it to be played at a faster tempo. Quilter's accompaniment is more complex.

²⁰Long, Shakespeare's Use of Music, p. 125.

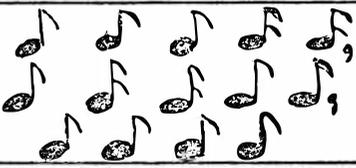
²¹Seng, The Vocal Songs in the Plays of Shakespeare, p. 57.

²²Long, Shakespeare's Use of Music, p. 129.

²³Seng, The Vocal Songs in the Plays of Shakespeare, p. 58.

CHART VI

"SIGH NO MORE, LADIES"

Composers	Quilter	Hyman
Range	c ⁴ -d ⁵	c ⁴ -d ⁵
Tonality	C Major	C Major
Tempo	Allegretto	Alla Marcia
Meter	4/4	2/4
Rhythm		
Form	AB, Coda	AB, Coda
Dynamics	mp, p, mp Coda-f	f, mp Coda-f
Most Frequent Melodic Intervals	d.w.s., a.w.s., d.h.s., a.p.4., and r.n.	d.w.s., a.w.s., d.h.s., and r.n.
Greatest Melodic Interval	Major Sixth	Major Ninth

Quilter's tempo marking and accompaniment cause the melodic line to be lyrical, but the 'Alla Marcia' chosen by Hyman gives a distinct accentuation to his melody and accompaniment. The melodic line and accompaniment have a dance-like rhythm and are characteristic of the 'hoe-down'.

The most frequent rhythm pattern employed by Quilter is . Hyman's most frequent rhythm patterns consist of eighth and sixteenth notes ,  and .

The form of both songs is AB, Coda, but each composer handles it differently. The song consists of two verses and a refrain that is repeated after each verse. Quilter incorporates the refrain into each of the verses, thus making his A section the first verse, plus refrain. The B section is the second verse with refrain, plus a coda. Hyman's A sections are verses one and two. His B section is the refrain. The coda appears after the last B section. Both codas begin with the same words.

Quilter's A section is marked 'mezzo-piano', and the B section begins 'piano' and crescendos to 'mezzo-piano'. The coda crescendos from 'mezzo-piano' to 'forte'. The A sections of Hyman's song are 'forte' and the B sections are 'mezzo-piano'. The coda crescendos to 'forte'.

The most frequent melodic intervals used by Quilter are descending and ascending whole steps, descending half

steps, ascending perfect fourths, ascending minor thirds and repeated notes. Hyman's most frequent melodic intervals are more limited. He uses descending and ascending whole steps, descending half steps and repeated notes.

In this song Hyman has the voice execute an interval of a major ninth. Quilter's greatest melodic interval is a major sixth.

The six Shakespearean songs set by Quilter and Hyman have been compared for their similarities and differences. Specific details were discussed and shown on charts.

CHAPTER IV

CONCLUSION

The Shakespearean songs of Roger Quilter and Dick Hyman were compared for similarities and differences. The range, tonality, tempo, meter, rhythm, form, dynamics, most frequent melodic intervals and the greatest melodic interval of the six songs by each composer were shown on charts.

Perhaps the most amazing fact disclosed by the study is the similarity existing between the two settings. Contrary to presupposition, many elements were in most cases surprisingly similar. There are indications that Hyman, a twentieth century composer, used Quilter's songs as a blueprint for his compositions.

The ranges of all six songs compared were congruous. In two cases, the ranges chosen by each composer were identical, e.g., "Blow, Blow, Thou Winter Wind," (c^4-e^5), "Sigh No More, Ladies," (c^4-d^5).

The tonalities used by both composers were primarily the major modes, except in "Come Away, Come Away, Death," in which Quilter uses c minor, and Hyman uses the aeolian mode. In "Blow, Blow, Thou Winter Wind," Hyman's setting remains in A Major, but Quilter's modulates from c minor to the parallel major. Of the six songs three were in 'allegro'

tempo, one song was 'moderato', and the other two were in contrasting tempos. Quilter marked "O Mistress Mine" 'Allegro'; and Hyman used 'Andante'. Quilter's tempo in "Who Is Sylvia?" was 'Moderato', while Hyman's was 'Allegro graziozo'.

The meters of the songs reveal the variety and individuality of the two composers. Quilter's most frequently used meters were 4/4 and 3/4. The 2/4 and 6/8 were most often employed by Hyman.

The rhythm patterns most frequently used by both composers were quarter notes followed by eighth notes or eighth notes preceding quarter notes.

The majority of the songs were in the form AB, Coda. Two of Quilter's songs were through-composed, e.g., "O Mistress Mine" and "When Daffodils Begin To Peer." Hyman used strophic form in "When Daffodils Begin to Peer." In "Who Is Sylvia?" both composers used AAA, Coda form.

The dynamics used by both composers were often in opposition. Hyman's dynamics were usually a reversal of Quilter's; when Quilter began his song 'piano', Hyman began 'forte'.

In their songs Quilter and Hyman used descending and ascending whole steps and repeated notes more frequently than any other melodic interval. But Quilter added with regularity, descending half steps, ascending perfect fourths, and descending and ascending minor thirds. Therefore, the

intervals used in Quilter's melodic lines were more varied. Both composers very frequently used a major sixth as the greatest melodic interval in their songs.

The greatest dissimilarity in the six songs was found in the melodic lines in which each composer displayed his individual style. The melodic lines of Hyman's songs were more constant in the pitches used, and Quilter's were more varied rhythmically and melodically. The melodic lines in Hyman's songs were arched and smooth. They tended to begin low in pitch, to rise and to descend. Quilter's melodies were more disjunct than Hyman's. Changes of pitch were frequent. Quilter's phrases tended to be short and choppy.

Quilter's songs display careful study of textual material. The text and melodic line are complex rhythmically and melodically but are molded together as one. The setting of Shakespeare's poems is a fine exhibition of creative talent. Quilter's Shakespearean songs are a refreshing addition to vocal literature.

With his Shakespearean songs, Hyman was striving for a contemporary jazz style, but his goal was inadequately achieved. Although these songs employ syncopated rhythms and the use of several modes, they do not qualify as 'jazz' songs. The melodies are in a folk style and should not be considered 'modernistic'. His songs are different melodically from Quilter's because the voice is kept on a smooth,

even line and is not given to large intervallic leaps. The voice could have been allowed to display itself in a greater variety of styles. His songs which are reflective of the romantic folk ballad are excellent for the beginning singer.

Hyman could have availed himself of more contemporary techniques. Many other American composers have shown more virtuosity in the handling of song texts than has Hyman. Although Hyman's songs are in a simple style, they do warrant a professional performance in public and would reach a varied audience because of their popular appeal.

The expressive language of the English art song provides a unique experience for the singer. He can advance his creative and illustrative abilities in conjunction with personal attributes in bringing each song to its finest completion. The union of poetry and music produces the art song.

Art songs in English provide a wide range and variety of songs for the beginning student as well as the mature, professional musician. This vocal literature is meaningful, expressive and worthy of use in vocal studios as well as recital halls.

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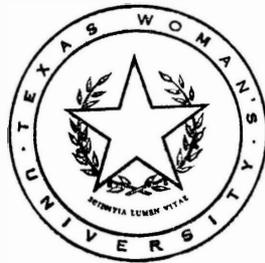
Presents

SHEILA PEACOCK, mezzo-soprano

in

Graduate Lecture-Recital

CANDISS SHAVER, Accompanist



Redbud Auditorium

3:00 p.m.

Sunday, August 11, 1974