

“ENTER OFELIA PLAYING ON A LUTE, AND HER HAIRE DOWNE
SINGING” – MUSIC IN THE PERFORMANCE OF SHAKESPEARE
AT THE GLOBE, 1997-2005

by

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Abstract

This thesis is an examination of the subject of music in original practices productions of Shakespeare at the Globe from the viewpoint of practical musicianship in addition to textual analysis of the plays and examination of the wider place of music in Shakespeare's society.

The thesis elucidates the concepts of soundscape and aural narrative (the diegetic sounds and their signifying function). The use of the aural narrative developed during the Rylance years, rendering music not simply decorative, but a tool used increasingly to shape meaning and interpretation of character in performance.

This thesis evaluates how the Globe team has used music within original practice productions, and if this is compatible with the principles of original practices laid down at the Globe's conception.

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Introduction – Music at Shakespeare’s Globe and its Criticism in Context

Music is an intangible, ephemeral art form; there is nothing to grasp or touch in the traditional sense; it is simply heard then it is heard no more. This is an aspect of its power. As Victor Hugo said in his critical work on Shakespeare, ‘Music expresses that which cannot be said and on which it is impossible to be silent’.¹ Music for the stage, an act of performance rather than the intentional creation of a physical object, with its intrinsic temporality, its requisite of first-hand live experiencing, has historically meant that it is more difficult to structure long-lasting, tangible critiques and analyses around. In focusing on music in performance at the Globe, using research into the scores created for the productions, I aim to express and explore what critics have found eminently possible to remain silent upon.

Perhaps the most obvious reason rendering musical analysis especially difficult is that a certain skill set is required to understand and address music fully. Training and study, often for years, is required in order to gain an understanding of musical notation, the capabilities of particular instrument groups and the different clefs and tunings of those groups, e.g. most stringed instruments are tuned to C but much woodwind and brass is tuned to B \flat , A or E \flat . Without this training the notated music remains impenetrable.

Even as a fully trained musician though, the complexity and practical translational mutability of the textual evidence adds a further layer of difficulty. Notated music is the most tangible link we have with performed music. It is an

¹ Hugo, 1864, 73.

imperfect, 'best fit' solution to the problem of conveying the complexities of a transient art form. According to Rastall, a score consists of 'the written symbols (which may include verbal instructions) by which musical ideas are represented and preserved for future performance or study'.²

Notation's most basic purpose is to convey pitch, duration, loudness and the type of attack³ for a particular musical sound. When several musical sounds are combined, musical notation may show pitch relationships such as chords and melody; duration relationships such as rhythm, tempo (the frequency of stresses) and metre (shape of stress patterns); and the arguably most elusive, expression: the deliberate variation of any of the above on the part of the performer for expressive purposes.⁴ The resulting score acts as an *aide-memoire* for what has been learnt; it will allow a performance to take place in the composer's absence and it can instruct others in musical procedures.

While such precision is *de rigueur* for modern notation, it was not always so. Very early Western music showed little more than relative pitch of consecutive notes, and that very imprecisely; duration (and therefore rhythm) was not shown until the late 12th century, while indications of tempo (and therefore more precise duration) occur only in the 17th; loudness was normally indicated only from the 17th century

² Rastall, 1983, 2.

³ 'The prompt and decisive beginning of a note or passage by either vocal or instrumental performers'. Latham, 2013.

⁴ Rastall, 1983, 4.

onwards; and the same is true for the notation of attack...and other “expressive” characteristics.⁵

As expression is what gives music its character and because it is so often left to the discretion of the conductor and/or performer(s), it can be troublesome to pin down historical styles of performance. Attempts have been made to recover performance styles however, mostly notably from The Early Music Movement, whose attempts at this recreation are discussed in more detail later. Rastall discusses the difficulties inherent in recovering different musical modes of expression, noting that

An Italian singer performing from Franconian notation would not have sung the same rhythms as a French singer reading from the same copy; and a late eighteenth century Parisian performance of *Messiah* would have been noticeably different from a German one in both rhythms and articulation. In each case the performers brought their own conventions to the performance, this adding a secondary interpretation to their common understanding of the notation.⁶

This intangible layering of unrecorded meaning, coupled with geographical and temporal differences in how notation was presented, contributes to the complication of music-centric criticism.

Within the context of theatrical performance in the Elizabethan and Jacobean eras, music history is further obscured. The music publishing industry of early modern England was fairly limited. The demand for printed music derived mostly

⁵ Rastall, 1983, 3.

⁶ Rastall, 1983, 11.

from recreation and pleasure pursuits of the middle class, and not from the theatrical community. It is the emergence of this audience and its desire for musical literacy that spawned works such as Thomas Morley's *A Plain and Easy Introduction to Practical Music*, John Playford's *English Dancing Master* of 1651, the various collections of lute music such as the Dallis Lute Book, and the music of William Byrd and the lutenist and composer John Dowland. It is from these works that many of the melodies for the broadsides and ballads of the time derived, though the text and melodies rarely appeared next to each other.

It is then likely that much printed music, if it has survived, might still be found within the homes in which it was played, but access to these scores is extremely difficult to source and gain. In the context of this critique, it is also very unlikely that any of the privately held printed music would have come from theatrical performances of plays.

So of the already slight body of published music from the eras, theatrical music comprises a further fraction. It does seem that music for masques is better preserved than for plays, but that is hardly surprising given the enormous role music and song has in that type of entertainment. The music which survives to accompany English Renaissance drama is mostly incomplete, numbering only a few pieces, and even then their use in the first performances cannot be proved beyond doubt. Theatrical music is one of the least well preserved of all the remnants of a production, even in the twenty-first century, perhaps explaining partly the scarcity of contemporary musical settings for plays of the era. For Shakespeare, there are

settings by Robert Johnson of 'Full fathom five' and 'Where the bee sucks', but little else. Unfortunately, as David Lindley points out, 'once a play slipped from the repertoire...[there] would [be] little incentive to make [scores] more widely available or even carefully to preserve them'.⁷ It is speculated that any music the theatrical companies had, either in manuscript or printed form, would remain their property and that there would be no reason for it to be circulated beyond the theatrical community.⁸ Whether the theatre company, the musicians, or the composer owned the music, it seems that once they were no longer required there would be little purpose or practiced precedent in retaining an archive.

A distinction should be made here between the printed music created especially for the leisured classes, and the music that would have been used for the theatre, probably in manuscript form. The improvisational nature of musical performance in the theatre may mean that the flourishes, sennets, dances and song were unlikely to appear in print, being presumed knowledge on the part of the musicians, so there would be little reason to waste paper and ink on copying out melodies that were already known of. The fact that so little of this aural knowledge has been transcribed has created large gaps in musical knowledge both within the theatre and without. Duffin, Lindley and Sternfeld are just some of the scholars who have tried to piece together this knowledge while acknowledging the frustrating nature of the work.

⁷ Lindley, 2006, 3.

⁸ Lindley, 2006, 3.

Issues of copyright and intellectual property further complicate the search for more complete collections of scores. During Shakespeare's lifetime, what we know as copyright was not the same as it is now, particularly regarding the rights of the author. The ease with which texts and scores might have been reproduced and adapted was facilitated by the lack of legislation to regulate ownership of intellectual property. The first legislation regarding copyright was not introduced until the Statute of Anne 1710 — there was little protection of author's intellectual property before then. The playtexts did not belong to the person who wrote them but to the company for whom that author wrote, so after the manuscript was produced the author had no particular right to his own work.

Notwithstanding these difficulties, attempts have been made to write about music and its place within the drama of the English Renaissance. I will now outline the history of this criticism in order to frame this thesis with a historical and theoretical context. The primary materials for researching music in productions of Shakespeare are often scattered and not collated. Consequently, material from many different and disparate sources such as theatrical history, the construction of instruments, playing techniques, the known skills of musicians, theatrical architecture, playtexts, authors, musical directors and staging techniques must be brought together to form a complete study of the subject. Much of the work undertaken in the area by theatre and literature scholars has been with the aim of recovering as much information as possible on the practices of the theatres regarding music, Renaissance instruments and the musical character of early modern English life.

J.S. Manifold's 1956 study into the musical practices in the theatre of the sixteenth and seventeenth centuries, *The Music in English Drama*, is one of the more comprehensive works on the subject. His opening chapter on the band in Shakespeare covers a wide range of topics including the consistency of the printing of musical stage directions, the popularity of music with children's acting companies and his hypothesis that one musician would have been proficient in several instruments and that actors might have to be proficient musicians too. Although not put into practice by the author, the fact that such theories are proposed could prove very useful to theatre practitioners seeking to apply them and test them in the context of performance.

David Lindley's work on music has also proved significant in furthering knowledge in this area. His book *Shakespeare and Music* gives a most comprehensive overview of the significance of music in the theatre, and in the time of Shakespeare. Lindley examines musical theory, music in practice, instrumental music and dance, and song. He includes a glossary of instruments, the placing of musicians in the theatre and the differing uses of music in child and adult companies. There is also a section on Renaissance musical theory that is instructive for both musicians and non-musicians. The social and physical place of musicians, both theatrical and non-theatrical, is described as well as the history of the development of specialist kind of musicians, able to perform in theatres and in private. Much of this comes in the form of research on the city waits, the providers of music for the city on all kinds of ceremonial and festival occasions. Lindley provides more detail regarding their activities in London. The waits were required on occasions such as

the lord mayor's pageants, public performance on Sundays at the Royal Exchange from 1571 and at festivals before the mayor and sheriffs' houses.⁹ The London waits' original instruments were shawms and sackbuts but viols were added in 1561, and recorders and cornetts in 1568, leading to the creation of the broken consort to be discussed later.

The number of the waits increased from 6 men plus one apprentice in 1475 to 11 men and 20 apprentices in 1620.¹⁰ The events they might have been expected to perform at included: the lord mayor's pageant, public festivals, and regular public performances on Sundays at the Royal Exchange. The fact that they had their own livery and were guaranteed a salary lifted them above the status of minstrels, the term used to describe wandering musicians who were not part of fraternities or societies. They had a low status and often fell foul of vagrancy laws, hence Mercutio's outrage at being made a minstrel by Tybalt's accusation that he 'consort'st with Romeo'.¹¹ The London waits' original instruments were shawms and sackbuts but viols were added in 1561, and recorders and cornetts in 1568, leading to the creation of what is termed the 'broken' or English consort.¹²

Randy Lyn Neighbarger's book *An Outward Show: Music for Shakespeare on the London Stage, 1660-1830*, published in 1992, is a very thorough account of the performance trajectory that the music in Shakespeare has undergone after the author's lifetime. Neighbarger details the difficulties of finding the scores, as frequent fires

⁹ Lindley, 2006, 55.

¹⁰ Lindley, 2006, 55.

¹¹ Wells, 1997, III.i.45.

¹² Discussed further in chapter 1.

and the ‘assumption on the part of those who kept libraries that much of the material in their charge was ephemeral’ has left a meagre collection of manuscripts.¹³

Frederick W. Sternfeld’s book *Music in Shakespeare Tragedy* is a seminal work on the topic for several reasons, principal among them his choice to analyse music through the lens of genre. Of the three genres that Shakespeare’s plays are generally classified by, Sternfeld tackled the genre of tragedy which has the least amount of music in, before dividing the book into song and instrumental music. He focused specifically on Ophelia’s songs and Desdemona’s willow song; the level of analytical detail is exemplary. He compares quarto and Folio versions of *Hamlet* and *Othello*, as well as a separate chapter on the Fool’s songs in *King Lear*, counted the beats of each line and their suitability to be set to music as well as their emotional significance within the plot as a whole. This kind of play-specific, textually based research is crucial for underpinning performance-based research on the theatre and in testing the function of music in that space.

Most significantly for this project, Sternfeld begins, but sadly does not continue, to delve into the possible functions of music in performance, marking him as one of the first in his field to do this. He divided the possible functions of music in Shakespeare’s plays into four categories:

"stage music", an action on the stage which functionally demands music [such as] a banquet... "magic music"...to make someone fall in love, fall asleep or be miraculously healed... "character music"...which portrays or reveals the character of the one of the

¹³ Neighbarger, 1992, xviii.

protagonists...and a fourth category [which] foretells a change of tone within the drama.¹⁴

While this covers several uses for music in performance, it covers only the music that the text calls for directly and does not leave room for performance possibilities such as *entr'actes* music, pre-show music, and any other music that might be used where the text does not specifically call for it.

A few forays have been made into the arena of score collation and attribution, most notably Ross Duffin's 2008 publication *Shakespeare's songbook*. Duffin has gone through each song or reference to a song in Shakespeare's plays and researched the background to it, citing the manuscripts containing the melodies, their location, and dates of publication, if known. Some of his conclusions rest on surer ground than others, but as a collection of music and possible sources for songs in Shakespeare, it is a most useful resource.

One key feature of the collection is the scores' presentation using modern notation. This was done presumably for ease of use, as early modern scores are difficult to read. This process makes the music accessible to modern readers, but it is providing mitigated access to the original material. This presents a potential problem, as the modern and early modern scores may differ in important respects. For example, key signature and some specific rhythms were sometimes not notated as they are in modern scores, and it is these important details that may have been altered, added to or removed for convenience's sake. Coupled with the difficulty of accessing

¹⁴ Sternfeld, 1963, 158-161.

facsimiles of scores (they are often not online and the manuscripts themselves are usually not available for examination due to their age and scarcity), this mitigated collection of scores must be approached carefully. Since Duffin does not print facsimiles of the source manuscripts next to his modern transcriptions it is harder to know what has been altered, changed or even left out. The identification of source manuscripts and their dates of publication is extremely useful for many of the songs in Shakespeare.

The work of these men meant a pool of painstaking and comprehensive knowledge was built up. Their research is incredibly useful for providing the historical background and some firmer evidence of the musical practices of the time. Although the performance styles and sounds of that time period are mostly lost, the fact there is a detailed body of work on the instruments, musicians, theatrical music scores and the place of music in everyday life means that performance-based research can begin from a solid foundation.

Approaches to the topic of music in performance have not been limited to literary criticism but also come from the world of practical musicianship. Arguably the most significant contribution to the study of the music of the Renaissance came from the practitioners themselves in the form of the Early Music Movement. It has its roots in the late nineteenth century and focused on the music of the Baroque and earlier periods, and the instruments and performing styles associated with it. Its aim was to recover the performance style of previous musical eras in order to better understand how the music belonging to that period might be played. This information

was garnered from research into surviving scores, treatises, instruments and other contemporary evidence.¹⁵

In England, Arnold Dolmetsch was at the fore of the revival in the 1890s. He was a practical musician, skilled at both constructing and playing instruments; his harpsichords, clavichords, lutes, viols and recorders reflected an unprecedented concern for historical fidelity in design, construction and materials. This expertise was put to use by the authenticity enthusiast William Poel in his historically appropriate productions of Shakespeare in the early twentieth century. Poel was one of the earliest directors to show interest in the theatre for which Shakespeare wrote by creating sketches of what it may have looked like, and even proposed to London County Council that a replica be built near the original site.¹⁶

Others, such as Richard Runciman Terry, organist and choirmaster at Westminster Cathedral from 1901 to 1924, focused on reviving medieval and Renaissance liturgical music, and in particular reviving the madrigal tradition. Concurrently, Ralph Vaughan Williams, Cecil Sharp and Maud Karpeles were compiling a sizeable collection of folk songs which were ‘taken down directly from the lips of folk singers’.¹⁷ The most enthusiastic of the trio, Vaughan Williams was especially keen to record and preserve the melodies, which were known mostly in oral form. Many of the melodies were several hundred years old, with many dating back to at least Shakespeare’s time.

¹⁵ Haskell, 2011.

¹⁶ White, 1999, 148.

¹⁷ Sharp, 1907, 142.

This surge in interest triggered demand for the instruments and scores. At the turn of the twentieth century, instrument makers and music publishers duly obliged, mass producing harpsichords, recorders, lutes and other early instruments, and publishing the new collections of songs. A sudden increase in the publications of settings to Shakespeare's songs can be observed at this time. Instrumental and vocal consorts began to spring up, both amateur and professional, playing the music of a previous age on copies of centuries-old instruments.

Interest was also bolstered by the tercentenaries of William Byrd in 1923 and Orlando Gibbons in 1925. Combined with the rise of radio and the recording industries, it was possible to bring this music to massive audiences¹⁸ and subsequent proponents of the movement including David's Munrow's Early Music Consort founded in the 1960s, the Dufay group run by William Lyons and on a larger scale by The Academy of Ancient Music. The focus by these and Dolmetsch and Vaughan Williams on recovering the music of a previous age created a wider familiarity with the music that had not been present before.

The popularity of early music meant that demand for collections of early music spiked, and the collating of scores, their transcription to modern notation and, with the advance in technology, sound recordings of the music of the early modern period played a significant role in supporting the scholarship relating to music in Shakespeare later in the twentieth century.

¹⁸ Haskell, 2011.

But steps towards collation of Shakespeare's music had already begun in the 1920s, with Christopher Wilson's 1922 publication, *Shakespeare and Music*. Wilson was a proficient musician, a composer and conductor for the theatre as well as being a Mendelssohn scholar. His book details every composer of the previous 200 years who has composed an opera, overture, a new song setting, incidental music or a prelude inspired by 25 of Shakespeare's plays, but unfortunately no scores are provided. There are no descriptions of tempo, key, rhythms, motifs or instrumentation used, but as a record of pieces composed and played it is extremely useful.

Wilson was just one among many compilers of music relating to Shakespeare. Concurrently Frederick Bridge published *Songs from Shakespeare* which arranged the more famous songs into piano and vocal arrangements. The significance of this and other publications of this period is that for the first time since the melodies and words were known in their original theatrical context, a mostly oral context, they had been made accessible to the non-scholar, and formed much of the basis of later scholarship. These scores were not published for historical or academic curiosity only but also in order that they might be played by those who purchased them. The scores are not facsimiles of a manuscript but transcribed clearly using modern notation so it is easily accessible to the amateur or professional musician.

Other publications from Novello soon followed, with Ralph Dunstan's music for *The Tempest* and other Shakespeare plays 'selected and arranged for the use of

schools and colleges'.¹⁹ Other works included an A5 sized edition of Mendelssohn's incidental music for *A Midsummer Night's Dream* arranged clearly but minutely for piano and voices, and Five Two-Part Songs from *Love's Labour's Lost* and *As You Like It* with a very florid piano accompaniment by Edward Dannreuther, a German virtuoso pianist who devoted as much of his energy into Renaissance, Baroque and Classical traditions as he did in introducing new music by Tchaikovsky, Parry, Strauss and others.

Extant music that had not been published for several centuries began to emerge, with John Cutts's extensive anthology of surviving settings of every song The King's Men might have performed between 1604 and 1625, and Roy Mitchell's advice to amateur companies on the best way to use this extant music; 'extensively... [as] generations of composers have lavished their finest art' on it', and recommends settings of songs for roughly half the plays in the canon.²⁰

The work of these men and women is detailed and varied, and this in itself is telling as it shows what music's possible functions can be dependent upon the setting in which it is used. Sternfeld, Lindley and Manifold showed music's different uses in early modern England. The work of the Early Music Movement's adherents tells us that recovery of particular modes of performance and the use of particular instruments can inflect further our understanding of the music performed in the church, court, tavern and the theatre. Most significantly for practitioners today, the research can

¹⁹ Dunstan, 1912, title page.

²⁰ Mitchell, 1919, 110.

inform how the music of that era could be played today and the meanings that can be derived from such performances.

However, despite the foundation of information we have on the subject of early modern English music, little work has been undertaken from either musical or literary scholars to integrate this research into a full study of music's practical uses in the early modern theatre from the viewpoint of the music performed. As discussed earlier, the training needed to read and understand musical scores requires years to attain, and is not a skill which many who have addressed the topic of music in theatre possess.

Anthologies of theatre and performance history devote surprisingly little space to that pertaining to music, with tomes such as *The Oxford Handbook of Early Modern Theatre* devoting a mere half page out of 792 to the subject of musical stage directions, leaving the reader no better informed about early modern theatre practice regarding practical music. Even in literature on the Globe there is scant information. In Pauline Kiernan's appraisal of the work undertaken at the Globe, *Staging Shakespeare at the New Globe*, less than a page out of 160 is given over to music. Generalised statements dominate, with the 'renewed interest in the function of music' mentioned without detailing what that might be.²¹ There is no discussion of instruments, source materials or playing techniques.

²¹ Kiernan, 1999, 85.

It is clear then, that those who write about Shakespeare don't usually write about music, and those who write about music don't usually write about Shakespeare. Music in Shakespearean performance has essentially been a neglected area of the critical discussion, principally due to the training barrier mentioned earlier. As a student of both literature and music, I aim to redress this imbalance by taking a more practical approach to the study of music in the theatre. While textual analyses of musical passages of playtexts have been undertaken by Sternfeld, Lindley, Wilson and others, few if any scholars have attempted to look at music's use in Shakespeare from the perspective of the scores used in actual performances of the plays. The critical material has thrown this distinction into relief, as the musician's approach to music in a production does not involve looking at a play as a text or even as a dramatic artefact, but as a framework around which music may be constructed. Using this pragmatic, musician oriented approach, I will analyse the music used in the performances of Shakespeare at the Globe on Bankside between 1997 and 2005.

The Third Globe

A further reason for the lack of research into this particular area is due to the Globe's relative youth as a company. The RSC has had 50 years of performance history, and many more decades if the performance history of the Stratford-upon-Avon theatres is taken into account. The Globe on Bankside has had a rather more chequered history, with three incarnations of the theatre, the first up and running for 1599 but lasting only 14 years before being destroyed by fire; the second hastily rebuilt with a tiled roof but closed in 1642. The third and present incarnation has been in operation for 16 years at the time of writing, so there has been comparatively little time to develop a body of research regarding its principles and practices.

The current Globe was initiated by the American actor, director and producer Sam Wanamaker. Although he did not live to see the project completed, Wanamaker's 23 years of fundraising, meticulous research on the appearance of the first Globe Theatre, and carefully planned reconstruction paid off. Completed in 1997, the theatre opened to the public over 350 years after the second Globe had been dismantled in 1644. With the input of dozens of craftsmen, architects, designers, academics, early modern theatre experts, and theatre practitioners, it was one of the most ambitious theatrical projects of recent times. Its chief aim remains to dedicate itself to 'the exploration of Shakespeare's work and the playhouse for which he wrote, through the connected means of performance and education'.²²

²² Shakespeare's Globe website, 2012.

The building was intended to mimic the first Globe of 1599 as closely as possible, modern fire regulations permitting. Architects, academics and historians collaborated to design and produce a twenty-sided structure, with the interior design containing columns, a balcony and a central discovery space based partly on Johannes de Witt's drawing of the Swan. Oak was the principal wood used, flat wooden benches were installed and the area closest to the stage was left empty to serve as the yard for 'groundlings'. Ticket prices were set at rough Elizabethan equivalents and the structure houses 1500 spectators.

While the physical construction took place, discussions regarding how to use the Globe were also underway. An artistic policy had to be devised, a mission statement created, an artistic team to fill the building and most crucially, how to present Shakespeare in an 'authentic' way. Authenticity has proved to be a very controversial issue, with many academics weighing in on what authenticity is, how it relates to Shakespeare, and how they believe it should be used at the Globe. The drive behind finding the authentic Shakespeare appears to come from the notion that because the plays were written to be performed, the 'authentic text' is the script.²³ The idea continues with the belief that using this authentic acting script in performance would allow practitioners to move closer to the authentic Shakespeare.

The desire to achieve this authenticity and therefore putative performance perfection led to meticulous research into 'play-house architecture, staging practices and documentary evidence' by which to frame the performance of the authentic

²³ Orgel, 1988, 6.

acting texts.²⁴ Franklin J. Hildy states that previous attempts at reconstructing the Globe ‘started with the assumption that concessions had to be made to modern tastes, modern notions of audience comfort and modern building codes’ but that the project on Bankside would be ‘designed with the assumption that no such concessions were acceptable’.²⁵

In order to create the conditions under which this authentic performance can take place, an authentic replica of the theatre for which Shakespeare wrote would be necessary. Andrew Gurr, the principal academic advisor on the project, argued that

we lose or distort much of what is valuable in [Shakespeare’s] plays so long as we remain ignorant of the precise shape of that playhouse, and how Shakespeare expected his plays to be performed there.²⁶

A play is the result of a combination of a large number of elements, such as ‘the precise shape of the stage and auditorium, the quality of the light, the effects on sound and vision of an open-air arena and a crowded auditorium’.²⁷ The actor is in the centre of all this, interacting with his fellow players and with the spectators. Paper designs and models only go so far in showing how the material conditions of performance can function. In order to see properly how each of these co-dependent elements function, Gurr argued that a full-scale reconstruction was imperative as ‘a fresh approach to the original staging of his plays through the surviving play-texts

²⁴ Carson, 2008, 2.

²⁵ Hildy, 2008, 14.

²⁶ Gurr, 1989, 18.

²⁷ Gurr, 1989, 18-19.

should be able to show us a lot more of his practical genius than we have discovered through the last century or so'.²⁸

The research into the sound and acoustics capabilities of the building was no less thorough. As far as materials used in construction go, the Globe's are remarkably efficient reflectors of sound. Plaster over lath reflects 86-90% of the sound waves that strike it, depending upon whether adult male voices or adolescent male voices are heard.²⁹ Wood absorbs more sound but with sufficient air surrounding it, it can act as a resonator, as in stringed instruments. If that wood is arranged in multiple planes, twenty-four in the case of the modern Globe, four more than the first Globe, then the possibilities for reflections and resonance increase further. Bruce R. Smith likens a theatre to an 'instrument for the production and reception of sound' rather than a 'frame for the mounting and viewing of spectacle'³⁰ and since the principles behind the construction of the Globe forbid the use of gadgetry to amplify sound, the fostering of a good acoustic is crucial.

Acoustic possibilities must be nuanced further when taking into account instruments and their ability to perform in such changeable conditions. Donington discusses the effects of the weather, ambient temperature, obstacles and distance the sound needs to travel, and it would be possible to see this in practice by exploring different playing techniques, instrument ranges, using different instrument families, and experimenting with volume and placing of musicians in theatres and other

²⁸ Carson, 2008, xvii.

²⁹ Smith, 1999, 209.

³⁰ Smith, 1999, 39.

performing spaces.³¹ Such research is invaluable when examining the possibilities of performance spaces, and what can be done to maximise or minimise instrumental impact in those spaces. Until the Globe, such research had not been put into practice, much less a critical analysis undertaken of its effects and results.

³¹ Donington, 1949, 3.

Artistic Policy

Once the academics and historians had created the physical space, the practitioners were able to move into the space to begin work. By this point an artistic policy had been devised by the Globe's theatre committee, overseen by the theatre producer and director Lord Birkett of Ulverston. He also oversaw the creation of the Artistic Directorate and the appointment of the first artistic director Mark Rylance.

In this artistic policy were eight production tenets that were to apply to all shows at the Globe:

- 1) The purpose of the project is to present the plays of Shakespeare in the building for which he wrote many of them.
- 2) At least one play each season should be presented as authentically as possible.
- 3) The repertoire should include plays by other writers and of other periods.
- 4) No production should alter or damage the fabric of the building.
- 5) The audience-actor relationship created by these sixteenth-century conditions should be explored.
- 6) Natural light should be the rule. Artificial light, if needed at night, should be general enough to cover both players and spectators.
- 7) No modern sound amplification should be used.
- 8) The experience and discoveries of the Globe should be recorded and transmitted by all modern methods.³²

This artistic policy has embedded within it the aim of experimentation, observation and discovery. The fact the results are to be recorded, presumably to be measured in the future, opens up avenues for research into these discoveries.

³² Carson, 2008, 236.

The academics continued their influence on the Globe's initial forays, citing firmly and often vociferously their beliefs regarding what could be achieved in the newly constructed space. Alan Dessen is one such academic, describing the Globe as a testing ground and states very firmly his 'Ten Commandments' of conditions he believed should be imposed on Globe productions otherwise 'the results of any tests or experiments will...be compromised or contaminated'.³³ The implications of this are problematic, as this dogmatic attitude appears to treat the productions wholly as experiments designed to reach conclusions, experiments that are in constant danger of being sullied by external factors thereby producing flawed and therefore worthless results.

The neatness of his approach is soon found wanting when faced with the realities of the project. The Globe is not a hermeneutically sealed object that can be poked and prodded into doing what scholars want, however vociferous their opinions. The production of a viable performance for paying audiences appears to carry less weight with Dessen than a clean, scientific execution of theory in the dramatic laboratory of the Globe.

However, Dessen's strictures for what he deemed authentic productions of Shakespeare are ultimately fallible as true authenticity is impossible. To even come close, the Globe would have to

recreate an entire 1590s culture, including audience, acting company and musical band, and somehow contrive this to "speak" for our own

³³ Dessen, 1990, 136.

twenty-first-century society, to feel “modern” and “topical”, as Shakespeare’s work certainly did in his own period.³⁴

This is clearly impossible so a compromise must be reached. This is perhaps undesirable, but also necessary. As Brian Priestman, the RSC’s musical director during the 1960s noted, ‘fanatical consistency would enjoin a return to Elizabethan pronunciation...and a hundred other details that would be as ruinous to the pleasure of the average theatre-goer as they might be of interest to a handful of scholars’.³⁵

However, this handful of scholars can be quite vociferous. W.B. Worthen is one who has lamented loudly and at length³⁶ the fact that rather than being a serious and accurate venue for serious and accurate productions of Shakespeare, the Globe is really a theme park, a Disneyland for the literate peddling museum theatre, and not even doing that very well. But this idea ignores completely the fact that the aim of the project is not to teach but rather to learn what happened in Shakespeare’s Globe. The comparison with a considerable moneymaking venture such as Disneyland, and the possible ‘low-culture’ connotations that could be inferred suggest an undercurrent of distaste for the Globe’s demonstrable financial success. The accounts for 2012 show box office receipts of £7.2m, an increase of £1m on the previous year, which is a sizeable return for a project built on turning the process of learning into a commoditised entity, one which can be sold to the public and generate a considerable annual turnover in spite of having no direct government subsidy.

Twentieth and twenty-first century theatregoers’ tastes also have a bearing on

³⁴ Carson, 2008, 183.

³⁵ Priestman, 1964, 141.

³⁶ Worthen, 2003, 84.

what is performed, with Brian Priestman, the former Director of Music at the RST, stating the necessity for a great work of art ‘to withstand different styles of performance’ as ‘performance is clearly dictated by the tastes and interests of the time in which it is performed’.³⁷ The difficulties of changing tastes and preferences across the four centuries of musical styles since Shakespeare has meant that compromises must be reached in the performance of music for his plays, and while he appears ambivalent towards the idea, Priestman acknowledges that as tastes changed it meant that ‘we perform for ourselves as Kean and Garrick did for their time’.³⁸ This can mean the inclusion of more modern themes, sequences, notation and performance styles which can create an aural tension with the OP strictures.

A more proscriptive view on the subject comes from one of Britain’s more famous composers. While an avid collector of folk songs ‘taken down directly from the lips of folk singers’,³⁹ Ralph Vaughan Williams was most contemptuous of any suggestion of historically informed performance of these songs or, indeed, any music not of his own era. He dismissed what he termed ‘the latest orders from Germany’ that Bach was ‘to be performed as “period music” in the precise periwig style’, stating scornfully that:

We cannot perform Bach exactly as he was played in his own time even if we wanted to, and the question is, do we want to? I say emphatically, No! Some music dies with its period, but what is really immortal endures from generation to generation. The interpretation and with it the means of interpretation differ with each generation.⁴⁰

³⁷ Priestman, 1964, 141.

³⁸ Priestman, 1964, 141.

³⁹ Sharp, 1907, 142.

⁴⁰ Vaughan Williams, 1963, 171.

So how is the conflict between theory and practice, experimentation and performance resolved?

‘Original Practices’

The resolution that developed was a specific style of learning through the performance of Shakespeare, a style which became known as ‘original practices’ (OP). This involved incorporating carefully researched elements of late sixteenth and early seventeenth century stagecraft into productions of plays written by Shakespeare and his contemporaries, staged in a replica of the theatre for which he wrote and in which he performed. These elements included costumes, staging, scenery, pronunciation techniques, comportment and the subject of this thesis, music.

The aim of OP, according to its practitioners, is ‘to observe what effect this carefully recreated period might have on the relationship between actor and audience within the architecture of the “Wooden O”’.⁴¹ Aside from the eight principles detailed earlier which all Globe productions must obey, OP elements added further tenets including but not limited to:

- 1) all-male casting,
- 2) use of the trapdoor,
- 3) use of the balcony for actors and musicians,
- 4) historically appropriate weapons, costumes and music,
- 5) a very small number of interval-free performances per run of a show,
- 6) and a jig with which to end the play.

Other less obvious OP elements include the use of cannon in the gable and extensive research and advice given to actors on matters of comportment, hair styles, dancing and general social etiquette.

⁴¹ Carson, 2008, 80.

The OP experiment was the brainchild of, and overseen by, the triumvirate of the Artistic Director Mark Rylance, Director of Theatre Design Jenny Tiramani and Director of Music Claire van Kampen. The Globe was not their first foray into historically determined performance, as they had collaborated in the early 1990s on originally staged productions as part of their Phoebus' Cart company. Their company's connection to the Globe began when their 1991 touring production of *The Tempest* was given permission by Sam Wanamaker to perform on the Globe's mostly empty building site. After Wanamaker's death in 1993, the artistic directorate elected Rylance as sole artistic director and his connection to the Globe was sealed.⁴²

Once at the Globe, a comprehensive plan of approaching OP was developed, with each of the trio specialising in a particular area. Jenny Tiramani was responsible for creating a Renaissance aesthetic that combined 'stage and costume design, with gesture, movement, cosmetics' and different lighting states.⁴³ Claire van Kampen was responsible for creating the Renaissance acoustic, researching composers of the time, using reconstructions of Jacobethan instruments and exploring the aural options available in the indoor versus the outdoor spaces. Finally Mark Rylance explored the actor/audience relationship, and how to use differing directing and acting techniques to present the efforts of his collaborators to the audience as something newly discovered. The skills that this first group happened to have influenced the kind of OP they developed.

⁴² Fox, 1996.

⁴³ Carson, 2008, 31.

It seems especial attention was devoted to historical accuracy for music, at least in the earliest days of the Globe. As well as having a Director of Music, Claire van Kampen, the Globe also had a Director of Early Music, Phillip Pickett, who went into incredible detail for the early productions. Much of his meticulous research can be seen in the Globe's 1997 *Henry V*, with his research into the French and English music. As this is one of the first productions, it is worth examining for traces of how the score was constructed and the level of research the team wished to achieve.

Sources are stated for the incidental music as well as full printing of fourteenth century French and English camp songs that were known to have been sung by both armies at the time. In particular there was a huge amount of research undertaken in order to recreate the correct alarums, flourishes, parleys and retreats that *Henry V* has so many of, even down to the difference in pitch between the higher English calls and their lower French counterparts.

The research bulletin for *Henry V* details Phillip Pickett's sources for the incidental music including pieces by William Byrd and others from the Mulliner Book of keyboard pieces. The 'bad' quarto of 1600 contains only one alarum in IV.iv but the Folio text is much more detailed aurally, with flourishes, alarums, sennets and excursions in addition to the *Non nobis* and *Te Deum* and the small duet with Pistol and the Boy. It seems that any aural narrative that could be constructed for this play from the textual cues for an OP production at the Globe would be militaristic rather than musical in nature, but without a video recording, a file box of music or a promptbook it is difficult to know how these sources were used in performance.

As Andrew Gurr has pointed out, the practitioners who have dedicated themselves to working in the space have also dedicated themselves to ‘relearning their craft in order to address the demands of the building’.⁴⁴ Above all, the idea of the research being used for experimentation was the top priority for these practitioners. Their expertise meant that the three most important principles for Rylance of ‘research, materials and craft’ as set down by Sam Wanamaker could come together and allow new discoveries to be made.⁴⁵

From its opening season until 2005 when this creative triumvirate left, the Globe staged fifteen productions that were designated as OP and these productions adhered to that artistic policy with varying degrees of faithfulness.⁴⁶ Not every production labelled as OP contains all the elements of it, and there were degrees of adherence even within the principles which were chosen, with some productions employing all male-casting but not Renaissance costume, or using early modern music but modern pronunciation of the speeches.

Part of the reason for this variance in fidelity to the OP artistic principle is due to the disparity between the drive for authenticity, and what it is possible to reproduce in performance. As far as its Globe practitioners are concerned, OP does not constitute a binding set of performance conditions that must all be adhered to always, nor is it a system of classification or a mundane box-checking process. Seemingly it was always intended as a framework for experimentation with Shakespeare using the unusual performance conditions to hand. In 2008, Christie

⁴⁴ Carson, 2008, 9.

⁴⁵ Karim-Cooper, 2012.

⁴⁶ *Original Practices at the Globe*, 2013.

Carson detailed the performance misconceptions that scholars have held regarding the Globe, and one of them was that there should be

a consensus in the building about the approach that should be taken to performing the plays rather than an acknowledgement that the building contains an active and ongoing debate on a whole series of issues around both performance and education.⁴⁷

As the whole project itself has been referred to as an experiment by those who have been involved in its creation,⁴⁸ the terminology of discussion has therefore tended towards the scientific, with talk of ‘conditions’, ‘variables’, ‘testing’ and ‘results’. The purpose of OP performances is to test the elements outlined, seeing how they work. The flexibility and open-mindedness of this approach is a far cry from the rigidity of the approach favoured by Dessen and his ilk. The music department’s approach to the question of authenticity is best described as ‘exploratory, using methods that were rigorous yet practical for a contemporary commercial theatre’.⁴⁹

Because of this compromise, Mark Rylance believed that there is no ‘authenticity in going back to doing Shakespeare’s plays as if we had an Elizabethan audience dressed in Elizabethan clothes, with no reference to what’s happening today’.⁵⁰ It appears that in order for OP to function, experimentation with the old and incorporation of the new is the key which unlocks a new kind of Shakespeare through the union of Wanamaker’s three performance principles of research, materials and craft. For my purposes, it is how these principles coalesce in the form of music in OP

⁴⁷ Carson, 2008, ‘Debate’ 48.

⁴⁸ Carson, 2008, ‘Globe’, 103.

⁴⁹ Carson, 2008, 185.

⁵⁰ Fox, 1996.

productions, and I will be exploring this through the broad frame of the following questions:

- How are scores constructed? What are the major sources for pieces? From where do they originate, and are they always historically or geographically appropriate? If they are arrangements, or altered, why are they so?
- What is the relationship between the musicians and instruments, the actors, their voices and the text from which a performance is created?
- What is OP as defined by the Globe and how does it relate to the performance of music?

Scores

I will now examine the question of the scores at the Globe, the primary source of information for me regarding this thesis.

Several resources exist to inform the creation of the score, and the first and most important piece of primary evidence is Shakespeare's text. For the musician, the play is not so much a text or dramatic artefact, but a scaffold around which music may be constructed. With this in mind, the stage directions within the plays, both explicit and implicit, provide the starting point for the score to take shape. The text is examined, and for each aural stage direction a piece of music is created. These may be fanfares, alarums, songs, or music meant to be heard under speech, such as may be heard during Richard II's imprisonment or Orsino's eulogising near the beginning of *Twelfth Night*. It should be noted that the Folio text does not contain a musical stage direction for the opening of *Twelfth Night*. A stage direction at that point is the invention of later editors.

Further music is then added to this basic framework. This information comes from evidence regarding the use of music in Elizabethan theatres. This includes the use of music to denote act breaks; a practice used within the boy companies which the King's Men then adopted after their acquisition of the Blackfriars in 1608;⁵¹ the particular kinds of instruments that were used in performance; and the use of stage

⁵¹ Lindley, 2006, 93.

conventions such as the flourish with which to open the play and the jig with which to close it.⁵²

Claire van Kampen acknowledges the usefulness of this kind of information in establishing the kind of musical landscapes that existed in the London theatres.⁵³

Henslowe's lists contained three trumpets, a drum, a treble viol, a bass viol, and bandore, and a cittern, and with this combination of instruments, almost any musical cue could be fulfilled suitably. If soft music were called for, the cittern, bandore and viols could create the appropriate tone and volume, and for military calls, the drum and trumpets could create those too.

Once the Globe's team has decided upon the enlarged number of music cues, source materials for creating the music and deciding on instrumentation are exploited to create the score. Scores are one of the most crucial pieces evidence for implementing musical practices, perhaps the most important of all. But instead of relying on the tiny body of contemporary theatrical music, the Globe team uses ballads, broadsides, and collections of consort music and lute music with lyrics and other songs and melodies. Some of the more famous collections used include John Playford's *English Dancing Master* of 1651, the Dallis Lute Book, and the music of William Byrd and the lutenist and composer John Dowland. These composers and collections tend to be the most commonly cited in the productions examined for this thesis. The musical styles of these sources tend towards the domestic rather than the

⁵² Lindley, 2006, 93.

⁵³ Carson, 2008, 185.

theatrical, but they are informative due to the instrumental arrangements offered, as well as lyrics and multiple versions of melodies for the same song.

Resources available to the researcher

As the scores are the principal repository of information regarding the music in performance, the Globe's musical archive was most useful. The archive consists of the scores from all productions stored in fileboxes, one or two boxes per production arranged chronologically. There are some productions which have no fileboxes at all, such as the two plays with which the Globe opened in 1996 and 1997, *Henry V* and *The Two Gentlemen of Verona*. Others are arranged with varying degrees of accuracy and neatness. The materials have not been made available online so it is necessary to travel directly to the archive, which is only open 21 hours a week. The archive's rules regarding copying are stringent, with no photocopying or scanning of material allowed. Even to copy scores by hand required the personal permission of the Globe's first musical director, Claire van Kampen, as it appears that the copyright for all music at the Globe is hers, whether or not she composed it.

The scores within these boxes have formed the primary evidence for my case studies, bolstered (if available) by the musicians' copy of the text, which is a vital clue in placing pieces in the context of performance and indicating their duration across speech. Unfortunately many of the boxes are missing the musicians' copy of the play. Globe composers are rarely identified on the sheet music, but those pieces which are arrangements of Renaissance music nearly always quote the source. In general however, the archives tend to suffer from the same egregious incompleteness as other theatrical music archives. Only a few fileboxes, such as the 2002 *Twelfth Night* and the 2005 *The Winter's Tale* have been compiled with a mind that others

will be looking at the material after the show, containing the full printed score and the musicians' copy of the text.

Most pieces in the archive have been scored on computer, presumably for speed and clarity when performing, but there are some pieces that are handwritten. These tend to be the vocal songs, so the 2000 *Hamlet* had Ophelia's songs are handwritten, the drinking song 'Come thou monarch of the vine' from the 1999 *Antony and Cleopatra*, and 'Come away death' from the 2002 *Twelfth Night*. Even upon close examination these can be harder to read, potentially suggesting a lack of planning or a certain improvisational bent on the part of the musicians.

From roughly 2000 onward, the fileboxes seem to be better ordered, more complete, and often contain material relating to musical ideas. The 1999 *Winter's Tale* box includes several pages of notes on the classical and musical associations that can be extrapolated from the name 'Hermione'. The 2002 *Twelfth Night* is particularly well documented, with the complete score and the musicians' copy of the text. The 2003 *Richard II* and *Richard III* scores are all printed, ordered and mostly complete. In the later boxes, cue sheets are included with greater frequency, as well as the musicians' copy of the text. This is a vital clue in learning the start of a piece and its duration across speeches. It also shows actors' cuts, extra-textual entrances and exits, and occasionally particular instruments and dynamics are outlined.

Another resource available to the researcher is the research bulletins that were created to document the rehearsal process for all productions between 1996 and 2002.

In each there is a section devoted to music and sound in which some of the ideas behind instrumentation and choice of music in certain scenes is discussed, but these often amount to little more than half a page in a 30-page document. Funding for them ceased after 2002 and it appears that the Globe shifted to creating blogs for the principal actors to note their thoughts and observations during the rehearsal process. However, there appear to be no blogs from the design team, and only a select few plays appear to have entries at all, so the resource is useful but patchy.

DVD recordings of almost all productions exist, and these go a long way in assisting the researcher in understanding how the music of a production functioned in performance. Together, these resources, and how they have been created and used in performance, form the primary evidence for my research.

I have then examined the pieces of primary evidence in conjunction with each other in order to explore the various uses of music in performance in OP productions. My musical knowledge has enabled me to see and understand the structures used in the pieces and the performance potential of variations of tone, pitch and volume across different instrument families performed at the same time as the spoken word. Read in conjunction with Shakespeare's text, I am able to see which pieces are diegetic or extra-diegetic, and if any pieces are used as emotional underscore and scene transitions. This research has allowed me to build up a very detailed picture of what I have termed the 'soundscape' of each production and the resulting 'aural narrative'.

For the purposes of this project, my definitions of ‘soundscape’ and ‘aural narrative’ are as follows: the soundscape consists of all the sounds that are produced by the company (be they actors or musicians) and that are heard in performance. This includes all instrumental music (including the pre-show music), all accompanied and unaccompanied songs, all dances (including the end-of-show jig), flourishes, alarums, tuckets and sennets, and the spoken voices of the actors themselves. Together, these create the soundscape of the play.

Once the soundscape exists, an aural narrative can take shape. The aural narrative is the creation and shaping of meaning through the performance of the soundscape. It has a character and a style, and it is the way in which that soundscape is delivered that is of greatest interest to me. In short, the soundscape is what the music is; the aural narrative is what the music does.

The soundscape and the aural narrative do not need to be derived strictly from Shakespeare’s text: musical directors and artistic directors insert sounds that the text did not specify, and remove others that it did specify. Whatever is created in light of those choices is the soundscape. It is these choices which form the definitions Sternfeld arrived at: functional music for events, magical music for supernatural/extraordinary events, the music which denotes an aspect of character and the change of tone in drama.

Once I have a sense of the soundscape and aural narrative of each production, close study of the outcome of their performance gives clues regarding the structuring

of the music in relation to the text and actions being performed, thereby suggesting the many roles that music can play in drama. Through this research, I have identified four OP productions that demonstrate a range of these different functions and how they explore the theatrical potential of music in the performance space of the Globe, which also allows for exploration of the appropriateness of these dramatic choices within the OP framework. These plays are *Hamlet*, *The Winter's Tale*, *Twelfth Night* and *Richard II*.

Chapter 1 - *Twelfth Night*

By 2003, the Globe had staged six productions adhering to OP principles, but the 2002/2003 production of *Twelfth Night* was the biggest showcase for them. The production's director, Tim Carroll, described the play as Shakespeare's 'most specifically Elizabethan'⁵⁴ and coupled with the eyewitness account of the play at Middle Temple Hall from John Manningham's diary, the Globe team took this as the starting point for a detailed all-male OP production of the play which premiered at Middle Temple Hall 400 years later in February 2002. The production was very successful, and it was transferred to the Globe the following year and revived again in 2012, again with success.

The research bulletin for the production details the desire on the part of the director to complement the setting of Middle Temple Hall, with the production aiming 'to explore original practices, encompassing clothing, music, set and casting'.⁵⁵ Indeed, it seems that an extraordinary level of research went into the production. Alongside the combined creative talents of Rylance, van Kampen and Tiramani were other experts in Elizabethan daily life and etiquette. This came in the form of The Tudor Group, a re-enactment group that deals with aspects of lower class everyday life. They were drafted in for advice and help on the routine of the Elizabethan's day, and how this fed directly into the possibilities of set and costuming. Swords, bows, hats and general etiquette were researched in great depth, and the jig

⁵⁴ 'Cue Sheet', interview with Tim Carroll, 2002.

⁵⁵ Ryan, 2002, 4.

that is danced over the final song ‘Hey Ho, the wind and the rain’ was revived through research and rehearsal.⁵⁶

This last area of research feeds into one of the biggest areas of scholarship for this play, OP or not: the music. The many songs, catches and instances of instrumental music in *Twelfth Night* have occasioned much of the discussion surrounding music in Shakespeare. Sternfeld and Lindley focused heavily on the play in their writings alongside the critical discussions of music in the many editions of the play as well as the plentiful scores and arrangements of Thomas Morley and Thomas Arne’s settings. For the Globe’s production, the music section of the research bulletin is disappointingly short, detailing the breathing exercises undertaken by the cast and physicality of singing, but little on the songs themselves, the instrumentation, or indeed anything on the musical character of the play.

This is where the archives come in, with *Twelfth Night*’s being especially rich. There are two fileboxes each for the Middle Temple and Globe runs, filled with the complete scores, songs and pre-show music, as well as the musicians’ copy of the text in the Globe box, and DVD recordings of both the Middle Temple and Globe productions. Using this collection of materials, I have been able to piece together the musical structure of the Globe run of the play and examine how carefully selected historically appropriate music is used in this very period-specific production.

⁵⁶ Ryan, 2002, 16-17

The text of *Twelfth Night*, derived solely from the Folio, has five explicit stage directions for music or song: in II.iii. the “Clowne sings” *O mistress mine*, and “catch sung” for *Hold Thy Peace*; in II.iv. ‘Musicke playes’ after Orsino’s first speech of that scene, then ‘Musicke’ later in the scene just before *Come away death* is sung. The final stage direction is in V.i. where the ‘Clowne sings’ *When That I Was*. The intertextual stage direction of Orsino’s command to ‘play on’⁵⁷ at the opening of the play is missing an explicit stage direction in the Folio text. In the text used by the Globe, the New Penguin edition, there are eleven stage directions for music or song with a further four direct references to instruments, dances and popular songs that might be occasions for further music in performance. For performance at the Globe, the number of music cues doubled to 21 (the six pieces of music that featured as the pre-show music were treated as one cue).

While this may seem to be a plentiful number of cues, when looked at in context of other OP productions in the same season, *Twelfth Night* has remarkably few. The *Richard II* and *Richard III* productions in the same season as *Twelfth Night* contained thirty-one and thirty cues respectively. The 2000 production of the comparatively unmusical *Hamlet* had 21 musical cues, the 1999 production of *Antony and Cleopatra* had 31 cues, and the 2005 *Winter’s Tale* had nearly 40 cues when pre-show music was taken into account.

The fact that musical additions were made to these OP productions suggests that the text was not treated as a restrictive model for music, but as a basic skeleton

⁵⁷ I.i.1.

for a full soundscape to be built around. Adding so many extra music cues does seem to suggest textual and performance assumptions on the part of the music team. Much of the reasoning is conjectural, with William Lyons speculating that instrumentalists might have ‘stood up and played a piece of music that was well known to everybody’⁵⁸, and he even goes so far as to admit that he cannot ‘quite extrapolate from any surviving sources how music would have been used in the theatre’.⁵⁹ Instead, the aim was to use the empirically known music of early modern London to create these extra cues so the available scores which serve as source material warrant closer scrutiny.

⁵⁸ van Kampen, 2008, 192.

⁵⁹ Van Kampen, 2008, 192.

Sources

For the seven songs that appear in the play, contemporary sources are identifiable for each of them, although the link between Shakespeare's words and possible settings for them is stronger with some pieces than with others. In the filebox, there is no score for 'Hold Thy Peace', 'Farewell dear heart' and 'I am gone, sir', but there are both scores and sources for other songs, one being 'O Mistress Mine'. The AABBCB rhyme scheme is distinctive and 'extremely unusual' according to Ross W. Duffin's extensively researched book into the sources of the songs of Shakespeare. In Thomas Morley's *First Booke of Consort Lessons* published in 1599, there is a setting entitled 'O Mistress Mine' written for an 8-line setting, and this is the setting selected for performance. 'Hey Robin, jolly Robin' has only one known setting as a round for three voices written by the early Tudor composer William Cornyshe to Thomas Wyatt's words, and it seems this version was used in performance.

The other large song of the play, *Come away death*, has its source listed as the pavan 'My Lord of Marche'. It was the work of a Scottish composer, James Lauder, who served Mary, Queen of Scots and King James I, and the piece was originally arranged for a consort of viols. For 'When that I was', Ross Duffin postulates 'Tom Tinker', surviving in John Playford's *English Dancing Master* as the probable melody for a ballad that first appeared in Cyril Tourneur's *Laugh and Lie Down, or the World's Folly* first published in 1605 that began 'Whilom I was' and also mentioned 'Oh the winde, the weather, and the raine'. Shakespeare used some of the words of

this song a few years later for another of his fools. While on the stormy heath, Lear's

Fool sings:

He that has and a little tiny wit,
With hey, ho, the wind and the rain
Must make content with his fortunes fit
For the rain it raineth every day.⁶⁰

The resemblance to both Tourneur's ballad and the final song in *Twelfth Night* is clear.

The Globe does not use this version, or indeed a melody from another song of the period, but instead adapted an instrumental piece from Morley's *Consort Lessons*, which was first published in 1599 then again in 1611. The arrangement in the Globe archive derives from Sidney Beck's 1959 arrangement for a broken consort of treble viol, flute, bass viol, lute, cittern and pandora with the lyrics pencilled in under the treble viol line.

This production marks one of the first occasions in the Globe's OP performance canon where the broken consort idea is developed. It is a Renaissance concept that survives to the present times in the slightly altered form of chamber music groups. In the standard sized modern symphonic orchestra of around 100 instrumentalists, the strings outnumber the woodwinds by roughly 5 to 1, but this uneven balancing of instruments is a post eighteenth century phenomenon.

Before this, instruments were built and employed in families or consorts, and the prevalent musical tradition in England at the time was for the broken consort and

⁶⁰ III.ii.

its broken music. Although there is no record in Elizabethan times of the term 'broken consort' being used to describe a mixed group of instruments, the combination was peculiar to England, consisting of six standard instruments: lute, bandore, bass viol, cittern, treble viol and flute, and contemporaneous writings describe instrument groupings that features a combination of the standard and other instruments included in consorts. The German composer Michael Praetorius, an almost exact contemporary of Shakespeare, defined an English consort as containing 'Harpsichord...Lutes, Theorboes...a little descant Fiddle, a Flute or a Recorder, and sometimes even a softly-blown Sackbutt...to make quiet, soft and lovely music, according together in sweet harmony'.⁶¹ A section of the large portrait of Sir Henry Unton features six instrumentalists seated around a table, each playing a different instrument.

⁶¹ Manifold, 1956, 6.



Fig. 1 A section from the large portrait of Sir Henry Unton by an unknown artist (oil on panel, circa 1596) – © The National Portrait Gallery, London)

Thomas Morley's *Consort Lessons* contains a list of instruments that form the broken consort: 'the Treble Lute, the Pandora, the Cittern, the Bass-Violl, the Flute and Treble-Violl'.⁶² It is this arrangement of musicians and instruments that is replicated at the Globe for this production. Partly due to the broken consort's use at Middle Temple Hall and partly due to the Unton's painting, the consort was used for *Twelfth Night*.

⁶² Morley, 1599, title page.

Writing for the production's programme, Jerome Monahan postulates that 'the acting companies were quite capable of mustering this range of musicians themselves'⁶³ rather than having to look for help external to the company and its players. In the case of actors having to be capable musicians and even owning instruments, there is evidence that instruments formed part of a theatre's inventory. Philip Henslowe's lists contained three trumpets, a drum, a treble viol, a bass viol, and bandore, and a cittern, and with this combination of instruments, almost any musical cue could be fulfilled suitably. If soft music were called for in a play, the cittern, bandore and viols could create the appropriate tone and volume, and for military calls, the drum and trumpets could create those too.

There is also evidence that actors owned their own instruments. Augustine Phillips, who played comic roles in the Shakespeare company, bequeathed his bass-viol to his former apprentice, and his cittern, bandore and lute to his current apprentice. Such evidence provides an exciting number of clues regarding the questions of whether or not the companies employed musicians from elsewhere, who might have provided instruments, if actors had to be at least competent musicians, and if the skills were passed on to the next generation of actors. It also demonstrates that those who had skill in one instrument could turn their hand to other instruments in that family, as all the instruments Phillips bequeathed to others were stringed.

In the example of a musician having to be proficient in several instruments, it is known that many instruments then as now required the instrumentalist to develop a

⁶³ Monahan, 2002, 16.

certain configuration of their bodies which was adapted to playing that one kind of instrument. For wind instruments this is more commonly known as a ‘lip’ or embouchure and then, as now, more than one kind of instrument used the same embouchure. In the modern orchestra, the clarinet, bassoon and saxophone require the same lip, and in the early modern period, the cornett and trumpet both required the same cup shaped mouthpiece onto which the lips vibrated to produce the sound. Therefore it is possible that those proficient in one instrument from an instrument family could be proficient in other instruments of that family.

By the mid 1620s, the King’s Men employed twenty-one ‘musitions and other necessarie attendantes’,⁶⁴ but little evidence of this nature appears to exist for the time when Shakespeare was still active in the company. In the Folio text of *A Midsummer Night’s Dream* the stage direction ‘Tawyer with a Trumpet before them’ appears.⁶⁵ Testimonials and eyewitness accounts, few though there are, are also helpful for this kind of primary evidence. A visitor to London in 1602, one Frederic Gershow, part of the Duke of Stettin-Pomerania’s train, described the pre-show music heard at a play at the Blackfriars, where ‘for an entire hour...one hears an exquisite instrumental concert of organs, lutes, pandoras, mandoras, bowed strings, and woodwind’.⁶⁶ Henslowe’s diary details the purchase of ‘a basse viall & other enstrumentes for the companey’⁶⁷ for 40 shillings in December 1598, and in July 1599 more ‘enstrumentes

⁶⁴ Carson, Neil, 2004, 36.

⁶⁵ First Folio, 1623, 178, O2v.

⁶⁶ Austern, 1992, 13.

⁶⁷ Foakes, 2006, 102.

for the company⁶⁸ were purchased for 30 shillings, possibly for the Admiral's Men, but what specific instruments is not specified.

Despite this good body of evidence, it can still be difficult to surmise what might have been used at the first Globe. If the players themselves did not, could not or would not play, professional musicians who owned their own instruments would have been used. Perhaps the King's Men had their own consortium used for all their productions. If the company hired musicians, which we know the Queen's Men did when they toured Nottingham in 1587 and Canterbury in 1592, then keeping records of those instruments and their owners would not have been considered necessary, although expenditure on them would have been recorded. It is probable that the King's Men owned at least one recorder, as it is Hamlet's weapon of choice in the taunting of Rosencrantz and Guildenstern, but more than one may have been necessary as the second quarto of *Hamlet* has the stage direction 'Enter the Players with Recorders'.⁶⁹ If this stage direction were followed, it might mean that even if the scene were played in such a way that the players begin to play their instruments, the sound would be soft enough that it would not clash with the voices of Hamlet, Rosencrantz and Guildenstern. This would also be aided by the positioning of the actors on the stage rather than the gallery, which would dull their projection and enable the human voices to be better heard.

The tussle between the human voices and the instrumental voices is one which every director must negotiate. Bruce R. Smith's extensive work on the subject has

⁶⁸ Foakes, 2006, 122.

⁶⁹ H4r.

proved most useful in exploring this. Vocally, many of Shakespeare's plays are unbalanced, meaning that a large proportion of the lines of each play are spoken by adult male characters. The balance is less uneven in the comedies, where women are often the prime movers of the action and have a larger share of the lines: Rosalind and Celia; Helena, Hermia and Titania; Rosaline, Katherine, Maria and the Princess; Beatrice; Mistresses Ford and Page; and Olivia and Viola. Smith has noted that in *Twelfth Night*

The boy actor playing Viola is scripted to speak about 300 of the play's approximately 2400 lines, second only (and not by much) to Sir Toby...The effect as with the pitch range of speaking voices, would have been that of a musical consort.⁷⁰

As the 2002 production was an all-male adult cast, this verbal consort was less easy to maintain, but the addition of the broken consort brought the aural aspect of the play closer in line with what would have been performed in the first Globe.

The OP brief demanded the use of historically appropriate music and instrumentation and this duly happened, but the process of constructing a score appeared to evolve with this production. Much of the music which formed the backbone of the score was drawn from a single work, John Dowland's *Lachrimæ, or Seaven Teares*, a collection of seven pavaues arranged for five viols and a lute first published in 1604. The use of a single work which tells and encapsulates a story of its own, with its own formal and tonal network of interplaying sub divisions, much like plays themselves, demonstrates the beginning of what I have termed the thematisation of the OP Globe scores. Particular characters have themes which play

⁷⁰ Smith, 1999, 160-161.

when they appear or are mentioned, much like in film and television. Associations of place and character are built up from a cohesive score which directs attentions and influences sympathies.

This is a new development in the OP process, as prior to this the key factor informing music direction appeared to be selecting an historically appropriate piece not because it would enhance character or add to a cohesive score, but simply because it was from the right era. A closer examination of how this score evolved and how this process began is now warranted.

The production

The famous opening line of the play that calls for music is the first instance in the play proper calling for music of some description. The mournful tone of Orsino's speech is suggestive of equally mournful music and John Dowland's *Lachrimæ, or Seaven Teares*, is used.

Looking at the score of *Lachrimæ* as a whole, there is quite a variety of key and time signatures, and there seems to be little sense of coherence across the score. The concept of a musical beginning, middle and end are absent from Dowland. All pieces are scored in major keys; C, G and F being the most common. Relative minor accidentals are common too, giving the piece a minor tone despite a major key signature. This is especially prominent in the first few pieces of the Globe's production, as the music serving as the food of love is an arrangement⁷¹ of the first of John Dowland's *Lachrimæ, or Seven Pavaues*, the *Lachrimæ Antiquæ*.



The opening of the Globe's version of Dowland's 'Lachrimæ Antiquæ'

⁷¹ All scores are transcriptions from Globe scores, unless otherwise stated.

The publication date of the source material is within two years of *Twelfth Night's* composition so the historical accuracy of the music is clear. Dowland's original was arranged for five viols and a lute, but changes had to be made, as the consort would have been too quiet for the outdoor acoustic of the Globe, so the viols were substituted by recorders, and the lute was replaced by a theorbo. Soft instruments are necessary for this scene, as they must be played while an actor is speaking, but the viol is too soft an instrument. Architecturally, the Globe was designed to maximise the sound of the human voice and not the sounds of music, so alterations must be made to orchestration, and striking the right instrumental balance is very important.

While Shakespeare's musical stage directions do not usually denote the instrument on which they are to be played, it is unlikely that louder instruments would have been used while actors were speaking for the simple and practical reason that the actors would not be heard. However, at times Shakespeare specifically calls for louder instruments, such as the hautboys during the dumbshow in *Hamlet* and their music in the fourth act of *Antony and Cleopatra*, but he is careful in how and where to deploy them. In the former there is no speech, and in the latter the instruments are under the stage and accompany soldiers speaking in starts and exclamations, so they would not have impeded their speech. If Shakespeare goes as far as describing the kind of music he wants, it is often 'still' or 'solemn' as lines are often scripted to be spoken over the top of the music.

The *Lachrimæ*'s softer instrumentation and subtle layering of parts creates a full but not overpowering sound - there are no gaps in phrasing, with each part having its own distinctive phrases, and the long notes, particularly minims and semibreves, draw out the sound, forcing it to be held for longer and sustaining the higher registers as they play the more florid parts. In the first bars for instance, each musician begins on a long sustained note, but the moment of moving to the next note is staggered, so that no two notes are the same. The top two parts move first, but their rhythms are staggered, between quavers, crotchets, minims and dotted minims, so each instrument has a small phrase or passage of music that comes to the fore creating a fuller, varied, and well balanced piece.

Gaps can be problematic, particularly with wind instruments, as space must be found to breathe – a multi-layered effect helps to mask this problem as different phrasing means that the musicians would have to breathe at different points in the piece. The recorders are shrill enough to be heard but not piercing enough to drown the human voice, so a good balance is achieved acoustically between the two. This careful balance is maintained throughout the production, with pieces that must be played under actors' voices played on flutes, recorders and theorbo, and those pieces that do not on dulcians, shawms, and rauschpfeifen. The latter two of these instruments are wind-cap instruments, meaning the player 'blows through a hole at one end of the wind cap, causing the reed to vibrate freely; because there is no contact between the lips and the reed the tone cannot be affected by direct lip pressure as it is with an open reed'.⁷² This means volume control is very difficult on these

⁷² Boydell, 'Wind-cap instruments', 2013.

instruments, so there is little point in using them when actors are speaking, as they would run the risk of completely overpowering the human voice, particularly the rauschpfeife that means literally ‘noise pipe’.

There is also a nice touch in the orchestration of *Lachrimæ Antiquæ*, as the second recorder climbs to a high A and descends through the octave below, musically creating the ‘dying fall’ that Orsino hears. The name of the piece *Lachrimæ Antiquæ* meaning ‘Old Tears’, is most fitting for the scenario with which we are presented in the opening scenes of the play. In the opening few scenes, we are presented with a trio of persons, who has had cause to weep for some time before the action of the play: Viola for her deceased brother, Orsino for lack of love, and Olivia for her deceased father and brother. The literal harmony between the music, the actor’s voice and the text create a pleasing sound, as each is balanced and informs and is informed by the other.

The *Old Tears* underscoring the sight of Orsino’s grief and the report of Olivia’s are contrasted musically and textually by the next piece of Dowland’s used, his *Lachrimæ Veræ* after Viola’s first scene. A musical continuity is achieved by using not only the same composer, but also extracts from the same work. Continuity in a work of music gives structure and a sense of progression through the musical ideas until they are resolved, often by the same theme or motif that began them.

This imposition of a musical narrative which has a beginning and is progressing to a middle appears to be the Globe’s imposition, as Dowland’s had no

such continuity. This is suggestive of Globe creative policy and the idea of creating a cohesive score which tells its own story aside from the main story it is accompanying, capable of complementing the production but also of existing fully within itself. The prominent theme from the *Antiquæ* is repeated in the *Veræ* on a quartet of dulcians in a two bar piece. The instrument is the predecessor to the modern bassoon, so it has a deep, rich tone thought to be sweeter than other, louder wind instruments, hence its name.



The Globe's arrangement of 'Lachrimæ Veræ'

The strong opening notes in a D minor triad are suggestive of the mournful, as a minor key is so closely associated with sorrowful emotions, and it is played immediately after Viola has decided to serve Olivia. The powerful sound does not clash with the actors onstage, and the aural continuity achieved by performing a variation on a familiar theme is pleasing, rounding off the opening scene of old grief with the second scene of true grief. The lack of speech during the playing of the piece means the dulcians can climb into the higher octaves without trampling lines, and the finishing chord of A major, although not connected to the starting key, brightens the tone of the piece. In conjunction with the text, this has a specific

function as the piece serves as incidental music between I.ii and I.iii, scenes with marked breaks in tone.

The first two scenes of the play are similar in their focus on grief, and this was mirrored in the music. At the start of I.iii, Sir Toby Belch swaggers in, and the major key at the end of the piece is a brief precursor to his jovial entrance. There is also the practical function of the music being a cue for the actor, and for the audience, that there is to be a change of scene. The juxtaposition of the funereal *Lachrimæ* and the brief emergence of the major key at the end is a good match for the juxtaposition of the departure of the grieving characters and the entrance of the jovial relation.

One of the more extensive musical passages of the play is in II.iv at Orsino's court. In performance, another piece of Dowland's, but not the *Lachrimæ*, called 'Can She Excuse' is used when Orsino says 'Give me some music',⁷³ a piece first published in 1599 in *The First Booke of Consort Lessons* by Thomas Morley, whose settings for other songs of Shakespeare are among the few surviving contemporary scores. Although the stage direction for the playing of the music is not given until line 13, in the Globe's performance the music begins immediately after Orsino commands it. Warren backs this decision, suggesting that as Orsino 'asks for music even before wishing his court good morning, the musician(s) should probably respond at once rather than waiting'.⁷⁴ The music, played on recorders and theorbo which, as shown earlier, are complementary to the human voice, continues until Viola says 'to

⁷³ II.iv.1

⁷⁴ Warren, 1998, 133.

die'⁷⁵ at which point Feste enters. Although audiences are familiar with the emotional underscoring of scenes from more contemporary media, this could be said to be an early modern example of the technique used so commonly in film and television to emphasise a certain emotion, in this case, Orsino's continuing melancholy. Although the underscore has jettisoned its lyrics, the original words for 'Can She Excuse' detail the cruelty of the singer's mistress. Although music with such words is appropriate in describing Orsino's feelings regarding Olivia, it is an ironic choice given that he is seeking a song to 'relieve [his] passion much'.⁷⁶

That relief comes in the form of Feste's song 'Come away death'. The words of the song may or may not be Shakespeare's but the earliest setting available is the Thomas Arne setting of 1741 which was not used in this production. The song is prefaced by an underscore which begins at the line 13 stage direction for music. The music underscores a dialogue on the nature of female beauty as well as observations on the behaviour of lovers, and this has been reflected in the musical style.



The opening of the Globe's 'Come away death' underscore

The presence of only two soft instruments indicates a desire for a very quiet piece, as doubling or tripling would create too forceful a sound. The choice of flute as the top

⁷⁵ II.iv.40.

⁷⁶ II.iv.4.

instrument means a more precise and clear tone as opposed to a recorder which can sound muffled, particularly if it is used alone. A very low pitch is kept, like the *Lachrimæ Antiquæ*, so that the voices of the actors and the music do not clash. The speed of play is kept restrained by the $\frac{4}{2}$ time signature, and the presence of many minims forcing the flute to remain steady. But within these time constraints, the flute is given quick and florid quavers, which seems to be at odds with Claire van Kampen's assertion that such embellished or decorative playing 'impeded the impact of the music and detracted from the spoken word'.⁷⁷

In practice, due to the slowing nature of the theorbo, the quavers are played slowly enough to still be distinct. Assuming that the piece begins at a moderate speed upon 'Come hither boy',⁷⁸ the ornate quavers will be played just as the words 'unstaidd and skittish' are spoken,⁷⁹ and Viola's response that that the tune is 'a very echo'⁸⁰ will then be spoken as another set of ornate quavers is played in bar 3. Thereby the music is directly supporting the text and vice versa, reinforcing their symbiotic relationship.

When the song itself begins, the music serves a different function in the scene. The actor playing Feste is placed at the rear of the stage and a wooden bench is placed at the front of the stage on which Viola and Orsino sit. The quiet instruments and the solo voice combined with the physical placement of the actor quite literally force the music into the background. During the song, Viola and Orsino sit at

⁷⁷ van Kampen, 2008, 187.

⁷⁸ II.iv.14.

⁷⁹ II.iv.17.

⁸⁰ II.iv.20.

opposite ends of the bench, but as the song progresses, both edge towards each other, each casting longing looks until making physical contact by holding hands and touching the other's face. This progression of physical movement produced great comedy as the scene was created in such a way that the movement was self-consciously exaggerated, helped in great part by the music. The decorative and ornate style of the music combined with the physical interaction created a scene which was almost cinematic in its construction, with the music as a background and the main characters as the foreground capturing the audience's focus.

The words of the song should not engender feelings of romance as they are describing the death of a lover at the hand of his beloved, but the words were overridden by the ornate style of the underscore shown above. It is unlikely that the scene would have produced such comedy had the music not been present, as that familiar use of music as 'emotional wallpaper' amplified the emotional action occurring at the front of the stage. Conversely, the scene would have worked well if the exaggerated gestures of romance were not present as it would simply have been a vehicle for the music and the lyrics to come to the fore. Obviously there was a decision made, perhaps a joint decision from the director and composer, not to let the music dominate this scene and to give the actors a moment of unscripted interaction and give the audience a moment of unexpected comedy, supported by the music called for by the text.

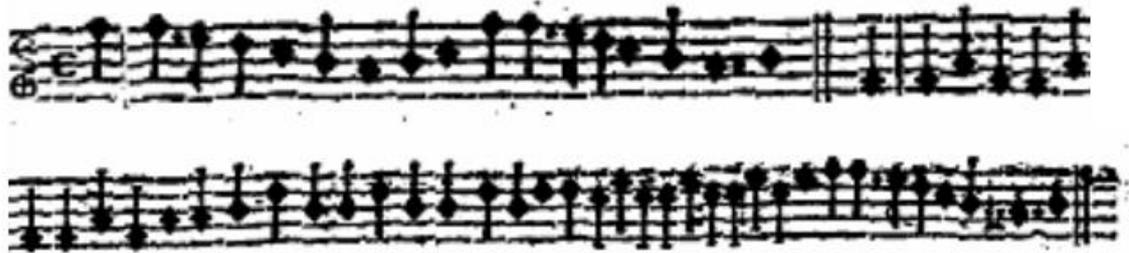
Although the music plays a subservient role in this particular scene, its use is neither neutral nor arbitrary. The specific combination of the music, the song as text

and the physical movement, created a consciously artificial scene which would not have functioned as the director intended had the music not been present. This scene is an example of how music is selected carefully to complement and highlight particular ideas within a scene through the choice of certain instruments which do not clash with the human voice, and using music as an underscore in order to inflect and accentuate meaning in the performance.

Like the other pieces used in the production, the final piece played at the end of the performance was an arrangement of a seventeenth century piece, *Millisons Jegge*, first found in written form in John Playford's *The English dancing master* first published in 1651. Playford's book is a rich resource and seems to be favoured by those in charge of composition and arrangement at the Globe as pieces from it appear in other OP productions at the Globe.

The inclusion of a jig that was first published in 1651 might be seen as historically incorrect in an OP production but it is reasonable to assume that the jig may have been known earlier only in aural form before Playford's anthology was created. The arrangement of the piece was the work of Keith McGowan, the Globe's folk music specialist who by this point had worked at the Globe for five years. The motif that he has used as his starting point can be seen below.

Millifons Jegge *Longways for six*



Millifons Jegge (from The English Dancing Master)

The main theme is constructed simply, without key signature and with the imposition of shorter notes following longer, creating a swinging rhythm. The dots and tails attached to certain notes are clearly visible, marking the composer's intention regarding the rhythm of those sections. The solid notes with no lines may be the sixteenth century notation of minims, which would add to the syncopation already begun with the dotted note and quaver at the start of the piece.

It is significant that there is no key signature present. The music is written using a C major scale, but with the particular ordering of notes beginning on the subdominant, such a key creates a discordant jig which is neither major nor minor, with the only accidental on the penultimate note creating extreme discord. The tuning of early modern instruments may be the reason why it may sound discordant to our ears now. Another possible explanation is that accidentals and key signatures were not noted as the piece was well known enough and it was assumed by the compiler that the musician playing would already know the correct key, which for the pitch of this piece would be B \flat major, and that the musician would automatically include an E \flat and a B \flat when playing.

McGowan took this basic theme and raised it a tone to ensure a major key without the need for accidentals or a key signature. The physical copy of the Globe's music does not specify instruments apart from the trombone and drum, but from the archive recording of the production it is possible to hear and see shawms, and possibly cornett or oboe.



The opening of 'Millison's Jig'

The particular combination of trombone, shawm and cornett/oboe is necessary as this piece is played over audience applause, thus the more powerful of the early modern instruments is necessary. After Feste's song ends with the actor's solo, a loud drum beat signals the applause. The actors enter and begin to dance a lavolta in $\frac{6}{4}$ time in C major, which is then superseded by *Millison's Jig*, also of the same key. The transition between the two is smooth as the number of beats per bar is the same, but the speed is doubled from 4 crotchets to 8 quavers, forcing a faster performance. The $\frac{6}{8}$ signature creates a swaying rhythm with the opportunity for complex quaver work to take place with the two major beats of each bar. The falling cadence of the first

full bar is a good example of this. Beginning on the dominant of the key creates the opportunity to either ascend or descend in the scale towards the tonic, and this beginning is supported by the strength of tone and volume which the shawm provides. When combined with the syncopation of the dotted quaver and semiquaver which follows and the crotchet-quaver-crotchet-quaver device of the D, C, B and C across bars 2 and 3, the descent to the leading note and the immediate ascent back to the dominant is a simple yet effective way of suggesting musically the physical dance which accompanies this piece, while still being heard over applause.

As the original piece is monophonic, McGowan added a number of descants, all of which are different. The rhythm of the top line is given precedence, but it is evident that the other lines create an antiphony of sorts. The opening rhythm of the dotted quaver, semiquaver and quaver is mirrored tonally and structurally by the trio of quavers in bar 4 of the oboe/cornett descant, and the motif of the crotchet-quaver rhythm is repeated by every descant in bars 4 and 5, the staggering of this motif creating layers of rhythm within the main antiphony. This staggering of rhythm invokes an acute sense of movement and speed within the piece, with each instrument creating another layer of rhythm, complicating the polyphony.

Bars 6 – 9 of Millison's Jig

This evolution continues after the first 5 bars, as the rhythm ceases to rely upon crotchet-quaver combinations and turns to trios of ascending quavers in thirds. Only the top line maintains this ascending *ostinato* but the use of the descants fleshing out the C major chord, which makes up bars 7 and 8, reinforces the major key, the deliberate rhythm and creates a more obvious antiphony.

Behind this production lay many conscious choices regarding the implementation of OP. The period-specific clothing, set and casting meant that the production became something of a standard bearer for the Globe's OP principles, evidenced by its revival in 2012 at the Globe and subsequent trans-Atlantic tour with much of the original cast.

The design of the score was characterised by the use of the broken consort and the meticulously researched music. The use of Dowland's *Lachrimæ* to set the scene signalled a tentative move into the thematisation of the score whereby certain pieces,

instruments, styles and themes are associated with particular scenes or characters. This filmic use of music is an interesting development in the progression of OP, and it seems to signal a slight relaxation in the principles that govern OP and the creation of an OP artefact.

This process is much more difficult if applied to song, which requires a different approach in the context of OP, and the next chapter will examine how unaccompanied song is treated in OP conditions in the 2000 production of *Hamlet*.

Chapter 2 - *Hamlet*

Hamlet is not one of the plays which features prominently in discussions of music in Shakespeare, but is actually an incredibly rich play aurally. The play offers the possibility of trumpets, drums, recorders as well as two opportunities for very distinctive vocal music from Ophelia and the gravedigger. Ophelia's songs form one of the most extended passages of vocal music in the whole Shakespearean canon and as such are ripe for exploration in terms of vocal music's appearance and treatment within OP productions.

The three different texts of the play offer three distinctive aural landscapes which offer wide-ranging performance choices for a director, and these options have great power in shaping a production's aesthetic and aural landscape. The three texts' different landscapes are the strongest resource for a director of an OP production.

The first quarto (Q1) contains just five musical stage directions performed on two different instruments. Trumpets sound to signify the king's revels before the appearance of the Ghost in I.iv, then again in II.ii to herald the arrival of the Players, and the stage directions governing Ofelia's mad scenes.⁸¹

This small number is increased fivefold in the second quarto (Q2) published in 1604. A wider range of instruments is called for: trumpets and kettledrums follow Claudius and Gertrude as they enter for the mousetrap, trumpets preface the dumb

⁸¹ When referring to the character in Q1, the spelling 'Ofelia' will be used. For Q2 and F, 'Ophelia'.

show, the Players enter with recorders so that Hamlet has a prop with which to taunt Rosencrantz and Guildenstern if he so chooses, a march is sounded in the final scene to herald Fortinbras' arrival, and there is some 'shot' fired at several points. The gravedigger's songs are called such, and the final duel between Hamlet and Laertes has a varied musical backdrop, with 'trumpets the while'⁸² as the fight begins, and once a palpable hit has been struck, Laertes' line 'Well again' is sandwiched by 'Drum, trumpets and shot'⁸³ before and 'Florish, a peece goes off'⁸⁴ afterwards. All of these stage directions required several competent singers and musicians, as well as somebody who could manage the ordnance both safely and at the appropriate time in the play. All told, the second quarto contains 24 musical stage directions.

The First Folio (F) contains 13 musical stage directions, half that of Q2 but the musicality and arrangement has become more sophisticated. Just before the entrance of the dumbshow, the trumpets of the second quarto are gone and have been replaced by 'hoboyes'.⁸⁵ The hautboy's tone and volume was powerful and strong, and they were capable of 'making a tremendous noise, such as is required at village fetes or large gatherings'.⁸⁶ The variety of note that could be achieved on a hautboy was greater than on trumpet, so it is possible that the hautboy was selected for its pitching abilities, and perhaps for aural variety. Aside from the instrumental variety, another key characteristic of the Folio stage directions is their noticeably militaristic and formal nature. While there are fewer stage directions that involve a trumpet, those that do are considerably more ceremonial and dignified. The stage direction

⁸² N4v.

⁸³ L4v.

⁸⁴ N4v.

⁸⁵ oo6r.

⁸⁶ Lindley, 2006, 239.

which prefaces the entry of Claudius and the court to watch the dumbshow is among the longest in the text: ‘Enter King, Queene, Polonius, Ophelia, Rosincranoe, Guildensterne, and other Lords attendant with his Guard carrying Torches. Danish March. Sound a Flourish’.⁸⁷ This stage direction would require multiple musicians versant in trumpet marches and flourishes in time with the words and action of the play. Practically speaking, a Danish March and a flourish would enable the 10 or more actors to enter in a timely fashion without the sound of shuffling feet or rustling costumes detracting from the scene. It would also enable Horatio to find his rightful place and time for Hamlet to assume his ‘antic disposition’,⁸⁸ so music in this instance serves a very practical function helping the actors.

During the final scene, the militaristic stage directions truly come to the fore, with Claudius’ pearly pledge saluted by a sounding of the trumpets and shot being fired. This grandiose gesture appears to inflate the significance of the pledge further. As the play winds to its conclusion, further audible and visual symbols of warfare present themselves, with a ‘March afarre off, and shout within’⁸⁹ heralding Fortinbras’ arrival. The following stage direction which accompanies Fortinbras’ entrance ‘with Drumme, Colours, and Attendants’⁹⁰ indicates that the march was performed on a sole drum which had to be small enough to be carried on and offstage without fuss. This is backed up subsequently by Horatio’s line ‘Why do’s the Drumme come hither?’⁹¹

⁸⁷ oo6r.

⁸⁸ I.v.173.

⁸⁹ qq1r.

⁹⁰ qq1r.

⁹¹ qq1r.

The portability of the drum is important for the final stage direction as it reads ‘exeunt marching’.⁹² All those characters still alive, Horatio, Fortinbras, English Ambassador and the attendants, must leave the stage in a march, initiated by the drum ‘after the which, a Peale of Ordenance are shot off’.⁹³ The stage directions for this scene in the Folio are the only ones to perform Fortinbras’ request that the ‘soldier’s music and the rite of war speak loudly’.⁹⁴ The quartos are more ambiguous regarding the execution of any sound at this point, as Q1 has the stage direction ‘Enter Fortenbrasse with his traine’⁹⁵ which may or may not include musicians or drummers, but Q2 has ‘A march a farre off’⁹⁶ and his command of the ‘souldiers musicke and the right of warre / Speake loudly for him’⁹⁷ but there is no accompanying stage direction.

A brief overview of the musical character of the play shows an increase in the number of musical cues and the development of a more sophisticated soundscape both textually and musically from Q1 to F. The inclusion of sound cues associated with royal characters such as flourishes counts for the largest increase.

However, among the variety of the aural landscapes, one scene in particular stands out both in terms of its musicality and its performance potential, and that is Ophelia’s mad scene in Act IV. In this chapter, I will examine this performance

⁹² qq1v.

⁹³ qq1v.

⁹⁴ qq1v.

⁹⁵ I4r

⁹⁶ O1v

⁹⁷ O2r

potential and the evidence of early music performance in the 2000 OP production of *Hamlet* by giving particular attention to Ophelia's songs in Act IV.

Ophelia's mad scene on the page

Ophelia makes her appearance in the scene twice, with Laertes' wrathful entrance dividing the two instances. Eight songs appear in Q1 and continue through all the subsequent texts though not necessarily in this order: 'How should I your true love know', 'White his shroud', 'He is dead and gone', 'And will he not come again', 'Tomorrow is Saint Valentine's Day', 'By Gis and Saint Charity', the 'down-a' lines, and the single line 'For Bonny sweet Robin is all my joy'. 'They bore him bare faced' is not in Q1 but appears in Q2 and F bringing the total to nine. In Q1, four songs feature in her first appearance, and the other four while Laertes is present; Q2 and F have 5 songs in the first half and 4 in the second. In Q2 and F, the opening songs tend to be longer, with more complex rhyme schemes and structured lyrics, whereas the songs delivered towards the end of the scene are fragmented, shorter and more repetitive. In Q1 there is much more of a musical balance, with 'Valentine's' and 'By Gis' delivered while Laertes is present, so the lyrics and singing is split evenly across the scene. 'They bore him bare-faced' is the only song out of the nine not present in Q1 which, besides showing remarkable continuity of text, is suggestive of a stronger focus on the loss of Hamlet's love than on the loss of her father's life. If a director wished to focus more on the sexual rather than the filial grief, this would be the text to choose for this scene.

The nature of Ophelia's lengthy passages of mostly uninterrupted song, the sudden dominance of a previously little-seen female character, and the opportunity

for the actor playing her to deliver an almost innumerable number of interpretations creates an enormous challenge for a director.

The difference between texts is potentially very useful to a director, as it would spread this peak in the aural landscape more evenly across the scene, as well as preserving the vocal cords of the actor delivering the songs. The top heavy arrangement in Q2 and F may suit an actor more capable of dealing with the challenge of singing at length (in or out of tune) might present. In addition, the disintegration of the aural landscape through the use of increasingly erratic fragments of song and a more sporadic delivery would assist in the suggestion of the breakdown of Ophelia's mind.

Whilst there is much difference between the three texts of the play, there is remarkably little difference between the words of Ophelia's songs. While there is variation in the order in which the latter songs appear, and there are minor spelling differences, the transcription is remarkably consistent. This is a very significant feature in a play that is really three different plays. The fact that the lyrics remain intact with so few changes from 1601 to 1623 suggests that the lyrics and possibly the associated melodies were inextricably linked with the character. Ophelia would always sing the same lyrics and possibly with the same melodies, whichever text was performed. There is a symbiotic relationship between the character of Ophelia and the songs she sings. Once forged in the first text, the association became concrete, whatever else varied.

Weeping, singing and dying women

Alongside the image of a young man in black holding a skull, a young woman in a state of delirium carrying flowers is perhaps the other defining image associated with *Hamlet*. The weight of 400 years of performance history and conventions governing the figure of the madwoman feature heavily in modern interpretations of the character, even in an OP production. Elaine Showalter describes the details that have counted towards Ophelia's madness and its feminist overtones, with her hair down an offence against decorum, her giving away of flowers thereby deflowering herself, and eventually drowning in water, the 'organic symbol of woman's fluidity: blood, milk, tears'.⁹⁸

Feminine associations encroach further on performance style if Q1 is examined. Until Ophelia sings, the aural palette of the play has been dominated by militaristic instruments, with flourishes and fanfares performed on trumpets and possibly cornets. Ophelia's songs are the only songs in Q1, as the lyrics given to the gravedigger are not described as songs. Ophelia's first entrance to her mad scene has the direction, 'Enter Ophelia playing on a Lute, and her haire downe singing'⁹⁹ and for her second entrance 'Enter Ophelia as before'.¹⁰⁰ Whereas the songs in Q2 and F are interspersed with lines from other characters, in the first quarto the first three songs are run together in a single uninterrupted block. This suggests several possibilities. Whilst the later texts differentiate the various rhymes, listing them as individual songs, offering the possibility of different melodies for each rather than a single recognisable

⁹⁸ Showalter, 1987, 11.

⁹⁹ G4v.

¹⁰⁰ H1v

tune for all the songs, the Q1 stage direction calls for the character to enter singing while accompanied by a lute, which supports the idea of a continuous piece of music to accompany the continuous song text.

The lute's association with female characters, especially those who have suffered at the hands of others, is a well established trope in Shakespeare. The instrument is referenced fifteen times including the first quarto of *Hamlet*. Twelve of these plays use the imagery of the lute, and the remaining three plays require the instrument itself: Ofelia's lute playing is one example; the masque in *Timon of Athens* requires 'a Masque of Ladies as Amazons, with lutes in their hands, dancing and playing'¹⁰¹; and the lute on which Kate was supposed to practice in *The Taming of the Shrew* is carried on by a boy in II.i. though there is no indication that it is ever played by the boy, Hortensio or Kate.

Feminine associations continue with Lavinia's recently removed hands described as being 'like aspen leaves [trembling] upon a lute'¹⁰² and when Marina sang to the lute, she 'made the night-bird mute'.¹⁰³ Another reference is in *All Is True* where one of Queen Katherine's ladies sings 'Orpheus with his lute'.¹⁰⁴ In *Henry IV Part 1*, Hal observes that Falstaff is as melancholy as 'a lover's lute',¹⁰⁵ and later in the play, Mortimer compares the sweetness of his wife's Welsh tongue with that of a lute.¹⁰⁶

¹⁰¹ I.ii.127 SD.

¹⁰² II.iv.45.

¹⁰³ XV, 26.

¹⁰⁴ III.i.

¹⁰⁵ I.ii.75.

¹⁰⁶ III.i.206.

Those mentions of the lute not associated directly with women have overtly negative connotations. Richard of Gloucester's scorn that 'grim-visaged war' now 'capers nimbly in a lady's chamber / To the lascivious pleasing of a lute'¹⁰⁷ is one example, and in *Henry VI Part I*, Talbot vows to watch towns burn while playing the lute.¹⁰⁸

These references to the lute alongside women musically encode the female body within the play, and engender meaning and associations between characters, props and narrative. When applied to Ofelia, her entering with her hair down and playing the instrument is an amplification of this association, adding and reinforcing negative implications in her behaviour, appearance and speech. These associations can make for powerful performance potential.

Another performance association to be considered is the association of song with a disordered and un-masculine state of being. Fully grown, sober, male characters of sound mind and elevated status rarely sing, and those who do, such as Pandarus, Balthasar and Amiens, are embarrassed, reluctant to perform, and apologetic for their abilities. Song is more usually reserved for everyone who does not fit into that mould, so children, fools, drunkards, those in distress due to love or madness, and women. The unnamed boy singing to Mariana in *Measure for Measure*; Feste and Lear's Fool serenade many characters; Sir Toby Belch, Stephano and Enobarbus all sing drunkenly; Orlando and Benedick sing in their lovelorn states; in

¹⁰⁷ I.i.13.

¹⁰⁸ I.vi.74.

his anguish, Richard II supposedly hears broken and disordered music; and Desdemona, Glendower's Welsh wife, Marina (by report), Queen Katherine's waiting lady, Ceres and Juno, and Ophelia complete the collection of characters who are prone to song.

Shakespeare's appropriation of ballads and popular songs creates a further sense of scandal as the art form is a 'non-elite cultural tradition'¹⁰⁹ which allows Ophelia to expand the subject matter of her songs to include the bawdy and the risqué. The overtly sexual nature of the songs juxtaposed with the elegiac rhymes on her father's death sit uncomfortably with each other, and the simple nursery rhyme-like structures of the songs have long contributed to the idea that she is reaching for the safe rhymes of childhood as a potential anchorage for her in her distress.¹¹⁰ Unlike Desdemona, who is free to sing in the privacy of her chamber in front of her beloved Emilia, Ophelia's public rendition of sexually suggestive lyrics is shocking.

The fact that her singing is unprompted adds a further layer of meaning. W.H. Auden outlines the difference between the singer who is asked to sing and the impromptu singer, describing the latter as occurring so that the singer can 'relieve his feelings in a way that speech cannot do...An impromptu song is not art but a form of personal behaviour. It reveals, as the called-for song cannot, something about the singer'.¹¹¹ This is character-making music for Ophelia. It enables the observer to learn something of the character, and the execution of it can be calibrated carefully in order to produce a myriad of interpretations.

¹⁰⁹ Bialo, 2013, 294.

¹¹⁰ Sternfeld, 1963, 65.

¹¹¹ Auden, 2003, 63-4.

The production

In the summer of 2000, Shakespeare's Globe presented their first production of *Hamlet* and it was designated an OP production.¹¹² The research bulletin created to record the rehearsal process outlines the historically appropriate influences on and particular sources for set and costume. These sections are discussed at great length in the bulletin, and it is clear that Elizabethan influences held sway for the production's aesthetic. There was even discussion of rehearsing in an Elizabethan mansion in Suffolk in order to 'live' the play, with the Ghost scene being rehearsed at night, then the gravedigger scene being rehearsed the next night.¹¹³

Many of the criteria for an OP production were present: extensive use of the trap-door, historically appropriate costume, and focus on verse speaking. However, these principles did not apply to all areas of performance. There was a mixed gender cast; Scandinavian seventeenth century clothing was used and the music did not belong only to the sixteenth or early seventeenth centuries.

According to the music cover sheet in the filebox for the score at the Globe, the production was not originally conceived as an OP production. As far as the music was concerned, this meant that a set of modern brass instrumentalists was engaged but when the production changed, performers of period instruments were engaged as well. Claire van Kampen was very careful to outline in the musicbox's cover sheets that the only instrumentalists that counted as part of the world of the play were those

¹¹² Carson, 2008, 240.

¹¹³ Bessell, 2000, 10.

who performed the musical backdrop for the dumbshow. Those musicians on the balcony were not part of the world of the play, and were dressed in modern black clothing to ‘underline their link with the world of the audience’¹¹⁴ and to ensure that the world onstage was kept separate and whole.

Based on the cue sheet provided in the Globe’s archive, the instrumental palette of the production appears relatively restricted, with the vast majority of the 21 cues being performed on a combination of drums, trumpets, trombones, and pipe and tabor; all instruments that were known to have been referenced by Shakespeare and often called for directly.

Aside from the trumpets and drums that Shakespeare calls for, van Kampen added a violin, a vibraphone and exotic percussion, as well as composing a jig for the end. The source for justifying this is detailed in the research bulletin for the previous year’s OP production of *Julius Caesar*. In the autumn of 1599, the Swiss-born physician Thomas Platter records in his diary that

After dinner on the 21st of September, at about two o’clock, I went with my companions over the water, and in the strewn roof-house saw the tragedy of the first Emperor Julius with at least fifteen characters very well acted. At the end of the comedy they danced according to their custom with extreme elegance. Two in men’s clothes and two in women’s gave this performance, in wonderful combination with each other.¹¹⁵

¹¹⁴ Bessell, 2000, 6.

¹¹⁵ Chambers, Vol II, 1923, 364.

Based on this, both Rylance and van Kampen decided that the *Julius Caesar* jig would be reused in the production of *Antony and Cleopatra* of the same year, and that the idea of a post-tragedy jig would be carried on to the following year's *Hamlet*.

The overall character of the score ends up being very varied, with a mixture of especially composed music, modern music and historically appropriate music.

Dominated by militaristic instruments, the soundscape departs from this palette only a handful of times, principally for the Ghost, the dumbshow and Ophelia's songs. In this production, none of Ophelia's songs appear to be accompanied and require only a solo voice. It appears that folk music was the major influence for the songs but other non-folk sources are used too, and that the traditions associated with it could inform the performance of the material at the Globe. However, the links between the source material and the adaptation are not always clear. Ludwig Senfl's music for the dumbshow is performed on violin and harp, Claire van Kampen herself on the latter instrument, and Ophelia's songs have a variety of popular and folk sources.

All un - - der the leaves, the leaves of life,
 I met with vir - - gins sev'n
 And one of them was Ma - - ry mild
 Our Lord's mo - - - ther from heav'n

*The Seven Virgins (Leaves of Life)*¹¹⁶

The folk origins of the songs are described in the scores. On the handwritten score of the first song ‘How should I your true love know’ in the archive, the subtitle of ‘The Leaves of Life’ has been inserted above the score. The link between the song and the supposed source material is unusual both thematically and musically. ‘The Leaves of Life’ or ‘The Seven Virgins’ refers to an English Passion carol based on John 19:26-27.¹¹⁷ The speaker of the verses appears to be Thomas, the famously doubtful apostle, and in the narrative he meets seven virgins seeking Christ, and Jesus’ mother is among them. Thomas then directs the women to Calvary where they find the crucified Jesus and lament his death.

The first identifiable publication of this carol was in 1861 with ‘A Garland of Christmas Carols, Ancient and Modern’. The note provided by the editor states that ‘this is another carol which has hitherto eluded the search of all collectors of such

¹¹⁶ Sharp, 1907, 473-4.

¹¹⁷ NIV, 2011. ‘When Jesus saw his mother there, and the disciple whom he loved standing nearby, he said to her, “Woman, here is your son,” and to the disciple, “Here is your mother.” From that time on, this disciple took her into his home.’

religious antiquities',¹¹⁸ but seemingly it did not elude the collections of Cecil Sharp, Maud Kapeles and Ralph Vaughan Williams whose sizeable collections have been carefully preserved. 'The Leaves of Life' was one of these pieces, but the variation that Ophelia's song was supposedly based on is not recorded, and the link between it and the version sung by Penny Layden, the actress playing Ophelia, is unclear. The score lists the unaccompanied tune with the first four lines of the lyrics, and underneath is written "to 'True love showers'"; but this is unhelpful in establishing what was sung as the rhythms of the following four lines is slightly different, and it is unclear exactly how to match the rhythm of the words with the rhythms of the music.



'How should I your true love know'

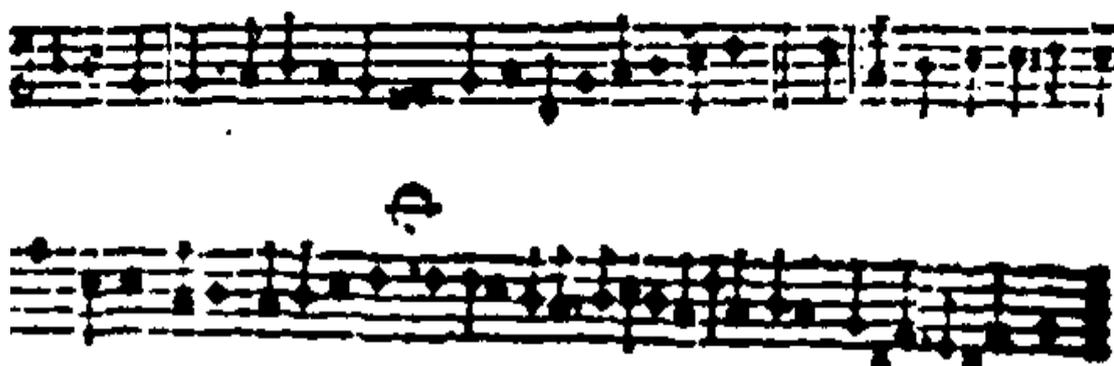
The song is rooted firmly in the minor key, in this case, A minor. No key signature other than C is specified, but the particular spread of intervals and the preponderance of the tonic of the relative minor key, A, prove the lack of key signature deliberate. The use of the minor key is immediately suggestive of melancholy and potential for discord. The melody sticks firmly to the root note, and the interval of the perfect fifth often closely followed by a C natural reinforces the A minor triad. The song has

¹¹⁸ Sylvester, 1861, 71.

jumps of thirds and fifths, which requires a certain vocal and tonal ability on the part of the singer even if the melody is altered in order to musically suggest Ophelia's madness.

In the production itself, there is little flexibility of tone and rhythm, as the songs are sung in tune and with only slight variations in rhythm. Closer examination of the video recording reveals Penny Layden's performance to be markedly different from those around her. All other actors onstage are attired in blacks and dark blues, but she enters in a long white gown. The other actors are restricted physically in their movements but she makes full use of all the stage, as she walks, runs, hops, skips, dances, pirouettes and stretches her body to its fullest extent. For her second entrance, Laertes' lines addressed to his sister are delivered softly and quietly, contrasting with the strong outburst of song immediately afterwards. Her hair is down, perhaps a nod to the Q1 stage direction, and she is carrying dried flowers, perhaps due to her later reference to withered violets. Her spoken voice in this scene is high and full, with the intonation and delivery of a little girl. She sings in a clear, unforced and unrestrained manner.

'Tomorrow is Saint Valentine's Day' has 'Heart's Ease' as a source listed above it. This is a more famous and musically sophisticated piece than 'The Leaves of Life', being included in Playford's *English Dancing Master*, a key resource for much of the music at the Globe.



*'Heart's Ease'*¹¹⁹

'Heart's Ease' is a country dance, for which steps are given in Playford. This piece did not escape Cecil Sharp's collection and he even created his own arrangements of this and other pieces in Playford for the piano published in 1916. The score in Playford is somewhat difficult to read, but a B \flat can just be distinguished at the start of the line. Presumably, Sharp took note of this and therefore arranged his piano version for B \flat major taking into account the presence of the accidentals of the relative minor key, G, and this has been kept for the tune's application to "Tomorrow is Saint Valentine's Day" and 'By Gis and by Saint Charity'.

As well as being a closer match musically to its source material, the lyrics that accompany 'Heart's Ease' provide another interesting source as they reflect Ophelia's lyrics.

Sing care away, with sport and playe;
 Pastime is all our pleasure.
 If well we fare, for nought we care;
 in mirth consist our treasure.¹²⁰

¹¹⁹ Playford, 1651, 54.

¹²⁰ Misogonus, 1560, II.ii.

The joyful and carefree tone is also reminiscent of Feste's song of pleasure without consequence in II.iii of *Twelfth Night*. But the overtones of pleasure taken without thought to the future are echoed darkly in Ophelia's song, with the sexual pleasure that the young maid has enjoyed rewarded by being jilted by her lover.



'Tomorrow is Saint Valentine's Day'

A greater virtuosity is required for the performance of this piece than for the first. The distance between the highest and lowest pitch is a ninth, but the range is such that the singer must be able to hit a note nearly an octave and a half above middle C, falling within the soprano range. The B \flat throughout much of the song is not adhered to in every bar, creating temporary key changes that jar with the prevailing key. The musical sophistication of the piece is evident, with accidentals, syncopated rhythms, and a large range of notes.

'They bore him bare faced' continues the established pattern of minor key signatures and minor key intervals, as the same perfect fifth jumps and minor

intonations appear in this piece. In no way does it relate musically or thematically to its cited source, the nursery rhyme and carol ‘Christmas Is Coming’.

‘They bore him bare faced’

In a musical sense, the themes are very close to the first of Ophelia’s songs but the delivery of them is different from the previous pieces. The music is a vehicle for suggesting movement and rhythm in the physical body of the actor, affecting the interpretation of the scene and the possible choices that might be made in performance. In the performance of it, Penny Layton starts to impose a *rubato* delivery, inserting pauses after each phrase, and varying the dynamics. Significantly, the moments of crescendo coincide with larger physical movements with arms stretched and legs extended, and whenever pauses or particular notes are elongated by Layton she slows or pauses her physical movements.

Although Ophelia’s line ‘For Bonny Sweet Robin is all my joy’¹²¹ has been cut, the tune, which also goes under the name of ‘My Robin is to the Greenwood gone’, has been retained and applied to Ophelia’s last song, ‘And will he not come again’. (‘My Robin is to the Greenwood gone’ should not be confused with ‘Hey

¹²¹ IV.v.185.

Robin, jolly Robin', a different piece entirely written as a round by William Cornyshe, the words of which feature in *Twelfth Night*).

The final song Ophelia sings is 'And will he not come again'. The melody repeats down to 'God 'a' mercy on his soul'¹²²; yet another textual departure from Folio as this line only appears in Q2. This piece is a closer match musically to the themes in 'Tomorrow is Saint Valentine's Day', and it is the only piece that conforms well to the source given. The jump of a minor seventh between middle C and B^b in bars 3-4 is awkward to perform and has the potential to jar with the intervals previously established in the piece and in the scene, which appears to be a deliberate performance choice for the character.

'And will he not come again'

But it appears that the musical order and evenness of the melodies disintegrates deliberately across the four melodies in performance. The appearance of difficult intervals and the spreading of the words across awkward rhythms, such as the crotchet assigned to 'is' in bar 6, a short word that would match better with a quaver or grace note, or with the previous word 'he'. Layton's physical movements become more erratic, her grasp of the pitch of the song loosens, and she ends the song

¹²² IV.v.197.

whirling around then pausing mid motion for several beats after ‘God ‘a’ mercy on his soul’.¹²³ The effect is startling aurally and visually, as she crescendos on the last line then freezes physically, and the music of the text and movement of the actor’s body become intertwined through the scene.

During the rehearsal process, the intent behind the songs was established as not being an expression of madness but a place of safety for the character of Ophelia to retreat to. Both Claire van Kampen and Penny Layden felt that this was more important than attempts at trying to understand the precise meaning and motivation behind the lyrics.¹²⁴ In effect, this places a great deal more emphasis on the act of performing rather than interpreting or, to put it another way, the text of the play recedes to make way for the performance of its music. Penny Layden felt it was ‘important to avoid imposing a “logical” interpretation on her songs. That way, she felt able to play with a rich selection of possibilities’.¹²⁵

The music for Ophelia’s mad scene was deceptively complex and the choices made had a great influence on the delivery of the scene. Any continuity in the aural narrative of *Hamlet* is necessarily interrupted by Ophelia’s mad singing, but given that the aural palette was constructed with historically appropriate instruments, it is curious that in creating the soundscape for IV.v, source material from the appropriate historical era would not be used. Whether this was a deliberate move or negligence on the part of the musicians we cannot know, but the effect of the tug between

¹²³ IV.v.197.

¹²⁴ Bessell, 2000, 29.

¹²⁵ Bessell, 2000, 30.

modern and early modern music gave rise to a fascinating delivery of the scene by Penny Layton.

John H. Long goes into great depth regarding the source material for Ophelia's songs and afterwards hypothesises that the songs 'require no trained singers for adequate performance since the vocal music is popular in taste and simple in form'.¹²⁶ This is a legitimate critical viewpoint, but the singing abilities of the actress have great potential to shape the delivery of the scene. If the actress possesses an operatic, tuneful voice, the effect is very different from a disordered, tuneless rendition. Either is valid as an interpretation, but bearing in mind that Ophelia's music is not simply backdrop or an aural interlude but character-making music which defines the audience's memory of and feelings towards Ophelia, the musical choices can change entirely the approach taken to the character.

It would appear that the effect of the performance choices for Ophelia's songs was the creation of a visual and aural jarring, with the pieces she sang dominated by the minor key and its relative major accidentals, but juxtaposed with flighty, physically expansive movements. The character's madness is given expression through song, but the mode of delivery in performance adds shades of meaning. A major key and a syncopated rhythm would create an Ophelia blissfully remembering happier times. A minor key, stilted delivery, and erratic physical movements work together to give a power to the scene that could not be achieved were the songs delivered in a harmonious, straight fashion. Here music is the driving force behind

¹²⁶ Long, 1971, 128.

the performance of this crucial scene, and the structural changes made to the music give rise to a myriad of possible performance interpretations.

The associations of the performance of music with the feminine were given expression by the Globe's team for Ophelia, but exploration of the topic goes further in other plays. Another way in which music can be used in drama is metaphor juxtaposed with the practical, and *Richard II* is one of the best examples of this balancing act between music in language and music in performance.

Chapter 3 - *Richard II*

So far, music's use in OP productions has been explored through the prisms of exacting OP policy and research in *Twelfth Night* to the more relaxed structures governing the unaccompanied vocal songs of Ophelia in *Hamlet*. In both plays, music features principally in the act of performing it, often with stage directions requesting its performance.

However, Shakespeare used music in a textual sense also, creating imaginative atmosphere using music as metaphor, often juxtaposed with a simple musical landscape. This chapter will explore *Richard II* as an example of this dramatic technique, and it will examine how the tension between rich musical imagery in the text and the harsh soundscape of trumpets and drum is performed in the 2003 OP production at the Globe.

The text and its early performances

The play had a lengthy initial life on the page with eight pre-Restoration editions of the play in print: Q1 (1597), Q2 (1598), Q3 (1598), Q4 (1608), Q5 (1615), F1 (1623), F2 (1632) and Q6 (1634). In the case of musical stage directions, most of them do not appear until F1, with only the flourishes of the opening scenes and Richard's music used in earlier texts.

The play was entered into the Stationers' Register on 29 August 1597, and the title page of the first printed text states that the play 'hath beene publikely acted by the right Honourable the Lorde Chamberlaine his Seruants'¹²⁷ so it was in performance earlier that year. The earliest record of performance is detailed in a letter by Sir Edward Hoby inviting Sir Robert Cecil to a specially commissioned private performance around 7 December 1595. Nearly six years later, a group of the Earl of Essex's supporters paid Shakespeare's company 40 shillings to perform the play at the Globe on 7 Feb 1601, the evening before the Earl's unsuccessful rebellion.¹²⁸ A performance of the play was also recorded aboard the *Dragon* moored off the coast of Sierra Leone on 30 September 1607 when shipmaster William Keeling sponsored an amateur performance of it for the ship's captain William Hawkins.¹²⁹ The variety of these performance venues: public theatre, private home, possibly court and even aboard a ship suggests a remarkable flexibility in terms of performance potential, and begs fascinating questions regarding the mechanics of those performances and for the music.

¹²⁷ A1r.

¹²⁸ Forker, 2002, 10.

¹²⁹ Forker, 2002, 122.

In terms of musicality, there are four musical stage directions in the first five quartos: three trumpet calls as part of the formalities of the joust, and the music heard during Richard's imprisonment in Act V. This final piece is the only major departure from the palette of trumpet and drum flourishes and parleys that dominates the soundscape.

It is not simply a limited set of instruments which dominates aurally, but the limited aural variety in the spoken words as the play is weighted heavily in favour of adult male characters. Of the play's 2750 lines, only 252 are given to women, so there is an obvious slant towards adult male speaking voices. Consequently, there is little aural variety, with pitch and tone varying little. Casting choices on the part of directors, such as choosing a younger Richard and an older Bolingbroke, can provide variety, but there is a limited range of timbres and pitch that can be gained through such choices. Considering that the Globe's production was performed by an all-male cast, the vocal variety was even more limited, so in such a vocal landscape, music is the most obvious way in which aural variety can be introduced.

However, it is not simply performed music which can be introduced. Music also plays a prominent role in this play through its own language, specifically its use as metaphor in the language of the characters.

Musical language vs. musical stage directions

The play is constructed entirely in verse, with additional elements dignifying the language. The high number of rhymed lines, elaborate images clusters, particularly in Richard's speeches, few colloquialisms, and a high degree of metrical regularity are all elements that conferring a poetic, structural and language-based harmony. As Charles Forker observes, much of the vocabulary of the play is actually centred on speech, language and sound, with terms such as 'tongue', 'breath', 'throat', 'mouth', and 'speech' used frequently.¹³⁰

Richard D. Altick has also noted the proliferation of these words and other image clusters, and their symphonic arrangement, as 'certain multifold meanings are played upon throughout the five acts, recurring time after time like leitmotifs in music'.¹³¹ However, this metaphorical use of music to describe the action of the play does not appear to cross over into critical analysis of music itself in the play. Caroline Spurgeon discusses the image clusters mentioned above, and Christopher Wilson and John H. Long all circle around the play's trumpet calls in the wider context of Shakespeare's other military music, but there is a lack of specificity and the discussion is not taken forward into the potential for practical music in performance.

Upon closer inspection of the text, it appears that the potential for practical music has been missed despite the proliferation of musical imagery accompanying the

¹³⁰ Forker, 2002, 65.

¹³¹ Altick, 1973, 102.

musical stage directions. A comparison of the presence of stage directions and musical language reveals that where there is practical music called for, musical language from the characters becomes prominent.

There are ten separate instances of musical language in the play, three of which occur in I.iii, which also contains five flourishes. There are two flourishes in II.i, and much of the first part of the scene is Gaunt and York exchanging their fears for Richard in musical terms. The trumpets of the first act return in the third, with five separate stage directions for flourishes and parleys played ‘through brazen trumpet’.¹³² Act IV is silent musically, but the aural landscape peaks for the last time with the music accompanying Richard’s musings in prison.

In the failed joust scene of I.iii, Mowbray’s response to his banishment by Richard, is couched in musical terms, as his native language will be useless to him in foreign parts:

And now my tongue’s use is to me no more
 Than an unstringèd viol or a harp,
 Or like a cunning instrument cased up –
 Or, being open, put into his hands
 That knows no touch to tune the harmony.¹³³

This description of delicate instruments is juxtaposed both textually and aurally by the other musical cues in the scene. There are five flourishes in the opening scene, and by the time the belligerents’ exiles have been pronounced, four have been sounded. Such soft sounding instruments like the harp or the viol, both instruments

¹³² III.iii.33.

¹³³ I.iii.161-5.

of the higher social orders, have no place in this ceremonial opening. Mowbray's voice becomes an instrument, a softly-spoken, unstrung instrument which cannot answer the trumpets. The call and response of the summoning instrument overpowers the appellants and they are defeated dramatically and musically. The evenness of the arpeggios of a trumpet summons gives way to imagery that refers to a disordered, inharmonious stringed instrument, an idea repeated by Richard in his own exile in the final act.

The idea of the lack of harmony is carried onto the second act, with the Folio-only regal flourishes accompanied by descriptions of jarring sounds and breaking apart of order. John of Gaunt starts with the musical image of evenness and perfection, again using the language of tongues and sound:

O, but they say the tongues of dying men
Enforce attention like deep harmony.¹³⁴

This harks back to ideas regarding musical modes stimulating particular behaviour, and the prelapsarian perfection of the music governing the universe and its immutability, whatever human beings may do. Gaunt continues:

More are men's ends marked than their lives before
The setting sun and music at the close
As the last taste of sweets, is sweetest last.¹³⁵

This sweet musical perfection is yet another foreshadowing of Richard's musical language in his incarceration. When news of Gaunt's death is brought, his

¹³⁴ II.i.5-6.

¹³⁵ II.i.11-13.

voice is now ‘a stringless instrument’,¹³⁶ like banished Mowbray’s, incapable of sounding that ‘deep harmony’¹³⁷ which would help Richard to his senses; the senses that music cannot help during his incarceration in Act V.

Pierre Iselin has developed an eloquent discussion on the relationship between music, politics and memory in *Richard II*. Of greatest interest are his observations on the relationship between the structures of music and the structures of theatrical language, ‘with its rhythmical alternating of weak and strong beats, its harmonic juxtaposition of low and high, and its writing based on the pattern of counterpoint’.¹³⁸

Applied to the musical vocabulary used in Renaissance plays, the language of music takes on an even wider range of meaning. In *Romeo and Juliet*, Tybalt’s fighting skill is ridiculed by Mercutio in musical terms:

He fights as you sing pricksong:
keeps time, distance, and proportion. He rests his minim
rests: one, two, and the third in your bosom¹³⁹

Ophelia’s madness is punctuated with and characterised by snatches of song describing more succinctly than her garbled words her feelings and thoughts on her father’s death and her lover’s spurning. In the first quarto, the stage direction is unusually detailed, stating ‘Enter Ofelia playing on a Lute, and her haire downe

¹³⁶ II.i.149.

¹³⁷ II.i.5-6.

¹³⁸ Iselin, 1994, 174-5.

¹³⁹ II.iii.18-20.

singing'.¹⁴⁰ At the end of the play, Fortinbras requests that 'for [Hamlet's] passage, / The soldiers' music and the rites of war / Speak loudly for him'.¹⁴¹

In *The Merchant of Venice*, Lorenzo believes that:

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.¹⁴²

In these instances, music's vocabulary is linked inextricably with the moral and social order, or lack thereof. Concepts such as concord, proportion and harmony, as well as their antonyms 'jar', 'untune' and 'discord' occur frequently in Shakespeare and in *Richard II*, and their ability to illustrate the battle between order versus disorder is exploited by Shakespeare again and again to illustrate situations of political, social and personal order and disorder. Pierre Iselin observes that the application of musical metaphors and analogies on top of actual music provokes further introspection on the part of Richard, and his regret at the discord of his state and time.

Such is the strength of musical imagery of *Richard II* that an exploration of when that language occurs versus the appearance of stage directions was undertaken by me. The results show an interesting correlation between the two.

¹⁴⁰ G4v.

¹⁴¹ V.ii.382-3.

¹⁴² V.i.83-5.

Stage directions	Musical passages
ACT ONE	
I.iii.6 SD → “The trumpets sound and King Richard enters with his nobles GAUNT, BUSHY, BAGOT, GREEN and others. When they are set, the trumpets sound and enter MOWBRAY, Duke of Norfolk, in arms, defendant, with Herald.”	
I.iii.25 SD → “The trumpets sound. Enter BOLINGBROKE, Duke of Hereford, appellant, in armour, with Herald”	
I.iii.116 → Lord Marshal ‘Sound trumpets, and set forward, combatants’ [A charge is sounded; King Richard throws down his warder] (Charge only appears in F)	I.iii.133-5 ‘Draws the sweet infant breath of gentle sleep Which so roused up with boist’rous untuned drums With harsh-resounding trumpets’ dreadful bray’
I.iii.122 SD → “A long flourish. (Only in F) King Richard confers apart with Gaunt and other Nobles, then addresses Combatants”	I.iii.161-5 → [Mowbray] ‘And now my tongue’s use is to me no more Than an unstringed viol or a harp, Or like a cunning instrument cased up – Or, being open, put into his hands That knows no touch to tune the harmony’
I.iii.248 SD → “Flourish. (Only in F) Exit King Richard with his train”	I.iii.298 → ‘Suppose the singing birds musicians’ [Appears in Q1, not in F]
ACT TWO	
II.i.68 SD → “Flourish. (Only in F) Enter King Richard and Queen, Aumerle, Bushy, Green, Bagot, Ross and Willoughby, with Attendants”	II.i.5-16 → [Gaunt]’O, but they say the tongues of dying men Enforce attention like deep harmony. Where words are scarce, they are seldom spent in vain, For they breathe truth that breath their words in pain. He that no more must say is listened more Than they whom youth and ease have taught to glose. More are men’s ends marked than their lives before The setting sun and music at the close As the last taste of sweets, is sweetest last, Writ in remembrance more than things long past Though Richard my life’s counsel would not hear My death’s sad tale may yet undeaf his ear’

It seems clear that those parts of the text that contain musical imagery have the highest number of musical cues as well. If a play has few musical stage directions, then it appears to be Globe policy for music to be added to the existing musical scaffolding, but the conjunction of musical imagery and stage directions renders the link stronger between what the text calls for and the music in the Globe's production.

The production

The play was performed during ‘The Season of Regime Change’ at the Globe in 2003. Other Shakespeare plays in repertory were *Richard III* and *The Taming of the Shrew*, performed alongside Marlowe’s *Dido Queen of Carthage* and *Edward II*. All plays, with the exception of *Dido*, were performed according to OP precepts and had a Renaissance music score, meaning that as much music as possible was sourced directly from that period, as opposed to being composed in the style of a Renaissance music score or a tangential arrangement based on a Renaissance-era theme.

The musical director for *Richard II* was William ‘Bill’ Lyons, a practitioner of early music, creator of The City Musick, an early music group exploring the repertory of the city waits of London from 1500-1700, and he played and continues to play a significant role in the creation and performance of music at the Globe.

The instrumentation was conceived of with a definite OP brief in mind. Bill Lyons described the combination of cornetts, sackbuts and dulcians as being typical of court and civic ceremonial and festive occasions.¹⁴³ Their use in association with royal characters in a military play is therefore historically appropriate.

Lyons acknowledges the difficulty of introducing ‘an authentic musical language into a play which has very few music cues’,¹⁴⁴ but one was developed

¹⁴³ Carroll, 2002, 21.

¹⁴⁴ Carroll, 2002, 21.

nonetheless, with 33 musical cues in performance, more than triple the ten cues called for in F. This also includes interval music and the historically appropriate surge, meaning the trumpet call signalling the beginning of the play proper also used as a quietening tool for the audience.

Travelling players used trumpets to signal their approach and Shakespeare uses this device three times; for the players in *Hamlet*, the induction in *The Taming of the Shrew* and the mechanicals' play in *A Midsummer Night's Dream*. Permanent theatres also used trumpets to signal the start of a performance, usually sounding three times. Johannes de Witt's drawing of the Swan theatre with a trumpeter perched at the top right hand side of the roof provides us with a visual record. Three of Ben Jonson's plays, *Every Man Out*, *Cynthia's Revels* and *Poetaster* also contain an induction that begins after the 'second sounding' and only after the 'third sounding' does the Prologue enter and begins the play.¹⁴⁵

A large proportion of the 33 cues for *Richard II* are the flourishes and parleys the text demands, but additional music has been created also. Two thirds of the thirty-three musical cues in the Globe's performance are before the interval so the first half of the play is densely packed with music, and these come mostly in the form of trumpet flourishes.

Although it may appear that the word 'flourish' can be used interchangeably with other militaristic and ceremonial calls in Shakespeare, such as sennets, tuckets or

¹⁴⁵ Lindley, 2006, 90.

alarums, it is in fact a distinct musical entity, separate from other calls that a history or tragedy might ask for. If the text calls for a sennet, it refers to a specific kind of monophonic military call familiar in the sixteenth and early seventeenth centuries played on trumpet. If an alarum is called for, it is to warn of impending danger, usually prefaced by a *chiamata*, a monophonic trumpet or horn call. If a tucket is called for, this was usually a personal trumpet call by which an individual or a noble family might be heralded,¹⁴⁶ so when Lorenzo says to Portia ‘Your husband is at hand, I hear his trumpet’,¹⁴⁷ this is in reference to the direction ‘A tucket sounds’ which accompanies Bassanio’s imminent entry. This can also be found in *Othello*, when the eponymous character’s imminent arrival is announced by ‘trumpets within’¹⁴⁸ and Iago’s response ‘The Moor – I know his trumpet’.¹⁴⁹

The flourish’s appearance allows for more aural variety compared with other calls as a flourish was set apart from the rigid musical rules that dominated the other calls. It was improvisational in nature, their melodies were not written down, and they were not restricted to being played on a sole trumpet. John H. Long gives us more detail: ‘the flourish was quite ceremonious; it was an elaborate fanfare played by a choir of trumpets or cornets (four or five instruments)’.¹⁵⁰ Even military flourishes were not bound by the strict melodies of duty and routine calls, and were more like decorative fanfares and had no immediately recognisable structures. For the less musically adept, collections of flourishes that could be used in every key

¹⁴⁶ Naylor, 1931, 180.

¹⁴⁷ V.i.121.

¹⁴⁸ II.i.180 S.D.

¹⁴⁹ II.i.181.

¹⁵⁰ Long, 1971, 17.

were published at the start of the eighteenth century, but until then they appear to have been the creative preserve of the instrumentalists employed at the theatres.

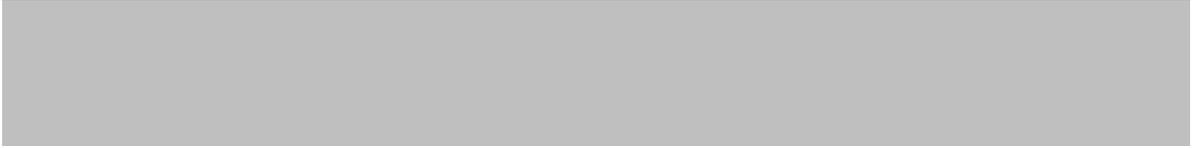
Lindley takes a different view, disputing the skill required to ‘play basic fanfares and signals on the unvalved trumpet of the period’ and states that ‘there is no inherent reason why actors should not have been able to cope with its demands’.¹⁵¹ This may seem logical but in actual fact, playing the trumpet, like any brass or woodwind instrument, is not just a question of pushing a sufficient quantity of air into the instrument and hoping for the best, but tonguing, embouchure and articulation must be worked upon to give phrasing and varying volume. This requires training and practice, not to mention, the requisite pleasant sound that should emanate from the instrument. The lack of stops is a hindrance not a help, as any note sounded on an unvalved trumpet cannot be changed by pressing stops. Rather, a move to another note can only be effected through minute, specific alterations of embouchure, breathing and articulation; furthermore the shift has to be performed with sufficient competence that a tuneful sound is created and maintained.

It is therefore reasonable to presume that because there was no set melody, no set instrumentation, no recognisable theme, no set written score for the flourishes, and because of the specialist non-dramatic skill needed to perform them, they were less likely to have been recorded in the playbook as they were so changeable. On a practical level, availability of instruments and people with enough skill to play upon them may have had a role in the flourish’s absence from the playbook, or perhaps

¹⁵¹ Lindley, 2006, 102-103.

those annotating the playbook trusted that musicians would insert a flourish at an appropriate moment without needing to be prompted. Its denotation in the text of *Richard II* at very exact points for particular characters suggests specific intentionality in the use of the flourish, as its presence has the power to denote status and rank in drama, and this use is explored fully in the confrontation of the nobles in I.iii.

The disagreement between Mowbray and Bolingbroke is summoned by trumpet, an appropriate instrument both because of the pedigree of the belligerents, the presence of a royal character, and its associations with cavalry foreshadowing the impending joust. In the 2003 production, seven flourishes are used in the scene, with a separate and distinct flourish for each belligerent as well as the King.



Mowbray's flourish



Bolingbroke's flourish



Richard's flourish

The increasing instrumentation across the three flourishes in the 2003 Globe production can be no accident. The flourishes denote status, rank and precedence, so Richard's is the fullest, then Bolingbroke's, then Mowbray's. The increase in volume and complexity of rhythm adds further to this denotation. Aural variation is provided by layering trumpets and providing the field drum as a foundation for the beat in Richard's flourish. The sound is not only fuller in terms of volume, but the creation of C major chords gives a fuller sound and texture than if a solo trumpet had been used. A further aural distinction is made here, as the surrounding flourishes are single, monophonic lines played on one or two trumpets.

After the joust has been stopped abruptly by Richard he asks why the peace of the land is dispelled 'with boist'rous untuned drums / With harsh-resounding trumpets' dreadful bray'.¹⁵² Viewed through the prism of OP, it is significant and potentially indicative of performance direction that Richard should refer to the summoning instrument as 'harsh-resounding' with a 'dreadful bray'.

Historically, the trumpet calls would have been tuned to C using only that key's triad, so the evenness of the triad is set against the figurative discord between Mowbray and Bolingbroke and Richard's description of the trumpets' 'bray'.

¹⁵² I.iii.134-5.

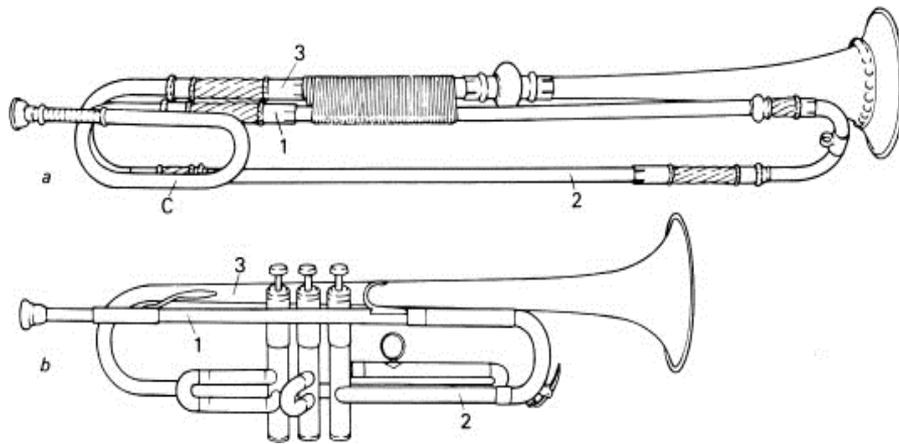


Fig. 2: The sixteenth century trumpet (a) compared to the modern trumpet (b).¹⁵³

The trumpet is described by Long as the ‘nobleman of the sixteenth and seventeenth century instruments’.¹⁵⁴ Unlike its modern equivalent it did not have any valves, and was played by vibrating the lip around the mouthpiece. This limits its range of notes to that which could be produced by the individual trumpeter, often only one or two different notes, as noted by Baines. The modern trumpet has three valves and is a chromatic trumpet; trumpets without additional mechanisms for tuning are referred to as natural trumpets. The thicker metal and narrower bell of the earlier trumpet created a softer sound than the bright clear tone of the modern trumpet, but tuning was far less precise. The sheer size of the instrument, around four feet long, and the lack of keys made perfect pitch near impossible. As there were no keys on the trumpets of the day, the pitch had to be produced solely by the adjustment of the lips and embouchure which requires a great deal of physical effort and skill. As a result of this imperfect method of attaining pitch, the sound may well not be clear, clean or even on-pitch, but instead may have a brash tone and may not be perfectly in tune.

Richard’s comment, then, may be more pertinent in an OP production than it would

¹⁵³ Baines, Anthony, 2011.

¹⁵⁴ Long, 1971, 25.

be in a modern production and it was this unvalved ‘natural’ trumpet that was used in the 2003 production.

In an ironic reversal of fortunes, the same ‘harsh-resounding’ instrument that Richard used to summon Bolingbroke to answer for himself is then used by Bolingbroke to summon Richard to answer for himself later in the play: ‘through brazen trumpet send the breath of parley / Into his ruined ears’.¹⁵⁵ Bolingbroke’s trumpet is placed outside the theatre, appearing to come from behind the audience, supporting the visual effect created by Bolingbroke and his followers with their backs turned to the audience facing the gallery. Immediately following the initial parley, Richard’s two trumpeters appear on the balcony and respond. Clearly the trumpet serves several functions here: for Richard it is a dreadful device to summon subordinates, to Bolingbroke it is a useful and powerful tool to summon Richard to account for his theft of Bolingbroke’s inheritance. On both occasions it serves to break up the monotony of the all-male aural landscape, gain the audience’s full attention, and dignify those characters for whom it is sounded.

After the interval, placed just after III.iii, the aural landscape of the play changes. The balance of the play’s sixteen musical stage directions is skewed heavily in favour of the first half. The liberally used flourish has disappeared, with a sole flourish used to herald Bolingbroke’s entry in V.v. as King. One of the final bursts of music comes in the form of interval music used as a segue into the garden scene. The piece used is *Fortune My Foe*, one of the more famous pieces of the period, possibly

¹⁵⁵ III.iii.33-4.

composed by William Byrd, although the lutenist John Dowland has also been posited as their names appear besides different versions of the piece and on different CD recordings.



'Fortune My Foe'

There are several reasons why this piece might have been used at this juncture. The choice of *Fortune My Foe* piece seems to have been influenced partly by the Queen's refusal to play at bowls as her 'fortune runs against the bias'.¹⁵⁶ The opening verse of

¹⁵⁶ III.iv.5.

Fortune My Foe contains many of the same words and images as the Queen's speech in III.iv.

<p>Fortune my Foe, why does thou frown on me? And will thy favours never better be? Wilt thou, I say, forever breed my pain? And wilt thou not restore my joys again?¹⁵⁷</p>	<p>'My fortune runs against the bias... For if of joy, being altogether wanting, It doth remember me the more of sorrow Or if of grief, being altogether had, It adds more sorrow to my want of joy'¹⁵⁸</p>
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Its familiarity and relative fame within the canon of songs of the era is one consideration for its use, reinforced and recapitulated in the present era with recordings on many CDs showcasing the music of Shakespeare's era.

Fortune My Foe first appears in the Clement Matchett Virginal Books as 'Farwell delighte: Fortune my Foe' and, most unusually, there is an exact date of transcription, 19 August 1612. The piece also appears in a virginal book dated 1638 belonging to Anne Cromwell, Oliver's cousin. This dating places it nearly 20 years after the writing of *Richard II*, but that should not suggest it was unknown before its publication. The fact that there are these several good copies of the melody in existence probably assisted in the decision to include such a solid piece in the Globe performance. In *The Merry Wives of Windsor*, Falstaff references the title of the song,¹⁵⁹ and this direct reference by the author to the piece may also have had an influence on its choice for use in another production by Shakespeare. Ross W. Duffin postulates that the tune must have been familiar in the 1580s, as there are several late-

¹⁵⁷ Duffin, 2004, 152.

¹⁵⁸ III.iv.5.

¹⁵⁹ III.iii.60

sixteenth century lute tablatures that contain the title, the earliest being the Dallis Lute Book, compiled in Cambridge in 1583.

The use of a piece that was so strongly connected to the lute for a female character carries through the Shakespearean association of that instrument with women, especially sad women. One of the Queen's waiting women suggests singing to alleviate their sorrows, much like another of Shakespeare's queens, Queen Katherine, lamenting that her 'soul grows sad with troubles' and commanding one of her women to 'Sing, and disperse 'em if thou canst' in *All Is True*.¹⁶⁰ But unlike Katherine, Richard's queen will find no solace in her waiting woman's song, for when her own waiting woman suggests 'Madam, I'll sing',¹⁶¹ the Queen responds 'Tis well that thou hast cause; / But thou shouldst please me better wouldst thou weep'.¹⁶²

The fact that Shakespeare dangled the suggestion of music for the Queen in front of us but included none is a curiosity. As already identified, music is so often clustered around melancholic and mournful women, and considering this particular woman is shortly to be shorn of her husband, the lack of music seems a strange choice. However, the Globe's inclusion of a piece to accompany her entrance and opening lines treads the careful line between obeying the text at a point which does not call for music, but including an historically appropriate piece which textually and musically matches the words and action performed onstage.

¹⁶⁰ III.i.1-2.

¹⁶¹ III.iv.19.

¹⁶² III.iv.20-1.

The connection with song is established early, as one of the Queen's ladies asks if song or dance would alleviate her sadness. The insertion of a popular song, even if not familiar to modern audiences, is an attempt at representing a possible authenticity to the production. Its level of success, however, is hard to determine. The power of the instruments and the layering of rhythms blur the evenness of the main melody, played by the topmost instrument, while the insertion of accidentals and the mixing of major and minor chord groups creates a musically uneven piece, a foreshadowing of the music played where 'time is broke and no proportion kept'.¹⁶³

For the Globe performance, the melody is transcribed for two cornetts, alto and tenor sackbut, and a dulcian, a double-reeded instrument and the forerunner of the modern bassoon. All these instruments are powerful woodwinds with the capacity for volume and tonal control that is lacking in the brass of the rest of the production. Even though the piece has strong associations with the lute, it is not an instrument used often in the Globe's instrumental palette as it is so quiet. The musicians were placed on the central balcony for maximum projection.

The score has its repeat marks emphasised with the word 'yes' pencilled in by each repeat sign. There are also a few florid improvisations included in the repeats of the themes. This shows adaptation, creativity and aural variety, and allowances made for the difficulties of matching the live music with the action on the stage.

¹⁶³ V.v.43.

The instrumental palette is altered from the trumpet and drum combinations of the first half, and the more muted woodwinds have been used. The cornett and sackbut are doubled, and the range of all five instruments in the piece spans four octaves. Compound rhythms are added, creating syncopation and layering commensurate with a dance rather than a piece accompanying a doleful scene.

The fourth act of the play contains no musical stage directions whatsoever and the deposition scene, not included in the texts of the play printed during Elizabeth I's lifetime, includes no incidental music, no musical language and no flourishes. This is a shrewd dramatic choice on Shakespeare's part, as the status of the two men is blurred for much of the scene and a flourish for either man would upset the delicate characterisation and balance of power which is decided by the end of the scene. Were a flourish used, it would be powerfully suggestive of sympathies and regal right. In terms of political and theatrical motivations, flourishes were best left out of the scene. Considering the doubt of the scene, of which there is a visual reminder when the two men hold the crown on each side, an aural stimulus could tip the balance. However, it leaves enormous performance potential for current directors if they wish to direct sympathies and attention to a particular man. The effect of a full flourish for Bolingbroke but none for Richard and vice versa would have knock-on effects on how the other characters and the audience responded to each man.

Bill Lyons floats the idea that if a flourish is not used for Richard's entrance at any point then 'Shakespeare is making it clear that Richard's state is informal'¹⁶⁴

¹⁶⁴ Carroll, 2002, 21.

which would imply that in the Globe's production, as soon as Richard enters and asks 'Alack, why am I sent for to a king',¹⁶⁵ he is no longer monarch.

The stage direction for music during Richard's captivity is the most famous musical stage direction in the play. This final stage direction appears in some form across all the texts: Q1-Q4 has 'the musicke playes', Q5 has 'Musicks plaies' at 'Musick do I heare',¹⁶⁶ F has 'Musicke'¹⁶⁷ but instead of beginning at Richard's recognition of what he hears, it begins three lines earlier at 'But what ere', and this earlier placing continues in subsequent texts. This suggests that, like Ophelia's songs that remain remaining virtually unchanged across texts, Richard's music is inextricably linked with and important to the development of that character.

The piece used in the 2003 production is unlike any other music in the production. This was a deliberate artistic choice, as Bill Lyons stated that he wanted the 'musical formalities brutally subverted'¹⁶⁸ by the rawness of a tavern fiddle to penetrate the soundscape so far. The scratches of a violin bursting onto the musical landscape provide a stark contrast to the stately trumpet and drum that have dominated hitherto.

The score, entitled 'Richard's Cold Ground', is arranged for three lines of music, with the middle line consisting of chords. A textbox at the top left corner states that 'this version starts after flute/violin underscore'. Obvious implications of

¹⁶⁵ IV.i.163.

¹⁶⁶ K1v.

¹⁶⁷ d4v.

¹⁶⁸ Carroll, 2002, 21.

this include the number of versions and how they differ, and precisely what the violin and flute underscore was, as there is no additional sheet with this printed. The most obvious implication is the further development of the filmic, underscoring use of music at the Globe as discussed earlier, which is amplified as it is used during the only moment in the whole play where a character is alone onstage soliloquising.

Despite the critical drought affecting discussion of music's performance potential for this scene, Jeremy Lopez has discussed the implications of certain choices for the scene, and even provides suggestions as to what a production might do.

Who plays the music? What does it sound like? Does it, at line 61, obediently cease at Richard's command, does it fade away gradually, or does it actually get louder, as if to mock Richard?¹⁶⁹

The construction of the music for the Globe performance is such that the flute line soars above the drone of sackbut and violin. A significant decision that must be made regarding this stage direction is whether or not the music is truly out of joint, or if the character thinks he hears disjointed music due to his distracted mind and proclivity for melodrama.

¹⁶⁹ Lopez, 2008, *Richard II*, 75.



'Richard's Cold Ground'

At first glance there is no obvious sign of disjointedness, but there are a number of chords which do not sit harmoniously. In the eighth bar, the sackbut has an extended B \flat played against a sustained A from the flute. The timing of that jarring chord is the perfect illustration of not only the literal words of the text, but the fact that the music's lack of proportion is not a figment of Richard's imagination, but is a part of the world which he inhabits physically and thus a diegetic phenomenon.

Upon hearing the music, Richard, played by Mark Rylance, gets up from his stool and begins to dance but his stride is broken by the badly performed music. The deep harmony that John of Gaunt tried to impress on Richard and bring him to his senses now drives those senses wild:

Let it sound no more
For though it have help madmen to their wits,

In me it seems it will make wise men mad.¹⁷⁰

The instruments enter and depart at different points in the speech, and there is an unusual level of detail on the scores themselves on this point, with notes on the entrance and exit of instruments typed on the sheet.

The music appears to come from behind the central doors as Richard's ire and demand for it to stop is directed towards that part of the stage. However, the music is unobliging, continuing to play. As Jeremy Lopez points out, if the music is supposed to be played drunkenly, and Bill Lyons confirms that the violin is to sound like 'a tavern fiddle',¹⁷¹ then 'the audience is invited to see Richard's predicament from a broader perspective: life goes on outside his prison cell, indifferent to his solitude'.¹⁷²

The violin enters first, followed a few lines later by the flute. The violin ceases, and is overtaken by the sackbut and a drum, the latter instrument beginning after the keeper mentions 'the king'.¹⁷³ The introduction of the military drum and the sackbut and cornett, with their trumpet like qualities, at that particular moment illustrates an aural shift of power. Bolingbroke is now the man who holds sway in the kingdom, and the military music is a tool now used in his behalf to subjugate Richard.

Once all the instruments are brought into play, the volume and texture increases, and an *accelerando* is applied to all instrument, until the music comes to a

¹⁷⁰ V.v.61-3.

¹⁷¹ Carroll, 2002, 21.

¹⁷² Lopez, 2008, *Richard II*, 75.

¹⁷³ V.v.101.

sudden halt when Richard is struck down. This music becomes a real showpiece for the idea of music as emotional underscore.

A martial play presents certain challenges to a creative team wishing to provide aural variety above and beyond the flourishes and alarms the text calls for. In an OP production, fidelity to historical and theatrical traditions weighs heavier in performance considerations. In the Globe's *Richard II*, the military music dominates the soundscape as directed by the text, but there are significant clusters of instrumental music which have direct connections to particular characters. Music other than flourishes is clustered around the Queen, John of Gaunt and of course Richard's final scene and it is no coincidence that it is also in these scenes that there is a proliferation of musical imagery.

This use of music juxtaposed with the musical imagery suggests that the soundscape is being used as a tool not just to provide aural variety but to direct sympathies and attentions towards particular characters, groups or factions. This continues the overall Globe trend towards thematisation of music and the connection between particular kinds of music with particular characters.

In terms of adherence to the OP principles first laid out in 1998, the development of music has evolved from the stricter outlines of the earlier plays into something more flexible and dependent upon producing powerful authentic reactions as opposed to authentic scores. The use of the music appears to be developing from the earlier Globe productions as discussed in earlier chapters, from music based on set

stage directions to a looser interpretation of the OP principles, coming to the experimental compromise that Claire van Kampen outlined. This seems to have become dependent on the thematisation of music and this reaches its fullest expression in the last play under Mark Rylance's tenure at the Globe, *The Winter's Tale*.

The Winter's Tale

The variety in setting, character and tone of *The Winter's Tale* makes it one of Shakespeare's more complex plays, presenting a challenge to any director wishing to stage an OP production. Part of this variation comes from the characters, as there is such a wide variety from every stratum of society. Shepherds and royalty feature, often in the same scene, and the mix of the courtly world with that of the pastoral presents a complex musical challenge. It is the only play of Shakespeare's in which the entrances and exits of royal characters are not accompanied by flourishes.

Hermione, Polixenes, Perdita and Leontes are never heralded by any instrument which means that the first three acts and almost the entire fifth act of the play are completely devoid of any music. There are no vocal songs accompanying Mamillius at any point either; unusual considering that children are one of the main character groups around which songs in Shakespeare often cluster.

After the appearance of Time at the start of Act IV, the language, characters, location and time change completely and, along with this, the soundscape changes too. The music bursts into the play in the form of songs, dances and catches as well as many references to music, ballads and birdsong. After the aural riot that is Act IV, the comparative silence of the court returns to be broken in a dramatic fashion with the music used to awaken Hermione at the end of the play. The pastoral setting lends itself more readily to the use of vocal music given song's associations in drama with person of lower status, whereas the courtly setting would require musicianship that is more sophisticated and most certainly flourishes. The latter omission is particularly

fascinating, as the flourish is so closely associated with noble and royal characters, as discussed in Chapter 3. As Polixenes and Leontes are both kings, with Hermione doubly royal as both the wife and daughter of a king, the lack of heralding flourish is unusual. However these are theatrical and dramatic conventions that are commonplace in performance, so through the aural narrative, Shakespeare's subverts the idea that kings must always have flourishes, potentially giving rise to significant and abnormal meanings when performed.

The first attempt at staging the play in accordance with what we might now call OP principles came in 1910 in New York. Winthrop Ames staged a production of the play at the New Theatre, with a thrust stage over the orchestra pit, a curtained alcove at the back of the stage and a few changes of scene and costumes. This attempt at recreating some of the original conditions of performance was repeated in 1912 by Harley Granville-Barker for his production of the play at the Savoy in London. He had a thrust stage too, no orchestra, the shepherdess' dance was accompanied by tabor and pipe, with the overall character of the score being Elizabethan and, crucially, introduced only when the stage directions demanded it. Given that there are no quarto texts for the play, the Folio is our only source of these stage directions. However, fanfares were used to open and close each half of the play and drums were used to create the impression of a storm on the coast of Bohemia.¹⁷⁴

This early twentieth century attempt was the first significant step in reconstructing the playing practices of Shakespeare's theatre for this particular play.

¹⁷⁴ Bartholomeusz, 1982, 132-164.

As the fourth act is especially musical, many spin-offs and adaptations of it emerged in the eighteenth and nineteenth centuries, but they were truncated and adapted, bearing little relation to the text that appeared in the First Folio.

The modern Globe's first production of the play came early in its life, during the 1997 season. The second production, and the focus of this chapter, was staged in 2005. The earlier production was not OP and the second was OP. This earlier production had a heavy focus on the mythological, ritual and symbolic element, with the main actors spending two out of their six weeks of rehearsal becoming accustomed to the movements and characteristics of their characters' mythological namesakes, e.g. Leontes the lion, Polixenes the manifold stranger, Perdita the lost girl as well as a large body of research devoted to the connection between Hermione and Harmonia.

The music was composed to fit the director's desire to amplify the mythological and symbolic elements of the play, and the resulting music was not based on Elizabethan themes or instrumentation but using Asian and African sound modes instead. As a basis for an aural narrative of an early seventeenth century play being performed in a replica of a theatre of the same period, this may seem strange and possibly inauthentic. It seems van Kampen was aware that her score would raise eyebrows when asked about it in a BBC interview, but she explained that while 'Shakespeare may not have heard Burmese gongs...the instruments he used...were of the same family'.¹⁷⁵

¹⁷⁵ Miller-Schütz, 1998, 27.

Chantal Miller-Schütz who composed the research bulletins described Autolykus's songs as being 'conceived as snatches from famous songs that have been endlessly heard and reheard...to the point of not being directly recognisable'¹⁷⁶ so some artistic leeway was created. This flexibility so early in the Globe's performance ethic is indicative of the later suppleness in OP policy. In terms of the overall effect, it seems that van Kampen was willing to let slide some authenticity in favour of 'modern audiences [being] able to respond directly to what they are seeing, not necessarily to look at them through a telescope to the past'.¹⁷⁷ With that in mind, the function of the music for the 1997 *Winter's Tale* was 'to convey an atmosphere, a mood, a narrative mode'¹⁷⁸ rather than to provide historically appropriate instrumentation, phrasing and arrangement. That 'narrative mode' van Kampen described is indicative of the necessity of an aural narrative to run alongside the dramatic and textual narratives of this play. The lack of musical stage directions in this play creates a serious problem for a director thinking of an aural palette or soundscape. It is especially difficult if the use of performed music is restricted primarily to its use as an affective tool.

To combat the lack of music, composition and arrangement of existing music is necessary. Previous OP productions have used composers of individual pieces in order to fulfil the authenticity brief, but in the 2005 *Winter's Tale*, this is superseded by the creation of a score with themes, tropes and recognisable structures that recur throughout production. This kind of score is much more closely allied with the kind

¹⁷⁶ Miller-Schütz, 1998, 12.

¹⁷⁷ Miller-Schütz, 1998, 27.

¹⁷⁸ Miller-Schütz, 1998, 27.

of scores familiar today in films and television series, where the story being acted is mimetically represented in the music. In these instances, music is also used heavily to direct sympathies using themes associated with certain characters or places, which are then repeated throughout building associations through repetition. This can be seen in modern films scores as many of the themes used for certain characters, such as the Emperor's Theme from *Star Wars* and Tara's Theme from *Gone with the Wind*, are also the most memorable and famous due to having been repeated and reinforced whenever that character is onscreen.

This kind of thematisation is used in the Globe's 2005 *Winter's Tale*, as the score is constructed in such a way that the main characters have specific themes performed around them. This creates an overall cohesion in the score virtually unseen in OP productions hitherto. Further cohesion is achieved by the interaction of the character's themes and their ability to show interconnectedness or dissonance. This chapter will examine this seeming transition in policy and see how it functions within the confines of an OP production.

The production

The 2005 *Winter's Tale* was the second Globe production of the play at the time, the fifteenth Shakespeare OP production staged at the Globe, and the last play under the first Artistic Director Mark Rylance. By this time, the practitioners had carried out much experimentation and were becoming increasingly aware of the possibilities of the space and the instruments provided.

As mentioned earlier, the text creates some significant challenges to an OP creative team, one of which is the lack of clear time period. While there is a clear demarcation of sixteen years between the first three acts and the last two, there is no definite historical time in which the action is set. Another potential problem in relation to OP is geography: how to depict different countries, cultures and locales convincingly without straining credulity on the one hand or OP principles on the other.

Those within the Globe's team believe that if a production is to pursue an OP mandate, then it means considering 'very carefully what instruments were available, who would have played them and how in a historical context music would have been used in the play'.¹⁷⁹ The instrumentation used in the 2005 production is taken from instruments known to have been used by English musicians of the late sixteenth and early seventeenth centuries, and the aural palette for this production is mostly limited to powerful winds and brass such as sackbuts, cornetts and trumpets.

¹⁷⁹ van Kampen, 2008, 189.

Aside from the militaristic instrumentation that dominated the aural palette of the first half of the production, similarly potent instrumentation is used for the musical heart of the play, Act IV. In keeping with the geographical and chronological shift at Act IV, other instruments are added for Act IV, including the tabor, the great bass rackets, hurdy-gurdy, as well as tenor and bass crumhorns. The European connections are strong: tabors were popular across the continent; the hurdy-gurdy was extremely popular as a minstrel instrument in the medieval period and was featured in artwork by Breugel and Bosch. Rackets were popular in Europe appearing in inventories in Germany, Austria, Bohemia and Italy at the end of the sixteenth century, but became obsolete by the mid seventeenth century.¹⁸⁰ Stringed instruments are almost completely absent, with the one exception of Autolycus's first two songs after the interval, which are accompanied very quietly by a lute. The powerful woodwind instrumentation is put to use in the pre-show music, with cornetts, sackbuts, dulcians, bombardas and drums playing a selection of sixteenth century dances.

While every piece used in performance has a major key signature, with C, D, F and G used most commonly, the pieces of the first half contain the accidentals of their relative minor keys. In fact, if trumpet fanfares are excluded, every piece bar one in the first three acts contains the accidentals of the relative minor key. As far as key signatures are concerned, the major key is the dominant mode. The relative minor accidentals dominate the first half of the play but the key signatures then shift

¹⁸⁰ Baines, Francis, 2011.

to the major key and remain there for the rest of the score. Act IV's music is written in C major, and when the action returns to Sicilia, F, D and G major are reintroduced, providing greater variety of pitch and expression in the overall aural narrative.

Time signatures are also significant in the creation of the aural narrative and features in the thematisation of the music. One of the more potent examples of how a particular time signature is put to use is the time signature of $\frac{4}{2}$. It is used in only four pieces in the play, including a fanfare, and it is significant that all four pieces in $\frac{4}{2}$ are played directly before or after a scene of dramatic and narrative significance.

The first, 'Women at Ease' precedes Hermione's detaining; the second, 'Trial Fanfare', is played just before the oracle's news is heard; the third is 'Antigonus in Bohemia' after his departure with Perdita and before his grisly demise, and the fourth, 'Saint-like sorrow' accompanying our first glimpse of the older Leontes and the penances he has observed.

It is significant that all these pieces, excluding the fanfare, are played on the quieter woodwinds such as recorders and crumhorns. As well as instrumental associations of character, discussed below, rhythmical and metrical associations are created too. The evenness of the simple time signatures appears to lend itself better to formal and/or martial music. The compound time allows for a great variety of syncopation that is necessary in forming the lively song and dance rhythms that are called for in the fourth act; therefore the imposition of a particular time signature paves the way for the shaping of the aural narrative before a single note is written.

	<u>Name of Piece</u>	<u>Cue</u>	<u>Incidental?</u>	<u>Under score?</u>	<u>Diegetic?</u>	<u>Non-diegetic?</u>
Q1	Court Canzona	I.i "old hearts fresh"	✓			✓
Q2	Entry of Leontes	Leontes' entry	✓		✓	
Q3	Women at ease	I.ii "come sir away"		✓		✓
Q4	Leontes enters	II.i "do our bidding hence"		✓		✓
Q5	Street Music	II.i "if the good truth were known"	✓			✓
Q6	No Rest	II.ii "I will stand betwixt you and danger"	✓			✓
Q7	Cleomenes & Dion	II.iii "my heart will be a burden to me"		✓		✓
Q8	Trial Fanfare	III.i "gracious be the issue"	✓		✓	
Q9	The Oracle Speaks	III.ii. "break up the seals and read"		✓	✓	
Q9abc	Apollo's Anger	III.ii. "Is dead", "Take her hence", "The higher powers forbid!"		✓	✓	
Q10	Antigonus in Bohemia	III.ii "Lead me to these sorrows"		✓		✓
Q11	Storm & Hunt	III.iii. "if fortune please, both breed thee, pretty"		✓	✓	
Q12	Time Chime	III.iii. "we'll do good deeds on't"	✓		✓	
Q13	Time Moves On	Previous chime		✓		✓
Q14	Interval Music		✓			✓
Q15	"When Daffodills begin to peer"	IV.i			✓	
Q16	"But shall I go mourn for that, my dear?"	IV.iii.15			✓	
Q17	"Jog On"	IV.iii-iv			✓	
Q18			✓		✓	
Q19	Juggling Music	IV.iv. "let's be red with mirth"	✓		✓	
Q20	Shepherd's Dance	IV.iv. "Come, strike up!"		✓	✓	
Q21	"Lawn as White as Driven Snow"	IV.iv. 220			✓	
Q22	"Get You Hence"	IV.iv.293			✓	
Q23	"Will You Buy Any Tape?"	IV.iv.313			✓	
Q24	Autolycus Vamp 1	IV.iv. "The scene you play were mine"		✓	✓	
Q25	Autolycus Vamp 2	IV.iv. "Thus we set on Camillo, to th'seaside"		✓	✓	
Q26	Saint-like sorrow	IV.iv "there may be matter in it"	✓			
Q27	Lovers arrive	V.i. "He dies to me again"		✓	✓	
Q28	Street Music	V.i. "I am friend to them and you"	✓		✓	
Q29	The Statue	V.ii. "I will prove so, sir, to my power"		✓	✓	
Q30	Hermione Awakes	V.iii. "Music, awake her, strike!"		✓	✓	
Q31	Perdita is Found	V.iii. "Our Perdita is Found"		✓	✓	
Q32	Final Jig A	V.iii. "Hastily lead away"	✓		✓	
Q32	Final Jig B		✓		✓	

The balance of diegetic and extra diegetic cues as well as the incidental and underscore music is shown in the following chart. The Folio has eight or nine musical cues that are quadrupled in the 2005 production bringing the total number of music and sound cues to 32 excluding pre-show music, and the cues are split evenly either side of the interval placed after the appearance of Time. For my purposes, incidental music is defined as that which plays in between scenes and acts, and underscore is defined as that which plays under spoken text.

The chart on the previous page shows clearly that the balance of musical cues is weighted heavily in favour of diegetic cues. These have been denoted as such from examination of the DVD recording, and whether or not the actors/characters react to the music.

As much of the music appears to be part of the world of the play and heard by the characters onstage, a much more expansive soundscape is in operation than is called for by Shakespeare's text.

This soundscape is put into motion for the first scene, and already there are hints of thematisation at work. The powerful aural palette starts to create the aural narrative through the means of thematisation. Cornetts, pipes and sackbuts underpinned by drum provide a rousing musical entrée assisted by the militaristic $\frac{4}{4}$ and $\frac{2}{4}$ time signatures, accompanied by the choreographed dancing of Leontes, Mamillius and Polixenes in the first scene. The key signature is F, but the piece contains many accidentals of the relative minor, D. The piece builds, with one

instrument entering a few bars after another, and they enter into a rhythm-based round. The rhythm is repeated over and below the other instrumentalists and is interspersed with quavers and minims, creating a full and complex soundscape.

As there are no words accompanying the dance the penetrating instruments are placed in the gallery and on the stage so nothing muffles their power. The insertion of a dance involving three of the most important characters could be suggestive of the close bonds we are to understand link Leontes, Mamillius and Polixenes, as well as creating a festive atmosphere in keeping with the friendly offers made to Polixenes by Leontes and Hermione.



'Entry of Leontes'

The piece is arranged around the relative minor triad of D-F-A. The choice of such a chord, even a minor one, to be played on pipes and drum is suggestive of militaristic pomp. Considering the text never calls for flourishes of any kind to accompany

Leontes' entries or exits, this might be considered an alternative, and both pieces are definitely part of the world of the play, despite there being no indication of music or dancing in the Folio text.

The piece marks the beginning of a score which appears to have some major alterations in terms of overall style from its predecessors. Previous productions have used particular instruments and calls for characters, but this production's music appears to have had a full-scale thematisation. The theme introduced in bar 2 is a variation of a theme repeated throughout the play at key moments in the action. The linking together of not just characters but events using music is a turning point for Globe artistic policy in relation to OP.

This continues rapidly through the next series of cues. Away from the powerful woodwinds, at the other end of the instrumental palette are the softest instruments of all, flutes and recorders; softer both in terms of pitch capability and tone. Although the Folio does not call for music in II.i., if music had been played in this scene in the earliest performances then it is unlikely it would have been played on sackbuts and cornetts. Softer woodwinds or stringed instruments would have been more appropriate for the scene, as the continuous dialogue and the variations in tone and pitch between the actors' voices would have necessitated softer musical accompaniment.

For the 2005 *Winter's Tale*, these softer instruments appear to be used in very specific scenes; namely those in which Hermione and her children appear, or when

they are absent but under discussion. One of the first examples is directly after the expression of Leontes' jealousy and Polixenes' flight, cue 3. The piece is entitled 'Women at Ease' and it is begun at the final line of the previous scene, Camillo's 'Come, sir, away'.¹⁸¹ Until this piece, the audience has heard only the stronger instruments in the wind and brass sections, sackbuts, cornetts, pipes and trumpets, but for II.i, such instruments would not fit the narrative or the structure of the scene. The stage directions do not specify much movement, but there are suggestions that Hermione and her women are seated with Mamillius 'sitting'¹⁸² to tell his tale. In the 2005 production, Mamillius execute much of the physical movement, with two ladies standing still upstage and Hermione seated down stage right. The sedentary blocking and still music contrasts strongly with the livelier blocking and dancing, and the louder, faster music of the previous two scenes.

The softer instrumentation introduced with this scene of domestic harmony is used again minutes later when Hermione is arrested. The piece, 'Leontes enters' underscores the arrest and the subsequent pleading of the lords with Leontes. Minor cadences are introduced for this, brought into effect by the starting note. Given what has just passed onstage, a piece with a D major key signature written for the waltz time of $\frac{3}{4}$ seems utterly inappropriate, but the choice of starting note and the subsequent cadences alters the tone of the piece considerably. The piece is structured using its relative minor key, B minor. This gives the piece greater pathos and changes the sound of the cadences to a more melancholy melody.

¹⁸¹ I.ii.461.

¹⁸² II.i.32.

'Leontes enters'

The piece begins on the supertonic, the second note of the diatonic scale, E. Modulation to the supertonic from the tonic is a common feature of twentieth-century popular music; for example, The Beatles's song *If I Needed Someone* modulates from A major to B minor in the bridge,¹⁸³ so the use of twentieth century modulations in music composed for a production using early seventeenth century theatrical techniques is unusual. This kind of structural device's use in the piece signals several things about it and the production: that adaptation and even composition are acceptable; that modern chord progressions can be used in order to create particular effects and that both these are acceptable evolutions in the Globe's ongoing OP experimentation.

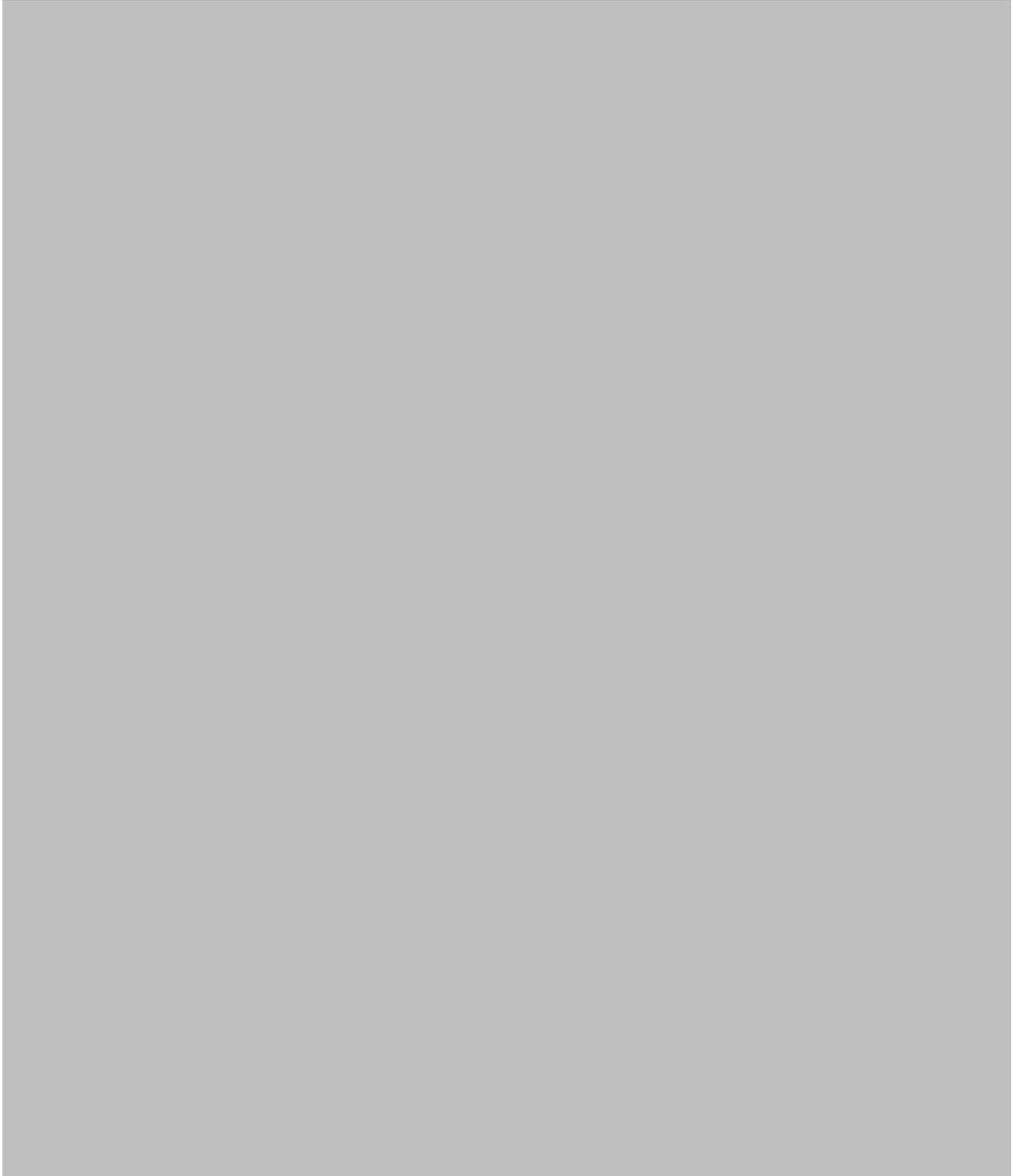
A common device in creating variance in harmony in classical music is modulation between the tonic, the first note of the scale, to the dominant, the fifth note of the scale, which would be A in this case. However, as the piece began on the supertonic, the dominant shifts to B, allowing the raised seventh of the original key

¹⁸³ Pollack, 2000.

signature, C#, to complete of the first phrase through the repetition of the tonic and the leading note five times in a syncopated rhythm. This rhythmic device is repeated throughout the piece, with the pitch varied.

The higher parts of the piece, including the C#/D syncopation, are in danger of overshadowing the voices of the actors, but the piece only spans an octave, and it is the lower reaches of the octave that are used most in the piece. The C#/D motif also covers aurally the noisy exit of Hermione and her train, providing a practical function alongside the existing aesthetic and dramatic function of the piece.

This theme is repeated more than any other in the production is. It is used to underscore Paulina's visit to Leontes with the newly born Perdita, and to accompany Cleomenes and Dion's arrival in Sicilia. It is also the theme used to underscore the appearance of Time at the start of Act IV in the piece 'Time moves on'.



'Time moves on'

A quartet of recorders and the repetition of the recognisable theme offer a prelude to the appearance of Perdita, reinforcing the maternal connection using an aural connection to Hermione. The variation contains the basic structure of the original

theme but the notes that allowed gradual progressions up or down the scale have been removed, so the jump between notes increases. The rhythm has also been simplified with the regularity of a $\frac{4}{4}$ time signature, removing the swing time that is possible in $\frac{3}{4}$. A small pause occurs when Leontes is mentioned by name, and the piece finishes at the mention of Perdita. It is clear the pattern of strong music for the king and softer for the queen and those connected with her is being reinforced continually through repetition of certain motifs, time signatures, particular cadences and certain instrumentation, further strengthening the audience's associations with character and scene.

The last music before Time appears is the reappearance of the 'Women at Ease' theme for Antigonus' arrival in Bohemia. This music is not played on recorders like its predecessor but on crumhorns, which provides not only aural variety to the existing aural narrative but strong geographical and historical connections to the place of the action and Shakespeare's time of writing.

The term 'Krummhorn' to describe a curved lip-reed instrument in Germany dates back to 1300, and its popularity grew in the following centuries. It was used in banquets, weddings and masses, it began to appear in religious paintings and by the turn of the sixteenth century, the crumhorn had spread to the Low Countries and Italy. It remained in use into the seventeenth century in the German-speaking world, but it rapidly fell out of favour as musical taste changed and its limited compass and expressive range no longer met the requirements of composers. Crumhorns were

expensive to make and they were sold in sets of three or more sizes because normal use necessitated several players.

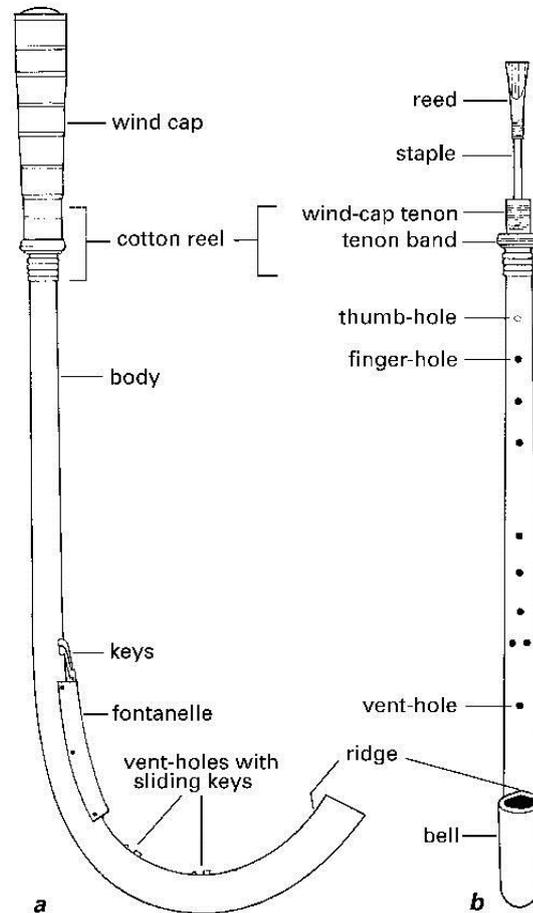


Fig. 3. Crumhorn front and side view.¹⁸⁴

Indeed, it seems that crumhorns were already considered outdated by 1643 as they were used in a ‘historical concert’ showcasing old-fashioned instruments in Nuremberg that year.¹⁸⁵ In England, there were few mentions of crumhorns in the period. Henry VIII was known to own crumhorns and William Leighton mentions them in poetry in 1613, but they do not appear in any of the inventories of any town waits or other professional music groups. It is clear that they were rare in England

¹⁸⁴ Boydell, 2011.

¹⁸⁵ Boydell, 2011.

therefore unlikely to have been used in theatrical productions by either actors or hired musicians therefore very unlikely to have been used in any pre-1642 productions of *The Winter's Tale*.

Despite its relative rareness and lack of use in the theatre of Shakespeare's day, it was certainly known of and might have been possible to acquire. As the buzzing timbre of the crumhorn is softer than other wind-cap instruments, the human voice may be heard more easily over it. Its geographical associations as well as its ability to signal the medieval adds a certain authenticity for an audience's ear.

The music inserted here performs several functions: firstly, it allows the audience's collective ear to adjust to a different set of instruments and a different musical structure; secondly, it covers the transition between scenes and, in this case, acts; thirdly, it acts as emotional underscore for what has come before and what will happen next; fourthly, and perhaps most significantly, it signals a change in the character of the score as a whole.

Act IV is the standout portion of the play, with its many references to song and dance, and the majority of the musical stage directions of the play. It is also one of the few sections of a Shakespeare play for which music has survived from the author's lifetime. Most of the music that has survived is for Autolycus' songs, with 'Jog On' being a familiar refrain from seventeenth-century books and music manuscripts, and possibly 'Lawn as white' and 'Will you buy any lace?' being

adaptations of existing street cries.¹⁸⁶ Ross W. Duffin suggests that ‘Lawn as white’ was a pedlar’s cry, and that ‘Will you buy’ and ‘Jog on’ are based on the same tune, ‘Hanskin’, due to their similar versification.¹⁸⁷ Indeed it seems that ‘Jog On’ was an alternative name ascribed to ‘Hanskin’ later in John Playford’s *English Dancing Master* published in 1651. The one piece that is probably from the original performances is Robert Johnson’s setting of ‘Get You Hence’ in Act IV.iv but no other setting for any other song in *The Winter’s Tale* survives from the era.

In the 2005 production, ‘When daffodils’ and ‘But shall I go mourn’ are accompanied by what appears to be a lute on the video recording; no mention is made of accompaniment on the score, and the video recording is very indistinct aurally and visually but it is probably a lute. The source for ‘Daffodils’ and ‘Jog On’ is recorded as ‘Trad arr. Lyons’ which poses some difficulty in finding the original piece and therefore gauging how much it has been altered by William Lyons. ‘Daffodils’ has no clear source, and in his *Shakespeare’s Songbook*, Ross Duffin provides a best fit solution with the ballad tune of William Byrd’s *Callino Casturame* first printed in 1568. But on comparing the score for Byrd’s version and the version created by William Lyons for the Globe in 2005, the rhythm is absolutely identical, with Lyons’ version raised a perfect fourth, so Byrd can be confirmed as the source. The same is true of ‘Jog On’, which also uses ‘Hanskin’, and in the 2005 score, Lyons has used exactly the same music but raised the pitch a major third. The notation and rhythm is otherwise identical.

¹⁸⁶ Pitcher, 2010, 384.

¹⁸⁷ Duffin, 2008, 231.

Similarly for 'But shall I go mourn', Duffin identifies the tune of 'Lusty Gallant' from the early 1580s as a possible fit, and it seems that Lyons has used it too, with some small variations of pitch and tempo, as well as pitching it down a third from the original. Both tunes are to be found in lute books so notwithstanding the casual delivery of them in the 2005 production, with little respect for pitch or metre, the inclusion of a lute is historically correct. The lute provides some tuning help for the actor and a visual cue for music for the audience right in their midst, as this is the first point in the production where instruments are used onstage.

'Get You Hence' is the only song of the 2005 production that does not have a readily identifiable source. The famous original setting of Robert Johnson was not used, for either this production or its 1997 predecessor. Instead a complex piece was constructed for three crumhorns and a great bass racket, with multi-layered quavers from the crumhorns which give way to minims once the actors start to sing. The supporting instrumentation of crumhorns bolstered the performance of the song without overpowering the actors' voices. Just to ensure that the voices are more powerful the actors pushed their voices until they were louder and more rasping which was a source of great amusement when the female characters tried to outdo each other's volume on 'Whither? O whither?'

The fourth act of the play presents a different aural landscape within the larger aural picture. The musical and dramatic highpoint of the action, Hermione's restoration, brings the aural narrative back to the themes established in the beginning scenes.

Hermione's restoration

In *The Winter's Tale*, Hermione's restoration in V.iii is the dramatic and narrative climax of the action. The 2005 production sees a pleasing aural continuity being achieved in this scene, as the music to awaken and reunite Hermione with her husband is identical to the music used to condemn her and sever her from her husband in II.i, thereby maintaining the aural narrative that has been so carefully established. Paulina and Leontes' language involving the awakening of faith and the possible use of magic to bring the statue to life bolster the dramatic and aural narrative possibilities in performance.

The first detailed record we have of the effect of the music in the scene in performance is in William Charles Macready's 1823 production at Drury Lane, in which 'solemn' music accompanied Hermione's awakening with the actress's head turning slowly towards the end, her eyes moving then resting on Leontes on the final note. There was a brief pause, then the music began again as she descended. Clearly, the aim of music at this point in the production was genuinely restorative and had a double function: to encourage movement of the statue and rebuild the fractured bond between husband and wife as the music appears to have been structured and timed for a non-verbal physical and psychic reunion between Hermione and Leontes.

Ten years later when the production was revived, the drama critic of the *Atlas* wrote that 'the obvious influence of the music...should...spread over the whole frame,

and diffuse the current of returning consciousness'.¹⁸⁸ The magical element of the scene was encouraged and propped up by continuous music, seemingly for some minutes. Not all audience members were so entranced. Garrick's version premiered at Drury Lane in January 1756 and began after Time's appearance. Upon witnessing Hermione's restoration, one theatre critic commented that 'This Circumstance is certainly childish, as is likewise the pretended Revival of her by Music'.¹⁸⁹ In the 2005 production, the component parts of the aural narrative work together seamlessly for the climax. There is silence over the first 4 bars of music which creates a long pause between 'strike' and "'Tis time, descend'.

Hermione's first movement is underscored by a higher, flightier melody, hovering an octave above middle C, but the reunion between husband and wife is extended to cover the last six bars of music. A lingering dotted minim B in bar 31 signals the end of Paulina's comment on the reverse wooing that appears to be happening, and creates a suspension in Leontes' approach to Hermione. The same suspension found in Q4 when Leontes waits for Hermione to leave his presence is reversed visually and supported aurally in Q30 when she waits for him to move towards her.

¹⁸⁸ Bartholomeusz, 1982, 71.

¹⁸⁹ Bartholomeusz, 1982, 32.



'Hermione awakes'

His move towards her is underscored by a short descending sequence, using the compound time found in the fourth bar and repeated throughout. The aural descent repeats Hermione's visual descent from the plinth, and the offbeat rhythm mirrors Leontes' faltering steps towards her, ending as he clasps her hand on a slow but finally steady low E.

The moment of Hermione's restoration is often seen as having a supernatural or magical element to it, particularly due to the mystical effect the music that awakens her has. However, the musical connection in this scene extends beyond the music the Folio calls for to revive her to the etymological connection between Hermione and her mythological namesake Harmonia, the goddess of harmony and concord.

True to her name, Harmonia had Aphrodite and Ares, the two extremes of love and war, as her parents. She wore a robe studded with stars and a necklace

representing the universe, and Shakespeare references ‘the mantle / Of Queen Hermione’s, her jewel about the neck of it’¹⁹⁰ on Perdita. In Greek music, harmony signified the combining or juxtaposing of disparate or contrasted elements, and it is the foundation of the structural principles underlying intervals and their chords and their relationships. Pythagoras’s application of mathematical principles to music, formulating concepts of perfect and imperfect consonance, and Boethius’s sixth century classifications of music furthered thinking on harmony. His tripartite classifications were: *musica mundana*, *musica humana*, and *musica instrumentalis*, and each of these kinds of music governed the universe and could work in conjunction in order to bring about the spiritual perfection of man impaired for so long by the Fall of Adam.¹⁹¹

Seen through the prism of these classifications, it becomes easier to understand the ideas that informed Hermione’s restoration, and the power of the reviving music and the narrative significance it lends the character being revived. The restoration of Hermione to her place and her family, and therefore the return of

¹⁹⁰ V.ii.32-3.

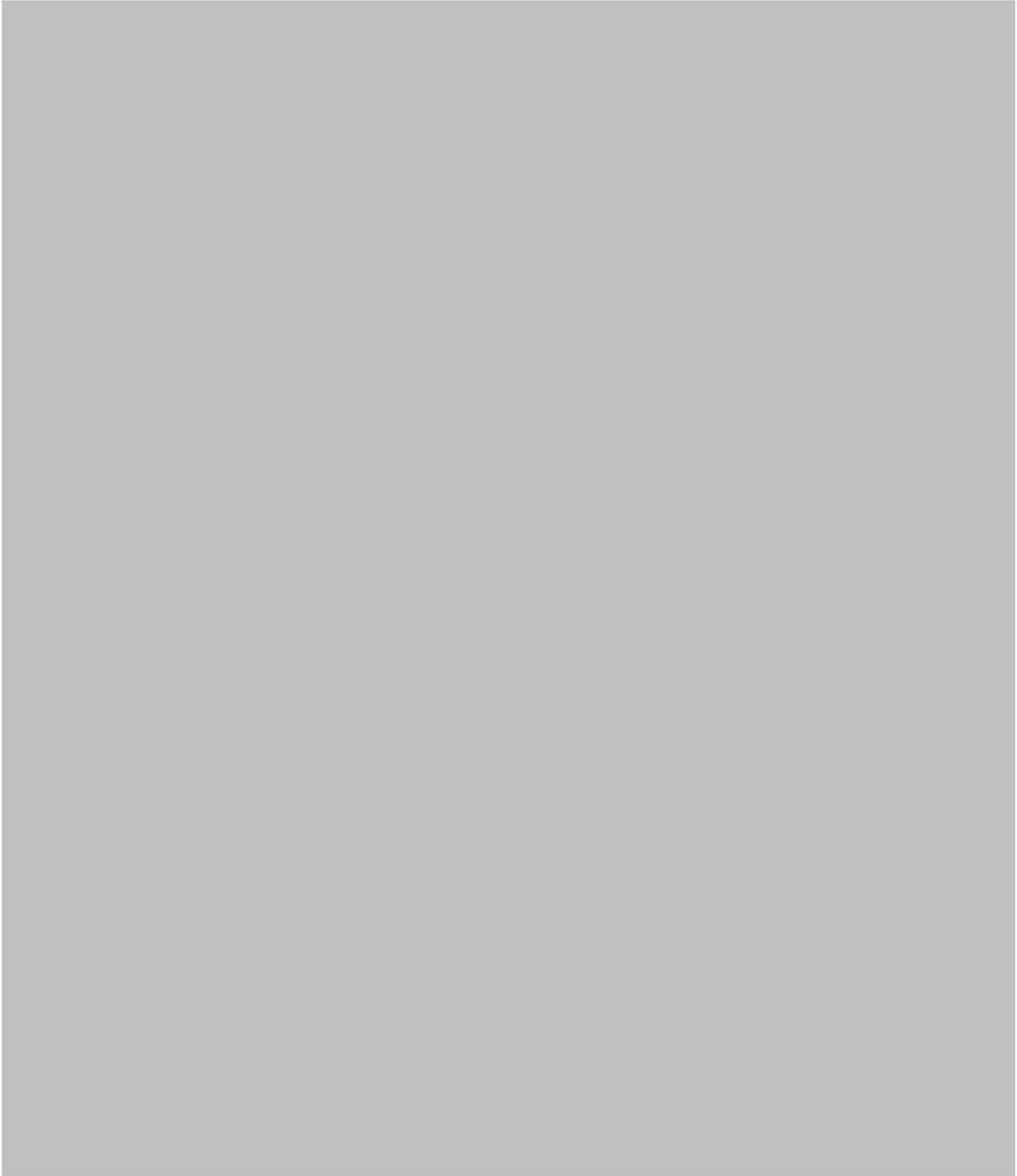
¹⁹¹ *Musica mundana* covered the ordering of the heavens and the elements, seen in the rhythm of the seasons and the music of the spheres. This gave rise to myths regarding the power of music to control material objects and elemental forces, such as Orpheus’ ability to bring to life the inanimate, which Shakespeare describes in song in *All Is True*. *Musica humana* covered the rapport between the parts of the body and the faculties of the soul, particularly reason, and it is the basis for the concept of the temperament altered by the harmonious or inharmonious tuning of the four humours.

Musica humana was also believed to have curative powers, a concept deriving from the Greek theory of *ethos* which ascribed a distinctive power to certain ‘modes’ enabling them to produce specific emotional effects or behaviour. The Dorian mode was conducive to sober reason and chastity, the Phrygian mode led to religious and poetic enthusiasm, and the Lydian mode was voluptuous and sensual; the hypnotic songs of the Sirens in *The Odyssey* being a good example of the potentially lethal effects that music could have on the body and soul. Biblical stories of David banishing the evil spirit from Saul by the playing of a harp and the hand of the Lord coming upon Elisha when a minstrel played for him would have been known and add a Christian slant to the classical ideas of music being transformative.

harmony, means that all three kinds of music, *humana*, *mundana* and *instrumentalis*, are balanced once again by music itself.

The subsequent reunion of Hermione and Perdita is the third and final emotional climax in V.iii, the first being Hermione's awakening and the second the reunion of husband and wife. The soft tone of the solo flute used to awaken Hermione continues into 'Perdita is Found', a recorder quartet of 18 bars. The same music is used for this as is used for 'Lovers arrive' four cues earlier, so an aural precedent has been set. In the text there is no cue for music at either point, but this piece was inserted and for its second outing it was played at the line 'Turn, good lady; / Our Perdita is found'.¹⁹²

¹⁹² V.iii.121-2.



'Perdita is Found'

The C major key is a confident key that balances the occasional B flats used by the lower recorders. The time signature is $\frac{2}{2}$, forcing a slow rhythm, as the musician must count minims, not crotchets; however, the third bar's time signature is extended

to include 6 beats, and provides the piece's only significant pause. When examining the archive recording of the show, it is evident why this anomaly occurs. After Paulina's cue line, as the recorders begin to play Hermione turns and sees Perdita, and there is a moment of pause as the two characters recognise and own each other as mother and daughter. That moment of recognition occurs precisely on the crotchet rest in the extended third bar before Hermione speaks. The repetition of the opening musical phrase after the rest carries the shock of recognition musically into Hermione's first lines. The steady rhythm of the crotchet-quaver-quaver motif is a simple but strengthening feature, enabling the pitch to rise and fall easily, and creating harmonies based in thirds across the four recorders.

Each part has few extremes of pitch, with a variation of no more than five whole tones. The timbre of the instrument complements the human voice, as the four recorders' volume acts in perfect balance with Hermione's voice variations. The even tempo and shared rhythm of the first half of the piece fragments as Paulina interjects with 'There's time enough for that'. Although the time signature does not change, notation is altered so that the final bars resemble a dance, with offbeats and groups of quavers broken by crotchets, creating a swinging effect. The rhythms become staggered, enlarging the aural texture as quavers broken by on-beat quaver rests enrich the already full sound. The final bars are very ornate, with the longer descending notes on the third and fifth inversions allowing the piece to end securely on a first inversion chord.

This production had as its principal aim a commitment to OP in all aspects, and whatever its success in other aspects of production, it seems to have met the brief regarding music. It appears that OP means that the performers' first duty is to the performance, not the text, which could explain the massive number of musical cues that are added to the existing cues in the text.

The instrumentation is obviously well researched and is historically appropriate, with shawms, cornetts, drums and recorders used for Acts I-III and Act V. Such general instrumentation also potentially covers the problems of where the first Globe would have found instrumentalists, as these are instruments that could have been owned privately by member of the company, the city waits, or professional musicians that could have been hired.

The arrangement of the score is such that musical precedents and associations are created in the collective ear of the audience, so the music associated with Hermione tends to be played on soft instruments such as recorders. A certain musical theme of around 8 bars is constructed for that character and those instruments, and Leontes has his own music too, composed for loud militaristic instruments such as shawm and drum with syncopated rhythms and definitive phrasing. The introduction of geographically and historically accurate instruments for the scenes in Bohemia adds another layer of meaning and association for that part of the play.

The creation of an aural narrative to assist the dramatic and textual narratives established by the director and by Shakespeare. As the third step in creating a

performance, the construction process can be seen in the alteration and choices made with time signatures, key signatures and instrumentation. The ability to alter a theme for a change of scene or act can be effected very easily by small changes to these three factors. An alteration from, say, $\frac{4}{4}$ to $\frac{4}{2}$, necessitates different notation to fit the bar, and a piece may have its key changed or its cadences altered slightly so one theme may have many variations.

The repetition of the theme at certain moments of dramatic and narrative significance cement the theme's association with particular characters and ideas, such as the 'Leontes enters' theme, repeated many times, more than any other theme in the play. Again, this thematisation of the play's score signals a new development in the creation process of music at the Globe and renders the score more like that of a film's. It might be argued that this means the score is somehow less 'authentic' as it is constructed using a modern score structure. However, a greater overall musical cohesion is achieved, with the thematisation being used as a tool to create a fully developed soundscape and resulting aural narrative with a beginning, middle and end to match the process occurring for the text being performed. This aural narrative is an incredibly powerful tool in suggesting meaning and sympathy in performance in a way that few other aspects of performance could.

Conclusion

My approach to this project has been shaped by a desire to examine music in OP productions of Shakespeare at the Globe from the viewpoint of practical musicianship, in the context of a textual analysis of specific plays and an examination of the wider place of music in Shakespeare's society. In *Shakespeare's Globe: A Theatrical Experiment*, Claire van Kampen outlines the challenge the Globe's music department faces:

to look at the practice of Renaissance music, and, working with early music practitioners, to marry modern reconstructions of Elizabethan and Jacobean music to Shakespeare's texts for performance in the Globe using only reconstructed period instruments without amplification or electronic aids.¹⁹³

Before and during the Globe's construction, many scholars had posited theories regarding 'the performance of period music within Shakespeare's plays...but [they] had not been put to practical application in a reconstructed Elizabethan playhouse'.¹⁹⁴ The Shakespearean holy grail of 'authenticity' became intertwined with the artistic aims of the project, with its beginning rooted in 'play-house architecture, staging practices and documentary evidence'.¹⁹⁵ This authenticity was enshrined in the Globe's artistic aims, and out of the pursuit of it came OP, which was then applied to many aspects of performance in order to test its viability as a performance mode. OP was something that was to be tested, examined, observed, and its results pushed to their limits.

¹⁹³ Carson, 2008, 78-9.

¹⁹⁴ Carson, 2008, 183.

¹⁹⁵ Carson, 2008, 2

In terms of the results of OP's application to music, an evolution can be seen across the Rylance years. At the start of the project, there appears to have been a more dogmatic approach to the kind of music used. Music was sourced from a wide variety of sixteenth and seventeenth century composers and their names were often noted on the scores. The soundscape of the production was determined by the text of the play, with musical cues being drawn only from stage directions or characters' direct calls for music, such as that accompanying Orsino's opening lines in *Twelfth Night*. Extra-textual music was rare in these earlier Globe productions. The emphasis on using the Folio or quarto editions of texts, as opposed to modern editions, meant that the resulting aural narrative was a closer match for the soundscape as created by Shakespeare.

However, over the course of the productions discussed in this thesis, the number of musical cues used in performance increased substantially both in relation to earlier performances and in relation to the texts.

PLAYS	MUSICAL CUES IN THE TEXT	CUES IN PERFORMANCE
<i>Hamlet</i> (2000)	5 cues (Q1), 24 cues (Q2), 13 cues (F)	21 cues
<i>Twelfth Night</i> (2003)	11 cues (F)	21 cues
<i>Richard II</i> (2003)	4 cues (Q1-5), 5 cues (Q6) 10 cues (F)	32 cues
<i>The Winter's Tale</i> (2005)	8/9 cues (F)	32 cues

So we see that the soundscape of each production was developed further and further across the years, with further extra-textual cues being added to the cues already stated in the text. The fact of a developed soundscape means a more sophisticated aural narrative can take shape. That aural narrative can then run alongside the textual and

theatrical narrative, telling a story of its own. This story is created through the use of particular themes, instruments and rhythmic structures. Through these means, associations of character, place and time are built up and maintained in order to fulfil some of the functions of music detailed by Sternfeld earlier. The source materials for these extra cues became increasingly varied, and many pieces in the 2005 *Winter's Tale* were new compositions in the style of Renaissance music.

The development of the soundscape and the resulting aural narrative meant a move away from the strictures of OP and authenticity. More musical cues with no express connection to stage directions or text had been added. The fact the musical sources went from being derived strictly from composers and pieces of the era to pieces arranged, rehashed and in some cases composed from scratch suggests an element of pastiche and homage in the newer form of OP that appeared to develop towards the end of the Rylance years.

However, to follow a fanatical approach to the application of OP, as opposed to its very exacting principles, is not something advocated by the musical team. Like Brian Priestman, her earlier counterpart at the RSC, Claire van Kampen does not advocate a zealous application of OP principles in trying to create the 'authentic' Shakespearean experience. In practice, this would mean the Globe 'would have to recreate an entire 1590s culture, including audience, acting company and musical band'¹⁹⁶ which would be both meaningless to the audience and impossible to recreate. True authenticity is impossible, but that was not the aim.

¹⁹⁶ Carson, 2008, 183.

All the background research and practical musicianship expertise informed the execution of a compromised but workable OP. Regarding music, there was acknowledgement on the part of the Globe's team of the work of previous generations but also a desire to avoid their mistakes. There has been a distancing from the exactitude of the recordings on the 1970s where authentic performances were promised on 'original' instruments. The keywords used now, such as 'historically informed performance', are far more nuanced. As Jeremy Lopez points out, OP is 'not really about nailing down the specificity of actual historical practice, but simply the quest itself for this kind of information'.¹⁹⁷ This quest rather than its putative goal of an omniscient knowledge of all Renaissance theatre has enabled a broader definition of the authenticity to find expression in performance at the Globe.

The object of my thesis was to evaluate how Globe practitioners responded to the challenge of creating a faithful yet workable form of OP by examining the theatrical potential of music in four OP productions of Shakespeare:

- 1) In examining the 2002 *Twelfth Night* I explored the theatrical possibilities of a historically appropriate score sourced entirely from the music of Shakespeare's era in a production devised of as one of the 'most authentic' performed at the Globe;
- 2) The 2000 *Hamlet* offered a perspective on the theatrical potential of Ophelia's songs from the study of the three texts of the play;

¹⁹⁷ Lopez, 2008, 'OP', 307.

- 3) Military music was the focus of my chapter on the 2002 *Richard II*, as well as the implications of the textual representation of music juxtaposed with its theatrical performance;
- 4) The final OP production under Rylance's tenure, the 2005 *The Winter's Tale*, contained much material on the thematisation of music in order to create and maintain relationships between characters, plot and setting, signalling a development in the principles of OP.

In *Hamlet* and *Richard II*, the scores consist of individual pieces of music used to accompany one character, one scene, one transition or one moment in the action. There is little sense of musical, instrumental or thematic unity. Each of Ophelia's songs was drawn from a wide variety of sources mostly restricted to the sixteenth century. Their mode of delivery, in a physically and musically erratic style, has the power to shape the kind of madness exhibited by the character. A change of key or rhythm suggests a different kind of Ophelia with different motivations; a change that would not be possible if the scene were devoid of music.

In *Richard II*, the mostly military music was juxtaposed with the imagery of more refined instruments than trumpet and drum. The few occasions on which tuned instrumental music was used, its sixteenth century sourcing and mode of performance began to direct audience sympathies towards certain factions and character significances. Emotional underscore is used in key moments to effect this direction of sympathies, most notably in the Queen's garden scene and Richard's imprisonment.

Twelfth Night's extensive use of one work by Dowland, his *Lachrimae*, marks the beginning of the thematisation process. Inspiration is derived from a single work that is constructed with a narrative of its own, which is then superimposed onto another creative work with its own narrative, and together they produce a new piece.

The 2005 *Winter's Tale* marked a huge leap forward in this. Despite the score not being drawn from a single work like *Twelfth Night*, the composition of themes for this production was in a Renaissance style. The authenticity of the OP brief for that production came more from the instrumentation of shawms and cornetts, rather than explicitly stated Renaissance scores that were then adapted or transposed. The soundscape having reached its fullest expression through the expansive musical cues, the use of music by this stage in the Globe's development was tending towards the filmic, with its use of themes and musical tropes highlighting character and place.

Instead of individually sourced pieces drawn from highly specific composers and historical periods, a move to the more general can be seen, with instruments and pieces chosen not so much to reproduce the authentic period but an authentic response in an audience. William Lyons discussed this authenticity of response and its importance relative to strict historical fidelity. The Globe's aim is to recreate for the modern audience the effect that 400 year old instruments and melodies might have had on the Elizabethan and Jacobean audiences. Lyons uses the example of early modern trumpet calls that every soldier would have known, and which would have been a 'highly charged signal that would create an immediate physical response'

in the audience.¹⁹⁸ Such signals have no place in the modern battlefield, so although their original meaning would be mostly lost on the modern audience, the aim of generating a sense of drama and action remains the same as the aim is to ‘try and get that same emotional, and even physical, response’ from the modern audience.¹⁹⁹

There are obvious complications with this theory, not least the idea that a kind of authenticity can be achieved through the creation of instruments, the publication of music and the creation of consorts. The artificiality of such a setup complicates the purer ideas of authenticity that Dessen and Worthen have advocated. However, the Globe’s team have made it clear that all that is achieved by them is a celebration of the spirit of experimentation.

So we see that music’s uses in OP performance are hugely varied. Harking back to Sternfeld’s criteria,

"stage music", an action on the stage which functionally demands music [such as] a banquet... "magic music"...to make someone fall in love, fall asleep or be miraculously healed... "character music"... which portrays or reveals the character of the one of the protagonists...and a fourth category [which] foretells a change of tone within the drama.²⁰⁰

Each of these found expression in the OP productions. The thematisation of the scores strengthened these uses of music and often caused them to overlap. In the case of certain scenes, like Hermione’s restoration in *The Winter’s Tale*, music may serve as a psychological amplifier. It may also set a scene, indicate emotion, geography or

¹⁹⁸ Carson, 2008, 186.

¹⁹⁹ Carson, 2008, 186.

²⁰⁰ Sternfeld, 1963, 158-161.

time period, and it can suggest pageantry or peasantry as needed. In short, the music in an OP production is not merely ordered sound nor does it conform neatly to particular categories, but rather supplies an aural narrative which parallels the dramatic and textual narratives into which the above mentioned functions of music may be brought into play as necessary.

The preoccupation with OP made the arrival at the range of things music can do interestingly problematic. The search for authenticity had its roots in the research begun in the early twentieth century on the part of Poel and Dolmetsch, the latter whose connection to the Early Music Movement linked their musical research with the theatrical. Its continuation at the Globe came via the Artistic Directorate's earlier work with their company Phoebus' Cart. The company was founded with the aim of exploring Shakespeare's work without a director.²⁰¹ At the time, Rylance was unaware that the model of seven profit-sharing actors forming a company was close to Burbage's playing company at the Globe,²⁰² and with Wanamaker's encouragement and lending of the Globe's space, the seed of OP was sown within these particular practitioners.

Had Mark Rylance, Claire van Kampen and Jenny Tiramani not been focused on OP then it is probable that the Globe as we know it would not have developed. It seems that the particular combination of research, materials and craft created by them are inextricably linked to them. Without this particular triumvirate, there might not

²⁰¹ Mulryne, 1997, 169.

²⁰² Mulryne, 1997, 169.

have been an OP ethic at the Globe at all. The knowledge pool is linked specifically to them, and all that has developed since then has been a result of their work.

Since Dominic Dromgoole became Artistic Director in 2005, there has been a marked reduction in OP performances, and far less emphasis on the implementation and experimentation of OP and a growth towards newer writing and more modern productions. This may have been the artistic path taken had not Rylance, van Kampen and Tiramani begun their quest for knowledge. The fact they did have this focus, and researched it through practice with both Phoebus' Cart and then the Globe, suggests a direction in performance and performance ethic that is undergoing a continual process of evolution and renewal.

Does OP work?

As a concept, the OP experiment is a noble idea, and it has the potential to show us something different as it flies in the face of modern theatre practice with its universal lighting and un-amplified sound, but it cannot get too bogged down in either the perfection of theory or the imperfection of practicalities. The middle ground that can and has been struck, certainly with music, allows room for something new to emerge regarding the performance potential of the plays therefore experimentation based upon the existing pool of knowledge appears to be legitimate. OP works not because it shows us exactly what happened onstage in Shakespeare's time, but because it has the ability to bring out neglected elements of text and performance in order for them to resonate more fully and in new ways with a modern audience.

Claire van Kampen's desire to look at original musical practices not through a telescope but to reinvent and reinvigorate them appears to have been fulfilled. The possibilities open in composing music for a theatrical production mean that music is not simply to cover silences or simply to create a particular mood, or to stick doggedly to music only from Shakespeare's own lifetime.

Instead it forms an aural narrative in order to forge strong associations with character, place and time, carrying through until the climax, adding yet another layer of meaning to the existing meanings created through the conjunction of text and performance possibilities. Using the theatrical approaches of 400 years ago, OP is able to uncover something new about the performance potential of these plays. In other words, OP shows us not an old Shakespeare, but a new Shakespeare.

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