

SONGS IN TUDOR DRAMA: Forms and Meaning

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When reading the various plays of the pre-Shakespearean era, be they interludes, court plays, or plays influenced by Italian, French, or classical drama, one is struck by the permanent presence of songs and their variety of forms. A few books and articles have been devoted to listing the songs, giving their texts and sources, the latest of these being Peter Happé's very thorough and useful *Song in Morality Plays and Interludes*,¹ yet none of these studies have really taken into account the dramatic functions of the songs and their degree of inclusion.² The subject is far too vast to be dealt with here exhaustively, but I would like in this paper to give some idea of the importance of the songs in the dramatic fabric of the plays. I will obviously limit the study to a few songs and forms, namely part-songs, ballads, stanzaic form implying alternate singing, and concentrate here on one particular genre, the moral interlude. However, it must be said that the patterns of this 'native' genre so pervade all other kinds of drama (court plays in particular, but also the plays based on classical or Italian drama) that the dramatic function of music throughout the period remains very much the same, and even increases with the opening of the public and private theatres in the late 1570s.

Too often, in the discussion of songs in Tudor drama, the musical aspect *and* its dramatic relevance is ignored. Scholars are either concerned with the words, but often fail to link text and context, or with the music, for the sake of source studies. I do not claim to have discovered any original musical score; most of the extant original musical settings have been known, investigated, and printed ever since the nineteenth century, and sometimes even before,³ and I have largely based my own investigations on these findings. In fact when one considers the large number of songs appearing in the extant drama of that period, the musical settings are few and far between, but they are sufficient to give a fairly good idea of their function and to help us draw some conclusions. Even when we do not possess the musical text of the songs, we often have enough indications in the dialogue to define at least their general form. The degree of sophistication within a form may vary, but the function remains the same.

The extant songs illustrate all the contemporary forms. The classification of the songs can have some dramatic significance, but it is important to recognise that categorisation may not always be relevant. For instance the opposition between accompanied and unaccompanied song does not seem to carry a lot of significance: the use of instruments depends on the kind of troupe more than on the kind of drama being performed. Nor is the opposition stanzaic/non-stanzaic song always conclusive. The form of the songs, when linked to the singing characters, on the contrary can be highly significant. Solo songs, such as ballads and laments, may be opposed to part-songs or alternate singing (when, given a stanzaic form, each character sings one stanza). If the use of accompanying instruments is optional, depending on whether the performing troupe includes instrumentalists or not, the songs are always a priority, as the following quotation seems to indicate:

Nichol Newfangle must have a gittern or some other Instrument, if he may, but if they have none they must daunce about the place all three, and sing this song that followeth, which must be doon though they have an instrument.

Ulpian Fulwell *Like Will To Like* (1568)⁴

Given that a lot of the drama of the period was written for and performed by children who were also choristers and musicians (the Children of the Chapel Royal, or St Paul's, or children from the important schools such as Eton) it is not surprising to find the same forms performed with instruments. Towards the end of the period, well into the Elizabethan era, with the public and private theatres, the conditions of performance are sufficiently different to ensure an increase of instrumental and/or vocal music; when new forms appear, like the consort song, they are immediately integrated in the plays. But this does not basically transform the dramatic function, which retains its characteristic features.

Dramatically speaking, it is fairly easy to distinguish the different functions. Songs can be linked to other spectacular elements and be used as specific theatrical signs. Entrance and exit songs, for instance, are a means of introducing a character on stage and a help to get him off stage without breaking the continuity of the performance. Usually these songs are solo songs, unless several characters are brought in together. A striking example of song being used as a theatrical device can be found in George Wapull's *The Tide Tarrieth No Man* (1576). The play is written for the 18 characters to be played by 4 actors, and is structured around the Vice

Corage and his acolytes in the first part, and then around a protagonist of the Youth or Humanity kind, Wastefulness. The first part is cumulative, as we see the vices at work with various characters, half social types, half allegories, such as Greediness the Merchant, or the Courtier. Of the three songs, two belong to the infernal quartet, and the last one to Wastefulness and Wantonness, helped by two of the original vices: Corage and Hurtful Help. The first song clearly identifies the vices who introduce themselves and their activities (n°1); in particular it helps to clarify the ambiguity of their names: Corage, (Hurtful) Helpe, (Fayned) Furtherance and (Paynted) Profit. The form of the song is stanzaic and we can imagine several ways of performing it: either as a part-song, or with each character singing one verse. That they all sing is made obvious in the preceding dialogue. As there is a refrain, it is likely that each character sings one verse and the refrain is sung by all, in parts. Each vice is named in turn but the prominence of the third-person pronoun 'he' and the use of 'thou' in conjunction with it in the last verse, suggest that the singer is not the vice mentioned in the verse, the latter being therefore musically introduced and presented by one of his acolytes, a device which allows for comic stage business and turns the song into a real show within the play. The second song is centred around the vices' activities, and provides the same scope for stage business and show (n°2): again it does not seem to be sung as a part-song, which the dialogue would suggest:

Corage Nay softe Profite, you must not go so,
 You must helpe to sing a part or you goe 1024—1025⁵

but like the first it consists of verses sung either by one of the vices or by each alternately, and a refrain sung in parts by the other three. If there is only one singer for the verses, it must be Profite, since at the end of the song Corage exclaims: 'Now Cole profite, in fayth gramarcy for thy song' (1053); the vices are here taking stock of their activities and it seems appropriate that Profite should be the main singer here. After the first song only Corage the Vice is left on stage to deliver a speech while the other characters change costumes. The device is used again and again as scenes follow upon scenes in which cozening and ill advice are granted by the vices to various characters to further their ill-gained profits, each episode culminating in the spectacle provided by the song of the vices. Thus monologues, dialogues, trios, eventually end up in the four-part song, truly giving the impression of a multitude of characters, when in fact there are never more than 4 on stage. The turning-point of the play is when we

shift from an exclusively vice play to the more usual pattern of vices, virtues, and protagonist. In our play the protagonist is Wastefulness, married to Wantonness, who with Helpe and Corage induces him to spend his money: 'Spend, and god will send, else the proverb lyes' (1294) and as he agrees to follow his wife's and the vices' advice, he seals his fall in a song (n°3):

Wantonness By my troth husband we must need have a song,
Will you not helpe to further the same?

Again here the form of the song follows the same pattern as before and the text strongly suggests that the verses are sung by Wastefulness, and the refrain sung by all. The dramatic function of the song is the usual pact sealed between the vices and the protagonist, a pact which always implies his involvement in the song: his singing is his signature.

We now clearly see that these songs are not mere theatrical devices, they define the characters and confirm what their costumes, for example, already give away to the audience, and they mark and punctuate the various stages of the action undertaken by the vices, and the pilgrimage of the protagonist, either to salvation or to hell. Identity and identification is one of the major tenets of the moral plays and interludes because these plays, although obviously and openly didactic, make heavy use of parody through the comic devices of falsehood, disguise, mistaken identities etc., with the constant presence of dramatic irony. If the audience can laugh at the vices as well as at the virtues, it is because they always know who is who, and who the characters are pretending to be. In that sense, the entrance songs work very much according to the soliloquy convention: whatever a character sings about himself to the audience, as it were, always reveals his true self. A few examples will prove conclusive (n°4).

Very similar in character is Lust's entrance song in *The Trial of Treasure* (1567) (n°5). This belongs to a whole series of songs on the *carpe diem* theme, songs which are not merely entrance songs. They use such phrases as 'it is good to be merry', 'let the world pass', 'sing care away' — merriness and jollity being the key notions, always linked to the pleasure of this world, and therefore to the World in its association with the Flesh and the Devil, thus forming the infernal trilogy. They are sung either by the vices themselves or by the characters inclined to vice. They may be also used by the evil characters in order to persuade the protagonist to join them in what they present as innocent pleasures. It may be interesting to compare two songs of this kind: the first appears in *The Nature of the Four Elements*:

but the allegory found in moral interludes as Lady Sensuality, or Lady Lechery, or Wantonness. And again, to seal Misogonus' fall into debauchery they ask him to join them in a song: 'Sing care away', to the tune of 'Heartsease'. The text here is clearly on the *carpe diem* theme and is long enough to provide a full show of all the promised pleasures. The form is a four-part song, as clearly suggested by the preceding dialogue in which Cacurgus appoints the parts. There are two known tunes called 'Hearts Ease': one is a dance tune later published by John Playford in *The English Dancing Master* (1651), the other is a lute piece in Cambridge University Library (MS Dd. 2. 11). It is impossible to fit the words of the song to the lute piece, whereas they perfectly fit the dance tune. However, in its essence the dance tune is more like a ballad than a part-song and its being sung in parts suggests a transformation in order to fit the dramatic function of the song.

In this 'merry' context, laughter is of the essence and the songs mean to convey to the audience a sense of 'innocent merriment', as the phrase goes. An effort to include the audience and initiate some kind of connivance with the vices is obvious in many cases, in particular when the vices invite the audience to join in the song. This seems to be the case in *Mankind*. The song is presented by the three vices, after they have made clear who they are. It is sung to the tune of a Christmas carol, undoubtedly known to the audience, and in any case each line is sung twice, so that the audience having heard the tune and the words once can repeat it immediately (n°8). In performance this is very effective, and the limit between laughing at the vices and laughing with the vices is therefore blurred, so that when Mankind is being tricked by Titivillus later on, the audience laugh at him with the vices. Dramatic irony here almost turns the audience into accomplices of the evil forces at work. This case might be extreme, but the number of songs in the plays to be sung to the tune of well-known ballads points to the wish to establish a link between the singers on stage and the audience. Intertextuality may even sometimes be at work when (as in the case of *Mankind*) a sharp contrast is made between the original song and its text, and the new dramatic text adapted to the tune. In *Mankind* the effect is striking and in keeping with the context since every single spiritual effort is immediately blocked, as it were, by physical obstacles until Mankind totally submits to the Flesh.

Popular ballads are often used in different contexts, but on several occasions, as identifying the singing character, they follow a well-known code: *The Longer Thou Livest The More Fool Thou Art* gives a precise clue:

Here entreth Moros, counterfaiting a vaine gesture and a foolish countenance, singing the foote of many Songes as fools were wont.

In *The Nature of the Four Elements*, Ignorance sings a very similar succession of songs, although it is not an entrance song, but rather the song which marks the fall of Humanity:

<i>Yngnoraunce</i>	But there is a bordon, thou must bere it, Or ellys it wyll not be.	
<i>Humanyte</i>	Than begyn and care not fo[r me]. downe, downe, downe, downe, etc.	1392—1395

Indeed it is not merely the burden of the song that Humanyte must bear, but also the burden of sin.

In spite of the distance in time of the two plays, it is impossible not to comment on the similarity of the songs. However this similarity is not complete and the differences might be relevant, pointing to a real dramatic design in the introduction of these songs.

Singing the foot of many Songes as fools were wont: this stage direction is important since it tells us of a code perfectly understood by the audience and which signals Moros even as he comes on stage without his name being mentioned, as a Fool. Yngnoraunce in *The Nature of the Four Elements* also sings the ‘foot of many songs’, and is therefore also signalled as a Fool, but in *The Longer Thou Livest* Moros is the protagonist, exemplifying the very title of the play, and being led to his fall by such vices as Idleness, Wrath, and Incontinence, whereas Yngnoraunce in *The Nature of the Four Elements* is the Vice who leads Humanyte to his fall. However, another link is provided by the song sung by the vices and Moros at the time of his fall: although it is presented as a single song it is nothing again but the ‘foot of many songs’ and its content is very similar in spirit to Yngnoraunce’s song in *The Nature of the Four Elements*. Moreover, Moros has already suggested this song at the beginning of the play, immediately after his first entrance and first song. Perhaps a close analysis of these songs will help us understand their true function. Let us start with the song of Yngnoraunce in *The Nature of the Four Elements* (n°9).

In spite of the fact that several names are mentioned, like Robin Hood, Geoffrey Coke, Jack Boy, Wylkyn, which does reinforce the idea that we are given indeed the ‘foot of many songs’, there seems to be some kind of narration and continuity, if not in the actual ‘story’ told by the song or bits of songs, at least in atmosphere, and the clear wish to establish a period of the year: winter, and more precisely the winter festivals of Christmas

(‘wynter’, ‘gose’, ‘holyn’) and the New Year. The mention of St Andrew takes us to 30 November, a date which marks a turning point with the slaughtering of cattle, formerly performed at the beginning of November during the Celtic festival of Samhain when fires were lit and when witches and demons were thought to roam around. The context is more pagan than Christian. Indeed, the reference to the folk legend of Robin Hood is expanded in a context of folk traditions: the wren is linked here to two traditions, the ritual hunting and killing of the wren by children on 26 December, and the origin of fire brought to earth by the wren and the swallow, both birds catching fire in the process, and the robin burning itself in an attempt to help the wren. Archery, birds, fire, and festivities provide a leading thread obviously very far from the cool and ‘scientific’ reasoning of Nature. Humanyte is called upon to sing the burden ‘downe, downe’ etc., and it seems that Yngnoraunce sings the different verses. One could think that as there are references to various songs and ballads, each has its own tune. However, I suggest that some kind of musical continuity exists and that the whole forms a song in its own right. In Thomas Ravenscroft’s *Pamelia* (1609) there is a very similar song which is in fact a canon (n°10): the same ‘burden’, the same mention of Geffrey Coke, Robin, in all a very similar atmosphere, though perhaps not so unified as in Yngnoraunce’s song. It seems that in spite of his pretence at being a fool, he is also leading Humanyte on. Yngnoraunce is not a mere Fool, he is also clearly a Vice.

The very nature of the ballads used is somewhat different from those used by Moros on his entrance (n°11). Quite obviously here there is far less continuity and some of these ‘songs’ are rhymes rather than proper ballads; the impression is more that of a medley with a lesser feeling of a narrative. However it is also structured as a song with verses and burden, perhaps more clearly so than Yngnoraunce’s song.

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|---|--------------------|--|
| 1 | Broom on hill’ | ‘Robin’ |
| 2 | ‘The maid of Kent’ | ‘By a bank’ |
| 3 | ‘Tom-a-lin’ | ‘Martin Swart’ |
| 4 | ‘Bessie’ | ‘The white dove’
‘I laid my bridle’ |

A number of these songs are mentioned in other plays and some of them are easily traceable, like 'By a Bank as I lay' (n° 12), and 'Tom-a-lin' (n° 13), but what is more important than the tunes is the network of references and musical images used not merely in one play, but across the corpus, thus establishing a dramatic convention. Thus the song 'Robin lend to me thy bow' (n° 14) also bears a strong resemblance with the song in *The Nature of the Four Elements*, in particular with the mention of Wilkin and the context of hunting. The last two lines of Moros' song are also used for the conclusion of the song of Moros and the vices, although the phrasing is slightly different (n° 15).⁷ This song which signals Moros' fall is in fact closer to the song by Ignorance, and the dramatic context, which is the same, tends to bring the two episodes close together: again here the mention of Christmas ('Christmas Ale', 'Saint Steven', even possibly the mention of 'Robyn redbrest' since the bird is also associated with Christ and Christ's blood, the 'quere') suggests a displacement of the festival from the spiritual (the Mass and the Eucharist, Christ's blood and body: see the reference to 'suppe' and 'drink' as in the Last Supper) to the carnal (Chrismasse ale instead of 'wine' as the blood of Christ, 'suppe' which becomes the revels instead of the celebration of the Mass, the physical cold of winter ...). In fact what happens here is the transformation of a ritual of salvation into a ritual of damnation.

A striking element is that the tenor of this song was announced by Moros at the beginning of the play:

I have twenty moe songs yet.
 A fond woman to my mother,
 As I war wont in her lap to sit,
 She taught me these and many other.
 I can sing a song of Robin Redbreast
 And my little pretty nightingale —
 There dwelleth a jolly foster here by west —
 Also, I come to drink some of your Christmas ale. 114—121⁸

The reference to the 'fond woman' and 'As I war wont in her lap to sit' is strongly reminiscent of various scenes involving the protagonist and either Ignorance or Idleness. In the case of Moros we can assume that the 'fond woman' mentioned (later even assimilated to his own mother) is Ignorance, the same who presides over Humanyte's 'education'. One of the striking differences is that in the case of Humanyte, the movement is from ordered and organized pastime, suggested by the dance and song called for by

Sensuall Appetyte, and the disorderly dalliance expressed not by a song but the foolish medley of many songs with a strong flavour of endless festivities. At the end of the song Nature passes this judgement:

Well, Humanyte, now I see playnly
That thou hast usyd mucho foly ... 1420—21

In *The Longer Thou Livest* ... Moros himself suggests the singing of the song:

Moros Before you go, let us have a song
I can retch up to sing sol, fa, and past.

Moros is conventionally encouraged by Idleness on his way to sin and damnation, but we feel that he does not really need any encouragement. Moros will not be redeemed and saved, contrary to what happens in most of the moral Interludes, there will be no victory of the virtues over the vices, because of Moros' foolish nature:

Confusion I will carry thee to the devil indeed;
The world shall be well rid of a fool. 1855—1856

The last scene of the play is a sort of sermon by God's Judgement and the virtues (Discipline, Piety, and Exercitation) pointing to Moros' fate as an *exemplum*.

The Nature of the Four Elements is incomplete: the play stops after Yngnoraunce's song and the exchange between Nature and Humanyte. But we can see here the more usual structure of the moral interlude and surmise a victory of the virtues and a return of the protagonist to his former tutor: Studiosus Desire.

Alternate singing in stanzaic form also signals an agreement or community of view, even when presented under the form of contention as in *Liberality and Prodigality* in which quite obviously the contention between Prodigality and Tenacity is a false contention (n°16)⁹: they both want Money but both represent an extreme and therefore an abuse of Money. Strikingly enough, when we have vices and virtues singing in the plays, the forms of the songs do not really differ, part-songs or alternate singing, forms which in their different ways point to harmony: thus the songs of the vices appear like the song of the sirens: it has all the appearance of true harmony, but it is deceptive. The protagonist must be drawn into this false harmony and share it fully. If the protagonist has been well-prepared and armed, he may survive this crisis and be restored to true harmony, but in some cases no amount of teaching will reform him. Moros is a case in point which brings into play the Catholic faith and

education as being a major obstacle to grace. Perhaps the name of the protagonist is also a reference to Thomas More, the 'Morus' of Erasmus' *Praise of Folly*.

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APPENDIX

N° 1

Furtheraunce Yea but already we have tarryed to long.
Helpe Why then ye were best goe without a song.
Furtheraunce Nay I will tarry to sing, though therefore I should dye.
Profite My helpe to singing, I did never denye.
Corage Why then syrs have at it coragiously.

The Song

Fyrst Corage causeth mindes of men,
 To wish for good or ill:
 And some by Corage now and then,
 At Tiborne make their will.
 Helpe, Profite, and Furtheraunce do fayne,
 Where Corage doth catch in any mans brayne.

Then Helpe in hope to have his pay,
 Full secretly doth wayte:
 And as the time doth serve alway,
 He throweth forth his bayte.
 Helpe, Profite etc.

Profite prolongeth not the time,
 To please his paynted mind:
 He passeth not though mayster myne,
 So he his pleasure find.
 Helpe, Profite etc.

And Furtheraunce, thou last of all,
 He came into the rowte :
 He wayeth not his maysters thrall,
 Nor seekes to help him out.
 Helpe, Profite etc.

George Wapull *The Tide Tarrieth No Man* (1576) 286—311

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Nº 2

Corage Nay softe Profite, you must not go so,
You must helpe to sing a part or you doe.
Profite So it be short, I am well content.
Corage And all the residue thereto do consent.

The Song

We have great gayne, with little payne,
And lightly spend it to:
We doe not toyle, nor yet we moyle,
As other pore folkes do.
We are winners all three,
And so will we bee,
Wher ever that we come a
For we know how,
To bend and bow,
And that is to be done a.
To kneel and crouch, to fill the pouch,
We are full glad and fayne:
We ever still, even at our will,
Are getters of great gayne.
We are winners etc.
It is our will, to poule an pill,
All such as doe us trust :
We beare in hande, good friendes to stand,
Though we be most unjust.
We be winners etc.
Full far aboutes, we know the routes,
Of them that riches had :
Whome through deceite, as fysh to bayte,
We made their thrift forth gad.
We are winners etc.

The Tide Tarrieth No Man 1024—1052

N° 3

Wantonness But yet my friendes before that you goe,
 Of a song helpe us to sing a parte.
 By my troth husband we must need have a song,
 Will you not helpe to further the same?

Wastefulness Yes by my troth, so it be not long,
 Or else you might count me greatly to blame.

Corage And I am content a part for to beare.

Helpe Then be sure I will helpe with a share.

The Song.

Though Wastefulnesse and Wantonnesse,
 Some men have us two named:
 Yet pleasauntesse and plyauntesse,
 Our names we have now framed.
 For as I one is pleasaunt, to kisse and to cully,
 The other is plyaunt as ever was holly.
 As youth would it have,
 So will we be brave.

To live in blisse, we will not misse,
 What care we for mens sayings:
 What joy is this, to sporte and kisse,
 But hurte comes in delayings.
 The one is full ready to the others becking.
 Between us there is neither chiding, nor checking.
 As youth would it have etc.

Full brave and full fyne, we pass the time,
 Take time while time is byding :
 what joy is thine, the same is mine,
 My mind shall not be slyding.
 Our goods are our owne, why should we spare,
 Or for time to come why should we care.
 As youth would it have etc.

The Tide Tarrieth No Man 1329—1358

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N° 4

Here entreth Lusty Juventus, or Youth singinge as followeth.

In a herber grene, a slepe where as I lay
The byrdes sang swete in the myddes of the day,
I dreamed fast of mirth and play,
In youth is pleasure, in youth is pleasure.
Methought as I walked stil to and fro,
And from her company I could not go,
But when I waked it was not so,
In youth is plesure, in youth is plesure.
Therefore my hart is surely pyght,
Of her alone to have a sight,
Which is my joy and hartes delyght,
In youth is plesure, in youth is pleasure.

R. Wever *Lusty Juventus* (1550) 38—49

N° 5

Enter Lust like a gallaunt, singing this songe.

Hey howe care away let the world passe
For I am as lusty as ever I was,
In floures I florische as blosomes in May,
Hey howe care away: hay howe care away.

The Trial of Treasure (1567) A3

N° 6

Tyme to pas with goodly sport,
Our sprytys to revyve and comfort,
To pipe, to singe,
To daunce, to spring,
With plesure and delyte,
Folowing sensual appetyte.

John Rastell *The Nature of the Four Elements* (1517) 1319—24

N° 7

Cacurgus

What soft you, Sir! you may yet say: God save her.
Before I go hence, I must needs have a song.

Misogonus

A song with a horse-nightcap sing they at list
Till I see my trull, I'll neither song nor say

- Cacurgus* Alas good man, he must needs now be kissed;
What, I pray you, for my sake a little yet stay.
- Oenophilus* Let's ha't then quickly, Cacurgus, or I'll be gone too.
And let's have such a one that will stir up delight.
- Misogonus* Go to! I am content; then sing one and no mo.
Begin you, Cacurgus, and take your tune right.
- Cacurgus* Fa, fa, fa, sol, sol, sol — cods! that's too low.
La, la, la, me, me, re — by th' mass! that's as high.
- Misogonus* Take heed, Sir! you go not too low for the crow.
- Cacurgus* And take heed, Sir! you go not too high for the pie.
- Orgalus* None of hus, to tell the truth, can sing well mean,
Too high, or too low, we sing everyone.
- Cacurgus* Well, then, because you take me for your dean,
I'll appoint the parts myself, by St John!
You shall sing the fr.e..de; I mean — you know what,
And thoust bear the base because thou art rusty,
The counterfeit tenor is yours by your lot,
Myself will sing the treble and that very trusty.

A Songe to the tune of Hartes ease

Singe care away with sport and playe,
Pastime is all our pleasure.
Yf well we fare, for nought we care,
in mearth consist our treasure.

Let snugis lurke and druges worke,
we doe defie their slaverye
He is but a fool, that gois to schole
all we delight in braverye.

What doth awaile, farr hence to saile
and lead our life in toylinge
Or to what end shoulde we here spende,
our days in urksome moylinge.

It is the best to live at rest,
and takt as god doth send it
To haunt ech wake, and mirth to make
and with good fellowes spend it.

Nothinge is worse then a full purse,
to niggardes and to pinchers
They alwais spare and live in care
theres no man loves such flinchers
The merye man with cupp and cann
lives longer then doth twentye
The misers wealth doth hyrt his health,
examples we have plentye.
Tis bestly thinge to lie musinge,
with pensivnes and sorrowe
For who can tell that he shall well
live here untill the morowe.
We will therfore, for evermore,
while this our life is lastinge,
Eat drinke, and sleape, and lemans keep
its poperye to use fastinge.
In cardes and dice, our comfort lies
in sportinge and in dauncinge
Our mindes to please and live at ease
and sometime to use prauncinge.
With bes and nel we love to dwell
in kisinge and in hakinge.
But whope hoe hollie, with trollye lollye
to them wel now be walking.

Misogonus (1570) 2. 2. 47–108

N°8

Nowadays Make rom, sers, for we have be longe!
 We wyll cum gyf yow a Crystemes songe.
Nought Now I prey all þe yemandry þat ys here
 To synge wyth ws wyth a mery chere:
New Gyse & *Nowadays* Yt ys wretyn wyth a col, yt ys wretyn wyth a cole,
 Yt ys wretyn wyth a colle, ytys wretyn wyth a colle,

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Wylkyn was an archer good
And well coude handell a spade,
He toke his bend bowe in his hand
And set hym downe by the fyre.
He toke with hym threscore bowes and ten,
A pese of Befe, another of baken,
Of all the byrdes in mery England
So merely pypys the mery botell.

The Nature of the Four Elements 1392—1419

N° 10

Ut, re, me, fa, sol, la
La, sol, fa, me, re, ut
Hey downe downe, hey downe downe
Downe, downe, hey downe downe
Hey downe downe a

My heart of gold as true as steele
As me leant unto the bowres
But if my Lady love me well
Lord so Robin lowres
Have and hoe Rumbelo,
Hey tro lo trolly lo
Hey trolly trolly, hey trolly trolly trolly
Hey trolly trolly trolly trolly
My Ladies gone to Canterbury
S. Thomas be her boote
She met with Kate of Malmsbury
Why weepst thou maple roote
O sleepest thou or wakst thou Jeffery Cooke
The rost it burnes, turne round about
About about about about
About about about a
O Frier how fares thy bandelow bandelow
Frier how fares thy Sandelow Sandelow.

Thomas Ravenscroft *Pamelia* (1609)

N° 11

Here entreth Moros, counterfaiting a vaine gesture and a foolish countenance, singing the foote of many Songes as fools were wont.

Moros Brome, brome on hill,
 The gentle Brome on hive hill:
 Brome, Brome on Hive hill,
 The Brome standes on Hive hill a.
 Robin lende to my thy Bowe, thy Bowe,
 Robin the bow, Robin lende to me thy bow a:
 There was a Mayde come out of Kent,
 Deintie love, deintie love,
 There was a mayde cam out of Kent
 Dangerous be:
 There was a mayde cam out of Kent,
 Fayre, propre, small and gent,
 As ever upon the ground went,
 For so shuld it be.
 By a banke as I lay, I lay,
 Musinge on things past, hey how.
 Tom a lin and his wife, and his wives mother
 They went over a bridge all three together,
 The bridge was broken and they fell in,
 The Devill go with all quoth Tom a lin.
 Martin Swart and his man sodledum sodledum,
 Martin Swart and his man sodledum bell.
 Com over the Bourne Besse,
 My little pretie Besse,
 Com over the Boorne besse to me.
 The white Dove sat on the Castell wall
 I bend my Bow and shoote her I shall
 I put hir in my Glove both fethers and all
 I layd my Bridle upon a shelve
 If you will any more sing it yourself.

The Longer Thou Livest The More Fool Thou Art A iii

FRANCIS GUINLE

N° 12

'By a bank as I lay'

By a banke as I lay
Musing on a thing that was past and gone hey ho
In the merry month of May
O somewhat before the day
Methought I heard at the last
O the gentle Nightingale
The lady and mistres of all Musicke
She sits downe ever in the dale
Singing with her notes small
Quavering them wonderfull thicke
O for joy my spirits were quicke
To heare the sweet Bird how
Merryly she could sing
And say good Lord defend
England with thy most holy hand
And save Noble James our King

Thomas Ravenscroft *Deuteromilia* (1609) 19

Since the song obviously dates long before the reign of James I, either the words of the last stanza have been changed, or they are adapted to the new monarch.

N° 13

'Tom-a-lin'

Tommy-a-lynn his wife and her mother
They all fell into the fire together
O yow! said the uppermost
I've a hot skin
It's hotter below said Tommy-a-lyn
All to my tooth and my link-a-lum-lee
Tommy a ranter and a rover
Tommy a bone of my stover
Brew, screw, rivet the tin
O a rare old man was Tommy-a-myn.

Sabine Baring Gould *Songs of the West*
edited Cecil Sharp (London, 1905) 84

N° 14

'Robin lend to me thy bow'

Now Robin lend to me thy bow
 Sweet Robin lend to me thy bow
 For I must now a hunting with my Lady goe
 With my sweet lady goe.
 And whether will thy Lady goe,
 Sweet Wilkin tell it into me :
 And thou shalt have my hawke, my hound, and eke my bow
 To wait on thy Lady.
 My Lady will to Uppingham,
 To Uppingham forsooth will shee
 And I my selfe appointed for to be the man
 To wait on my Lady.
 Adew good Wilkin all be shrewde,
 Thy hunting nothing pleaseth mee
 But yet beware thy babling hound stray not abroad
 For angring of thy Lady.
 My hounds shall be led in the line
 So well I can assure it thee
 Unlesse by view of straine some persue I may fain
 To please my sweet Lady.
 With that the lady shee came in
 And wild them all for to agree
 For honest hunting never was accounted sinne
 Nor never shall for me.

Thomas Ravenscroft *Pamelia* 63

N° 15

Idleness Care not for the true but what is thy song,
 No remedie thou must first beginne.
Incontinence I will be gone if you tarry long,
 Whan we knowe how we shall come in.

FRANCIS GUINLE

Moros I have a prety tytmouse,
Come picking on my to.
All iii the same Gossipe with you I purpose
To drink before I go.
Moros Litle pretty nightingale,
Among the braunches greene,
All iii Geve us of your Christmasse ale,
In honour of saint Steven.
Moros Robyn readbrest with his noates,
Singing a lofte in the quere,
All iii Warneth to get you frese coates,
For winter then draweth nere.
Moros My bridle lieth on the shelve,
Yf you will have any more,
Vouchsafe to sing it yourself,
For here you have all my stoare.

William Wager *The Longer Thou Livest The More Fool Thou Art* D i^v — D
ii^r

The saddle and bridle they lie on the shelf
Hee-haw lie on the shelf
If you want any more you can sing it yourself
Hee-haw sing it yourself

Benjamin Britten *Folksong Arrangements: Volume 1, British Isles*
(Boosey and Hawkes, London, 1943).

N° 16

Vanitie Nay, pleaseth then our pleasant fantasie
To heare them plead in musical harmonie?
Fortune It liketh me.
Prodigalitie None better.
Tenacitie Well, though my singing be but homely,
Chill sing and spring to, e're chud lose money.
Vanitie Well, to it a Gods name, let saying doe then,
and eche sing for himself the best he can.

The Song

Prodigalitie The Princely heart, that freely spends,
 Relieves full many a thousand more,
 He getteth praise, he gaineth friends,
 And peoples love procures therefore.
 But pinching fist, that spareth all,
 Of due reliefe the needy robs,
 Nought can be caught, where nought doth fall,
 There come no good of greedy Cobs:
 This issue therefore doe I make,
 The best deseruer draw the stake.

Tenacitie Whilst thou dost spend with friend and foe,
 At home che hold the plough by the taile:
 Che dig, che delve, che zet, che zow,
 Che mow, che reape, che ply my flaile.
 A paire of dice is thy delight,
 Thou liv'st for most part by the spoile:
 I truely labour day and night,
 To get my living by my toile :
 Chill therefore sure, this issue make,
 The best deseruer draw the stake.

Liberalitie and Prodigalitie 428—456.

EDITIONS

The Songs in the Appendix can be found in the following editions:

Liberalitie and Prodigalitie (Tudor Facsimile Texts edited J.S. Farmer: T.C. & E.C. Jack, London and Edinburgh, 1912);

Mankind edited Mark Eccles *EETS* 262 (1969) 331—343;

Misogonus (1570) edited Warwick Bond in *Early Plays from the Italian* (Clarendon Press, Oxford, 1911);

Rastell, John *The Nature of the Four Elements* (1517) in *Three Rastell Plays* edited Richard Axton (D.S. Brewer, Cambridge, 1979);

The Trial of Treasure (1567) (Tudor Facsimile Texts, 1908);

Wager, William *The Longer Thou Livest The More Fool Thou Art* (Tudor Facsimile Texts, 1919);

Wapull, George *The Tide Tarrieth No Man* (Tudor Facsimile Texts, 1910);

Wever, R. *Lusty Juventus* (1550) edited J.M. Nosworthy (Malone Society Reprints: Oxford UP, London, 1966).

NOTES

1. Peter Happé *Song in Morality Plays and Interludes* (Medieval Theatre Monographs 1: Medieval English Theatre, Lancaster, 1991).
See also Robert Bell *Songs From the Elizabethan Dramatists* (Charles Griffin and Co., London, s.d.); Josephine Jelinek 'The Music of the Morality Plays and Some Comparison with the Mystery Plays' (unpublished MA dissertation, University of Chicago, 1921).
2. This is the subject of my own unpublished Dissertation for the French Doctorat d'Etat: 'Accords parfaits: les rapports entre la musique et le théâtre de l'avènement des Tudors au début de la carrière de Shakespeare c. 1485—1592' (Université de Paris 7, 1986).
3. See in particular Chappell *Old English Popular Music* (London, 1892); John Stafford Smith *Musica Antiqua* (London, 1812), John Hawkins *A General History of the Science and Practice of Music* (London, 1776), A.J. Walker 'Popular Songs and Broadside Ballads in the English Drama, 1559—1640' (PhD thesis, Harvard University, 1934), C.M. Simpson *The English Broadside Ballad and its Music* (Rutgers UP, New Brunswick, New Jersey, 1966). Peter Happé very conveniently lists the sources for each song.
4. A iiiij^v — B i. See Peter Happé *Tudor Interludes* (Penguin, Harmondsworth, 1972) 328.
5. Reference to Ernst Rühl's edition in *Jahrbuch der Deutschen Shakespeare Gesellschaft in Auftrage des Vorstandes 43* (Berlin, 1907).
6. The reference is to R. Axton *Three Rastell Plays* (D.S. Brewer, Cambridge, 1979).
7. This seems to be a traditional ending of such medleys. Benjamin Britten gives an example with 'Oliver Cromwell' in his *Folksong Arrangements: Volume 1, British Isles* (Boosey and Hawkes, London, 1943).
8. The reference is to Mark Benbow's edition (Regents Renaissance Drama Series: Edward Arnold, London, 1968).
9. The reference is the Malone Society Reprints edition (1913).

RÉSUMÉ EN FRANÇAIS

Les chansons dans le théâtre tudor: Forme et sens

Qu'il s'agisse d'interludes ou de pièces de cour, qu'il soit écrit pour des troupes d'enfants-acteurs ou pour des compagnies d'acteurs adultes, le théâtre Tudor nous frappe par son utilisation constante de chansons. Leur forme variée, leur apparition à des moments clef des pièces nous invitent à les replacer dans le tissu dramatique de ces pièces, et à analyser leur rapport avec le texte et le contexte du théâtre Tudor. Quelques exemples représentatifs illustrent la thèse selon laquelle l'élément musical est souvent au centre de la conception de ce théâtre.