

A STYLISTIC COMPARISON OF PETER WARLOCK'S SONGS

by 4589

ALICE L. MORRIS

B.M., Kansas State University, 1969

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

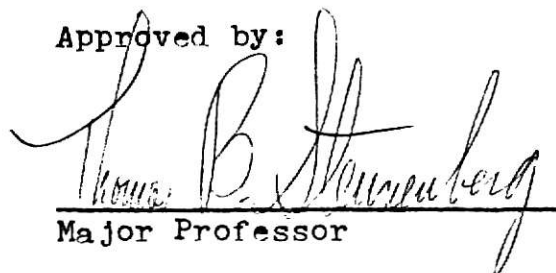
MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1970

Approved by:


Major Professor

LD
2668
R4
1970
M67
C.2

TABLE OF CONTENTS

	PAGE
INTRODUCTION	1
PETER WARLOCK	2
INFLUENCE OF COMPOSERS	4
Delius	4
van Dieren	5
Vaughn Williams	7
NOTES ON THE SONGS	7
Requirements of a Tune	8
Chromaticism	10
Use of Scale Passages	13
Harmonic Devices	16
Choice of Text	18
Summary	19
BIBLIOGRAPHY	22
ACKNOWLEDGMENTS	23

INTRODUCTION

This paper is written as a supplement to a graduate recital containing a group of songs by Peter Warlock. Its purpose is to compare the stylistic features of this group to those discussed by Gerald Cockshott in his article, "Some Notes on the Songs of Peter Warlock", taken from the periodical, Music & Letters.¹

The material concerning Warlock was mainly found in periodicals; particularly Music & Letters. Other sources consulted were Cecil Gray's biography, Peter Warlock: A Memoir of Philip Heseltine, and Warlock's own book, The English Ayre.

This study, based upon the Cockshott article, is carried out by matching Warlock's use of tune, chromaticism, scale passages, harmonic devices, and his choice of texts.

¹Gerald Cockshott, "Some Notes on the Songs of Peter Warlock", Music & Letters, XXI, 1940, p. 246.

PETER WARLOCK

Peter Warlock, the pseudonym of Philip Heseltine, was born in London on October 30, 1894. From the time that his first songs were published, under the name of Warlock in 1919, up to the present day, there has been an agreement among music critics in recognizing and paying tribute to the talent of this musician who chose to conceal his identity with this pseudonym.¹

Warlock's first musical training began while studying at Eton (1908-11) with Colin Taylor, but it was through the music of Frederick Delius that he began his first serious study of music. Warlock, practically self-taught in music, relied on his impressionableness and discrimination. While absorbing the essence of Delius's harmony he also acquired the intellectual manner of his friend and colleague Bernard van Dieren.²

Warlock's wide literary interests (which brought him into contact with D. H. Lawrence) led him to English literature in which he became authoritative on the poetry of the Jacobean era as well as appreciating the values of his own time. He became aware of the modern Celtic movement and the verse of Yeats. In 1920, seeking means by which to express his enthusiasm as a prose writer, Warlock founded the musical journal, The Sackbut; he also wrote books on Delius (1923), Gesualdo (1926), and the

¹Cecil Gray, Peter Warlock: A Memoir of Philip Heseltine. (London: Jonathan Cape, 1934), p. 21.

²Percy Young, A History of British Music (London: Ernest Benn Ltd., 1967), p. 575.

English Ayre (1926). As a scholar, however, his main contribution lay in his edition of the works of the lutenist school; of the chamber music of Locke and Purcell; and in his discovery of the merits and musical importance of Thomas Whythorne.³

In character Warlock was unpredictable and sensitive, ranging in mood from an excessive enthusiasm to a profound melancholy. Ill-equipped for dealing with the problems of his personal life, Warlock was an unusual and uncomfortable phenomenon in the English musical world. In his art, however, he discovered the secret of coordination and orderliness that other-wise eluded him. His study of Elizabethan music helped to liberate English song by demonstrating its origins, carrying into the twentieth century a quality of composing that had disappeared from the national character since the seventeenth century.⁴

Although Warlock composed a number of choral works, a few orchestral pieces, and some vocal chamber music, his reputation lies in his songs, each one of which is marked by a recognisably personal quality. The majority of his music was composed in thirteen years, (1917-1930). He died at the age of 36 as a result of gas poisoning. His death was believed to be suicide, but this was not substantiated.⁵

³Ibid.

⁴Ibid.

⁵K. Avery, Groves Dictionary of Music and Musicians (New York: St. Martins Press, 1966), Vol. IV, p. 262.

INFLUENCE OF COMPOSERS

I. Delius

The first musical influence in Warlock's life, other than his piano lessons from Colin Taylor, was his discovery of the work of Frederick Delius. The influence of Delius was destined to become more than a musical one. During a stay with his uncle, in 1910, Warlock was able to meet Delius, and thus began a close friendship which lasted for twenty years.¹

Warlock's relationship with Delius, however, was more than an ordinary friendship; it was that of master and disciple, and almost that of father and son. In the years of Warlock's adolescence, Delius was not merely a guide in questions of music and art, but also in the affairs of Warlock's personal life.²

Through his middle teens, Warlock had no particular interest in music, but in the latter part of 1910, when he became acquainted with the music of Delius, he did not rest until he had procured every work which was then available. From then on, music possessed his thoughts to the exclusion of all else.³

According to Gray, the music that Warlock composed before June 1916, "consisted chiefly of songs in which the interest was almost exclusively harmonic, with complex blocks of chords for the piano through which a mournful and sluggish voice part drifted,

¹Gray, op. cit., p. 37.

²Ibid.

³Cockshott, loc. cit.

like the waning moon through a bank of clouds.... The predominant influence was that of Delius".⁴

Since the most important part of a song is the part given to the singer, a composer whose chief concern is the beauty of his harmonic effect is not likely to produce a very satisfactory vocal work; and it is generally admitted that Delius's songs constitute the weakest part of his output.⁵ As Warlock himself realized:

One does not need the fictitious support of any stereotyped and reactionary definition of what is, or is not vocal to be able to see the aesthetic defects of certain lines of melody, those defects would be the same if the melody, instead of being sung, were played upon an instrument. One can offer no reasonable objection to any angularities of interval, or sudden leaps and falls, so long as they are aesthetically justifiable in their context and expressive in proportion to their difficulty of execution. But they must carry with them a conviction of their perfect appropriateness and inevitability: on intimate acquaintance they must make us feel, as we feel about all good melodies, that not a note could be changed without changing and spoiling the melody. There are occasional passages for the voice in Delius's works...which do not satisfy this condition; and in some of the songs for voice and piano...the melodic curve of the accompaniment is far more significant than that of the voice whose notes seem at times almost inconsequential, as though any note that tallied with the accompanying chord would have done equally well had it been selected at random.⁶

II. van Dieren

Although the music of Delius is often named as the chief influence on Warlock's style, none of Delius's faults are shown

⁴Gray, op. cit., p. 140.

⁵Cockshott, op. cit., p. 247.

⁶Philip Heseltine, Frederick Delius (London: Lane, 1923), pp. 142-143.

in Warlock's published works. That Warlock gave up writing the type of music Gray describes, was due to his sudden contact in 1916 with the work of Bernard van Dieren and his subsequent study with that composer. In van Dieren's music the harmony is rich and sensuous, but it is not an end in itself. Comparing Delius's harmony, Warlock states:

Polyphony with Delius is not the cause of the harmony as it is in true contrapuntal writing, but its apparent effect. Harmonic variation takes the place of what one may call the usual linear thematic development; counterpoints appear as decorative comments upon, rather than as integral factors of, the harmonic structure--and the very melody of a passage is often obviously dependent upon and conditioned by its harmonic background.

Sometimes...a diatonic melody is taken as a text for a series of most enchantingly varied discoursings of chromatic harmony; but there are examples of a contrary process, where a line of vocal melody which is neither organically essential nor intrinsically beautiful has been simply super imposed upon a harmonic texture which is already complete in itself. ⁷

On the other hand, van Dieren believed in melody as the basis of music, and his work is essentially polyphonic in style. Under his influence Warlock learned to organize his harmonic texture by means of contrapuntal discipline, and the thick, muddy chords gave way to clear and vigorous part-writing. Warlock, thereafter, never minimized the importance of the voice-part, and his piano accompaniments often show an independent, contrapuntal interest. ⁸

⁷Ibid.

⁸Cockshott, op. cit., p. 248.

III. Vaughn Williams

The influence of Vaughn Williams is also seen in Warlock's music. Both composers, attracted to fine verse, sought to reveal the musical meaning of the text. Each was influenced by the simple elemental truth of folk music and were never content merely to make tunes. Their melody issued from the words, and each word had its own rhythm. According to Hall, the phrases were four measures long with rhythmic variation in the setting of the last phrase of each verse.⁹

NOTES ON THE SONGS

Warlock's songs may be said to fall roughly into three groups: the personal and subjective, which we may associate with the introvert, Philip Heseltine; the charming and often boisterous settings of verses generally written by sixteenth and seventeenth century writers, which reveal the extrovert, "Peter Warlock"; and those songs which are less morbidly personal than the first type but show greater depth of feeling than the second, and which perhaps combine elements from both.¹

Four songs from Warlock's second group, Pretty Ring Time (1925); Cradle Song (1926); The Lover's Maze (1926); and Jillian of Berry (1926); have been chosen to show how they apply

⁹James Hall, The Art Song (Norman: University of Oklahoma Press, 1953), p. 248.

¹Cockshott, op. cit., p. 249.

to Gerald Cockshott's explanation of Warlock's songs in his article "Some Notes on the Songs of Peter Warlock". ²

I. Requirements of a Tune

"The merits of a tune", Dr. John Ivimey has suggested in a letter quoted in The Sackbut, "may be tested by singing or playing it without accompaniment.... A tune that is worthy of the name is one that does not hang fire by harping on one note; does not borrow chromatic notes (notes foreign to the key) to help it; one that shows a good contour when written down, has well-balanced phrases, a medium range, is easily remembered, and gives pleasure by itself alone...." "Though tune in this sense is by no means an essential nor even, at times, a desirable element in modern song", Warlock comments, "one should never lose sight of the fact that song is in essence unaccompanied tune, and on those rare occasions when a modern composer achieves a satisfactory setting of a modern poem by means of a tune which, whatever be the merits and beauties of its accompaniment, satisfies the requirements set forth above, one feels inclined to single out the song for very special commendation"; ³ a remark which is both a statement of Warlock's own procedure and a criticism of the methods of some of his contemporaries.

The tune in The Lover's Maze and also in the Cradle Song are

²Ibid., p. 246.

³Ibid.

good examples of the above: neither song dwells on one note; however a note will sometimes be repeated for a certain effect. Chromatic notes are not borrowed from other keys unless they occur at a cadence, the contours are good, the range is medium (F-F in Cradle Song) and (F-C in The Lover's Maze), and each song has 4-bar balanced phrases.

Ex. 1 Cradle Song, mm. 3-7

With a gentle lilt

Be still, my sweet sweet-ing, no

lon-ger do cry; Sing lul-la-by, lul-la-by, lul-la-by, ba-by: Let

Ex. 2 The Lover's Maze, mm. 3-7

Briskly

O be still, be still, un -

sempre staccatissimo

qui - et thoughts and rest on love's ad - ven - ter. Go no more a - stray, my

II. Chromaticism

Cockshott remarks that Warlock generally uses his chromaticism carefully, often for the purpose of pointing significant words; its effectiveness is shown by contrast of the diatonic phrases that follow and precede it.⁴ Note the effectiveness of the phrase: 'I fancy thee I, to rock and to lull thee, I will not delay me', from the Cradle Song.

⁴Cockshott, op. cit., p. 248.

Here Warlock uses chromatic alterations to emphasize the specific words 'fancy', 'rock', and 'delay'. Since these songs are strophic, each of these words in the different verses are emphasized in the same manner.

Ex. 3 Cradle Song, mm. 8-11

dol - ours be fleet - ing, I fan - cy thee, I, To rock and to lull thee, I

will not de - lay me. Lul - la-by, ba - by,

Often Warlock confines his use of chromaticism to the accompaniment. An excellent example occurs in Pretty Ring Time.

Ex. 4 Pretty Ring Time, mm. 33-35

on-ly pret-ty ring time, When birds do sing Hey ding a ding ding, Sweet

This musical score is for the song 'Pretty Ring Time', measures 33-35. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the voice part, and the accompaniment is in the piano part. The lyrics are: 'on-ly pret-ty ring time, When birds do sing Hey ding a ding ding, Sweet'.

In the Cradle Song, Warlock uses his chromaticism in the accompaniment generally in the introduction, the closing, or in the interludes, in other words usually where the voice part is not present.

Ex. 5 Cradle Song, mm. 47-51

du - ly as may be.

mp rall. molto *pp*

This musical score is for the song 'Cradle Song', measures 47-51. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the voice part, and the accompaniment is in the piano part. The lyrics are: 'du - ly as may be.' The score includes dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). The tempo marking is *rall. molto* (rallentando molto). The score is signed 'Eynsford August 1927'.

Chromaticism, however, is not confined to these two songs alone. The Lover's Maze is also an excellent example. In this song, the chromaticism begins simply with the first verse, but becomes increasingly complicated with each succeeding verse.

This passage is taken from the last verse of The Lover's Maze.

Ex. 6 The Lover's Maze, mm. 48-51



Jillian of Berry, however, does not follow the pattern of the preceding three songs, and uses chromaticism only at a natural modulation or a sudden change of key.

III. Use of Scale Passages

According to Cockshott, another structural feature Warlock frequently uses may have been learned from his study of Elizabethan composers: A line of a song will be set to a descending scale-passage, or more commonly, to a series of descending sequences.⁵

In Pretty Ring Time, both phrases 'With a hey and a ho and a hey no-ni-no', and 'Spring time, the only pretty ring time', are built on descending scales. The first phrase outlines an Eb-Db-C-Bb-Ab-G-F scale, and the second phrase outlines an Eb-Db-C-Bb-A scale. These scale passages are repeated in each of the four verses.

⁵Ibid., p. 250.

Ex. 7 Pretty Ring Time, mm. 4-6 and 8-9

lass, With a hey and a ho and a hey no-ni - no, That o'er the green

p subito

pp (very lightly)

corn field did pass In the spring time, the on-ly pret-ty ring time, When

pp staccatissimo

The descending sequences are also used in The Lover's Maze. Here each verse is built on a sequence of descending scale passages, with the last phrase in each verse being one long descending scale.

Ex. 8 Short Sequences; The Lover's Maze mm. 21-24

where-fore should so fair a face re - tain a heart so cru - el? Then de

marcato

Ex. 9 Long Line Scale; The Lover's Maze, mm. 16-19

whis - pers in mine ears all this: Love's flames re - quire more

senza rit. al fine

Similarly, long descending scale passages with short sequential scales within the long phrase appear in the Cradle Song.

Ex. 10 Combination; Cradle Song, mm. 21-23

lul - la-by, lul - la-by, lul - la-by, ba - by: See for thy re - liev - ing, the

Jillian of Berry, containing short ascending and descending scales, which vary from three to five notes in length, does not contain the long descending scale passages.

Ex. 11 Jillian of Berry, mm. 3-4

The musical score is written for three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The lyrics are: "Jil - lian of Ber - ry she dwells on a hill, And". The middle staff is a piano accompaniment in G major with a treble clef, starting with a mezzo-piano (*mp*) dynamic. The bottom staff is a piano accompaniment in G major with a bass clef. The music consists of eighth and quarter notes, with some measures containing rests.

IV. Harmonic Devices

Cockshott contends that, although Delius's music had a great influence on Warlock's writing, there was no influence of his voice-parts in Warlock's songs. He also mentions that in contrast to Delius, Warlock is seldom consistently polytonal.⁶ If a tune is going to be written that will fit Dr. Ivimey's definition,⁷ it will have to have a precise tonality; and if the harmony is not to sound forced, it will be best if that tonality is not completely destroyed. Cockshott quotes Gray in saying that in Delius's mature works the conception of key no longer exists. Warlock, on the other hand generally begins in a definite key and finishes in it, but destroys and re-establishes the tonality several times in its course. Not only is the tonic

⁶Ibid., p. 251

⁷See p. 8 above.

preserved but the dominant also. One of Warlock's devices is to re-establish the tonality with a simple V-I cadence.⁸ The closing passages of both Cradle Song and The Lover's Maze end in this manner.

Ex. 12 Cradle Song, mm. 39-41

this to de-sire I will not de-lay me.

Ex. 13 The Lover's Maze, mm. 54-56

fear I should be re-jec-ted. O but

secco

⁸Gray, op. cit., p. 251.

V. Choice of Text

Warlock often chose his texts from sixteenth or seventeenth century poets, or poets that were dead at the time he was composing.⁹ The poets of these songs were all sixteenth century writers: Pretty Ring Time - Shakespear; The Lover's Maze - Thomas Campion; Cradle Song - From Patient and Meek Grissill (1566), by John Phillip; and Jillian of Berry - quoted in Beaumont and Fletcher's 'The Knight of the Burning Pestle' (1601), but probably older than the play. Few composers have been so scrupulous in their choice of poetry and few have shown such care in giving each syllable the accent it requires. In the English Ayre, Warlock writes:

The song-writers of this period are often praised rather uncritically for their supposedly meticulous regard for the sense and accent of the words they set to music. This attitude is of course, the result of the reaction against the too strophic methods of the eighteenth and nineteenth centuries. They are sometimes blamed on the other hand, for doing violence to the verbal accent of the poem, but this in nine cases out of ten, is due to misunderstanding of the rhythmic principles on which they worked.

The real secret of the Elizabethans' success in welding verbal and musical phrases into a homogeneous whole is to be found in their clear realization of the fact that rhythm and metre are not identical. A metrical stanza may be composed of a number of different rhythmical phrases of varying lengths, but the good speaker of verse will stress the rhythms conditioned by the sense of the words, leaving the metre to the hearer's understanding. Metre is simply a formal framework which when displayed on a printed page makes the construction of the verse immediately clear to the reader. Every English song of the period we are dealing with will be found to be based

⁹Cockshott, op. cit., p. 251

upon a metrical scheme as precise and regular as that of the poem which prompted it.

By 'regular' I mean that however varied in length and rhythm the phrases composing the metrical stanza may be, the sum total of beats contained in the stanza will be clearly divisible into regular sections of three or four beats, according to the time-signature of the song. These sections are indicated in modern notation by bar-lines occurring at regular intervals; but these bar-lines must not be regarded as having any such accentual significance as the bar-line acquired at the end of the seventeenth century, and has retained, to some extent, ever since. The idea of accenting music by the bar-line was unknown to the Elizabethans, and to them would have seemed as absurd as the declamation of blank verse line by line as though it were barred off into so many feet of long and short syllables, regardless of the sense of the words and the cadence of phrases.¹⁰

VI. Summary

In evaluating Warlock as a song writer, Cockshott says, "Although Warlock inherited some of van Dieren's faults, on the whole he improved upon his master, and those songs...where a tune lacking distinction is accompanied by harmony that is not only over-subtle but quite inappropriate, are comparatively few in number".¹¹ Warlock has also been criticised of over-harmonization. It is all very well to say that harmony should sound natural when that which seems natural to one listener will strike another as very strange. Appropriateness is a better term. However, in the majority of his songs, Warlock shows considerable subtlety in his management of harmonic device.¹²

¹⁰Peter Warlock, The English Ayre (London: Oxford University Press, 1926), pp. 130-131.

¹¹Cockshott, op. cit., p. 253.

¹²Gray, op. cit., p. 254.

This report has discussed only a few characteristics of Warlock's style. In summing up Warlock's contribution as a song writer, Cockshott quotes Constant Lambert in saying:

Despite his early death, Warlock left behind him an achievement which is unequalled in modern music. It would be an easy matter...to write down the names of at least thirty of his songs which are flawless in both inspiration and workmanship--songs that are equal in every way of the poems which he always chose with such perfect taste. No composer of today can point to such an achievement, and in English music it is necessary to go back to the best of the Elizabethans to find anything at all comparable to it. It is no exaggeration to say that this achievement entitles him to be classed with Dowland, Schubert, Mussorgsky and Debussy as one of the greatest song writers that music has known. ¹³

¹³Cockshott, op. cit., p. 258.

STUDENT SERIES 577

SEASON 1969-70

KANSAS STATE UNIVERSITY — DEPARTMENT OF MUSIC

GRADUATE RECITAL

ALICE MORRIS,* *Soprano*CAROLYN HOLSTE, *Piano*

Wednesday, May 13, 1970

Chapel Auditorium

8:15 p.m.

PROGRAM

Vieni, Vieni O Mio Diletto

Antonio Vivaldi

Dille Ch'il Viver Mio

La Pastorella Sul Primo Albore

Zuiegnung

Richard Strauss

Standchen

Morgen

Allerseelen

Nous avons fait la nuit

Francis Poulenc

Ce doux petit visage

Main dominee par le coeur

Pretty Ring Time

Peter Warlock

Cradle Song

Lovers Maze

Jillian of Berry

* This recital is a partial fulfillment of the requirements for the Master of Science degree with a major in Applied Music.

BIBLIOGRAPHY

- Avery, K. "The Chronology of Warlock's Songs", Music & Letters, XXIX (October, 1948).
- Avery, K. Groves Dictionary of Music and Musicians, IV & IX, New York: St. Martins Press, 1966.
- Cockshott, Gerald. "Some Notes on the Songs of Peter Warlock", Music & Letters, XXI, 1940.
- Copley, I.A. "Peter Warlock's Choral Music", Music & Letters, 45: 318-336 (October, 1964).
- Copley, I.A. "Peter Warlock's Vocal Chamber Music", Music & Letters, 44: 358-70 n4, 1963.
- Gray, Cecil. Peter Warlock: A Memoir of Philip Heseltine. London: Jonathan Cape, 1934.
- Hall, James. The Art Song. Norman: University of Oklahoma Press, 1953.
- Howes, Frank. The English Musical Renaissance. New York: Stein & Day, 1966.
- Stevens, Denis. A History of Song. London: Hutchinson & Co., 1960.
- Warlock, Peter. The English Ayre. London: Oxford University Press, 1926.
- Young, Percy. A History of British Music. London: Ernest Benn Ltd., 1967.

ACKNOWLEDGMENTS

The writer of this report wishes to acknowledge the assistance of Dr. Thomas Steunenberg, Major Professor, and also to thank members of the graduate committee, Prof. Rod Walker, Prof. Paul Roby, and Prof. Luther Leavengood, Head of the Music Department, for the critical reading of this report.

A STYLISTIC COMPARISON OF PETER WARLOCK'S SONGS

by

ALICE L. MORRIS

B.M., Kansas State University, 1969

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1970

The purpose of this report is to compare the stylistic features of a group of songs by Peter Warlock performed on a graduate recital with those features discussed in an article by Gerald Cockshott entitled, "Some Notes on the Songs of Peter Warlock". The material concerning the songs was taken primarily from periodicals; particularly Music & Letters, in which the above article appears. Other consulted sources were Cecil Gray's biography, Peter Warlock: A Memoir of Philip Heseltine, and Warlock's own book, The English Ayre.

Peter Warlock, the pseudonym of Philip Heseltine, was born in London on October 30, 1894. From the time that his first songs were published, under the name of Warlock in 1919, up to the present day, there has been an agreement among music critics in recognizing and paying tribute to the talent of this musician who chose to conceal his identity with this pseudonym.

Warlock's first musical training began while studying at Eton (1908-11) with Colin Taylor, but it was through the music of Frederick Delius that he began his first serious study of music. Warlock, practically self-taught in music, relied on his impressionableness and discrimination. While absorbing the essence of Delius's harmony he also acquired the intellectual manner of his friend and colleague Bernard van Dieren.

Warlock's songs may be said to fall roughly into three groups: the personal and subjective; the charming and often boisterous settings of sixteenth and seventeenth century poets; and those songs which are less morbidly personal than the first type but show greater depth of feeling than the second group.

In his songs, Warlock required that the tune have a good contour, balanced phrases, a medium range, and be easily remembered. He generally used his chromaticism carefully, often confining it to the accompaniment and merely using it in the melody to point out significant words. From Elizabethan composers, he learned to set a line of song to a descending scale passage, or more commonly to a series of descending sequences. Unlike Delius, Warlock generally began and ended his songs in a definite key, although he destroyed and re-established the tonality several times throughout. His texts were chosen from sixteenth or seventeenth century poets, or poets that were dead at the time he was composing. Warlock has been criticised of over-harmonization. It is well to say that harmony should sound natural when that which seems natural to one listener will strike another as very strange. Appropriateness is a better term. However, in the majority of his songs, Warlock shows considerable subtlety in his management of harmonic device.

This report has discussed only a few characteristics of Peter Warlock's style. In summing up Warlock's contribution as a song writer, Cockshott quotes Constant Lambert in saying:

Despite his early death, Warlock left behind him an achievement which is unequalled in modern music. It would be an easy matter...to write down the names of at least thirty of his songs which are flawless in both inspiration and workmanship--songs that are equal in every way of the poems which he always chose with such perfect taste. No composer of today can point to such an achievement, and in English music it is necessary to go back to the best of the Elizabethans to find anything at all comparable to it. It is no

exaggeration to say that this achievement entitles him to be classed with Dowland, Schubert, Mussorgsky and Debussy as one of the greatest song writers that music has known. ¹

¹Gerald Cockshott, "Some Notes on the Songs of Peter Warlock", Music & Letters, XXI, 1940, p. 258.