



CMP Teaching Plan

Matthew Sheppard

COMPOSITION

Capriol Suite for String Orchestra, based on dance tunes from Arbeau's *Orchésographie* (1589)

II: Pavane

Peter Warlock (Philip Arnold Heseltine, b. Oct. 30, 1894; d. Dec. 17, 1930)

Editions

Curwen: strings only (1927), Goodmusic: 2222/2231/snare/strings

Written 1926 (piano duet); orchestrated for strings 1926. Full orchestra edition by Warlock in 1928.

ANALYSIS

Broad Description

This pavane is taken from Thoinot Arbeau's *Orchésographie* and set as the second movement of a six-movement suite by Peter Warlock (pseudonym of Philip Heseltine).

Background Information

Compositional style: Heseltine was a prominent music critic and musicologist (writing under his Warlock pseudonym), and much of his musical training was informal and through his own research. He and many of his contemporaries rejected the 19th-century tradition of English art songs as overly Germanic, gravitating instead toward folk music and Renaissance revivals, where Heseltine had the greatest success. His major influences included John Dowland, Henry Purcell, Frederick Delius (early in life), Bernard van Dieren, Béla Bartók, and scores of English, Celtic, and Welsh folk songs.

Compositional output: Heseltine wrote mostly smaller works and was an unabashed miniaturist. His output includes over 100 songs (many of which were drinking songs written for his companions in debauchery), 30+ larger choral works, 8 listed instrumental works, and a few lost/destroyed works for the stage. Outside of original compositions, he created 500+ transcriptions of early English music and voluminous literary publications as a music critic and musicologist.

Immediate context: Composed in October 1926 for piano duet and later orchestrated for both strings and full orchestra, *Capriol Suite* was written after Heseltine's travels to Ireland and immersion in early English music during a particularly productive period of his life—though a rather tumultuous and rowdy one. He had discovered Arbeau's *Orchésographie* during his musicological investigations and set six of the tunes in his own style. The title is from the character in *Orchésographie* with whom Arbeau dialogues: Capriol, derived from French “capriole” for capering.

Thoinot Arbeau (1519-1595): pseudonym of French priest (!) Jehan Tabourot, who wrote *Orchésographie* (1589), a treatise on French Renaissance social dances (hence the pseudonym). It includes woodcuts, dance tabulations with musical notation, and annotations on the historical context.

Belle qui tiens ma vie: A remarkable piece in an already remarkable compilation, “*Belle qui tiens ma vie*” is the only piece in *Orchésographie* with 1) words and 2) more than a monophonic line, set for four voices and drum. Arbeau states:

“on solemn feast days the pavan is employed by kings, princes and great noblemen to display themselves in their fine mantles and ceremonial robes...and it is the said pavans, played by hatbois and sackbuts, that announce the grand ball...Pavans are also used in masquerades to herald the entrance of the gods and goddesses in their triumphal chariots or emperors and kings in full majesty.”

Arbeau’s musical remembrances are from his youth—perhaps the compositions of Antonio de Cabezón (1510-1566), a Spanish composer who wrote variations on this melody under a different title.

The text of *Belle qui* informs its shaping:

| | |
|------------------------|---------------------------------|
| Belle qui tiens ma vie | Beautiful one who holds my life |
| Captive dans tes yeux, | Captive in your eyes, |
| Qui m’as l’ame ravie | Who has ravished my soul |
| D’un souris gracieux, | With a gracious smile, |
| Viens tot me secourir | Come to my aid |
| Ou me faudra mourir. | Or I must die. |

**Pauane à quatre parties: avec les mesures
& battemens du tambour,**



From *Orchésographie* by Arbeau, 1598. See appendix for full pages of Pavane, as well as text and translations for all seven verses.

Knowledge of the text and how it corresponds to the notes is critical to phrasing. The opening statement “*Belle qui teins ma vie*” requires 4 ½ measures to set each syllable, creating a phrase structure of 5+3 (the syllable “cap” of “captive” is a pickup), rather than a more typical 4+4 (what would likely be assumed without knowledge of the text). This 5+3 is further divided into 3+2+3 in a feeling of a 3-measure hypermeter, but with a shortened middle measure.

Elements of Music

Form

Straightforward: Intro → A → Transition → A' → Coda

| | | | | |
|--------------|---------------|------------|------------------------|------------|
| Introduction | A (a a' b b') | transition | A' (a'' a''' b'' b''') | Coda |
| 3 measures | 32 (8 8 8 7) | 3 (elided) | 32 (8 8 8 7) | 8 (elided) |

The form is simple and symmetrical in a nod to its dance origins and as notated by Arbeau. Heseltine preserves the overarching simplicity of the form, but in his use of asymmetrical and uneven bookends (introduction, transition, and coda), he inserts 20th-century formal unease into the Renaissance music. The contrast between the two ideas of on-balance phrases and off-balance transitions is striking and inserts unpredictability in an otherwise predictable form. In this new form, Heseltine moves from the purely pragmatic structure of dance music to a higher artistic level, heightening the sense of mystery and reverence of bygone ages.

Rhythm

A ♩ ♪ rhythmic heartbeat drives the rhythm and is present in every measure until the final four. This rhythmic pattern was the imperative drum (tabor) in Arbeau's original notation, present to help the dancers keep good rhythm.

Necessarily, the dance music is very straightforward with consistent rhythms. Only ♩ ♪ ♩ are used with minimal ties that create longer pedal notes. Melodically only ♩ ♪ are used with a critical and notable exception in the 3rd-to-last measure of the b phrases. These extra moving ♪ are on the *strong* beat of the measure (the ♩ of the pavane rhythm) rather than the weak: an extra flourish of energy and momentum just as the music should be winding down at the end of the b phrase. This creates a sense of unexpectedly heightened energy...but only for a moment as it swiftly retreats to the predictable close of the phrase.

The rhythms are remarkably simple: no syncopations, and no ties across bar lines unless creating pedals. By keeping the simplicity of Arbeau's rhythms, Heseltine helps draw the listener's focus into other changing elements, as well as maintaining the authentic pragmatic purpose of enabling dance.

Rhythmic continuity is expected in dance music. But here, Heseltine transforms this steady drumbeat from the pragmatic to the artistic. Is this simply because Arbeau gave him more to work with in the pavane—a full, SATB + drum setting rather than simply a melody sans accompaniment? Or, recognizing the hypnotic power of Arbeau's rhythmic choices, did Heseltine lean in to this simplicity and use it to set his changes in other elements into sharper contrast?

The tempo marking of *Allegretto, ma un poco lento* can be tricky to interpret, and knowledge of the dance itself helps (see appendix). From the opening rhythm until the end, the only moment of tempo relaxation is the final *poco più lento... rallentando molto...a tempo*. This tells the listener that we've reached the end of Arbeau's dance,

but Heseltine once again uses his toolbox to heighten the artistic impact. By continuing the drum rhythm through the final note of the b phrase even after the *rallentando*, he again matches the predictable with the unpredictable: is it ending, or is there more? Only when the drum rhythm finally stops can we reach the final 3-measure hold and finally reach a moment of repose. Heseltine has taken the simple, pragmatic drum rhythm and elevated it to a higher artistic role.

Melody

Both the a and b parts of the melody are step-wise except for one minor 3rd: ascending in a, descending in b. The a section ascends from G-B^b, while the b section descends from B^b-G. This mirror imaging of the melodic contour matches Arbeau's description of the dance: "The pavan is easy to dance as it is merely two *simples* and one *double* forward and two *simples* and one *double* backward...then the tabor and other instruments play eight bars while the dancers advance and eight bars while they move backward" (Arbeau, 58). Given that each melody must fit within this 3rd yet still remain interesting musically, each phrase escapes beyond its range, only to fall/ascend to its final resting place. These moments of escape, though only intervals of a 3rd, are striking in their contrast to the otherwise step-wise motion.

Though Heseltine sets the entire melody twice, he makes no changes to the pitches themselves. Just as with his strict observance of rhythmic consistency, this melodic consistency and staidness throws his changes in other elements into sharper relief.

Harmony

Though ostensibly in G minor—clearly set-up in first four measures of melody—Arbeau's harmony consistently subverts and avoids confirmation of that G minor tonality. Heseltine preserves Arbeau's original key signature of G dorian, but not once does the music cadence on a G minor chord, a chord that is striking for its absence. Instead, the music cadences in the mediant B^b, a Picardy-third G major, or even on an open fifth G-D: really, anything *but* G minor. Again, this music that initially seems simplistic instead continuously plays with the listener's sense of expectations and predictability. Each time we expect affirmation of G minor, we are denied by a different degree: first the repeated pleasant but unsurprising deviations to B^b major, then a turn to G major that, though unexpected, would create the satisfying sense of finality in a final G minor...and then an open fifth that pointedly avoids the satisfaction of that finality.

Heseltine's additions in the A' section includes more adventurous 20th-century harmonies: E[♯] where it had been E^b (and vice versa) plus denser harmonies and non-chord tone pedals/suspensions at the *poco più lento*. The heightened harmonic dissonance at this critical tempo juncture increases the tension of the moment, thereby heightening the effect of its resolution. Yet, in a nod to the power of Arbeau's original, even with his denser harmonic language in the A' section, Heseltine again leaves the music feeling somehow unresolved with an open fifth as his final cadence.

The significant use of parallel voice-leading and open intervals also serves to evoke "bygone days."

Timbre

Multiple versions exist, including one by Heseltine that includes winds, brass, and a light percussion (snare) part. This plan analyzes the string only version as it relates to Arbeau's original.

Arbeau's original setting is for SATB plus tabor: five parts in total. Heseltine avoids the easy but less effective choice of a 1:1 orchestration to the five parts of the string orchestra, and his creativity in exploring different timbres through range and instrumentation is remarkable. From the outset of the introduction, his innovative choices add to the hypnotic, driving motion created by the heartbeat rhythm. Rather than putting this Pavane rhythm on the tonic G as a static pedal note, he places it on the D in the violas with a held pedal G in the cellos. Placing the drum-beat on the dominant rather than the easy choice of the tonic propels the music forward and leaves the audience listening for a resolution that doesn't come.

After establishing the tabor rhythm on dominant, Heseltine introduces the SATB parts in violin 1, divided violin 2, and cello. The easier choice would have been to move the tabor to bass and not divide violin 2, but Heseltine reserves the bass for something more powerful and effective revealed in the A' section.

In the A' section (with near identical melody, rhythm, and harmony), Heseltine uses timbral changes as the new element. He places the melody in the cellos, but in the octave previously reserved for the first violins (treble clef)—an incredible new timbre that is much more passionate and *cantabile*. Meanwhile, the first violins take the tenor voice in doubled octaves *above* the melody (and, initially, tripled in the viola), giving heightened prominence to a previously middle voice. Further amplifying this newly extended range is the first entrance of the contrabasses "singing" the bass part *while* playing the tabor rhythm! This striking departure from the A section has the bass leaping as far as an octave, reading tenor clef, and at one point even matching pitch level with the cellos. The rhythmic element that should be the linchpin holding the pavane together is instead the most active and uncharacteristically orchestrated of all.

Only in the last phrase of the A' section does the melody return to violin 1. For the first time, it is heard not at pitch but an octave higher for a more haunting close: a sentiment that builds on those created in tempo and harmonic changes. But perhaps the most striking timbral element of the piece is the final dyad of G-D. This final dyad spans the widest interval of the entire pavane: 3 ½ octaves from the opening pedal pitch to D. These widely spaced pitches, the open fifth, and the light colors created by *divisis* create a haunting close to the piece.

Texture

The homophonic writing of Arbeau is maintained throughout. As touched on in timbre, Heseltine frequently moves the tabor part to different sections in the orchestra, and he reserves the contrabass for the heightened drama of the A' section. The introduction, transition, and coda use only viola and cello voices, whereas the rest of the pavane uses all string voices (except the aforementioned bass) together. The placement of the tabor rhythm in the A section is mostly dependent on voice-leading, where the voice with the smoothest motion takes the tabor rhythm. In the B section, it is given to the basses.

In the A section, the tabor rhythm begins to move between different voices—viola, cello, violin 2, etc., whichever has the smoothest voice-leading—and serving a dual role of tabor rhythm and S/A/T/B voice. In doing this, Heseltine respects the original pragmatic purpose of the drum while creating a more interesting and engaging textural tapestry for the listener. The final melodic phrase of each section is given to instruments that did not carry the first three phrases: the second violins in A and the first violins in A'. This odd textural change is unsettling to the ear: its asymmetry and lack of finality leaves the listener without resolution.

Expression

Expressive markings are minimal in Heseltine's setting—only large scale phrase structures are marked. However, his dynamics are subtly differentiated to bring out specific voices, such as in the opening (*mp* violins and *p* viola/cello), the last phrase of the A section (*p* first violins on the tabor rhythm/pedal, *mp* everyone else), and the A' section (*mf* cello/violin 1, *mp* others).

The stronger dynamics of the A' section work in conjunction with the harmonic, textural, and timbral changes to heighten the intensity of A'. Similarly, the *poco marcato* + *poco più lento* in the final phrase of the A' section create a sense of deliberateness and finality that Heseltine then evades with a *dim* to *pp* on the last open dyad.

Interestingly, the last note is *not* a fermata, but rather three full measures in tempo followed by a fermata on a GP. As he had done before, Heseltine evades a sense of finality and resolution by not allowing a drawn out fermata to end, but instead offering a mirror image last note to the opening three measure introduction.

Heart

The heart of "Pavane" is the steady and ever-present tabor rhythm, once solely pragmatic and now transformed into the heartbeat of the piece that gently yet unflaggingly propels it forward.

Introducing the Piece

Famous covers—ask who wrote them. Begin a discussion of composer and arranger.

Share the melody without bar lines and explore it with expert noticing skills: how it's broken apart (large scale structure, small phrases), its contour, the rhythmic language, and its movement. Speculate about what type of music it belongs to. What was the composer writing it for? Do you think there are words to the song, and if so, what might they be? Could you dance to it, and how would that look? Is it written for the concert hall? If so, what instruments? When was it written, and why?

Friction Points

"It's too easy"

Phrase structure is atypical and hard to grasp initially

Tenor clef, especially for basses

Bowing: recreating the evenness of the tabor rhythm in bow strokes

OUTCOMES, STRATEGIES, AND ASSESSMENT

Skill Outcome: Students will play with unified and strong internal pulse.

A. Strategies

- a. *Scales:* Perform G melodic minor scale 1) in unison on half notes, 2) on the Pavane rhythm, and 3) in a 3-part round on the Pavane rhythm. Ask strings: why is this difficult (bow direction)?
- b. *Awkward Conversations:* Introduce the idea of seamless transitions in conversations, demonstrating examples of rhythmic stumbling and timbral/textural instability with a student in conversation.
- c. *Share the Beat:* Count off four, then clap together 16 beats (without rushing!). Clap together 16 beats of the Pavane rhythm together, in 4 sections (1 ostinato each), with eyes closed, and then one note at a time.
- d. *Melody sheet:* Distribute melody sheet; students sing on “da” as written, play as written, play on ♩ ♪, play one measure per section on ♩ ♪
- e. *Countdown:* Write 1-16 on the board. Students say 1-16 on beat, together, then with eyes closed. Slowly remove certain numbers until only 3 remain, and students keep pulse through silent notes.
- f. *Two Ways:* Play Pavane with each measure as the Pavane rhythm, then as written. Then, play the beginning without violas. Why is this harder? How do we know what part is important to hear?
- g. *Pass the Ball:* Divide students into groups of 5-7, seat them cross-legged in circles, and give each group a tennis ball. Play “[In the Mood](#)” and have them pass the tennis ball with the beats: normal, big, and small. Add in a second tennis ball/do it with eyes closed for advanced groups.
- h. *Diminishing Count-offs:* start Pavane with diminishing count-offs from 4-1; transition into showing with gesture, then continue to play through 1st half.

B. Assessment

- a. *Pass the Ball:* observe students passing, watching specifically for smoothness of the hand-off, timing with the beat, and full motion throughout a beat
- b. Informal assessment of student skills through success in strategies and performance.

Knowledge Outcome: Students will identify and interpret basic arranging techniques such as form, timbre, melody, and rhythm.

A. Strategies

- a. *Famous Covers, part 1:* Listen to 3 famous pieces and covers, asking “who wrote this” as an introduction to arranger/composer.
 1. “Hound Dog” - [Elvis Presley](#)...and [Big Mama Thorton](#)
 2. “RESPECT” - [Aretha Franklin](#)...and [Otis Redding](#)
 3. “Girls Just Wanna Have Fun” - [Cyndi Lauper](#)...or [Robert Hazard](#)
- b. *Composer vs. Arranger:* Venn diagram composer/arranger: form, timbre, melody, rhythm.
- c. “Let’s listen to the original” [Jordi Savall](#) (this is our baseline)
 1. “Let’s listen to another” [Antonio de Cabazon](#) and [Ambrosius Benson](#) (what changed?)

2. Play Pavane. Objective: listen to hear what changed from the original – how it was arranged. With your section, list as many things as you can in 60 seconds.
- d. *Bad Composer*: Perform two “bad” arrangements of Pavane.
 1. Pavane A: ‘boring’ version similar to original: no changes to form, rhythm, and timbre.
 2. Pavane B: ‘too far’ version that moves beyond an arrangement - too many changes to form, rhythm, timbre, and even melody/harmony.

B. Assessment

- a. *Composer vs. Arranger*: Informal assessment of student knowledge through Venn Diagram and through lists compiled of arrangement techniques in Warlock’s Pavane.
- b. *Arrange a Melody*: With a partner, create an arrangement of ‘Belle qui tiens ma vie’ altering rhythm, harmony, or melody (4 minutes) – perform a couple for the class.
- c. As a final project, students choose a new melody to arrange. If their skills are adequate, they can write the arrangement. For most students, a prose description of their plan will suffice.

Affective Outcome: Students will develop their personal views on the value of knowledge and context.

A. Strategies

- a. *Famous Covers, part 2*: Does anything in the Robert Hazard version seem odd? Inappropriate? What about the Elvis setting of Big Mama Thornton’s work? Do we hear them differently now than when they were first arranged—in the context of #MeToo and increased awareness of cultural appropriation?
- b. *Missing Information*: Share the piece without the title. Would you play it differently if the title were “Majestic March” by Victoria Buckingham, or “Dancing in the Moonlight” by Joe Schmo? ‘Belle qui tiens ma vie’ by Thoinot Arbeau? Write why (and how) or why not on a 3x5 notecard.
- c. *Making Up Words*: On the melody sheet, work with a partner to create words/syllables for the melody. Be creative! Think stories, or onomatopoeia, or nonsense songs, or folk tunes. Write down one instruction as to how we should sing it, based on those words—three volunteer groups perform. Share the actual words, ask for translations/provide. After playing, write how knowing the words changed the way you felt about the melody on the 3x5 notecard.
- d. *It’s a Dance*: Introduce the idea of Pavane rhythm and tabor. What do you think was the point of the tabor? Does that make a difference in the way you listen as you’re playing? Share a video of the dance and try the glide step. Where do you think this might have been played? Does that change the way you think about/perform it?
- e. *Context Is Key*: Talk about the power/impact of knowledge/context, and how this changes from person to person. “Jocks” vs. “Nerds” in music: is it just about the notes, or do we always need to know the context? Share the introduction of *Eroica* Funeral March, then with the introduction after JFK’s assassination: different context, different knowledge, which changed it forever for many people. Where do you fall on the spectrum?

B. Assessment

- a. Notecard: Students will share 1) preliminary views on the value of knowledge and context on a 3x5 notecard, and 2) how knowing the words changed the way they felt about a melody.
- b. Prompt: “As knowledge increases, wonder deepens” (Charles Morgan, English playwright). Share a time that your views, opinions, or actions were changed by a deeper understanding of context. How did that knowledge change you?

Music Selection

“Belle qui tiens ma vie” is one of the most enduring Renaissance dance works, and its classic setting in *Capriol Suite* maintains its innate brilliance focused through the lens of Philip Heseltine. Its challenging low string parts are welcome for often-neglected cellos and basses, and the serious and mature feel of the piece still captivate the upper strings. The refined simplicity of Arbeau’s transcription and the expanded 20th-century expressivity of Heseltine’s setting offer a rare opportunity for students to study two settings of the same piece and explore the affect of musical concepts beyond melody and harmony.

Resources

Arbeau, Thoinot [Jehan Tabourot]. *Orchesographie*. Translated by Mary Stewart Evans. New York: Dover, 1967.

Pittaway, Ian. “The pavan, the priest, and the pseudonym: ‘Belle qui tiens ma vie’ and Arbeau’s ‘Orchésographie’ (1598).” EarlyMusicMuse.com. <https://earlymusicmuse.com/orchesographie/> (March 20, 2018).

Renaissance Dance: Pavane pavan. Monographic. Video. <https://www.loc.gov/item/musdivid.039/> (3/18/18).

Warlock, Peter [Philip Heseltine]. *Capriol Suite for String Orchestra*. London: J. Curwen & Sons, 1926.

Warlock, Peter [Philip Heseltine]. *Capriol Suite for Full Orchestra*. Tewkesbury: Goodmusic Publishing, 2001.

Appendix A: full text to “Belle qui tiens ma vie”

translation by David Samuel Barr, 1997

| | |
|------------------------|---------------------------------|
| Belle qui tiens ma vie | Beautiful one who holds my life |
| Captive dans tes yeux, | Captive in your eyes, |
| Qui m'as l'ame ravie | Who has ravished my soul |
| D'un souris gracieux, | With a gracious smile. |
| Viens tot me secourir | Come to my aid |
| Ou me faudra mourir. | Or I must die. |

Pourquoi fuis tu, mignarde,
Si je suis pres de toi?
Quand tes yeux je regarde
Je me perds dedans moi,
Car tes perfection
Changent mes actions

Tes beautés et ta grâces
Et tes divins propos
Ont échauffé la glace
Qui me gelait les os,
Et ont rempli mon cœur
D'une amoureuse ardeur.

Mon âme voulait être
Libre de passion,
Mais l'amour s'est fait maître
De mes affections
Et a mis sous sa loi
Et mon cœur et ma foi.

Approche donc ma belle,
Approche toi mon bien,
Ne me sois plus rebelle
Puisque mon cœur est tien,
Pour mon mal apaiser
Donne moi un baiser.

Je meurs, mon Angelette,
Je meurs en te baisant
Ta bouche tant douce
Va mon bien ravissant
A ce coup mes esprits
Sont tous d'amour épris.

Plutôt on verra l'onde
Contremont reculer,
Et plutôt l'œil du monde
Cessera de bruler,
Que l'amour qui m'époint
Décroisse d'un seul point.

Why do you flee, dainty one,
If I am near you?
When I behold your eyes
I am lost inside myself
Because your perfection
[so affects my behaviour].

Your beauty and your grace
And your divine ways
Have melted the ice
Which was freezing my bones
And have filled my heart
With a loving ardour.

My soul wanted to be
Free of passion,
But love became master
Of my affections
And put under its law
My heart and my faith.

Come near, my lovely one,
Come near, my [dear one],
Do not resist me further
For my heart is yours,
To relieve my ills
Give me a kiss.

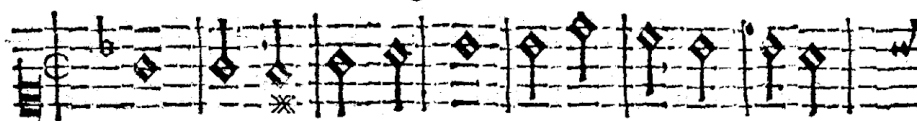
I die, my Little Angel,
I die when kissing
Your mouth so sweet.
My very lovely one,
With that touch my spirits
Are completely lifted in love.

Sooner will waves
Flow backwards
And sooner will the moon
Cease to shine
Before the love which conquered me
Wanes a single iota.

**Pauane à quatre parties: avec les mesures
& battemens du tambour,**

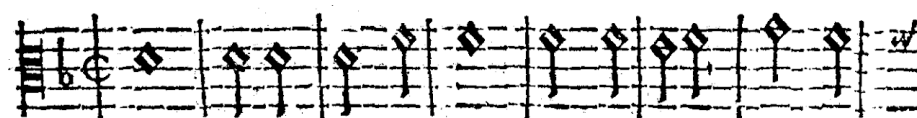


Superius



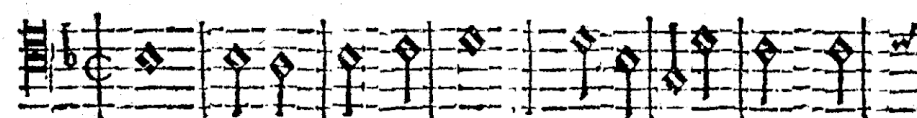
bel le qui tiens ma vi e cap ti ue dans tes

Contra tenor.



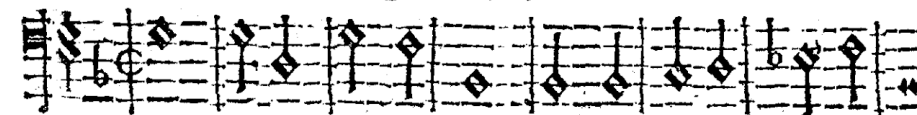
bel le qui tiens ma vi e cap ti ue dans tes

Tenor



bel le qui tiens ma vi e cap ti ue dans tes

Bassus.



bel le qui tiens ma vi e cap ti ue dans tes