



『後朝の歌』研究： スティーブン・フォスターの音楽という視野に浮か ぶシェイクスピア像

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Shakespeare Through the Musical Lens of Stephen Foster — A Study of *Wilt Thou Be Gone, Love?*

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Abstract

Stephen Foster is celebrated as the father of American popular song, and his diverse output—from parlor ballads to plantation melodies—reflects the variegated musical, cultural and social fabric of mid-19th century America. Unique among Foster’s distinctly American oeuvre is his 1851 composition *Wilt Thou Be Gone, Love?*, based on a scene from Shakespeare’s *Romeo and Juliet*. Shakespeare was an epicentral figure in 19th century American popular culture, and his plays were often parodied as burlesque and vaudeville performances, but Foster chose to interpret Shakespeare’s text as a composition in the classical Italianate style. This study identifies musical devices that are specific to *Wilt Thou Be Gone, Love?*, and questions why Foster wrote it in a legitimate style, and not in the minstrel style that had defined his popular songs of the late 1840s.

Through analyzing the music, text and typesetting of *Wilt Thou Be Gone, Love?*, this research authenticates the song as a historically significant musical interpretation of Shakespeare, and presents it as a gateway into understanding Foster’s perception of Shakespeare in mid-19th century America.

Introduction

In 1851, Stephen Foster (1826–1864) composed the sentimental ballad *Wilt Thou Be Gone, Love?*, a vocal duet in the classical Italianate style with piano accompaniment. The song is based on Act III Scene V of *Romeo and Juliet*, and it is Foster’s only composition based on Shakespeare. Foster, the ‘father of American music’,¹ composed songs that fall broadly into two categories; plantation melodies, which derive from the minstrel songs of the early 19th

century, and parlor ballads, a miscellany of English song, Irish folk music and Italian opera. *Wilt Thou Be Gone, Love?* is a parlor ballad in the Italianate style, but its composition contains musical devices not found in Foster’s other songs, and the use of appoggiatura and chromaticism renders it closer to the highbrow classical style than popular song.

Shakespeare was already a pivotal figure in mid-19th century American popular culture, and his plays were crudely parodied in the popular burlesque and vaudeville theaters. Foster’s songs reflected the diverse spectrum of contemporary American society, and it was his plantation melodies, with their catchy tunes and exaggerated dialect, that catapulted him to fame in the late 1840s, just as the burlesque parodies of Shakespeare were a lucrative fixture in theaters across mid-19th century America. Why then would Foster choose to compose his only setting of Shakespeare in a refined classical style?

The aim of this research—the first academic study of *Wilt Thou Be Gone, Love?*—is to identify the importance of the composition not only as an example of a song by Foster in the Italianate style but also as a historically significant musical interpretation of Shakespeare, written at a time when perceptions of Shakespeare were dichotomous in popular American culture. Foster’s own perception of Shakespeare will be hypothesized through analyzing the music of *Wilt Thou Be Gone, Love?*, and the song’s legacy in popular American culture will be assessed.

Part 1 is an overview of Shakespeare in Foster’s America, tracing the dissemination, interpretation and historical reception of his work in the New World. Part 2 is a biographical sketch of Foster, including his early exposure to Shakespeare and different genres of music, and

a survey of his musical style. Part 3 is an analysis of the music, text and typesetting of *Wilt Thou Be Gone, Love?*, identifying devices that are unique to the composition, and looking closely at Shakespeare through the lens of Stephen Foster, the most popular and representative songwriter in 19th century America.

Part 1 – Shakespeare in Foster’s America

1.1 Beginnings and Dissemination

Shakespeare’s plays reached America in the late 17th century, not as theater performances but as literature. Just as playhouses in England had been shut down in the 1600s by a fundamentalist Christian government, the 1700s saw stage plays outlawed across swathes of America too, in line with the dominant Quaker and Puritan beliefs.² However, the works of Shakespeare, a symbol of the Old World, were advocated for their literary value, and by the 1740s Benjamin Franklin and Thomas Jefferson were active proponents of the reading and collecting of Shakespeare’s works, predating the establishment of the United States of America in 1776.³

The first performance of a Shakespeare play on American soil was an amateur production of *Romeo and Juliet* in 1730 in New York City. While staunch rules against stage performance persisted in the north-eastern states until the late 1700s, theater performances flourished in other areas, and Shakespeare’s plays were acted professionally over 180 times between 1750 and the American Revolution of 1778.⁴ After the Revolution, Shakespeare’s popularity spread throughout the United States, and by the beginning of the 19th century his plays dominated theaters in the east of the country. From the 1830s, theater boats took Shakespeare down the Ohio and Mississippi Rivers into more remote towns and communities, and by the mid-1800s Shakespeare was a household name across the Great Plains and into the Far West, from mining camps to saloon bars.⁵ In the century since the first stage performance of *Romeo and Juliet* in New York City, Shakespeare had spread from the confines

of the literary elite to every corner of America.

The extent to which Shakespeare permeated American life in the first half of the 19th century is evident from French visitor Alexis de Tocqueville’s 1831 observation that “There is hardly a pioneer’s hut which does not contain a few odd volumes of Shakespeare.”⁶ Ralph Waldo Emerson proselytized Shakespeare as an exemplar for contemporary America in his 1850 essay *Representative Men*, writing “he wrote the airs for all our modern music: he wrote the text of modern life.”⁷ By the mid-19th century, Shakespeare was a universal figure across every echelon of American life.

1.2 Legit and Burlesque

The way in which Shakespeare was interpreted and performed, however, varied from region to region. In the established theaters on the Eastern Seaboard, legitimate performances, often by English actors and troupes, were commonplace. Meanwhile, in the provincial theaters, American-born actors performed with regional accents, and black dialect, Yiddish slurs and Irish brogue permeated the popular Shakespearean burlesque and parody shows. The burlesque was by no means an American invention—comic versions of Shakespeare’s plays emerged in England as early as 1674 with Thomas Duffet’s *The Mock-Tempest*⁸—but the burlesque of 1800s America was a style all of its own, fostered by a changing demographic in the New World. Browne, in his study ‘Shakespeare in American Vaudeville and Negro Minstrelsy,’ notes the appearance of “Jim Crow” in the lyrics to a song parody of *Hamlet*,⁹ the portrayal of Brabantio in a burlesque of *Othello* as a “drunkard who speaks with a heavy German accent”,¹⁰ and the “cringing, stone-hearted Jew”¹¹ in a version of *The Merchant of Venice*. Titles were rebranded as *Roamy-E-Owe* and *Julie-Ate*, *Julius Sneezzer* and *Bad Dicky*, and Shakespeare’s songs were parodied in the burlesque theater, shot through with puns and excessive dialect, and enthusiastically received by audiences across the country.

1.3 Perceptions of Shakespeare

Michael Bristol attributes Shakespeare's popularity to "nostalgia for traditional European social experience" and presents Shakespeare as "a compact and convenient functional equivalent for tradition."¹² But behind this apparent veneration for Shakespeare was the commonly-held perception that Britain was "incorrigibly aristocratic, bound by rigid upper-class rules."¹³ Levine points out that "Shakespeare was by no means automatically treated with reverence",¹⁴ citing examples of poor audience etiquette in provincial performances. Even the established theaters were viewed negatively by many as a microcosm of class-bound English society.

On May 7, 1849, a performance of *Macbeth* at the Astor Place Opera House in New York City fronted by British actor William Macready became the setting of the deadliest civic disturbance in Manhattan to date, with around 10,000 people filling the streets outside the theater to protest the "damned den of the aristocracy."¹⁵ This incident highlighted the sharp dichotomy between highbrow and lowbrow perceptions of Shakespeare in mid-19th century American society. Stephen Foster would compose *Wilt Thou Be Gone, Love?* just two years after the riot, and it is significant that he chose to interpret Shakespeare in a refined classical style and not in the mold of the popular burlesque parody.

By the mid-1800s American perceptions of Shakespeare were diverse and complex—for some he was a canonized symbol of the Old World, for others he was a vehicle that could be easily and conveniently modified to fit the contemporary American experience. As the 19th century came to a close, the burlesque parodies would dissipate and give way to an image of Shakespeare which Levine refers to as "a sacred author who had to be protected from ignorant audiences and overbearing actors threatening the integrity of his creations."¹⁶ Stephen Foster's classical interpretation of *Wilt Thou Be Gone, Love?* foreshadows this reverent approach to Shakespeare, and the remainder of this study will focus on how Foster's song aligns with

his other work and the wider narrative of Shakespeare in 19th century America.

Part 2 – Stephen Foster

2.1 Early Life and Influences

Stephen Foster was born on July 4, 1826, exactly fifty years after the Declaration of Independence, and on the same day that two of the Founding Fathers of the United States of America, John Adams and Thomas Jefferson, died. Foster was raised in Pennsylvania by well-to-do parents of Ulster-Scot and English descent who, although plagued by financial troubles, cultivated the arts in their home and exposed their children to music, literature, and English history. Foster taught himself to play the clarinet, guitar, flute, and piano as a child, and showed a natural musical talent from the start. At the age of nine, Foster organized local children into a minstrel troupe and performed songs such as *Zip Coon* and *Jim Crow* in a makeshift backyard theater.¹⁷ This early exposure to minstrel songs laid the foundation for Foster's popular plantation songs, but he also studied classical music and composition under the supervision of Henry Kleber from 1839 and composed his first song *Tioga Waltz* at the age of 14. His brother Morrison wrote in his 1896 memoir *My Brother Stephen* that he "burned much midnight oil over the works of the masters, especially Mozart, Beethoven Weber",¹⁸ indicating that Foster had an early predilection for the established canon of classical music, as well as the popular minstrel songs of the era.

Foster's education was self-hindered by "erratic symptoms which ill accorded with the discipline of the school-room."¹⁹ At the Allegheny Academy he studied the *English Reader* by Lindley Murray,²⁰ which contained passages of Shakespeare, after which he attended the Towanda Academy, the Athens Academy and Jefferson College. Foster abandoned Jefferson College, and his mother set out instead an informal style of homeschooling, which included copying lengthy tracts of Shakespeare.²¹ In addition to his academic studies,

Foster also encountered Shakespeare as a form of popular entertainment. In a biographical sketch of Foster's early years, Root writes that "the men of the family...enjoyed various forms of theater...(which) included drama such as adaptations of plays by Shakespeare."²²

Foster's early musical experiences were influenced by both the established classical tradition and the popular minstrel songs of the day. His childhood equipped him with the skills and experiences to become the quintessential American songwriter, but his upbringing was half-rooted in the culture and practices of his English heritage, including the plays of Shakespeare, which for Foster—as for many Americans of the era—were a symbol of the Old World. Foster's mature compositional style brought together the diverse musical and cultural influences of his early years, and *Wilt Thou Be Gone, Love?* projects an image of Shakespeare through the musical lens of Foster and gives us an insight into the composer's perception of Shakespeare.

2.2 Musical Style

Foster's first published composition was the song *Open thy Lattice Love* (1844), a ballad written in the vein of the early 19th century English composers Henry Bishop and Charles E. Horn. He wrote 286 songs and instrumental compositions before his untimely death in 1864, and he was acclaimed during his lifetime as America's best-ever songwriter and posthumously heralded as the father of American music. Critics praise the power of Foster's music to "speak to the American people"²³ and to reflect the diverse social fabric of America by "merging elements of the rough-and-tumble culture of the street with the refined arts of the parlor at home"²⁴ with "our national music."²⁵ Foster's songs fall broadly into two categories—plantation melodies, also referred to as Ethiopian melodies or minstrel songs; and parlor (or English) ballads. The plantation melodies derive in part from the popular minstrel songs that Foster had performed as a child, characterized by excessive dialect, simple diatonic melodies often with pentatonic scales, and brisk

tempos, but Foster's songs in this genre also have choruses in three-, four- or five-part harmony which sets them apart from earlier models. *Old Uncle Ned* (1848), *Oh! Susanna* (1848) (See Fig. 1) and *Away Down Souf* (1848) are early examples in this style.



Fig. 1 Excerpt from *Oh! Susanna*, five-part chorus

From around 1850, the tone of Foster's plantation melodies shifted from coarse minstrelsy to refined sentimentality, with more elegant melodic lines and softer dialect. The music of *Melinda May* (1850) is closer to Italian opera than the archetypal minstrel song, and the text, although written in dialect, is gentle and nostalgic (see Fig. 2).



Fig. 2 Excerpt from *Melinda May*

In the last decade of his life, Foster wrote only a handful of plantation melodies, and his later output saw a shift in focus towards parlor ballads. Although Foster's music is generally separated into two distinct categories, his compositional style was in no way binary—just as his plantation melodies varied from boorish to sentimental, so too his parlor ballads drew from a kaleidoscope of musical influences, from English song and Irish folk melodies to Italian opera. Foster's parlor ballads come together to create what O'Connell calls "a unique and splendid musical tapestry"²⁶ which, in tandem with the plantation melodies, brings together all the elements of Foster's musical experience and embodies the diverse social fabric of American society in the mid-1800s.

Foster's first published work *Open thy Lattice Love* drew its inspiration from the previous generation of English popular song, and subsequent compositions in the same style—including *Ah! May the Red Rose Live Alway* (1850) and *Parthenia to Ingomar* (1859) (see Fig. 3)—used a similar formula, characterized by triple meter, strophic form, simple diatonic melodies, and texts that were often saccharine and anachronistic.



Fig. 3 Excerpt from *Parthenia to Ingomar*

The influence of *Thomas Moore's* Irish Melodies, a collection of English texts set to old Irish tunes that Foster's sisters had played and sung at home during their childhood,²⁷ is evident in several of Foster's songs from the 1850s, including *Jeanie with the Light Brown Hair* (1854) (see Fig. 4). Features of this style include use of the pentatonic scale, strophic solo form, and sentimental text.



Fig. 4 Excerpt from *Jenie with the Light Brown Hair*

In a letter to his brother Morrison in 1849, Foster wrote of attending a classical vocal concert and enjoying a program of Italian operatic music.²⁸ The influence of the Italian style, particularly the use of extended melodic phrases, appoggiatura, arpeggiated accompaniment and chromaticism, is evident in several of his songs, from *The Voice of By-Gone Days* in 1850 to *Beautiful Dreamer* (see Fig. 5), published posthumously in March 1864.



Fig. 5 Excerpt from *Beautiful Dreamer*

Beautiful Dreamer is a legitimate exposition in the Italian style, but Emerson dismisses the appoggiatura in the last line (see Fig. 5) as “the quintessence of cornball”,²⁹ in the same way that a Cincinnati critic dismissed the lyrics of Foster's first published song *Open thy Lattice Love* as “mush and milk effusion.”³⁰ By contrast, Hamm identifies *Wilt Thou Be Gone, Love?* as the pinnacle of Foster's Italianate songwriting.³¹ A detailed analysis of this song will now be presented, exploring the music, text and typesetting and uncovering its historical significance as a musical interpretation of Shakespeare.

Part 3 – *Wilt Thou Be Gone, Love?*

(See Appendix for sheet music)

3.1 Background and Musical Analysis

Foster wrote *Wilt Thou Be Gone, Love?* in 1851 as a dedication to his brother Morrison's fiancée Julia N. Murray. The song was written two years after the Astor Place Riots, an incident that encapsulated the dichotomy in public sentiment regarding Shakespeare, and just one year after Emerson's hyperbolic essay praising Shakespeare as “the father of the man in America.”³²

The song was Foster's second attempt at a vocal duet with piano accompaniment, and it is written in the Italianate style reminiscent of Rossini, Donizetti and Bellini, with a decorous melody, weighty appoggiaturas and a dramatic accompaniment. Emerson describes it as “an elaborate, nearly operatic setting”,³³ Hamm as “an exercise in sensual, Italianate vocal writing.”³⁴ Foster's decision to write in this style immediately points to a highbrow perception of Shakespeare, and the musical devices used in the song set it apart from his plantation

melodies and sentimental parlor ballads.

The song is a non-strophic, through-written 92-bar composition in the key of E♭ major, consisting of an eight-bar piano introduction, 40-bar exposition, four-bar piano interlude, 36-bar development and reprise, and a four-bar piano coda. The song is made up primarily of four- and eight-bar melodic phrases, typical of both Foster's parlor ballads and plantation melodies.

The female voice spans the melodic range of an octave and a major third (E♭4 to G), and the male voice an octave and a minor third (C3 to E♭4). While the vocal ranges are typical, the piano accompaniment covers a wider range than any of Foster's other compositions, stretching to four octaves and a tritone (A♭1 to D6) on the first beat of bar 2 (see Fig. 6).

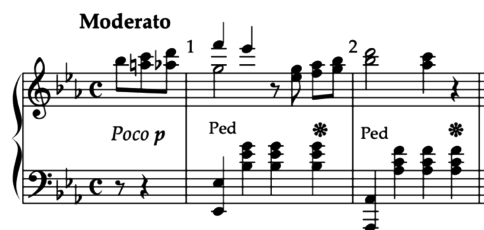


Fig. 6 Piano introduction, *Wilt Thou Be Gone, Love?*

The introduction and ending contain the only instances of pedal markings in any of Foster's original publications, evidence that Foster conceived it as a sophisticated composition in the classical style, in contrast with the simple piano accompaniments of his popular songs. The introduction contains two further important features—appoggiatura and chromaticism. In bar 1, the appoggiatura in the upper voice is a suspended 9th that resolves to the tonic, and the appoggiatura in bar 2 creates the interval of a tritone—the dissonant *diabolus in musica*—between the outermost voices (A♭1 and D6) (see Fig. 6). Flavin writes: “Appoggiaturas are so powerful in terms of emotional content because they create an influence on harmony as well as melody.”³⁵ In *Wilt Thou Be Gone, Love?* the dissonance and resolution created by the appoggiaturas add a depth of expression not seen in Foster's other songs.

The descending line in the lower voice of the anacrusis (see Fig. 6) anticipates the chromaticism in the rest of the song. Bar 15 contains chromatic passing notes in the melody (see Fig. 7), and this motif is repeated throughout the composition.



Fig. 7 Melodic chromaticism in *Wilt Thou Be Gone, Love?*

Just as the use of appoggiatura adds a depth of expression to the song, so too Foster's use of chromaticism adds a complexity of musical color, and *Wilt Thou Be Gone, Love?* contains more chromaticism than his other parlor ballads (compare with Figs. 3, 4 and 5). The most striking example of chromaticism in this song is Foster's use of the Italian augmented sixth chord in bar 86 (see Fig. 8).



Fig. 8 Italian augmented sixth chord in *Wilt Thou Be Gone, Love?*

The Italian augmented sixth, which differs from its French and German counterparts by the absence of the seventh scale degree, does not appear in any of Foster's other songs. Although this chord is not exclusive to Italian music and the origins of the term are unclear,³⁶ Foster's choice of harmony matches the Italianate style and, by association, the setting of Verona in Shakespeare's *Romeo and Juliet*. In his commentary on parlor harmony, van der Merwe writes “The lush Romantic chromaticism of the years between 1830 and 1850 took half a century to reappear in the parlour ballads.”³⁷ From this perspective,

the harmonic sophistication and chromatic inflections of *Wilt Thou Be Gone, Love?* validate the song more as a legitimate classical composition than as a parlor ballad. While many of Foster's songs followed simple and often clichéd harmonic templates, *Wilt Thou Be Gone, Love?* stands out as a composition that is, as Hamm writes, "fully comparable to pieces by the leading Italian composers of the day."³⁸ Foster's decorative use of turns, fermata and tempo indications further authenticates the song as a composition firmly rooted in the highbrow Italian style (see Fig. 9).



Fig. 9 Ornamentation in *Wilt Thou Be Gone, Love?*

Overall, Foster's use of appoggiatura, ornamentation and chromaticism, together with a piano accompaniment with detailed pedal markings and the widest intervallic range of any of his songs, come together to create a sophisticated interpretation of Shakespeare's text, in stark contrast with the popular burlesque parodies of the era.

3.2 Text and Typesetting

Wilt Thou Be Gone, Love? is based on the following extract from Act III Scene V of *Romeo and Juliet*.

JULIET: Wilt thou be gone? It is not yet near day.
 It was the nightingale, and not the lark,
 That pierc'd the fearful hollow of thine ear.
 Nightly she sings on yond pomegranate tree.
 Believe me, love, it was the nightingale.
 ROMEO: It was the lark, the herald of the morn;
 No nightingale. Look, love, what envious streaks
 Do lace the severing clouds in yonder East.

Foster adapted the text as follows:

JULIET: Wilt thou be gone, wilt thou be gone, love, gone, love,

from me? Stay! 'Tis the Nightingale that sings in yonder tree.

Deem not 'tis the Lark, love; day is not yet near.

Believe me, 'tis the Nightingale whose song
 hath pierced thine ear.

Wilt thou be gone, wilt thou be gone, love,
 wilt thou be gone from me?

ROMEO: I must be gone love, I must be gone from thee.

JULIET: Stay! 'Tis the Nightingale that sings in yonder tree.

ROMEO: 'Tis not the Nightingale that sings in yonder tree.

JULIET: Love, 'tis the Nightingale, love, 'tis the Nightingale,
 love, 'tis the Nightingale that sings in yonder tree.

ROMEO: 'Tis the Lark, 'tis the Lark, 'tis the Lark, 'tis the Lark,
 love, that sings in yonder tree.

JULIET: Wilt thou be gone, wilt thou be gone,
 love, gone, love, from me?

ROMEO: I must be gone, I must be gone, love, gone, love, from thee.

It is the Lark, the herald of the morn, love; no Nightingale.

See! the clouds are bright'ning, the stars are growing pale.

Day is on yon mountain top that veils the eastern sky.

I must be gone and live, love, or stay with thee and die.

I must be gone, I must be gone, love, I must be gone from thee.

JULIET: Wilt thou be gone, love, wilt thou be gone from me?

ROMEO: I must be gone, I must be gone, love, gone, love, from thee.

Foster lengthens the text and uses repetition and rhyme to match the meter and phrasing of his melody, but his adaptation follows the contour and essence of Shakespeare's original. The topophilic reference to the "pomegranate tree" is omitted, and Foster's modification of Romeo's last line from "Do lace the severing clouds in yonder East" to "Day is on yon mountain top that veils the eastern sky" is lackluster, but his lyric is a legitimate and deferential interpretation of Shakespeare's text. Antiquated English ("thou/thine") is a common feature of Foster's parlor ballads, but the text of *Wilt Thou Be Gone, Love?* transcends the "prim gentility" and "vapid"³⁹ lyrics of his other songs in the same genre (see Fig. 3). Just as Foster's musical setting of *Wilt Thou Be Gone, Love?* is a highbrow composition in the Italian style, so too his text is a legitimate adaptation of the original, with no hint of the parody or satire of the popular Burlesque theater.

In addition, the design of the typesetting in the original published sheet music is more conservative in style than other songs in Foster's output. The title page shows "Romeo and Juliet" in gothic text, with the song title and other information printed in a variety of simple fonts. The misspelling of "Duet" is a nod to the Italian "Duetto", while the obsolete "Shakspeare" underpins the old-fashioned style of the typesetting. There are no illustrations aside from curved lines and plain dots surrounding the text. See Fig. 10 to compare this with the intricate design of *Old Dog Tray*, a plantation melody published in 1853, and the elaborate illustration on the title page of the parlor song *Jeanie with the Light Brown Hair* from 1854.



Fig. 10 Stephen Foster, original sheet music title pages

Foster's aesthetic approach to the music, text and typesetting of *Wilt Thou Be Gone, Love?* clearly demonstrates a reverence for Shakespeare and a predilection for legitimate interpretations of his work. The popular burlesque and minstrel adaptations of Shakespeare throughout the 19th century overlapped stylistically with Foster's plantation melodies, but he wrote his only setting of Shakespeare as a legitimate song in the Italian style with some of the most sophisticated melodic and harmonic language of his entire oeuvre. Through the musical lens of Foster, Shakespeare is projected as a venerable symbol of the Old World. Foster's perception of Shakespeare was informed by an upbringing that exposed him to English history and traditions, an education that introduced him to Shakespeare, and a knowledge of classical music. While Shakespeare was often crudely rehashed to suit the new environment of 19th century America and fuel the profits of the popular burlesque theaters, Foster adopted

a legitimate approach to interpret Shakespeare through music in *Wilt Thou Be Gone, Love?*, not only setting the composition apart from his popular minstrel songs but also transcending the aesthetic of his other parlor ballads through the use of advanced musical devices.

3.3 Legacy

Wilt Thou Be Gone, Love? was composed at a time when American perceptions of Shakespeare fell into two distinct camps; one that revered Shakespeare as an immutable symbol of the Old World and another that saw his work as a non-static agent that could be reinvented for contemporary America, as symbolized by the burlesque Bardolatry that dominated the first half of the 19th century. However, towards the end of the 1800s, vaudeville performances, together with minstrelsy, slowly evaporated, and the "sacred" image of Shakespeare emerged triumphant.⁴⁰ The legitimate style of Foster's *Wilt Thou Be Gone, Love?* foreshadowed the changing perceptions of Shakespeare at the end of the 19th century, and the composition is therefore significant as a highbrow musical interpretation of Shakespeare written by a popular songwriter in 1851, decades before Shakespeare came to be canonized in the popular American imagination as a sacred and immutable figure.

In addition to a resurgence in legitimate performances of Shakespearean plays, the first half of the 20th century also saw a transformation from the boorish vaudeville stage to the golden age of American theater and the dawn of the Broadway musical. O'Connell writes that Foster "paved the way for Broadway,"⁴¹ and his diverse output, from catchy plantation melodies to sentimental parlor ballads, evolved into the simple but varied song style of the Broadway musical. The legacy of *Wilt Thou Be Gone, Love?* can be seen in musicals inspired by Shakespeare plays, including *The Boys from Syracuse* by Rodgers and Hart, *Kiss Me Kate* by Cole Porter and *West Side Story* by Leonard Bernstein. Like Foster's song, these musicals adapt Shakespeare's text—often liberally—but none of them set out to deflate or sabotage the original material.

Just as Foster sought to interpret Shakespeare's text in a legitimate but creative way, so too Tin Pan Alley would respectfully blend Shakespeare's plots with the American vernacular in a way that was not seen in the burlesque performances of the mid-19th century. Minato writes of the "Shakespeare craze in U.S. musicals"⁴² from the late 1960s which incorporated elements of rock music but were conceived as artistic reinterpretations of Shakespeare.

In the world of jazz, Duke Ellington painted a musical portrait of Shakespeare with his 1957 instrumental big band suite *Such Sweet Thunder*. Although this piece was written over a century after *Wilt Thou Be Gone, Love?* in a different genre, both musical interpretations of Shakespeare use sophisticated chromaticism within a simple formal structure. The main theme of *Such Sweet Thunder* (see Fig. 11) is based on a G minor blues, but it contains chromatic inflections and tritone substitutions, similar to the harmonic devices identified in Foster's *Wilt Thou Be Gone, Love?*.



Fig. 11 Duke Ellington *Such Sweet Thunder* (condensed transcription)

Wilt Thou Be Gone, Love? was neither the first nor the most extensive musical interpretation of Shakespeare, but its significance lies in the fact that it was written by a popular American songwriter in a refined classical style at a time when Shakespeare was synonymous with the burlesque theater and minstrelsy. Foster's songwriting not only laid the foundations for the golden age of American musical theater in the early 20th century, but his setting of *Wilt Thou Be Gone, Love?* also anticipated a shift in perception towards Shakespeare as a sacrosanct figure in late 19th century America. The legacy of the song's aesthetic can be seen in 20th century Broadway musicals and jazz compositions based on Shakespeare's plays.

Conclusion

Foster died in 1864, exactly 300 years after the birth of Shakespeare. They lived and wrote in different eras on different continents, but both were definitive figures in 19th century American popular culture. *Wilt Thou Be Gone, Love?* was Foster's only musical interpretation of Shakespeare, and this study uncovered its significance as a composition written in a legitimate classical style at a time when burlesque parodies of Shakespeare were at the height of their popularity.

This study showed how Foster was exposed to Shakespeare and English culture during his upbringing and early education, and how his inherited perception of Shakespeare as a symbol of high culture was expressed through the music, text and typesetting of *Wilt Thou Be Gone, Love?*.

More significantly, *Wilt Thou Be Gone, Love?* was written at a time when American perceptions of Shakespeare were at a crossroads, just two years after the Astor Place Riot of 1849 highlighted the dichotomy between highbrow and lowbrow perceptions of Shakespeare. At that time, Foster's songs fell into two broad categories—plantation melodies, or minstrel songs, which were comparable to the Shakespearean parodies of the burlesque theater; and parlor ballads, which drew on classical influences and were thus analogous to performances of Shakespeare in the legitimate theaters. Half a century later, Shakespeare would emerge as a "sacred author"⁴³ and "a genius far beyond all ordinary greatness"⁴⁴ in the popular American imagination. Foster anticipated this new mindset in *Wilt Thou Be Gone, Love?*, a musical vignette of Shakespeare with sophisticated musical devices that transcends his plantation melodies and parlor ballads. In addition, Foster's songs had a resounding impact on 20th century American popular music culture, and the aesthetic influence of *Wilt Thou Be Gone, Love?* can be observed through interpretations of Shakespeare in Broadway musicals and jazz.

NOTES

- 1 O'Connell, 2016, p. xxviii.
- 2 See Dickson, 2015, p. 94.
- 3 Ibid., p. 95.
- 4 Levine, 1988, p. 16.
- 5 Levine, 1984, p. 39.
- 6 Tocqueville, 2010, p. 803.
- 7 Emerson, R.W., 1850, p. 250.
- 8 Schoch, 2002, pp. 25–26.
- 9 Browne, 1960, p. 381.
- 10 Ibid., p. 387.
- 11 Ibid., p. 380.
- 12 Bristol, 1990, p. 123.
- 13 Teague, 2006, p. 34.
- 14 Levine, 1984, p. 39.
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『後朝の歌』研究

スティーブン・フォスターの音楽という視野に浮かぶ シェイクスピア像

サイモン・コスグローブ

スティーブン・フォスターは、アメリカのポピュラー音楽の父と呼ばれ、彼の楽曲（プランテーション・メロディーやパーラー・ソング等）は19世紀中旬のアメリカの多様な文化や社会を反映している。フォスターが1851年に作曲した『Wilt Thou Be Gone, Love?』（『後朝の歌』）はシェイクスピアの『ロミオとジュリエット』を題材としており、彼の極めてアメリカ的な作品群の中で特異な1作となっている。シェイクスピアは19世紀アメリカの大衆文化でもっともてはやされた作者であり、彼の戯曲はしばしばバーレスクやボードヴィルの劇場でパロディ化されたが、フォスターはシェイクスピアの作品を洗練されたイタリア風古典様式をもって表現した。本研究では、『後朝の歌』に特有の音楽的要素を明らかにし、フォスターがなぜこの曲を、ミントレル様式ではなく、古典様式で作曲したのかを探る。そして『後朝の歌』の音楽と歌詞、楽譜表紙のデザインや組版の分析を通して、この曲が歴史的に重要なシェイクスピアの音楽的解釈であることを明らかにするとともに、19世紀半ばのアメリカにおけるシェイクスピアに対するフォスターの認識を考察する。

APPENDIX: *Wilt Thou Be Gone, Love?* Original Score

TO MISS JULIA H. MURRAY.

WILT THOU BE GONE LOVE

LOCAL SOCIETY

SELECTED FOR SUBSCRIPTION

Romeo and Juliet

COMPOSED BY

STEPHEN C. FOSTER.

NEW YORK

PUBLISHED BY FIRTH, POND & CO. *Stamford, Conn.*

Wm. Briggs & Kaler, *Amherst, Peterborough & C.*

Entered according to Act of Congress in 1875, in the year 1875, by F. H. Firth, in the Clerk's Office of the District Court of the Southern District of New York.

WILT THOU BE GONE, LOVE?

STEPHEN C. FOSTER.

MODERATO.

Con. Expression.

JULIET. With then be gone, love, gone love, gone met

Say! 'tis the Nightingale that sing in yonder tree, Deem not 'tis the Lark, love;

Reprinted according to Act of Congress and Enslit by Early Patent & Coin the Clerk's Office of the District Court of the Southern District of New York.

day is not yet near— Be-lieve me, 'tis the Nightingale alone song hath pleased thine

near, will thou be gone, wilt thou be gone from me?

start..... *trapp.*

ROYAL. I must be gone, love, I must be gone from thee.

start..... *f trapp.*

Sing! 'tis the Nightingale that sings in yonder tree.

start..... *f*

'Tis not the Nightingale that sings in yonder tree, 'Tis the lark,

'Tis the

[illegible][illegible]

7

Lark, Love, from me I sing thee

Key: F# (one sharp), Time: 2/4

Vocal Melody:

Lark, love, from me I sing thee,
 Lark, love, from me I sing thee,
 Lark, love, from me I sing thee,
 Lark, love, from me I sing thee.

Piano Accompaniment:

The piano part features a steady accompaniment of chords and arpeggiated figures, primarily using the right hand. The left hand provides harmonic support with chords and single notes.

Lyrics:

Lark, love, from me I sing thee,
 Lark, love, from me I sing thee,
 Lark, love, from me I sing thee,
 Lark, love, from me I sing thee.

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