

# Foundations of English Opera

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# Why stays the Bridegroom to invade her? Ferrabosco, A. Ayres (London 1609)

(British Library K. 8.h.2, by permission)



XI.

**V** Hy stays the bridegroome to in-uade her, that would be a matron  
made, Good night whilft yet we may, good night to you a virgin say, To morrow rise, the  
fame your mother is, and vsf a nobler name, Speed well in hymens war, that what you are, by  
your perfections wee and all may seee.

# Why stays the bridegroom? Christ Church Mus. 439.

For the image, see Elizabeth Kenny, 'The uses of lute song: texts, contexts and pretexts for 'historically informed' performance'. *Early Music* 36 (2008), 285-300, at p. 296.

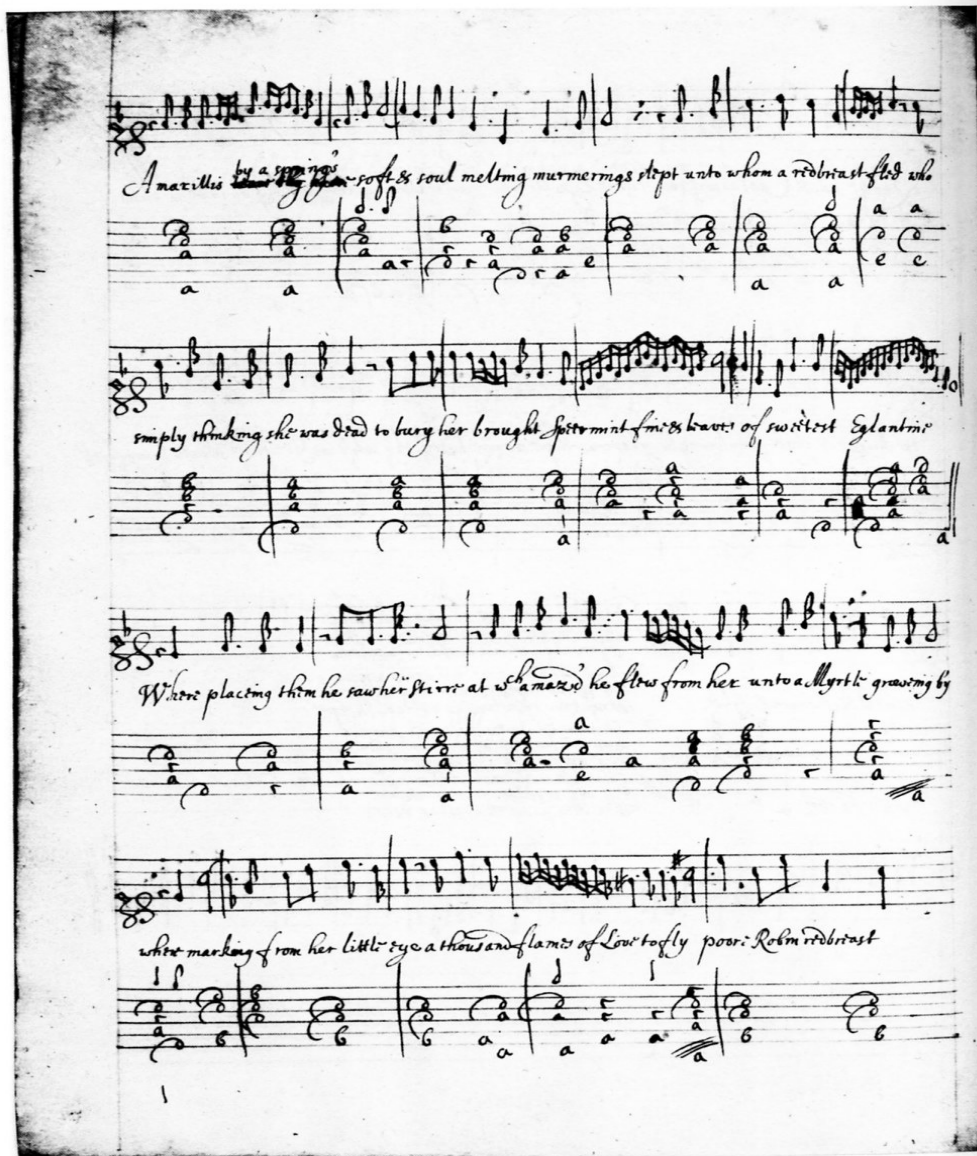
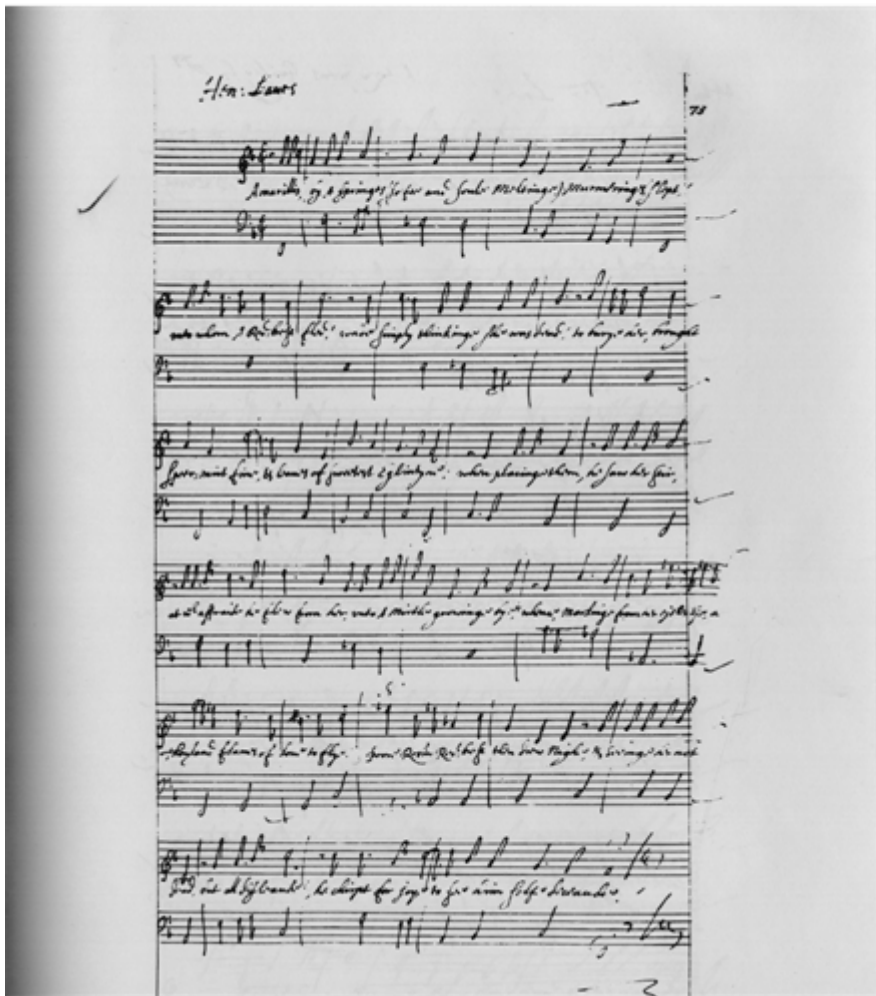
# Ornamentation models

1. Simple original + additions = variant interpretation
2. Ornamented original – additions = variant simple version



The Masque of Moments, Turner Sims Concert Hall 15.01.08

Henry Lawes, 'Amarillis by a spring', autograph BL Add. Ms. 53723; Bodleian Ms Don.c.57. By permission.



# National identity

**To the Italian music is a means of self-expression, or rather of self-intensification; to the Englishman music is a thing apart, a message from another world. The Italian singer creates the music that he utters, or at least appears to create it; the English singer is a sensitive medium through which music is made audible. Music for the Italian is the exaggeration of personality – for the Englishman its annihilation.**

E.J. Dent, *Foundations of English opera* (Cambridge, 1928)