

Aiming at a singable Turkish version of G. F. Händel’s duet “As steals the morn upon the night”¹

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Abstract

This paper focuses on Händel’s duet “As steals the morn upon the night”, investigating the possible factors that may guide the creation of a singable language version. Comparing German and Turkish lyrics, the paper tries to show that singability is a function of a complex interaction between music and language. The findings suggest that deviations from the original English lyrics are inevitable, given that both the musical score and the canonized source content limit the choices of translators. However, prosodic factors such as the number of syllables, relative prominence of syllables, musical phrasing, and even the choice of vowels for extended melismas prove to be much stronger constraints in creating singable lyrics, suggesting that, if layers of singability in the sense of Johan Franzon (2008) were to be hierarchically ordered, the prosodic layer would be higher than the poetic and semantic-reflexive layers, even in the case of prestigious literary texts.

Keywords

Song translation, singability, prosody, melisma, prominence, intertextuality

¹ This paper is dedicated to the memory of Zeynep Erk-Emeksiz, a dear friend and an intellectual who spent her short life seeking scientific truth and reason. May she rest in peace and music.

1. Introduction

Song translation is a subfield of translation studies that has enjoyed some interest, especially in the past two decades. The appearance of a few book-length studies (e.g. Kaindl, 1995; Susam-Saraeva, 2015; Pesen, 2017; Greenall *et al.*, 2021; Kvam, 2024), in addition to many articles focusing on particular aspects of song translation, suggests that the current interest will persist in the near future. Noting that further research might be directed towards a coherent, all-encompassing map of song translation studies, Franzon (2024) categorizes contemporary research trends under three headings, namely source-oriented approaches that prioritize the source song itself, target-oriented approaches that focus on aspects of post-translation, and transfer-oriented ones that rely on multimodal tenets. Given that a song is a multimodal entity, it is not surprising that some of the attention has been shifted to multimodal and mediational aspects of musical translation (e.g. Kaindl, 2013; Desblache, 2019). In this respect, a crucial question to answer seems to be "what meaning in the song or sung material is (to be) transmitted, recreated or preserved (or lost/sacrificed)?" (Franzon, 2024, p. 45).

Another question is whether or not opera translation is necessary for linguistic accessibility, given that most opera halls have been equipped with the technology required for electronic surtitling since the early 1990s. As stressed by Desblache (2019), professionals of classical music do not seem to have reached a consensus on music translation: some do accept translation as long as "the intended overall musical meaning of the piece" has been preserved, whereas others are reluctant to accept it, in case prosodic and linguistic alterations are introduced. Although the necessity of "some form of translation for music which has words" is widely acknowledged, many professionals "are divided on whether it is acceptable to sing in translation" such that it is the performers themselves that choose to sing "in translation or in an original language", in accordance with "social trends and expectations" (Desblache, 2019, pp. 78-80). Despite these divided opinions, translation of operatic works is still worth a research effort, especially if the relevant work involves immortal music "married to immortal verse", as in the case of Georg Friedrich Händel's setting of John Milton's poetry in *L'Allegro, il Penseroso ed il Moderato* (APM). APM seems to have been performed steadily every couple of years since 1997, generally not in staged but recital form, and only in English, even in German-speaking countries². APM has not yet been performed in Turkey, though Baroque concerts often feature popular Händel arias in the original language.

This paper focuses on the duet "As steals the morn upon the night" from APM in an attempt to answer the following research question: what are the possible factors that may influence the creation of singable German and Turkish lyrics for a classical composition (created for an English libretto), which itself cannot be altered? More specifically, is it possible to suggest an ordering or hierarchy of factors, if some of these factors function as constraints to be attended to before others? The main argument is that prosodic aspects of singability pose the most essential constraint that guides the creation of new lyrics, overriding any literary considerations, even in the case of texts involving intertextual links with canonical works.

The paper is organized as follows: the second section will provide a short theoretical introduction to translation of musical works. The third section will introduce the source lyrics, along with their intertextual links. The fourth section will focus on the relevant musical and prosodic aspects of the duet. The fifth section will compare and contrast three singable German versions of the duet with a singable Turkish one, with special focus on prosodic constraints. The final section will summarize the findings and suggest areas for further research.

² See Operabase at www.operabase.com/works/lallegro-il-penseroso-ed-il-moderato-469/performances/en.

2. Theoretical preliminaries on translation of musical works

Former research on opera translation (e.g. Strangways, 1921; Apter, 1985; Gorrée, 1997; Apter & Herman, 2016) focuses on various constraints and possible solutions. Strangways (1921, pp. 223-224) is probably the first to refer to an order of priority in addressing the constraints. For him, writing "fluent and interesting verse" and finding rhymes if necessary is more important than whether the translation will "read well on paper" or not. He also emphasizes the significance of not causing any difficulty for the singer (also cf. Apter, 1985). Interestingly, he also mentions the advantage of preserving the original vowel and consonant sounds as long as the other constraints have already been successfully addressed. Nida (1964, p. 177) pinpoints further constraints such as the number of syllables, and prominence, which means that stressed vowels are preferably matched with accented notes (also cf. Gorrée, 1997). He also stresses the need to find the right vowels for lengthened notes. Apter (1985, p. 309) goes even further as regards what is demanded of an opera translator: placing "the right meaning on the right note" is a must, not to mention the need to take into consideration vocal constraints. In this vein, Gorrée (1997, pp. 246-247) suggests assigning /a/ and /i/ to high pitched/stressed syllables, and /o/ and /u/ to low pitched/unstressed syllables.

More recently, Low (2005, pp. 191-199) has put forward five criteria, namely singability, sense, naturalness, rhythm, and rhyme, for a balanced decision-making in song translation. On the other hand, Franzon (2008, p. 391) suggests a layered understanding of singability where prosodic, poetic and semantic-reflexive concerns are addressed. For example, it is possible to prioritize a prosodic match between the source song and the target one by respecting the original notation, syllable count and syllabic prominence. A poetic match is intended to evoke a poetic effect on the listeners by taking into account typical features of poetry such as a stanzaic organization and rhyming. As for a semantic-reflexive match, a translator may opt to render the inner musical meaning by choosing the right words to convey the intended mood (Franzon, 2008, p. 390, Table 1). For singable target lyrics, a song translator may choose to write new lyrics, adapt the translation to the music, or adapt the music to the translation (Franzon, 2008, p. 376).

However, for classical music, it is highly unlikely for a translator of operatic works to wish to adapt the music to the translation. Instead, s/he would merely rely on the meaning and sounds of words to create an equivalent effect on the audience. Generally speaking, alterations to the original notations of classical works are not acceptable for translation purposes. Apter and Herman (2016, p. 17; p. 18, Figure 2.1) note that small changes such as splitting, combining, adding and deleting notes are "permissible" "for aesthetic effect", while changes such as spreading and inserting syllables only alter "the verbal underlay", keeping the music intact.

In brief, former research on song translation has highlighted poetic elements such as rhyme (Strangways, 1921; Nida, 1964; Gorrée, 1997; Low, 2005) and word meaning (Strangways, 1921; Apter, 1985; Low, 2005) as well as prosody (Nida, 1964; Gorrée, 1997; Low, 2005) and aspects of the human vocal apparatus (e.g. singable sounds) (Strangways, 1921; Nida, 1964; Apter, 1985; Gorrée, 1997; Low, 2005). As for recent studies on Turkish song translation, they seem to have dealt with the issue from a wider socio-cultural or historical perspective (e.g. Susam-Saraeva, 2015; Pesen, 2017; Şahin-Soy & Şenol, 2020), with little focus on its poetic and/or prosodic aspects. This is in contrast with the interest shown for its semiotic and/or linguistic aspects in the German-speaking sphere (e.g. Kaindl, 1995; Kvam, 2024).

The present section has provided an overview of some of the prevalent theoretical approaches to opera and/or song translation. The following section will focus on the source lyrics and the Shakespearean play with which these lyrics seem to be intertextually linked.

3. The libretto and the English lyrics of the duet

Georg Friedrich Händel (1685-1759) composed the pastoral ode *L'Allegro, il Penseroso ed il Moderato* 'The Cheerful, the Contemplative, and the Moderate Man' (HWV 55) between 19 January and 9 February 1740 (Deutsch, 1955, p. 494). The librettists were James Harris (1709-1780) and Charles Jennens (1700-1773), who was a landowner with a sound knowledge of the Bible, literature and music. The libretti Jennens prepared for Händel (e.g. *Saul* (1738), *Messiah* (1741), *Belshazzar* (1744)) indicate "his individuality, his thoroughness, his sensitivity to language" (Smith, 1989, p. 188). He also prepared critical editions of Shakespeare's plays such as *King Lear*, *Hamlet*, *Othello*, *Macbeth*, and *Julius Caesar*. In fact, he had "a keen sense of Shakespeare's style and of the drama in action" (Smith, 1989, p. 171).

Jennens collaborated with Händel to revise, for musical purposes, the draft Harris had formerly submitted (Dunhill & Ridden, 1998, pp. 95-96). The libretto is based on John Milton's (1608-1674) poems called "L'Allegro" and "Il Penseroso"³. These represent two opposing world views: "L'Allegro" praises pleasure, while "Il Penseroso" praises melancholy. The dialogue between these two characters whose views are expressed in alternating movements in the score is brought to a unity by "Il Moderato", a third part created by Jennens on Händel's request.

"Il Moderato" has been considered an *imitatio* (Smith, 2010), a literary practice in which poets try to surpass other poets' work. In an attempt to "imitate" Milton's poems, Jennens seems to have tried to evoke both the typical properties of the genre, i.e. an ode, and Milton's use of language in these particular poems. It is also possible to identify an intertextual link with William Shakespeare's (1564-1616) play *The Tempest* (1610-1611)⁴. In fact, "As steals the morn upon the night" (ASMN), the final duet of "Il Moderato", is based on some verses from *The Tempest*, as illustrated in Table 1 below. In Act V, Scene I, Prospero speaks about his farewell to magic and the spell he has cast on the shipwrecked. As the dawn breaks, Prospero's spell will gradually break, and they will recover their judgment.

(Shakespeare, 1968, p. 127)	EJ (Chrysander, 1859)
My charms I'll break, their senses I'll restore, /And they shall be themselves. (vv. 31-32)	As steals the morn upon the night, /And melts the shades away: /So Truth does Fancy's charm dissolve, /And rising Reason puts to flight: /The fumes that did the mind involve, /Restoring intellectual day.
Mine eyes, e'en sociable to the show of thine, /Fall fellowly drops. The charm dissolves apace; /And as the morning steals upon the night, /Melting the darkness, so their rising senses /Begin to chase the ignorant fumes that mantle /Their clearer reason. O good Gonzalo! (vv. 63-68)	

Table 1. The English lyrics of ASMN (EJ) and their Shakespearean source

EJ includes the following lexical items borrowed from Shakespeare: *charm* (*dissolve*; *break*), *restore*, *morn(ing)* (*steal upon*), *night* (*melt*), *rising*, *fume* and *reason*, some of which happen to already exist in Milton's verses incorporated into the first two parts of the ode: *charm* (P83), *dissolve* (P165), *melt* (A142), *morn* (A54/A107/P122) and *night* (A42/A107/P58/P121)⁵. Further words from Milton are recycled: *darkness* (A6), *day* (P141), *fancy* (A133), *mind* (P4/

³ The analysis refers to the original poems in Milton (1993, pp. 19–23; pp. 23–28), and the score and libretto edited by Chrysander (1859).

⁴ *The Tempest* takes place on an island where Prospero (the former Duke of Milan, and a sorcerer) and his daughter Miranda live, accompanied by two servants kept under Prospero's spell: Caliban, a monster that protects them, and the spirit Ariel.

⁵ A stands for "L'Allegro", while P stands for "Il Penseroso". The figures refer to the relevant line numbers in the original form of the poems.

P91), *sense* (P14) and *shade* (A8/A96/P28). In fact, only a few expressions are introduced by Jennens himself: *truth*, *put to flight* (a synonym for *chase*), *involve* and *intellectual*. Some of the words in the lyrics seem to highlight key values of the Age of Enlightenment (*morning*, *truth*, *reason*, *intellectual* vs. *night*, *fancy*, *shade*, *fume*). However, "a mismatch" (Burrows 2012, p. 316) has been noted between the original and the *imitatio* such that the strings *rising reason puts to flight* and *the fumes that did the mind involve* feel like "a parody of Milton" (Burrows 2012, p. 316). Yet, some of the changes may have been made to obtain iambic feet (e.g. changing the word order (*as steals the morn*), clipping a word (*the morn*) and including emphatic auxiliaries (*does ... dissolve; that did ... involve*). In sum, EJ largely retains the source content by Shakespeare, having omitted *mantle*, *clear*, *ignorant*, *begin*; added *truth*, *fancy*, *mind*, *intellectual day*, and substituted *shade* for *darkness*, and *reason* for *senses*. Even the syntactic structures are similar: the adverbial clause of manner involving the pro-form *so* (*as ... so*), the object relative clause (*that did the mind ...*) and the participial clause (*restoring ...*). As far as semantic roles are concerned, transitive verbs appear with "Agent" subjects and "Patient" direct objects (Table 2).

Function word	Agent NP	Transitive Verb	Patient NP
As	the morn	steal (upon)	the night
And	[the morn]	melt (away)	the shades
So	truth	(does) dissolve	fancy's charm
And	(rising) reason	put (to flight)	the fumes
that	the mind	(did) involve	[the fumes]
	[(rising) reason]	restore	(intellectual) day

Table 2. The semantic roles of noun phrases (NP) and the relevant actions in EJ

At this point, it might be interesting to consider some German (Table 3) and Turkish (Table 4) translations of the Shakespearean verses in Table 1 above, in order to determine to what extent the denotational content (e.g. the rise of the morning) has limited the lexical choices of the translators⁶.

The Tempest was first translated into German (in prose) by Christoph Martin Wieland (1733-1813), a poet and writer, in 1763 (GS1)⁷. However, August Wilhelm Schlegel (1767-1845), a scholar and critic who translated many of Shakespeare's works between 1797 and 1810, produced the canonical version (GS2 (1798)), which may have influenced subsequent translations (e.g. GS3 produced in 1866 by Franz von Dingelstedt (1814-1881), a poet and dramatist). The following points can be noted with respect to these versions: While there seems to be a single option (*schmelzen; umhüllen*) in some cases, in others, it is possible to introduce synonyms or near-synonyms (e.g. *Finsternis-Dunkel; Nebel-Dunst; Sinn-Vernunft-Geist-Besinnung; brechen-lösen; auflösen-weichen; verjagen-scheuchen-zersteuern; überraschen-überschleichen*). Since the source text is highly prestigious with evocative imagery which calls for a faithful rendition, translators have limited their creativity to merely introducing distinct adjectives (*betäubend, blöd, dicht*), changing word order/syntax or focusing on the process (*Bezauberung*) vs. the result (*Zauber, Bann*).

⁶ All (literal) translations into English and the Turkish lyrics (TJ) are by the present author.

⁷ The German versions have been selected on the basis of accessibility online.

GS1	GS2	GS3
Ich will meine Bezauberungen brechen, ich will ihre Sinnen wieder herstellen, und sie sollen wieder seyn, was sie gewesen sind.	Ich will den Zauber brechen, ihre Sinne Herstellen, und sie sollen nun sie selbst sein.	Ich löse ihren Bann und gebe ihnen /Vernunft, ich gebe sie sich selbst zurück.
'I will break my spells, I will restore their senses, and they shall be what they were.'	'I want to break the spell, restore their senses, and let them be themselves now.'	'I release their spell and give them reason, I give them back to themselves.'
—Die Bezauberung löst auf einmal sich auf; und wie der Morgen, die Nacht überraschend, die Finsterniß hinwegschmelzen macht, so fangen ihre aufgehenden Sinnen an, die betäubenden Nebel zu verjagen, die ihre Vernunft umhüllen—	Allmächtig löst sich die Bezaub'rung auf, /Und wie die Nacht der Morgen überschleicht, /Das Dunkel schmelzend, fangen ihre Sinnen /Erwachend an, den blöden Dunst zu scheuchen, /Der noch die hellere Vernunft umhüllt:	Allmächtig weicht der Zauber. Wie der Morgen, /Das Dunkel schmelzend, überschleicht die Nacht, /So fängt die wiederkehrende Besinnung / Die dichten Nebel zu zerstreuen an, /Die ihren Geist umhüllen. O Gonzalo,
'The enchantment suddenly dissolves. And as the morning, surprising the night, melts away the darkness, so their awakening senses begin to chase away the stupefying mists that envelop their reason.'	'The enchantment gradually dissolves, and as the morning creeps over the night, melting the darkness, their awakening senses begin to chase away the stupid mist that still envelops the brighter reason.'	'The magic gradually disappears. As the morning, melting the darkness, creeps over the night, so the reason that returns begins to disperse the thick mists that envelop their mind.'

Table 3. Three German translations of some verses from Shakespeare's *The Tempest*

The first Turkish translation of *The Tempest* was by Mustafa Işıkşal for Gazi Educational Institute in 1935. Three other translations not considered here are by Özdemir Nutku (1931-2019), a playwright, literary critic and translator for Türkiye İş Bankası Cultural Publications, 2015; Can Doğan (1964-), an actor, director and translator for Mitoş Boyut, 2017; and Emine Ayhan (1981-), a translator for Alfa Publications, 2018. Selected on the basis of availability, the three Turkish versions to be analyzed below are presented in Table 4⁸.

TS1 (1944) (in prose form) is by Haldun Derin (1912-2004), a writer and translator; TS2 (1991) by Can Yücel (1926-1999), a poet and translator; and TS3 (1993) by Bülent Bozkurt (1945-), an academic and translator. TS2 is unique in terms of the comprehensive foreword provided by Yücel, who prefers to call himself *Türkçe söyleyen* 'one who says/expresses in Turkish' rather than "a translator". In this academic commentary, Yücel mentions that Shakespeare, in his later plays, uses blank verse, which typically involves iambic pentameter with no rhyme scheme, with a higher degree of flexibility (e.g. feminine endings, additional syllables, enjambment), such that a less monotonous expression that reflects natural speech is obtained. He also notes that he has "dared" to apply such a flexible form of blank verse to Turkish, such that there are no rhymes; words lengthened by verbal morphology can be accommodated; a sentence can flow into the line underneath, and words can be stressed appropriately for the relevant meaning without violating the meter (Yücel, 1991, pp. 14-15).

The lexical and syntactic procedures adopted in the Turkish versions are similar to those observed in the German ones. For example, a spell (*büyü*) can be broken (*boz-*), or it can dissolve on its own (*çözül-*); darkness (*karanlık*) can be dispersed (*dağıt-*) or melted (*erit-*), and synonymy is useful (e.g. *muhakeme-akıl-zihin* 'reasoning, intellect, mind'; *duygu-his-duyu* 'feeling, sense'). Since Turkish has rich nominal and verbal morphology, and a relatively free word order, it is possible to obtain multiple readings. For example, in TS2, since Turkish

⁸ The original spelling has been retained (e.g. *çiğniyerek* (TS1) is *çiğneyerek* in Standard Turkish now; *uyaracaam* (TS2) is now spelled *uyaracağım*).

adjectives can be used as adverbs without additional morphology, *açık-seçik* 'clear, clearly' modifies *akıl* 'reason, intellect' in a narrow scope, but it could also be understood to have a wide scope over the verbs in *akıllarını sarmalayan* 'that wrap their reasons' or *dumanları dağıtmağa* 'dispersing the smokes'. If it weren't for the comma at the end of the line, the string *sabah apansız bastırıp geceyi, karanlığı nasıl eritirse*, could have been read as 'as the morning, by appearing suddenly, melts the night (and) the darkness.'

In short, both German and Turkish translations seem to show that the micro-level decisions of translators are quite restricted. The following section will elaborate on further constraints introduced by various aspects of the composition and textsetting.

TS1	TS2	TS3
Büyüyü bozacağım. Duyularını yeniden başlıyacağım onlara. Kendilerine gelsinler.	Büyüler'mi kendim bozup, duyular'ını uyaracaam, /Kendiler'ne gelsinler derakap!	Büyülerimi bozacağım, duyularını geri vereceğim; / Kendi benliklerine kavuşacaklar yeniden.
'I'll break the spell. I'll grant their feelings back to them. Let them come to themselves.'	'I'll break my spells myself and stimulate their senses. Let them come to themselves immediately!'	'I'll break my spells, I'll give their senses back; They will regain their identities again.'
Bak, büyü çözülmekte. Geceyi çığniyerek karanlığı dağıtan sabah gibi, kendine gelen hisleri, muhakemelerinin berraklığını kaplayıp örten, cehalet perdesini sıyrıyor.	Dostça yaşlar dökülüyor. Büyü çözüldü çözülecek /Ve sabah apansız bastırıp geceyi, /Karanlığı nasıl eritirse, uyanmakta olan duyuları /Da öyle, açık-seçik akıllarını sarmalayan /Dumanları dağıtmağa başladı. Koca Gonzalo,	Büyü hızla çözülüyor şimdi. / Sabah, nasıl ansızın gecenin üstüne gelip /Karanlığı dağıtırsa, onların uyanan duyuları da, / Zihinlerini örtüp bulandırarak iyi görmelerini önleyen /Cehalet dumanlarını kovmaya başladı bile.
'Look, the spell is in the process of being dissolved. Just like the morning that disperses the darkness, trampling on the night, their feelings/senses that have recovered are lifting off the curtain of ignorance that covers and wraps the clarity of their reasoning(s) /judgment(s).'	'The spell is about to dissolve. As the morning, by suddenly creeping over the night, melts the darkness, so have their awakening senses started to disperse the smoke(s) that wraps/envelops their clear reason.'	'The spell is now dissolving quickly. As the morning, by suddenly coming over the night, disperses the darkness, so have their awakening senses already started to chase away/expel the smokes of ignorance that prevented them from seeing well by covering and muddying their minds.'

Table 4. Three Turkish translations of some verses from Shakespeare's *The Tempest*

4. The musical score and the duet

As noted by Burrows (2012, p. 317), ASMN "must count among the half dozen greatest movements that he [Händel] composed, combining mastery of orchestral texture, lyrical expressiveness and skill in melodic extension, with harmonic control." It is a 70-measure duet for soprano and tenor voices in Bb major, in the common meter (4/4), with a tempo marked as "andante larghetto". The soprano ranges between F4 and G5. With rich counterpoint, the instrumentation figures oboes, fagots, violins and a viola⁹.

Table 5 was created to give an overview of the textsetting. It shows not only the measures and the notes corresponding to the soprano part, indicating how many notes have been matched with a single syllable, but also the relative pitch movements within the measures. For example, "3↗" in the cell under *steals* in verse no.1 shows an upward progression in

⁹ A popular performance in English is by soloists Amanda Forsythe and Thomas Cooley, accompanied by the Early Music ensemble Voices of Music (www.youtube.com/watch?v=PVCtCxnJyKY).

three notes (D5-Eb5-F5) with respect to the note on the left (Bb4). The symbol "↘" shows downward progression, and a hyphen (-) indicates that the same pitch is retained. The first and the last notes of each verse have been specified. Such a schematic representation reveals two significant aspects of the vocal score: (1) there are extended melismas (coloratura) matched with the following vowels: /ε/ (v2, mm.18-23), /o/ (v3, mm.30-33; v6, mm.52-55) and /a(i)/ (v4, mm.34-36; mm.44-46), and (2) there are two units repeated independently: *the fumes* (v5, mm.46-47) and *restoring* (v6, mm. 51-52).

	weak	strong	weak	strong	weak	strong	weak	strong
v1	As	steals	the	morn	up-	on	the	night,
mm.11-13	Bb4	3↗	2↘	3↘↗(C5)	A4	3↗	2↘	3↘↗(Bb4)
v2	And	melts	the	shades	a-	way:		
mm.13-14	F4	1↗	1↗	1↗	2↘	↘(A4)		
mm.16-17	Bb4	1↗	1↗	1↗	2↘	↘(C5)		
mm.17-18	A4	1↗	1↗	1↗	2↘	↘(A4)		
mm.18-20	C5	3↘4↗3↘5↗↘	1↗	1↗	1↗	↘(F5)		
mm.20-23	F4	1↗1-1-1↗4↘	2↘	1↘	1↗	1-(F4)		
v3	So	truth	does	fan-	cy's	charm	dis-	solve,
mm.30-33	Bb4	1↗	1-	1↗	1↘	1↗	1↘	1↘ 1↗ 1↘ 1↘ 1↘ 3↘3↗1(F5)
v4	And	ri-	sing	rea-	son	puts	to	flight
mm.34-36	F5	1↘	1-	1↘	1↗	1↘	1↗	4↗ 4↘ ↗ ↘ 4↗ 4↘ 4↘↗4↘↗1↘(G4)
v5	The	fumes	that	did	the	mind	in-	volve,
mm.37-39	G5	1-	1↘	1-	2↗	1↘	1↘	1-(C5)
v6	Re-	stor-	ing	in-	tel-	lec-	tual	day.
mm.39-41	C5	5↗↘	1-	5↗↘	1	5↗↘	1-	1↘(C5)
v3	So	truth	does	fan-	cy's	charm	dis-	solve,
mm.41-43	F4	1↗	1-	1↗	1↘	1↗	1↘	1↗(Bb4)
v4	And	ri-	sing	rea-	son	puts	to	flight
mm.44-46	C5	1↗	1↘	1↘	2↘	1↘	1↘	4↗ 4↘ ↗ ↘ 4↗ 4↘1↘(A#4)
v5	The	fumes						
mm.46-47	Eb5	2↘(D5)						
v5	The	fumes	that	did	the	mind	in-	volve,
mm.47-49	D5	2↘	1↗	2↘	1↗	1-	1↘	2↘(D5)
v5	The	fumes	that	did	the	mind	in-	volve,
mm.49-51	D5	2↘	1-	4↗	1↘	1↗	1↗	1-(Bb4)
v6	Re-	stor-	ing					
mm.51-52	Bb4	1-1-1-	1-(Bb4)					
v6	Re-	stor-	ing	in-	tel-	lec-	tual	day.
mm.52-55	Bb4	3↗ 3-↘ ↗ 3- ↘↗4↘↗↗1↗	1-	1↗	1-	2↘	1↗	1-(Bb4)
v6	Re-	stor-	ing	in-	tel-	lec-	tual	day.
mm.55-57	F5	1-	1↘	1-	2↗	1↘	1↘	1-(Bb4)

Table 5. An overview of the setting of the verses (v1-6) based on the soprano part

For a comprehensive analysis, Table 6 compares the setting of EJ with all of the German versions (GJ1; GJ2; GJ3) and the only existing Turkish version (TJ), specifying the vowels associated with each strong position and the number of syllables in each independent word in each line (see Section 5 for a comparative prosodic analysis).

	weak	strong	weak	strong	weak	strong	weak	strong	# of syllables
EJ	As	steals /i/	the	morn /o/	up-	on /o/	the	night, /a/	1-1-1-1-2-1-1
GJ1	So	wie /i/	der	Tag /a/	die	Nacht /a/	be-	schleicht, /a/	1-1-1-1-1-1-2
GJ2	Licht-	flam- /a/	mend	steigt /a/	die	Sonn' /o/	em-	por, /o/	3-1-1-1-2
GJ3	Wie	er- /ε/	ste	Früh /y/	die	Nacht /a/	be-	fällt, /ε/	1-2-1-1-1-2
TJ	Ön-	ce /ε/	sa-	bah /a/	o-	lur /ɔ/	ge-	ce, /ε/	2-2-2-2
EJ	And	melts /ε/	the	shades /e/	a	way: /e/			1-1-1-1-2
GJ1	Und	haucht /aʊ/	die	Schat- /a/	ten	weg; /ε/			1-1-1-2-1
GJ2	Sie	theilt /a/	den	Ne- /e/	bel-	flor, /o/			1-1-1-3
GJ3	Und	löst /œ/	der	Schat- /a/	ten	Grau, /aʊ/			1-1-1-2-1
TJ	Göl-	ge /ε/	e-	rır /ı/	gi-	der. /ε/			2-2-2
EJ	So	truth /ɔ/	does	fan- /æ/	cy's	charm /a/	dis-	solve, /o/	1-1-1-2-1-2
GJ1	So	löst /œ/	des	Geis- /a/	tes	Licht /ı/	den	Trug, /ɔ/	1-1-1-2-1-1-1
GJ2	Und	scheu /oi/	flieht	Traum /aʊ/	-ge-	wölk /œ/	und	Wahn, /a/	1-1-1-3-1-1
GJ3	So	Treu /oi/	des	Wäh- /e/	nens	Wahn /a/	er-	hellte /ε/	1-1-1-2-1-2
TJ	So-	lar /a/	bü-	yü- /y/	le-	yen /ε/	düş-	ler, /ε/	2-4-2
EJ	And	ri- /a/	sing	rea- /i/	son	puts /ɔ/	to	flight /a/	1-2-2-1-1-1
GJ1	Der	Wahr- /a/	heit	Mor- /o/	gen-	glanz /a/	ver-	scheucht, /oi/	1-2-3-2
GJ2	Ver-	nunft /ɔ/	in	Herr- /ε/	lich	keit /a/	bricht	an, /a/	2-1-3-1
GJ3	Und	blühn- /y/	der	Ein- /a/	sicht	Strahl /a/	ver-	sprengt, /ε/	1-2-2-1-2
TJ	Va-	rır /w/	i-	ken /ε/	ger-	çek /ε/	ak-	la, /a/	2-2-2-2
EJ	The	fumes /(j)ɔ/	that	did /ı/	the	mind /a/	in-	volve, /o/	1-1-1-1-1-1-2
GJ1	Die	Nacht, /a/	die	um /ɔ/	die	See- /e/	le	lag, /a/	1-1-1-1-1-2-1
GJ2	Ver-	bannt /a/	des	Ü- /y/	ber-	glau- /aʊ/	bens	Nacht, /a/	2-1-4-1
GJ3	den	Dust, /ɔ/	der	das /a/	Ge-	müt /y/	be-	drängt, /ε/	1-1-1-1-2-2
TJ	U-	çar /a/	gi-	der /ε/	zih-	nin /ı/	si-	si, /ı/	2-2-2-2
EJ	Re-	stor- /o/	ing	in- /ı/	tel-	lec- /ε/	tual	day.	3-4-1
GJ1	Und	neu /oi/	geht	auf /aʊ/	der	Wahr- /a/	heit	Tag.	1-1-1-1-1-2-1
GJ2	Und	leuch- /oi/	tet	vor /o/	dem	ew' /ε/	gen	Tag.	1-2-1-1-2-1
GJ3	Er-	neu- /oi/	end	un- /ɔ/	sers	Gei- /a/	stes	Schau.	3-2-2-1
TJ	Ve	do- /o/	ğar	ap- /a/	ay-	din /w/	bir	gün.	1-2-3-1-1

Table 6. The original lyrics (EJ) compared with the German versions (GJ1, GJ2, GJ3) and the Turkish one (TJ)

Table 7a and Table 7b below enable a clearer linguistic comparison of the German lyrics. GJ1 (1859), appearing underneath EJ in Chrysander (1859, pp. 157-167), was created by Georg Gottfried Gervinus (1805-1871), a literary historian who, among others, collaborated with Friedrich Chrysander (1826-1901), a music historian and critic, to establish a society (Die Deutsche Händel-Gesellschaft) in 1856 to publish Händel's collected works. The anonymous foreword (by F. Chrysander, who dedicated his life to Händel's works) does not specify Gervinus as the translator. Gervinus' translations of Händel's libretti were published posthumously in Gervinus (1873)¹⁰.

¹⁰ The Orchester der Komischen Oper Berlin (conducted by Rolf Reuter) performed the GJ1 text in 1989 (www.youtube.com/watch?v=Lw_8CX0km_s&list=OLAK5uy_kxLEkAbrEHvfoc1nizzeCmciD9e7V0zkn&index=46). *YouTube* offers two arias from APM sung in Gervinus' version: 'Eil, o Nymph', und bring' an deiner Seit'/ Haste thee, nymph' (Berlin Radio Chorus Choir; www.youtube.com/watch?v=kdA6XCAM6YU), and 'Lass mich wandernd durch das Grün/ Let me wander' (Marian Anderson; www.youtube.com/watch?v=nc3hZ8iGfik).

Written by Robert Franz (1815-1892), a librettist and translator, GJ2 comes from Franz (1872), a 14-page libretto where ASMN appears as No: 52 (pp. 13-14). A handwritten copy of APM (in the Händel-Haus Museum in Halle), with only the GJ2 text underlaid, owned by Auguste Türschmidt (1800-1866), a soprano who sang in many performances of Händel's oratorios in Berlin in the 1820s and 1830s, suggests that GJ2 may have antedated Gervinus' translation. This translation does not seem to be a faithful rendering in that some (mythological) references have been removed (e.g. *Cerberus* in No: 1; *Morpheus* in No: 2). It is likely that Franz wanted a libretto accessible for large audiences that may not recognize all of the literary references but still enjoy the "affects" and "word painting" of the setting (O'Connell & Powell, 1978). Note that Milton may have written those poems in the 1630s, perhaps to be performed aloud in front of an academic audience at Cambridge (Cookson, 1996, p. 133), but they were first published in 1645.

GJ3 (1936) is by Helmut Bornefeld (1906-1990), a composer and academic. Here, ASMN appears as No. 52 (Händel, 2008, pp. 135-141). The foreword by the editor Matthias Wamser indicates that Bornefeld had already introduced his own German text in 1936 (p. 3). The score has both English and German lyrics underlaid and the top line is in German, unlike in Chrysander (1859). Just like GS1, GS2 and GS3, the German singable lyrics differ from one another in lexical and syntactic respects. While GJ1 and GJ3 have tried to retain the syntax in EJ (Table 2 above) (e.g. the adverbial clause ((*so*) *wie ... so*), the (subject) relative clause (*die ... lag*; *der ... bedrängt*) and the participial clause (*erneuend ...*)), GJ2 has employed simple sentences and altered the semantic roles by introducing intransitive verbs (e.g. *steigen*; *flehen*; *anbrechen*; *leuchten*) for more flexibility. They all have benefitted from the advantages of German (relatively free word order thanks to overt case morphology (e.g. the Genitive case)). Trying to preserve the iambic meter, they have used the possibilities of word stress in compounds (e.g. *Morgenglanz*; *lichtflamend*; *Traumgewölk*) as well as of synonymy, as was the case in GS1, GS2 and GS3. However, here, what restricted the translators' choices seems to have been the poetic meter and the score itself.

The lyrics	Function word /Adverb	Agent NP	Action	Patient NP
GJ1	so wie	der Tag	beschleichen	die Nacht
	und	[der Tag]	hauchen (weg)	die Schatten
	so	Licht des Geistes	lösen	der Trug
		Morgenglanz der Wahrheit	verscheuchen	die Nacht
	die	[Nacht]	liegen (um)	die Seele
	und (neu)	Tag der Wahrheit	aufgehen	
'As the day creeps on the night and puffs away the shadows, so does the spirit's light dissolve the illusion, the morning glow of truth chases away the night that lay around the soul, and the day of truth rises anew.'				
GJ3	wie	(erste) Früh	befallen	die Nacht
	und	[Früh]	lösen	Grau der Schatten
	so	Treu	erhellen	Wahn des Wähnens
	und	Strahl (blühender) Einsicht	versprengen	den Dust
	der	[Dust]	bedrängen	das Gemüt
		[Treu]	erneuen	Schau unsers Geistes
'As the first dawn falls upon the night and dissolves the grey shadow, so the faith illuminates delusive beliefs and the ray of blossoming insight disperses the dust that plagues the soul, renewing our mind's vision.'				

Table 7a. The semantic roles of NPs and the relevant actions in the German lyrics (GJ1, GJ3)

Function word /Adverb	Agent /Theme NP	Action	Patient /Ø NP
(Lichtflammend)	die Sonne	steigen (empor)	
	[die Sonne]	teilen	der Nebelflor
und (scheu)	Traumgewölk und Wahn	flehen	
(in Herrlichkeit)	Vernunft	anbrechen	
	[Vernunft]	verbannen	Nacht des Überglaubens
und; (vor den (ewigen) Tag)	[Vernunft]	leuchten	
'Flaming with light, the sun rises, dividing the mist, and clouds of dream and illusion shyly flee away; the reason dawns in (its) glory, banishes the night of false beliefs, and shines before the eternal day.'			

Table 7b. The semantic roles of NPs and the relevant actions in the German lyrics (GJ2)

The foregoing analysis has presented the essential musical features of ASMN as well as a linguistic comparison of three German versions. The following section will discuss prosodic constraints on singability, based on a comparative analysis of both the German versions and the Turkish set of lyrics.

5. The Turkish lyrics and prosodic aspects of singability

Some linguistic aspects of TJ are presented in Table 8 below. Unlike TS1, TS2 and TS3 above, TJ mostly contains simple sentences. There is a subject relative clause (i.e. *büyüleyen düşler*) and an adverbial clause of time built with *-ken* 'while' (i.e. *varır iken* 'while arriving'). The key nouns in EJ have been retained (e.g. *sabah*; *gece*; *gölge*; *gerçek*; *akıl*; *sis*; *gün*), but some verbs have been replaced by semantically related ones (e.g. *sol-* 'fade' instead of *çözül-* 'dissolve'; *uç-* 'fly, evaporate' instead of *kov-* 'chase away'). Consequently, the semantic roles of NPs have been altered due to the intransitive change of state verbs, such that there is now a focus on the resultant states rather than on Agent subjects that directly affect Patient objects. Lexically, some alternatives have been discarded due to the syllable count. For example, *hakikat* is an older synonym for 'truth', and *hayal* 'dream, fancy' could have been an alternative for *düş*. However, since each noun and verb is assumed to bear at least one grammatical morpheme to build sentences, monosyllabic and disyllabic words are preferable to help obtain iambic feet.

The lyrics and English glosses	The semantic roles and actions
Önce sabah ol-ur gece, first morning be-AOR night	[Theme- change of state verb- Experiencer] 'First the night becomes the morning.'
Gölge eri-r gid-er shadow melt-AOR go-AOR	[Theme- change of state verb] 'The shadow melts away.'
Sol-ar büyü-le-yen düş-ler fade-AOR spell-DERIV-PART dream-PL	[Theme- change of state verb] 'The dreams that cast a spell/charm fade away.'
Var-ır i-ken gerçek akl-a arrive-AOR copula-CONV truth mind-DAT	[Theme- change of state verb- Goal] 'As truth reaches the reason/intellect/mind.'
Uç-ar gid-er zihn-in sis-i Fly-AOR go-AOR mind-GEN fog-3pPOSS	[Theme- change of state verb] 'The fog of the mind disappears.'
Ve doğ-ar ap-aydın bir gün and rise-AOR REDUP-enlightened one day	[Theme- change of state verb] 'And a very bright day rises/will rise.'

Table 8. Some linguistic aspects of the Turkish lyrics (TJ)

As for prosodic concerns, the following points are worth noting:

(1) The number of syllables: GJ1, GJ2, GJ3 and TJ have all attained the correct total number of syllables. Since English has a lot of monosyllabic words, it is easier to set words to music without causing word stress problems. German also has many mono- and disyllabic words,

which is an advantage in working with iambic or trochaic feet. As for Turkish, where the final syllable in native words gets the default stress irrespective of the number of morphemes, the need to find short words has reduced syntactic complexity in TJ.

(2) The position of weak vs. strong syllables in the poetic meter: All stressed syllables are in strong positions in GJ1. The preposition *vor* (in *vor dem ew'gen Tag*), which normally need not be stressed, sits in a strong position in GJ2. Similarly, the unstressed definite article *das* (in *der das Gemüt bedrängt*) has fallen in a strong position in GJ3. There are three such problems in TJ: The adverb *önce* 'first' /'œn.dʒɛ/ with irregular stress in the initial syllable has fallen in a weak position, but interestingly it is not perceived as a flaw, perhaps due to being the first word (but not the downbeat) in the duet¹¹. The word *doğar* 'rises' /do.'ɣar/ exhibits two stress problems: the initial unstressed syllable is in a strong position, while the stressed final syllable has fallen in a weak position. These two problems might have been avoided by not starting the line with *ve* 'and'. For example, the line could have been *doğar yeni, aydın bir gün* 'A new bright day will rise.', which would have kept the iambs, but caused a problem with independently repeated (musical) phrases discussed under (4).

(3) Stress patterns of plurisyllabic words: *Übergläubens* (GJ2) and *büyüleyen* (TJ) are the only four-syllable words. The former has primary stress on the initial syllable which is felicitously matched with a strong position in the poetic meter as well as with the downbeat of the measure. The secondary stress in the third syllable also falls on the third beat/in a strong position. The latter has primary stress in the final syllable, which is associated with a strong position and a note higher and longer (Bb4; a half note) than those associated with the preceding ones (G4-A4-F4; eighth notes each). The trisyllabic German words (*Nebelflor*; *Traumgewölk*; *Morgenglanz*; *Herrlichkeit*) and *apaydın* 'very bright' /'a.paj.dwɪn/, which has irregular initial stress due to the reduplicative morphology, are felicitously matched with strong-weak-strong positions.

(4) Independently repeated phrases: The word *restoring* is repeated without the rest of the sentence in mm. 51-52. Although TJ was created without consulting the German lyrics or the Turkish translations (TS1, TS2, TS3), the solution adopted for this problem in GJ2 (*und leuchtet*) is exactly the same as that in TJ. GJ3 has inserted a three-syllable word (*erneuend*) that metrically shows an amphibrach pattern (weak-strong-weak), while GJ1 (*und neu geht*) has used three monosyllabic words, which form a unity (conjunction-adverb-main verb) that can felicitously be repeated within the entire musical sentence in mm. 51-55. A similar problem is *the fumes* in mm. 46-47. The word for that string must be a two-syllable word that can be repeated in the given context. Indeed, all four versions have adopted the same solution. GJ1 (*die Nacht*) and GJ3 (*den Dust*) have an unstressed article followed by a monosyllabic word, while in GJ2 (*verbannt*) and TJ (*uçar* 'flies' /ʊ.'tʃar/) the words are disyllabic with an iambic pattern.

(5) Choice of vowels: Here are the vowels matched with the three extended melismas mentioned in Section 3 above: /ɛ/ (mm. 18-23): GJ1 /aʊ/, GJ2 /aɪ/, GJ3 /œ/, TJ /ɛ/; /o/ (mm. 30-33; mm. 52-55): GJ1 /ʊ, oɪ/, GJ2 /a, oɪ/, GJ3 /ɛ, oɪ/, TJ /ɛ, o/; /a(i)/ (mm. 34-36; 44-46): GJ1 /oɪ/, GJ2 /a/, GJ3 /ɛ/, TJ /a/. TJ has failed to provide an /o/ for the second syllable of *dissolve*, but this is due to the (roundedness) vowel harmony that limits rounded mid vowels /o, œ/ to the first syllable in native Turkish words, and the few borrowed words (e.g. *koro*, *balo*, *şato*, *tablo*) are semantically irrelevant in the given context. The diphthong /aɪ/ in *flight* has been substituted for by /a/, but the word *akla* /ak.'ta/ has final stress so the vowel can be extended felicitously. The unrounded high back vowel /w/ in *apaydın* is problematic on high

¹¹ Initially, the word selected was *birden* 'suddenly' /'bɪr.dæn/, which suffered from the same stress problem. In the end, *önce* was chosen because it rhymes with *gece* 'night' /jɛ.'dʒɛ/ and *gölge* 'shadow' /jɔɫ.'jɛ/.

notes because the mouth is partially closed, but it happens to fall on Bb4-A4 in m. 54 and C5 in m. 56, which are not challenging. Finally, returning to the case of *doğar* mentioned in (2) above, the reordered sentence *doğar yeni, aydın bir gün* would have matched the melisma with /a/ instead of /o/. Clearly, /a/ is a singable vowel, but in this duet, the oboe complements the soprano voice. For example, in mm. 11-23 and mm. 30-38 the oboe is silent, while in mm. 24-29 the soprano voice is silent. Although the oboe and the soprano voice differ in timbre, one needs to take into consideration that the notes played by the oboe in mm. 51-52, while the soprano is simply extending the /o/ of *restoring* (Bb4) are almost the same as the ones sung by the soprano in m. 52.

(6) Linguistic phrasing vs. musical phrasing: The string *varır iken gerçek akla* (v4) is problematic due to scope. Since *gerçek* 'truth, true' immediately precedes *akla*, the string *gerçek akla* can be interpreted as 'to the true mind'. The only way to avoid this potential misunderstanding is for the singer to insert a very short silent pause between *gerçek* and *akla*, which is hardly possible, since the syllables in the measure are each matched with eighth notes. Changing the word order to *gerçek varır iken akla* is even more problematic due to relative pitch: The unstressed initial (and light) syllable *i-* would be matched with a D5 as opposed to the stressed final (and heavy) syllable *-ken* matched with a G4. The comparative prosodic analysis presented above has indicated that, while the German and Turkish lyrics exhibit language-specific properties with respect to the choice of vowels and word stress, all of the lyricists seem to have retained the original number of syllables, and adopted similar strategies to deal with independently repeated phrases. The final section will summarize the findings and point towards future research.

6. Conclusion

This paper has discussed the final duet (in Part 3: *Il Moderato*) called "As steals the morn upon the night" from Händel's *L'Allegro, il Penseroso ed il Moderato* (HWV 55). The main aim has been to investigate the factors that might influence the creation of a singable language version, with special focus on the relative significance of factors, some of which may impose stronger constraints than others.

The analysis has centered around (1) the English lyrics (EJ), (2) their intertextual link with Shakespeare's *The Tempest* and micro-level constraints evident in the German (GS1, GS2, GS3) and Turkish (TS1, TS2, TS3) translations of the relevant verses from the play, and (3) the interaction of the musical score with the original lyrics as well as with three singable German versions (GJ1, GJ2, GJ3) and a Turkish one (TJ).

The results of the analysis suggest that, given that classical compositions are usually expected to be preserved as they are, and that the source content (Shakespeare's verses and EJ) already limits the lexical and syntactic choices of translators to a certain extent, a number of deviations from the original English lyrics are inevitable. In fact, a closer focus on the interplay between music and words has revealed that the following factors seem to have influenced translators' micro-level decisions: the number of syllables, the correspondence of prominent syllables to strong positions in the poetic meter, the division of linguistic and musical content into independent phrases, and the choice of vowels for coloratura, which seems to be a characteristic feature of this particular duet.

The analysis has corroborated the findings of former research, especially those concerning prosody (Strangways, 1921; Nida, 1964; Apter, 1985; Gorrée, 1997; Low, 2005). The findings have also provided evidence for the main argument of this paper: The strongest constraints that influence the creation of new lyrics seem to be the prosodic aspects of singability, suggesting that they can overrule, if necessary, poetic and semantic-reflexive layers of singability in

the sense of Franzon (2008), even in the case of canonical literary texts such as those by Shakespeare and Milton.


In conclusion, any study on song translation requires an analysis of not only textual material but also various aspects of music (e.g. melody, rhythm, harmony, etc.) that interact with words to trigger meanings beyond the verbal one alone. Therefore, further research should prioritize multimodal methods in musical translation, as suggested by Kaindl (2013), among others.

7. References

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