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An introduction to John Dowland's lute songs

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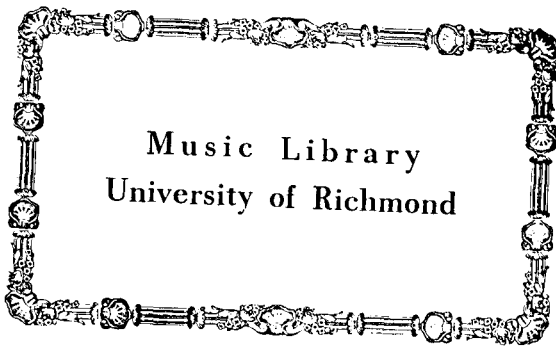


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An Introduction to John Dowland's

Lute Songs

by

Anne LaVerne Morrow

Prepared for Miss Kidd

Music History 331

Westhampton

University of Richmond

January 27, 1962

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Ptolomeus

Marinus

THE
FIRST BOOKE OF
SONGS OR AYRES OF
four parts, with Table-
ture for the Lute

Strabo

Aratus

SOMADE, THAT ALL THE
parts together, or either of them
leuerally, may belong to the Lute,
Orpherian, or Viol de gambo.

Policiaus

Hipparchus

Composed by JOHN DOWLANE,
Lutenist and Bachelor of Musick
in both the Vauerities.

Also an invention by the said Author
for two to play upon one Lute.

Newly corrected and amended.

Nec profunt domino, qna profunt omnibus artes.

Geometria

Imprinted at London by *Humsfrey Lownes*,
dwelling on *Bredstreet-hill*, at the signe
of the *Starre*. 1597.

Astronomia

Arithmetica

Musica

IB: F

MERCVRIVS

TO THE RIGHT HONORABLE SIR GEORGE
CARY, OF THE MOST HONORABLE ORDER
OF THE GARTER KNIGHT,

Baron of Hunsdon, Captaine of her Maiesties Gentlemen Pensioners,

Gouernor of the Isle of Wight, Lieutenant of the Countie of Southt:

Lord Chamberlaine of her Majesties most Royall House, and of

her Highnes most honorable priuie Counsell.

THAT harmony (Right honorable) which is skilfullie exprest by Instruments, albeit, by reason of the variety of number & proportion of it selfe, it easily stirs up the minds of the hearers to admiration & delight, yet for higher authority any power hath been euer worthily attributed to that kind of Musicke, which to the sweetnes of instrument applies the liuely voice of man, expressing some worthy sentence or excellent Poeme. Hence (as all antiquity can witness) first grew the heauenly Art of musicke: for *Linus Orpheus* and the rest, according to the number and time of the Poemes, first framed the numbers and times of musicke: So that *Plato* defines melody to consist of harmony, number and words; harmony naked of it selfe: wordes the ornament of harmony, number the common friend and uniter of them both. This small booke containing the consent of speaking harmony, ioined with the most musically instrument the Lute, being my first labour, I haue presumed to dedicate to your Lordship, who for your vertue and nobility are best able to protect it, & for your honorable fauours towards me, best deseruing my duty and seruice. Besides your noble inclination and loue to all good Arts, and namely the deuine science of musicke, doth challenge the patronage of all learning, then which no greater title can be added to Nobility. Neither in these your honours may I let passe the dutifull remembrance of your vertuous Lady my honorable mistris, whose singular graces towards me haue added spirit to my unfortunate labours. What time and diligence I haue bestowed in the search of Musicke, what trauell in forreine countries, what successe and estimation euen among strangers I haue found, I leaue to the report of others. Yet all this in vaine were it not that your honourable hands haue vouchsaft to uphold my poore fortunes, which I now wholly recommend to your gracious protection, with these my first endeours, humbly beseeching you to accept and cherish them with your continued fauours.

Your Lordships most humble servant,

John Dowland.

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The two photographs at the beginning of the paper are from the First Book of Songs or Ayres, by John Dowland.

About the photographs

Leonard Owen Morrow, now a PhD candidate at Cornell University, Ithaca, New York, made these copies for me from: the First and Second Book of Songs; Musica Britannica, vol.VI; and English Madrigal Composers, by Dr. Fellowes.

Even a brief glance at the context of John Dowland's life can be helpful in arranging insights into an introductory understanding of his life and music. Dr. Edmund Fellowes, one of the great scholars of this period of music history, said that the English have always appeared to prefer vocal music over instrumental music. And one of the eras when England "stood first in music", he said, was during the Elizabethan days and up to the close of the Tudor period.

Before the great flourishing of the madrigals and lute songs in England there were English secular songs, but little is known about this national art. Along with it there began to develop an interest in the Italian madrigal. It is important to try to realize the tremendous influence Italian music obviously had over the great English composers of this period in order to appreciate those, such as William Byrd and John Dowland, who were more individualistic in their approach to composition.

In 1588 the first volume of Musica Transalpina was published, containing works by Marenzio, Palestrina, Ferrabosco, Lassus, de Monte, and others, as well as two pieces by the English composer William Byrd. This was the first printed collection of Italian madrigals including an English translation. Evidently singing Italian and Italo-Flemish madrigals was customary by this time, at least among certain classes, for we find Nicholas Yonge, editor of the book, dedicating it to the guests in his house, "furnishing them with Bookes of that kind yeerly sent me out of Italy and other places."

Following the publication of Musica Transalpina there was an increase in the popularity of the Italo-Flemish madrigal and much artistic music was produced which was greatly influenced by this form.

In 1590 there appeared further evidence of the Italian influence in English music; Thomas Watson edited The First Sett of Italian Madrigals Englished. Twenty-three of the twenty-eight madrigals included were composed by Luca Marenzio who became the model of English madrigalists, and who was associated with John Dowland.

Some important names from the early era of the English madrigal are Thomas Morley (1557-c.1603), William Byrd (1542/43-1623), Thomas Weelkes (d.1623), and John Wilbye (1574-1638), while later we find Orlando Gibbons (1583-1625), John Ward, Thomas Tomkins (1573-1656), and Frances Pilkington (d.1638).

The madrigals of these and other composers were a great success in England, and educated persons were expected to be quite capable of participating at sight in madrigal singing or in a consort of viols. But the madrigal having edged out the national song art in popularity began itself to recede after a brief period of flourishing. It is doubtful if madrigals were sung much after 1640, and in fact, interest in them has really only been revived in this century.¹

But while the madrigal was still at its height a new music appeared on the English scene, the music of the lutenist school, new to England although original songs for solo voice and lute accompaniment had been published on the Continent sixty-two

years before their first publication in England. It is interesting that the lutenist school could have arisen so successfully amidst the popularity of the madrigals; someone has called it "almost unbelievable".² In the very year, 1597, which marked the publication of John Dowland's First Book of Ayres as well as the official beginning of the lutenist school there also appeared the second volume of Musica Transalpina. And in 1601, a year after the Second Book of Ayres by John Dowland had been issued, The Triumphs of Oriana was published. This was a collection of madrigals which resembled the Italian book Il trionfo di Dori (1592) in name, number of contributing composers, and the refrain, "Long live fair Oriana".

Yet despite the madrigal's popularity the new music did develop and was welcomed. Though we have not found any concrete reasons for the growth of such music we do know a few things. Its development was not the result of a rebellion against the past. There was no sudden revolutionary change of style³ even though there are differences between the madrigal and the lute song. Such differences are the less artificial nature of the lute ayres⁴, the more rhythmic outline of the ayres⁵, the frequent homophony of the ayres in contrast to the four and five part counterpoint of the madrigals⁶, the predominance of one voice in the lute songs - even when sung by four voices - as opposed to the equality of parts in the madrigal, the fewer repetitions in the ayre which were considered an essential part of the madrigal, and the presence of a lute accompaniment in the original editions of the lute songs.⁷

Another important difference is that the sixteenth century English madrigal was a copy of the Italian form and as such did not demonstrate much originality. The lute ayres, however, especially those of John Dowland, "are much more typical of pure English art".⁸

John Dowland and other composers were evidently anxious about the reception of their new type of music for they arranged it to be sung not only by solo voice and lute, but in madrigal fashion as well.⁹ Thomas Morley, one of England's greatest madrigalists, must have observed a change because he published his Canzonets of little Short Aers in 1597 which included an alternate part for lute accompaniment. By 1600 the last set of his work was issued, and it primarily contained lute ayres.¹⁰

Although, as we have said, 1597 does mark the beginning of the lutenist school we would assume that interest in the songs probably originated before then, for we have already noted that Morley's book containing a few ayres was printed in the same year. Furthermore, there had, earlier in 1571, appeared Songes of three, fower, and five voyces, by Thomas Whythorne. These were for unaccompanied voices, but like the lute songs the highest voice had the predominant role. Peter Warlock stated that some of these songs are as fine as "the best of the later ayres." Finally, it would seem logical that men such as John Dowland would try out some of their own songs among friends, colleagues, and patrons before publishing them.

Whatever else happened it was in this year that John Dowland's very significant First Book of Ayres appeared,

establishing both the lutenist school and his own reputation as a composer.¹¹ Its full title indicates the aforementioned desire to encourage acceptance of the new music by writing it so it could be performed* both in the popular four voice fashion or as solo voice with lute accompaniment, or even as one voice supported by one or two other voices: THE FIRST BOOKE OF SONGS OR AYRES OF foure parts, with Tableture for the Lute SO MADE, THAT ALL THE parts together, or either of them seuerally, may be sung to the Lute, Orpherian, or Viol de gambo.

It was not until the following year that a book of songs written only for solo voice and lute was published; it was Cavendish's 14 Ayres in Tabletorie to the Lute. John Dowland and other composers; however, continued to have their works published with the various methods of performance provided.

Before discussing the lutenist school any farther let us briefly look at the lute itself (see the illustration and description of the Renaissance lute on page 6). This instrument, along with its varieties, was the favorite instrument of the Renaissance;¹² it was the piano of its day.¹³ The lute and the church organ and other keyboard instruments became the significant mediums of that time due to their capacity for the rendering of polyphonic music, which was the important style of the age. Their performance was considered more accurate and aesthetically satisfying than the "raucous," "not well-tuned wind instruments, many of which could not play chromatic tunes."¹⁴

*Performance refers to private rendition in this paper.

During the sixteenth and seventeenth centuries in England
 lute music attained greater significance than did the music
 of the keyboard instruments. Even though keyboard music was
 rather well developed by the sixteenth century we find twice
 as many lute songs (about 2,000) as original pieces surviving;
 there are very few songs which are original while there
 are hundreds for the lute and lute songs in little masses
 music for virginals, and it has been described as being
 small artistic value, but they are two or three hundred
 marvelous pieces for lute in combination with other lutes or
 instruments. Another reason why the keyboard music
 was not widely known was that the English lute
 music and lute songs were not known.



Lute music, along with some other instruments,
 was noted in tablature which indicated the string,
 fret, or key to be played. The tablature varied with different
 countries, and today's musician does not possess a notation
 which can translate all the "subtleties and details of execution
 that characterize this music."

The system of English lute tablature as follows

The Renaissance lute¹⁵ had a "pear-shaped graceful body
 built of staves of wood or ivory, its belly pierced by several
 sound holes in a decorative 'rose' pattern. Attached to the
 body was a neck of moderate length covered by a finger board
 divided by frets of brass or catgut into a measured scale, and
 ending in a pegbox turned back at right angles to the neck."¹⁶

On the staff were placed letters from a to g which re-
 ferred to the frets to be played, the frets being fixed onto
 the finger-board of the lute. Each fret could raise the pitch
 a semitone, and this was done by the pressure of the player's

During the sixteenth and seventeenth centuries in England lute music attained greater significance than did the music of the keyboard instruments. Even though keyboard music was rather well developed by the sixteenth century we find twice as many lute songs (about 2,000) as virginal pieces surviving; there are very few songs for voice and virginal while there are hundreds for the voice and lute; there is little ensemble music for virginals, and this has been described as having small artistic value, while there are two or three hundred marvelous pieces for lute in combination with other lutes or instruments. Another contrast is that the keyboard music was not widely known outside of England whereas English lute music and lutenists were quite famous.¹⁷

Lute music, along with that of some other instruments, was notated in tablature, a system which indicated the string, fret, or key to be played. The tablature varied with different countries, and today's musician does not possess a notation which can translate all the "subtleties and details of execution that characterize this music."¹⁸

The system of English lute tablature as Dr. Fellowes described it utilizes a six line stave which has no interpretive connection with our present five line staff. Their stave represented the six strings of the lute.

On the stave were placed letters from a to h which referred to the frets to be played, the frets being fixed onto the finger-board of the lute. Each fret could raise the pitch a semitone, and this was done by the pressure of the player's

fingers on the strings behind a fret thereby shortening the length of the string a measured amount and thus raising the pitch. The fret to be "stopped", thus producing a given musical sound, was notated on the staff by a letter of the alphabet. The letter a indicated the "open string", and each following letter represented successive half-steps in the ascending chromatic scale. (See the following illustrations)

The six strings of the lute reading downward were the treble, small mean, great mean, countertenor, tenor, and bass, and all except the treble were strung double. The usual tuning was to the notes:



Often the bass string was tuned to F instead of G. Sometimes a seventh string, usually tuned to D, was added below the bass string and was represented by what we would term leger lines.

Below is a diagram of the lute staff (as given by Dr. Fellowes) and its translation into our musical terms. For a literal

Treble	(G)	a	b	c	d	e	f	g	h	a	a	a
Small mean	(D)	a	b	c	d	e	f	g	h	b	b	a
Great mean	(A)	a	b	c	d	e	f	g	h	b	b	b
Countertenor	(F)	a	b	c	d	e	f	g	h	d	a	c
Tenor	(C)	a	b	c	d	e	f	g	h			
Bass	(G)	a	b	c	d	e	f	g	h			

Lute accomp. and transcription from "Go, crystal tears"

transcription of the lute accompaniment of one of John Dowland's songs see photograph no. II and/or no. V (in the envelope).

This system indicates the exact moment for the striking of the note, but is ambiguous where the harmonic structure is concerned. Much of the harmony is evidently left to "the imagination of the listener, such imagination being itself based upon a conventional experience as regards the resolution of certain discords and other harmonic details." ¹⁹

One other technical feature is that of measuring or barring the music. The music in the madrigal part-books was printed without any barlines. In the lutenists' ayres barring occurred in the lute accompaniment in order to simplify reading of the lute tablature. The lines usually extended into the cantus part which was printed above the lute accompaniment, but were not present in the other voices. (See photograph no. I in the envelope.) The regularity of the barlines varied, sometimes agreeing with the words of the music, and occasionally being absent for awhile. In other words, the barring was not usually metrical. The Tudor composers did not define barlines as indications of periodic accents; they evidently realized the danger of misinterpretation and false accent which could occur with a system of barlines. Hence the presence of barring in vocal parts and the metrical barring used in some modern editions should be recognized for what it is, a system for convenience and not for musical accents or phrasing. ²⁰

Enough of technical considerations for now; let us view the

lutenist school briefly and in general. Dr. Fellowes began his general preface to the English lute songs by stating, "The English School of Lutenist song-writers stands by itself as something which had no parallel in the contemporary Schools of music in Europe." Our research has not included any elaboration on this point connecting it with the former point that compositions for solo voice and lute were written in Europe prior to its development in England. But there are factors, which have only been referred to in the various books used, which indicate that Dr. Fellowes' statement is adequate. These ideas especially include the fact already mentioned, that the lute ayres seemed more typical of English music than other previous forms such as the madrigal.

We have already contrasted the lute ayre and the madrigal; some of the ayres in their four voice arrangement (including some of John Dowland's), however, are almost indistinguishable from the madrigal style.²¹ Dr. Fellowes stated that the lute song as arranged for four voices usually resembles the modern part-song more closely than it does the madrigal. This is because the lutenist song composers' primary concern was to write solo songs with lute accompaniment, and secondly to arrange these for a choral group.

Although we are studying only one type of lute song there were really three kinds of lute ayres: one was a dialogue for two solo voices ending with a choral entrance, with each solo part being accompanied by instruments (lute and/or viols). An example of this is John Dowland's "Come when I call", Book III,

no.21.²² The second type was the solo song with lute and string accompaniment with a repetition of the refrain utilizing a chorus in the repetition, such as John Dowland's "From Silent Night", A Pilgrimes Solace, no.10.²³ The third category is the one we have frequently referred to and are studying, that of the solo song with lute accompaniment also arranged for a vocal group.

The English lutenist song books differ from those of other countries because they contain these two versions of the same ayre. The music was printed on two facing pages (see photograph no. I) of a book so that the lutenist and soloist could read from one part, and if a group wanted to sing they could all stand or sit around the book and read from it. This method of printing the part-books has caused some scholars to wonder if the lute accompaniment was to be used with the choral versions, for occasionally there is a conflict in the harmonies of the choral parts as compared to those of the lute accompaniment and solo voice. Then too, the lutenist, skilled though he might be, would obviously have a terrible time condensing, for his instrument, at sight all four parts scattered around the page.²⁴

The printing of madrigals was not done this way, neither was it done in score, but separate parts were printed in separate books. The performance of both madrigals and lute ayres was done without the aid of conductors, and thus called for complete attention and skill on the part of the individual.

The range of most of the songs appears to have been for

tenor or baritone, but some were either composed to women or intended to be sung by them.

Occasionally the bass viol was used to double the bass line which could not be sustained by the lute. Some composers even considered replacing the lute with the viol. Whatever instrument was used the "essence of the monody remained unchanged and the solitary singer could accompany himself and enjoy the great variety of songs then in vogue." ²⁵

The most prolific songwriters were Thomas Campian and Robert Jones (five volumes each), and John Dowland (four volumes). Besides Campian (1567-1620), Jones (dates unknown), and Dowland (1563-1626), other important composers of the era include Thomas Morley, Philip Rosseter (c.1575-1623), Thomas Ford (c.1580-1648), William Corkine (unknown), and Frances Pilkington. Note that two of these, Morley and Pilkington, were earlier mentioned among the outstanding madrigalists of England.

One of the outstanding features of the lute ayres is the splendid relationship between beautiful poetry and beautiful music. As Denis Stevens said, "there is a marriage of music and poetry in the best of these songs that makes them shine like jewels." Dr. Fellowes stated that there is within the lute songs a "rich store of national song, the music of which is wedded to superb verse belonging to the finest period of our national (English) literature."

The clue to their success in this may be their vivid realization that meter and rhythm are not identical, which refers us back to our remarks concerning barlines. A good

discussion of this subject is included in Peter Warlock's book, The English Ayre. As for us, we shall only mention that in the context of this discussion meter is a formal framework which allows the reader's eye and mind to comprehend the structure of the verse or piece more quickly than he would without it. A good reader will read the verse stressing the rhythms as related to the understanding of the words, leaving the meter to the hearer's own comprehension. Despite the variety in the length and rhythm of the poetry's phrases the total number of beats within it can be divided into regular sections of three or four beats, according to the time signature of the music. Hence it can be said that the English songs of this period are "based upon a metrical scheme as precise and regular as that of the poem which prompted it." ²⁶ This regularity is notated in present editions by metrically recurring barlines which, as we have said, had no accent value.

The poetry of the lute songs was taken from the literature of the day. There is speculation that the composers often wrote their own poetry, but there is little evidence to support this, except in the case of Thomas Campion. He wrote most of the poetry in his book of ayres and possibly all of it. While the evidence is lacking in relation to the other composers it is believed that the lutenists, more so than the madrigalists, composed both the words and music of their songs.²⁷

In some instances the music and poetry do not appear to agree until one rearranges the words. Usually only the first verse was placed under the words, and the other verses were

printed in metrical form. So disagreements as to the placing of the syllable could conceivably arise. In John Dowland's "Come, heavy sleep" (Book I, no.20) the second verse is "Come, shadow of my end, and shape of rest"; in order to sing this with the music it should be changed to read "Come, shape of rest, and shadow of my end".²⁸ This necessity for the alteration of words in verses other than the first has led some authorities to speculate that the composers concentrated their efforts on fitting only the first verse to music.²⁹

The lutenist school of composers, somewhat similar to the madriaglists, experienced a short period of greatness. In 1597 with the publication of John Dowland's First Book Of Ayres the lute song began to overpower the madrigal, and by 1610 more lute song books were being published than madrigal books. The lutenists experienced much fame, but the close of their immediate greatness was almost upon them by the time of John Dowland's publication A Pilgrimes Solace in 1612. A single and final example of this music appeared in 1622, a volume of John Attey's songs.³⁰

Though the time was short (about twenty-five years), the music was of supreme value. It did not, however, produce any direct influence upon the composition of music following it in England or on the Continent.³¹

For some reason the music of the Tudor composers was neglected soon after its period of greatness, and much of the music was lost or destroyed. Between 1597 and 1612 about thirty volumes or sets of lute songs were published, with approxi-

mately twenty songs in each set, but only a single example of many of these exists today, and none of the original manuscripts have been found. Dr. Fellowes attributed this "decay in public taste" partly to the influence of England's Civil War and its ideas then of the wickedness of song and dance, and to the rising popularity of a different type of music, one that contained orchestral interludes. The composers of this new music were quite prolific which aided in lessening the performances of Tudor music.

Editions of the lute songs were scarce for some time which may be due in part to the decrease of interest in them and to the barrier of lute tablature. Peter Warlock, writing about 1926, commented that the songs of the lutenists were inaccessible to the general public for an extremely long time. For this reason he wondered a great deal at the passage in James Joyce's Ulysees in which on June 16, 1904 Stephen Dedalus and Mr. Leopold Bloom were wandering through the Dublin streets with Mr. Bloom talking of the music of various composers when Dedalus "launched out into praises of Shakespeare's songs, at least of in or about that period, the lutenist Dowland who lived in Fetter Lane near Gerard the herbalist, and Farnaby and son with their dux and comes conceits and Byrd, who played the virginals in the Queen's Chapel or anywhere he found them and one Tomkins who made toys or ayres and John Bull".

Dr. Fellowes, who edited music of the lutenist song writers, complained in one of his books (published in 1921) that any "bookseller can, at short notice, supply the complete

works of almost every Elizabethan poet, and it is more than a little discreditable to English musicians that it is not possible to comply with a similar request for the complete works of Tallis, Tye, Gibbons, Dowland, or Byrd ... definitive modern editions of these Tudor composers are practically non-existent". And then he added that until "the works of the Tudor musicians, both sacred and secular, have been printed in complete and accessible form it is idle to talk of their greatness, almost impossible to attempt a satisfactory criticism of their works, and useless to suggest their performance. If, on the other hand, this splendid music were readily accessible there can be no question whatever that it would quickly win for itself a wide appreciation among English choral singers and cathedral choirs."

Part II

- 1562/63 John Dowland born.
- 1580 Goes to France in the service of the English ambassador. Is converted to the Roman Catholic faith.
- 1582 Returns to England. Sometime later marries.
- 1586 Son, Robert Dowland is born.
- 1588 Takes degree of Mus.Bac. at Oxford, in company with Thomas Morley.
- 1592 Contributes harmonized tunes to Este's Whole Book of Psalmes.
- 1594 Fails to obtain position as one of Queen Elizabeth's musicians on account of his Catholicism. Leaves England and travels from court to court in Germany and Italy.
- 1595 Writes long autobiographical letter to Sir Robert Cecil, in which he confesses his reconversion to Protestantism. (quoted in full in The English Ayre)
- 1596 Some of his lute-music printed without his permission by William Barley in A new Booke of Tabliture.
- 1597 Publishes his First Booke of Songes or Ayres.
- 1598 Receives appointment as instrumentalist at the court of King Christian IV of Denmark, and is paid an unusually high salary.
- 1599 Contributes laudatory poem to Richard Alison's Psalmes of David in meter.
- 1600 His Second Booke of Songs or Ayres published in London, with a dedicatory preface written from Elsinore in Denmark.
- 1601 Sent to England to purchase musical instruments for the Danish court. Decorated by the King of Denmark.
- 1603 His Third and Last Booke of Songs or Aires published in London.
- 1605 His Lachrimae or Seaven Teares figured in Seaven Passionate Pavans ... set forth for the Lute, Viols, or Violons, in five parts, published in London.
- 1606 February. Dismissed from his post at the Danish court.

Prefaced book by Richard Alison, An Howres Recreation in Musicke ... with complimentary verses. Third edition of the First Book of Songs printed.

- 1508 Fourth edition of the First Book of Songs printed.
- 1609 Publishes his translation of Andreas Ornithoparcus his Microloxus or Introduction containing the Art of Singing. Living in Fetter Lane, London.
- 1610 Contributes some 'Observations belonging to Lute-playing' to his son Robert's Varietie of Lute-Lessons, and three songs to Robert's Musicall Banquet.
- 1612 Publishes A Pilgrimes Solace. Lutenist to Lord Walden. Henry Peacham's poem in Minerva Britannica alludes to the neglect of Dowland in his own country. Appointed one of King James' musicians for the lutes.
- 1613 Fifth edition of the First Book of Songs printed.
- 1614 Contributes two hymns to Sir William Leighton's Teares or Lamentations of a Sorrowfull Soule.
- 1626 January 21. John Dowland died in London.
- 1626 Son Robert Dowland succeeds him as one of King's lutenists.³²

John Dowland's name has experienced many varieties of spelling; the pronunciation of it, however, should probably rhyme with blue and not cow.³³

John Dowland was quite a versatile musician. He was more famous than any other composer of his time³⁴ composing secular and sacred music and writing for both the voice and instruments. In writing of instrumental dances of great worth Paul H. Lang stated that Dowland "contributed the most original and at the same time most finished work, in his Lachrymae, or Seven Tears, Figured in Seven Pavans (1605)." Not only was he a composer, but Dowland was considered the "unsurpassed lute virtuoso of his day"³⁵ as well as being a notable singer. He is one of the greatest of

all the English song-writers "not excepting even Purcell".³⁶

In comparing John Dowland to his contemporaries we can find statements which constantly refer to him as an excellent musician. Concerning Thomas Campian we read: "next to Dowland, Campian is the most prominent personality of the English lutenists."³⁷ Robert Jones: "Several beautiful songs are to be found in these books (his five books of ayres), although few of them can be compared with those of Dowland."³⁸ Thomas Ford: the first set of ten Aries for 4. Voices to the Lute, Orphorion, or Basse-Viol "is one of the most beautiful of the lutenists' publications, for Ford's work, simple as it is, may be compared with that of Dowland for beauty of melody."³⁹ Thomas Morley: was not influenced by the "harmonic experiments of Weelkes, Dowland, and Kirbye".⁴⁰ John Danyel, a lutenist composer not mentioned thus far, is almost unknown today, but was considered to be on the level of Dowland by his contemporaries.⁴¹ A final reference is found in a discussion of seventeenth century French solo song where we read that it is difficult to find here any "vocal composition displaying such rhythmic and melodic flexibility combined with depth of expression as we find in some of the songs of John Dowland."⁴²

Dowland earned a great reputation among his contemporaries, but in spite of this he found himself neglected in his old age, and he expressed bitterness over it all in his address to the reader in his last publication, A Pilgrimes Solace, which we quote here:

"Worthy Gentlemen, and my loving countrymen: moved by your many and fore-tasted courtesies, I am constrained

to appear again unto you. True it is, I have
lien long obscured from your sight, because I
received a kingly entertainment in a foreign
climate, which could not attain to any (though
never so mean) place at home; yet have I held
up my head within this horizon, and not alto-
gether been unaffected else where, since some
part of my poor labours have found favour in the
greatest part of Europes, and been printed in
eight most famous cities beyond the seas, viz:
Paris, Antwerpe, Collein, Nurenburge, Franckfort,
Liepsig, Amsterdam, and Hamburge (yea, and some
of them also authorized under the Emperor's
privilege). Yet I must tell you, as I have been
a stranger, so have I again found strange enter-
tainment since my return, especially by the
opposition of two sorts of people that shroud
themselves under the title of musicians. The
first are some simple Cantors, or vocal singers,
who though they seem excellent in their blind
division-making, are merely ignorant, even in
the first elements of music, and also in the
true order of the mutation of the Hexachord in
the system, (which hath been approved by all the
learned and skilful men of Christendom this 800
years); yet do these fellows give their verdict
of me behind my back, and say what I do is after
the old manner. But I will speak openly to them,
and would have them know that the proudest Cantor
of them dares not oppose himself face to face
against me. The second are young men, professors
of the lute, who vaunt themselves, to the dis-
paragement of such as have been before their time,
(wherein I myself am a party) that there never was
the like of them. To these men I say little be-
cause of my love and hope to see some deeds ensue
their brave words, and also being that here under
their own noses hath been published a book in de-
fence of the Viol de Gamba, wherein not only all
other the best and principal instruments have been
abased, but especially the lute by name ... Moreover
that here are and daily doth come into our most famous
kingdom divers strangers from beyond the seas, which
aver before our own faces that we have no true
method of application or fingering of the lute. Now
if these gallant young lutenists be such as they
would have the world believe and of which I make
no doubt, let them remember that, their skill lieth
not in their fingers ends ... " 45

Evidently Dowland was not alone in his concept of the neglect
of himself and his music, for we find a poem printed the same year

as A Pilgrimes Solace (1612) in Minerva Britannica by Henry Peacham. Above the poem is pictured a bird sitting on a bush of briars in the midst of a storm and surrounded by signs of the neglect of a house, fence, and land. The poem reads:

"Heere Philomel, in silence sits alone,
In depth of winter, on the bared brier,
Whereas the Rose, had once her beautie shoven;
Which Lordes, and Ladies, did so much desire:
But fruitles now, in winters frost, and snow,
It doth despis'd, and vnregarded grow,

So since (old frend,) thy yeares have made thee white,
And thou for others, hast consu'd thy spring,
How few regard thee, whome thou didst delight,
And farre, and neere, came once to heare thee sing:
Ingratefull times, and worthles age of ours,
That let's us pine, when it hat cropt our flowers." 44

We have found no explanation for such a situation. Dowland's music is so beautiful and expressive that it is difficult to understand any musician's neglect of him. Peter Warlock said that there is not one bad or uninteresting song among all of Dowland's ninety-eight ayres. While he was not as prolific as Schubert and some other famous song-writers he gave each song a certain individuality and was very versatile in expressing diverse moods. This stands in opposition to the monotony contained in some of his contemporaries' music.⁴⁵ There is the pathos of "In darkness let me dwell", the smooth flowing words and rhythm of the melancholy "Go crystal tears"; the beautiful sacred song "Where sin sore wounding", and the lightness of "Fine Knacks for Ladies" to refer to only a few.

In contrast to his contemporaries Dowland remained close to the form of the poems he set to music. Usually the melody and accompaniment enhance the poetry in simple means rather

than detracting from it by elaborate devices.⁴⁶ As we have mentioned previously there is no evidence as to whether John Dowland wrote some of the poetry for his ayres or not. The poets known to have been used by him are Fulke Greville, George Peele, Sir Edward Dyer, Nicholas Breton, and some are attributed to John Donne.

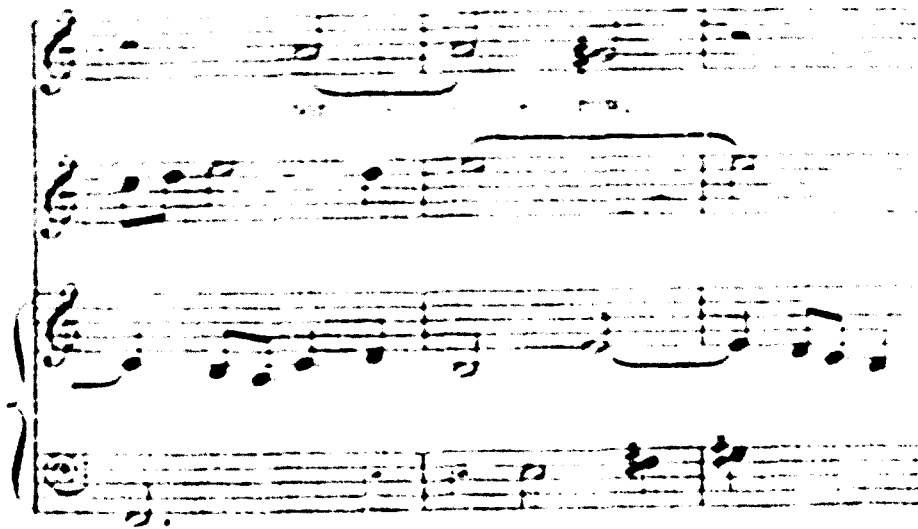
Many scholars proclaim the originality of Dowland's music yet few give more insight into this. Dr. Fellowes stated that the First Book of Songs or Ayres formed the basis for the school of lutenists and had no parallel in Europe. From his first book which represented something new in music to his last publication he demonstrated that he was "searching for new forms, and for fresh combinations of instruments and voices for the purpose of expressing his ideas," just as many of the great poets and composers of his time were doing.⁴⁷ Yet despite this search his music appears to be mature. Dr. Fellowes wrote that as Wyatt and Surrey were pioneers in the development of new forms of expression within the sonnet, so the early madrigalists appear as pioneers next to Wilbye or Dowland.

John Dowland's lute songs did introduce a "new class of vocal music".⁴⁸ This is seen especially in his use of harmonies. Within the brief scope of my own analysis of very few of his songs the chord progressions may often be analyzed according to traditional harmony. Dr. Fellowes, in a discussion of Thomas Weelkes' music, stated that Weelkes and Dowland were both innovators using harmonies not commonly employed again for many decades.

Nowhere was there an obvious available discussion of Dowland's harmony, but Dr. Fellowes said that within his music are "instances of almost every harmonic novelty of the period ... and the subject of his harmonies provides material for special study." Because his songs were not strictly madrigals, even when arranged for four voices, they could conceivably have been more easily adapted to a free harmonic treatment than would the strict madrigals.

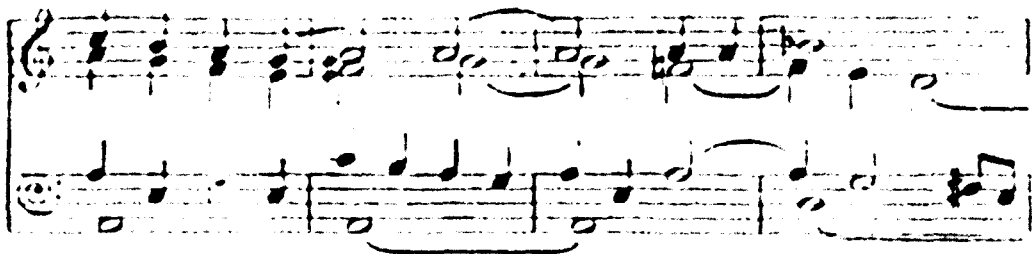
Dowland's use of chromaticism (see the following page for an example of his use of chromaticism in "When the poor cripple", ex. given by Dr. Fellowes) appears to have been another innovation. Dr. Fellowes implies that Dowland evidently understood what he was doing when he used A# ("From silent night", A Pilgrimes Solace, no.10) and E# ("Sweet, stay awhile", A Pilgrimes Solace, no.2) and was thus not just experimenting, but included these as a part of the expressiveness of the song. These were rarely used tones in the Tudor madrigals.

Wanda Landowska has referred to the influence that Dowland's years in foreign countries must have had upon him. He would most probably have come into contact with the art music of the countries he visited which could have intensified his fertility and his knowledge. Yet one cannot carry this to the extreme and explain away his originality by calling it a product of foreign influences, for the type of song as he presented it was not known as such in his day.⁴⁹ Paul H. Lang said that "here the genius of English music is again expressly enriched but not altered by foreign influences."

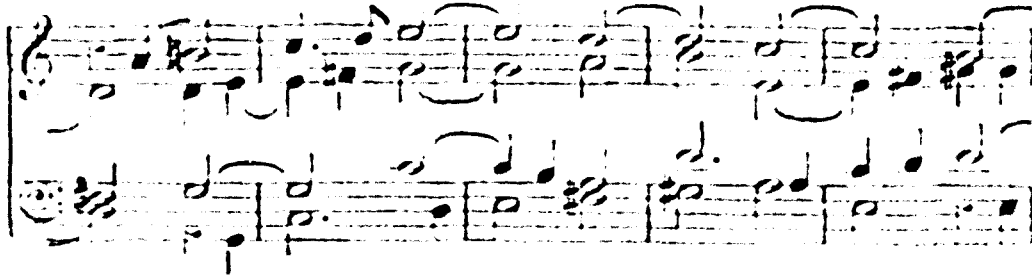


In order to convey a more complete idea of the nature of the originality of Dowland's writing, this further illustration will be found interesting: it forms the concluding passage of *When the poor cripple* (No. 16 of 'A Pilgrimes Solace'):

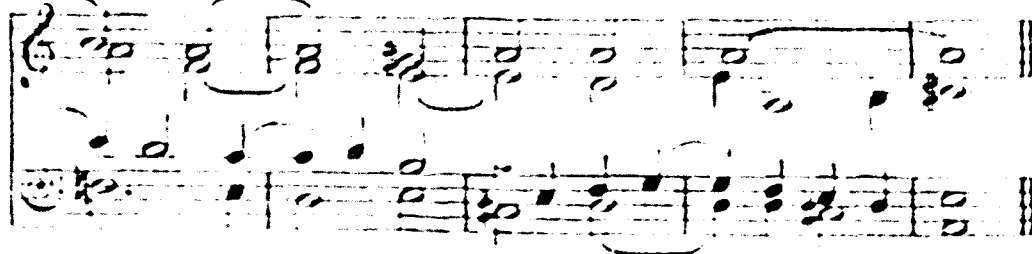
cripple in more grief. . . . in more grief;



Christ grant me pa - tience, pa - tience,



and my hope's re - lief. . . .



Dowland's use of chromatic harmonies constituted one of the grave charges which Burney saw fit to bring against him

Even though specific details concerning the harmonies and other technical aspects of his music were not discovered the authorities generally agreed that Dowland's music is both modern and a composite of many streams of English music. Only Burney sounded a discordant note on this. He was very disappointed in Dowland's "scanty abilities in counterpoint", and he complained about Dowland's chromaticism, and other things as well.

Despite Dr. Burney we, along with eminent company, continue to delight in John Dowland's lute songs. Their "simplicity, purity of melody, and perfection of verbal phrasing"⁵⁰ cannot be described or explained away on paper. There follows a brief analysis of six of his lute songs, but to really discover their magic one should study the scores, play the music, and select good recordings of the songs. No writing can ever substitute for the aural experience of his music.

Part III

Before launching into our analysis of six of the lute ayres we should mention three items in passing. Peter Warlock considers Dowland's last publication, A Pilgrimes Solace (1612), to be his masterpiece. All his former means of expression are intensified in this work. We have analyzed only one song from this group of sacred songs, "Where sin sore wounding", but it is one of the most beautiful we have yet seen and heard.

Another deeply moving song is "In darkness let me dwell" which is noted for its use of dissonance, its pervading gloom, its passionate outbursts, its use of intervals to "heighten the meaning of the text",⁵¹ and the ending which repeats the beginning statement with the solo voice being heard last of all, unaccompanied on the last note. This, unlike many of his songs, is non-strophic; Denis Stevens described it as "a kind of melodrama, or scena." It exists only in the form of solo voice and instrumental accompaniment as do some of his other songs. (A discussion of this song is given in The English Ayre.)

The third song is "Flow, my tears", or "Lachrymae", his "most famous song".⁵² It exists as a solo song with accompaniment and also as a pavan for lute. The dramatists of his day referred to it frequently:

"Now thou playest Dowland's Lachrymae to thy master." (Thomas Middleton, No Wit, no Help like a Woman, 1613)

"No, the man In the moon dance a coranto, his bush
At's back a-fire; and his dog piping Lachrymae." (Ben Jonson, Time Vindicated, 1624)

"You'll be made dance Lachrymae, I fear, at the cart's tail." (John Webster, The Devil's Law Case, 1623) ⁵³

This melody was borrowed and reset by many composers, such as William Byrd and Giles Farnaby (for virginals) and John Danyel (voice). ⁵⁴

In our own analysis we have considered the following points: (1.) variations in the editions of the text and melody; (2.) the harmony, analyzed according to traditional harmony, noticing the dissonances used, and the possible use of chromaticism; (3.) the relation of the melody, words, and rhythm, considering the phrasing of the melody (its cadential points and the poetry in relation to this), barring, and general melodic and rhythmic balance, the intervals used in the melody; (4.) the inner parts related to the melody, to each other, and to themselves including counterpoint, word repetition, range of voices, similarity between patterns in the voices, and the intervals used in each part; and (5.) the lute accompaniment.

Analyzing only six of almost one hundred ayres does not give one the authority to draw any conclusions. Having briefly examined a number of his songs we have selected these for further study. Each of his publications of songs is represented here. We have not included the entire analytical process; it has in fact been greatly condensed and some omitted (such as intervals used in the voices, barring, etc.). We have instead included only the most significant points and occasionally made brief, but hopefully adequate, remarks concerning the songs studied.

The photographs of these songs are enclosed in the folder

to facilitate reference to them. They are numbered from I to IX, but all mention of examples with a letter beside the number designates examples, not photographs, as ex. no. III a.

Underneath the songs is an analysis of the harmony. Accidentals appear next to some chords such as V^{\flat} , V^{\sharp} , I^{\flat} , etc. The meaning of these varies according to the context. In the key of \underline{G} minor a V^{\flat} would mean V is a minor chord, while in the key of \underline{C} minor it would denote a major chord.

The symbols used to indicate non-chord tones are the familiar ones: P, passing tone; R, returning tone; A, anticipation; N^{\leftarrow} , neighboring tone left by a leap; N^{\rightarrow} , neighboring tone approached by a leap; \hat{A} , appoggiatura; and S, suspension. Dotted lines refer to tritones. There are numerous incidences of cross-relations, but these have not been included. Attempts to show any significance in Dowland's harmonic vocabulary and his use of non-chord tones are not in the scope of this paper, although brief statements concerning this have been included. Inadequate familiarity with other music of the period and that immediately preceding it prevents such attempts.

Phrasing has been done only in the melody, and occasionally this coincided with the phrasing of other voices. Frequently very small similarities occurred between the voices, and while these were observed they have not here been mentioned.

Three editions of the songs were available, Dr. E. H. Fellowes' edition, Musica Britannica, vol. VI, and a paperback book. There were only three volumes available in The English School of Lutenist Song Writers, transcribed and edited by Dr. Fellowes: Book I, no.1-10; Book II, Part I, no.1-10; and Part II,

no.11-22. Compare photograph no. I with Fellowes' edition of that song, photograph no. II; notice Dr. Fellowes gave the lute accompaniment as it was and also transcribed it. He further made a freer version of each song for the piano.

Musica Britannica, vol, VI, contains Dowland's ayres arranged for four voices, transcribed by Dr. Fellowes and edited by Thurston Dart and Nigel Fortune. The ayres are barred metrically.

An Elizabethan Song Book, music edited by Noah Greenberg, contains sixteen of Dowland's songs arranged for solo and accompaniment (paperback). The songs are measured according to the original barring in the lute accompaniment and also have dotted lines indicating metrical barring. This edition also uses the Elizabethan spelling while the others do not.

The symbols used in referring to these editions are as follows: Dr. Fellowes School of ... , Ef; Musica Britannica, 4A; and An Elizabethan Song Book, N. Also, Dr. Fellowes' edition of English Madrigal Verse (symbol, Bk) was used whenever Dr. Fellowes' edition of the music was not available. There are differences in the accompaniments of the three editions (ex. no. III a-c), but these are not included in the paper.

Go crystal tears (no. III); from the First Book of Songs

This was first composed for four voices.⁵⁵ The text is that of a lover lamenting his rejection. There are three differences in the text which would not influence the music. In the first verse Ef has "sweetly weep into my ladies breast", but 4A and N have "sweetly weep into thy ladies breast". In the second verse 4A and Ef read "Haste, restless sighs" while N reads "Haste, hapless sighs". Later in the verse Ef and N use "whose frozen

No. III a
E♭

sleeps too sound whilst I from her etc.

Lute accompaniment

No. III b
N

sleeps too sound whilst I from her etc.

Lute accompaniment

No. III c
4A Lute Accomp.

melody=sleeps her

Refer to No. III and note that the lute accompaniment of these songs contains the notes of the inner voices, never the soprano line.

rigour", but 4A (based on Bk which uses "whose") reads "while".

A difference in the melody of each occurs on the words "And as the dews". Ef uses A^b (ex. no. III d) on the word the, but the other versions have A⁴. There is no great change in the chord structure since this is a passing tone in either case. The fact that an A^b follows in the accompaniment and in the next measure does not lead to any conclusion because cross-relations occur in the lute songs frequently.

Looking at no. III (photograph) note how the phrasing of the melody and the words enclosed correspond to the phrasing of the poetry. Note also the infrequent repetition of words by the inner voices, and the late entrance of the bass.

Of the number of similar patterns only two will be mentioned. One is the simultaneous movement in thirds of the bass and soprano on the words "To quicken up the thoughts of my desert" as well as their same rhythmic pattern on those words. The other point is found in the bass itself (ex. no. III e).

There are no other accidentals used than those contained in the concept of the minor key.

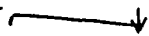
Shall I sue (no. IV, 4A; no. V, Ef); from the Second Book of Ayres

There are no differences in the texts or melodies of the two editions (4A, Ef) available. Note the phrasing of the melody and the few repetitions of words in no. IV.

Two patterns will be commented upon. One refers to the similarity of the phrase "Shall I strive to a heav'nly joy with an earthly love?" and that of "Or a sigh can ascend the clouds to attain so high?" in all the voices, especially that of the soprano. Observe the note and rhythmic patterns in these

No. III d

Ef



And as the dews re- vive the drooping

No. III e.

4/4

To quicken... from her..

No. IV a

4/4 - Soprano

prove, shall... love

eye... On a... high

(Sop. and Bass, ex. No. VIc, included as s.B. - e)

No. VI a s.A. - e

4A - Soprano

That... Sleeping.

No. VI b

4A - Alto

That... Sleeping

No. VI c

4A - Tenor

That... Sleeping

No. VI d

4A - Bass

That Sleeping

See No. VI and note entrance of each voice, not all simultaneous

No. VI f, 4A

S.
View not your weep... ing

A.
view etc.

T.
view etc.

B.
view etc.

phrase "View not your weeping". (ex. no. VI f) The phrase is begun by the bass with each voice entering individually after the bass and copying his pattern to a small extent.

The only use of chromaticism here can be explained by the concept of the minor key.

The lowest trees have tops (no. VII); from the Third Book of Songs

There is a difference in the texts of the two versions available (4A, N) as well as a difference in the melody line of the two editions. In 4A the phrase in question reads "And bees have sting" with the note A on the word sting, while in N we find "And bees have stings" with an F on the word stings.

Notice the beginning of the two phrases "And slender hairs cast shadows, though but small," and the one following it. Another similarity is found in measure 10 between the alto and bass on the words "springs, shallow springs". (ex. no. VII a)

All the accidentals may be understood when related to the minor key and to the use of secondary dominants.

Me, me and none but me (no. VIII); from the Third Book of Songs

Whereas "Go, crystal tears" and "Shall I sue" are songs of love, unrequited love, "The lowest trees have tops" is also about love, yet it is not the same as they are in thought. "Weep you no more sad fountains" and "Me, me and none but me" are both songs referring to death, yet the two express their grief in different ways, both poetically and musically.

Only one edition of this (4A) was available. There is a difference in the text of 4A and Bk in the second verse; 4A reads "He never happier liv'd", but Bk uses "He never happy lived". Alfred Deller, in his recording of this song, uses the latter wording. Also, he changes the first verse to this

No. VII a
4R

Alto

Bass

etc.

etc.

No. VIII b, 4R

Alto

Bass

Un... to... tur...tle

Un... to... tur...tle

etc.

etc.

No. VIII a, 4A

Un... to my faithful dove, un to my faith... dove.

No. VIII a, Alfred Deller

Un-to my-...-faithful, Un to my-

etc.

phrasing: "Unto my faithful, unto my faithful...." instead of "Unto my faithful dove, unto my ...". The first interpretation emphasizes the similarity between the beginning of those two groups of words. (ex. no. VIII a)

One similarity occurs between the alto and the bass on the words "unto my faithful and beloved turtle ..." (ex. no. VIII b) The bass follows the note and rhythmic patterns of the alto quite closely. Another thing to be aware of is the quick beginning of the first two phrases (no. VIII) and then the slow following phrase.

Between measures 4 and 6 there are some accidentals which are the result of secondary dominants, with the exception of the F[♯] which can also be explained structurally. (no. VIII) The alto line is the only one to have even a brief chromatic passage passing from F[♯] to F[♯], G[♯], A; G[♯], A; G[♯].

Where sin sore wounding (IX); from A Pilgrimes Solace

Only one edition was available for this, 4A, but there are no differences in the text of this and Bk.

Notice that the meter and rhyming of this poem is not the same as the others. This was originally written for a four voice arrangement; observe the expressive way in which the voices interlock and yet flow. Each voice enters separately with the suggestion of counterpoint to follow. But there are, as in the other songs, sections of homophony, as in the beginning of the phrases "Daily doth oppress me" and "Still I shall confess Thee".

The rhythmic pattern beginning with the last phrase "Father of mercy" is of special interest.

No. IX a

Go crystal tears

Handwritten musical score for 'No. IX a'. The score is written on a system of six staves. The first staff is the vocal line, with lyrics written below it. The second staff is the treble clef accompaniment. The third staff is the bass clef accompaniment. The lyrics are: 'Go crystal tears', 'Shall I sue', 'weep you no more', 'The Lowest Trees', 'me, me and none but me', and 'where sin sore wounding'. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten markings above the staves: 'S', 'A', 'T', and 'B' in boxes, and '|||' and '#0' symbols. The piece concludes with a double bar line and a repeat sign.

S. $\frac{3}{4}$ d

A.						
T.						
B.	—	—				

Father...

This is one of the most beautiful songs of Dowland's that we have yet encountered. The chromaticism used may be realized within the concept of the minor key and the use of secondary dominants.

The range of the voices of these six songs is given in ex. no. IX a.

Without an adequate study of other songs and also the songs of Dowland's contemporaries, as well as those of his immediate predecessors and followers, it is useless to make any generalizations. Even with the study of only six songs we have come to a fascination centering about this music, its simplicity, the frequent use of dissonances without harshness, the manner of Dowland's treatment of the poetry and various moods, the limited range of voices in some songs, the general lack of complicated counterpoint, the presence of much stepwise motion in these ayres, and so on and on. One could spend a lifetime on this man alone as Dr. Fellowes evidently spent his on the English madrigalists and lutenists of the sixteenth century.

But in conclusion, though we can make no adequate generalizations, if indeed generalizations are ever adequate, we can summarize our introduction to his lute songs by realizing that in this music we have stumbled upon a lovely meadow, full of beautiful details, and even though we now stand upon the

hill ready to depart, we know we can never lose sight of it, our eyes having once encompassed the magnificent simplicity of it all.

Footnotes

1. Edmund Fellowes, English Madrigal Composers (Oxford, 1921), p.23
2. Paul Lang, Music in Western Civilization (New York, 1941), p.288
3. Denis Stevens, A History of Song (New York, 1960), p.228
4. Gustave Reese, Music in the Renaissance (New York, 1954), p.832
5. Fellowes, p.304
6. Lang, p.288
7. Fellowes, p.60
8. Lang, p.288
9. Stevens, p.84
10. Reese, p.832
11. Peter Warlock, The English Ayre (London, 1926), p.28
12. Lang, p.241
13. An Anthology of English Lute Music, David Lumsden, editor; Forward by Thurston Dart (London, 1953), p.iv
14. Lang, p.239
15. "Lute", Harvard Brief Dictionary of Music, p.162
16. Lang, p.241
17. An Anthology ..., Forward, p.111
18. Lang, p.243
19. Fellowes, p.306
20. Ibid, p.121
21. Ibid, p.304
22. Ibid
23. Ibid
24. Ibid
25. Stevens, p.84
26. Warlock, p.130

Footnotes continued

27. Fellowes, p.140
28. Fellowes, p.150
29. Stevens, p.85
30. Edmund Fellowes, General Preface to The English School of Lutenist Song Writers (London, 1920), p.iii
31. Lang, p.288
32. adapted from: Warlock, p.21-22; English Madrigal Composers, p. 309; and The King's Musick (London, 1909), p.66
33. Warlock, p.23
34. English Madrigal Composers, p.308
35. Lang, p.288
36. English Madrigal Composers, p.313
37. Ibid, p.316
38. Ibid, p.318
39. Ibid, p.321
40. Ibid, p.113
41. Warlock, p.52
42. Stevens, p.199
43. quoted in full in Warlock, p.41.
44. Ibid, p.45
45. Ernest Walker, A History of Music in England (Oxford, 1952),p.133
46. Fellowes, Preface to songs, p.iii
47. English Madrigal Composers, p.310
48. Ibid, p.78
49. Leng, p.289
50. English Madrigal Composers, p.313
51. Stevens, p.86
52. Ibid
53. Warlock, p.35, 36
54. Ibid, p.52

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An interesting book to look through is A History of Music in Pictures, edited by Georg Kinsky, New York: Dover Publications, Inc., 1951. Within it may be found numerous pictures of the lute in paintings, and also three references to Dowland: 100, 101, and 196.

List of Music Available

Ayres for Four Voices, Musica Britannica, vol.VI.

An Elizabethan Song Book, music edited by Noah Greenberg; contains sixteen of John Dowland's songs arranged for voice and accompaniment.

The English School of Lutenist Song Writers, John Dowland, First Book of Songs, Part I; Second Book of Songs; arranged for voice and accompaniment.

Six Songs by John Dowland, arranged by Desmond Dupré for voice and guitar.

A Treasury of Early Music, edited by Carl Parrish. Contains one song by John Dowland, "My thoughts are winged with hope" and a discussion of this song.

Music other than the songs
available in Richmond

An Anthology of English Lute Music, edited by David Lumsden; contains seven pieces for lute solo by John Dowland.

Musica Britannica, vol.IX, Jacobean Consort Music, edited by Thurston Dart and William Coates; contains one piece by Dowland for four strings and harpsichord and one piece for lyra viol.

Discography

Dowland, John. Ayres for Four Voices, vol.III and IV. Golden Age Singers.

English Lute Songs. contains five of Dowland's songs. Alfred Deller, countertenor and Desmond Dupré, lute.

Y thoughts are wingde with hops, my hops with loue, mouit loue vnto
 the moone in cleereft night, and fay as she doth in the heauens
 mooue in earth fo wanes & waxeth my delight: And whisper this but softly
 in her eares, hope off doth hang the head, and trust shed teares.

And you my thoughts that some mistrust do carry, If she for this, with cloudes do maske her eies,
 If for mistrust my mistriffe do you blame, And make the heauens darke with her disdain,
 Say though you alter, yet you do not vary, With windie fighes disperfe them in the skies,
 As she doth change, and yet remaine the same: Or with thy teares dissolue them into raine,
 Distrust doth enter harts, but not infect, Thoughts, hopes, & loue returne to me no more,
 And loue is sweetest feined with suspit. Till Cynthia shine as she hath done before.

in her eares, hope off doth hang the head and trust shed teares.
 heauens mooue in earth fo wanes & waxeth my delight, & whisper this but softly
 vnto the moone, the moone in cleereft night, and fay as she doth in the
 Y thoughts are wingde with hops my hopes with loue, mount loue

CANTVS.

BASSVS.
 Y thoughts are wingde with hops my
 hopes with loue, mount loue vnto the moone
 in cleereft night, & say as she doth in the hea-
 uens mooue, in earth fo wanes and waxeth
 my delight, and whisper this but softly
 in her eares, her eares hope off doth hang the
 head, and trust and trust shed teares.

TENOR.

Y thoughts are wingde with hops my hopes with loue, mount loue
 vnto the moone in cleereft night, and fay as she doth in the heauens mooue in
 earth fo wanes fo wanes & waxeth my delight, & whisper this is. but softly in
 her eares, softly in her eares, hope off doth hang the head, and trust shed teares.

No 3 as it appears in the 1597 edition of *The First Booke of Songs or Ayres*, showing the layout of the parts on the open page.

Aune Mason

MY THOUGHTS ARE WINGED WITH HOPE.

VOICE

My thoughts are winged with hopes, my hopes with love. Mount, Love, un-

LUTE

3

to the moon in clear-est night And say, as she doth in

the hea-vens move, In earth so wanes and wax-eth my de-light.

June 1900

And whis - per this but soft - ly in her ears:

Hope oft doth hang the head and Trust shed tears.

1
 My thoughts are winged with hopes, my hopes with love.
 Mount, Love, unto the moon in clearest night
 And say, as she doth in the heavens move,
 In earth so wanes and waxeth my delight.
 And whisper this but softly in her ears:
 Hope oft doth hang the head and Trust shed tears.

2
 And you, my thoughts, that some mistrust do carry,
 If for mistrust my mistress do you blame,
 Say, though you alter, yet you do not vary.
 As she doth change and yet remain the same.
 Distrust doth enter hearts but not infect,
 And love is sweetest seasoned with suspect.

3
 If she for this with clouds do mask her eyes,
 And make the heavens dark with her disdain,
 With windy sighs disperse them in the skies,
 Or with thy tears dissolve them into rain,
 Thoughts, hopes and love, return to me no more
 Till Cynthia shine as she hath done before.

ascribed to George Earl of Cumberland

Anna Howard

see me pine,
pine, to see
O pine, to
me pine, my ten - der flocks.
my ten - der flocks.
der, my ten - der flocks.

Observe the frequent cross-relations of voices in all of these songs, though it is not marked. (ex. No. III, measure 3, 13, etc.).

2 Sad pining care, that never may have peace,
At beauty's gate in hope of pity knocks;
But mercy sleeps while deep disdain increase,
And beauty hope in her fair bosom locks.
O grieve to hear my grief, my tender flocks.

3 Like to the winds my sighs have winged been;
Yet are my sighs and suits repaid with mocks:
I plead, yet she repineth at my teen.
O, ruthless rigour, harder than the rocks,
That both the shepherd kills, and his poor flocks.

No. III

Go, crystal tears

9

S. Go, cry - stal tears, like to the mor - - ning
A. Go, cry - stal tears, like to the mor - - ning
T. Go, cry - - stal tears, like to the mor - - ning
B. - - - - -
LUTE

c minor: I IV[♭] I I[♯] V[♭] I (IV[♭]) V[♭] IV[♭]

showers, And sweet - ly weep in - to thy La - dy's breast;
showers, And sweet - ly weep in - to thy La - dy's breast;
showers, And sweet - ly weep in - to thy La - - dy's
And sweet - ly weep in - to thy La - dy's breast;

V[♭] I I (IV[♭]) I V[♭] I (V[♭]) IV[♭] VI IV[♭]

Ann Morrow

And as the dews re-vive the droop-ing flowers, So let your drops of breast; And, and as the dews re-vive the droop-ing flowers, So let your drops of pi-

ty be ad-dress'd, To quick-en up the thoughts of my de-sert, drops of pi-ty be ad-dress'd, To quick-en up the thoughts of my de-sert, pi-ty be ad-dress'd, To quick-en up the thoughts, the thoughts of my de-sert, Which sleeps too - - ty be ad-dress'd, ad-dress'd To quick-en up the thoughts of my de-sert, Which

Which sleeps too sound, whilst I from her de-part. To sound, whilst I from her, from her de-part, from her de-part, from her de-part. To quick-en sleeps too sound, whilst I from her de-part, from her de-part, To

2 Haste, restless sighs, and let your burning breath
 Dissolve the ice of her indurate heart.
 While frozen rigour, like forgetful death,
 Feels never any touch of my desert;
 Yet sighs and tears to her I sacrifice,
 Both from a spotless heart and patient eyes.

Anni Morrow

Shall I sue

S. Shall I sue, shall I seek for grace? Shall I pray, shall I

A. Shall I sue, shall I seek for grace? Shall I pray, shall I

T. Shall I sue, shall I seek for grace? Shall I pray, shall I

B. Shall I sue, shall I seek for grace? Shall I pray, shall I

LUTE $\frac{3}{4}$

g minor I $V^{\circ}\sharp$ I $V^{\circ}\sharp$ I VII° I

prove? Shall I strive to a heav'n - ly joy with an earth - ly love?

prove? Shall I strive to a hea - ven - ly joy - with an earth - ly love?

prove? Shall I strive to a heav'n - ly joy with an earth - ly love?

prove? Shall I strive to a hea - ven - ly joy with an earth - ly love?

$V^{\circ}\sharp$ I IV I \sharp III I \flat (II \flat - I \flat VII III I IV II V \sharp I

Shall I think that a bleed - ing heart or a wound - ed

Shall I think that a bleed - ing heart, a bleed - ing heart or a wound - ed

Shall I think that a bleed - ing heart or a wound - ed

Shall I think, shall I think that a bleed - ing heart or a wound - ed

III I VII (II \flat) V \sharp I I V \sharp III IV VII III I

Ann Morrow

eye Or a sigh can as - cend the clouds to at - tain so high?

eye Or a sigh can as - cend the clouds, as - cend the clouds to at - tain so high?

eye Or a sigh can as - cend the clouds, the clouds to at - tain so high?

eye Or a sigh can as - cend the clouds to at - tain so high?

V⁴ I VII III VI VII I II⁷ V[#] 7 I

2 Silly wretch, forsake these dreams / of a vain desire;
 O bethink what high regard / holy hopes do require.
 Favour is as fair as things are, / treasure is not bought;
 Favour is not won with words, / nor the wish of a thought.

3 Pity is but a poor defence / for a dying heart;
 Ladies' eyes respect no moan / in a mean desert.
 She is too worthy far / for a worth so base;
 Cruel and but just is she / in my just disgrace.

4 Justice gives each man his own; / though my love be just,
 Yet will not she pity my grief; / therefore die I must.
 Silly heart, then yield to die, / perish in despair;
 Witness yet how fain I die / when I die for the fair.

Toss not my soul

33

S. 1 Toss not my soul (O Love) twixt hopes and
 2 Take me, As - su - -rance, to thy bliss - ful

A. 1 Toss not my soul (O Love) twixt hopes and
 2 Take me, As - su - -rance, to thy bliss - ful

T. 1 Toss not my soul (O Love) twixt hopes and
 2 Take me, As - su - -rance, to thy bliss - ful

B. [Empty staff]

LUTE [Empty staff]

Anne Morrow

SHALL I SUE?

VOICE

Shall I sue? shall I seek for grace? Shall I pray?

LUTE

3

a c d a a e a c d a c

a c b a c e a d c

a c c b c e a d c

a c c b c e a d c

shall I prove? Shall I strive to a heaven-ly joy

a a e a b c a d a d a

b f b d a a

c e c a d c a d

a a c a d c a d

With an earth-ly love? Shall I think that a

d c q a a d a f d

d f d c b a c a c

a a c a

Anne Morrison

bleed - ing heart, Or a wound - ed eye,

The first system of the musical score features a vocal line in G major with lyrics "bleed - ing heart, Or a wound - ed eye,". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. Below the piano part are two staves of figured bass notation.

Or a sigh can as - cend the clouds To at - tain so high?

The second system continues the musical score with the vocal line singing "Or a sigh can as - cend the clouds To at - tain so high?". The piano accompaniment and figured bass continue in the same style as the first system.

1

Shall I sue? shall I seek for grace?
 Shall I pray? shall I prove?
 Shall I strive to a heavenly joy
 With an earthly love?
 Shall I think that a bleeding heart,
 Or a wounded eye,
 Or a sigh, can ascend the clouds
 To attain so high?

2

Silly wretch, forsake these dreams
 Of a vain desire;
 O bethink what high regard
 Holy hopes do require.
 Favour is as fair as things are,
 Treasure is not bought;
 Favour is not won with words,
 Nor the wish of a thought.

3

Pity is but a poor defence
 For a dying heart;
 Ladies' eyes respect no moan
 In a mean desert.
 She is too worthy far
 For a worth so base,
 Cruel and but just is she
 In my just disgrace.

4

Justice gives each man his own,
 Though my love be just
 Yet will not she pity my grief,
 Therefore die I must.
 Silly heart, then yield to die,
 Perish in despair.
 Witness yet how fain I die
 When I die for the fair.

Ami M. M. M.

Weep you no more

S. Weep you no more, sad foun-tains; What need you flow

A. Weep, weep you no more, sad foun-tains; What need, what need you flow

T. Weep you no more, no more, sad foun-tains; What need you

B. Weep you no more, sad foun-tains; What need you flow, what need you

LUTE C

guitar I

V⁶ I IV⁶ V I⁴ V I (III) IV⁶ III

so fast? Look how the snow-y moun-tains Heav'n's sun doth

flow so fast? Look how the snow-y moun-tains Heav'n's

flow so fast? Look how the snow-y moun-tains Heav'n's sun

Heav'n's sun doth gent-ly waste. But my sun's heav'n-ly

gent-ly waste. But my sun's, my sun's heav'n-

sun doth gent-ly waste. But my sun's heav'n-

doth gent-ly waste. But my sun's heav'n-ly

IV I⁵ VII IV VII III⁴ IV VII III II (dim^o chord)

Heav'n's sun doth gent-ly waste. But my sun's heav'n-ly

gent-ly waste. But my sun's, my sun's heav'n-

sun doth gent-ly waste. But my sun's heav'n-

doth gent-ly waste. But my sun's heav'n-ly

I I # I V⁴ III VI^{eb} II lowered root (IV) (VII⁴)

[d: I VI II lowered root (IV) (VII⁴)]

June Morrow

eyes View not your weep - ing,
 ly eyes View not your weep - ing, That
 - ly eyes View not, view not your weep - ing, That

8: I⁴ V[#] I VI^{low} III⁶ IV I⁴ IV I⁴ V⁷

That now lie sleep - ing, that now lie sleep - ing, Soft
 - now lie sleep - ing, That now lie sleep - ing, Soft - ly, soft - ly, soft - ly,
 - now lie sleep - ing, sleep - ing, That now lie sleep - ing, Soft -

lie sleep - ing, Soft - ly, soft - ly, now soft -

9: V⁷ VI (IV⁵) I⁵ V V⁷ I⁷ III I⁷

ly, soft - ly, now soft - ly lie sleep - ing.
 that now soft - ly lie sleep - ing.
 - ly, soft - ly, now soft - ly lie sleep - ing.
 - ly, now soft - ly lie sleep - ing.

ly, soft - ly, now soft - ly lie sleep - ing.

10: Bb: (IV⁶) VI (II) V I VI IV I
 d: IV I 2 III

1 Sleep is a reconciling,
 A rest that peace begets:
 Doth not the sun rise smiling,
 When fair at ev'n he sets?
 Rest you, then, rest, sad eyes,
 Melt not in weeping,
 While she lies sleeping,
 While she lies sleeping,
 Softly, softly, now softly lies sleeping.

Anna Marshall

The lowest trees have tops

Sir Edward Dyer?

S. The low - est trees have tops, the ant her gall, The

A. The low-est trees have tops, the ant her gall, The

T. The low - est trees have tops, the ant her gall, The

B. The low - est trees have tops, the ant her gall, The

LUTE C

g minor: I

fly her spleen, the lit - tle spark his heat; And slen - der

fly her spleen, the lit - tle spark his heat; And slen - der

fly her spleen, the lit - tle spark his heat; And slen - der

fly her spleen, the lit - tle spark his heat; And slen - der

hairs cast sha - dows, though but small, And bees have

hairs cast sha - dows, though but small, And bees have

hairs cast sha - dows, though but small, And bees have

hairs cast sha - dows, though but small, And bees have

Anne Morrow

F in IV

sting al-though they be not great. Seas have their source, and so have shal-low

sting al-though they be not great. Seas have their source, and so have shal-low

sting al-though they be not great. Seas have their source, and so have shal-low

sting al-though they be not great. Seas have their source, and so have shal-low

F = IV
= III
I VII⁶ IV VII I V I VII I

springs; And love is love in beg-gars and in kings.

springs, shal-low springs; And love is love in beg-gars and in kings.

springs; And love is love in beg-gars and in kings.

springs,shal-low springs; And love is love in beg-gars and in kings.

springs; And love is love in beg-gars and in kings.

springs,shal-low springs; And love is love in beg-gars and in kings.

V[#] V[#] (VI^b) IV I IV V[#] I⁴

2 Where waters smoothest run, deep are the fords;
 The dial stirs, yet none perceives it move:
 The firmest faith is in the fewest words;
 The turtles cannot sing, and yet they love.
 True hearts have eyes and ears, no tongues to speak;
 They hear, and see, and sigh, and then they break.

Anne Morrow

from The Third Book of Songs

Me, me and none but me

36

S. Me, me and none but me dart home, O gen - tle death, And quick-ly, for I

A. Me, me and none but me dart home, O gen - tle death, And quick-ly, for I

T. Me, me and none but me dart home, O gen - tle death, And quick-ly, for I

B. Me, me and none but me dart home, O gen - tle death, And quick-ly, for I

LUTE C

♩ major: I IV I^b IV V I

draw too long ———— this i - dle breath: O

draw too long this i - dle breath: O how I

draw too long, too long this i - dle breath: O how I

draw too long this i - dle breath: O how I long

♭ lowered Root V^b V[#] Iⁿ II^b Iⁿ II Vⁿ V I

— how I long till I may fly to heav'n a - bove Un - to my

long till I may fly to heav'n a - bove Un - to my faith - ful -

long till I may fly to heav'n a - bove Un - to my

till I may fly to heav'n a - bove Un - to my faith -

I IV^b V IV^b I IV I

Gene Messer

10 *p* *R* *p* *A* *p* *N* *7*

faith-ful dove, un-to my faith-ful and be-lov-ed tur-tle dove. O

and be-lov-ed tur-tle dove. O how I

faith-ful and be-lov-ed tur-tle dove. O how I

-ful and be-lov-ed tur-tle dove. O how I long

I I⁶ IV V VI V I

2 Like to the silver swan, / before my death I sing;
 And yet alive / my fatal knell I help to ring.
 Still I desire from earth / and earthly joys to fly;
 He never happier liv'd / that cannot love to die.

37

When Phoebus first

S. When Phoe-bus first did Daph-ne love, And no means might her fa-vour move, He crav'd the

A. When Phoe-bus first did Daph-ne love, And no means might her fa-vour move, He crav'd the

T. When Phoe-bus first did Daph-ne love, And no means might her fa-vour move, He crav'd the

B. When Phoe-bus first did Daph-ne love, And no means might her fa-vour move, He crav'd the

LUTE 3

cause; the cause (quoth she) is, I have vow'd vir-gi-ni-ty. Then in a

cause; the cause (quoth she) is, I have vow'd vir-gi-ni-ty. Then in a

cause; the cause (quoth she) is, I have vow'd, / I have vow'd vir-gi-ni-ty. Then in a

cause; the cause (quoth she) is, I have vow'd vir-gi-ni-ty. Then in a

Anne Morrow

No. II

Where sin sore wounding.

64

Soprano (S): Where sin sore

Alto (A): Where sin sore wound - ing, sore wound - ing, sin

Tenor (T) or Alto (A): Where sin, where sin sore

Bass (B): Where sin sore wound - ing,

LUTE: Chord progression: I, I, I[#], I^{*}, I^b, I[#], I^b, I^b

wound - ing Dai - ly doth op-press me,

sore wound - ing Dai - ly doth op-press me, There

wound - ing, sore wound - ing Dai - ly doth op-press me, There

wound - ing, There

LUTE: Chord progression: IV, IV, I^b, I^b, I^b, (IV) I^b VI^b, I^b, I^b

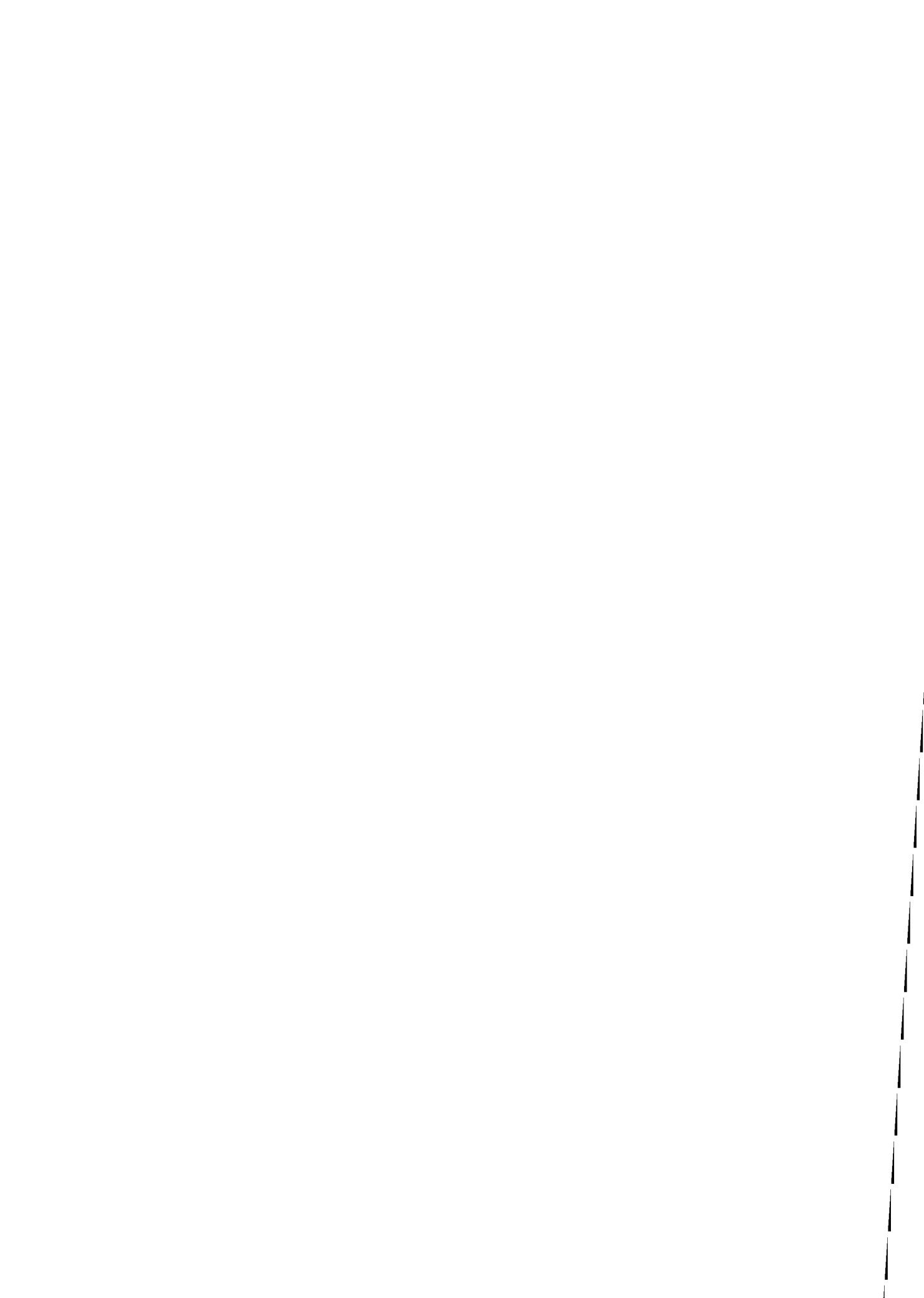
There grace a - bound - ing, grace a - bound - ing Free -

grace a - bound - ing, a-bound-ing, grace a - bound-ing, grace a - bound-ing, (a - bound - ing

grace a - bound / ing, grace a - bound - ing free - ly, free - ly

grace a - bound - ing, a bound - ing Free - ly, free - ly

LUTE: Chord progression: I, VII, I, VI, V, IV, III, I^b, I^b, I^b, I^b, I^b, I^b, I^b, I^b



ly. free - ly doth re - dress - me.

Free ly - free ly doth re - dress, re - dress - me.

doth re - dress me, free - ly, free - ly doth re - dress, doth re - dress - me.

doth re - dress - me, free - ly, free - ly doth re - dress - me.

So that re - sound - ing Still I shall con - fess Thee Fa - ther, Fa - ther of

So that re - sound - ing Still I shall con - fess - Thee Fa - ther of - mer - cy, mer -

So that re - sound - ing Still I shall con - fess Thee Fa - ther of mer - cy, mer -

Still I shall con - fess Thee

mer - cy. Fa - ther of mer - cy, mer - cy, Fa - ther of mer - cy.

- cy, Fa - ther of mer - cy, Fa - ther of mer - cy, of mer - cy, mer - cy.

- cy, Fa - ther of mer - cy, Fa - ther of mer - cy, mer - cy.

Fa - ther of mer - cy, mer - cy, Fa - ther of mer - cy, mer - cy.

1 Though sin offending / Daily doth torment me,
Yet grace attending, / Since I do repent me,
At my life's ending / Will, I hope, present me
Clear to Thy mercy.

2 The wound sin gave me / Was of death assured,
Did not grace save me / Wholly it is cured,
So wilt Thou have me / To Thy love inured,
Free without merit.

3 Sin's strife is healed / And his sting abated;
Death's mouth is sealed / And the grave unshated;
Thy love revealed / And Thy grace related
Give me this spirit.

Anne Morrow