

THE DELIGHT OF SOLITARINESS

Lute songs and solos of John Dowland

duo Mignarda



PRIMA
CLASSIC

Tracklist

- | | | |
|-----|---|------|
| 1. | Disdain me still, that I may ever love. | 3:20 |
| 2. | Me, me and none but me | 3:03 |
| 3. | Shall I strive with words to move? | 2:38 |
| 4. | Mignarda | 2:52 |
| 5. | Sweet stay a while | 3:28 |
| 6. | Stay time a while thy flying. | 2:29 |
| 7. | Solus cum sola | 4:59 |
| 8. | Would my conceit | 3:24 |
| 9. | The lowest trees have tops | 1:55 |
| 10. | Mistress Stewart's thing | 2:12 |
| 11. | Toss not my soul | 2:49 |
| 12. | Rest a while you cruel cares | 3:11 |
| 13. | Praeludium | 1:14 |
| 14. | Go Crystal tears | 2:58 |
| 15. | Lachrimae | 5:24 |
| 16. | O sweet woods | 5:24 |
| 17. | Clear or cloudy | 2:59 |

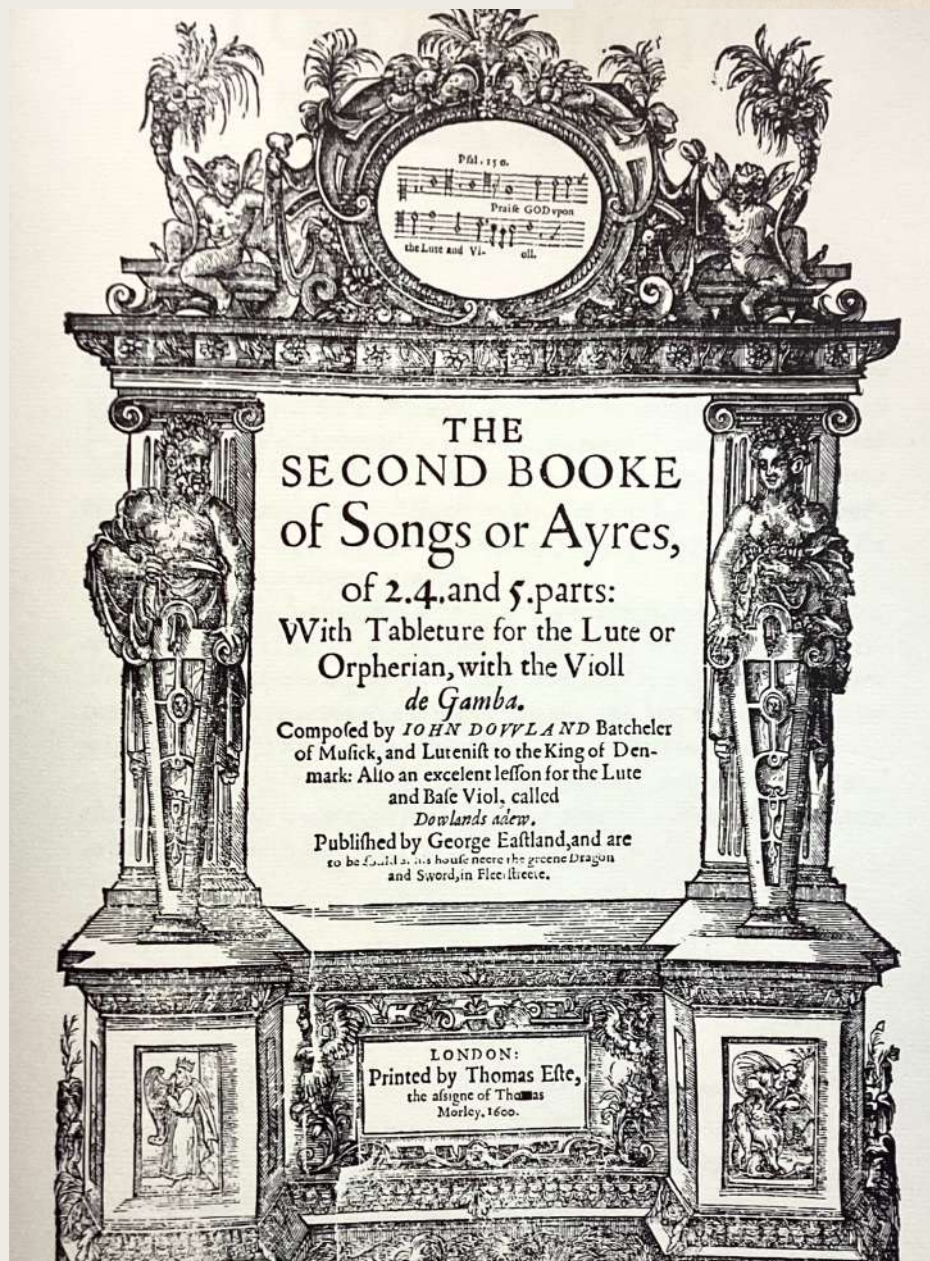
THE DELIGHT OF SOLITARINESS

The lute songs of John Dowland

John Dowland's songs for voice and lute represent the pinnacle of a musical form and tradition that was evident throughout Europe for at least 100 years prior to the publication of Dowland's *First Booke of Songes or Ayres* in 1597. Earlier European examples of lute songs essentially represented an arrangement of polyphonic vocal music, assigning the lower parts to be played on the lute, and music for voice and lute in England prior to Dowland's first fruits mainly consisted of harmonizations of psalms and secular poetry set to well-known ballad and dance tunes. Dowland built upon this foundation and, while retaining the rhythmic vitality of dance forms, added his gift for melody and expressive text setting with a result that is superior to the work of any of his contemporaries.

Dowland (1563 - 1626) was a serious student of music and was strongly influenced by French and Italian musical examples, and he forged a new style of accompaniment that ingeniously drew upon the resources of the instrument. Well-trained in the art of counterpoint, Dowland understood the subtle use of compositional devices such as imitation and how to maximize the effect of projecting multiple independent parts onto a plucked string instrument. His writing for the lute employed characteristic plucked-string techniques such as cross-string suspensions in tandem with rhythmic syncopations and running passages interspersed with expressive chordal events, creating a rich and complex musical effect that sounds well even when the music is realized on keyboard.

Adding significantly to the practical value of Dowland's original publications of lute songs, the books presented the song for solo voice and lute, but also offered four or more vocal parts. The layout was ingeniously formatted for use by an ensemble seated around a table with the singing parts arranged to be read from four positions. Eschewing continental examples of vocal part-writing imposed upon the lute, it is apparent that Dowland worked the other way round by extracting from his densely conceived lute accompaniments the printed singing parts for altus, tenore and bassus.



THE DELIGHT OF SOLITARINESS

Having previously recorded two albums of Dowland's lute songs, we found we were merely peeling away the first layers of the onion with our interpretations of the better-known repertory. *The delight of solitariness* allowed us the opportunity to explore some lesser-known songs that are every bit as masterful as Dowland's more familiar chestnuts. The album title is from the song "O sweet woods, the delight of solitariness," drawn from the posthumously published *Arcadia* by Sir Philip Sidney. The image of forested solitariness is one that appeals to us as artists who dwell in a quieter aesthetic than is afforded by our mad 21st-century existence. Having lived in the woods in shared solitude for a better part of our collaboration as a duo, the image resonates strongly.

While duo Mignarda's primary focus is polyphonic music of the 16th century, we have nurtured an affinity for Dowland's music from the very beginning of our work, at times performing the part-song arrangements with our vocal ensemble. We discovered early on that existing modern editions are of limited use for our purposes, and we always scrupulously examined the facsimiles to produce our own performing editions, eventually leading to publication by Mignarda Editions of the complete lute songs of John Dowland.

MIGNARDA

The premiere professional lute song duo in the US, Mignarda has been sharing their engaging approach to historical music since 2003, setting a new standard for repertoire, interpretation and musicianship. Based in Cleveland Heights, Ohio, they have produced seventeen critically-acclaimed CDs and published a series of editions of historical music for voice and lute.

Lutenist **Ron Andrico** was a seasoned professional performer of historical music and in theatre before discovering the lute while completing a degree in composition. He promptly set about researching the historical context of early music, and his research has led to publication of a growing series of important music editions and articles of scholarly excellence that have to do with identifying, elucidating and performing the sources of 16th century lute music. In addition to historical music for voice and lute, Andrico edited and published the original lute solos of virtuoso lutenist Ronn McFarlane. He was honored to collaborate on a project with noted Harvard musicologist, John Ward and Edward Doughtie, author of *Lyrics for English Airs 1596 – 1622*. He is the author of the internationally-popular blog, Unquiet Thoughts.

Mezzo soprano **Donna Stewart**, known for her warm tone and crystalline delivery of text, has received critical acclaim for awakening modern audiences to an appreciation for historical music. Her firm grounding in the practical application of Gregorian chant and medieval and renaissance polyphony stems from two decades with a five-voice *schola cantorum* dedicated to providing liturgical music for a weekly Latin Tridentine Mass. Drawing

on the unique experience of singing this music in its liturgical context, she has developed an understanding of the use and form of historical sacred music, which lies at the very heart of all early music. In addition to her solo work with Mignarda, she has performed and recorded on the Koch and Onda labels with internationally-renowned Baroque orchestra Apollo's Fire, and has applied her gift for communicating the deeper meanings of texts to both renaissance lute song and old-time harmony, hymnody, and heartsongs. She has released, with great success, two albums of solo Gregorian chant.

The couple met in Cleveland, Ohio, singing Gregorian chant & renaissance polyphony in a small *schola* for a weekly Latin Mass. Their first concert came a few months later, in October of 2003. The newly-formed *duo Mignarda* retreated to a remote log cabin in the wilderness of the Siskiyou Mountains to immerse themselves in the repertory and the aesthetic of the 16th century - emerging occasionally to seek advice from insightful performers Nigel North, Hopkinson Smith, and Anthony Rooley, and to tour as a trio with the Baltimore Consort's Ronn McFarlane. Eventually relocating in the eastern US, they made their home for a decade in a handmade house in the forest of rural upstate New York before settling back in Cleveland Heights, Ohio. Now in their 20th year as a duo, they have travelled tens of thousands of miles to share their music with audiences across the U.S.

Mignarda's APPROACH TO EARLY MUSIC

Since founding Mignarda in 2003, the duo has garnered widespread attention for their unique sound and for their choice of repertory. Known as “musician’s musicians,” they have received critical acclaim from reviewers and accolades from top early music specialists, vocalists, instrumentalists, and choral directors. Given that a duo devoted to such arcane repertory is in and of itself a rarity, Mignarda’s music has reached beyond the bounds of early music audiences, finding appeal with a broad range of listeners from pop aficionados to sacred music specialists. How did they manage this? It’s certainly not due to aggressive PR or music industry connections, but rather the appeal of an honest sound informed both by historical research and by extensive rehearsal.

Not satisfied with off-the-shelf editions of repertory, Ron Andrico put his compositional skills to work to create hundreds of new arrangements of 16th century polyphonic vocal ensemble music for solo voice and lute from original sources, following directly in the footsteps of notable historical intabulators including Vincenzo Galilei and Adrian Le Roy. The process of touching each and every note and setting each and every lyric has provided a rare insight into the original composers’ ideas of text underlay, rhythmic organization and musical phrasing — just as was done when the music was new.

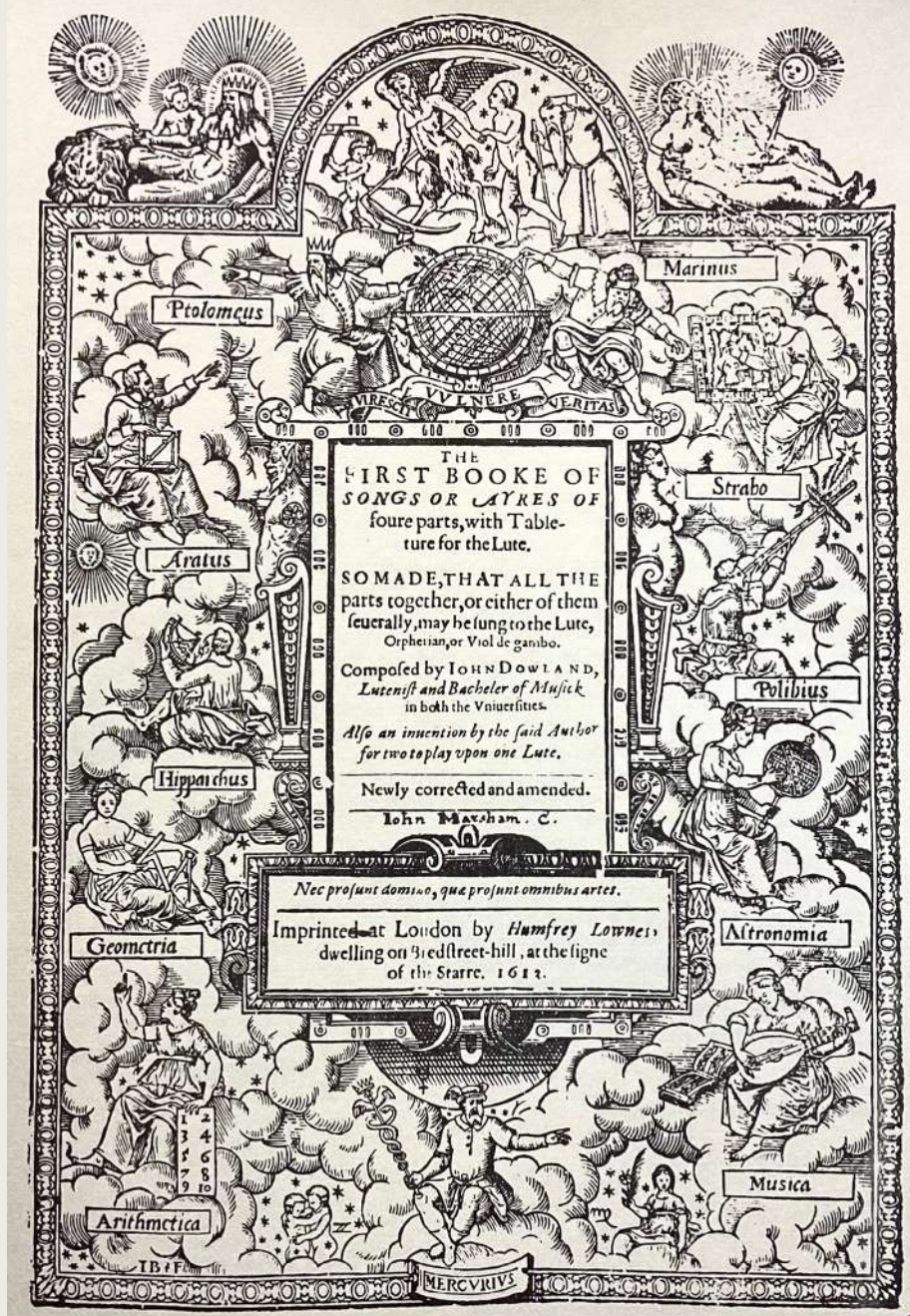
The 20th century was a high-water mark for the early music revival, with eminent scholars discovering and making available long forgotten masterpieces of music. But many scholars and music editors took the visible evidence of historical music quite literally, not fully informed of the practical aspects of musical performance and quite ignorant of routine historical conventions of original notation and transposition. This resulted in modern editions of historical music appearing in high registers, promoting the misconception that music for voice and lute was meant to be sung by very high voices accompanied by very small lutes. Deeper research revealed that the situation was more nuanced, and the printed or hand-

written historical scores were only meant to offer a guideline for highly skilled and pragmatic musicians of the time.

Following hints provided by research into historical convention, Mignarda's sound restores the repertory to a more relaxed vocal range that more readily communicates to the listener richly layered and highly refined historical texts. Employing lower-pitched lutes and the occasional historically justified downward transposition, Mignarda's sound takes full advantage of the depth and warmth of Donna Stewart's natural voice. But Mignarda interpretations are the result of intensive research into the contextual importance of

historical dance, poetical forms, and rhetorical conventions—and a great deal of reflection and rehearsal that results in intellectual and emotional involvement in the meaning of the words, paired with a musician's understanding of the rhythmical outline of the musical phrasing.

When Mignarda produced its first album in 2005, the duo was offered an opportunity to sign with the Naxos label. While the Naxos distribution and publicity would have been much more effective and immediate, the duo took what was then the innovative step of creating their own label and handling their own distribution. This decision was not without consequence – particularly in the absence of



corporate or academic sponsorship, a well-endowed board, or a trust fund. Mignarda's loyal audience includes over 10,000 YouTube subscribers and more than 20,000 Spotify followers, all of which have been earned one listener at a time.

Eighteen albums later, Mignarda is very pleased to appear on the *Prima Classic* label, and we're delighted to join a very impressive roster of artists on a label with superior production standards.

Duo Mignarda

1. Disdain me still, that I may ever love.

“Disdain me still, that I may ever love” has pride of place as the first song in Dowland’s fourth book of songs, *A Pilgrimes Solace*, published in 1612. The poetry, like most texts of Dowland’s eighty-eight songs, is anonymous. The music of the song is refreshingly forward-looking in its tonal harmonies and sparkling decorative counterpoint, and the song could easily pass for a modern pop song. We first performed this song in its four-part setting with our vocal ensemble, but the version for solo voice and lute is perhaps even more effective.

Disdain me still, that I may ever love,
For who his Love enjoys can love no more.
The war once past with ease men cowards prove:
And ships returned, doe rot upon the shore.
And though thou frown, I’ll say thou art most fair:

And still I’ll love, though still I must despair.

As heat to life so is desire to love,

And these once quenched both life and love are gone.

Let not my sighs nor tears thy virtue move,

Like baser metals do not melt too soon.

Laugh at my woes although I ever mourn,

Love surfeits with reward, his nurse is scorn.

2. Me, me and none but me

“Me, me and none but me” is from Dowland’s *Third and Last Booke of Songs or Aires*, 1603, a collection that contains several songs of a lighter character, many texts of which appear to be directed

toward Queen Elizabeth I who died that same year after an eventful 45-year reign. While a number of songs from Dowland’s collection were likely dedicated to the ageing Virgin Queen, “Me, me and none but me” seems much more heartfelt, intimate and personal in nature. The anonymous and melancholy poetry describes a committed love that transcends death, employing the imagery of turtledoves, who mate for life. Our recorded performance of this song is dedicated to the memory of lutenist, Stephen Toombs (1951 - 2016).

The image shows a page from a historical music manuscript. At the top right, the word "CANTVS" is written in a decorative font. Below it, the letter "V." is written above a musical staff. The staff contains a series of notes with stems pointing downwards, characteristic of early printed music. Below the staff, the lyrics "E me and none but me, dart home O gentle death and quicklie, for I draw too" are written in a cursive hand. Below the lyrics, there are several lines of lute tablature, consisting of letters (B, a, c, e, f, g) and numbers (1-6) placed above and below a set of six lines representing the strings of a lute.

Me, me and none but me, dart home O gentle death,
 And quickly, for I draw too long this idle breath.
 O howe I long till I may fly to heav'n above,
 Unto my faithful and beloved turtle dove.

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 happy liv'd, that cannot love to die.

3. Shall I strive with words to move?

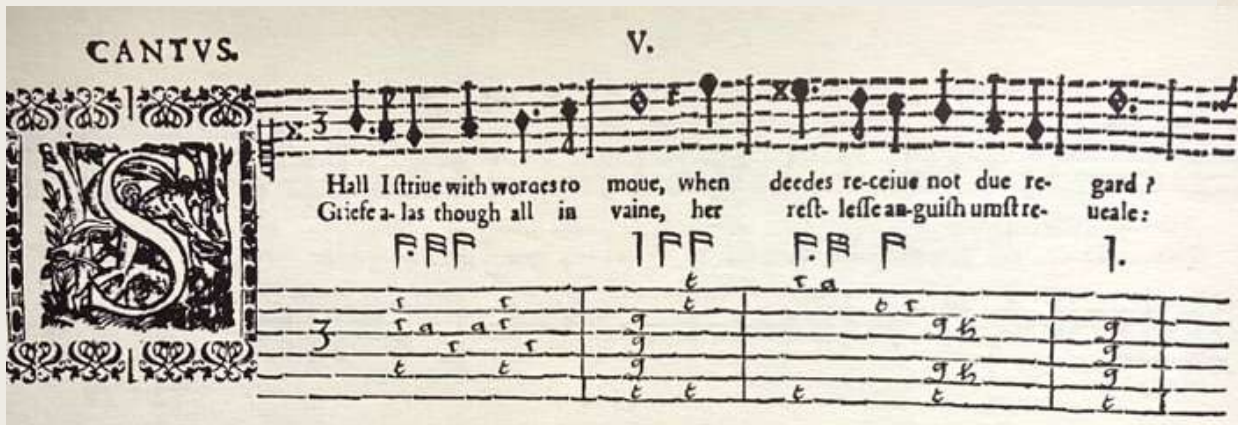
“Shall I strive with words to move” is the fifth song from Dowland’s fourth book, *A Pilgrimes Solace*, 1612. The

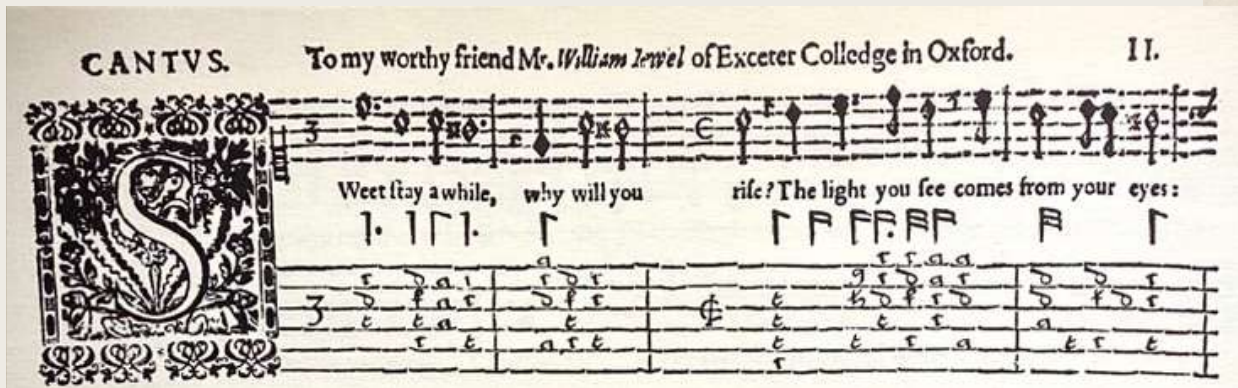
music was likely composed much earlier as an instrumental since it appears in a manuscript dated to the 1590s, where it appears as a lute solo titled “Mignarda.” The same music was adapted for five viols and published circa 1604 in Dowland’s instrumental collection *Lachrimae or Seaven Teares*, where it is titled “M. Henry Noel his Galliard.” Cast in an unusual key for the times, Dowland demonstrates a great deal of harmonic and rhythmic subtlety throughout the piece. The text is likely to have been added to the pre-existing music, with a poetical form that is likewise unusual for Dowland.

Shall I strive with words to move,
 when deeds receive not due regard?
 Shall I speak, and neither please, nor be freely heard?
 Grief alas though all in vain,
 her restless anguish must reveal:
 She alone my wound shall know,
 though she will not heal.

All woes have end, though a while delayed,
 our patience proving:
 O that times strange effects could but make her loving.
 Stormes calm at last,
 and why may not she leave off her frowning?
 O sweet Love, help her hands my affection crowning.

I wooed her, I loved her, and none but her admire.
 O come dear joy, and answer my desire.





Sweet stay a while, why will you rise?
 The light you see comes from your eyes:
 The day breaks not, it is my heart,
 To think that you and I must part.
 O stay, or else my joys must die,
 And perish in their infancy.

Deare let me die in this faire breast,
 Farre sweeter then the Phoenix nest.
 Love raise desire by his sweet charms
 Within this circle of thine arms:
 And let thy blissful kisses cherish
 Mine infant joys, that else must perish.

4. Mignarda

The lute solo titled “Mignarda” is cast in the triple-time dance form known as a galliard, with three repeating sections. The title can be translated from the archaic French as “delicate little things,” and the piece is brimming with melodic, harmonic and rhythmic subtlety. This miniature masterpiece stands at the top of the list of Dowland’s finest compositions, and it is emblematic of all that we appreciate in music for the lute. Dowland used the same music for his viol ensemble setting of “M. Noel his galliard” as well as for the song, “Shall I strive with words to move”.

5. Sweet stay a while

“Sweet stay a while, why will you rise?” is the second song in Dowland’s *A Pilgrimes Solace*, 1612, and it endures as one of his most expressive, erotic and evocative songs. The poetry has been speculatively attributed to John Donne but, if so, it is artfully adapted in Dowland’s musical setting. The declamatory opening of the song begins in triple time and meaningfully slips into common time with exemplary attention paid to word stress. This is one of our favorite songs in any genre.

6. Stay time a while thy flying

“Stay time a while thy flying” is the seventh song from Dowland’s *A Pilgrimes Solace*, 1612. The anonymous poetry implores time to stop its flying, and the text may allude to a passage in Homer’s *Illiad*, where Philoctetes was abandoned on Lemnos by Odysseus and the Achaeans on their way to besiege Troy. Literary figures

from later 16th century England drew heavily upon the work of Ovid in the English translation by Arthur Golding, and imagery drawn from mythology was readily conjoined with symbolism of Elizabethan melancholy. The music is appealingly strophic and artfully amplifies the text.

Stay time a while thy flying,
 Stay and pittie me dying.
 For fates and friends have left me,
 And of comfort bereft me.
 Come, come close mine eyes, better to die blessed,
 Then to live thus distressed.

To whom shall I complain me,
 When thus friends do disdain me ?
 T'is time that must befriend me,
 Drown'd in sorrow to end me.
 Come, come close mine eyes,
 better to die blessed,
 Then to live thus distressed.
 Tears but augment this fuel,
 I feed by night, (oh cruel)
 Light griefs can speak their pleasure,
 Mine are dumb passing measure.
 Quick, quick close mine eyes,
 better to die blessed,
 Then here to live distressed.

7. Solus cum sola

Like No. 3 on our recording, *Solus cum sola* appears in a manuscript in the Glasgow University Library (R.d.43, the Euing lute manuscript), without direct attribution to Dowland, but the same piece is attributed to Dowland in other sources. The piece is in the form of a pavan in three sections, the first two having ornamented repeats. The third section did not originally have an ornamented repeat but the lutenist added a bit of variation. The Latin term *Solus cum sola* can be translated as “a man alone with a woman alone” and may be derived from a proverb that reads: *Solus cum sola non cogitabuntur orare pater noster*, or “A man and a woman alone together will not think of saying their Pater Noster.” This piece fits beautifully with our theme of “shared solitude,” and the third strain of the pavan seems to offer a dialogue between the high chords and the somewhat imploring melody in the bass line.

8. Would my conceit that first enforced my woe

“Would my conceit that first enforced my woe” is the sixteenth song in Dowland’s *First Booke of songes or ayres*, published in 1597. Essentially a re-working of the music of Luca Marenzio’s *Ahi dispietata Morte*, Dowland’s adaptation of the dramatic Italianate style is a very effective setting of somewhat obscure but effective poetry. Dowland idolized the Italian maestro Marenzio, and even made an unauthorized trip to Italy to visit the composer. But Marenzio was not able to meet with Dowland and answered with a terse letter that essentially says ‘sorry I wasn’t home when you stopped by’. Neither tone nor content of Marenzio’s letter prevented Dowland from printing the entire text of the letter in the introduction to his *First Booke*, so impressed was he that the great Italian composer had written to him.

Would my conceit that first enforced my woe,
Or else mine eyes which still the same increase,
Might be extinct, to end my sorrows so,
Which now are such as nothing can release:
Whose life is death,
whose sweet each change of sour,
And eke whose hell reneweth every hour.

To all save mee is free to live or die,
To all save mee remaineth hap or hope:
But all perforce I must abandon I,
Sith Fortune still directs my hap a slope,
Wherefore to neither hap nor hope I trust,
But to my thralls I yield, for so I must.

9. The lowest trees have tops

“The lowest trees have tops” is from Dowland’s *Third Booke*, published in 1603. The poetry is attributed to Sir Edward Dyer (1543 – 1607). Sir Philip Sidney, in his will, bequeathed his books equally between Fulke Greville and Dyer, and Sir

Edward’s first patron was Robert Dudley, Earl of Leicester and Queen Elizabeth’s longtime favorite.

The lowest trees have tops, the Ant her gall,
The fly her spleen, the little spark his heat,
And slender hairs cast shadows,
though but small,
And Bees have stings although they be not great.
Seas have their source,
and so have shallow springs,
And love is love in beggars and in kings.

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.

10. Mistress Stewart's thing

This brief jig-like piece was written into a manuscript now in the Glasgow University Library (R.d.43, the Euing lute manuscript) without a title. Like most lute solos by Dowland, the piece is not clearly attributed to the composer but appears in the middle of several other pieces known to be by Dowland. Originally just two short lines of music, we have provided a bit of embellishment in Dowland's style, and given the untitled piece our own appropriate title.

11. Toss not my soul

"Toss not my soul, O love twixt hope and fear," is the 20th song in Dowland's *Second Booke of Songs or Ayres*, published in 1600. Curiously, the table of contents lists the 20th song as "Finding in fields my Silvia all alone," but there is a strange annotation on the correct page that reads "for Finding

in fields : ye shall finde a better dittie." Presumably, either Dowland or his printer changed minds at the last moment and substituted the current song for what must have been a lighter pastoral song on the subject of nymphs and shepherds. This is a fortuitous change. "Toss not my soul" is a beautifully wrought contrapuntal song that is melancholy Dowland at his best.

Toss not my soul, O love twixt hope and fear,
Shew me some ground where I may firmly stand,
Or surely fall, I care not which appear,
So one will close me in a certain band.

When once of ill the uttermost is known,
The strength of sorrow quite is overthrown.

Take me Assurance to thy blissful hold,
Or thou Despair unto thy darkest Cell,
Each hath full rest, the one in joys enrolled,
Th' other, in that he fears no more, is well:

When once the uttermost of ill is known,
The strength of sorrow quite is overthrown.

12. Rest a while you cruel cares

"Rest a while you cruel cares" is song number 12 from Dowland's *First Booke*, 1597. As in many of the dance-like pieces in the *First Booke*, the song was likely composed for a masque or courtly entertainment. The music has a great deal of rhythmic vitality, with an effective change from major to minor in the second section.

Rest a while you cruel cares,
Be not more severe then love
Beauty kills and beauty spares,
and sweet smiles sad sighs remove:

Laura, fayre queen, of my delight,
Come grant me love in loves despite,
And if I ever fail to honor thee:

Let this heavenly sight I see

Be as dark as hell to me.

If I speak my words want wait,

Am I mute, my heart doth break,

If I sigh she fears deceit,

Sorrow then for me must speak:

Cruel, unkind, with favour view,

The wound that first was made by you:

And if my torments feigned be,

Let this heavenly light I see

Be as dark as hell to me.

Never hour of pleasing rest,

Shall revive my dying ghost,

Till my soul hath repossessed,

The sweet hope which love hath lost:

Laura redeem the soul that dies,

By fury of thy murdering eyes,

And if it proves unkind to thee,

Let this heavenly light I see,

Be as dark as hell to me.

13. Praeludium

This brief piece is the only surviving notated prelude by Dowland, although he surely improvised preludes as necessary. This example comes from the Margaret Board lute manuscript, a book of “lessons” to which Dowland contributed a few pieces in his own hand. The Praeludium is a short but rhapsodic probing journey through the mode, with some characteristic rhythmic figures based upon quotations of Dowland’s famous “Lachrimae” theme tossed in for good measure.

14. Go Crystal tears

“Go crystal tears” is from Dowland’s *First Booke* and represents the composer’s preoccupation with a melancholy theme, and with tears specifically. The anonymous poetry appears to be an adaptation of the Italian Francesco

Petrarca’s *Ite caldi sospiri*, and Dowland’s music introduces several instances of musical imagery that suggests falling teardrops.

Go crystal tears, like to the morning showers,

And sweetly weep into thy lady’s breast,

And as the dews revive the dropping flowers,

So let your drops of pittie be addressed:

To quicken up the thoughts of my desert,

Which sleeps to sound whilst I from her depart.

Hast hapless sighs and let your burning breath

Dissolve the ice of her indurate heart,

Whose frozen rigor like forgetful death,

Feels never any touch of my dessert:

Yet sighs and tears to her I sacrifice

Both from a spotless heart and patient eyes.

15. Lachrimae

Dowland's most famous lute solo, "Lachrimae" is the very essence of melancholy, complete with musical figures that represent falling tear drops. Dowland later adapted the lute solo as the song "Flow my tears," and also elaborated the musical material as a set of seven pavans in five parts for an ensemble of viols. Like the Praeludium (No. 13 on this album), the version of "Lachrimae" in this recording comes from the Margaret Board lute manuscript.

16. O sweet woods the delight of solitariness

"O sweet woods the delight of solitariness" from Dowland's *Second Booke*, 1600, is an unusual song in many respects. Opening with a couplet that serves as a refrain repeated at the close of each verse, the couplet is adapted from

Sir Philip Sidney's posthumous *Arcadia*, first published in 1598. It is from this evocative couplet that we draw the title of our album. The verses are otherwise anonymous and, judging by the style and thematic content, may be by Robert Devereaux, the Earl of Essex. Essex, a prolific poet, was known to routinely fall out of favor with the Queen, and banished to the country estate of Wanstead, mentioned in the last verse.

O sweet woods the delight of solitariness,

O how much doe I love your solitariness.

From fames desire, from loves delight retired,
In these sad groves an Hermits life I led,
And those false pleasures which I once admired,
With sad remembrance of my fall, I dread,
To birds, to trees, to earth, impart I this,
For she less secret, and as senseless is.

O sweet woods ,&c.

O how much ,&c.

You men that give false worship unto Love,
And seek that which you never shall obtain,
The endless work of Sisyphus you prove,
Whose end is this to know you strive in vain,
Hope and desire which now your Idols be,
You needs must loose and feel despair with me.

To Maister Hugh Holland. X. CANTO.

Sweet woods the de- light of so- li- ta- ri- nelle, O how

O sweet woods ,&c.

O how much ,&c.

You woods in you the fairest Nymphs have walked,
Nymphs at whose sight all harts did yield to Love,
You woods in whom dear lovers oft have talked,
How do you now a place of mourning prove,
Wanstead my Mistress saith this is the doom,
Thou art loves Childbed, Nursery, and Tomb.

O sweet woods ,&c.

O how much ,&c.

17. Clear or cloudy sweet as April showering

“Cleare or cloudy sweet as April showering” is number 21 in Dowland’s *Second Booke*, 1600. Both text and music are unabashedly fresh and celebratory of the Spring season. Despite the setting of words to the accompanying parts, the song appears to have been conceived as a four-part “consort song” with an

added “quintus” part on the refrain. The distillation of the part-music for the lute accompaniment presents a challenge for one player, particularly with the overlapping ascending lines on the refrain, but the sparkling character of the song is well worth the trouble.

Clear or cloudy

sweet as Aprill showing,

Smooth or frowning so it is hir face to me,

Pleased or smiling like mild May all flowering,

When skies blue silk and meadows carpets be,

Her speeches notes of that night bird that singeth,

Who thought all sweet

yet jarring notes outringeth.

Her grace like June,

when earth and trees be trimmed,

In best attire of complete beauties height,

Her love again like summer’s days bee dimmed,

With little clouds of doubtful constant faith,

Her trust hir doubt, like rain and heat in Skies,

Gently thundering, she lightning to mine eyes.

Sweet summer spring

that breatheth life and growing,

In[to] weeds as into herbs and flowers,

And sees of service diverse sorts in sowing,

Some haply seeming and some being yours,

Rain on your herbs and flowers that truly serve,

And let your weeds lack dew and duly starve.

CREDITS

All music edited and arranged from original sources by Ron Andrico ©*Mignarda Editions*

Texts edited and arranged by Donna Stewart ©*Mignarda Editions*

Recorded at Electric Wilburland, Newfield, New York

Recorded and edited by Will Russell

Mixed and mastered Edgardo Vertanessian

Cover design: Mignarda and Andrew Vlasov

Booklet design: Romina Pacor

Executive producer: Edgardo Vertanessian

Lutes

Ten-course lute in F by Nico Van der Waals

Six-course lute in D by Sandi Harris & Stephen Barber

Eight-course lute in G by Richard Fletcher

Catalog PRIMA057

This booklet is available for free download at www.primaclassic.com

PRIMA
CLASSIC

© & © 2024 Prima Classic.

All trademarks and logos are protected. All rights reserved.

Available in Hi-Res Audio (96/24), Apple Digital Masters, Amazon Ultimate HD, and Dolby ATMOS

www.primaclassic.com