SHAKESPEARE'S LUTEBOOK

duo Mignarda

Prima CLASSIC

MUSIC IN SHAKESPEARE

Shakespeare's First Folio, published in 1623, bears a dedicatory poem by Ben Jonson, "To the memory of my beloved," writing that the plays of Shakespeare were "not for an age but for all time." While Shakespeare's work is indeed timeless, it was very much of his own age, and the plays reveal a great deal of contextual detail concerning Elizabethan life, customs, manners, and music.

References to music in the plays appear as 1) stage directions for music, often flourishes for entrances; 2) songs, where action stops and a song is sung to a text that is given; 3) fragmentary songs interwoven into dialogue, o ften as banter; and 4) witty allusions to songs or ballads to reinforce a passage or, frequently, a pun. That musicians took parts in original productions of the plays is certain. Characters appear at certain junctures in many plays for no other apparent reason, and then music is called for. The explanation must be that the otherwise incidental characters were musicians making an entrance to assist in performance of a song or dance, instrumentally or vocally. Outdoor productions at the Globe Theatre most likely did not feature music played on lutes, and it may be assumed that louder instruments were used and probably played with less delicacy than one associates with such a refined instrument. But indoor productions at Blackfriar's most likely included lutes, if only to be broken over a character's head.

Shakespeare scholars have sifted through nearly every word of every play. But the many earnest analyses that explore such modern concepts as Freudian angst and gender (in-) sensitivity can never fully scrub away the contextual grime concealing layers of meaning hidden within the texts of songs and ballads. In order to convey any music effectively, performers must delve deeply into song texts with a thorough understanding of historical musical gesture. Specialists in Elizabethan lute songs are uniquely poised to see and understand recurring phrases and metaphors that were in common use and instantly understood and contextualized by contemporary audiences.

If we care to experience the music as the audiences circa 1600 would have, we must alter our perceptions that have been shaped by Shakespeare's enduring popularity and the history of interpretation that has adapted tastes to fit modern times. But we must also peer into the past to understand music and theater of circa 1600; the demands and constraints of the writers, players, and musicians, and what the audience expected.

In the absence of songs complete with identifiable written music from Shakespeare's time, modern academics have attempted to fit lyrics to well-known historical melodies that would have been pressed into service at a given performance. In one particular case of academic absurdity, a computer was employed

to compile lyrics as elements of meter, line count, and syllables in an attempt to match the meter of Elizabethan ballad tunes. As is the case with any attempt to turn living, breathing art into data points, the result of this attempt was, at best, unsatisfactory.

To understand how historical musicians would have responded to the practical need for music to fit lyrics, one must first be a musician. Then the musician must understand the use of music in theater; how to support the dramatic or comedic function of a song within a given scene, for a given production, in a given theater space, for a given audience. Absent this practical understanding, modern academics can and do promote unfortunate misconceptions of historical music in Shakespeare.

Modern composers have been inspired to create music for the many orphan song texts in Shakespeare's plays, resulting in some wonderful compositions that stand on their own apart from the theatrical context. In historical practice, a musical setting that showcases the deep, subtle, cerebral meaning to be mined from Shakespeare texts was less meaningful to the circa 1600 theater audience than effective music that supports the words and the dramatic action. For this reason, original productions of Shakespeare plays would have featured music that would serve the purpose in a noisy outdoor theater for performances that likely included extemporaneous action and music that could be easily adapted to the moment. But for indoor productions, more intimate music was possible, and that is where music for voice and lute enters the picture.

SHAKESPEARE'S LUTEBOOK

The music on this album is the result of decades of research and many lecture-recitals performed across the US, with publication of a book of scores bearing the same title, *Shakespeare's Lutebook*. We do not pretend to know whether Shakespeare the playwright played the lute—or whether the historical figure of Shakespeare the playwright existed at all. But we know that the plays were a collaborative effort written and produced in concert with several of the best literary and musical figures of the Elizabethan/Jacobean age, and indications for music in Shakespeare plays was as ubiquitous as any other stage direction. Much of the music appearing in the plays is of a lighter character, suitable for capering and jollification in an outdoor theater. But the historical music *Mignarda* chooses is typically of a more complex nature, and was likely performed in an indoor theater where subtlety and nuance, an essential characteristic of music for voice and lute, might actually be heard. Our approach is to convey the texts with understanding, choosing historical musical settings when they survive, but employing informed choices of historical style and convention when the original setting is lost to history.

Shakespeare's Lutebook is a personal selection of music drawn from some of the most iconic plays, and we share our interpretations to offer the listener some insight into the music common to Shakespeare's time.

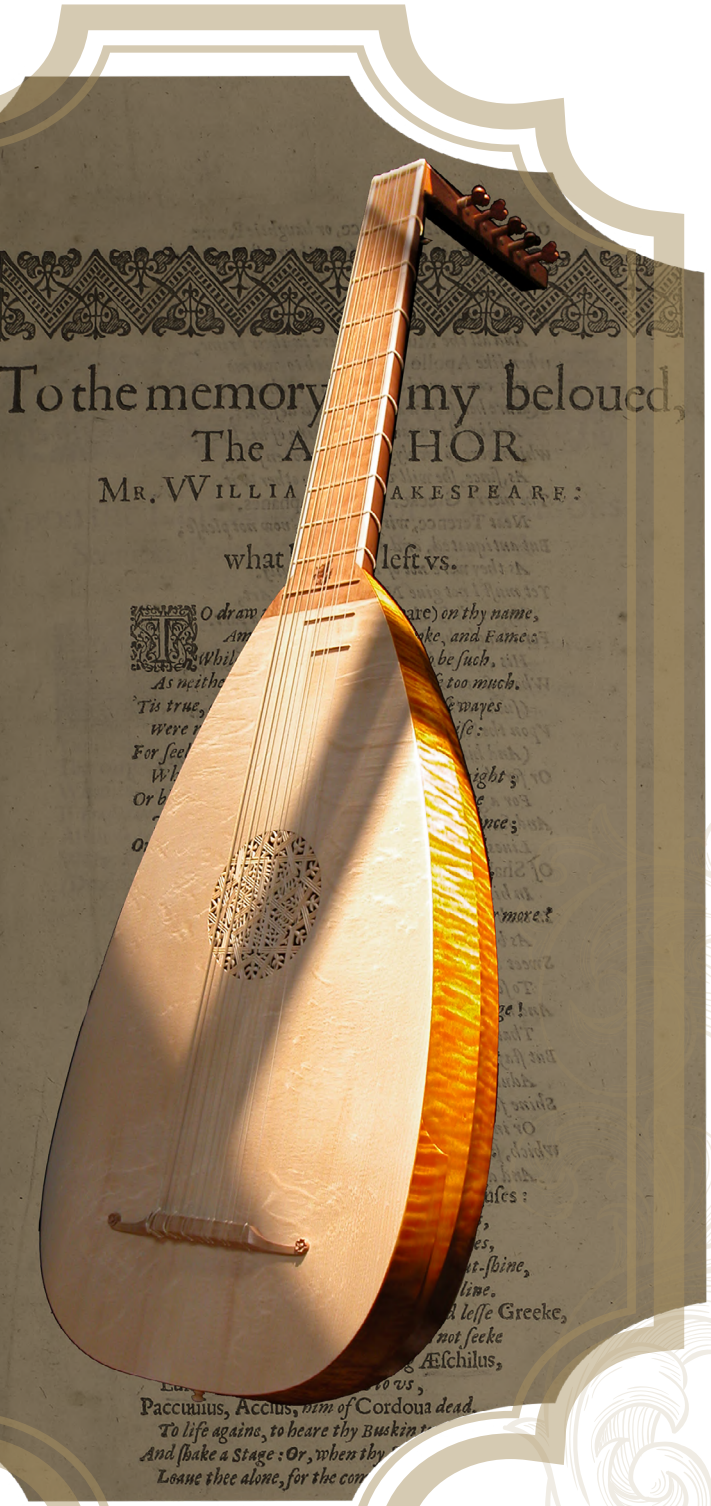
MIGNARDA

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 sixteen critically-acclaimed albums 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, including over 10,000 YouTube subscribers and nearly 20,000 Spotify followers, has been gained one listener at a time.

Seventeen 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.

www.mignarda.com
www.primaclassic.com

SHAKESPEARE'S LUTEBOOK

Program Notes

1. The Willow Song 3:44

"The Willow Song" appears in T*he Tragedy of Othello*, the Moor of Venice, Act IV: scene iii. The play is presumed to date from 1604, although it was not published until 1623, and Shakespeare's source for the play was a novella by Giraldi Cinthio, published in his *Hecatommithi* (Venice, 1565). In keeping with the earlier source for the story, Shakespeare likely quoted the "The Willow Song" from the English ballad tradition of the mid- to late 16th century. The song has a phrase-oriented melody that resembles poetry prescribed to be sung to a formulaic ground (set of chord changes) rather than an authentic through-composed song. The music is found in British Library Add. Ms. 15117, f. 18, circa 1600, and a lute solo setting is found in the Folger Shakespeare Library manuscript 448.16, f. 19. While Shakespeare used snatches of text sung from the female perspective, the manuscript source offers an alternative, used in Mignarda's setting.

The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow;
With his hand in his bosom and his head upon his knee,

O willow, willow, willow, willow;
O willow, willow, willow, willow
Shall be my garland.

Sing all a green willow;
Willow, willow willow,
Ay me, the green willow
Must be my garland.

He sighed in his singing, and made a great moan,
Sing willow, willow, willow;
I am dead to all pleasure, my true love she is gone,

O willow, willow, willow, willow;
O willow, willow, willow, willow
Shall be my garland.

The fresh streams ran by him and murmured his moans,
Sing willow, willow, willow;
His salt tears fell from him, and softened the stones,

O willow, willow, willow, willow;
O willow, willow, willow, willow
Shall be my garland.

Come all you forsaken and mourn you with me,
Sing willow, willow, willow;
Who speaks of a false love, mine's falser yet than she,

O willow, willow, willow, willow;
O willow, willow, willow, willow
Shall be my garland.

The Willow Song - Anonymous, British Library Add. Ms. 15117, f. 18, circa 1600
Arranged for voice and lute by Ron Andrico

2. When griping griefs 2:47

"When griping griefs" is quoted in the play *An Excellent Conceited Tradgedie of Romeo & Juliet*, Act IV: scene v. The story behind the play is based upon the story of Pyramus and Thisbe, from Ovid's *Metamorphoses*, a source for many stories in Shakespeare plays. The Lord

Chamberlain's Men, the acting troupe that included the player, William Shakespeare, were the first to perform the play, and the Second Quarto names the actor, Will Kemp, instead of Peter, in a line later in Act V. The text of the song is attributed to Richard Edwards in the poetical anthology, *Paradise of Dainty Devices*, 1576, where it is given the fanciful title, "In commendation of Music". Mignarda's arrangement is adapted for lute from a setting for cittern found in the Mulliner Book (British Library Additional Manuscript 30513), a manuscript compiled circa 1570.

When griping griefs the heart would wound
And doleful dumps the mind oppress,
There Music with her silver sound
Is wont with speed to give redress
Of troubled minds, for ev'ry sore,
Sweet Music hath a salve in store.

In joy it makes our mirth abound,
In grief it cheers our heavy sprites,
Bestraughted heads relief hath found,
By Music's pleasant sweet delights;
Our senses, what should I say more,
Are subject unto Music's law.

A heavenly gift, that turns the mind,
Like as the stern doth rule the ship,
Of music whom the gods assigned,
To comfort man whom cares would nip,
Since thou both man and beast doth move,
What wise man then will thee reprove.

When griping griefs - Anonymous, British Library
Additional Manuscript 30513, circa 1570.
Text: Richard Edwards, Paradise of Dainty Devices, 1576
Arranged for voice and lute by Ron Andrico

3. Almaine – Oxford's Galliard 2:25

Dance was an essential social medium throughout historical times, and the pairing of a stately Almaine with triple-time Galliard was a very common conceit, particularly when the pieces shared musical themes. This anonymous Almaine is found in a large manuscript dated to circa 1580s, now in the Archbishop Marsh's Library, Dublin (MS Z3.2.13). It turns out that the Alamaine shares musical material with the also anonymous My Lord of Oxford's Galliard found in a manuscript now in the Folger Shakespeare Library (MS. V.b. 280). Both manuscripts contain music by Queen Elizabeth's court lutenist, John Johnson, and the pair of pieces demonstrate characteristics found in Johnson's music.

Almaine – Oxford's Galliard- Anonymous
Almaine: Marsh Library, Dublin (MS Z3.2.13), Galliard:
Folger Shakespeare Library (MS. V.b. 280)
Edited and arranged by Ron Andrico

4. Come away death 2:08

"Come away, come away death" is asong from the play, *Twelfth Night, or What You Will*, Act II: scene iv. The play was published in the First Folio, 1623, but was apparently written much earlier and meant to be staged at the conclusion of the Christmas season. In keeping with the celebratory theme of the season, there is a great deal of music and much revelry throughout the play. The song is sung at a rather poignant moment of the play by the character, Feste the Clown, and the text is given with no indication for music.

The lack of specified music would not have been a problem for actors and theater musicians of the age, since they were all well-trained in music and had a large repertory of formulaic grounds (sets of chord changes) and commonly known ballad tunes that would serve to match the meter of the poetry to be sung. Modern theatrical music directors typically use the lack of music as an opportunity to add their own musical twist to the text, typically with an entirely anachronistic result. Our solution was to adapt *My Lord of Oxford's Galliard*, an historical tune that would have been recognized by the audience, and one that we believe works well.

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there.

Come away death -by Ron Andrico

Text: Wm. Shakespeare, Twelfth Night, Act II: scene iv
Original lute setting in Folger Shakespeare Library (MS. V.b. 280)
Adapted and arranged for voice and lute by Ron Andrico

5. My mind to me a kingdom is 3:29

"My mind to me a kingdom is" was first published in William Byrd's *Psalmes, sonets, & songs of sadness and pietie*, 1588, in five parts. The moralizing poetry is attributed variously to Sir Edward Dyer (1543 – 1607), or to Edward de Vere, 17th Earl of Oxford (1550 – 1604). Shakespeare made a few oblique references to the poem in the third part of the monumental history play based on the life of Henry VI (Act III: scene I and Act IV: scene iii). As an aside, Christopher Marlowe was known to have had a significant hand in writing the trilogy. Byrd's setting of the text is for solo voice and four viols. We have arranged the lower four parts for the lute. Note: in the first verse "Though much I *want*, that most would have…", "want" is not used in the modern sense of wishing for or desiring, but rather as lacking the possessions others wish for.

My minde to me a kingdome is,
such perfect joy therin I find,
That it excells all other blisse,
which God or Nature hath assign'd.
Though much I want, that most would have,
yet still my mind forbids to crave.

I see that plentie surfeits oft,
and hastie clymbers soonest fall:
I see that such as are aloft,
mishap doth threaten most of all:
these get with toyle and keepe with feare,
such cares my minde can never beare.

My wealth is health and perfect ease,
and conscience cleere my chiefe defence,
I never seeke by brybes to please,
nor by desert to give offence:
thus doe I live, thus will I dye,
would all did so as well as I.

My mind to me a kingdom is - by William Byrd (c.1540 – 1623), Psalmes, sonets, & songs of sadness and pietie, 1588

Text: Edward de Vere (1550 – 1604)
Adapted and arranged for voice and lute by Ron Andrico

6. Romanesca/Galliard 2:42

The Romanesca is one of several grounds (sets of chord changes) that offered a musical framework for singing poetry, also providing fodder for many sets of instrumental variations throughout the 16th century. This duple-time Romanesca and triple-time galliard pairing is from a mid-16th century English manuscript in the British Library (Stowe MS 389), probably copied from a continental source.

Romanesca/Galliard - Anonymous, British Library (Stowe MS 389)
Edited and arranged by Ron Andrico

7. Greensleeves 3:25

This popular and enduring song was first published as "A Newe Northen Dittye of ye Ladye Greene Sleves" in 1580. The song is an example of the convention of singing poetry to a formulaic ground, in this case the Romanesca. Apart from offering an example of how 16th century lyrics were readily set to music, the Shakespeare connection to Greensleeves is found in *Merry wives of Windsor,* Act V: scene v, where Falstaff declares, "Let the sky rain potatoes; let it thunder to the tune of Greensleeves..."

Alas, my love, you do me wrong
To cast me off discourteously
For I have loved you so long
Delighting in your company.

Greensleeves was all my joy
Greensleeves was my delight
Greensleeves was my heart of gold
And who but my lady greensleeves.

I have been ready at your hand
To grant whatever you would crave
I have both wagered life and land
Your love and good-will for to have.

I bought thee petticoats of the best,
The cloth so fine as might be;
I gave thee jewels for thy chest,
And all this cost I spent on thee.

Thy crimson stockings, all of silk,
With gold all wrought above the knee;
Thy pumps, as white as was the milk:
And yet though wouldst not love me.

Well, I will pray to God on high
That thou my constancy mayst see
And that yet once before I die
Thou wilt vouchsafe to love me.

Greensleeves - Traditional, arranged for voice and lute by Ron Andrico

8. Galliarda Romanesca 2:23

We offer this sprightly galliard on the Romanesca ground to complement our recording of the popular song, Greensleeves. The triple-time set of instrumental variations is from a selection of dance pieces in Pierre Phalese's *Luculentum Theatrum Musicum*, a collection of lute music published in Louvain in 1568.

Galliarda Romanesca -Anonymous, Pierre Phalèse Luculentum Theatrum Musicum, Louvain, 1568
Edited and arranged by Ron Andrico

9. O mistress mine 2:31

"O mistress mine, where are you roaming" is sung in *Twelfth Night, or What You Will* Act II: scene iii. Feste the Clown sings in response to request and remuneration by other comedic characters, Sir Toby Belch and Sir Andrew Aguecheek. When the Clown asks whether they would have a love-song or a song of good life, the love-song is chosen since Sir Andrew says he cares not for the good life. Mignarda's arrangement sets the text to the music from Thomas Morley's F*irst Book of Consort Lessons*, 1599, with minor adaptation.

O Mistress mine where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low.
Trip no further pretty sweeting.
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love, 'tis not hereafter,
Present mirth hath present laughter:
What's to come is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty:
Youth's a stuff will not endure.

O mistress mine - by Thomas Morley (1557 – 1602) First Book of Consort Lessons, 1599
Text: Wm. Shakespeare, Twelfth Night, Act II: scene iii.
Arranged for voice and lute by Ron Andrico

10. Sleep slumbering eyes 4:09

Thomas Morley (c. 1557 – 1602) was known to provide music for Shakespeare plays, "It was a lover and his lass" from *As You Like It* Act V: scene iii being the most notable example. Since Mignarda concentrates on historical songs of more substance, we offer instead "Sleepe slumbringe eyes" from Morley's *First Book of Ayres*, published in 1600. The original song is missing from the only surviving copy of the book, but it was fortunately hand-copied into Christ Church, Oxford manuscript 439 with the text, voice part and bass line. Our version is reconstructed as a lute song by Ron Andrico.

The text of Morley's "Sleepe slumbring eyes" is anonymous but the words seem to allude to the sense of Psalm 132 (King James Bible), and the lines "I will not give sleep to mine eyes, or slumber to mine eyelids, until I find out a place for the LORD". The anonymous poet used the rhetorical figure *anadiplosis* linking the stanzas and lines by repeated words, a device used frequently by Sir Philip Sidney.

Sleepe slumbringe eyes, give rest vnto my cares,
my cares, the Infants of my troubled braine,
my cares surprisde, surprisde with Black dispaire
doth the assertion of my hopes restraine.

Sleepe then my eyes ô sleep & take your Reste
To banishe sorrow from a free borne Breste.

My freborn brest born Free to sorrowes Smarte
brought in subiection by my wandringe Eye
Whose traytrus sighte conceivd that to my harte,
For which I waile, I sob, I sighe, I Dye.

Sleepe then my eyes, disturbed of quiet reste,
To banishe sorrow From my captive breste.

My captive brest, stounge by these glistringe starres:
these glistringe starres: the bewty of the skye:
that bright blacke skye which doth the soon beames barre:
From Her sweete comforte on my harts sad eye:
Wake then my eyes trewe partners of vnreste:
For Sorrow still must harboure in my breste.

Sleep slumbering eyes -by Thomas Morley (1557 – 1602),
Christ Church, Oxford manuscript 439
Arranged for voice and lute by Ron Andrico

11. Robin is to the greenwood gone 3:08

The anonymous ballad tune "Robin is to the greenwood gone" appears to have been more popular as a framework for instrumental variation than for its lyric, since only a fragment of the text survives. The song is quoted in The *Tragedy of Hamlet, Prince of Denmark* Act IV: scene vi, by Ophelia as she rambles through snatches of songs in a distracted state. We have filled out the surviving verse fragment with characteristic poetry, followed by variations on the tune from a lute manuscript now in the Folger Shakespeare Library (Ms. V.b. 280).

My Robin is to the greenwood gone,
None can assuage this poor heart but one,
Nor darts fly hence from Love's own boy,
For bonny sweet Robin is all my joy.

Robin is to the greenwood gone - Anonymous, Folger Shakespeare Library (MS. V.b. 280)
Adapted and arranged by Ron Andrico

12. As I walked forth 3:42

Robert Johnson (c. 1582 – 1633) had an inside track to courtly circles as the son of Queen Elizabeth's favorite nimble-fingered lutenist, John Johnson (c.1545 – 1594). Young Robert received the best of musical training and was apprenticed to Lord Hunsdon, patron to the important acting troupe (that included William Shakespeare), the King's Men. Coming of age at the height of the lute song's popularity, Johnson composed songs for plays that were performed in an indoor setting at the Blackfriars theater, presumably during the winter months. The indoor setting allowed for the use of more intimate songs, using the lute to dramatic effect in scenes where it could actually be heard.

John Fletcher (1579 – 1625) was a well-known playwright of Shakespeare's time and is known to have collaborated with Shakespeare on several plays. Robert Johnson's "As I walked forth" is featured at a dramatic moment in Beaumont and Fletcher's comedy *The Captain* (1612), and the song survives in print as a ballad-like melody with an unfigured bass line. As in most songs from plays of the period, the accompaniment is elaborated from the bass line by the well-trained lutenist. The song remained popular well after Shakespeare's time and was printed in Playford's *Ayres and Dialogues* (1652-59) and in the *Treasury of Musick* (1669).

As I walked forth one summer's day,
To view the meadows green and gay
A pleasant bower I espied
Standing fast by the river side,
And in't a maiden I heard cry:
Alas! alas! there's none e'er loved as I.

Then round the meadow did she walk,
Catching each flower by the stalk
Such flow'rs as in the meadow grew:
The Dead Man's Thumb, and harebell blue;
And as she pull'd them still cried she:
Alas! alas! there's none e'er loved as I.

The flowers of the sweetest scents
She bound about with knotty bents;
And as she bound them up in bands
She wept, she sigh'd, and wrung her hands;
Alas! alas! alas! cried she,
Alas! alas! there's none e'er loved as I.

When she had fill'd her apron full
Of such green things as she could cull,
The green things served her for her bed,
The flow'rs were the pillows for her head;
Then down she laid, ne'er more to speak;
Alas! alas! with love her heart did break.

As I walked forth by Robert Johnson (c. 1583 – 1633), Playford's Ayres and Dialogues, 1652
Adapted and arranged by Ron Andrico

13. Full fathom five 2:22

"Full fathom five, thy father lies" is from one of Shakespeare's last plays, *The Tempest* (I:ii). The play features a shipwreck and a great deal of magic, and in the first act the character Ferdinand hears an ethereal rendition of this song sung unseen by the airy spirit, Ariel. The song is attributed to Robert Johnson and was published by John Wilson in 1659. A manuscript copy of the song in the Birmingham Library (ms. 57316) includes small notes added to the final section that introduce what may be described as an echo of a distant bell. These notes have been incorporated into the lute accompaniment, arranged here from the unfigured bass.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark, now I hear them,—ding-dong, bell.

Full fathom five - by Robert Johnson (c. 1583 – 1633), Birmingham Library (ms. 57316)
Text: Wm. Shakespeare, The Tempest, Act I: scene ii
Adapted and arranged for voice and lute by Ron Andrico

14. Have I caught my heavenly jewel? 2:17

"Have I caught my heavenly jewel?" is quoted by the character Falstaff in *A Most pleasant and excellent conceited Comedy, of Sir John Falstaffe, and the merry Wives of Windsor*, Act III: scene iii. The text of the song is by the famous poet, Sir Philip Sidney (1554 – 1586), appearing as the second song from his posthumously published sonnet sequence, *Astrophel And Stella*. "Have I caught my Heavenly Jewel" was set anonymously for voice and lute in British Library Add. MS 15117, but is featured here as an *a cappella* solo.

Have I caught my heav'nly jewel,
Teaching sleep most fair to be?
Now will I teach her that she,
When she wakes, is too, too cruel.

Since sweet sleep her eyes hath charm'd,
The two only darts of Love:
Now will I with that boy prove
Some play, while he is disarm'd.

But, oh, fool, think of the danger
Of her just and high disdain:
Now will I alas refrain,
Love fears nothing else but anger.

Yet those lips so sweetly swelling
Do invite a stealing kiss:
Now will I but venture this,
Who will read must first learn spelling.

Ah, sweet kiss...but oh! She is waking!
Lowering beauty chastens me:
Now will I away hence flee.
Fool! More fool for no more taking.

Have I caught my heavenly jewel? - Anonymous, British Library Add. MS 15117, circa 1600
Text: Sir Philip Sidney (1554 – 1586)
Arranged by Donna Stewart

15. Kemp's Jig 1:32

Will Kemp was a famous actor associated with Shakespeare plays, and in 1590 was mentioned by Thomas Nashe as "vicegerent general to the ghost of Dick Tarlton." Kemp is known to have performed at Leicester House in May 1585 and may have been in the Earl of Leicester's employ. In 1600, Kemp danced the 100-odd mile distance from London to Norwich. The anonymous "Kemp's jig" may have been so-named to commemorate the event.

Kemp's Jig -Anonymous, Cambridge University Library MS Dd.2.11 Edited and arranged by Ron Andrico

16. Orpheus with his lute 2:25

Shakespeare's play, *The Famous History of The Live of King Henry the Eighth* was published in the First Folio (1623). Current evidence demonstrates that John Fletcher collaborated on the play, and the original title may have been All is True. The play was performed on June 29, 1613 at the Globe Theater, but the performance was not completed: At the end of Act I, Henry VIII enters with a celebratory cannonade, but sparks from the cannon set the theater's thatched roof afire, interrupting the play well before the third act. At the end of Act II, Queen Catherine of Aragon pleads with Henry VIII and Cardinal Wolsey to not divorce and cast her out. As the third act begins, the Queen commands her servant, "Take thy lute, wench. My soul grows sad with troubles. Sing, and disperse 'em if thou canst."

Our musical setting of the text is newly composed in an informed period style. The fact that so many songs in Shakespeare plays do not identify the music points to the obvious: There was no need to identify the music because musicians of the period were perfectly capable of extemporizing a musical setting for any given text. Musicians were trained in the use of several formulaic grounds (sets of chord changes) used to accompany a particular poetical meter, a skill borrowed from Italian and French examples. There are surviving examples of this commonplace practice in English poetical anthologies like *Tottels Miscellany* (1557), where some poems are suggested to be sung to commonly-known ballad tunes. In our case, the musical setting was devised following the principles outlined in Sir Philip Sidney's posthumous *The Defence of Poesie* (1595), and Samuel Daniel's *Defence of Rhyme* (1603), both of which acknowledge the example of the effective musical setting of French measured verse.

Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing:

To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing, die.

Orpheus with his lute - Original setting for voice and lute by Ron Andrico
Text: Wm. Shakespeare, Henry VIII, Act III: scene i

17. Fantasia 1:57

In his *A Plaine and Easie Introduction to Practicall Musicke* (1597), Thomas Morley described the musical form of a Fantasia as follows: "The most principal and chiefest kind of music...is the Fancy [fantasia], that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it...In this may more art be shewn than in any other music because the composer is tied to nothing, but that he may add, diminish, and alter at his pleasure." There are many musical references to the term "fantasia" or "fancy" in Shakespeare's plays. In *The Tempest* Act V: scene I, Prospero described the power of music: "...A solemn air and the best comforter to an unsettled fancy," adding a typical double-meaning to the word.

The fantasia for lute is from the Marsh manuscript, a large manuscript of lute music dated to circa 1580s, now in the Archbishop Marsh's Library, Dublin (MS Z3.2.13), and is attributed to the otherwise unknown composer, Newman.

Fantasia - Anonymous, Marsh Library, Dublin (MS Z3.2.13), circa 1580
Edited and arranged by Ron Andrico

18. Who is Sylvia? 2:09

"Who is Sylvia, what is she?" is a song from Shakespeare's comedy written in collaboration with John Fletcher, *Two Gentlemen of Verona* Act IV: scene ii. The song appears in a scene where Sylvia, the Duke of Milan's daughter, is serenaded her under her window by a group of suitors led by the character, Proteus. Lacking specified music, Shakespeare's players likely improvised a tune to fit the meter of poetry based upon a harmonic ground (set of chord changes) or a ballad tune. We based our own newly-composed setting on the 16th century ballad tune, "The Shaking of the Sheets," as found in the William Ballet lute manuscript.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

Who is Sylvia? - Original setting for voice and lute by Ron Andrico
Text: Wm. Shakespeare, Two Gentlemen of Verona Act IV: scene ii

19. Like as the lute delights 3:38

Shakespeare owed a great deal to his colleague, Samuel Daniel (1562 – 1619), who supplied models in print that were later pillaged by the more famous playwright. Shakespeare followed Daniel's 1592 "Complaint of Rosamond" with "Venus and Adonis" and "The Rape of Lucrece," narrative poems demonstrating similar themes and format In 1595, Shakespeare cribbed material from Daniel's first installment of "The Civil Wars" and used it in his play, *The tragedie of King Richard the second,* incorporating the dramatic scene of the captive Richard meeting Queen Isabella (Act V: scene i), a scene that Daniel had invented.

"Like as the lute delights" is a sonnet by Samuel Daniel published in Delia. *Contayning certayne sonnets: with the complaint of Rosamond*, first published 1592. The sonnet was set to music by Daniel's brother John and published in his only collection of lute songs in 1606.

Like as the lute delights, or else dislikes,
As is his art that plays upon the same;
So sounds my muse, according as she strikes
On my heart strings, high-tuned unto her fame.
Her touch doth cause the warble of the sound,
Which here I yield in lamentable wise;
A wailing descant on the sweetest ground,
Whose due reports give honour to her eyes.
If any pleasing relish here I use,
Then judge, the world, her beauty gives the same;
Else harsh my style, untuneable my muse:
Hoarse sounds the voice that praiseth not her name.
For no ground else could make the music such,
Nor other hand could give so sweet a touch.

Like as the lute delights - by John Danyel (c. 1564 – 1626), Songs for the Lute, Viol and Voice,1606
Text: Samuel Danyel (1562–1619)
Edited and arranged for voice and lute by Ron Andrico

20. Farewell dear love 3:49

"Farewell, dear love" appears in Shakespeare's *Twelfth Night* Act II: scene iii. In the play, Sir Toby Belch quotes snatches of several songs with Malvolio entering to end the revels saying "farewell," prompting Sir Toby to sing the slightly garbled lyric, "Farewell, dear heart." The very same song was published for voice and lute as "Farewell, dear love" in Robert Jones' F*irst Book of Songs and Ayres* in 1600.

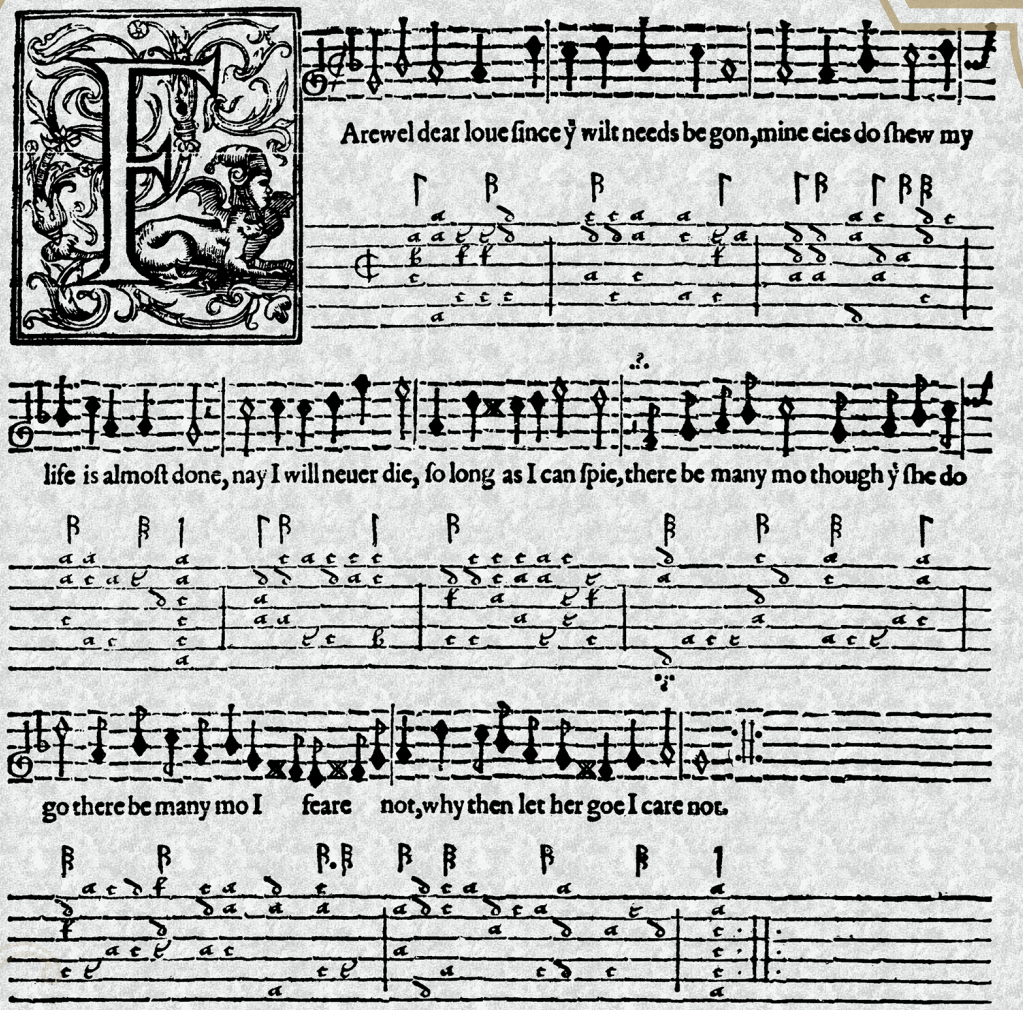
Farewell, dear love, since thou wilt needs be gone;
Mine eyes do show my life is almost done.
Nay! I will never die so long as I can spy.
There be many more Though that she do go,
There be many more I fear not,
Why, then, let her go: I care not.

Farewell, farewell! since this I find is true;
I will not spend more time in wooing you,
But I will seek elsewhere If I may find her there.
Shall I bid her go? What and if I do?
Shall I bid her go, and spare not?
O, no, no, no, no, no, I dare not.

Once more farewell, I see loath to depart
Bids oft adieu to her that holds my heart.
But seeing I must lose thy love, which I did choose,
Go thy way for me since that may not be.
Go, thy way for me. But whither?
Go, oh! but where I may come thither.

What shall I do? My love is now departed.
She is as fair as she is cruel-hearted.
But seeing I must lose thy love with prayers oft repeated
If she come no more, shall I die therefore?
If she come no more, what care I?
Faith, let her go, or come, or tarry.

Farewell dear love - by Robert Jones (c. 1577 – 1617), First Book of Songs and Ayres, 1600
Edited and arranged for voice and lute by Ron Andrico



2
Farewell, farewell, ſince this I finde is true,
I will not ſpend more time in wooing you:
But I will ſeeke elſwhere,
If I may find her there,
Shall I bid her goe,
What and if I doe?
Shall I bid her go and ſpare not,
O no no no no I dare not.

3
Ten thouſand times farewell, yet ſtay a while,
Sweet kiſſe me once, ſweet kiſſes time beguile:
I haue no power to moue,
How now, am I in loue?
Wilt thou needs be gone?
Go then, all is one,
Wilt thou needs be gone? oh hie thee,
Nay, ſtay and doe no more denie mee.

4
Once more farewell, I ſee loth to depart
Bids oft adew to her that holdes my hart:
But ſeeing I muſt looſe,
Thy loue which I did chuſe:
Go thy waies for me,
Since it may not be,
Go thy waies for me, but whither?
Go, oh but where I may come thither.

5
What ſhall I doe? my loue is now departed,
Shee is as faire as ſhee is cruell harted:
Shee would not be intreated,
With praiers oft repeated:
If ſhee come no more,
Shall I die therefore,
If ſhee come no more, what care I?
Faith, let her go, or come, or tarry.

CREDITS

Executive Producer: **Edgardo Vertanessian**
All music edited and arranged from original sources by **Ron Andrico** ©Mignarda Editions
Texts edited and arranged by **Donna Stewart** ©Mignarda Editions
Recorded at the Lava Room, Independence, Ohio
Recording and editing: **Mike Brown**
Mixing and mastering: **Edgardo Vertanessian**

Cover design: **Tatyana Vlasova and Andrew Vlasov**
Photography by **Eglantyne Design**, and Album notes by **Ron Andrico**
Booklet design: **Romina Pacor**
Catalog Number: **PRIMA031**

Lutes used in this album:
Eight-course lute in F by Robert Lundberg
Ten-course lute in F by Nico Van der Waals
Eight-course lute in D by Martin De Witte
Six-course lute in D by Sandi Harris & Stephen Barber
Eight-course lute in G by Richard Fletcher

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

Prima CLASSIC

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