ORIGINAL ‘CROSSOVER?’ POPULAR BALLAD-TUNES AS ART-MUSIC FOR VIOLS IN SEVENTEENTH-CENTURY ENGLAND

A LECTURE-RECITAL

SUBMITTED TO THE SCHOOL OF MUSIC IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree

DOCTOR OF MUSIC

Program of Music Performance Studies

By
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ABSTRACT


Phillip Woodrow Serna

The modern concept of musical ‘crossover’ or ‘fusion’ often entails a combination or juxtaposition of evidently incongruous styles, performance techniques and repertoire. ‘Crossover,’ as a concept, is dependent on arbitrary and non-musical definitions, labels and divisions which might not naturally exist. It implies boundaries between performance media, styles, and dissemination of music. For the Early Music scholar and performer, this artifice lies predominantly between printed musical sources and oral musical traditions. Early Music performers and scholars have always been able to acquire knowledge about performance practice from manuscripts, treatises, diaries and court records. In order to craft compelling and better informed performances, scholars and performers now look to living oral traditions. Performers are exploring intersections between the oral and print music traditions of Europe, between European and Sephardic music, and between European and music of indigenous peoples with Western music during the Spanish colonial period. From medieval performers looking to the traditions of Persia, Morocco and Turkey, to explorations of Chinese music to inform repertoire from the period of Marco Polo’s explorations, early musicians are exploring more repertoire than ever before.

This concept of ‘crossover’ between Early Music performance and oral performance traditions is not an exclusively modern phenomenon. An under explored intersection between orally transmitted music and art-music exists involving popular music, dance music, ballad-tunes and the instrumental compositions for lyra-viol and viol consort in seventeenth-century England.
This lecture will explore the dissemination of ballad tunes through the medium of the British Broadside Ballad, as well as through instrumental music in the form of solo literature for the lyra-viol and chamber music for viol consort. Regarding instrumental settings of ballad-tunes for viol, selected ballad-tunes to be examined include *Bonny Sweet Robin (Robin is the Greenwood Gone), Daphne, Fortune My Foe, Go from My Window* and *Walsingham*. Lyra-viol sources containing ballad-tune settings to be examined include John Playford’s *Musick’s Recreation on the Viol, Lyra-Way*, as well as sources for viol in manuscript form, specifically the *Manchester Lyra-Viol Manuscript (c1660).*

Additionally, this document will include two transcriptions, adapted specifically for this lecture-project: Jan Pieterszoon Sweelinck’s *Engelsche Fortuyn* (Fortune My Foe) and *Onder een Linde Groen* (All in a Garden Green) for Viol Consort. Jan Pieterszoon Sweelinck (c1562-1621) was a Dutch composer and organist who was influenced by English composers for virginal like Dr. John Bull (c1562-1628), particularly in regards to the variation forms employed with ballad melodies.
DEDICATION

This work is dedicated to my family: Kathleen, Fred (for whom I owe my introduction to the viol) and Paul Serna, Bogdan and Sofie Mikołajczyk, Alex, John, Jacob and Amanda Tsang, for their steadfast support of my endeavors; to Martin Simmons for his creative ideas and support; and especially to my dearest wife and best friend, Magdalena, for whose example, wisdom, friendship, love, and encouragement has always sustained and inspired me.
ACKNOWLEDGMENTS

I would like to acknowledge the support from so many individuals: This lecture-recital would not have been possible without the efforts of my committee chair Dr. Linda Austern, whose advice and suggestions have proved invaluable. I would also like to thank my doctoral committee for their guidance, especially DaXun Zhang for seeing me through my final exams. I would also like to thank Mary Springfels for being an exceptional musician and wonderful mentor, always inspiring the best in performance. I would like to thank Russell Wagner and Ken Perlow, for all of their kindness, generosity and thoughtful advice while preparing the recital. I would like to offer credit to Gary Berkenstock of the Chicago Early Music Consort for the suggestion of the Walsingham divisions during a concert in 2006. Lastly, I would like to thank my other colleagues who are performing in my lecture recital: Lynn Donaldson, Katherine Shuldiner and Constance Strait.
LECTURE-RECITAL PROGRAM

Northwestern University
School of Music

Presents


a Doctoral Lecture-Recital

Phillip Woodrow Serna, Double Bass & Viola da Gamba

In Partial Fulfillment of the Requirements
for the Degree Doctor of Music

Doctor of Music Major Project Committee:
Dr. Linda Austern PhD, Musicology, Committee Chair
Professor DaXun Zhang, Lecturer, Double Bass
Professor Mary Springfels, Lecturer, Viola da Gamba

Assisted by:

Lynn Donaldson, Viola da Gamba
Ken Perlow, Viola da Gamba
Katherine Shuldiner, Viola da Gamba
Mary Springfels, Viola da Gamba
Constance Strait, Viola da Gamba

THIS RECITAL WILL BE PERFORMED AT A415
1/6th COMMA MEANTONE TEMPERAMENT

Tuesday, May 22, 2007, 7:00 PM
Jeanne Vail Chapel, Alice S. Millar Religious Center
1870 Sheridan Road, Evanston, Illinois
Lyra-Viol Arrangements of Popular Ballad and Dance-Tunes Performed on Bass Viol

From the Cambridge University Manuscript Dd.5.20, fol.19, Published in Musica Britannica, Volume IX, No.109, 1955

Walsingham

From the Manchester Lyra-Viol Manuscript
Mid-Seventeenth Century, c1660

Anonymous

Anonymous

Richard Sumarte

(15?? – after 1630)

FORTUNE [MY FOE]
Daphne
Queen Marie’s Dumpe
Monsieur’s Almain
Solus Cum Sola (After Dowland)
What if a Day
[My] Roben to the Greense-Woode Gone
Whoop Doe Me No Harme [Goode Man!]
Lachrymae (After Dowland)
The Nightingale

INTERMISSION

Lyra-Viol Arrangements of Popular Tunes Performed on Tenor Viol

From the Published Collection: Musicks Recreation on the Viol, Lyra-Way from the 1651, 1652, 1669 and 1682 Editions

John Playford

(1623 – 1686)

Blew Cap, No. 9, Playford 1652
Parthenia, No. 7, Playford 1669
Franklin, No. 23, Playford 1669
Focky Went to the Wood, No. 27, Playford 1682
Gerards Mistresse, No. 55, Playford 1652
The Merry Milk-Maid, No. 30, Playford 1669
None Shall Plunder But I, No. 21, Playford 1651
Now the Fight’s Done, No. 32, Playford 1682
Farwell Fair Armida, No. 94, Playford 1682
Amarillis, No. 69, Playford 1682
Lyra-Viol Arrangements of Popular Song Performed on Double Bass

From the Published Collection: Musicks Recreation on the Viol, Lyra-Way from the 1651, 1652, 1669 and 1682 Editions

John Playford (1623 – 1686)

Ah Cruel Bloody Fate, No. 28, Playford 1682
Could Man His Wish Obtain, No. 88, Playford 1682
Gather Your Rosebuds, No. 13, Playford 1652
Glory of the West, No. 19, Playford 1651
Hunt is Up, No. 122, Playford 1661
On the Bonny Christ-Church Bells, No. 25, Playford 1682
Over the Mountain, No. 4, Playford 1652
Step Stately, No. 5, Playford 1652
The K[ing] Enjoys [His Own Again], No. 7, Playford 1652
The Hobby-Horse Dance, No. 20, Playford 1682
Vive Lay Roy, No. 40, Playford 1661

BRIEF PAUSE/ TUNING

Music Transcribed for Viol Consort

Jan Pieterszoon Sweelinck (1562 – 1621)

Transcribed & Adapted for Viols by Phillip W. Serna
Engelsche Fortuyn (Fortune My Foe) For Consort á 5

Music for Consort – Canzon super ‘O Nachbar Roland’
For Consort á 5

Samuel Scheidt (1587 – 1654)

Music for Consort – Ricercar ‘Bonny Sweet Robin’
For Consort á 4

Thomas Simpson (1582 – 1630?)

Music for Consort – Go from my Window
For Consort á 6

Orlando Gibbons (1583 – 1625)

Lynn Donaldson, Viola da Gamba
Ken Perlow, Viola da Gamba
Katherine Shuldiner, Viola da Gamba
Mary Springfels, Viola da Gamba
Constance Strait, Viola da Gamba

THIS RECITAL WILL BE PERFORMED AT A415 1/6th COMMA MEANTONE TEMPERAMENT
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The modern concept of musical ‘crossover’ or ‘fusion’ often entails a combination or juxtaposition of evidently incongruous styles, performance techniques and repertoire. ‘Crossover,’ as a concept, is dependent on arbitrary and non-musical definitions, labels and divisions which might not naturally exist. It implies boundaries between performance media, styles, and dissemination of music. For the Early Music scholar and performer, this artifice lies predominantly between printed musical sources and oral musical traditions. Early Music performers and scholars have always been able to acquire knowledge about performance practice from manuscripts, treatises, diaries and court records. In order to craft compelling and better informed performances, scholars and performers now look to living oral traditions. Performers are exploring intersections between the oral and print music traditions of Europe, between European and Sephardic music, and between European and music of indigenous peoples with Western music during the Spanish colonial period. From medieval performers looking to the traditions of Persia, Morocco and Turkey, to explorations of Chinese music to inform performances of music of Marco Polo’s period, early musicians are exploring more repertoire than ever before.

This concept of ‘crossover’ between Early Music performance and oral performance traditions is not an exclusively modern phenomenon. An under explored intersection between orally transmitted music and art-music exists involving popular music, dance music, ballad-tunes

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3 Ibid.  
4 Ibid.  
and the instrumental compositions for lyra-viol and viol consort in seventeenth-century England. This lecture will explore the dissemination of ballad tunes through the medium of the British Broadside Ballad, as well as through instrumental music in the form of solo literature for the lyra-viol and chamber music for viol consort. Regarding instrumental settings of ballad-tunes for viol, selected ballad-tunes to be examined include *Bonny Sweet Robin (Robin is the Greenwood Gone), Daphne, Fortune My Foe, Go from My Window* and *Walsingham*. Lyra-viol sources containing ballad-tune settings to be examined include John Playford’s *Musick’s Recreation on the Viol, Lyra-Way*, as well as sources for viol in manuscript form, specifically the *Manchester Lyra-Viol Manuscript (c1660)*.
CHAPTER I: The Circulation of Ballads in Early Modern England

Reproduced from *Save a Thief from the Gallows, and He’l Hang Thee if He Can*, the Early Modern Center, English Ballad Archive, University of California-Santa Barbara Online, the Samuel Pepys' Collection, 2.196-197.

“For a peny you may have all the Newes in England, of Murders, Flouts, Witches, Fires, Tempests, and what not, in one of Martin Parkers Ballads.”

Henry Peacham in *The Worth of a Penny* (1641)

Preexisting familiar ballad-tunes, along with print media, coalesced in the literary genre identified as the British Broadside Ballad. In print, the broadside ballad flourished from the beginning of the reign of Elizabeth I (1558-1603) to the close of the seventeenth century. While having its origins in medieval oral ballad traditions, the broadside ballad was a print medium that was “purchased, overheard orally, memorized, or even copied in manuscript form by audiences

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representing a wide range of social classes and evincing various degrees of literacy." 

The English term *ballad* is derived from the Middle English *balade*. The English *ballad* refers to what was simply a “dancing song,” while the term *ballad* derives from the Latin “to dance.” A ballad, as a musical and poetic form, is simply a song that contains a strong narrative element. A distinctly urban and London-based phenomenon, the *broadside* was the print medium in which ballad texts were transmitted one at a time. “Broadsides”, also referred to as “broadsheets,” were large uncut sheets of paper printed on one side. The advent of printing allowed for a massive production of rhymed broadsides, so that by the seventeenth century, these publications “came to be the chief publications of the London press and the works most dear to the common people.” Broadsides were the cheapest form of print media available in seventeenth-century England. Broadside publications encompassed many types of popular street literature, including handbills, proclamations, advertisements, religious documents, as well as songs and ballads. While the earliest English language newspapers began to appear in the 1620s in Europe, it would take another two centuries for the vast majority of the general public to receive news from sources other than broadsides.

Among the most circulated ballad-tunes in early modern England, *Fortune My Foe* was often set to broadside texts about disasters as in *The Lamentable Burning of the City of Corke*

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11 Watt, 11.
12 Fisher.
13 Watt, 11.
15 Shepard, 29.
16 Smith, 203.
(see figure 1) on the last of May 1622, complete with religious messages and morals for the listener. Additionally, *Fortune My Foe* was also known as a “hanging tune” for its association with horrific public executions as in *The Araignement of John Flooder and His Wife* (see figure 2) and *Anne Wallens Lamentation* (see figure 3).\(^{17}\) *The Araignement of John Flooder* relays the news of the execution of John Flooder and his wife by hanging for burning the town of Windham in Norfolke on the 6\(^{th}\) of June, 1615. As political commentary in Protestant England, Flooder and

\(^{17}\) Fisher.
his wife are portrayed as Papal sympathizers, and were deserving of death. In Anne Wallens *Lamentation*, Anne Wallen is burned at the stake for the murder of her husband. The ballad depicts a drunken John Wallen and an episode of domestic violence which ultimately concludes with his stabbing by his wife Anne Wallen. It is told from the first person perspective of a remorseful confession prior to her execution:

My judgement then it was pronounced plaine
Because my dearest husband I had slaine:
In burning flames of fire I should fry,
Receive my soule sweet Jesus now I die.

Not all ballads were on such gruesome or libelous subjects. Many moral and religious ballads survive. As a scholar of popular balladry, Natascha Würzbach writes:

Owing to the preponderance of sad, horrific, and stirring narrative subjects it is sentimental, scandalized comments together with those of a serious moralizing nature which on the whole predominate in the narrative street ballad. 18

The ballad *An Excellent Song, Wherein You Shall Find, Great Consolation for a Troubled Mind* (see figure 4), sung to the tune of Fortune my Foe, states:

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Aim not too High in things above thy reach
Nor be too wise within thy own conceit,
A thou hat wealth and wit at will
So give him thanks that shall increase it still.

Beware of pride, the Mother of Mishap
Whole sugred snares shall seek to intrap,
Be meek in Heart, and lovely minded still;
So shalt thou Gods Commandments fulfill.

Broadside publications covered a variety of subject matter from news, gossip, scandals, criminal biographies, trials, satirical poems, invectives, lamentations, and godly miracles, to fantastic monstrous births or witchcraft. The format often limited the size of the narrative to 80 to 120 lines.

Broadside ballads were distributed in mass quantities in churchyards, inns, fairs such as Bartholomew and Stourbridge, marketplaces, taverns, and ale houses. Additionally, they were disseminated in large public spaces such as Westminster Hall, Saint Paul’s Cathedral and the Royal Exchange. The most common method of distributing ballads was through the employment of ballad-singers (or ‘ballad mongers’), while keeping supplies of printed ballads

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20 Würzbach, p.108.
21 Ibid.
22 Ibid, 153.
23 Ibid, 136.
24 Smith, 60.
fully stocked and displayed in book-stalls. This usually occurred on the periphery of events, since the ballad-singer was not integrated into the festivities. This offered a spectacle in and of itself since the ballad-singer communicated the text in as lively a way as possible. Natascha Würzbach writes:

> The speaker inherent in the text with his highly developed audience relationship has the features that do with it – of the poseur, market-crier, and salesman – and is characterized by the intensity of his actions. He poses as joker, reporter of sensational events and narrator of sentimental stories, and can take on fictitious roles.

Würzbach adds that contemporary writers often lamented the ‘inferior’ musical quality of ballad renditions. These renditions were described as coarse and “the untrained croaking or sentimental whining of the singers” was dismissed with contempt by men of letters. Ballad mongers were often discredited on the basis of their social status. They were often described as idle youths, escaped convicts and swindlers. Ballad-singers sold their wares, largely unmolested until Parliament instructed magistrates “to flog and imprison ballad-singers at sight and to confiscate their stock.” Even with their social status, performance and sale of ballads was so common that allusions to ballad-singers can be found in the literature of Early Modern England.

While printed broadsides were obtained easily, they were quite probably the single most disposable form of literature. On the topic of the dating of broadside ballads, Würzbach notes, “frequent reprintings or imitations of previously published texts present a particular bibliographical problem, appearing as they do without any indication they are not the original.”

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25 Rollins, 323
26 Würzbach, 13.
27 Ibid, 98.
28 Ibid, 251.
29 Ibid.
30 Ibid, 98.
31 Ibid, 15.
32 Ibid, 3.
Dating is difficult prior to 1556, the year the Stationers’ Company was incorporated. The Stationer’s Company required legal registration of all ballads. Many ballad-printers ignored registration, but with over three thousand entries, the Stationers’ Company preserved a large number of ballad titles for posterity.

Determining the authorship of ballad texts is difficult, particularly later in the seventeenth century when publishers no longer included the author. Among the two hundred authors who wrote broadside ballads were Thomas Deloney, Leonard Gibson, Martin Parker, Laurence Price, Richard Johnson and William Elderton. These authors were often characterized as “trivial” authors who were “bent on making a quick profit.” Outside of the feudal system of patronage, these authors were often socially stigmatized along with “actors, beggars, and street peddlers as vagabonds.” Even worse, a criticism that is often leveled at the street ballad was “its immorality and obscenity as opposed to the purity and piety expected of literature.” Nonetheless, numerous Elizabethan and Jacobean playwrights and poets were known to have composed ballads. Poets and dramatists such as William Shakespeare (1564-1616) and Christopher Marlowe (1564-1593) appropriated the broadside ballad form sometimes for mockery, sometimes for celebration of popular pastimes. Broadside ballads and ballad-singers often inspired references and plots in plays. A pick-pocketing ballad monger was featured in Ben Jonson’s comedy *Bartholomew Fair* (1614) and the character of Autolycus was performing ballads to the crowd in Shakespeare’s *The Winter’s Tale* (c1609-1610). Christopher Marlow,
author of *The Tragical History of Doctor Faustus* (1604), likely based the play upon the broadside ballad *The Judgment of God Shewed Upon One John Faustus* (see figure 5). The earliest surviving ballad on the Faustus subject probably dates from the 1590s.\(^4\) In regards to music in sixteenth and seventeenth-century dramatic works, especially in Shakespearean plays, Shakespearean scholar Frederick Sternfeld states, “The tradition of the theatre favoured an abundance of song and comedy.”\(^4\) Furthermore, concerning the appearance of ballads and popular songs in dramatic works, Shakespearean scholar John Long adds:

> While the comedies contain many “ayres,” which may be defined as art songs written and set to special music by known poets and composers, the songs in the tragedies and histories are, with one or two doubtful exceptions, ballads, ballad fragments, or bits of popular songs anonymous in authorship and apparently belong to a popular tradition.\(^4\)

Expounding on Long’s statement, early music specialist Mary Springfels writes:

> In addition to performed vocal music, Shakespeare used all kinds of music and musical instruments referentially. The folk song and ballad tunes he quoted so frequently were equally well known to the groundlings as to the more distinguished patrons. Scraps of

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these tunes were used to create in-jokes and to evoke other sentiments as well.\textsuperscript{45}

In addition to the printed text, broadside ballads were often embellished by woodcut illustrations. The degree to which ballads were illustrated changed significantly from the sixteenth to the seventeenth centuries. Out of the extant sixteenth-century ballads on religious subjects, only a fifth of published ballads were illustrated at all. Out of these, only one quarter had woodcut illustrations. In the seventeenth century, particularly from the period of 1600-1640, more than five-sixths of surviving ballad publications was illustrated.\textsuperscript{46} This unification among illustration, printed text, and the sung dissemination, made the broadside ballad an effective method of communication in early modern England.

In the sixteenth century, ballad tunes were often only named in approximates a quarter to a third of religious ballads, while the percentage of surviving secular ballads specifying their ballad tune was between a third and a half.\textsuperscript{47} Secular ballads without a labeled ballad tune were less common in the seventeenth century. The most significant collection of print ballads, consisting of 1376 ballads, was owned by John Selden. Later, this collection was completed by Samuel Pepys,\textsuperscript{48} English naval administrator and “gentleman-amateur composer and performer on the viol.”\textsuperscript{49} In the Samuel Pepys collection, there are approximately 1800 ballads and only 167 of them have accompanying music printed before the verses.\textsuperscript{50} Ballad singers often had hundreds of tunes in their repertory.\textsuperscript{51} Many of these melodies survived due to the adaptive


\textsuperscript{46} Watt, 78.

\textsuperscript{47} Ibid, 79.

\textsuperscript{48} Rollins, 262


\textsuperscript{50} Tassie Gniady, “Ballad Music,” Early Modern Center, English Ballad Archive, University of California-Santa Barbara (Accessed [4/15/2007]), \url{http://www.english.ucsb.edu/emc/ballad_project/background_essays/ballad_music.asp}

nature of the repertory. Lyrics were exchanged, inserted and substituted against easily identifiable tunes during London daily life. A number of other ballad melodies have only survived through notated instrumental music. Sixteenth and seventeenth-century instrumental works often employed divisions (variations) on ballad tunes. Composers who set ballad tunes for instruments included William Byrd (1542-1623), John Bull (c.1562-1628), Orlando Gibbons (1583-1625), and Thomas Morley (1557-1602).

English instrumental music, as K.F. Booker wrote, “was more often than not based on folksong, popular song, art song, folk dance, popular dance or courtly dance.” This is true in regards to the connection between popular ballad culture and the learned musical culture in early modern England. With the decline of the status of the minstrel during the reign of Elizabeth I, musical tastes shifted towards different forms of entertainment in the seventeenth century. The seventeenth century was a period of heightened musical literacy. Balladry, while a populist art form, drew on learned traditions of the day, and vice versa. The seventeenth century saw the publication of numerous instrumental tutors on the performance of ballads. John Playford’s instrumental music publications were immensely popular, recognizing ballad and popular music as essential to the music student’s repertoire. Ballad tunes appear in Playford’s collection *The Dancing Master* (1651), which grew from one hundred tunes to nine hundred tunes in three volumes by later publications in the early eighteenth century. Some publications by Playford which contained ballad tunes include *The Musical Banquet* (1651) *Apollo’s Banquet* (1651), *Musick’s Delight on the Cithren* (1666), *Musick’s Handmaid* for keyboard instruments (1678),

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52 Williams, 135.
53 Simpson, xii.
53 Williams, 170.
54 Simpson, xiii.
57 *The Dancing Master* was published with the original title *The English Dancing Master* in 1651.
58 Simpson, xiii.
To be a respectable musician in Early Modern England, one was expected to “read music, to sing music as well as play, to teach wealthy amateurs, and even to compose part-music for domestic recreation.”60 This would often include the composing of ballad settings and popular songs. The professional musician would often be apprenticed at an early age to a master, similar to many other early modern professions. In cities, musicians would often be apprenticed as choristers at the local church or cathedral. The apprentice would spend hours learning by example as well as careful and painstaking practice. These musicians might be employed as waits (musicians who played for civic functions, parades, etc.) or work as theater musicians. They might work to have apprentices of their own, attain a court appointment, or join a household as a servant.61 Professional musicians still relied on the system of patronage, which could take several different forms.62 A musician could serve at court or in households in different roles: as performer, composer, or music tutor. For the noble amateur, the “lute and viol seem to have been instruments that anybody could (and did) play, while the keyboard was reserved for the serious musician.”63 Musicians often were indentured and retained as part of the household’s servants, allowed to work elsewhere when duties permitted. Patrons often allowed their names to be used to lend respectability to a side venture. This would typically take the form of a publication.64

Members of the leisured classes often took up instruments to entertain themselves and
obtain a social skill. Books comprised of broadside ballads were compiled in manuscript form, making the ballad familiar to the most elite in English society. Often these members of the elite, noblemen and women, would have manuscripts written to improve their social status through marriage. They often had compilations of works written for them, sometimes by a single composer, or compilations by various composers. These manuscripts often contained original works, dances, as well as ballads. Manuscript ballad settings for keyboard instruments survive in sources such as My Ladye Nevels Booke, a collection of works by William Byrd (1542-1623), as well as the Fitzwilliam Virginal Book featuring works by William Byrd, John Bull (c1562-1628), Peter Philips (c1560-c1633), William Inglott (1554-1621), John Munday (c1550-1630), Edward Johnson (fl1592-1594) and Martin Peerson (1572-1650). Some lute manuscripts contain ballad settings by John Dowland (c1563-1626), John Johnson, Anthony Holborne (?-1602), and Francis Cutting (fl1595).

One of the largest surviving lyra-viol manuscripts is the Manchester Lyra-Viol Manuscript, also known as the Manchester Gamba Book. The Manchester Lyra-Viol Manuscript (c1660) contains 246 solo works for lyra-viol in tablature notation in twenty-two distinct tunings. It also contains 12 pieces in staff notation. It contains original works, ballad settings, settings of lute works, popular music, dance music, ballad settings in tablature, as well as a limited number of other works in staff notation. About the origins of the Manchester Lyra-Viol Manuscript, Paul Furnas writes:

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Ibid, 16.
66 Watt, 17.
67 Craig-McFeeley, 16.
68 Simpson, xii-xiii.
69 Ibid, xii.
70 Ibid, 60
Internal evidence hints at the possible identity of the original compiler of the manuscript. Nearly every piece in the manuscript is followed by the name (or, in a few rare instances, the initials) of the composer or arranger of the piece. Half of the thirty-eight names that appear in the manuscript are otherwise unknown. The fact that four of these nineteen “otherwise unknown” contributors share the surname Read suggests that the manuscript was compiled in the Read household. The word “finis” appears only once in the entire manuscript (at the end of the fourth piece in the twenty-first tuning), suggesting that the compiler expected this to be the end of the collection. Henrie Read’s name as the composer of this “final” piece makes him the prime candidate as the compiler who modestly put his own piece at the end, or perhaps used it as a symbolic musical signature at the end of the compilation. Another nine pieces inconveniently follow that “final” piece, but two of those additional nine are also by Henrie Read, so he remains the prime candidate.\footnote{72}

Some of the ballad settings in the \textit{Manchester Lyra-Viol Manuscript} include \textit{Daphne}, \textit{Fortune My Foe}, \textit{Robin is to the Greenwood Gone}, and \textit{The Nightingale}. Other popular works include settings of Dowland’s \textit{Lachrymae}, \textit{Solus cum Sola}, and \textit{What if a Day}, as well as popular songs and dances including \textit{Monsieur’s Almain}, \textit{Queen Marie’s Dumpe}, and \textit{Whoope Doe Me No Harme}. All of these settings are by Richard Sumarte (late 1500s-after 1630), for whom little is known. Paul Furnas speculates that he may have been the resident music tutor in the compiler’s household.\footnote{73}

\footnote{72} Ibid. \footnote{73} Ibid.
CHAPTER II: Rise of the Lyra-Viol and the Viol Consort in Early Modern England

“...the stateful instrument Gambo Violl shall with ease yeelde full various and as devicefull Musicke as the Lute. For here I protest the Trinitie of Musicke, parts, Passion and Division, to be as gracefully united in the Gambo Violl, as in the most received Instrument that is, which here with a Souldiers Resolution, I give up to the acceptance of at noble dispositions.”

Captaine Tobias Hume, from the Musicall Humours (1605) 74

Although the viol became part of English court music-making during the reign of Henry VIII (1509-1547), the seventeenth century was the period in which the viola da gamba spread throughout England. 75 At a time of changing tastes in England, it was prophetic that the insistence by Tobias Hume (c1569-1645) that the viol ‘shall with ease yeelde full various and as devicefull Musicke as the Lute’ would signal the impending emergence of the viol as a solo, ensemble and continuo instrument. 76 The viol and lute were both instruments that “anybody could (and did) play, while the keyboard was reserved for the serious musician.” 77 The two types of literature cultivated for the viol in early modern England were solo literature and consort, or chamber music literature.

The solo literature can be divided into two categories: literature for the division viol, and literature written for the lyra-viol (or viol played lyra-way). The lyra-viol (or ‘harp viol’) developed in England during the reign of Elizabeth I (1558-1603). 78 According to Viol historian Nathalie Dolmetsch; the lyra-viol’s origin is an Italian instrument, the Lyra da Gamba. The Lyra da Gamba instrument had twelve strings, with a bridge that was nearly flat. It was meant for playing harmonies and accompanying the voice. Italian composer Alfonso Ferrabosco I (1543-

77 Craig-McFeely, 14.
### Variations in the Sizes of Viols

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Body Length</th>
<th>String Length (bridge to nut)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PARDESSUS DE VIOLE</td>
<td>31.5 cm.-33.5 cm.</td>
<td>33 cm.-33.5 cm.</td>
</tr>
<tr>
<td>(g),c',e',a',d'',g''</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TREBLE VIOL</td>
<td>35 cm.-39 cm.</td>
<td>35 cm.-35.5 cm.</td>
</tr>
<tr>
<td>d,g,c',e',a',d''</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALTO VIOL</td>
<td>35 cm.-41 cm.</td>
<td>35 cm.-40.5 cm.</td>
</tr>
<tr>
<td>c,f,a,d,g',c''</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TENOR VIOL</td>
<td>47.5 cm.-53 cm.</td>
<td>45 cm.-52 cm.</td>
</tr>
<tr>
<td>(G),c,f,a,d,g'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Note that the smaller Tenors are usually without bottom G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYRA VIOL</td>
<td>55.5 cm.-60 cm.</td>
<td>53.5 cm.-60 cm.</td>
</tr>
<tr>
<td>Variable tuning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIVISION VIOL</td>
<td>62 cm.-68 cm.</td>
<td>65 cm.-66 cm.</td>
</tr>
<tr>
<td>D,G,c,e,a,d''</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BASS VIOL or CONSORT BASS</td>
<td>68 cm.-71 cm.</td>
<td>68 cm.-70.5 cm.</td>
</tr>
<tr>
<td>(A¹),D,G,c,e,a,d''</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIOLOONE</td>
<td>98.5 cm.-105 cm.</td>
<td>97 cm.-105 cm.</td>
</tr>
<tr>
<td>D¹,G¹,c,E, A, d</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


1588) was employed by the English court in 1560, and he is credited with bringing the lyra-viol to England. The term ‘lyra-viol’ was occasionally applied to a viol sized between a consort tenor and bass. Through comparison in Christopher Simpson’s publication *The Division-Violist* (1659), we can deduce that the lyra-viol weighed less than a consort bass viol, or a division viol

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80 Ibid.
(for viol sizes, see figure 6, page 17). The lyra-viol also had a less rounded bridge\textsuperscript{82} making it ideal for playing chords. The composer and luthier, Daniel Farrant, experimented with sympathetic strings behind the fingerboard, similar to a viola d’amore.\textsuperscript{83} These attempts to provide the viol with sympathetic strings did not become standardized and had no lasting influence.\textsuperscript{84} Later in the seventeenth century, it was common practice to play lyra-viol music on a standard viol played \textit{lyra-way}.

The majority of the literature for lyra-viol was printed or written in what is referred to as French lute tablature notation.\textsuperscript{85} This would incorporate six lines, representing the strings on a lute or viol, with rhythm placed above the score. This system used letters to represent the location of which fret to play. An \textit{a} represented an open string, \textit{b} the first fret, \textit{c} the second, \textit{d} the third, \textit{e} the fourth, \textit{f} the fifth, and so on.

The lyra-viol was often required to play in a number of different tunings or scordatura, employing combinations of intervals of thirds, fourths and fifths. These were also represented in tablature fret lettering. With this system, it is not always easy to determine the pitch names, nor the pitch names of the strings. Frank Traficante, a researcher on aspects of the lyra-viol and its literature, suggests it is safe to hold constant the top string at \textit{d’}.\textsuperscript{86} This is consistent with John Playford who states to raise the first string “as high as it will conveniently bear without breaking, then Tune” the other to it.\textsuperscript{87} At one point, there were approximately fifty distinct tunings,\textsuperscript{88} making tablature notation indispensable for the performer of this repertoire. Among the standard

\textsuperscript{85} Craig-McFeely, 15.
\textsuperscript{88} Crum, 110.
tuning systems are the Viol Tuning, the Viol Tuning with a low C, Harpway Sharp, Harpway Flat, and the Bandora Sett. The viol, or plain tuning, was written as \textit{ffeff} (consisting of the intervals of a fourth, fourth, third, fourth and fourth). Fret lettering refers to the highest pitched string first, and then refers to the intervals downwards in pitch. A variation on this is \textit{ffefh} in which the lowest string is lowered by a whole step to C (consisting of the intervals of a fourth, fourth, third, fourth and fifth). Harpway Sharp is \textit{defhf} (consisting of the intervals of a second, third, fourth, fifth and fourth), Harpway Flat is \textit{edfhf} (consisting of the intervals of a third, second, fourth, fifth and fourth), and the Bandora Sett is \textit{fefhf} (consisting of the intervals of a fourth, third, fourth, fifth, and fourth).\textsuperscript{89}

Among 18 Elizabethan, Jacobean and Stuart era publications for lyra-viol between the years of 1601 and 1682\textsuperscript{90}, there are Tobias Hume’s \textit{First Part of Ayes} (1605), followed by Captaine Hume’s \textit{Poeticall Musicke} (1607), William Corkine’s \textit{First Book of Ayres} (1610) and \textit{Second Book of Ayres} (1612). Additionally, seventeenth-century publications focusing on the instruction performance of solo literature included John Playford’s \textit{Musick’s Recreation on the Lyra Viol} (1652), Christopher Simpson’s remarkably comprehensive \textit{The Division-Violist} (1659) and Benjamin Hely’s \textit{The Compleat Violist} (1699).\textsuperscript{91} Over 75 sources exist from various countries of music for lyra-viol in tablature form. These manuscripts exist in fragments, while others in larger anthologies.\textsuperscript{92} In printed and manuscript sources, we find many works for lyra-viol by such composers as John Coprario (c1575-1626), Simon Ives (1600-1662), John Jenkins (1592-1678), William Lawes (1602-1645), Christopher Simpson (c1605-1669) and others.

of the largest surviving lyra-viol manuscripts is the *Manchester Lyra-Viol Manuscript*, also known as the *Manchester Gamba Book*.

In regards to the sizeable consort literature, two primary forms of seventeenth-century music are written for the viol consort in England: dance forms and contrapuntal compositions such as fantasias. Popular dances included the almain, ayre, courante, galliard, pavan, and sarabande. The consort fantasia for viols was a popular medium for composers in seventeenth-century England. The fantasia, a composition whose form was derived ‘solely from the fantasy and skill of the author who created it,’ was a form of composition that varied from improvisatory works, to strictly contrapuntal works, to works with sectional forms. Not to be regarded as a species of the fantasia, the *In nomine* was also a very popular composition that was particular to England. The *In nomine*, in contrast to the fantasia, used *cantus firmus*, a medieval and renaissance term for a pre-existing melody used as the basis of a contrapuntal work. The *cantus firmus* was derived from the section ‘In nomine Domini’ from John Taverner’s six-part Mass *Gloria tibi Trinitas*.

During the seventeenth century, viol consort literature “was widely cultivated at court, in cathedral closes and university colleges, and in the homes of many gentlemen and noblemen.” Composers who wrote specifically for viol consort include William Byrd (1542-1623), John Coprario, Thomas Lupo (1571-1627), John Ward (1571-1638), Alfonso Ferrabosco II (c1572-1628), Orlando Gibbons (1583-1625), John Jenkins, William Lawes and Henry Purcell (c1659-

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93 Crum, 83.
96 Ibid.
1695). A variety of different sizes of viols were employed, particularly in chamber music. A viol consort consisted of a treble viol, alto viol, tenor viol, and bass viol, and occasionally a contrabass violone (for viol sizes, see figure 6, page 17). A typical English ‘chest of viols’ used in chamber music would be comprised of six viols: two treble viols, two tenor viols and two bass viols, or occasionally two treble viols, three tenor viols and one bass viol.100 ‘Broken’ consorts consisted of instruments from different families performed together. These occurred in many different combinations. Thomas Morley’s Consort Lessons (1599 and 1612) and Rosseter’s Lessons for Consort (1609) were written for Lute, Bandora, Bass Viol, Cittern, Treble viol, and Flute.101 Seventeenth-century publications focusing on the performance of consort literature included Thomas Robinson’s The Schoole of Musicke (1603) and John Playford’s A Breefe Introduction to the Skill of Musick (1654).102

CHAPTER III: Selected Ballad-Tune Settings for Lyra-Viol and Viol Consort

WALSINGHAM


As you came from Walsingham from that holy land, Met you not with my true love by the way as you came? How should I your true love know, that hath met many a one As I came from the Holy Land, that have come, that have gone?

She is neither white nor brown, but as the heavens fair: There is none hath a form so divine on the earth, in the air.

Such a one I did meet, good sir, with an angel-like face; Who appear’d like a nymph, like a queen in her gait, in her grace. He is won with a word of despair, And is lost with a toy.

Such is the love of women kind and the world so abused: Under which many childish desires and conceits are excused.

Yea but love is a durable fire, in the mind ever burning: Never sick, never old, never cold, from itself ever turning. 103

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103 Text appears in Duffin, 422-423.
According to Ross Duffin in Shakespeare’s Songbook, the Walsingham poem “survives in several manuscript sources of the late sixteenth century and was probably printed in Thomas Deloney’s Garland of Good Will (c.1592).” In the Walsingham ballad (see page 22), a lover meets a pilgrim returning from the Shrine of Our Lady of Walsingham. This pilgrim notifies the lover that the mistress he seeks is ‘dead and far away,’ and the lover then grieves over her death. Along with Go from my Window, Walsingham appears in Frauncis New Jig from around 1595 (see figure 7, page 23). Ballad-tunes were often used in the Jig (also known as the
Droll).\textsuperscript{106} This genre was often performed at the close of a play and symbolized a connection between ballad and dance. As Diana Poulton writes in her article on the black-letter ballad, “in this context a short comedy, sung, danced and mimed, that was often played in the theatres of the times as an after-piece to the serious play. There could be two, three or four characters in the jig, and several 'acts', each with its own tune.” Other ballad-tunes referenced in \textit{Frauncis New Jig} include \textit{Jewish Dance} and \textit{Bugle Boe}.\textsuperscript{107}

Shakespeare uses texts from \textit{Frauncis New Jigge} in \textit{Romeo and Juliet}, Act I, Scene 5. In regards to the ballad text for \textit{Walsingham}, Shakespeare’s appropriation is used in a much different context. In Act 4, Scene 5 of Shakespeare’s Hamlet, Ophelia sings \textit{Walsingham}, followed by \textit{Bonny Sweet Robin} and the text \textit{And Will He Not Come Again} to the tune of \textit{Go from my Window}.\textsuperscript{108}

\textbf{OPHELIA:} \begin{quote}
\textit{How should I your true love know}  \\
\textit{From another one?}  \\
\textit{By his cockle hat, and his staff,}  \\
\textit{And his sandal shoon.}  \\
\textit{White his shroud as mountain snow,}  \\
\textit{Larded with sweet flowers,}  \\
\textit{That bewept to the grave did not go}  \\
\textit{With true lovers showers:}  \\
\textit{He is dead and gone, Lady, he is dead and gone;}  \\
\textit{At his head a grass-green turf,}  \\
\textit{At his heels a stone.} \textsuperscript{109}
\end{quote}

The first line is a quotation from the \textit{Walsingham} ballad’s second stanza “How should I your true love know that hath met many a one?” In this scene, Ophelia’s madness begins to deepen, either due to the death of her father, by the loss of Hamlet and his love, or both. While Hamlet’s madness is only feigned, Ophelia’s becomes tangible and apparent.\textsuperscript{110} It has been interpreted by

\begin{thebibliography}{11}
\bibitem{106} Simpson, 55.
\bibitem{108} Duffin, 53.
\bibitem{109} From Q1603, Q1605, F, Hamlet 4.5, Duffin, 422.
\end{thebibliography}
many scholars that her madness is love madness, a commonly understood and accepted malady in the sixteenth century. As Shakespeare scholar Carroll Camden wrote on the quotation, “first and third quatrains tell of true love and would naturally be linked in Ophelia's mind with Hamlet. Shakespearean scholar Frederick Sternfeld writes, “when Ophelia sings consecutive stanzas Shakespeare portrays her madness by a fickle change of thought which fluctuates between her concern of Hamlet’s affection and her misery over her father’s death.” Perhaps, then, in her mind it is Hamlet who is "dead and gone" since he is dead and gone for her.”

On Shakespeare’s character Ophelia from Hamlet, Frederick Sternfeld summarizes:

The early tragedies of Shakespeare are sparing in the use of song. But with Ophelia's mad scene in 'Hamlet' a new level of the playwright’s development is reached: the tragic heroine sings four songs in a single scene. The first of these begins ‘How should I your true love know’. It is a re-shaping of a lyric that was particularly popular in text as well as tune during the Elizabethan and Jacobean periods.

Additionally, by singing ballad-tunes, Sternfeld surmises that in Ophelia’s distraught state, “she reverts to the songs a nurse may have taught her.” Where the ‘ayre’ would be seen as aristocratic in nature, Sternfeld notes that performance of the ‘crude’ ballad would often be relegated to the servant class instead of the nobility.

According to John M. Ward, “clearly the heyday of ‘Walsingham’ was in the decades around 1600.” Surviving settings of Walsingham include settings for keyboard by Dr. John Bull (c1562-1628) and William Byrd (1542-1623), one for orpharion, two for cittern including one by Anthony Holborne (?-1602), eight for lute including settings by John Dowland (c1563-1626).

112 Camden, 249.

1626), as well as settings for lyra-viol.\textsuperscript{116}

There are 4 surviving settings of *Walsingham* for lyra-viol from the 1580s through the 1630s.\textsuperscript{117} The only published setting of *Walsingham* is by William Corkine (fl.1610-1629) in his *Second Book of Ayres, Some to Sing and Play to the Base-Violl Alone* (1612).\textsuperscript{118} The three manuscript lyra-viol settings include an anonymous series of five variations in British Museum Manuscript MS15118, fol.32,\textsuperscript{119} six anonymous variations for lyra-viol in Cambridge University

\textsuperscript{116} Ward, pp.79-80.
\textsuperscript{117} Ibid, 80.
\textsuperscript{118} Simpson, 741.
\textsuperscript{119} Ward, 80.
Library Manuscript Nn.6.36, fol.19\textsuperscript{120} and seven anonymous lyra-viol variations in Cambridge University Library Manuscripts Nn.6.36, fol.15 and Dd.5.20, fol.19,\textsuperscript{121} which were later published in Musica Britannica, Volume IX, 1955, p.200 (see figure 8).\textsuperscript{122}

The Musica Britannica \textit{Walsingham} variations are set for standard viol tuning, probably for bass viol (\textit{A¹},D,G,,\textit{c},e,,\textit{a},d') (see figure 6, page 17). \textit{Walsingham} was written out in manuscript in tablature notation, but the modern edition (see figure 8) is in staff notation. Each of the seven divisions or variations is distinctly different in style. All of the variations consist of an eight-measure phrase structure that begins firmly in g-minor, moves toward B-flat major and returns to g. The first variation of the ballad-tune is made up of an eight-measure phrase following the harmonic motion of g-minor to B-flat major returning to g, but only with an open fifth. It is only slightly ornamental, with few chords. The second variation demonstrates two different and opposing styles that will be featured in future variations: virtuosic sixteenth-note passages, arpeggiation that emphasize extremes of register, and fast chord changes. The third variation utilizes arpeggiation that emphasize extremes of register, while the fourth variation focuses on fast chord changes. The fifth variation focuses on fast sixteenth-note passage work that outlines both the melodic contour of the \textit{Walsingham} ballad melody as well as the harmonic underpinning. The sixth variation combines arpeggiation, virtuoso sixteenth-note passagework, and frequent chord changes. The final variation is less chordal but combines the virtuoso sixteenth-note passagework with arpeggiated patterns. The extreme changes of register, passagework, and chord changes make these \textit{Walsingham} variations a challenging work for solo lyra-viol.

\begin{itemize}
\item \textsuperscript{120} Ibid.
\item \textsuperscript{121} Ibid.
\item \textsuperscript{122} Simpson, 741.
\end{itemize}
Fortune, my foe, why dost thou frown on me?  
And will my favours never greater be?  
Wilt thou, I say, forever breed me pain?  
And wilt thou ne'er restore my joys again?

Fortune hath wrought me grief and great annoy,  
Fortune has falsely stole my love away.  
My love and joy, whose sight did make me glad;  
Such great misfortunes never young man had.

In vain I sigh, in vain I wail and weep;  
In vain mine eyes refrain from quiet sleep;  
In vain I shed my tears both night and day,  
Had fortune took my treasure and my store,  
Far worse than death, my life I lead in woe,  
In vain I shed my tears both night and day.

My love doth not my piteous plaint espy,  
Nor feels my love what gripping grief I try:  
Full well may I false Fortune’s deeds reprove,  
No man alive can Fortune’s spite withstand,  
If wisdom’s eyes blind Fortune had but seen.

Where should I seek or search my love to find,  
When fortune fleets and wavers as the wind:  
Sometimes aloft, sometimes again below,  
In midst of mirth she bringeth bitter moan,  
Then had my Love, my Love forever been:

Then I will leave my love in fortune’s hands,  
My dearest love, in most unconstant bands,  
And only serve the sorrows due to me,  
Sorrow, hereafter though shalt my Mistress be.

Sorrow, hereafter though shalt my Mistress be.  
No Fortune frail shall ever conquer me.  
Then, love, farewell, though Fortune favor thee,

Footnote: 123 Text appears Duffin, 152-153.
Evidently one of the most popular and well-known tunes of the era, *Fortune my Foe* is one of the most familiar tunes to which broadside ballads were set.\textsuperscript{124} The ballad-tune takes its name from the ballad *A Sweet Sonnet*, wherein the Lover exclaimeth against Fortune for the loss of his ladies favor, almost past hope to get again, and in the end receives a comfortable answer, and attains his desire, as may here appear (see figure 9). The text and ballad-tune to *Fortune My Foe* probably appeared in the 1580s, with one of the earliest sources of the music being the Dallis Lute Book (1583-1585).\textsuperscript{125} As previously mentioned, *Fortune My Foe* has been coupled with texts about disasters as in *The Lamentable Burning of the Citty of Corke* (see figure 1, page 5). *Fortune My Foe* has also been associated with public executions as in *The Araignement of John Flooder and His Wife* (see figure 2, page 6) and *Anne Wallens Lamentation* (see figure 3, page 6).

\textsuperscript{124} Simpson, 225.
\textsuperscript{125} Duffin, 154.
It has also been associated with lamentations, crime ballads, trials and tales of witchcraft. It was sung to texts warning the impious, to deathbed confessions and other dark

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127 Williams, 136.
Titus Andronicus Complaint. To the time of Fortune.

[Text of the ballad begins here.

Fig. 10. Reproduced from Titus Andronicus Complaint, the Early Modern Center, English Ballad Archive, University of California-Santa Barbara Online, the Samuel Pepys’ Collection, 1.86.
subjects. With its connection to the Doctor Faustus subject, many ballads refer to ballad-tune *Fortune My Foe* as *Doctor Faustus*.

**FALSTAFF:** I see what thou wert, if Fortune thy foe, were not Nature thy friend.

In addition to Falstaff’s quote in William Shakespeare’s *The Merry Wives of Windsor*, the ballad *Titus Andronicus Complaint* (see figure 10), sung to the ballad-tune *Fortune My Foe*, is an early example where there is no woodcut. Later ballad printing would refer to the Titus Andronicus subject as *The Lamentable and Tragical History of Titus Andronicus*. Although it is uncertain whether the ballad or Shakespeare’s play *Titus Andronicus* was written before or after the ballad *Titus Andronicus Complaint*, Shakespeare scholar Richard Louis Levin offers this information on the ballad:

The ballad was entered in the Stationers’ Register along with Shakespeare’s play on 6 February 1594 and survives in a manuscript written around 1600, in a collection of poems published in 1620, and in a number of sixteenth and seventeenth-century broadsides. The early editions have no woodcuts, but all the broadsides published after 1656, when the Stationers’ Register records a transfer of rights, have a large woodcut on the top with the text below it, which is the standard format for ballads at this time.

Most scholars now believe that this ballad derives from Shakespeare’s play, but we cannot call it a reading of the play. It is an adaptation, where some of the play’s events are omitted (most notably, the sacrifice of Alarbus, which is also missing from the German play) and others are modified in accord with the narrative and stylistic conventions of the ballad genre, which are very different from the dramatic conventions governing Shakespeare’s work.

In regards to musical settings of *Fortune My Foe*, the ballad-tune is found in numerous seventeenth-century manuscripts. There were settings written for lute including settings by John Dowland (c1563-1626) and others, as well as keyboard settings by composers such as

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128 Simpson, 225.
129 Ibid, 228.
130 From The Merry Wives of Windsor, Act 3, Scene 3, Duffin, 152.
132 Duffin, 400.
133 Simpson, 226.
Fig. 11. Richard Sumarte’s lyra-viol setting of *Fortune* (c1660) is reproduced from the *Manchester Lyra-Viol Manuscript*, facsimile published by Peacock Press, Inc., 2003.

William Byrd (1542-1623) and Thomas Tomkins (1572-1656).

In addition to the lyra-viol setting of *Fortune My Foe* found in Cambridge University Library Manuscript Nn.6.36, fol.15, a set of variations can be found in William Corkine’s *Ayres,*
to Sing and Play to the Lute and Basse Violl (1610), as well as Richard Sumarte’s setting Fortune from the Manchester Lyra-Viol Manuscript. Sumarte’s setting is written out in manuscript in tablature notation (see figure 11). It is written for standard viol tuning, (G),c,f,a,d,g’ for tenor viol and (A¹),D,G,c,e,a,d’ for bass viol (see figure 6, page 17). Similar to his other lyra-viol settings in the Manchester Lyra-Viol Manuscript, Sumarte writes a polyphonic work with the viol alternating between melodic passages, playing bass passage, implying harmonies, and filling out harmonies.

Fig. 12. The first statement of Richard Sumarte’s lyra-viol setting of Fortune is reproduced from Paul Furnas’ Transcription into Staff Notation from the Manchester Lyra-Viol Manuscript, available from the Viola da Gamba Society of America, pp.253-254.

Sumarte composed Fortune as a theme with 3 divisions, or variations. The first statement of the ballad-tune (see figure 12) is made up of a four-measure phrase that is repeated, followed by an eight-measure phrase, for a total of sixteen measures. The melody is minimally ornamented with full chordal accompaniment.

¹³⁴ Simpson, 227.
Fig. 13. First Division from Richard Sumarte’s lyra-viol setting of *Fortune* is reproduced from Paul Furnas’ *Transcription into Staff Notation from the Manchester Lyra-Viol Manuscript*, available from the Viola da Gamba Society of America, pp.253-254.

The second statement of the ballad-tune (see figure 13) follows the same sixteen measure scheme. This division contains more thinly voiced chords, while implying harmonies and melodic shapes of the ballad-tune through arpeggiation and eighth-note rhythmic figurations.

Fig. 14. Second Division from Richard Sumarte’s lyra-viol setting of *Fortune* is reproduced from Paul Furnas’ *Transcription into Staff Notation from the Manchester Lyra-Viol Manuscript*, available from the Viola da Gamba Society of America, pp.253-254.

The third statement of the ballad-tune (see figure 14) follows the same sixteen measure scheme as before. While this division is mostly without chordal accompaniment, it features virtuoso passage work and extreme change of register implying simultaneous melodic and bass voice motion.
The final statement of the ballad-tune (see figure 15) in Sumarte’s setting of *Fortune* does not feature the same virtuoso technical challenge but does exhibit the highest degree of ornamentation out of the three divisions.

Continental settings of *Fortune My Foe* were numerous. In Dutch, the melody was known as *Enghelsche Fortuyne* or *Fortuyn Anglois*. In addition to keyboard settings by Samuel Scheidt (1587-1654), there is a setting of *Engelsche Fortuyn* (English Fortune) by Scheidt’s teacher, Jan Pieterszoon Sweelinck (1562-1621). Sweelinck’s keyboard setting has been transcribed for viol consort á 5 by Phillip W. Serna (see appendix 1 and 2). This transcription is scored for two treble viols, one tenor viol, and one bass viol. All three variations are 24 measures in length. None of the transcription calls for extremes of registers but the first treble part and the bass have difficult divisions. This transcription is recommended for intermediate to advanced performers. In the original keyboard setting, Sweelinck’s variations are mostly four-voice textures but there are instances of five-voice textures. While preserving the original voice leading, this transcription alternates the four-voice textures mostly between interior voices, occasionally with the bass.

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135 Simpson, 228.
When Daphne from fair Phoebus did fly,
o the west wind most sweetly did blow in
her face.
Her silken skirt scare cover’d her thigh;
the god cried, o pity! and held her in chase.
Stay, nymph, stay, nymph, cried Apollo,
tarry, and turn thee, sweet nymph, stay,
Lion or tiger, doth thee follow
turn thy fair eyes and look this way.
O turn, o pretty sweet
and let our red lips meet:
Pity, O Daphne, pity me!

She gave no ear unto his cry,
but still did neglect him the more he did
moan;
Though he did entreat, she still did deny,
and earnestly prayed him to leave her alone.
Never, never, cried Apollo,
unless to love thou wilt consent,
But still, with my voice so hollow
I'll cry to thee while life be spent.
But if thou pity me
'twill prove thy felicity.
Pity, O Daphne, pity me!

Away, like Venus’ doves she flies,
the red blood her buskins did run all a-down.
His plaintive love she still denies,
and cries: Help Diana, save thy renown!
Wanton, wanton lust is near me,
cold and chaste Diana’s aid.
Let the earth a virgin bear me
Or devour me, quick, a maid!
Diana heard her pray
and turned her to a bay.
Pity, O Daphne, pity me!

Amazed stood Apollo then
while he beheld Daphne turn’d as she
desir’d.
Accursed am I above gods and men,
with grief & laments my senses are tir’d.
Farewell, false Daphne, most unkind,
my love lies buried in thy grave!
Long sought I love, yet love could not find,
therefore, this is my epitaph:
This tree doth Daphne cover
that never pitied lover.
Farewell, false Daphne, that would not pity
me:
Although not my love, yet art thou my
tree.\textsuperscript{136}

\textsuperscript{136} Text appears in Duffin, 199-120.
The story of *Daphne* originates in Ovid’s *Metamorphosis*, which was first translated into English in 1567 by Arthur Goldig.\(^{137}\) An undated and unregistered broadside *A pleasant new Ballad of Daphne: To a New Tune* (Roxburghe Ballad Collection, I:388, see p.34) appears in the early seventeenth century along with two stanzas with empty musical staves in *Giles Earle’s Songbook* (c1615).\(^{138}\) Reference to line six of the broadside ballad exists in Rowley, Decker and Ford’s collaborative play *Witch of Edmonton* (1621).\(^{139}\) The ballad was published in ballad collections, called chapbooks, such as the *Royal Garland of Love and Delight* (1674), *The

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\(^{137}\) Duffin, 120; Simpson, 163.

\(^{138}\) Simpson, 163-164.

\(^{139}\) Ibid, 163.
Garland of Delight (1681), and Cupid’s Garland set round about with Guilded Roses. ¹⁴⁰

Settings of Daphne can be found in the Fitzwilliam Virginal Book as well as the first eight editions of John Playford’s The Dancing Master (1651-1690). Daphne also appears in an anonymous instrumental five-part setting in British Museum Manuscript Add.17786, fol.7.¹⁴¹

¹⁴⁰ Simpson, 164.
Recorder divisions on *Daphne* can be found in the first volume of *Der Fluyten Lust-Hof* (1644) by Jacob Van Eyck (c1589-1657).

Richard Sumarte’s setting of *Daphne* from the *Manchester Lyra-Viol Manuscript* is written out in manuscript in tablature notation (See Fig.16). It is written for standard viol tuning, (G),c,f,a,d,g' for tenor viol and (A¹),D,G,c,e,a,d' for bass viol (see figure 6, page 17). Similarly to his other lyra-viol settings in the *Manchester Lyra-Viol Manuscript*, Sumarte writes two polyphonic divisions with the viol alternating between melodic passages, playing bass passage, implying harmonies, and filling out harmonies.

141 Simpson, 164
Bonny Sweet Robin was known by numerous names such as Robin, My Robin is to the Greenwood Gone, and Robin Hode is to the Greenwood Gone. During the late sixteenth and early seventeenth centuries, the popularity of Bonny Sweet Robin far outweighed that of Greensleeves. The lost ballad, A Doleful adewe to the last Erle of Darby sung to the tune of Bonny Sweet Robin, was licensed in 1594. One early surviving ballad set to Bonny Sweet Robin was Henry Gosson’s A Courtly New Ballad of the Princely Wooing of the Fair Maid of London, by King Edward (see figure 18). The first line of that ballad, Fair Angel of England, became the title of the tune used in many subsequent broadsides. Bonny Sweet Robin also appears in religious publications such as New, Christmas Carols (1642) and New Carolls (1661).
OPHELIA: They bore him bare-fac’ed on the Bier,

Song.  
And in his grave rain’d many a tear,
Fare you well my Dove.

. . . .

There’s fennel for you, and columbines. there’s rue for you; and here’s some for me: we may call it herb-grace o’ Sundays: O you must wear your rue with a difference. There’s a daisy: I would give you some violets, but they withered all when my father died: they say he made a good end,

Song
For bonny sweet Robin is all my joy.  

In Act 4, Scene 5 of Shakespeare’s Hamlet, Ophelia sings Bonny Sweet Robin which is preceded by Walsingham. After Bonny Sweet Robin, Ophelia will sing And Will He Not Come.

148 From Q1603, Q1605, F, Hamlet 4.5, Duffin, 72.
Again to the tune of *Go from my Window*. Ophelia has re-entered the scene after her brother Laertes receives news of their father’s death. Observing Ophelia’s behavior, and being unable to reason with her, later in the scene, Laertes concludes that “human nature is delicate in matters of love, and when it is so “it sends some previous instance of itself after the thing it loves.”\(^{149}\)

The significance of Shakespeare quoting *Bonny Sweet Robin* is that, in addition to the sixteenth century colloquial ‘phallic’ reference,\(^{150}\) it establishes the pivotal reason for Ophelia’s insanity.\(^{151}\) Shakespearean scholar Harry Morris notes, “there can be little doubt that a partial cause is the death of her father at the hands of her beloved, but the major cause must be laid to her loss of Hamlet.”\(^{152}\) In this context, her disease, like that of hysteria later, is sexual frustration and social helplessness.\(^{153}\) English scholar Leslie Dunn notes that Ophelia’s songs fit into the genre of the lament, a song form traditionally associated with women.\(^{154}\) As a song of loss, it is appropriate that Ophelia sings *Bonny Sweet Robin* over the loss of Hamlet, the death of her father by Hamlet’s hand, or both.\(^{155}\) As Frederick Sternfeld states, “the very character of the tune, and the dramatic exigencies of Ophelia’s mad scene demand that the song of ‘Robin’ be sung.”\(^{156}\) Singing was seen reinforcing gender stereotypes in Early Modern England, where a character would give into “feminine” excesses of emotions.\(^{157}\) It is a point where, against social standards of the day, Ophelia is allowed true expression of her feelings and thoughts. Unfortunately, as literary critic Elaine Showalter states, Ophelia’s moment of unrestrained self-expression is

\(^{149}\) Camden, 252.


\(^{151}\) Morris, 601.

\(^{152}\) Ibid.

\(^{153}\) Carol Thomas Neely, “‘Documents in Madness’: Reading Madness and Gender in Shakespeare’s Tragedies and Early Modern Culture,” *Shakespeare Quarterly* 42, No.3 (Autumn 1991): 315-338.

\(^{154}\) Dunn, 62.

\(^{155}\) Camden, 249.


\(^{157}\) Dunn, 60-61.
Fig. 19. Richard Sumarte’s lyra-viol setting of *Robin is to the Greens-woode Gone* (c1660) is reproduced from the Manchester Lyra-Viol Manuscript, facsimile published by Peacock Press, Inc., 2003.

followed, “as if in retribution, with her death.”  

The music for *Bonny Sweet Robin* or *Robin is to the Greenwood Gone* survives in approximately thirty sources dating from 1597-1621. While six of these are published settings, the remainder exists in manuscript form only.  

There are numerous settings of *Bonny Sweet Robin* for consort as well as solo settings for bandora, cittern, lute, virginal and viols. Some composers of settings of *Bonny Sweet Robin* include Dr. John Bull (c1562-1628), William Byrd (1542-1623), John Dowland (c1563-1626) and Anthony Holborne (?-1602).  

Two anonymous settings that survive for lyra-viol include *Robin* in Cambridge University Manuscript

158 Ibid, 62.
Nn.6.36, f.19v,20, and *Bonny Sweet Robin* from the Dublin Trinity College ‘Ballet’ Book, D.1.21, p.27.\(^\text{161}\)

Richard Sumarte’s setting of *Robin is to the Greens-woode Gone* from the *Manchester Lyra-Viol Manuscript* is the only surviving lyra-viol setting with a known author. *Robin is to the Greens-woode Gone* is written out in manuscript in tablature notation (see figure 19). It is written for standard viol tuning, \((G),c,f,a,d,g'\) for tenor viol and \((A^\prime),D,G,c,e,a,d'\) for bass viol (see figure 6, page 17). Similar to his other lyra-viol settings in the *Manchester Lyra-Viol Manuscript*, Sumarte writes a polyphonic work with the viol alternating between melodic passages, playing bass passage, implying harmonies, and filling out harmonies.

![Musical notation](image)

Fig. 20. The first statement of Richard Sumarte’s lyra-viol setting of *Robin is to the Greens-woode Gone* is reproduced from Paul Furnas’ *Transcription into Staff Notation from the Manchester Lyra-Viol Manuscript*, available from the Viola da Gamba Society of America, p.255.

Sumarte’s setting of *Robin is to the Greens-woode Gone*, while centering on the key area of g-minor, is a variation set, containing two divisions. The first variation (see figure 20) consists of twenty-four measures, consisting of a repeated four-measure unit followed by an eight measure phrase. With an ornamented version of the *Robin is to the Greens-woode Gone* ballad-tune, the viol accompanies the melody with occasional chords.

Fig. 21. Division from Richard Sumarte’s lyra-viol setting of *Robin is to the Greenswoode Gone* is reproduced from Paul Furnas’ *Transcription into Staff Notation from the Manchester Lyra-Viol Manuscript*, available from the Viola da Gamba Society of America, p.255.

The second variation of the ballad-tune (see figure 21) follows the same twenty-four measure scheme. This division contains more thinly voiced chords, while implying harmonies and melodic shapes of the ballad-tune through arpeggiation and eighth-note rhythmic figurations.

Thomas Simpson (*b*1582-*c*1628), composer of the *Ricercar Bonny Sweet Robin*, was a string player, composer and editor working on the European continent. Along with William Brade (1560-1630), Simpson is credited with the dissemination of English court music to the European continent. Simpson included the *Ricercar* in his 1621 collection, the *Taffell-Consort*. Simpson compiled this collection while he was employed in the small German court of Bückberg. The *Taffell-Consort* is unique in that all fifty works take advantage of the instrumentation of two soprano instruments, a tenor, and a bass stringed instrument, a configuration that will eventually evolve into the string quartet. It was not written specifically for ‘viols or violins’ as were the consort works of Dowland. Peter Holman, a distinguished scholar and performer, theorizes “there are pieces in D major and even A major, keys well suited

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164 Ibid.
to the open strings of the violin but outside the traditional hexachord system” of the viol.\textsuperscript{165} Simpson also included figured continuo parts in the collection as well. The collection contains fifty works by English composers ranging from John Dowland (c1563-1626), Robert Bateman (fl1609-1618), Alfonso Ferrabosco II (c1575-1628), Robert Johnson (c1583-1633), as well as German composers including Nicolaus Bleyer (1591-1658), Engelmann, Johann Grabbe (1585-1655), Johann Grosche or Krosch, Christoph or Christian Töpfer, and Maurice Webster.\textsuperscript{166} Most of the \textit{Taffell-Consort} works were most likely arranged by Simpson himself.

The \textit{Ricercar Bonny Sweet Robin (Taffell-Consort} no.29)\textsuperscript{167} is a highly polyphonic work with complex interplay between fragments of the ballad-tune interspersed among the different voices. A seventeenth-century \textit{Ricercar} was a complex esoteric instrumental work illustrating a compositional technique.\textsuperscript{168} In the case of Simpson’s setting, this Ricercar features imitative counterpoint. An interesting point is that the only complete statements occur in the bass voice, both at the beginning of the \textit{Ricercar} and at the end. Otherwise, Simpson employs fragmentary aspects of the ballad in imitation among the different voices. Simpson extends the cadential material at the close of the ballad tune, while alternating harmonic textures from minor to major at cadence points.

\textsuperscript{165} Ibid, 254.
\textsuperscript{166} Ibid.
ART SONG AS BALLAD: LACHRIMAE OR FLOW MY TEARES

Shepherds, leave your frolick Layes
  Gleeful Hymes & Roundelayes,
Sorrow now requires there bee
No songe heard but Lachrimae.

This quote from *Pastorall Elegie on ye untimely Death of ye Watchfull and Painful Pastor’s Mr Lawrence Howlet* is from an undated manuscript poem, and exemplifies the popularity of John Dowland’s *Lachrimae* pavan.\(^{169}\) *Lachrimae* was disseminated widely in England and abroad in printed editions and manuscripts. John Dowland’s compositions combined elements of the broadside ballad, dance music, the consort song and the madrigal.\(^{170}\) There are no surviving ballads written to the tune of Lachrimae. While not a ballad per se, *Lachrimae* appears in numerous settings alongside ballads and is referenced in the popular oral ballad literature. An example can be found in the ballad *Wit's never Good til it is Bought*, Part 2:\(^{171}\)

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And I oft like a bird have been cought
  In the prison to stay
Where I sung Lachrimae;
  Thus true wit's never good till 'tis bought.
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John Dowland (c1563-1626) was one of the most well known and prolific composers and performers of the lute.\(^{172}\) Among the number of English publications of Dowland’s works are *The first Booke of Songes* (1597), *The second Booke of Songs* (1600), *Lachrimae* (1604), *A Pilgrims Solace* (1612), and Robert Dowland’s *A Musicall Banquet* (1610). The *Lachrimae* pavan brought Dowland much renown, not only in England, but across Europe.\(^{173}\) This is

\(^{171}\) Poulton, 27.
\(^{172}\) Ibid, 25.
\(^{173}\) Ibid.
FLOW MY TEARES

Flow my tears fall from your springs!
From the highest spire of contentment
Exilde for ever let me mourn;
My fortune is thrown;
Where night’s black bird her sad infamy sings,
And fear and grief and pain for my deserts
There let me live forlorn.
Are my hopes, since hope is gone.

Down, vain lights, shine you no more!
Hark! you shadows that in darkness dwell,
No nights are dark enough for those
Learn to contemn light.
That in despair their lost fortunes deplore.
Happy, happy they that in hell
Light doth but shame disclose.
Feel not the world’s despite.

Never may my woes be relieved,
Since pity is fled;
And tears and sights and groans my weary days
Of all joys have deprived.

Fig. 22. Reproduced from Musica Britannica, John Dowland’s Flow My Teares from The second Booke of Songs (1600)

primarily due to Dowland’s many travels, as well as to the number of posts he held in German and Dutch courts.174

According to Dowland researcher Diana Poulton, evidence exists that Dowland’s Lachrimae was known to the general public. This evidence is shown in the dramas of the early seventeenth century. Lachrimae is mentioned in at least eight seventeenth-century plays including Francis Beaumont and John Fletcher’s The Knight of the Burning Pestle (1611), Thomas Middleton’s No Wit, No Help like a Woman (1613), Fletcher’s The Bloody Brother (c1617), Philip Massinger’s The Maid of Honour (1621), John Webster’s The Devil’s Law Case (1623), Ben Jonson’s The Masque of Time Vindicated (1622-3), Fletcher and Massinger’s Fair Maid of the Inne (1626), and Massinger’s The Picture (1629).175 Additionally, more evidence that Lachrimae was appropriated by English oral tradition can be found in Sir Thomas Overbury

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His Wife: with Additions of New Newes, and Divers more Characters:176

Does any man desire to learne musique?
Every man heere sings Lachrimae at first sight.

Lachrimae first appears in John Dowland’s First Booke of Songes or Ayres (1597)177 as a setting for solo lute. The second is from The second Booke of Songs (1600) in the form of the art song Flow My Teares (see figure 22). Dowland’s third setting was the 1604 consort publication Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, Set Forth for the Lute, Viols or Violons, in Five Parts.178

The centerpiece of this set is the seven pavans: Lachrimae antiquae (Old Tears),179 Lachrimae antiquae novae (New-Old or Renewed Tears),180 Lachrimae gementes (Groaning or Wailing Tears),181 Lachrimae tristes (Sad Tears),182 Lachrimae coactae (Enforced or Insincere Tears),183 Lachrimae amantis (Lover’s Tears),184 and Lachrimae verae (True Tears or Tears of Religious Conviction).185

Lachrimae appears in approximately 100 manuscripts and prints in various solo and ensemble settings and arrangements.186 There are sixteen copies of Lachrimae in English sources, seventeen in foreign publications and manuscripts, as well as a setting for three lutes. Other settings include consort settings, and settings for virginals, recorder, organ, cittern,

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176 Ibid, 27.
179 Ibid, 52
180 Ibid.
181 Ibid, 53.
182 Ibid, 54.
183 Ibid, 56.
184 Ibid, 57.
185 Ibid, 59.
Fig. 23. Richard Sumarte’s lyra-viol setting of *Lachrymae* (c.1660) is reproduced from the *Manchester Lyra-Viol Manuscript*, facsimile published by Peacock Press, Inc., 2003.
Richard Sumarte’s setting of *Lachrimae* from the *Manchester Lyra-Viol Manuscript* is written out in manuscript in tablature notation (see figure 23). It is written for standard viol tuning, \((G),c,f,a,d,g'\) for tenor viol and \((A'),D,G,c,e,a,d'\) for bass viol (see figure 6, page 17). Similar to his other lyra-viol settings in the *Manchester Lyra-Viol Manuscript*, Sumarte writes a polyphonic work with the viol alternating between melodic passages, playing bass passage, implying harmonies, and filling out harmonies. Unlike Dowland’s lute setting in *The first Booke of Songes* (1597), Sumarte’s setting is in d-minor (if performed on a consort bass viol) or g-minor (if performed on a consort tenor viol). Sumarte does not change any of Dowland’s original lute part writing but does not write more than two voice counterpoint (see figure 25). Also, this texture allows for ornamentation by the performer, and room to include cadential flourishes that exist in Dowland’s lute, consort, and song settings. In addition to Dowland’s *Lachrimae*, Richard Sumarte also sets *Solus cum Sola* (see figure 26) and *What if a Day* (see figure 27) for lyra-viol using the same compositional techniques found in his ballad-tune settings.

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Fig. 25. Music from Richard Sumarte’s lyra-viol setting of *Lachrymae* is reproduced from Paul Furnas’ *Transcription into Staff Notation from the Manchester Lyra-Viol Manuscript*, available from the Viola da Gamba Society of America, p.115.
Fig. 26. Richard Sumarte’s lyra-viol setting of *Solus cum Sola* (*c*1660) is reproduced from the *Manchester Lyra-Viol Manuscript*, facsimile published by Peacock Press, Inc., 2003.

Fig. 27. Richard Sumarte’s lyra-viol setting of *What if a Day* (*c*1660) is reproduced from the *Manchester Lyra-Viol Manuscript*, facsimile published by Peacock Press, Inc., 2003.
Go from my window, love go,                  Begone, my juggy, my puggy, 
Go from my window, my dear.                  Begone, my love, my dear. 
The wind and the rain                        The weather is war, 
will drive you back again;                   ‘t will do thee no harm; 
You cannot be lodged here.                  Thou can’st not be lodged here.  

Go from my Window was a widely popular ballad-tune during the sixteenth and seventeenth centuries, appearing in more than a dozen sources for lute, as well as numerous settings for virginal. Additionally, it appears in John Playford’s publication The Dancing Master (1651-1686) as well as several seventeenth-century Dutch sources.189

Go from my Window survives in print form in the fourth section of the broadside ballad Frauncis New Jig around 1595 (see figure 7, page 23) along with Walsingham. Most likely, Go from My Window originates from at least a decade later.190 Evidence of this can be found in a broadside ballad titled Goe from the Window Goe that was licensed March 4, 1588, but does not survive.191 The text for Go from my Window appears in The Knight of the Burning Pestle (1607) by playwright Francis Beaumont (1584-1616) as well as The Rape of Lucrece (1608) by Thomas Heywood.192

In Shakespeare’s Hamlet, Go from my Window fits perfectly to the text for Ophelia’s
Song *And Will He Not Come Again*. In Act 4, Scene 5 of Hamlet, Ophelia sings *And Will He Not Come Again* directly after singing *Bonny Sweet Robin*:193

**OPHELIA:**  
*And will he not come again,*  
*And will he not come again?*  
*No, no, he is dead, go to thy Death-bed:*  
*He never will come again.*  
*His Beard was as white as Snow,*  
*All Flaxen was his pole:*  
*He is gone, he is gone,*  
*And we cast away moan:*  
*God ha' mercy on his soul!*  
*And of all Christian souls, I pray God.*  
*God buy ye.*194

In Shakespeare’s plays the symbolic role music played was to represent “excessive feminine passions.”195 The text of *And Will He Not Come Again* reinforces a strong emotional reaction of grief and loss, which is seen as a threatening loss of control, excesses that will drive Ophelia to madness and death.196

Orlando Gibbons (1583-1625) was a well known and respected keyboardist and composer of religious music, keyboard works, as well as a large output for viol consort.197 Gibbons composed variations on the ballad melody *Go from my Window* for 2 treble viols, 2 tenor viols, and 2 bass viols. Researcher Richard Nicholson presumes that *Go from My Window* was probably composed by Gibbons since a portion of the work being written on the back of a manuscript was almost exclusively devoted to Gibbons works.198

*Go from my Window* consists of a series of contrapuntal statements using the ballad as a *cantus firmus*. Gibbons passes the ballad-tune around to each part, so that way by the conclusion,

193 Duffin, 53.  
194 From Q1603, Q1605, F, Hamlet 4.5, Duffin, 52.  
195 Dunn, 59.  
196 Ibid, 59-60.  
every performer will have played the ballad melody. While there is evidence in one source that
*Go from My Window* originally consisted of the first four variations,\(^{199}\) Gibbons setting consists
of 10 complete statements of the ballad melody, plus some additional cadential material at the
close.

During the first variation, the ballad-tune occurs in the second treble viol, while during
the second variation it appears in a slightly ornamented form in the first bass viol. The second
variation features \(\updownarrow\overline{\updownarrow}\) rhythms alternating between the various voices. The third variation
sees the ballad-tune move to the second tenor viol voice, while in the fourth variation, the ballad-
tune is in the first treble part accompanied by \(\updownarrow\overline{\updownarrow}\) syncopated rhythms. After a fermata, the
fifth variation begins with a \(\updownarrow\overline{\updownarrow}\) rhythm in an ornamented statement of the ballad in thirds
alternating between the two treble viols and the first tenor/first bass viol pair. During the sixth
variation, the ballad-tune appears in the second tenor viol, while in the seventh, it appears in the
lowest voice, the second bass viol. The contrapuntal voices feature syncopations centering on
a \(\updownarrow\overline{\updownarrow}\) rhythm. The eighth variation, while filled with elaborate four part counterpoint, only has the
harmonic underpinning of the ballad-tune alternating between the first and second bass viols.
The ninth variation features the ballad-tune in the first treble viol part. Below the first treble is a
sequence of five-voice counterpoint and “a terrifyingly difficult passage for the basses”\(^{200}\) in
which they appear to be “dueling”\(^{201}\) virtuosic and “virginalistic”\(^{202}\) divisions. During the tenth
variation, the ballad-tune appears in the second treble viol part, while the other voices alternate
\(\updownarrow\overline{\updownarrow}\) rhythms with the inclusion of extra cadential material at the close of the work.

\(^{200}\) Baines, p.543.
CONCLUSIONS

“I love a ballad in print.”

William Shakespeare, The Winter’s Tale, Act 4, Scene 4

The concept of ‘crossover’ between Early Music performance and oral performance traditions – the intersections between the oral tradition of the British Broadside Ballad, and the print music of early modern England enrich the performance of seventeenth-century music. Ballad-tunes reached every level of English society, and the effect that traditional music had upon art music was profound. For a culture that teetered between an oral and literate culture, cross pollination of poetry and music was essential to seventeenth-century life. From art-song such as Dowland’s Lachrimae, to the ballad-seller on the streets of London, oral traditions have enriched early modern art music and vice versa. From mixed consorts, to ballad-tunes in solo lyra-viol literature of the Manchester Lyra-Viol Manuscript, to the complex ballad variations for ensembles by Gibbons, Scheidt and Simpson, the exploration of the musical ‘crossover’ or ‘fusion’ between written and oral musical media will only continue to enrich the performance of early modern instrumental repertoire.

As the erosion of the permeable frontier between print musical sources and oral musical traditions continues, performers and researchers will continue the research into manuscripts, treatises, diaries and court records. Oral traditions such as popular British balladry will continue to inform historically-informed performances. The continued exploration between printed art music and orally transmitted music of early modern England will unearth new performance information to increase our knowledge of improvisatory genres such as the broadside ballad, dance music, popular music, and to apply that knowledge to the instrumental literature.
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**BRITISH BROADSIDE BALLAD SOURCES**


THE BRITISH BROADSIDE BALLAD AND POPULAR MUSIC SOURCES


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THE LYRA-VIOL, VIOLA DA GAMB A AND VIOLONE SOURCES


**MUSIC HISTORY AND PERFORMANCE PRACTICE SOURCES**


APPENDIX I: Introduction to Sweelinck Edition for Viol Consort
APPENDIX I: Introduction to Sweelinck Edition for Viol Consort

Phillip Woodrow Serna

Jan Pieterszoon Sweelinck (c1562-1621) was a Dutch composer and organist. He was influenced by English composers for virginal like Dr. John Bull (c1562-1628), particularly in regards to the variation forms employed with ballad melodies. For this reason, it seemed logical to add continental ballad settings to the lecture-recital *Original ‘Crossover?’ Popular Ballad-Tunes as Art-Music for Viols in Seventeenth-Century England*. Consulting Fritz Noske’s edition of the complete keyboard works by Jan Pieterszoon Sweelinck, I transcribed two of Sweelinck’s organ settings: *Engelsche Fortuyn* (Fortune My Foe) and *Onder een Linde Groen* (All in a Garden Green) for Viol Consort.

*Engelsche Fortuyn* (Fortune My Foe), a Transcription for Viol Consort á 5

Sweelinck’s *Engelsche Fortuyn* (Fortune My Foe) has been scored for two treble viols, one tenor viol, and one bass viol. This combination would be easily transferable to a modern string quartet or period instrument violin band. *Engelsche Fortuyn* is a sectional set of variations. All three variations are 24 measures in length. None of the transcription calls for extremes of registers, but the first treble part and the bass have difficult divisions. This transcription is recommended for intermediate to advanced performers.

Consulting Fritz Noske’s Kritischer Bericht in regards to his editorial decisions, I studied the work in detail noticing that for the majority of the keyboard variations, Sweelinck only composed three and four-voice textures. Unfortunately, there are several places where it would be necessary to split into 5-voices. These particular instances proved far too perilous, with double stops interfering with the integrity of the original organ registers. The main solution is to
alternate material among the five parts. This solution should keep the textures transparent, preserving the original chord voicing and counterpoint.

**Onder een Linde Groen (All in a Garden Green), a Transcription for Viol Consort à 4**

Sweelinck’s *Onder een Linde Groen* (All in a Garden Green) has been scored for one treble viol, one tenor viol, and two bass viols. The first and second variations are 36 measures in length, while the fourth is only 35 measures in length. *Onder een Linde Groen* is a sectional set of variations. This transcription is significantly more difficult, including complicated rhythms, and a tempo that is significantly faster than the *Engelsche Fortuyn*. Divisions in the treble and second bass voices are similar in nature to the divisions in Orlando Gibbons’ *Go From My Window*. This transcription is recommended for advanced performers only.

Consulting Fritz Noske’s Kritischer Bericht in regards to his editorial decisions, I studied the work in detail noticing that for the majority of the keyboard variations, Sweelinck only composed three and four-voice textures. For this work, it is not necessary to avoid double stops, since they were rare and did not affect the integrity of the original counterpoint, chord voicing, or registers.
APPENDIX II: Transcription of Sweelinck’s Engelsche Fortuyn for Viol Consort
Engelsche Fortuyn (Fortune My Foe)

Jan Pieterszoon Sweelinck
Transcribed & Adapted for Viols by Phillip W. Serna

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APPENDIX III: Transcription of Sweelinck’s Onder een Linde Groen for Viol Consort