

Songs in Divers Humours

for voice and lute

Vocal part with the lute accompaniment
transcribed for keyboard



Musikalische Unterhaltung (Musical Entertainment) - Caspar Netscher 1665 (Alte Pinakothek, Munich)

David Protheroe

1. Shall I then silent be?

Edmund Spenser
- Amoretti: Sonnet 43 ^{a)}

DAVID PROTHEROE

1

with passion *mp*

Shall I then si- lent be, or shall I speak? and if I

This system contains the first seven measures of the piece. It is written for three staves: treble, alto, and bass. The key signature has one sharp (F#) and the time signature is 3/4. The first measure has a whole rest in the treble and a half note F# in the bass. The second measure has a whole rest in the treble and a half note A in the bass. The third measure has a quarter rest in the treble, followed by eighth notes G and A in the treble, and a half note B in the bass. The fourth measure has a quarter note B in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass. The fifth measure has a half note E in the treble and a half note D in the bass. The sixth measure has a half note C in the treble and a half note B in the bass. The seventh measure has a quarter rest in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass.

8

speak, her wrath re- new I shall; And if I si- lent be, my heart will break, or cho- ked

This system contains measures 8 through 14. It continues the three-staff arrangement. Measure 8 has a quarter note G in the treble, followed by eighth notes F# and E in the treble, and a half note D in the bass. Measure 9 has a quarter note D in the treble, followed by eighth notes C and B in the treble, and a half note A in the bass. Measure 10 has a quarter rest in the treble, followed by eighth notes G and A in the treble, and a half note B in the bass. Measure 11 has a quarter note B in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass. Measure 12 has a half note E in the treble and a half note D in the bass. Measure 13 has a half note C in the treble and a half note B in the bass. Measure 14 has a quarter rest in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass.

15 *mf*

be with o- ver- flow- ing gall. What ty- ran- ny is this, both my heart to thrall, and eke my tongue with proud re-

This system contains measures 15 through 22. It continues the three-staff arrangement. Measure 15 has a quarter note G in the treble, followed by eighth notes F# and E in the treble, and a half note D in the bass. Measure 16 has a quarter note D in the treble, followed by eighth notes C and B in the treble, and a half note A in the bass. Measure 17 has a quarter rest in the treble, followed by eighth notes G and A in the treble, and a half note B in the bass. Measure 18 has a quarter note B in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass. Measure 19 has a half note E in the treble and a half note D in the bass. Measure 20 has a half note C in the treble and a half note B in the bass. Measure 21 has a quarter rest in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass. Measure 22 has a quarter note F# in the treble, followed by eighth notes E and D in the treble, and a half note C in the bass.

23

strait to tie That neith- er I may speak nor think at all, but like a stu- pid stock in sil- ence

This system contains measures 23 through 29. It continues the three-staff arrangement. Measure 23 has a quarter note G in the treble, followed by eighth notes F# and E in the treble, and a half note D in the bass. Measure 24 has a quarter note D in the treble, followed by eighth notes C and B in the treble, and a half note A in the bass. Measure 25 has a quarter rest in the treble, followed by eighth notes G and A in the treble, and a half note B in the bass. Measure 26 has a quarter note B in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass. Measure 27 has a half note E in the treble and a half note D in the bass. Measure 28 has a half note C in the treble and a half note B in the bass. Measure 29 has a quarter rest in the treble, followed by eighth notes A and G in the treble, and a half note F# in the bass.

29 *pp* *c)* *mp*

die! Yet I my heart with si- lence sec- ret- ly will teach to

35

speak and my just cause to plead, And eke mine eyes, with meek hu- mil- i-

40 *mf*

ty, love- learn- ed let- ters to her eyes to read; Which her deep wit, that

46 *rit* *colla voce* *rit*

true hearts' thought can spell, will soon con- ceive, and learn to con- strue well.

- a) On each day in spring 1594, Edmund Spenser wrote an amoret, or love sonnet, to his future wife Elizabeth Boyle, often referring to the church reading for that day.
- b) stupid stock: the reading for 6 March 1594, chapter 17 of Luke's gospel, mentions the mulberry tree (Latin: morus arbor). Elizabeth would surely have construed Edmund's flippant mistranslation (morus = moronic, arbor = piece of wood).
- c) my heart with silence... speak: i.e. though silent, I will communicate through my poems.

2. Fair ye be, but cruel

Edmund Spenser
- Amoretti: Sonnet 56

DAVID PROTHEROE

3

not fast, but with suppressed fury *mf* *<* *>*

Fair ye
Fair ye

6

be,
be,

sure, but
sure, but

cru- el and un-
proud and pi- ti-

kind,
less,

as is a
as is a

12

ti- ger
storm that

that with greed- i- ness ...
all things doth pro- strate;

Hunts af- ter blood: when
Find- ing a tree a-

he by chance doth find a
lone - all com- fort- less, ^

17

fee- - ble beast, ^ doth
beats on it strong- ly ^

fell- y him op-
it to ru- i- press.
ate.

mf

Fair ye be, sure, but

22

hard and ob-sti-nate, as is a rock a-

27

midst the rag-ing floods; 'Gainst which a ship, of suc-cour des-o-late, doth suf-fer wreck both

32

of her-self and goods. That ship, that tree, and that same beast am I

37

whom ye do wreck, do ru-in, do ru-in, ye do ru-in and de-stroy

3. Echo's lament for Narcissus

Ben Jonson
- Cynthia's Revels: act I scene ii

DAVID PROTHEROE

Plaintively *mf* *mp*

Slow, slow, fresh fount, keep time with my salt tears; Yet slower, yet, O faintly,

7 *p*

gentle springs! List to the heavy part the music bears, Woe weeps

14

out her divi- sion, when she sings. Droop herbs and flo- wers;

19

Fall grief in sho- wers; Our beau- ties

23

are not ours. O, I could still, like melt- ing snow u- pon some crag- gy hill,

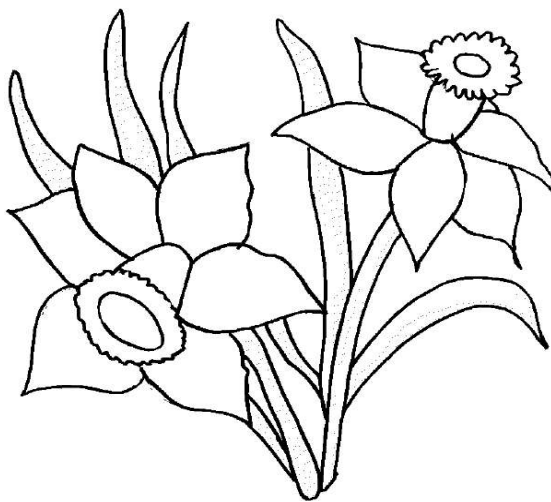
This musical score segment contains measures 23 through 28. It is written for three staves: a vocal line in the treble clef, a piano accompaniment in the treble clef, and a bass line in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: 'are not ours. O, I could still, like melt- ing snow u- pon some crag- gy hill,'. The music features a mix of eighth and quarter notes, with some rests. The piano part provides harmonic support with chords and moving lines.

29

Drop, drop, drop, drop, Since nat- ure's pride is now a with- ered daf- fo- dil.

mf *pp*

This musical score segment contains measures 29 through 34. It continues with the same three-staff format. The lyrics are: 'Drop, drop, drop, drop, Since nat- ure's pride is now a with- ered daf- fo- dil.' The music includes dynamic markings: *mf* (mezzo-forte) starting at measure 30 and *pp* (pianissimo) starting at measure 33. The piano part features a prominent chordal texture in the right hand and a more active line in the left hand. The vocal line has some rests, particularly in measures 29 and 30.



4. In praise of music and poetry

7

Richard Barnfield
- Poems in Divers Humours a)

DAVID PROTHEROE

Slow, amiably *mf* *p*

If mu- sic and sweet po- et- ry a- gree, as they must needs, (the

7 *mf*

sis- ter and the bro- ther), then must the love be great twixt thee and me, be- cause thou lov'st the

12 b)

one, and I the oth- er. Dow- land to thee is dear, whose heav'n- ly touch up- on the

18 *p*

lute doth ra- vish hu- man sense, Spen- ser to me, whose deep con- ceit is such, as pas- sing all con- ceit, needs no de-

24 *mp* (b)

fence. Thou lov'st to hear the sweet- test mel- o- dious sound that Phoe- bus' lute the queen of mu- sic

30 *mf* (b)

makes; and I in deep de- light am chief- ly drow- ned when- as him- self to sing- ing he be- takes.

37 *p* *mf*

One god is god of both, (as po- ets feign); one knight loves

43

both, and both in thee re- main.

- a) "In praise of music and poetry" was dedicated by Barnfield "to his friend, Master R.L.", possibly the poet Richard Linche.
It was wrongly attributed to Shakespeare in the anthology "The Passionate Pilgrim" (1599).
b) the tune here is a snatch from Dowland's "His Golden Locks".

5. Psalm 150

Mary Sidney, Countess of Pembroke
- the Sidney Psalter ^{a)}

DAVID PROTHEROE

Joyfully

O laud the Lord, the God of hosts com-mend,
With all your might lift His al-might-i-ness:

8 *brashly*

Ex- alt His power, ad- vance on His ho- great- li- ness: spend.
Your great- est praise up- on His great- li- ness: spend. Make trum- pets'

15 *gently*

noise in shrill- est notes as- cend: Make lute and lyre His lov- ed fame ex- press:

22 *b)*

Him let the pipe, Him let the tab- ret bless, Him or- gan's breath, that winds or wat- ers

31

lend. Let ring- ing tim- brels so His hon- our

38

sound, Let sound- ing cym- bals so His glo- ry ring, That in their tunes such

46

me- lo- dy be found, as fits the pomp of most tri- um- phant King. Con-

57

clude: by all that air, or life en- fold, let high Je- ho- vah high- ly be ex- tolled.

a) in the 16th century Protestant tradition, psalms were frequently translated into English verse forms ("metrical translation"). Philip and Mary Sidney, brother and sister, translated the psalms in order, a project completed by Mary after Philip's death after Psalm 43. Their translations circulating in manuscript were widely admired: a copy was presented to Queen Elizabeth. This is the last psalm, Psalm 150 "Laudate Dominum", in the form of a sonnet.

b) tabret: a small tabor (drum)

c) conclude: this is not just the closing couplet of this psalm, but of the Sidneys' marathon task in translating all the psalms.

6. Cope, Steeple Aston

Helen Overell

DAVID PROTHEROE

11

mf

I-ma-gine this, the last stitch put in place, thread

9

rit *a tempo*

fas-tened, trimmed, pins re-moved, need-les coun-ted in, the gar-ment fi-nished,

18

mp

the tall-est, called up-on to stand, trans-formed by the man-tle— silk

26

mf

backed with li-nen, sto-ries told, sewn on in gold, in e-ve-ry sort of hue— eve-ry-one crowds round to

36

p *mf* *rit* *a tempo*

mar-vel; here, an an-gel robed in green, winged ha-loed, sea-ted on a horse, plays the lute—

48

plucks the strings with a quill, left hand po- si- tioned for a three note chord;

p *rit*

57

a tempo *mf*

the dap- pled steed with wa- vy mane, head til- ted, glan- ces to- wards the eight fold rose, each

a tempo *mf*

67

f

inch of stance— ex- u- be- rant de- light.

f

The Steeple Aston cope is a surviving example of medieval embroidery from the 1330s which includes an enchanting depiction of an angel on horseback playing the lute. Helen Overell's poem about it was published in Lute News in 2019.



The Steeple Ashton cope (detail) ©Victoria and Albert Museum, London

7. My ladye lay in cooling waters

13

Glen Weir ^{a)}

DAVID PROTHEROE

Dreamily

1. My la- dye lay in cool- ing wa- ters

5

Float- ing, stretch'd, with sil- ken skin; Per- fect breasts, her

8

dark haire flow- ing, Mer- cy! How my head did spin.

to coda

after verse 5
D.C. al coda

12

molto rall.

(6.) For- get you this day, by the poole.

molto rall.

CODA

+In subsequent verses, adjust the underlay in bars 7 and 9 so the most important word comes on the high note (suggested rhythms are given next to the libretto: a 'v' between two notes means the same syllable is sung over both notes).

a) This setting of his courtly poem as a lute song was commissioned by Glen Weir, a lute society member living in Adelaide.



Drawing by Glen Weir

1. My ladye lay in cooling waters,
Floating, stretch'd, with silken skin;
Perfect breasts, her dark haire flowing,
Mercy! How my head did spin.

2. My ladye sat in cooling waters;
Placed my hand upon her breast;
With a sigh she gently kissed me,
Would I ever touch the rest?

3. My ladye stood in cooling waters,
Circled by my eager arms;

♪ In soft moonlight, her figure glowing

♪ Such sweet delights flow'd from her charms.

4. My ladye lay in cooling waters
Swooning, soft with angel face;
Could it be that I am dreaming?

♪ Then awake without her grace.

5. My ladye walked from cooling waters
Followed I, to show my heart;

♪ She turned to me, her dark eyes flashing,

♪ 'Tis the end? Or but the start?

6. My ladye dress'd near cooling waters
Donning silks and flowing tulle;

♪ Said I to her, I cannot ever

Forget you this day, by the poole.

8. Calico pie

Edward Lear
- Nonsense Songs, Stories, Botany, and Alphabets

DAVID PROTHEROE

7

mf (b)

1. Ca- li- co Pie, the lit- tle birds fly Down to the ca- li- co tree, Their

wings were blue, And they sang "Til- ly- loo!" Till a- way they flew, And they ne- ver came back to me! They

12

(b) *mp*

ne- ver came back, they ne- ver came back, They ne- ver came back to me! 2. Ca- li- co Jam, the

19

lit- tle fish swam, Ov- er the syl- la- bub sea, He took off his hat, To the sole and the sprat And the Wil- le- by- wat, But he

25

(b) *pp*

ne- ver came back to me! He ne- ver came back, he ne- ver came back, He ne- ver came back to me!

32 *pp* (b)

3. Ca-li-co Ban, the lit-tle mice ran to be read-y in time for tea, Flip-pe-ty flup, they drank it all up, and

39

danced in the cup, But they ne-ver came back to me! They ne-ver came back, they ne-ver came back, They ne-ver came back to

45 *f* (b)

me! 4. Ca-li-co Drum, the grass-hop-pers come, the but-ter-fly, bee-tle and bee,

52

Ov-er the ground, a-round and a-round, With a hop and a bound, But they ne-ver came back to me! They

57 *plaintively* (b)

ne-ver came back, they ne-ver came back, They ne-ver came back to me!

9. The duck and the kangaroo (a dialogue)

Edward Lear

- Nonsense Songs, Stories, Botany, and Alphabets

DAVID PROTHEROE

The duck

1. Said the duck to the kang- a- roo, 'Good

with bounce

(grace notes on the beat)

4

gra- cious! how you hop! O- ver the fields and the wa- ter too, as if you would ne- ver stop! My

7

life is a bore in this nas- ty pond, and I long to go out in the world be- yond! I

9

wish I could hop like you!" said the duck to the kan- ga- roo.

2. 'Please

13

give me a ride on your back!" said the duck to the kan- ga- roo. I would sit quite still, and say no- thing but "Quack!" the

16

whole of the long day through! And we'd go to the Dee, and the Jel- ly Bo Lee, O- ver the land and o- ver the sea;- Please

19

The kangaroo

take me a ride! O do!" said the duck to the kan- ga- roo. 3. Said the

23

kan- ga- roo to the duck, 'This re- quires some lit- tle ref- lec- tion Per- haps on the whole it might bring me luck and there

26

seems but one ob- jec- tion, which is, if you'll let me speak so bold, Your feet are un- pleas- ant- ly wet and cold, And would

29

prob- a- bly give me the roo- ma- tiz' said the kan- ga- roo.

The duck

4. Said the

33

duck, 'As I sate on the rocks, I have thought o- ver that com- plete- ly, and I bought four pairs of wor- sted socks which

36

fit my web- feet neat- ly. And to keep out the cold I've bought a cloak, And e- ver- y day a cig- ar I'll smoke,

39 *slower* *The kangaroo*

All to fol- low my own dear true love of a kan- ga- roo. 5. Said the kang- a- roo 'I'm rea- dy

44

all in the moon- light pale; But to ba- lance me well, dear duck sit stea- dy and

The duck *a tempo*

So a- way they went with a hop and a bound, And hopped the whole world three times round; and quite at the end of my tail!"

51

who so hap- py, —O who, as the duck and the kan- ga- roo?

SHALL I THEN SILENT BE (Spenser)

Shall I then silent be, or shall I speak?
 And if I speak, her wrath renew I shall:
 And if I silent be, my heart will break,
 Or choked be with overflowing gall.
 What tyranny is this, my heart to thrall,
 And eke my tongue with proud restraint to tie;
 That neither I may speak nor think at all,
 But like a stupid stock in silence die?
 Yet I my heart with silence secretly
 Will teach to speak, and my just cause to plead;
 And eke mine eyes with meek humility,
 Love-learned letters to her eyes to read:
 Which her deep wit, that true heart's thought can spell,
 Will soon conceive, and learn to construe well.

FAIR YE BE, BUT CRUEL (Spenser)

Fair ye be sure, but cruel and unkind,
 As is a tiger, that with greediness
 Hunts after blood; when he by chance doth find
 A feeble beast, doth felly him oppress.
 Fair be ye sure, but proud and pitiless,
 As is a storm, that all things doth prostrate;
 Finding a tree alone all comfortless,
 Beats on it strongly, it to ruinate.
 Fair be ye sure, but hard and obstinate,
 As is a rock amidst the raging floods;
 'Gainst which, a ship, of succour desolate,
 Doth suffer wreck both of herself and goods.
 That ship, that tree, and that same beast, am I,
 Whom ye do wreck, do ruin, and destroy.

ECHO'S LAMENT FOR NARCISSUS (Jonson)

Slow, slow, fresh fount, keep time with my salt tears;
 Yet slower, yet, O faintly, gentle springs!
 List to the heavy part the music bears,
 Woe weeps out her division, when she sings.
 Droop herbs and flowers;
 Fall grief in showers;
 Our beauties are not ours.
 O, I could still,
 Like melting snow upon some craggy hill,
 Drop, drop, drop, drop,
 Since nature's pride is now a withered daffodil.

IN PRAISE OF MUSIC AND POETRY (Barnfield)

If music and sweet poetry agree,
 As they must needs, the sister and the brother,
 Then must the love be great 'twixt thee and me,
 Because thou lovest the one, and I the other.
 Dowland to thee is dear, whose heavenly touch
 Upon the lute doth ravish human sense;
 Spenser to me, whose deep conceit is such
 As, passing all conceit, needs no defence.
 Thou lovest to hear the sweet melodious sound
 That Phoebus' lute, the queen of music, makes;
 And I in deep delight am chiefly drown'd
 When as himself to singing he betakes.
 One god is god of both, as poets feign;
 One knight loves both, and both in thee remain.

PSALM 150 (Sidney)

Laudate Dominum לְלַלְּיָהּ-יְיָ

O laud the Lord, the God of hosts commend,
 Exalt his power, advance his holiness:
 With all your might lift his almightiness:
 Your greatest praise upon his greatness spend.
 Make Trumpets' noise in shrillest notes ascend:
 Make lute and lyre his loved fame express:
 Him let the pipe, him let the tabret bless,
 Him organs breathe, that winds or waters lend.
 Let ringing Timbrels so his honour sound,
 Let sounding Cymbals so his glory ring,
 That in their tunes such melody be found,
 As fits the pomp of most Triumphant king.
 Conclude: by all that air, or life enfold,
 Let high Jehovah highly be extolled.

COPE, STEEPLE ASTON (Helen Overell)

14th century, opus anglicanum

Imagine this, the last stitch put in place,
 thread fastened, trimmed, pins removed,
 needles counted in, the garment finished,

the tallest, called upon to stand,
 transformed by the mantle - silk
 backed with linen, stories told,
 sewn on in gold, in every sort of hue -
 everyone crowds round to marvel;

here, an angel robed in green, winged,
 haloed, seated on a horse, plays the lute -
 plucks the strings with a quill, left hand
 positioned for a three note chord;

the dappled steed with wavy mane, head
 tilted, glances towards the eightfold rose,
 each inch of stance - exuberant delight.

8. CALICO PIE (Lear)

Calico Pie,
 The little Birds fly
 Down to the calico tree,
 Their wings were blue,
 And they sang "Tilly-loo!"
 Till away they flew,
 And they never came back to me!
 They never came back!
 They never came back!
 They never came back to me!

Calico Jam,
 The little Fish swam
 Over the syllabub sea,
 He took off his hat
 To the Sole and the Sprat,
 And the Willeby-wat,
 But he never came back to me!
 He never came back!
 He never came back!
 He never came back to me!

Calico Ban,
 The little Mice ran,
 To be ready in time for tea,
 Flippity-flup,
 They drank it all up,
 And danced in the cup,
 But they never came back!
 They never came back!
 They never came back!
 They never came back to me!

Calico Drum,
 The Grasshoppers come,
 The Butterfly, Beetle, and Bee,
 Over the ground,
 Around and around,
 With a hop and a bound -
 But they never came back!
 They never came back!
 They never came back!
 They never came back to me!

9. THE DUCK AND THE KANGAROO (Lear)

Said the Duck to the Kangaroo,
 "Good gracious! how you hop!
 Over the fields and the water too,
 As if you never would stop!
 My life is a bore in this nasty pond,
 And I long to go out in the world beyond!
 I wish I could hop like you!"
 Said the Duck to the Kangaroo.

"Please give me a ride on your back!"
 Said the Duck to the Kangaroo.
 "I would sit quite still, and say nothing but 'Quack',
 The whole of the long day through!
 And we'd go to the Dee, and the Jelly Bo Lee,
 Over the land, and over the sea;
 Please take me a ride! O do!"
 Said the Duck to the Kangaroo.

Said the Kangaroo to the Duck,
 "This requires some little reflection;
 Perhaps on the whole it might bring me luck,
 And there seems but one objection,
 Which is, if you'll let me speak so bold,
 Your feet are unpleasantly wet and cold,
 And would probably give me the roo-
 Matiz!" said the Kangaroo.

Said the Duck, "As I sate on the rocks,
 I have thought over that completely,
 And I bought four pairs of worsted socks
 Which fit my web-feet neatly.
 And to keep out the cold I've bought a cloak,
 And every day a cigar I'll smoke,
 All to follow my own dear true
 Love of a Kangaroo!"

Said the Kangaroo, "I'm ready!
 "All in the moonlight pale;
 "But to balance me well, dear Duck, sit steady!
 "And quite at the end of my tail!"
 So away they went with a hop and a bound,
 And they hopped the whole world three times round;
 And who so happy - O who,
 As the Duck and the Kangaroo?

