

Ballads Transformed

Notes on the Music

O Mistress Mine

traditional

In *Twelfth Night* (II/3 c.1601–02), Shakespeare quoted the text of this popular ballad, where it is sung by *Feste*, the Fool. Our version of the tune is taken from Ross Duffin, *Shakespeare's Songbook*. Duffin adapted it from three surviving instrumental/vocal settings to fit Shakespeare's text. Byrd's variations — probably based on another version of this ballad text — are transmitted only in the manuscript known as the Fitzwilliam Virginal Book, copied ca. 1609–19.

Lachrymae Pavan / Flow my teares

John Dowland

The lutenist John Dowland probably composed this pavanne first as an instrumental piece to which he later fitted the text, "Flow my teares." It enjoyed very wide circulation in a variety of instrumental and vocal arrangements, including two sets of variations for recorder in *Der Fluyten Lust-Hof* (1649). Their composer, Jacob van Eyck was town carillonist in Utrecht. There are harpsichord settings by Byrd, Thomas Morley, and Giles Farnaby.

Passamezzo antico

traditional

In *Winter's Tale* (IV/4), first staged c. 1610, Shakespeare may allude to the tune known as "Goddesses," which is found in Playford's *Dancing Master* (London, 1651) There is an anonymous untitled setting of the tune in Elizabeth Rogers Virginal Book and an earlier one in the Fitzwilliam Virginal Book, entitled "Quodling's Delight." The same tune is called for in the Broadside Ballad, "The Northern Lass's Lamentation." The sixteenth-century ground bass underpinning both our version of the broadside and "Paul's Steeple" is the *passamezzo antico*. The title of the recorder variations in the *Division Flute* refers to Christopher Wren's designs for the new cathedral, built to replace the one destroyed in the fire of 1666. The cathedral was in use from 1697, but consecrated only in 1708, when Parliament finally declared it complete.

Walsingham

traditional

The opening of Ophelia's song, "How should I your true love know" in *Hamlet* (IV/5) seems to borrow a few lines from this ballad. Kerry will sing the traditional opening of the ballad and conclude with Shakespeare's text. The traditional ballad text was published in Thomas Deloney, *A Garden of Good Will* (c. 1592) and also survives in several late sixteenth-century manuscript sources. This tune had a long life. In Byrd's variations the tune moves from part to part, recalling the dialogue in the traditional ballad text, in which the searcher asks for news of the departed lover from a pilgrim he encounters on the road to Walsingham.

The Bells

William Byrd

Byrd wrote this set of variations on a two-note ground, C D, which you will hear many times. The piece reminds me of change ringing in British cathedrals.

Nann's Mask

Orlando Gibbons

Almayne

anon

This is our version for recorder and harpsichord of two pieces from the Elizabeth Rogers Virginal Book. Masques were popular at the courts of James I and Charles I, where string ensembles would have accompanied such dances. Masque music, arranged for keyboard,

often made its way into instrumental tutors and personal manuscript collections. As in this case, we cannot usually identify the particular masque for which the pieces were composed.

Daphne

traditional

Arthur Golding's English translation of Ovid's *Metamorphoses*, which transmits the tale of Daphne and Apollo, was published in 1567, and Shakespeare refers to the myth in at least three plays. In *Midsummer Night's Dream* (II/2), for instance,

Helena *The wildest hath not such a heart as you.*
 Run when you will, the story shall be chang'd:
 Apollo flies, and Daphne holds the chase.

Our version of the ballad comes from Giles Earle's Songbook, a manuscript compiled c. 1615. From time to time, Marc will adorn Kerry's singing with variations on the tune from *Der Fluyten Lust-Hof*. Farnaby's setting in the Fitzwilliam is the only significant harpsichord arrangement that has come to light, apart from a simple version found in two manuscripts.

Henry Purcell: Britain's Orpheus

"If Love's a Sweet Passion" was composed for one of Purcell's so-called semi-operas, *The Fairy Queen* (Z629), a loose adaptation of *A Midsummer Night's Dream*, first performed at Dorset Garden Theatre, London, 2 May 1692. This one song had an amazingly long life. The text was printed in many eighteenth-century anthologies, and the song was inserted in five ballad operas, including *The Beggar's Opera*. Moreover, at least thirty-five Broadside Ballads were to be sung to its tune, with texts ranging from the laments of the lovesick to a "dialogue ballad between two street-women over the question of prices and clientele for their old profession," (Lamson, PMLA, 1938, p. 150).

The Cibell (or Sebell, Z678) was composed in imitation of the music from Lully's *Atys* accompanying the descent of the goddess Cybèle at the end of the first Act. It was probably written for the stage and scored for trumpet and strings, but survives in many keyboard and recorder arrangements. It may have been Purcell's most popular keyboard arrangement.

For many years after his death in 1695, Purcell was referred to as Britain's Orpheus. "Bess of Bedlam" (Z370) is one of his "Mad Songs," composed around 1682, and included in the large posthumous collection printed by Henry Playford, *Orpheus Britannicus*. Purcell seems to have drawn his inspiration from a popular ballad, "Tom of Bedlam," to which Shakespeare refers in *King Lear*. There are several striking parallels in the texts of Purcell's song and the ballad, which survives in both manuscript and printed versions. *Lear* was revived in 1681, with alterations by Nahum Tate.

Greensleeves

traditional

Shakespeare refers twice to Greensleeves in *Merry Wives of Windsor* (published 1602). The familiar ballad text was registered in 1580 and was printed in *A Handefull of Pleasant Delites* (1584). The tune was even used for singing Psalms, as Shakespeare's text suggests:

II/1 Mistress Ford: but they do no more adhere and keep place
 together than the hundred Psalms to the tune of Green-sleeves

Collections of Psalms were published with directions to sing them to particular ballad tunes. In *Psalmes, or songs of Sion*, compiled by William Slater and printed in 1631, *Walsingham*, *All in a Garden Green*, *Fortune my Foe*, and *Daphne* are among the ballad tunes suggested.