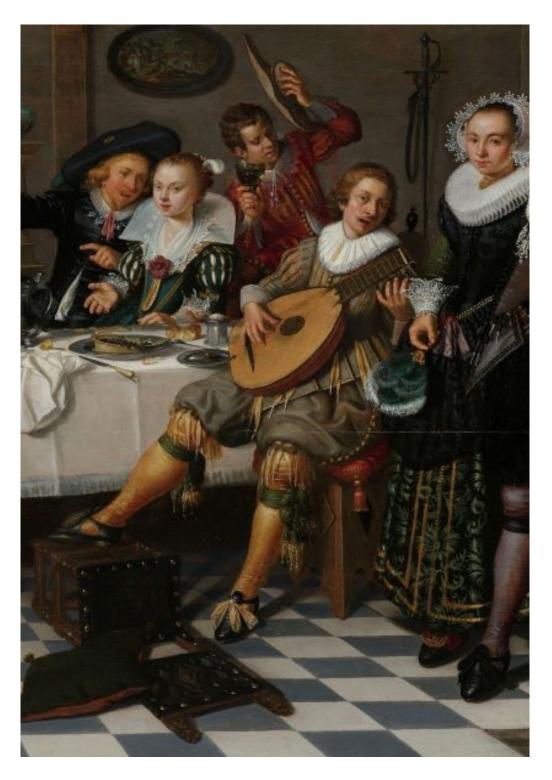
## Sonnets and Epigrams

for voice and lute



**David Protheroe** 

# THE LUTE SOCIETY MUSIC EDITIONS

Sonnets and Epigrams for voice and lute by David Protheroe

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#### Introduction

There is something magical aout the sound of a plucked lute accompanying a voice. The hundreds of lute agres published by Dowland and others are of course inimitable. I was prompted to compose "Of Orpheus" for a lute song course when Jacob Heringman invited us to bring lute songs of all periods including modern. I also transcribed a favourite Quilter piano song for lute. These suggested to me that the sound world of the lute song would be an apt way to express my own responses to Elizabethan poetry.

#### The poems

"Amoretti" is a cycle of 88 sonnets written by Edmund Spenser in 1595, addressed to his future wife Elizabeth Boyle. They were written on successive days in the period around Easter, and each sonnet refers loosely to the church liturgy for that day. For example, the word "snare" in "Her golden tresses" (28 February) occurs in both psalms 140 and 141, and the idea of washing in "Her name upon the strand" the baptism rituals surrounding Low Sunday (the first Sunday after Easter).

Shakespeare's sonnet 130 is a send-up of courtly lute songs which favourably compare a lover's attributes with nature's beauties.

"Orpheus with his lute" was the set text for a Lute Society composition competition, which led me to compose for the lute for the first time. The version in this book has been revised and includes a bass viol part.

"Variation" is a poem about how a subject can be variously expressed in poetry and music. I'm grateful to Lynda Sayce for finding the poem.

Collections of epigrams modelled on Martial's, making fun of contemporary figures thinly disguised by classical names, were popular around 1600. I've chosen two epigrams related to the lute.

"Sevens" is based on the traditional riddle "As I was going to St. Ives". I've set it in 7/8 time, and invented a second verse to make it a dialogue between two singers.

Joanna Tyldesley has been a member of the Lute Society since it started in 1956. She wrote the poetic fragment "Of Cupid" during the lute song course, and asked me to set it.

#### Vocal part

The songs at written pitch suit a medium to high voice (range c'-f"), but a lower voice can sing them with an appropriately pitched lute.

The voice should be almost conversational, light enough to blend with the lute, but still expressive with dynamic variation and clear enunciation.

Metronome marks are indications only. You may well decide on a completely different tempo!

#### Lute part

Except for "Variation", which is for a trio of six-course lutes, the lute parts are written for a seven-course renaissance lute in G with the 7th course tuned to D, but can be played on lutes at other pitches. If playing a six-course lute, play the low D and F an octave up rather than omitting them.

Right hand fingering is marked only occasionally: one dot for the index finger, two dots for the middle finger, and a vertical dash for the thumb. Otherwise, follow 16th century practice by alternating the thumb middle finger with the index finger to differentiate strong and weak notes. Where arpeggios are marked (a sloping line) play them slowly and distinctly. Elsewhere, arpeggiate as you wish.

Left hand fingering (finger numbers and barres) are helpful suggestions: in general, notes are held as long as practicable.

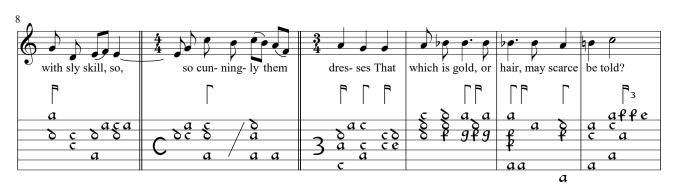
I've included a few short "lute songs in disguise" for lute solo.

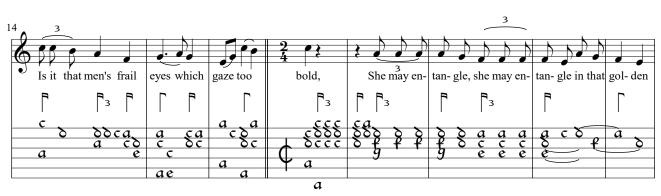
David Protheroe, Farnham, June 2019

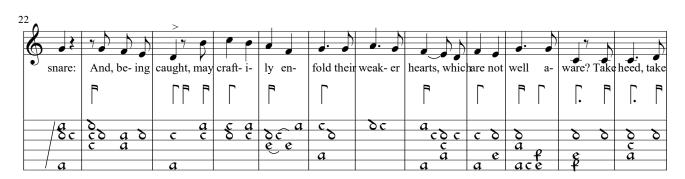
## Her golden tresses

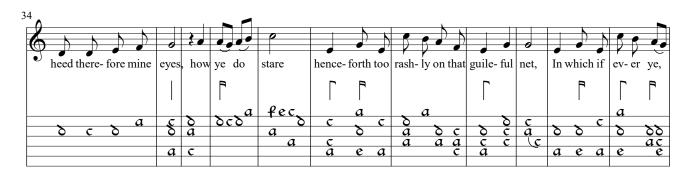
Amoretti: Sonnet 37



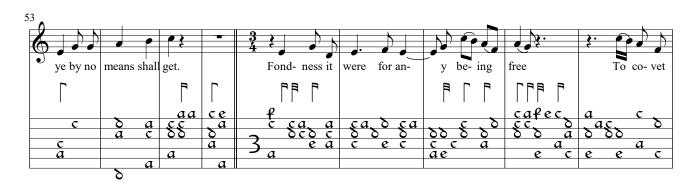


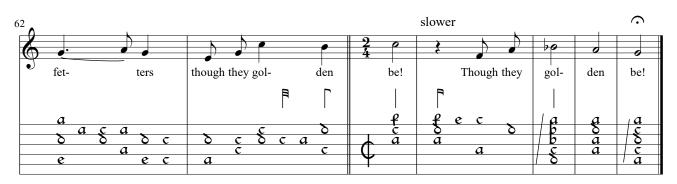






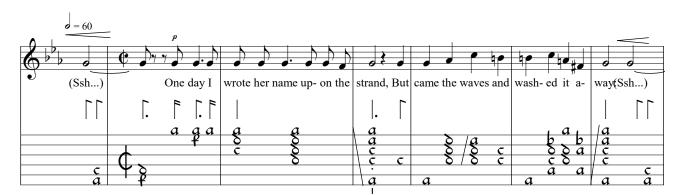


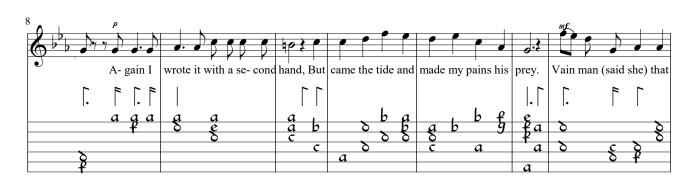




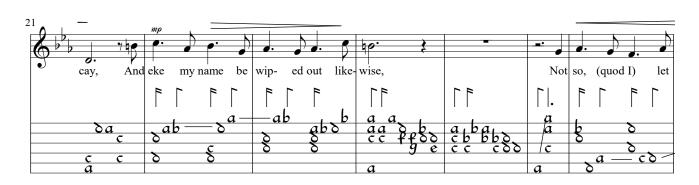
## Her name upon the strand Edmund Spenser

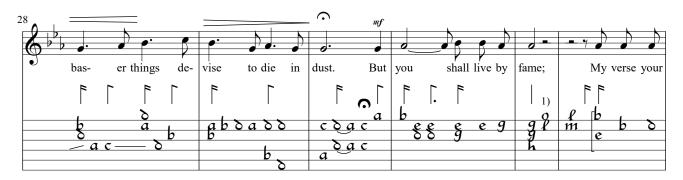
Amoretti: Sonnet 75. To his future wife Elizabeth Boyle DAVID PROTHEROE



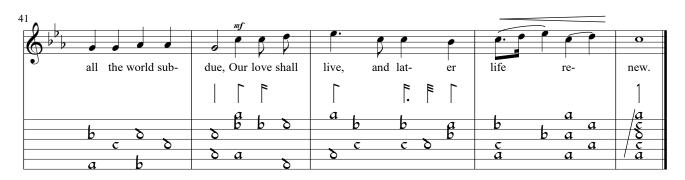








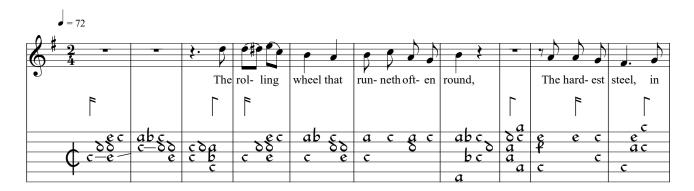




- 1) Bar 32: If the lute is only fretted up to "n", play fret "o" on the table, just beyond "n".
- 2) Bar 34: eternise: make eternal

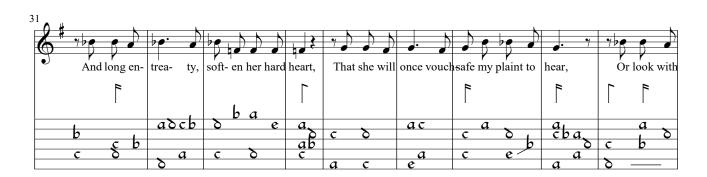
## The rolling wheel

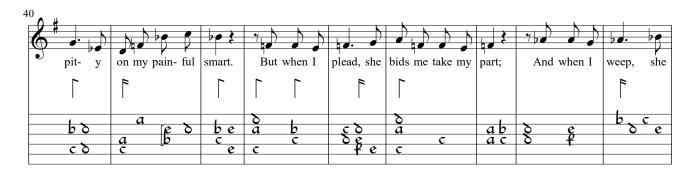
Amoretti: Sonnet 18





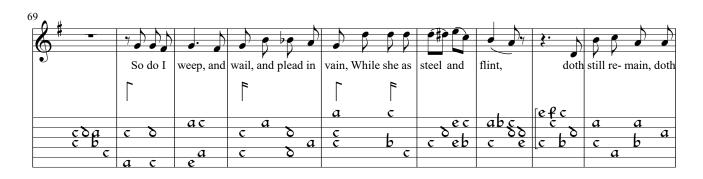


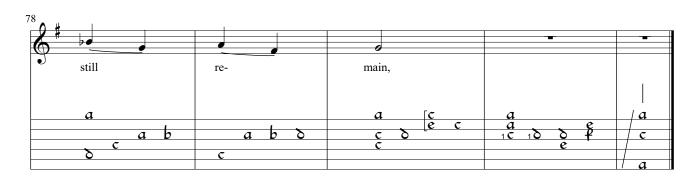






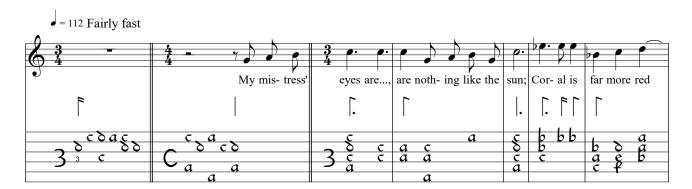


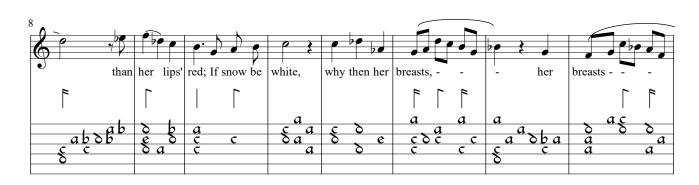


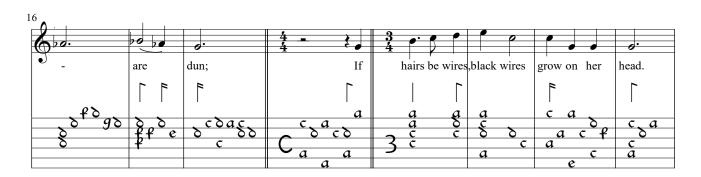


### False compare

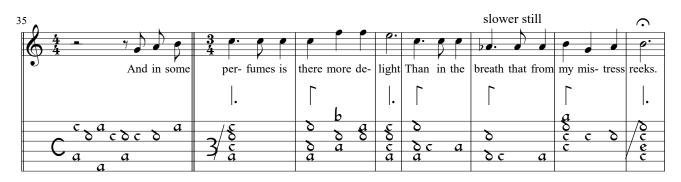
Shakespeare Sonnet 130

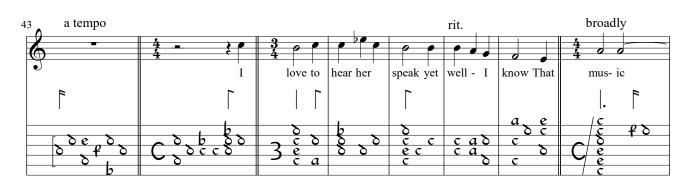


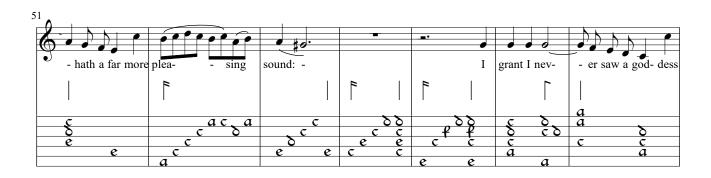


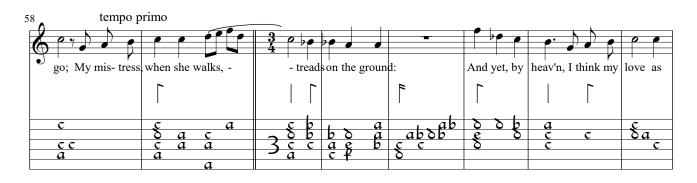










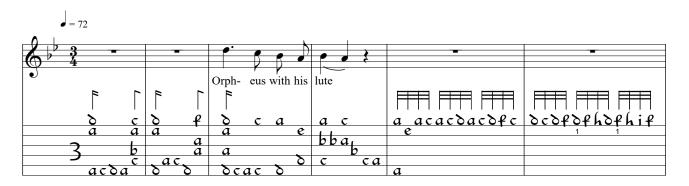




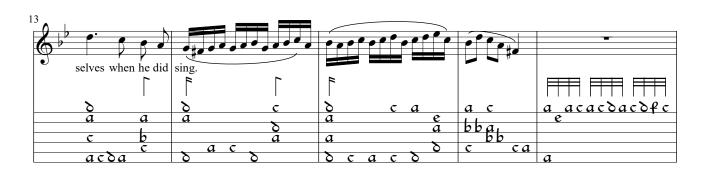
### Orpheus with his lute

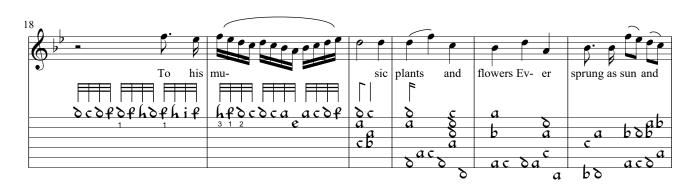
For voice, lute and bass viol

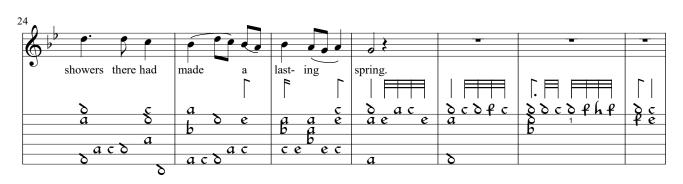
Shakespeare Henry VIII Act 3 Scene 1





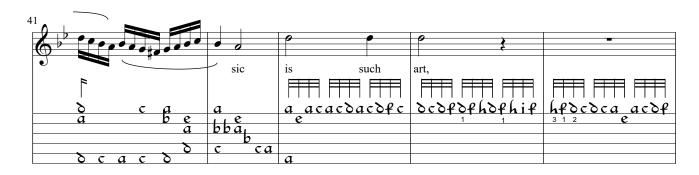


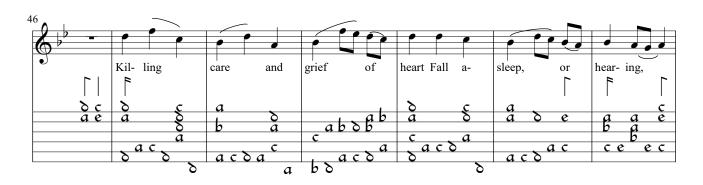














see next page for Bass viol part

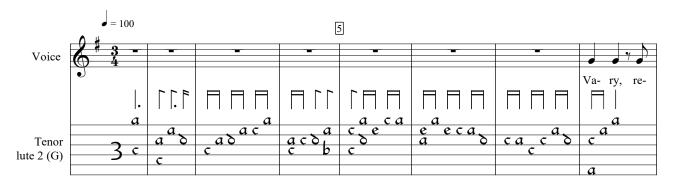
### Orpheus with his lute



#### Variation

For voice and three lutes

Joshua Sylvester Voice and Lute 2



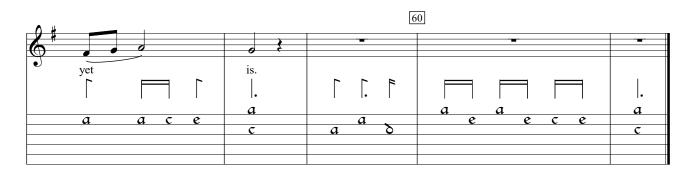












#### Variation



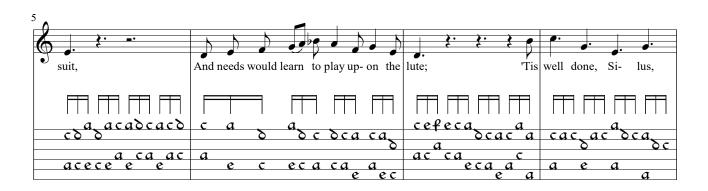
#### Variation

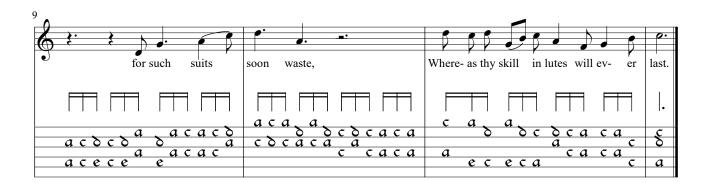
| DAVID PROTHEROE | DAVID PROT

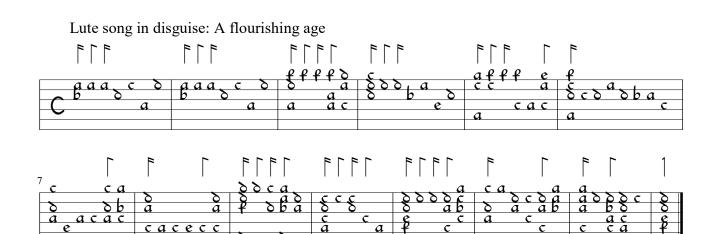
#### Epigram: Silus

Henry Porter from The Mousetrap (1606)









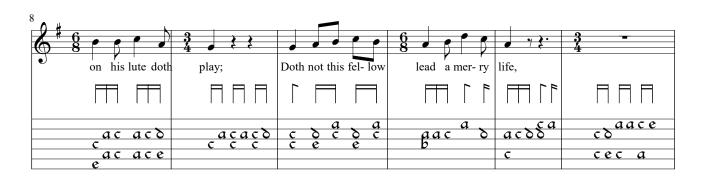
apologies to Sermisy

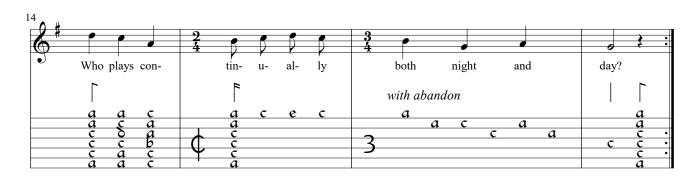
## Epigram: of Orpheus

from Skialethia (1598)

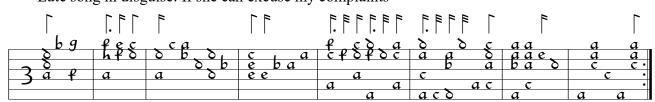
DAVID PROTHEROE







Lute song in disguise: If she can excuse my complaints

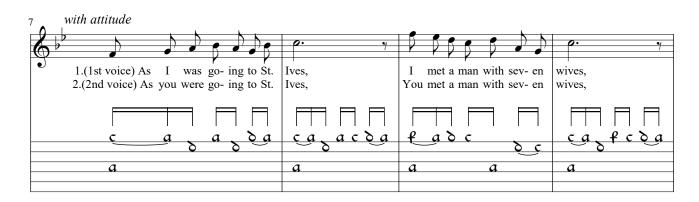


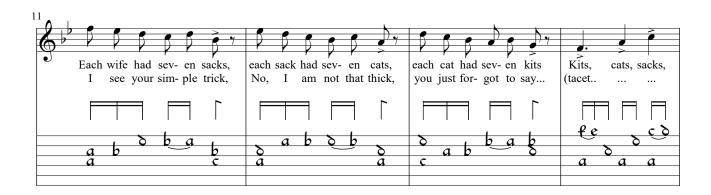
apologies to Dowland

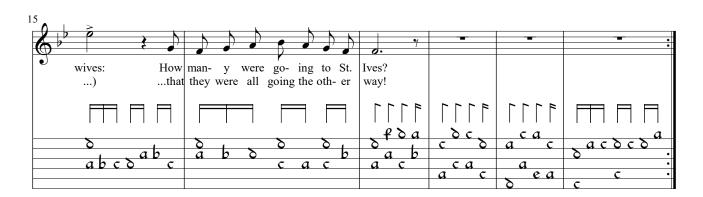
### Sevens, or 2,802?

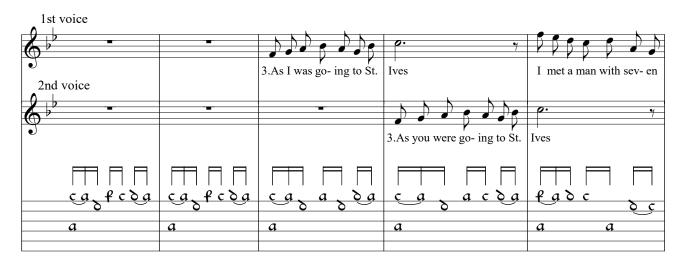
Traditional A Dialogue

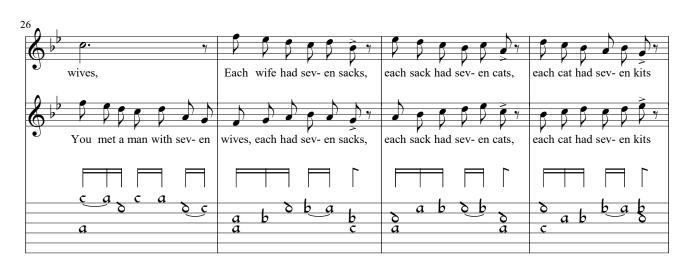










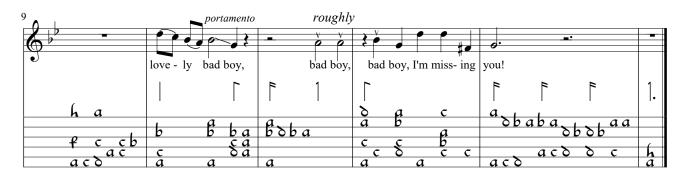


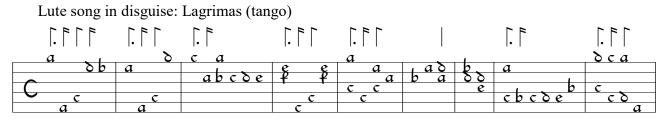














apologies to Dowland

Acknowledgements
I would like to thank the various singers and instrumentalists who have tried earlier drafts of the songs, and in particular Pat Glynn, Jacob Heringman, Chris Goodwin and my wife Jacqueline Protheroe, for their support and encouragement.