

Come Away, Come Sweet Love

Description:

An arrangement and performance of an Elizabethan song set for solo voice.

Methods/Techniques:

Come Away, Come Sweet Love was written in the key of G Dorian. Since that is a bit high for my voice, I transposed it to E Dorian. The original is for four voices and lute, but I selected to include only the melody line for solo performance.

Some arrangements show passing notes in the first 6/4 measure between “And” and “sweet”. While it is commonly sung that way, I think that the passing notes are not really part of the melody, but ornamentation. Dr. Yvonne Kendal taught in a workshop that an Elizabethan singer would have known to add ornamentation without seeing it written down. That makes the phrase in the third verse “ornament is nurse of pride” especially fitting.

Materials:

This song was originally published by John Dowland in 1597 in his *First Booke of Songs or Ayres*.¹ For the arrangement, I compared settings from CPDL² and Master Samuel Piper³

A sample from the 1613 edition of the *First Booke of Songs or Ayres*



1 Dowland, John. *The First Booke of Songs Or Ayres of Foure Parts, with Tableture for the Lute : So Made, That All the Parts Together, Or Either of Them Severally, May Be Sung to the Lute, Orpherian, Or Viol De Gambo :* the London, 1613 Edition. New York: Performers' Facsimiles, 1994.

2 "Come Away, Come Sweet Love (John Dowland)." *Choral Public Domain Library*. Web. 11 Sept. 2014. <[http://www1.cpdl.org/wiki/index.php/Come_away,_come_sweet_love_\(John_Dowland\)](http://www1.cpdl.org/wiki/index.php/Come_away,_come_sweet_love_(John_Dowland))>.

3 Hendricks, Steven. *Bryn Gwlad Music Guild Playlist*. 1995.