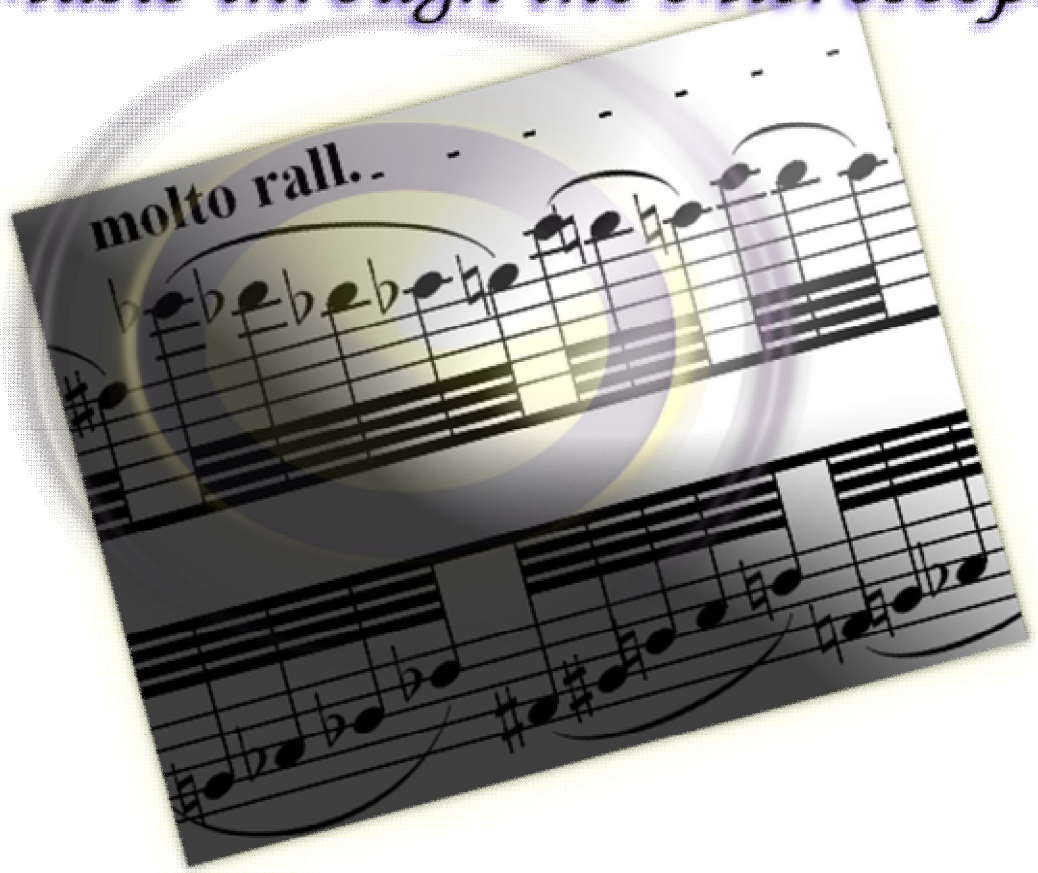
Music through the Microscope



John Dowland

Flow my tears

Illustrations

A musical analysis

Music through the Microscope Volume 7

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Introduction

This document is a detailed analysis of *Flow my tears* by John Dowland. The purpose of this analysis is to aid the study of the work by isolating aspects of structure, melody and melodic development, harmony, texture, rhythm, etc.

This study is not a critique of the composer and does not seek to explore the cultural, contextual or historical aspects of the music.

If some of the illustrations appear too small then a free copy of the illustrations and a variety of scores can be downloaded as PDF files from:

http://www.nickredfern.co.uk/Cloud_Factory_Publications.htm

Sources

The source of this analysis is a Sibelius transcription made from **Winterson, Julia. *The Edexcel Anthology of Music*. Oxford: Heinemann, 2008. Print** and various scores at **http://imslp.org/** , **http://imslp.org/wiki/Category:Dowland,_John** and **http://artsongcentral.com/2007/dowland-flow-my-tears/**

The text has been excluded from many illustrations for visual clarity.

Nick Redfern

http://www.amazon.co.uk/Dowland-musical-analysis-through-Microscope-ebook/dp/B00TOVONUY/ref=sr_1_1?ie=UTF8&qid=1424159111&sr=8-1&keywords=dr+nick+redfern+john+dowland

Melody & motif

A Section

Motif Z

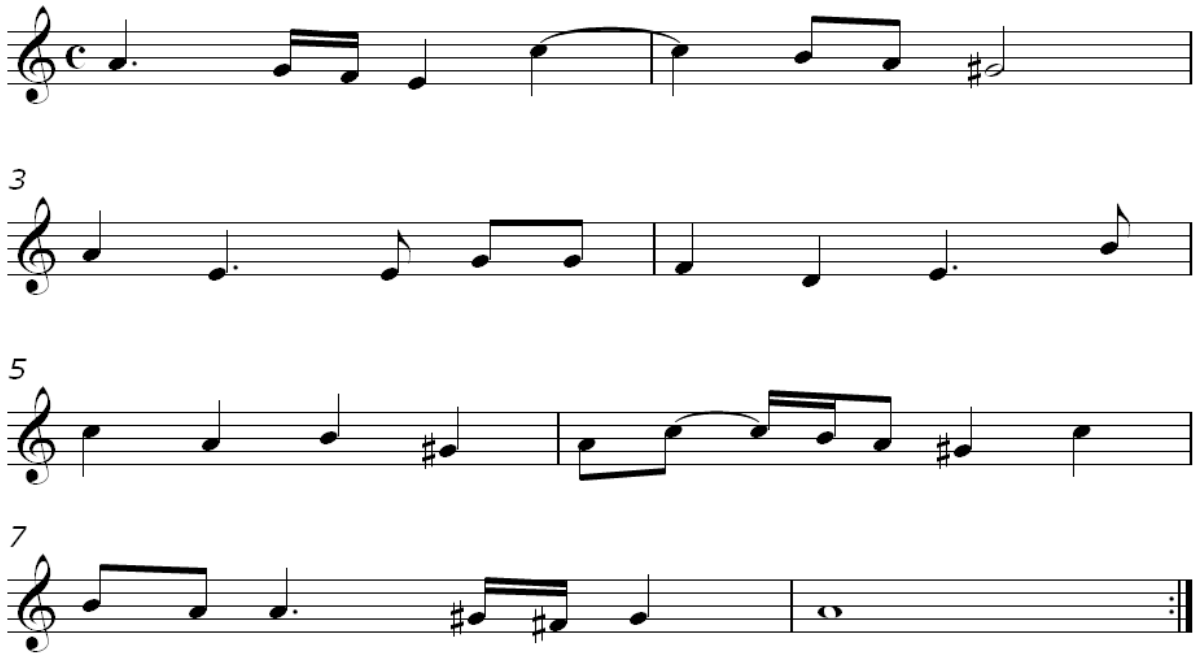


Figure 1 Vocal melody bar 1 to 8

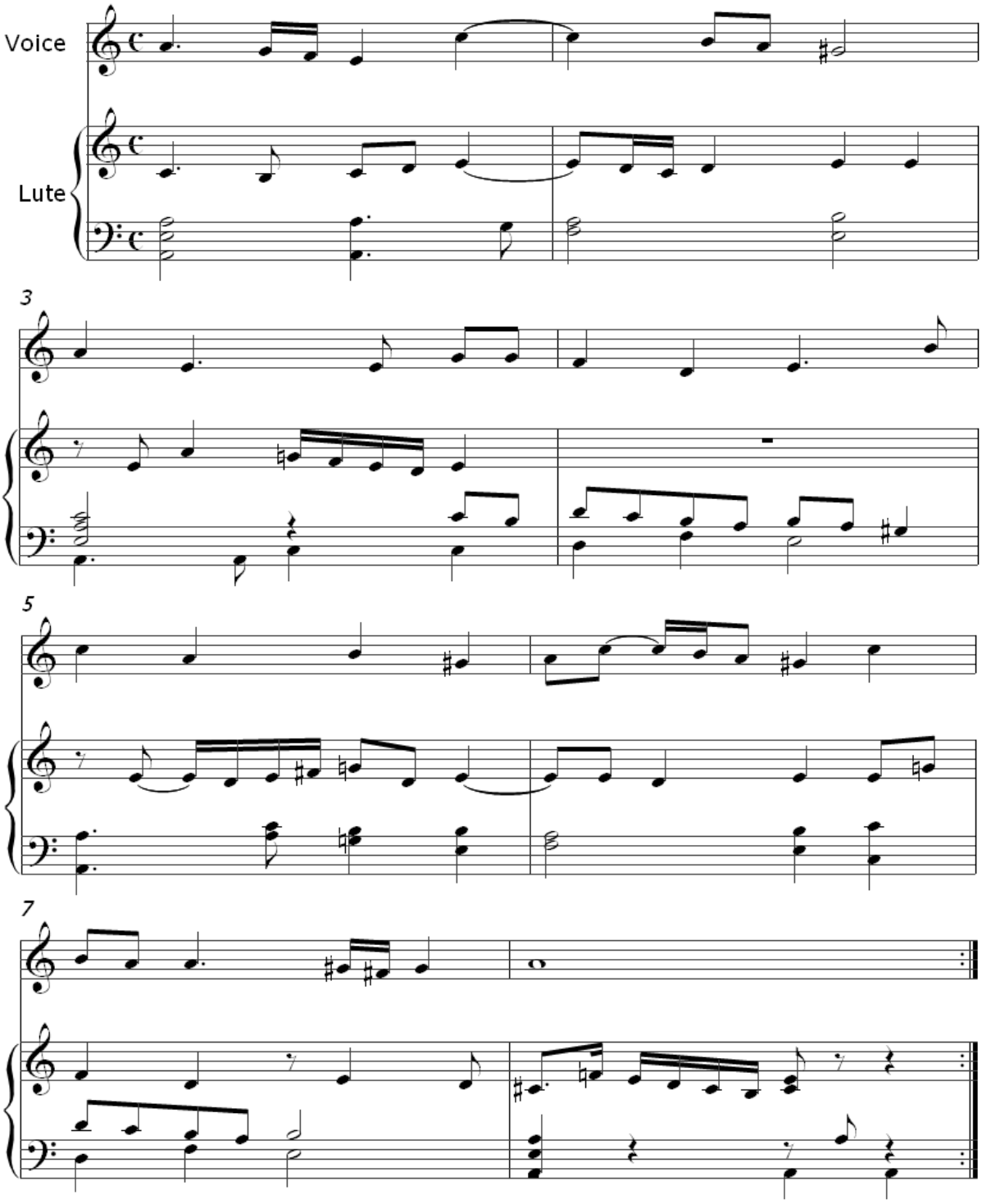


Figure 2 Verse 1, A Section, bar 1 to 8

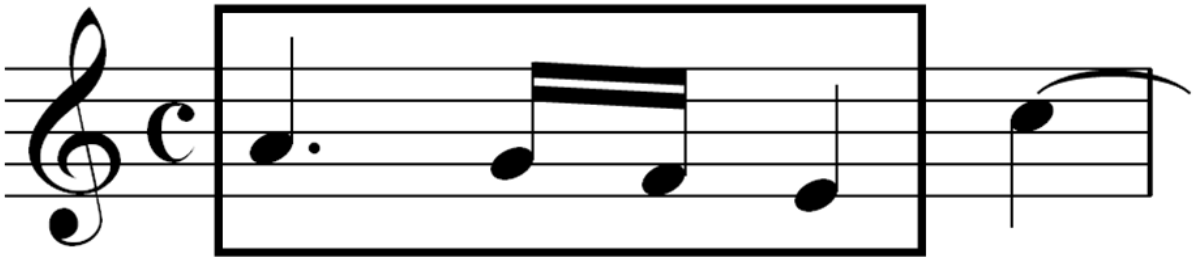


Figure 3 Tear Motif, bar 1

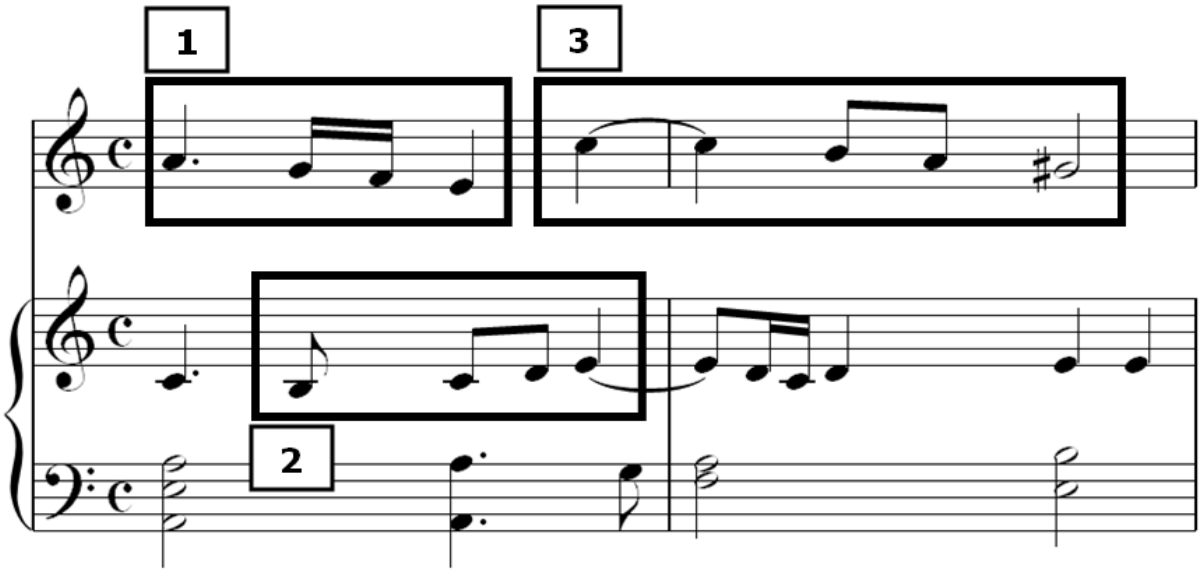


Figure 4 Motif Z bar 1 to 2

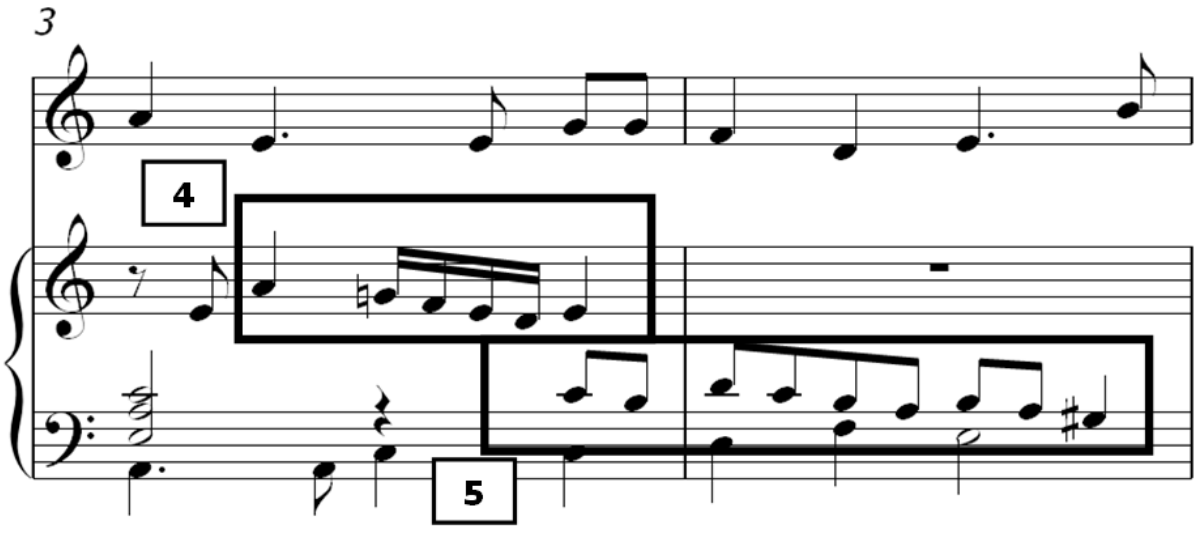


Figure 5 Motif Z bar 3 to 4

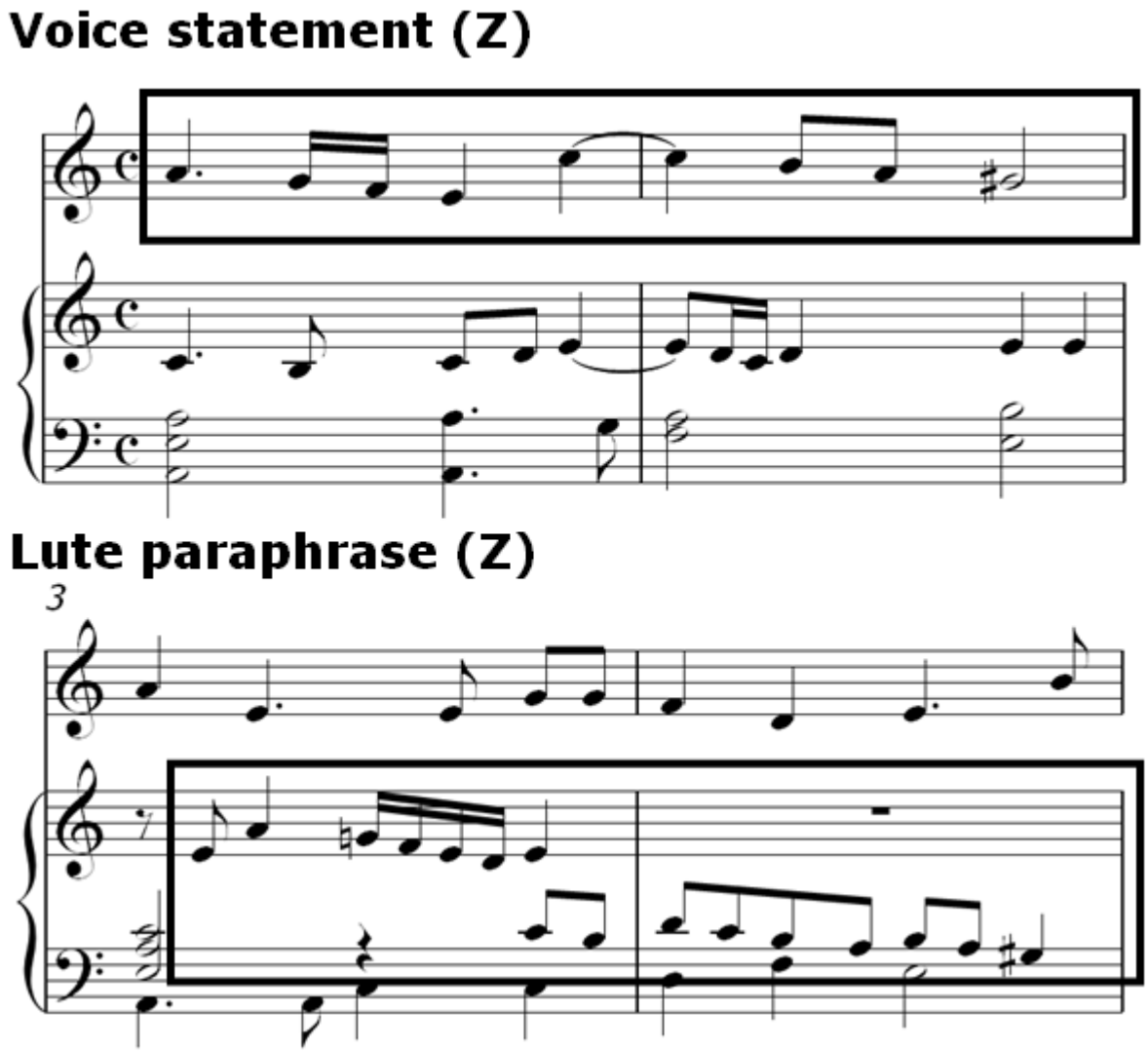


Figure 6 Statement & paraphrase of Z bar 1 to 4

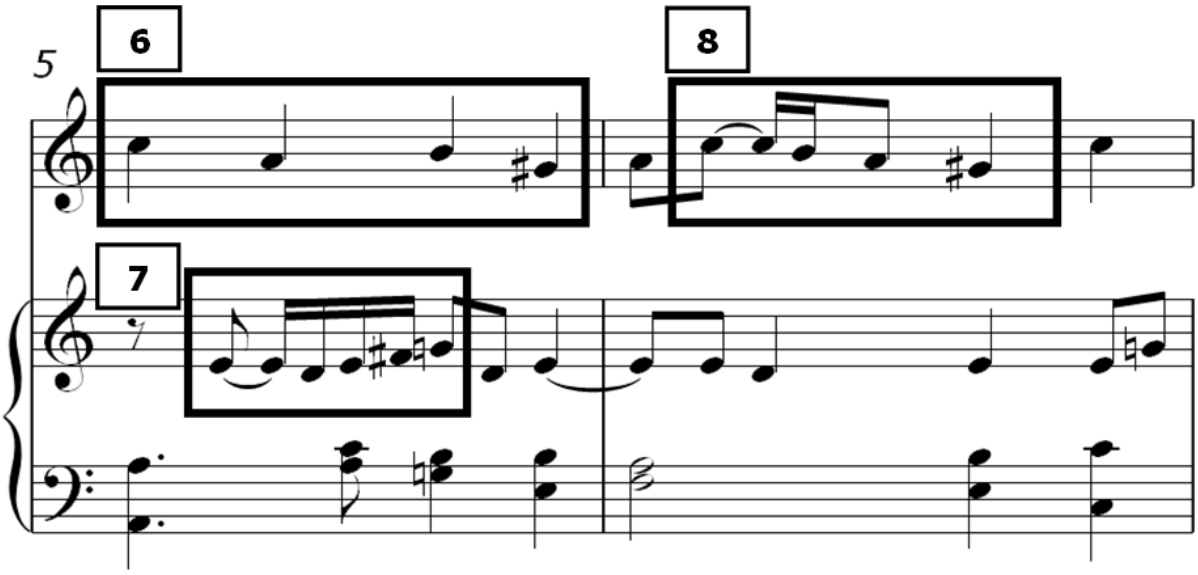


Figure 7 Motif Z bar 5 to 6

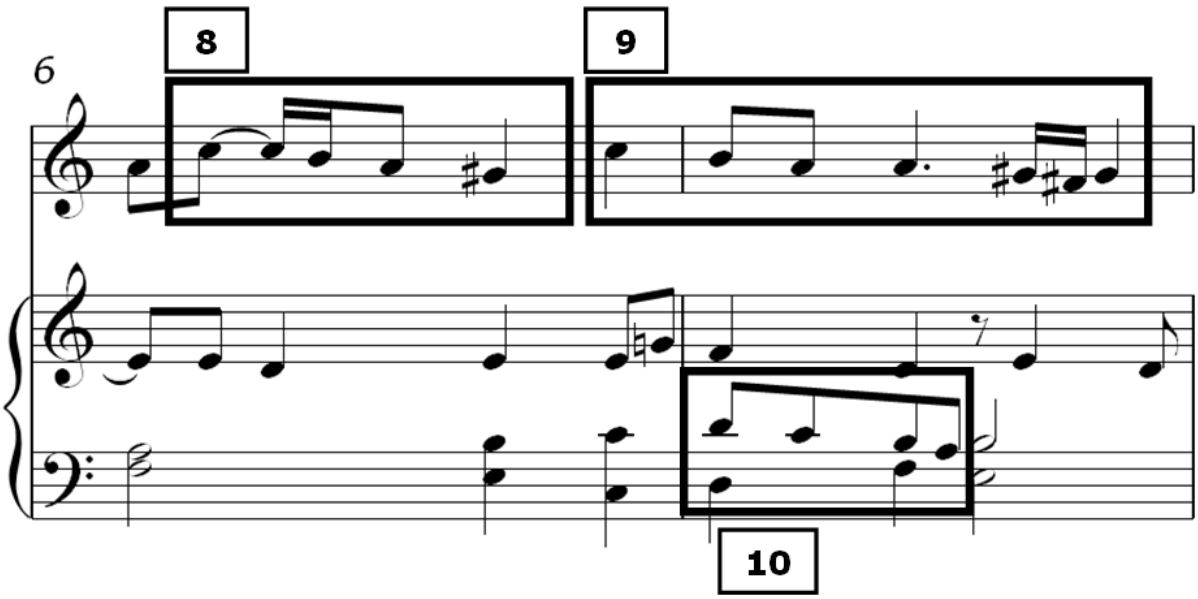


Figure 8 Motif Z bar 6 to 7

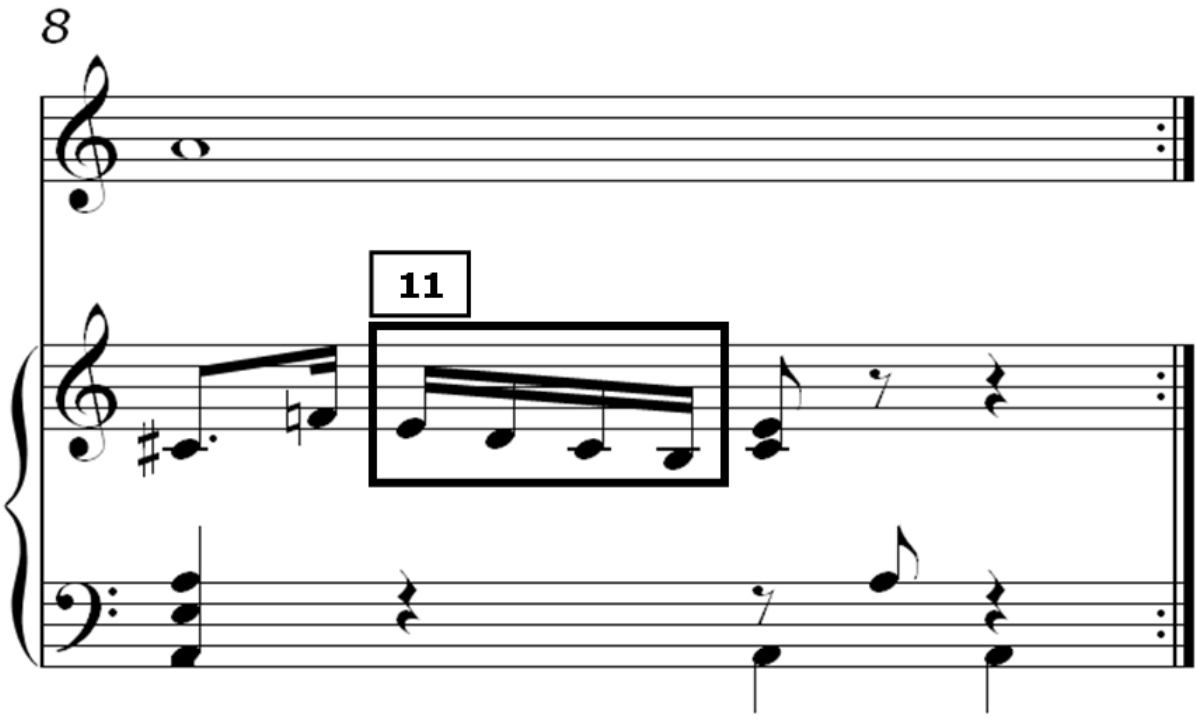


Figure 9 Motif Z bar 8

B Section

Motif Z

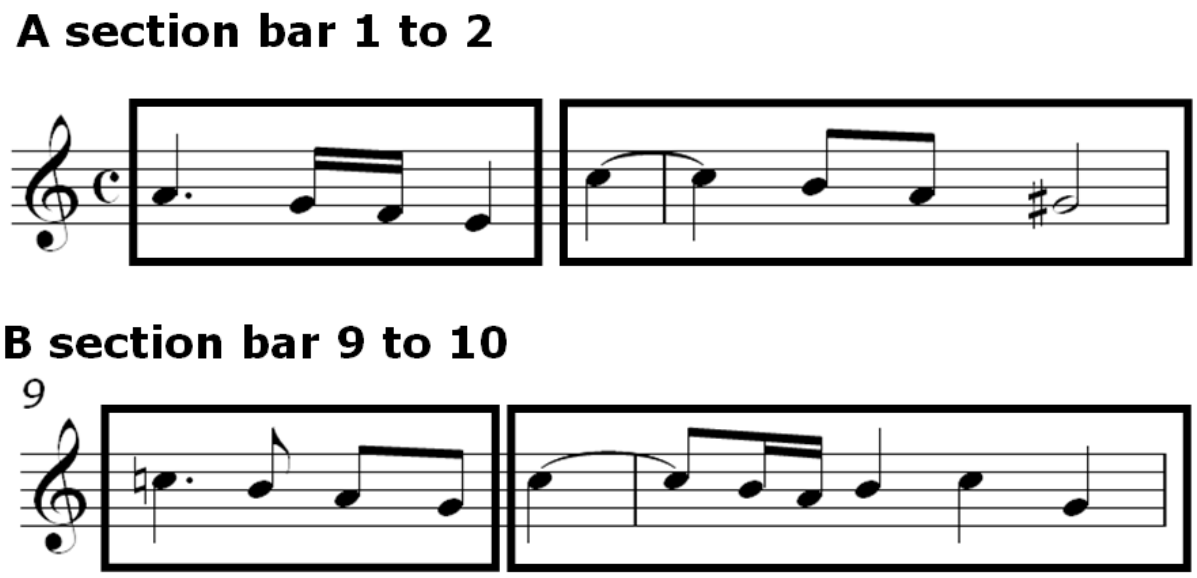


Figure 10 Comparison of Motif Z bar 1 to 2 and bar 9 to 10

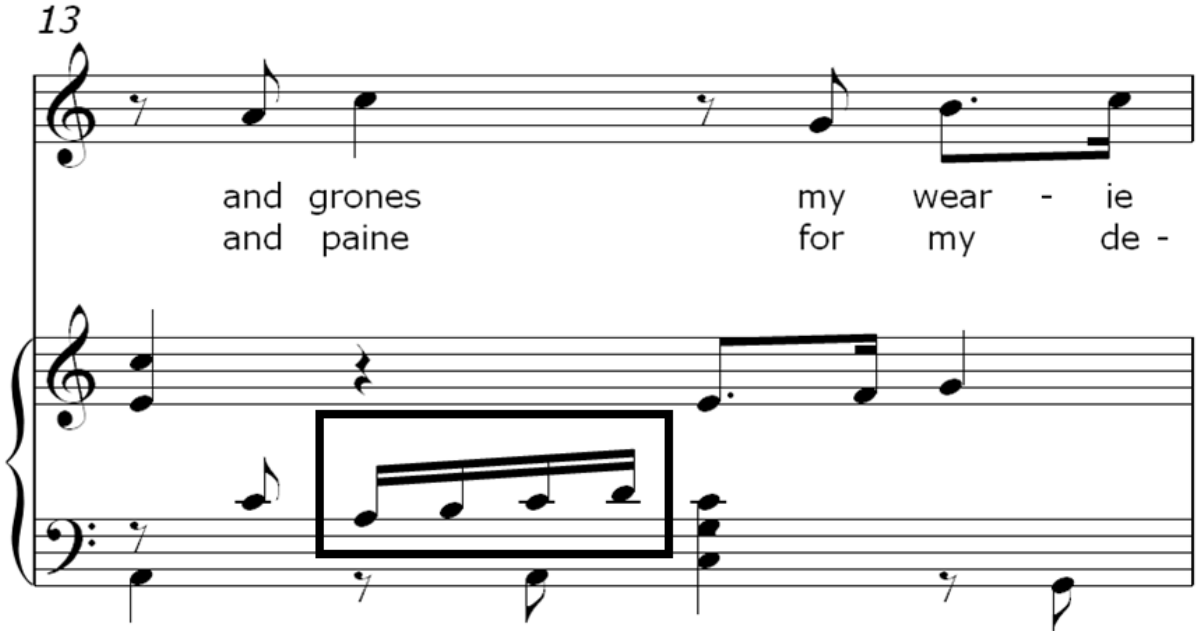


Figure 11 Motif Z bar 13

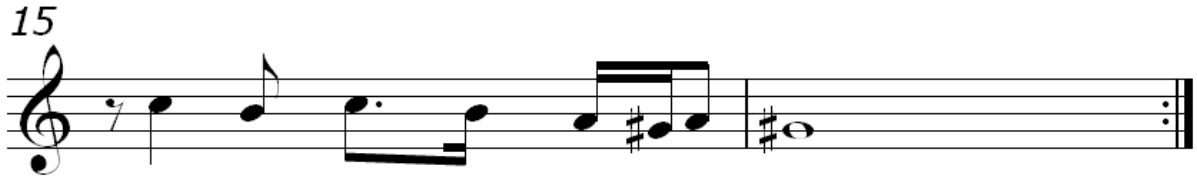


Figure 12 Motif Z bar 15 to 16

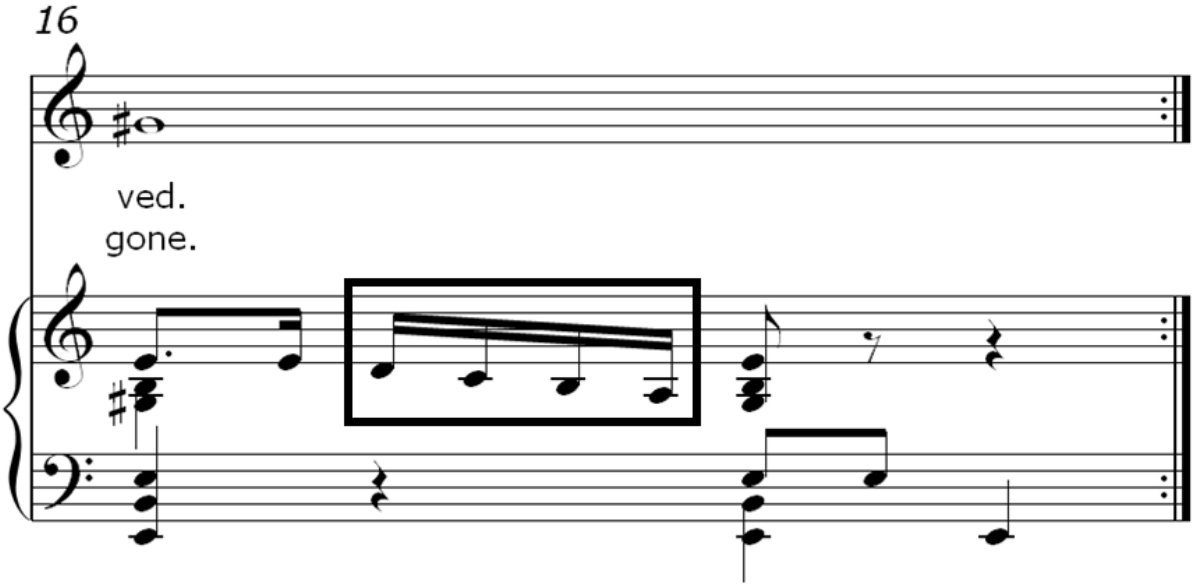


Figure 13 Motif Z bar 16

Motif Y

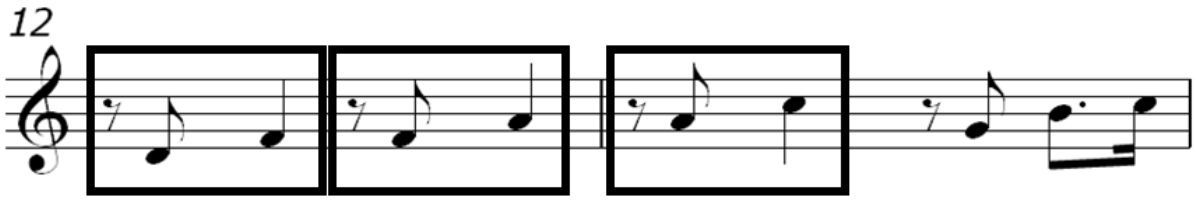


Figure 14 Motif Y bar 13 to 13, Voice

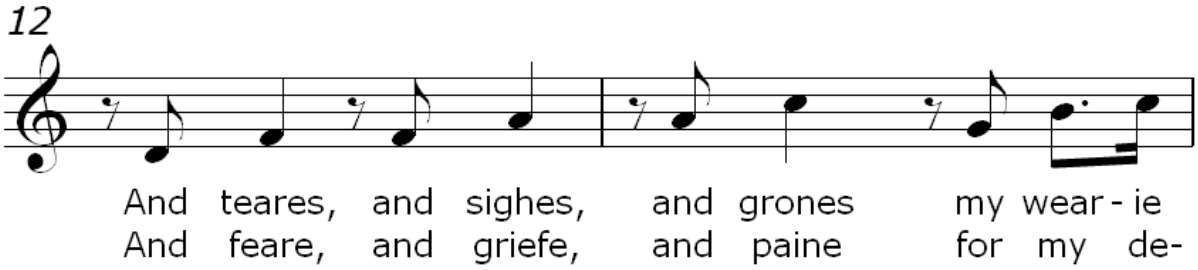


Figure 15 Motif Y bar 13 to 13, Voice with text accented

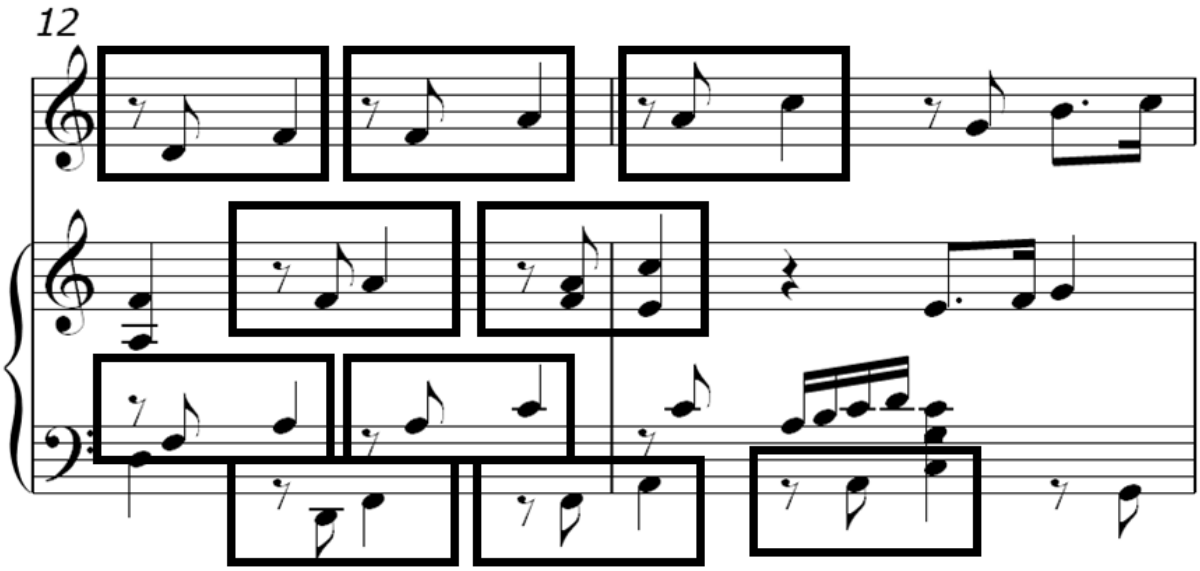


Figure 16 Motif Y bar 12 to 13

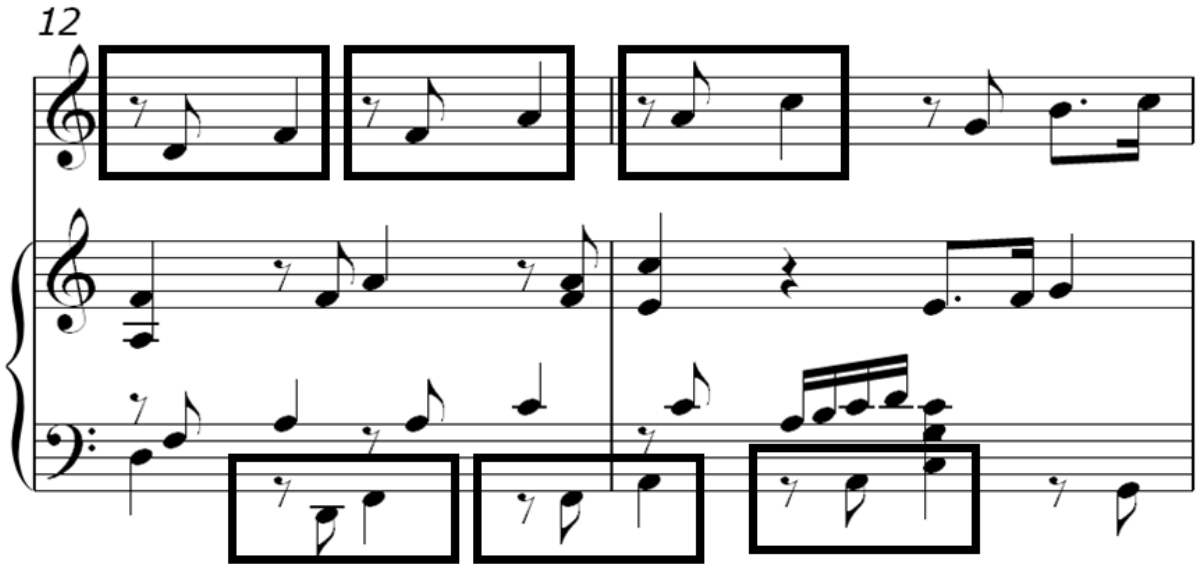


Figure 17 Canonic imitation bar 12 to 13 outer texture

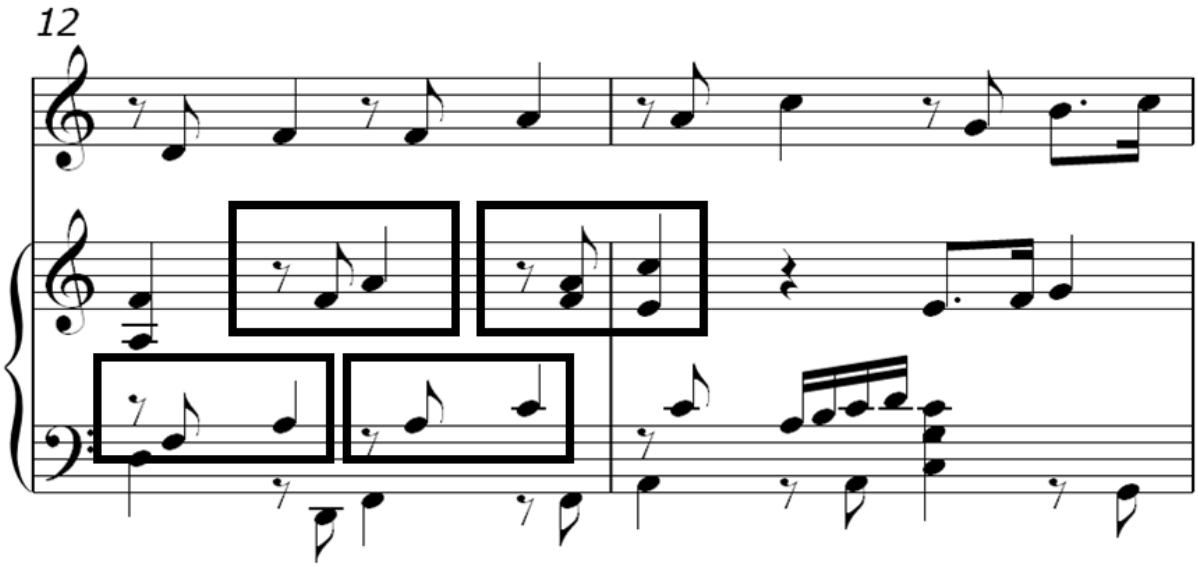


Figure 18 Canonic imitation bar 12 to 13 inner texture

Motif X

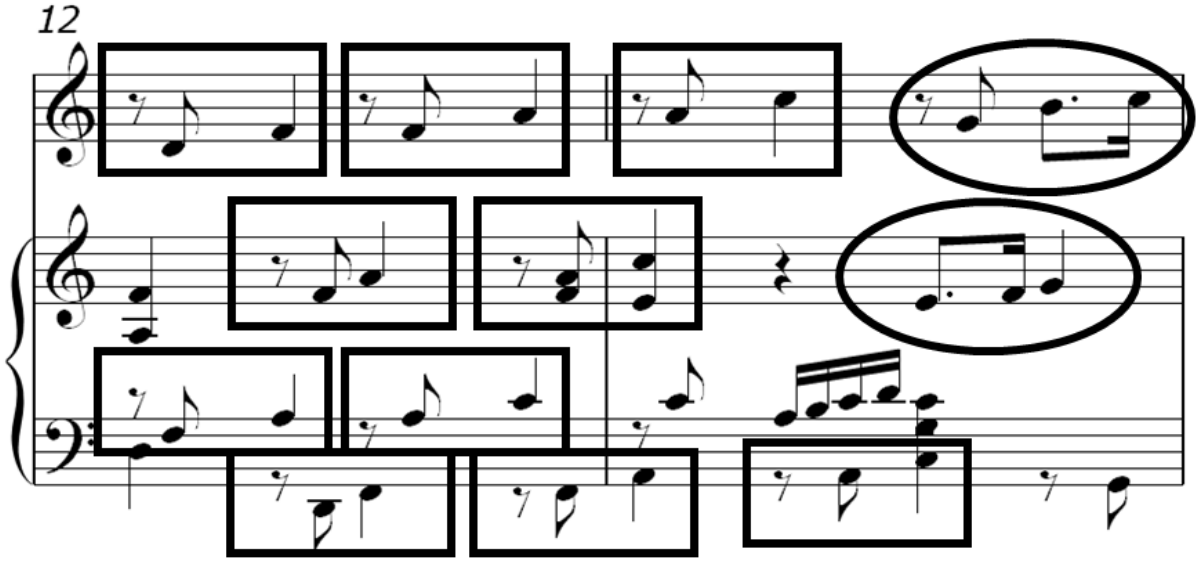


Figure 19 Motif X bar 13 beat 3 and 4

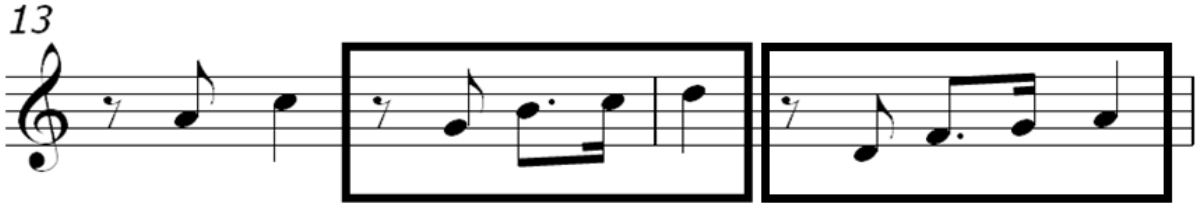
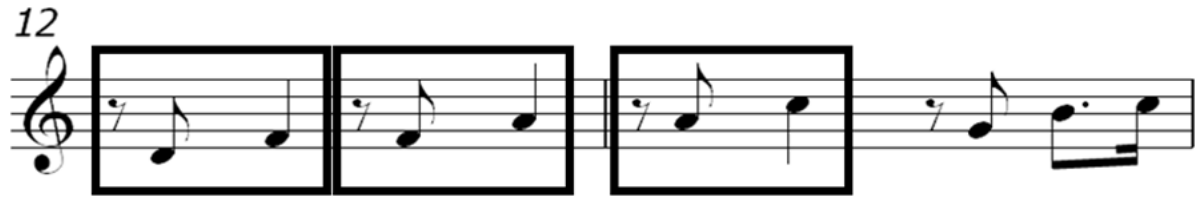


Figure 20 Motif X bar 13 beat 3 to bar 14

Motif Y



Motif X

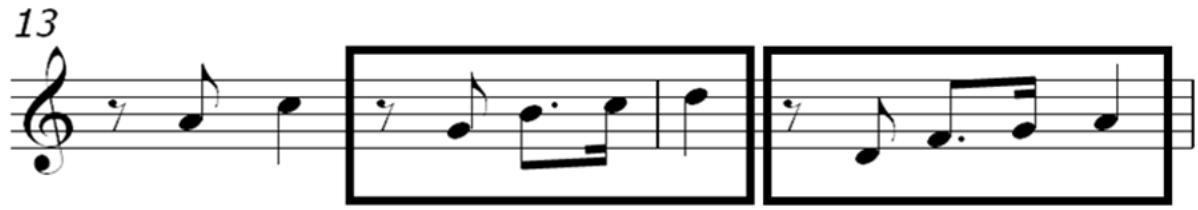


Figure 21 Comparison between Motif Y and X

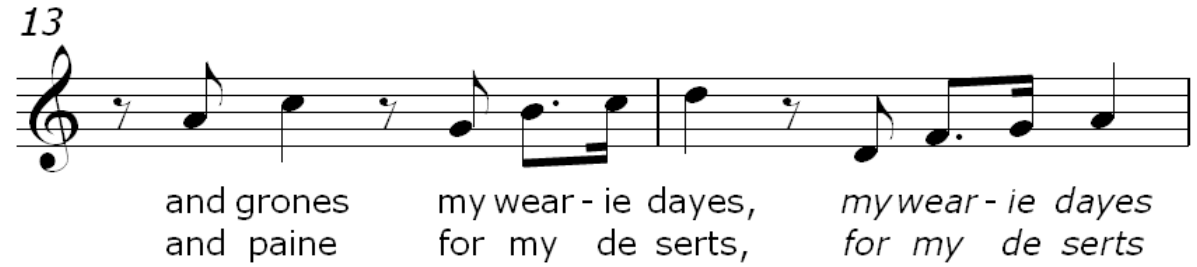


Figure 22 Motif X with text bar 13 to 14

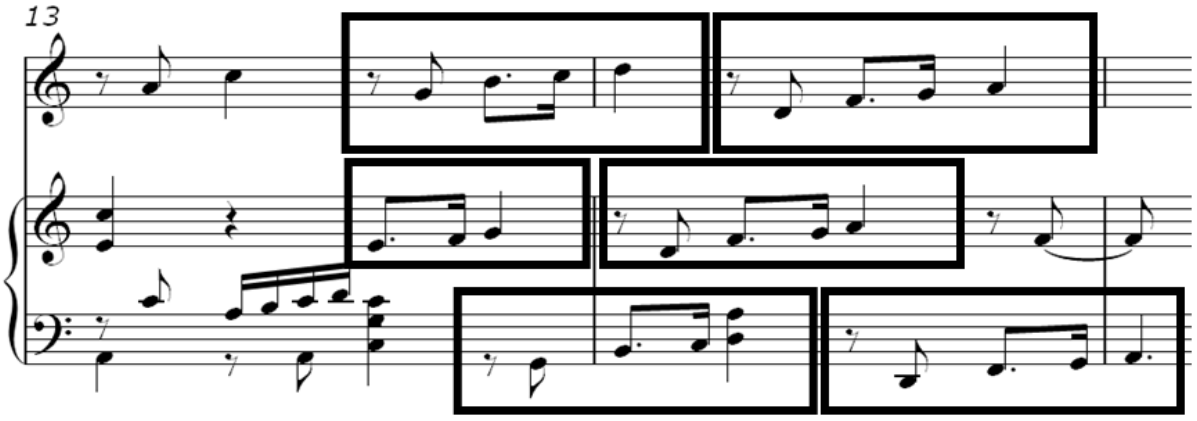


Figure 23 Motif X bar 13 to 14

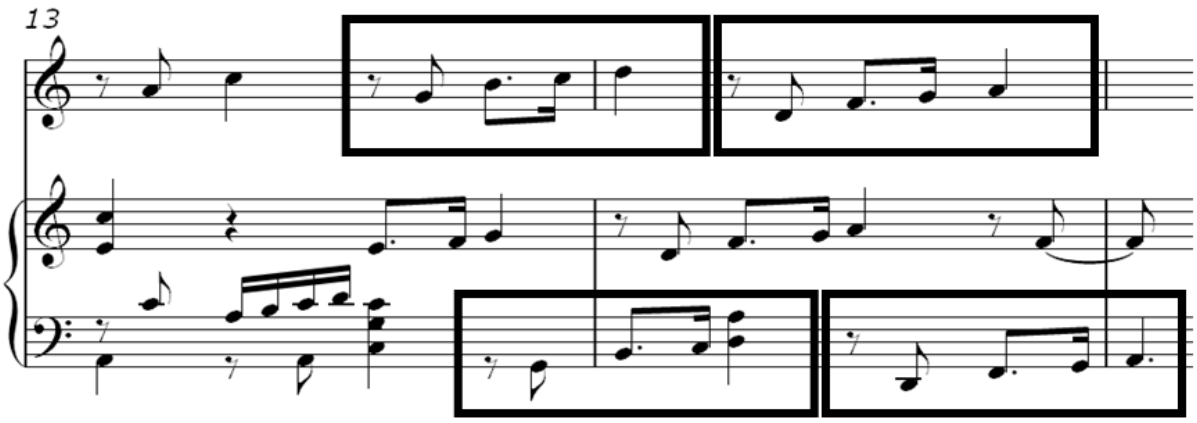


Figure 24 Canonic imitation

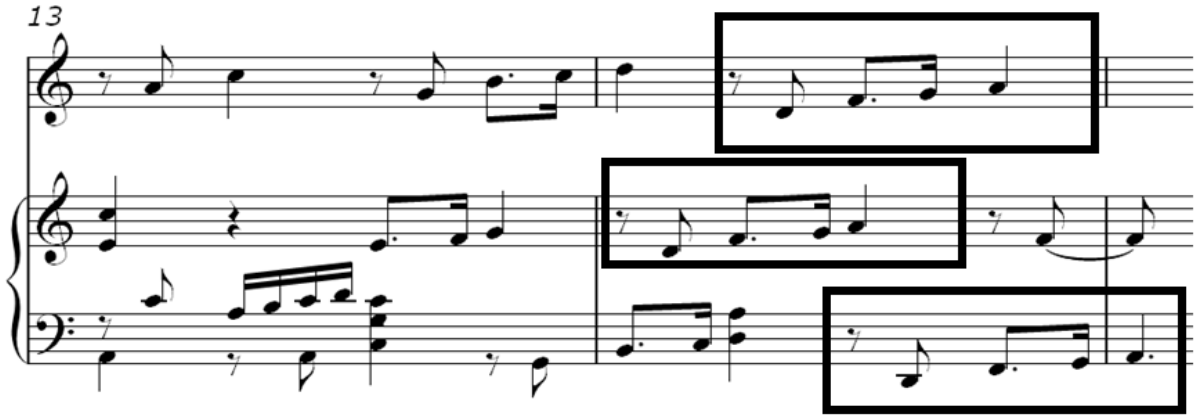


Figure 25 Canonic imitation

C Section

Motif Z

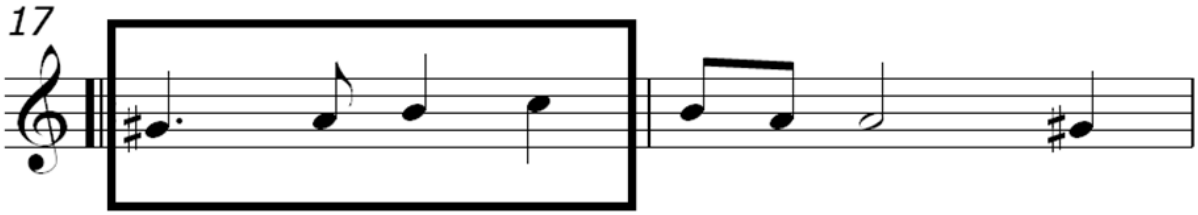


Figure 26 Motif Z bar 17

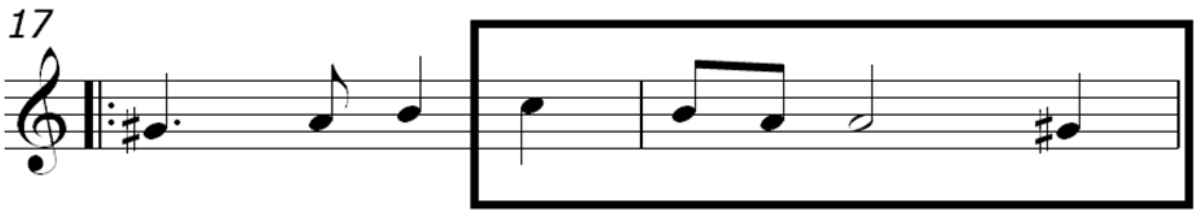


Figure 27 Motif Z bar 17 beat 4 to 18

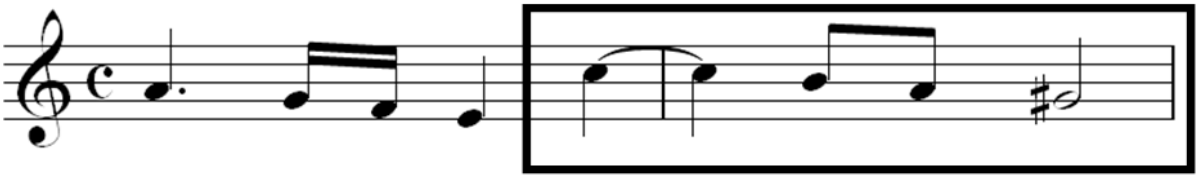


Figure 28 Motif Z bar 1 beat 4 to 2

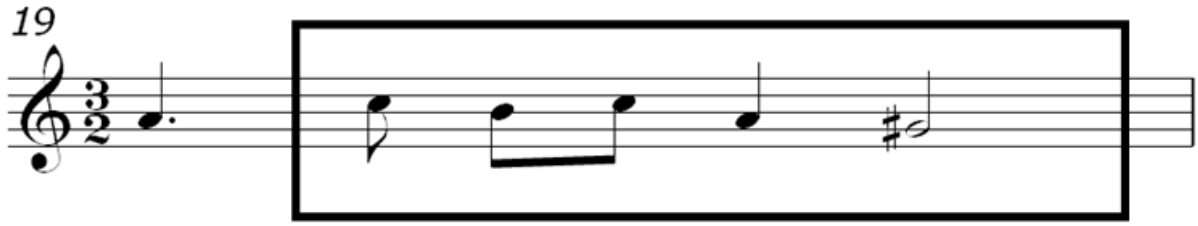


Figure 29 Motif Z bar 19

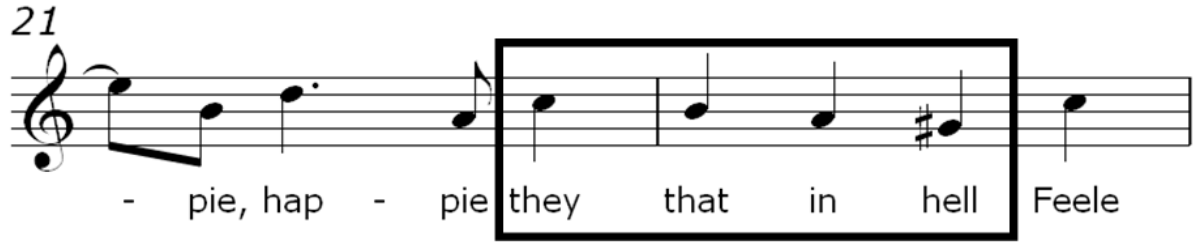


Figure 30 Motif Z bar 21 to 22

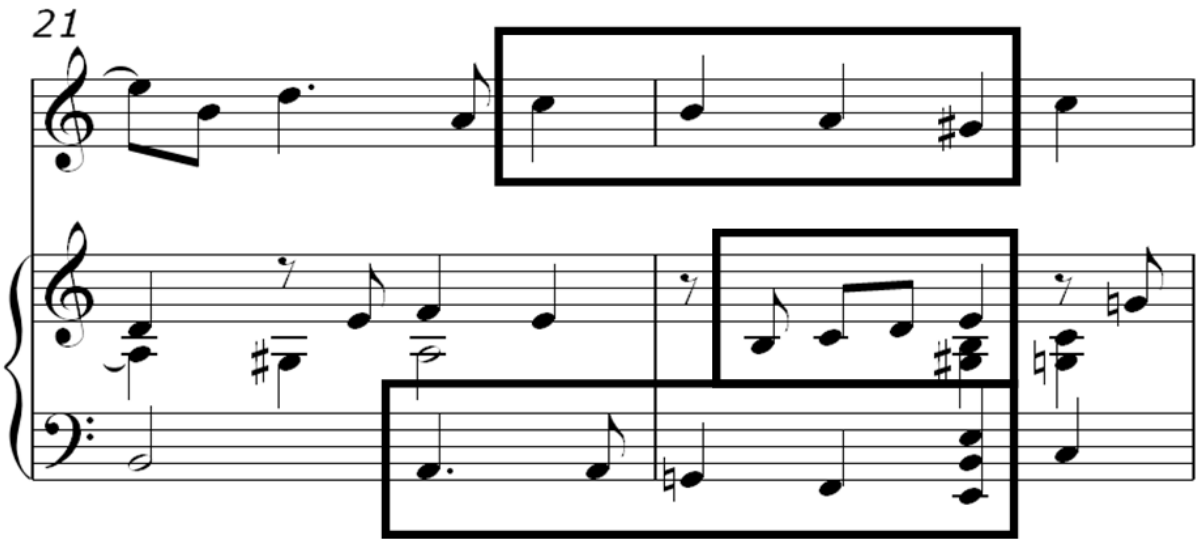


Figure 31 Motif Z in all parts bar 21 to 22

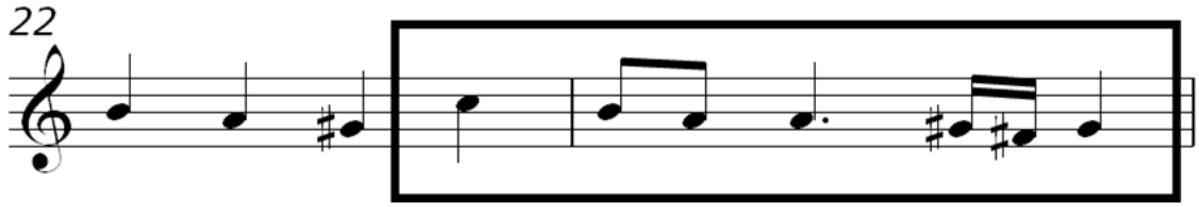


Figure 32 Motif Z bar 22 bear 3 to 23, Voice

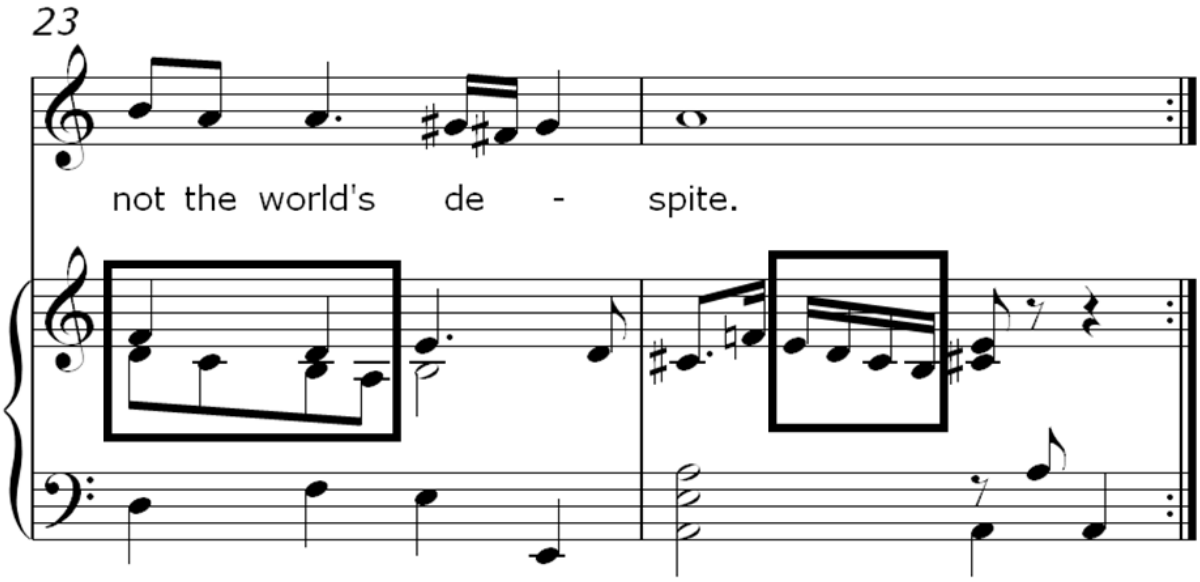


Figure 33 Motif Z bar 23 to 24

Melodic direction

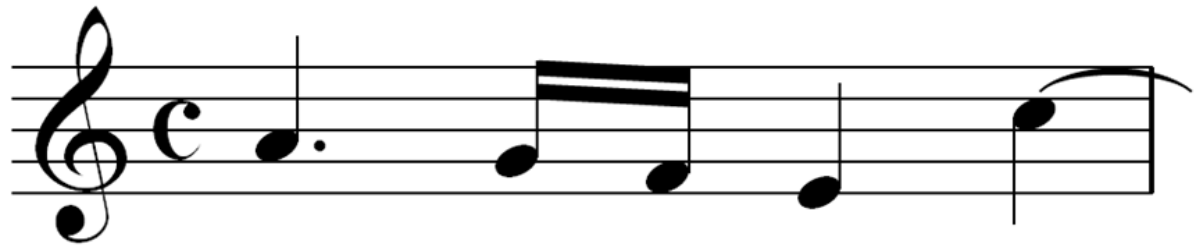


Figure 34 Motif Z bar 1

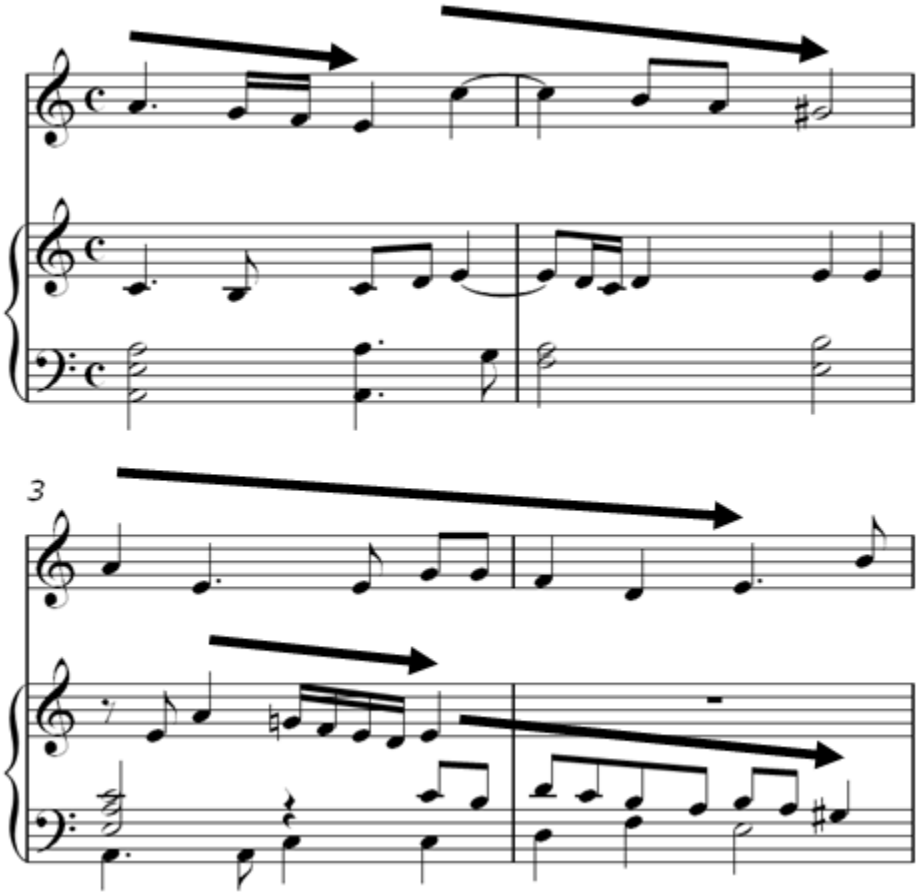


Figure 35 Melodic direction bar 1 to 4

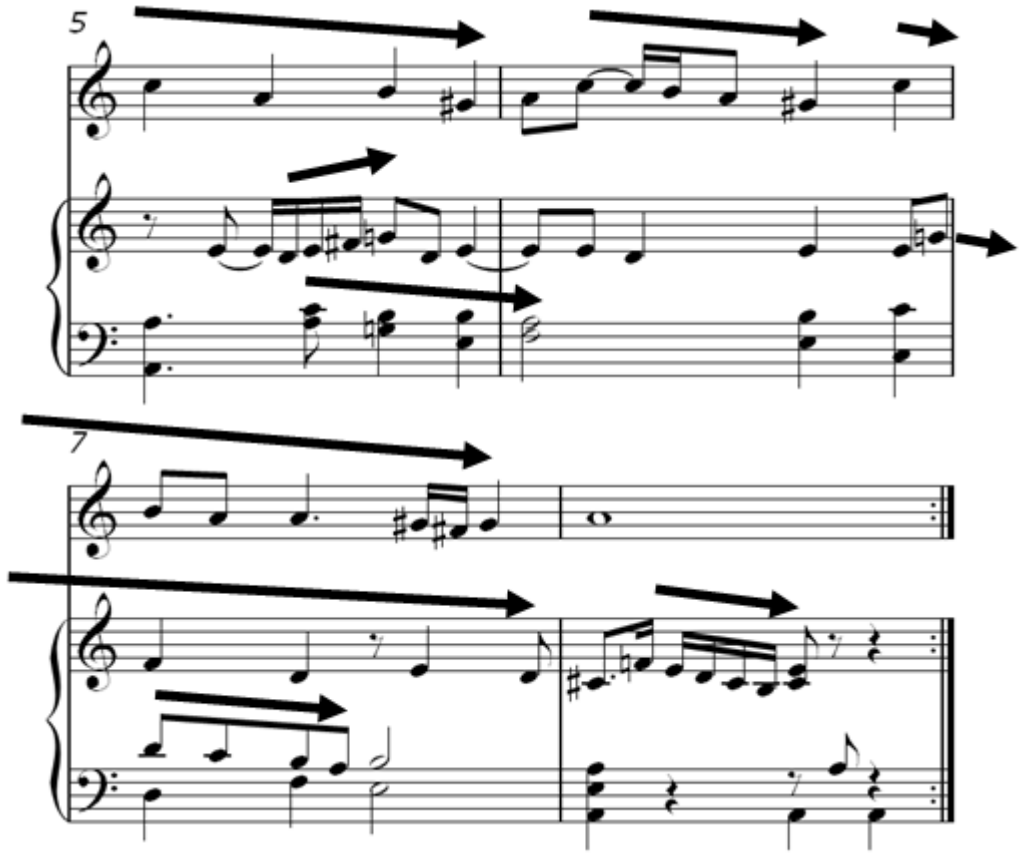


Figure 36 Melodic direction bar 5 to 8

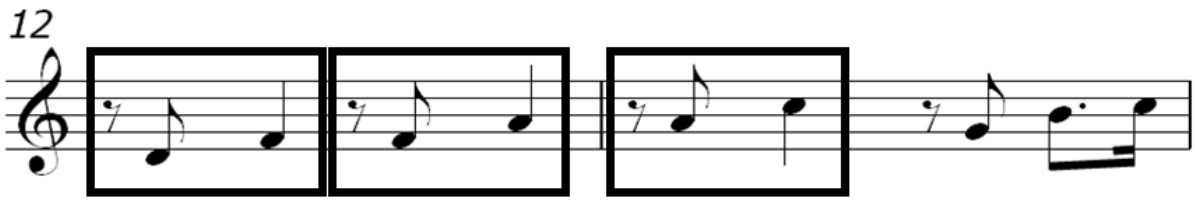


Figure 37 Motif Y Voice bar 12 to 13

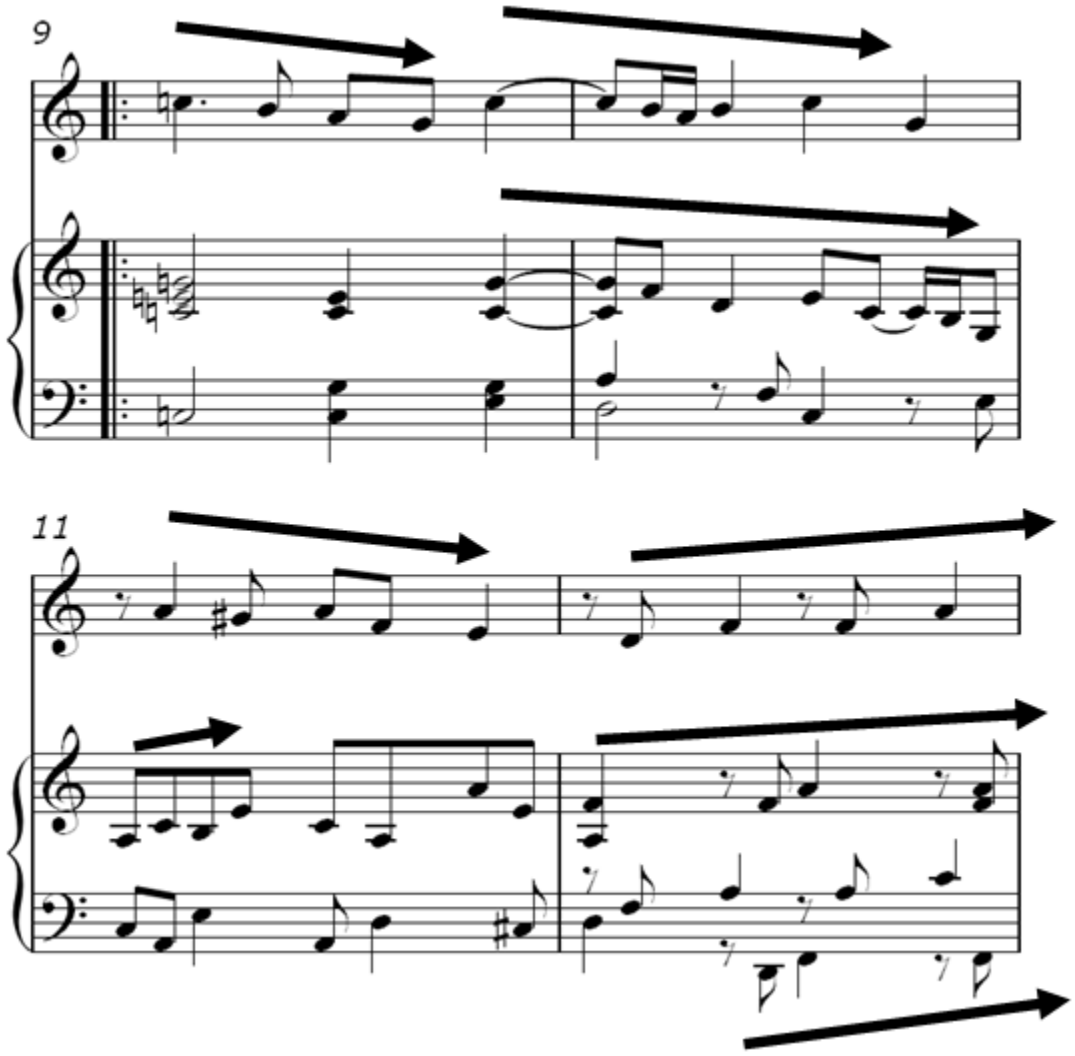


Figure 38 Melodic direction bar 9 to 12

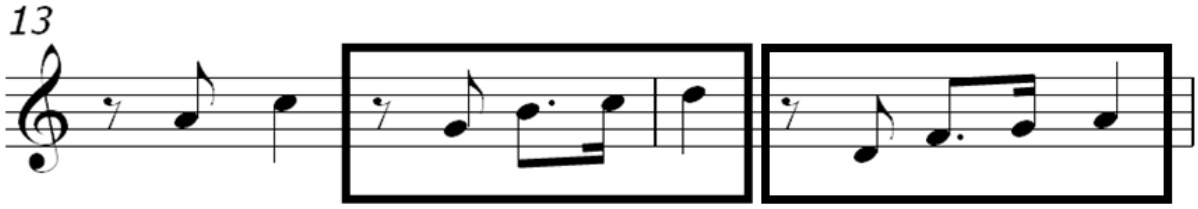


Figure 39 Motif Y Voice bar 13 to 14

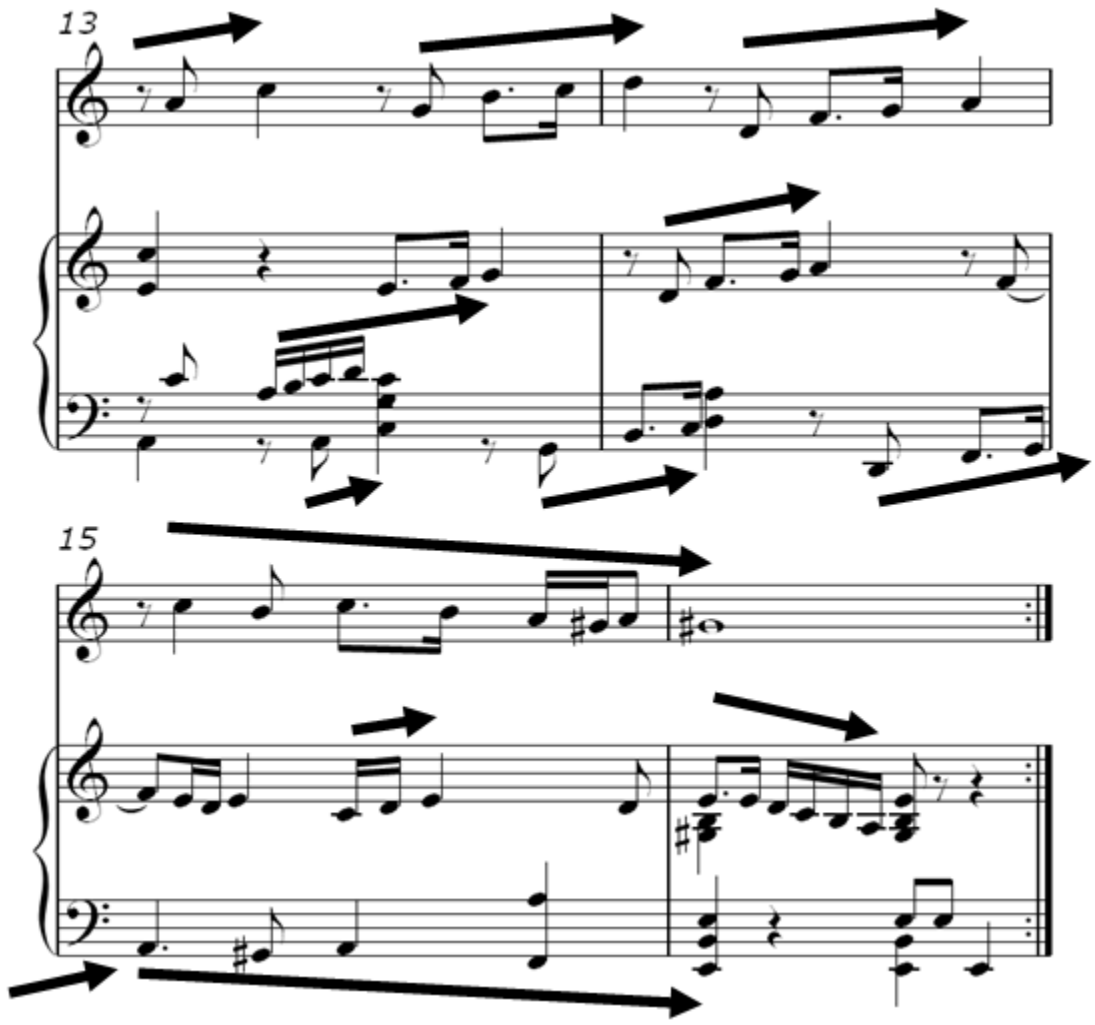


Figure 40 Melodic direction bar 13 to 16

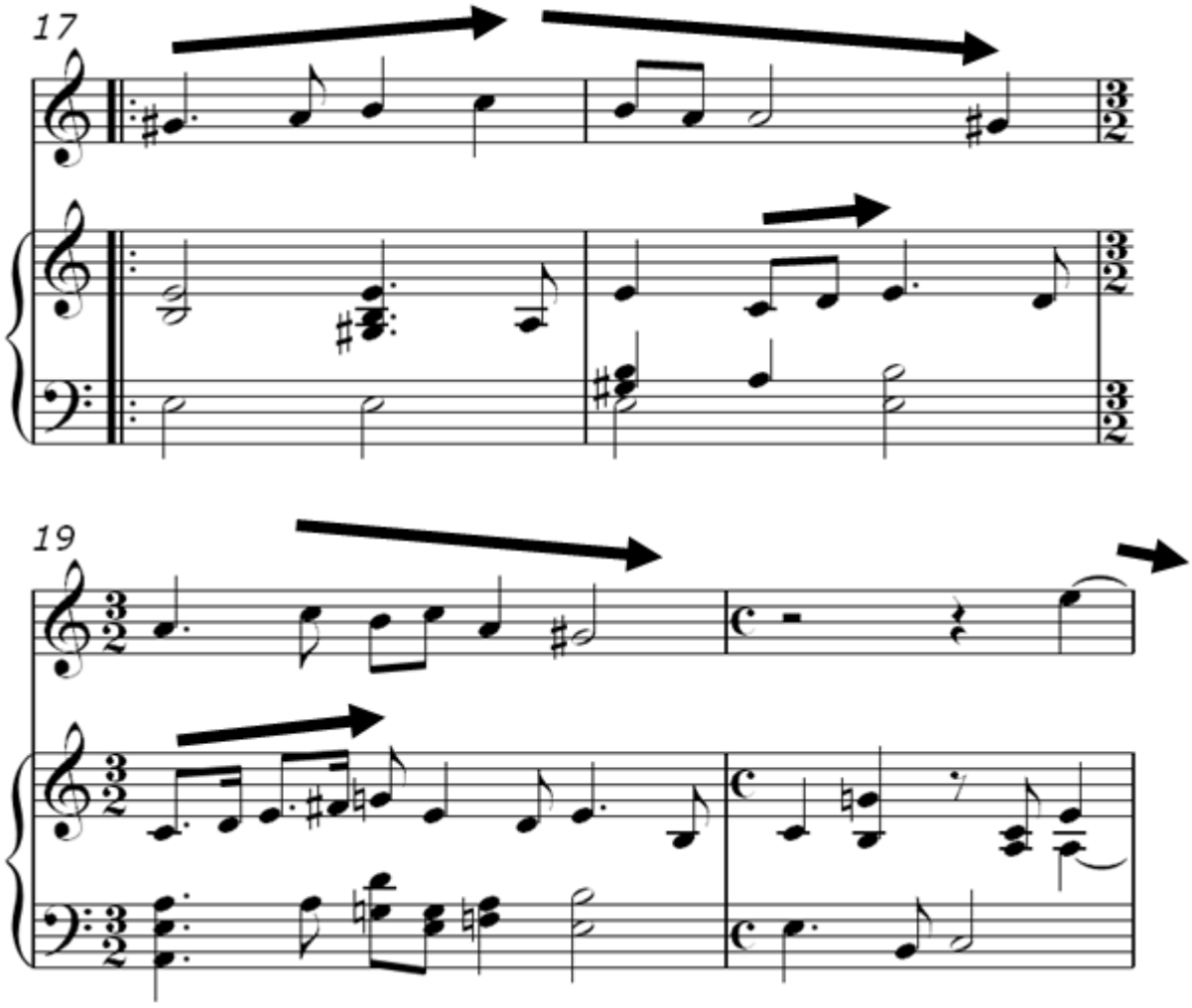


Figure 41 Melodic direction bar 17 to 20

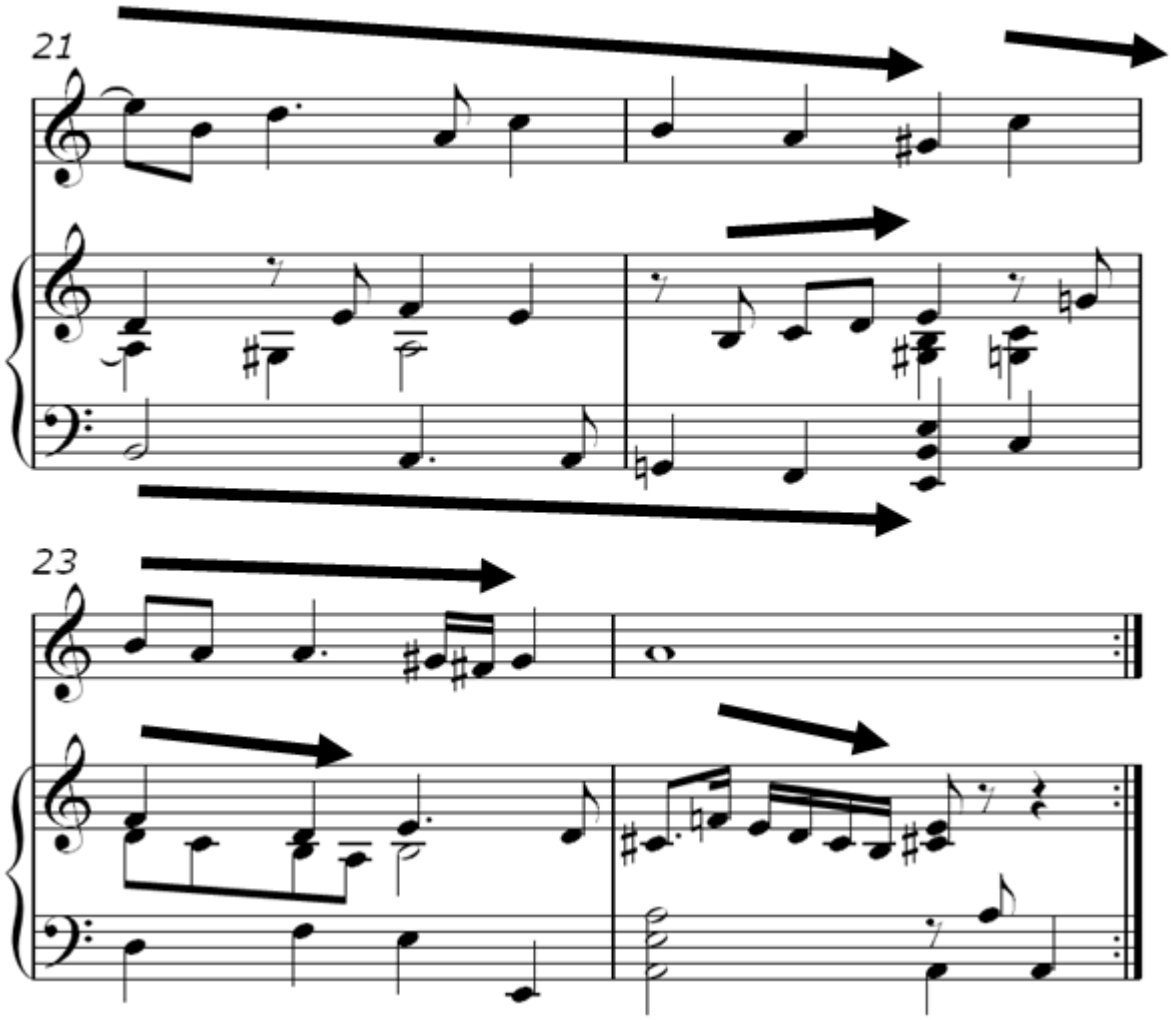


Figure 42 Melodic direction bar 21 to 24

Vocal range

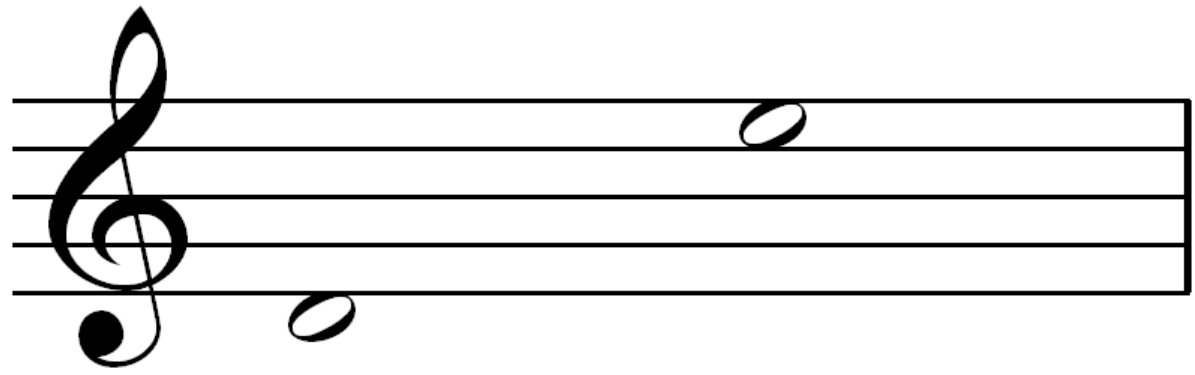


Figure 43 Vocal range

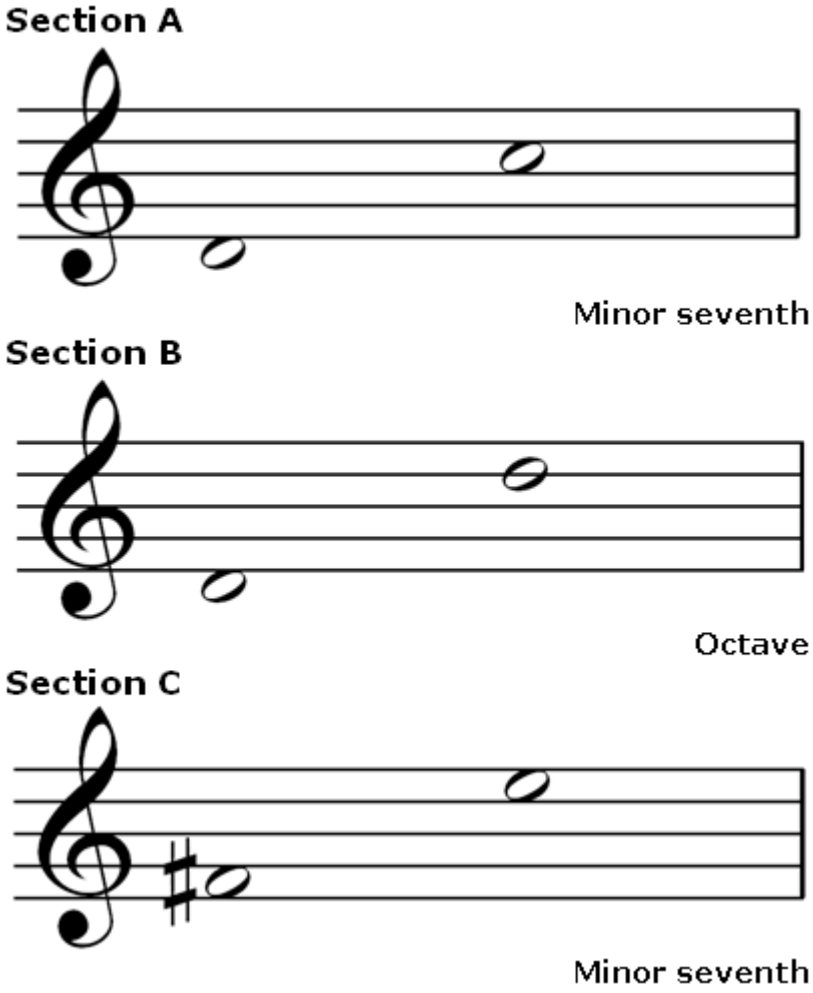


Figure 44 Vocal range of Sections

Texture

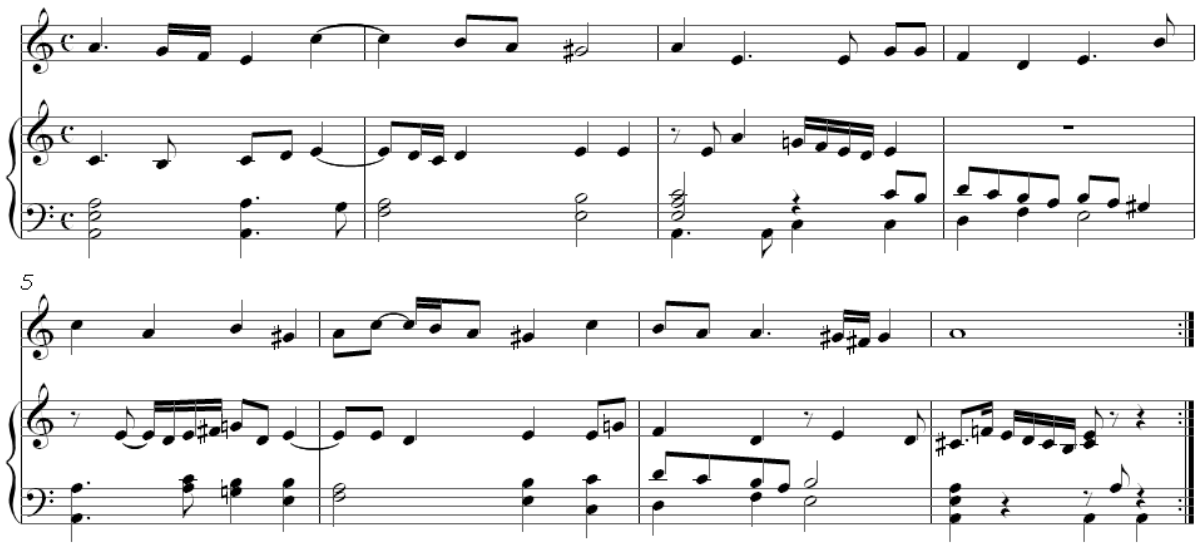


Figure 45 Texture A Section

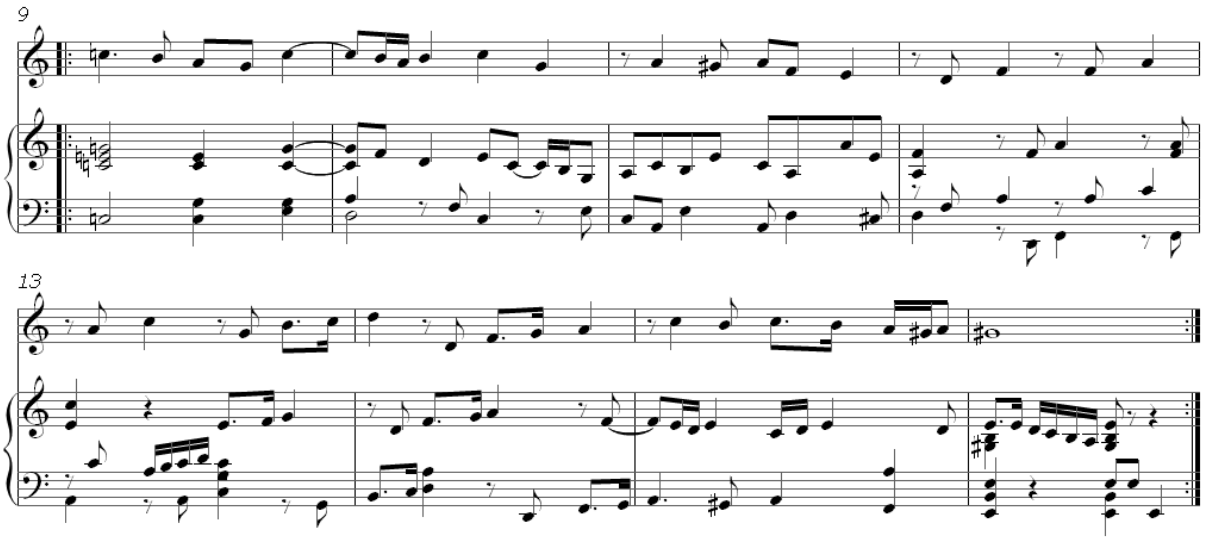


Figure 46 Texture B Section

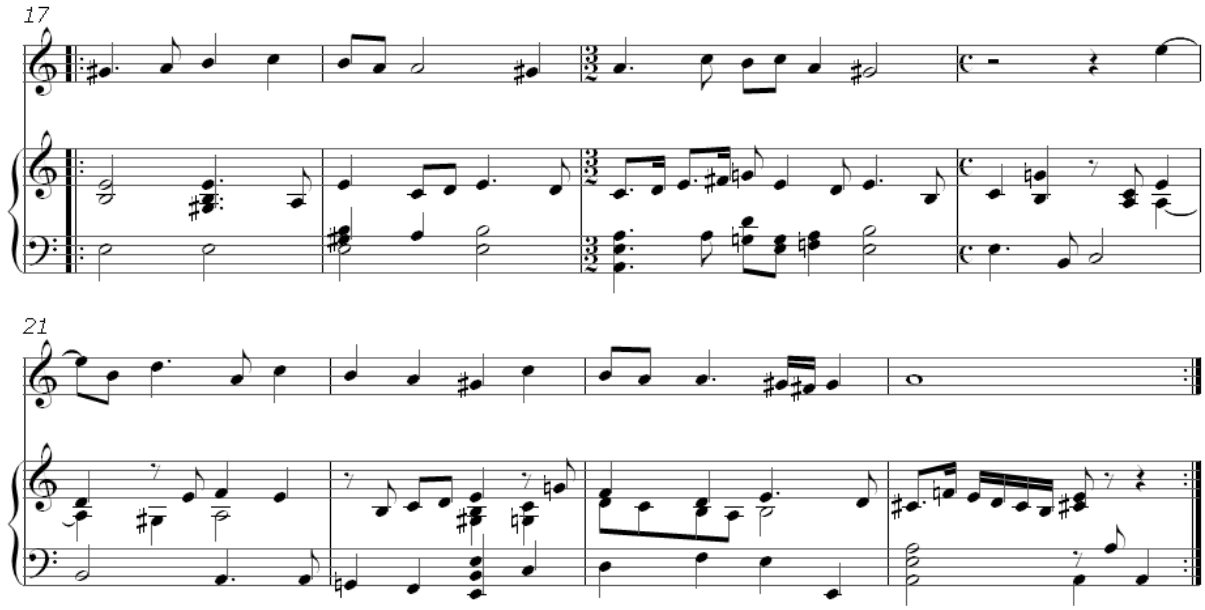


Figure 47 Texture C Section

Metre

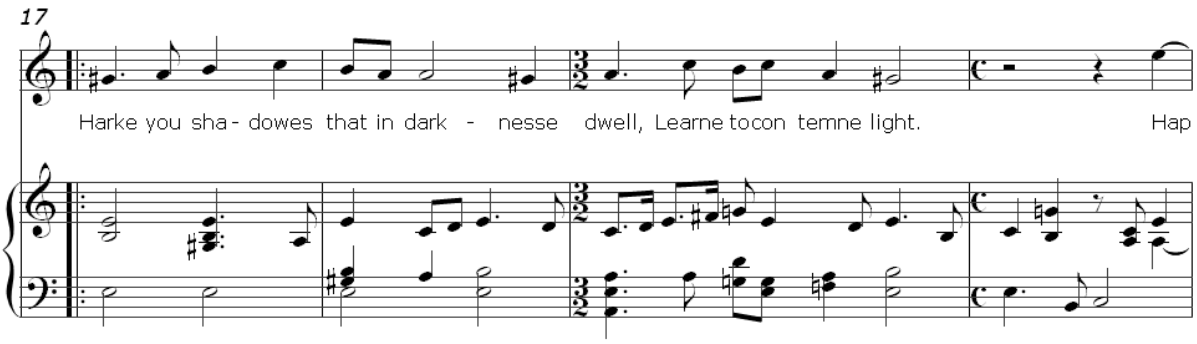


Figure 48 Metre bar 17 to 20

Rhythm

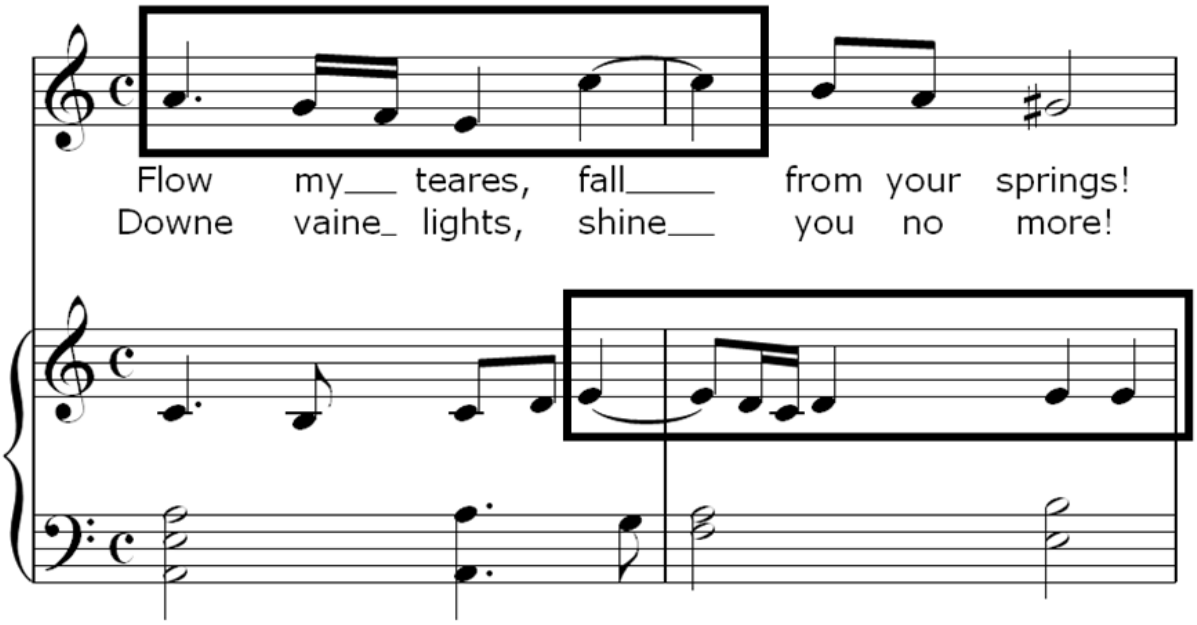


Figure 49 Rhythmic relationships bar 1 to 2

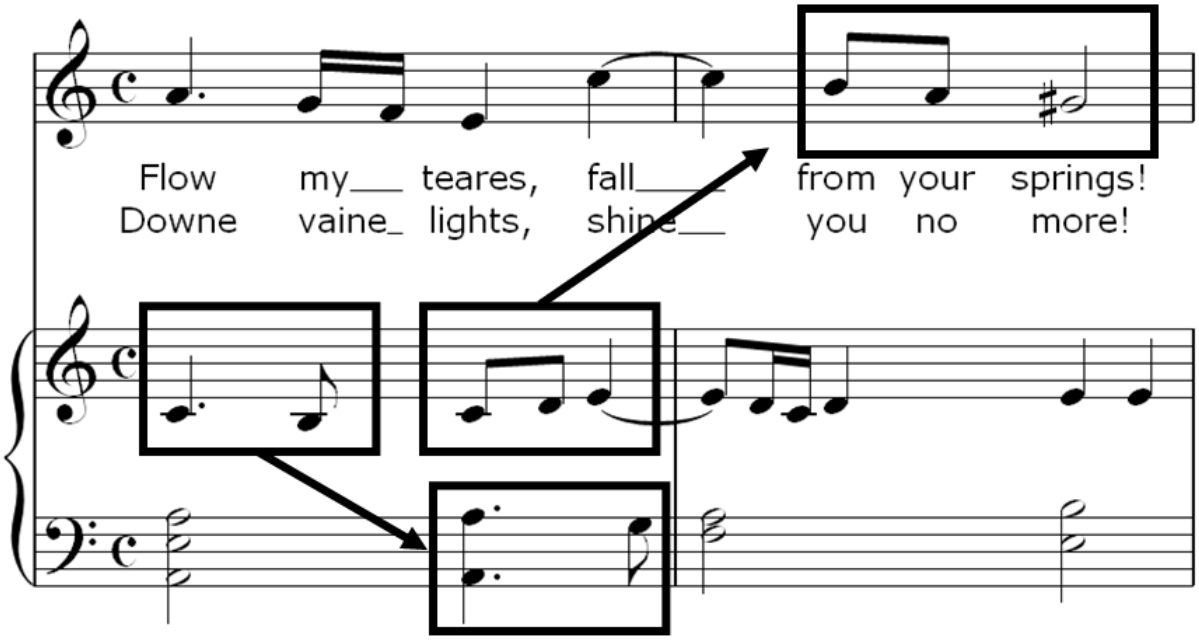


Figure 50 Rhythmic relationships bar 1 to 2

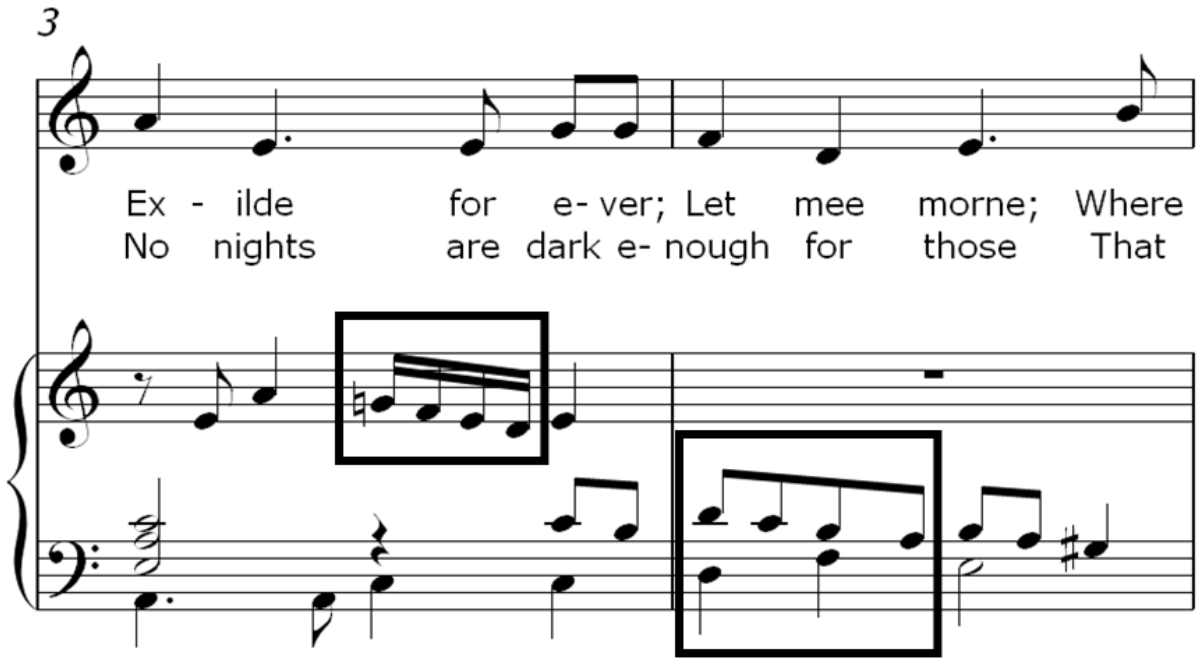


Figure 51 Rhythmic relationships bar 3 to 4

Rhythmic organisation

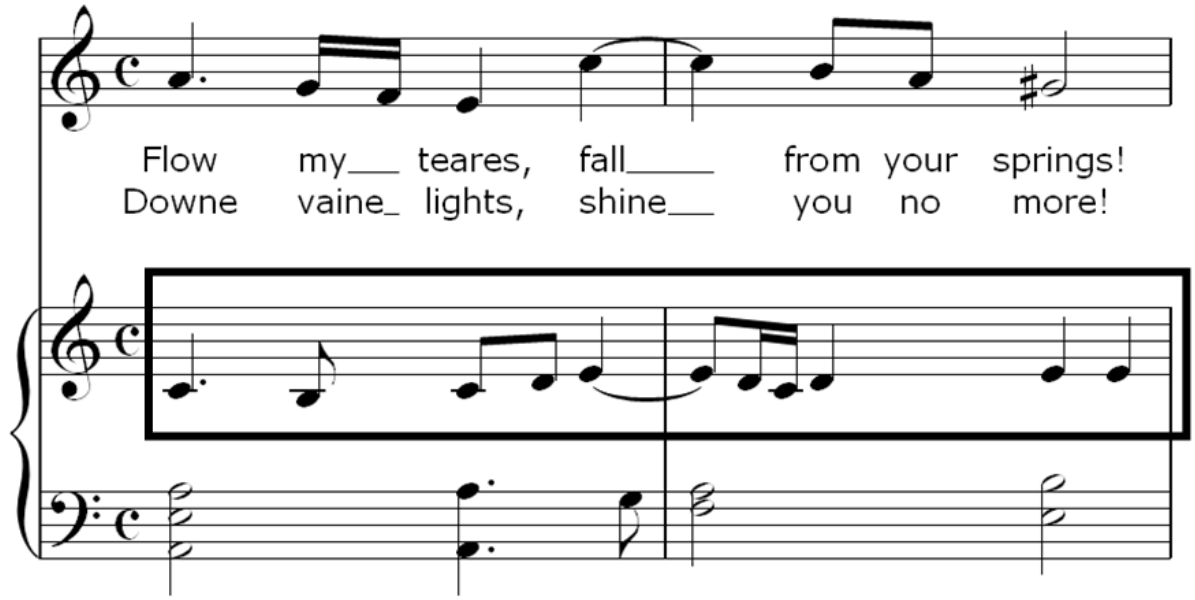


Figure 52 Lute rhythm bar 1 to 2

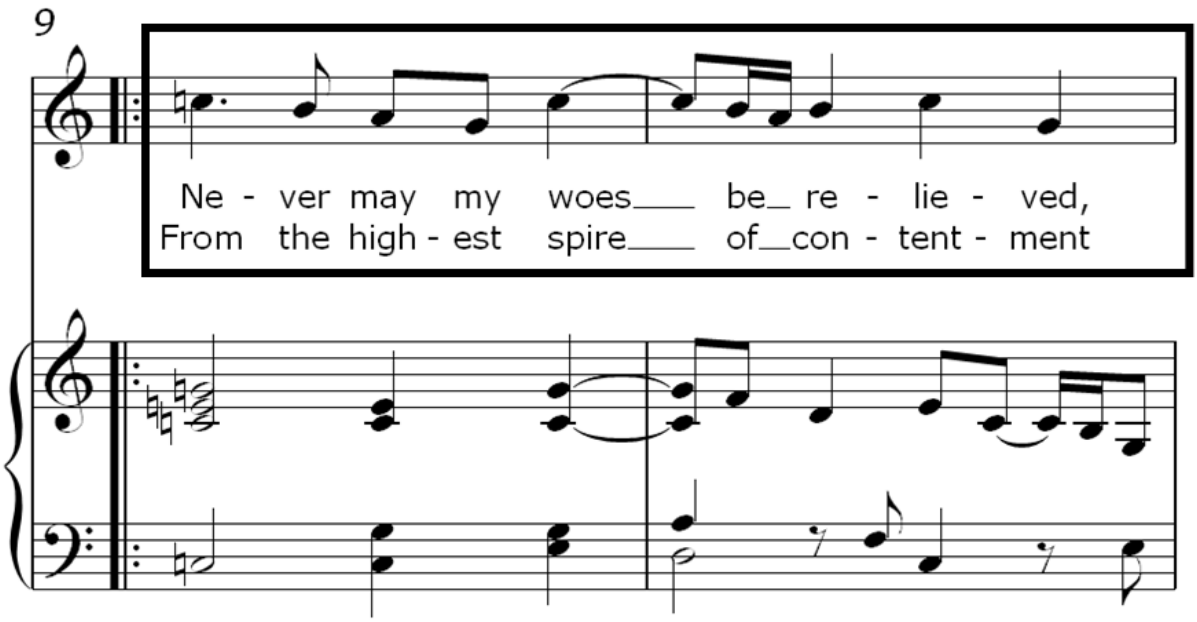


Figure 53 Voice rhythm bar 9 to 10

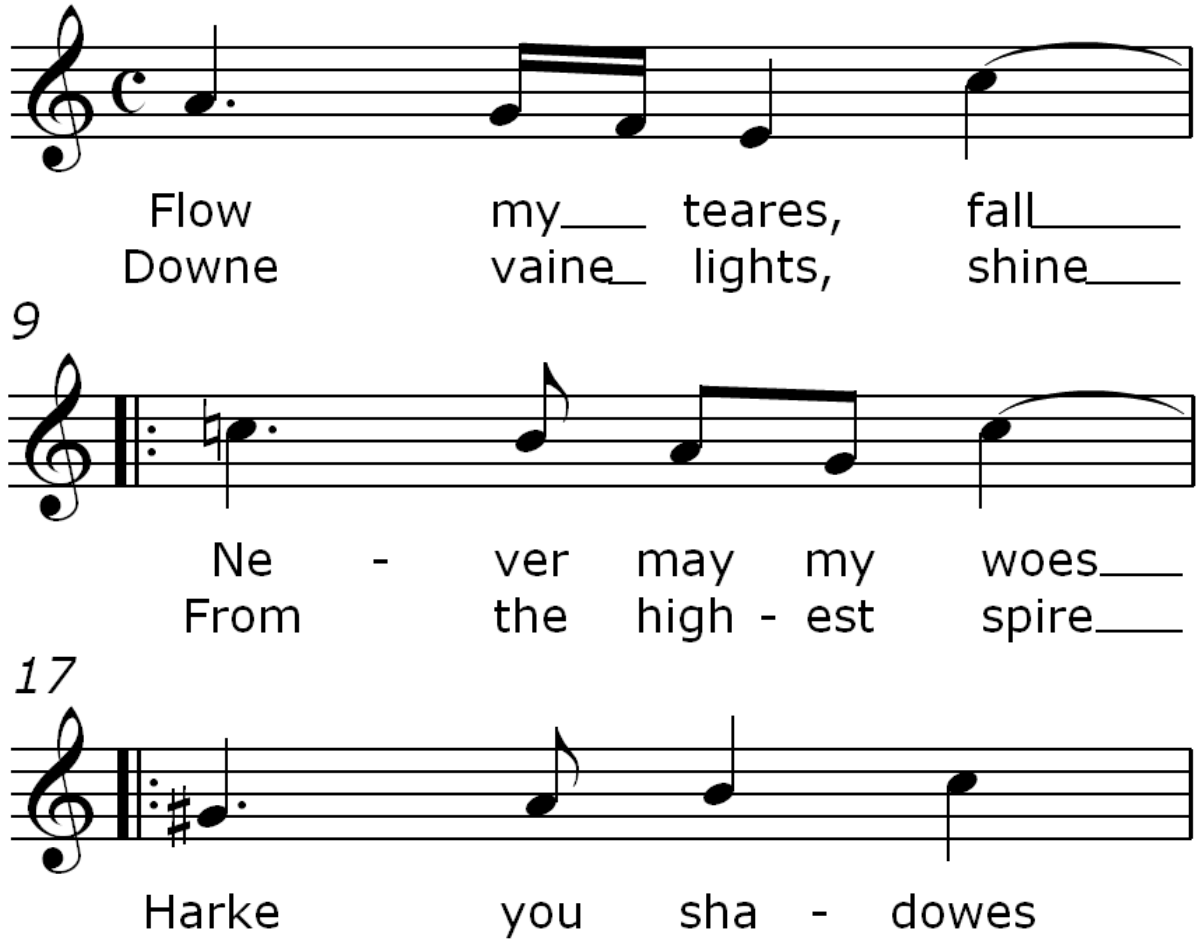
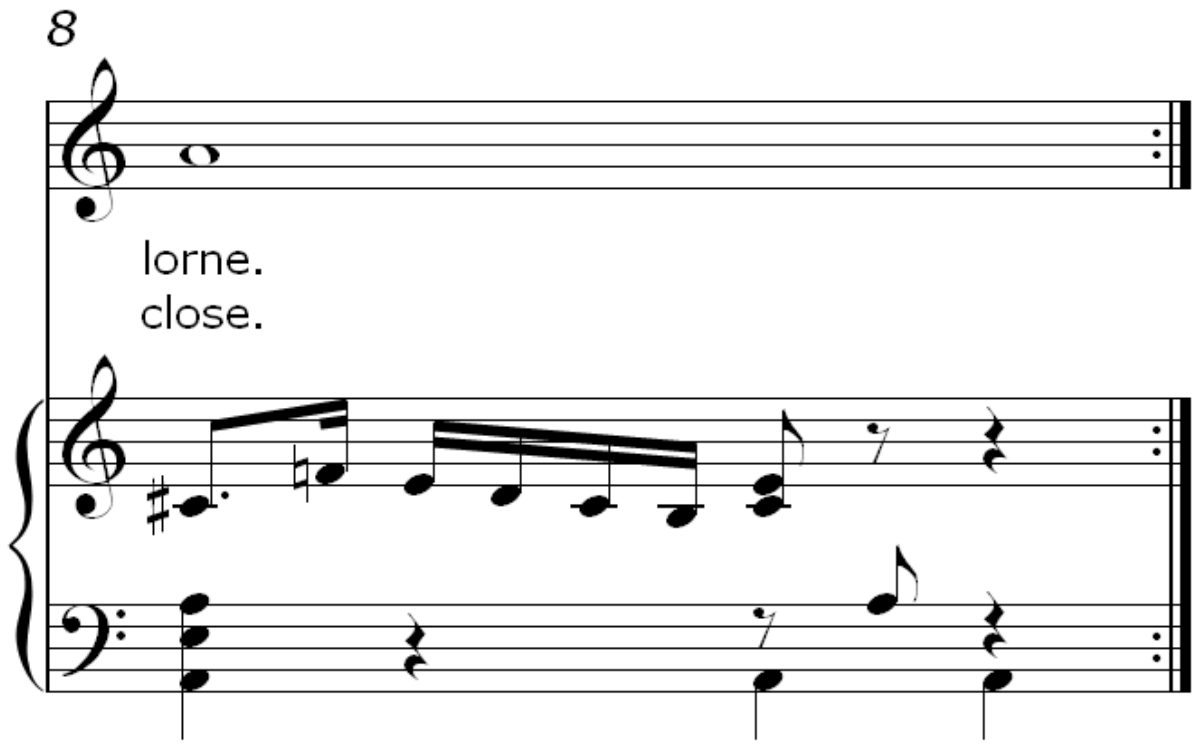


Figure 54 Rhythm at the opening of Sections A, B & C



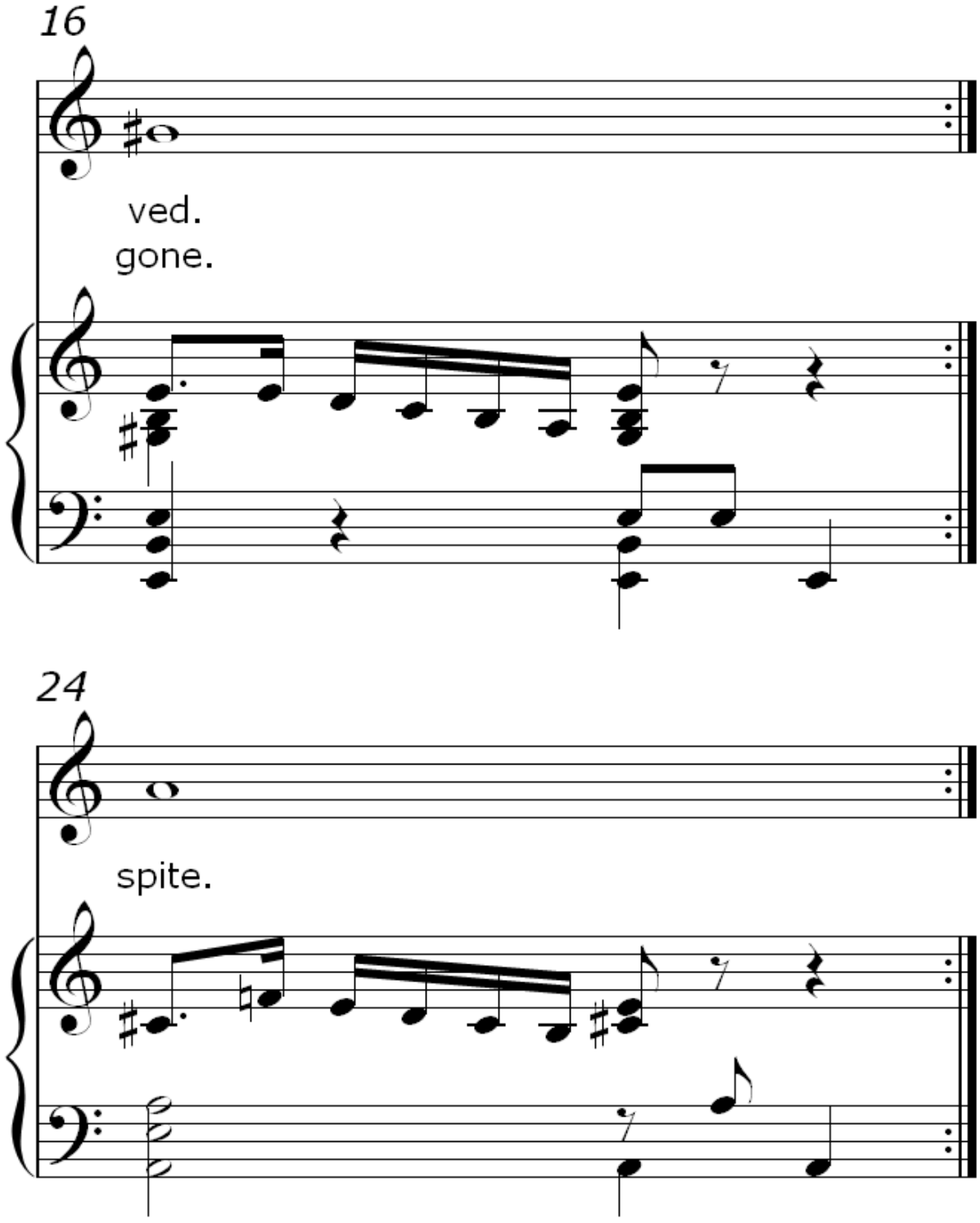


Figure 55 Rhythmic cadences bar 8, 16 & 24

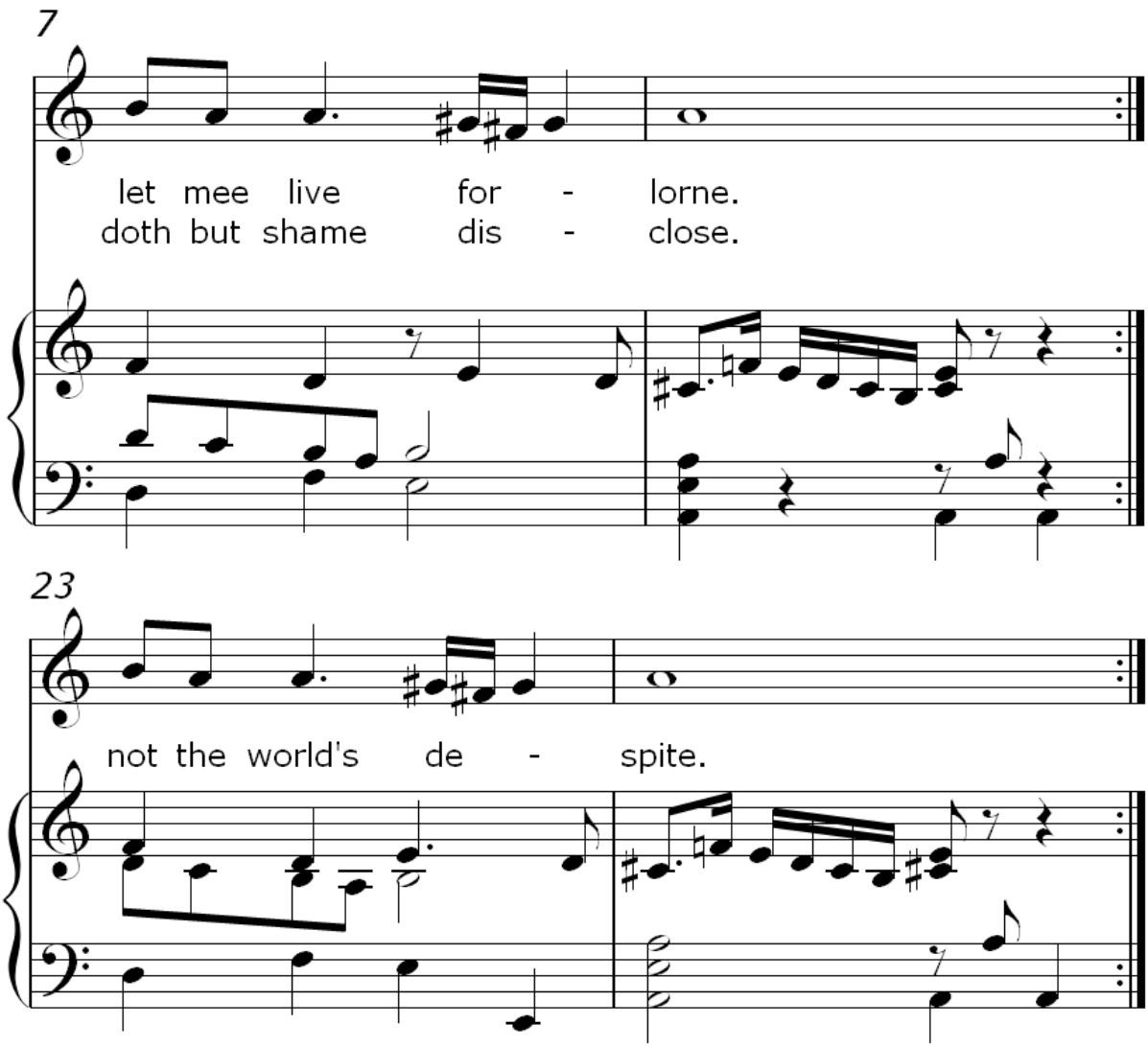


Figure 56 Rhythms af cadence for Sections A and C

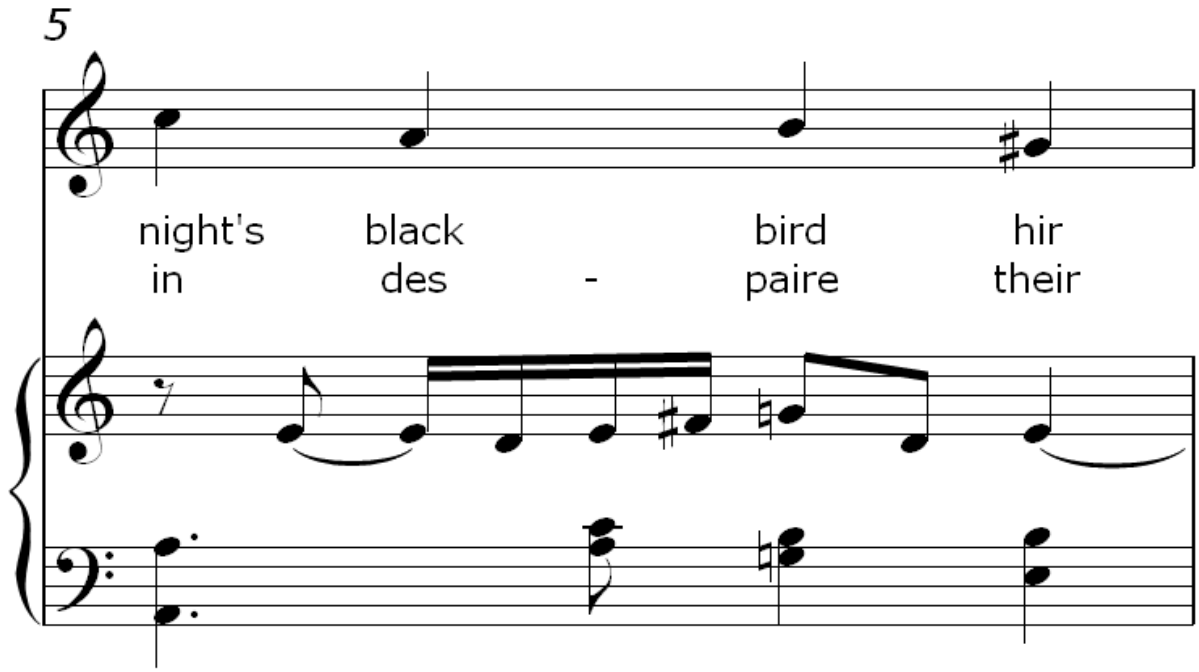


Figure 57 Crotchet rhythm bar 5

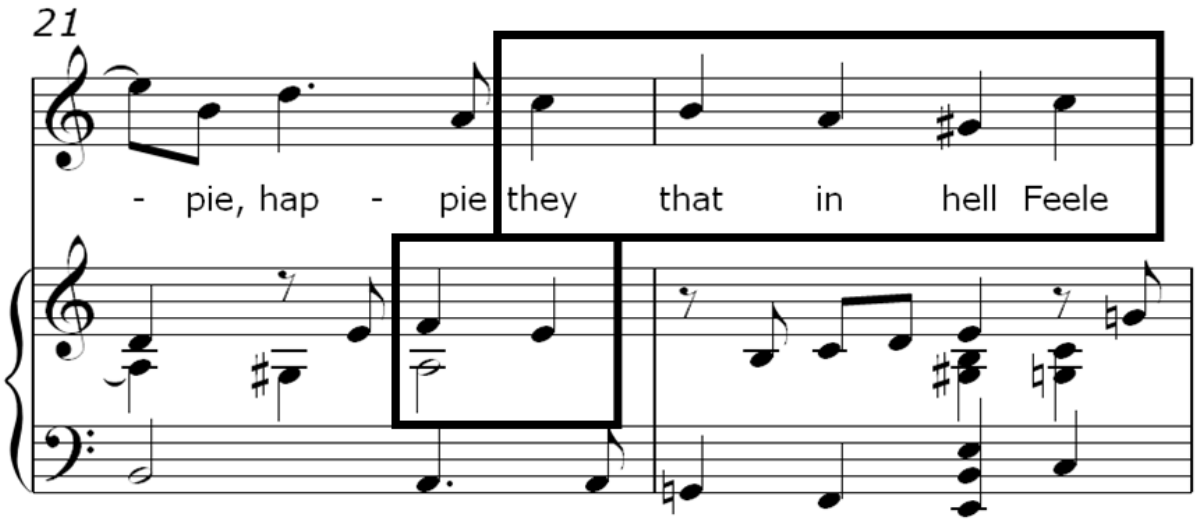


Figure 58 Crotchet rhythm bar 21 to 22

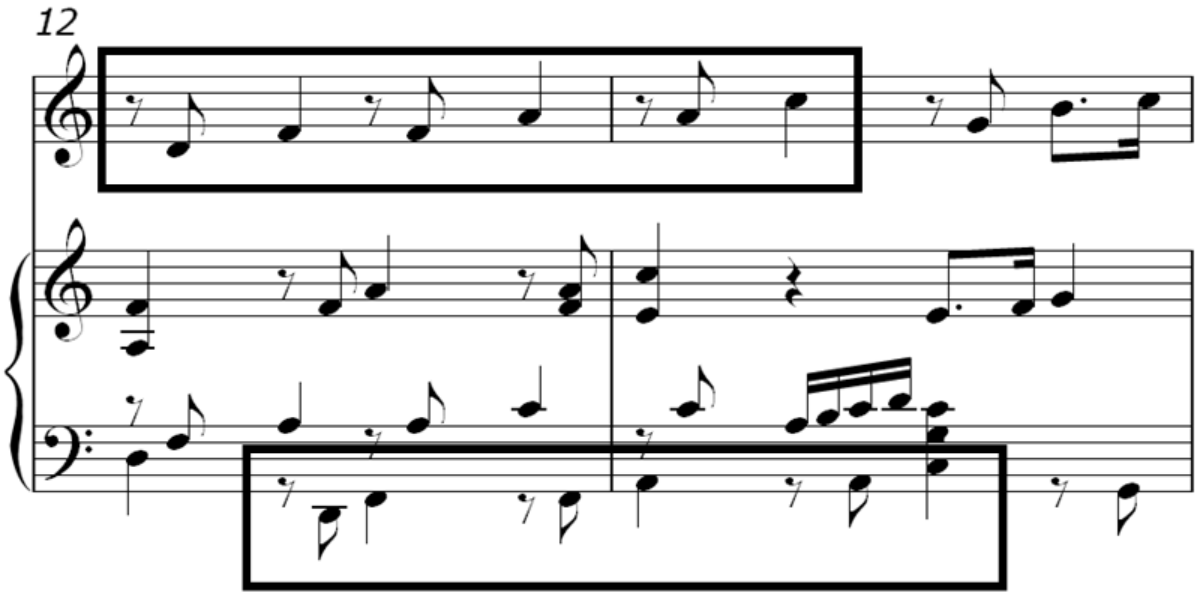


Figure 59 Additive rhythm in canonic imitation bar 12 to 13

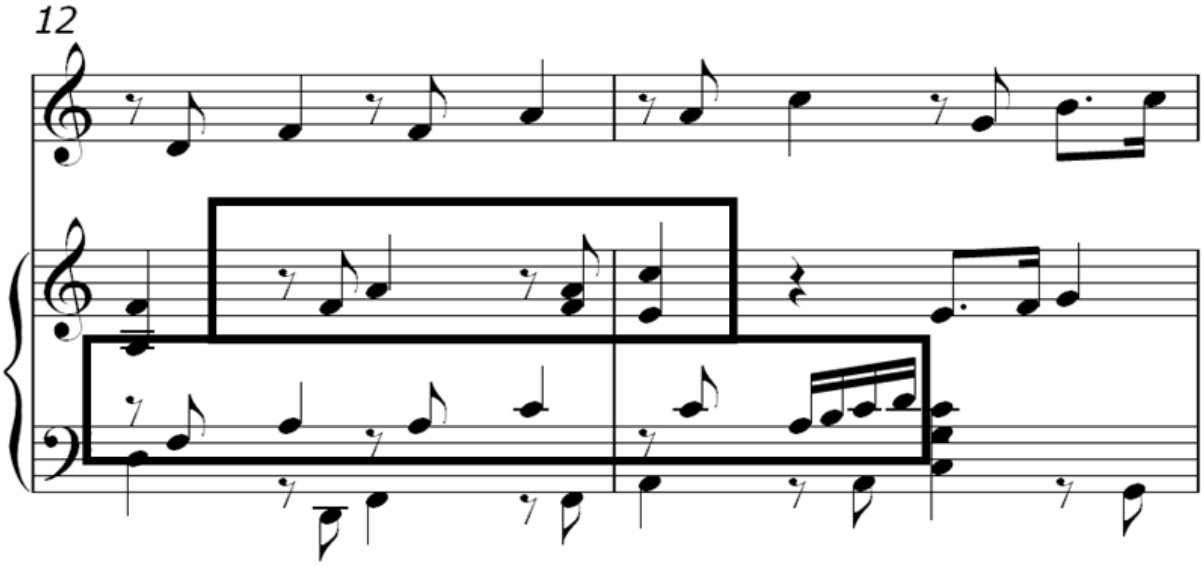


Figure 60 Additive rhythm in canonic imitation bar 12 to 13

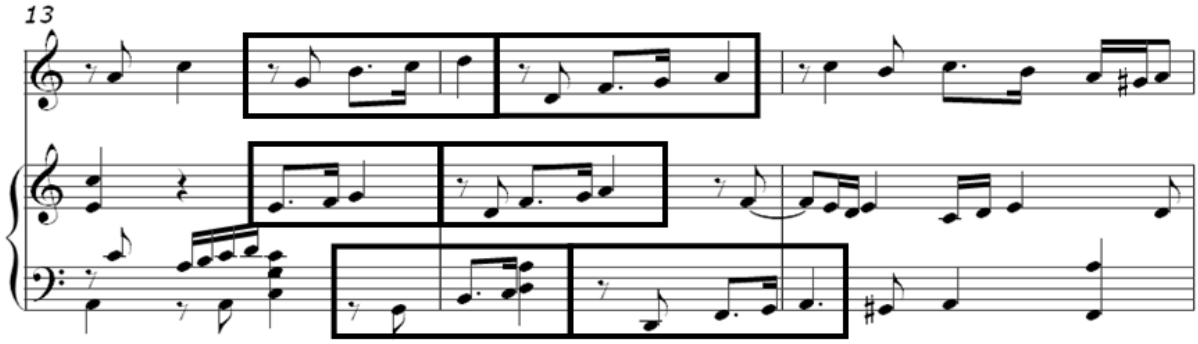
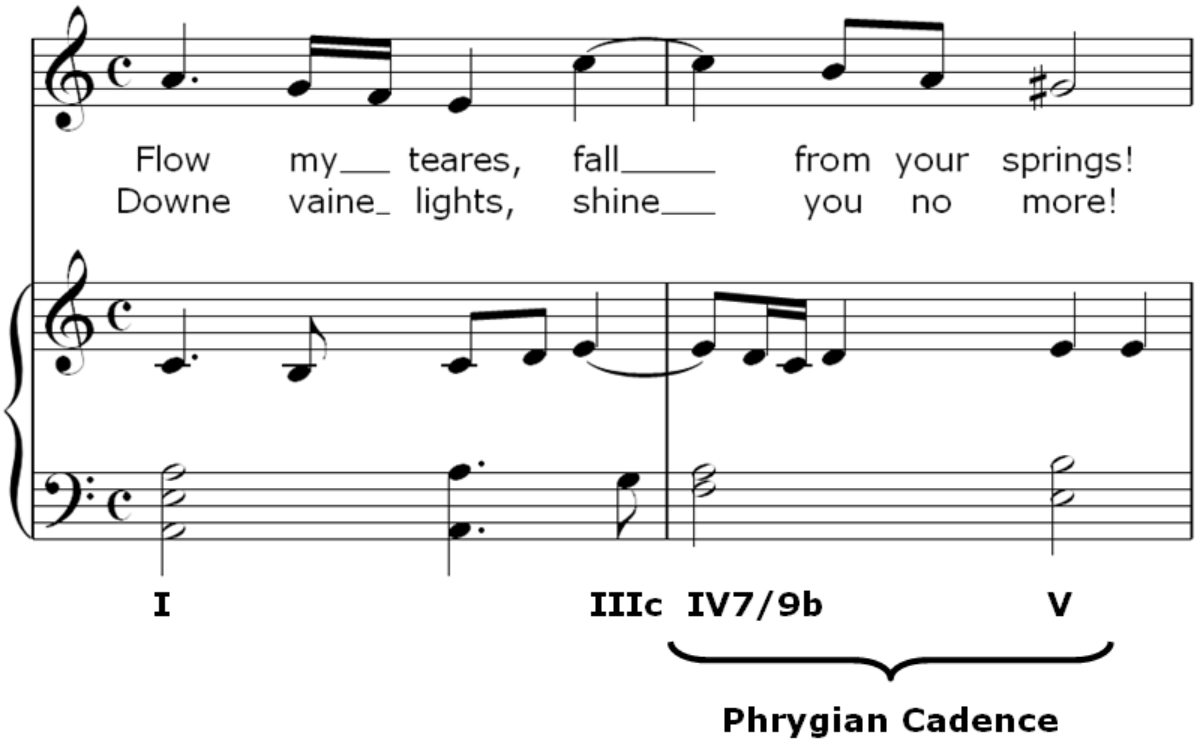


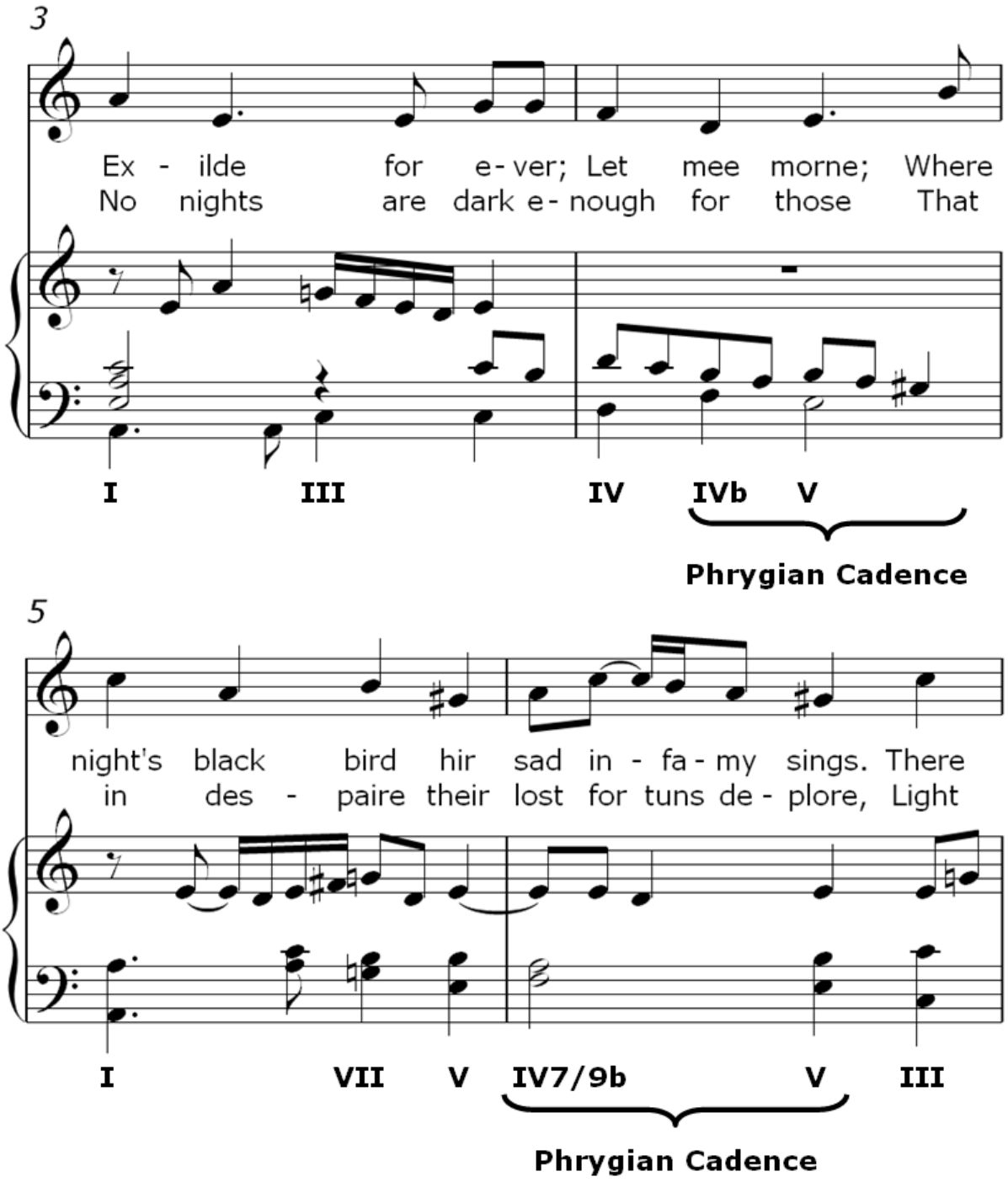
Figure 61 Hemiola bar 13 to 15

Harmony

The Phrygian Cadence

In this analysis for continuity the term Phrygian Cadence is applied to all IVb – I progressions.




3
Ex - ilde for e - ver; Let mee morne; Where
No nights are dark e - nough for those That
I III IV IVb V
Phrygian Cadence
5
night's black bird hir sad in - fa - my sings. There
in des - paire their lost for tuns de - plore, Light
I VII V IV7/9b V III
Phrygian Cadence

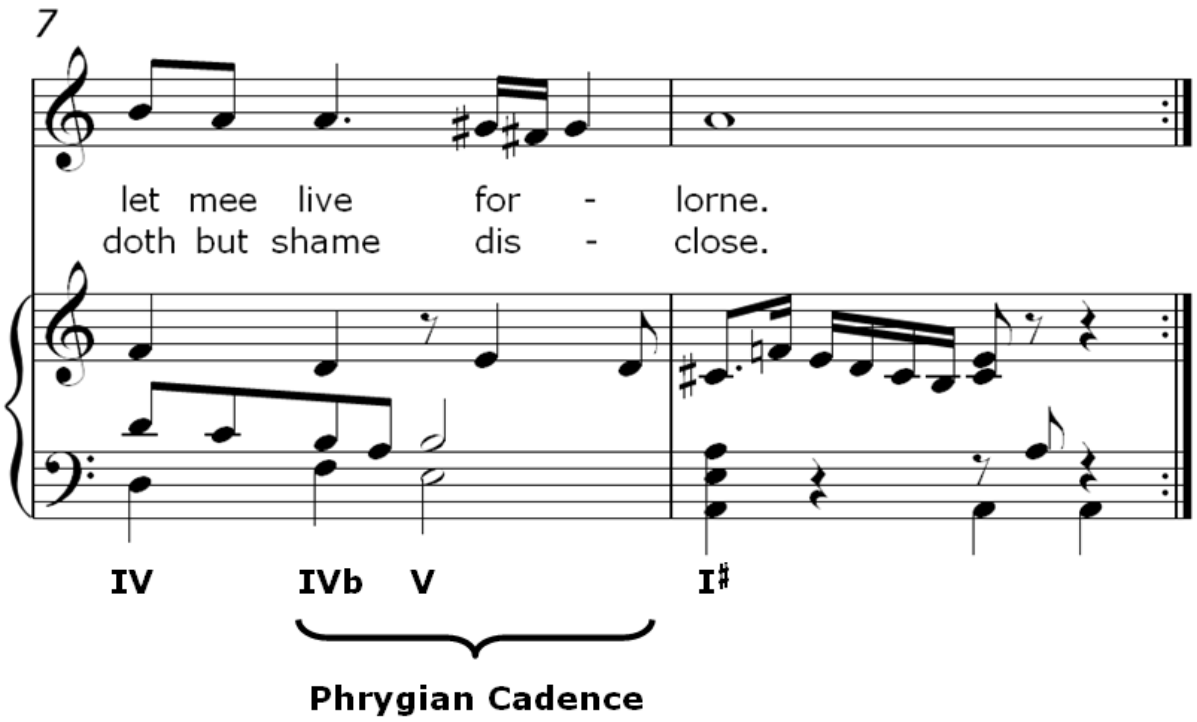


Figure 62 Phrygian Cadences Verse 1

A Section harmony

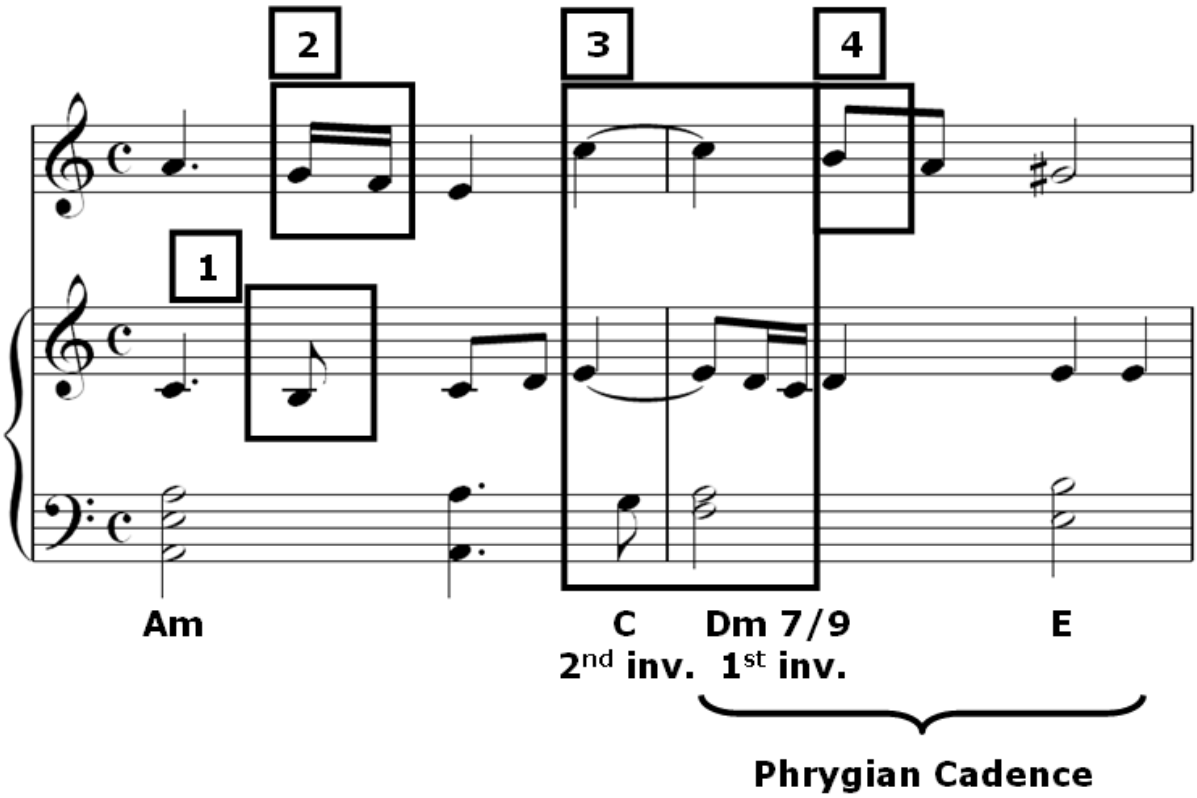


Figure 63 Harmony bar 1 to 2

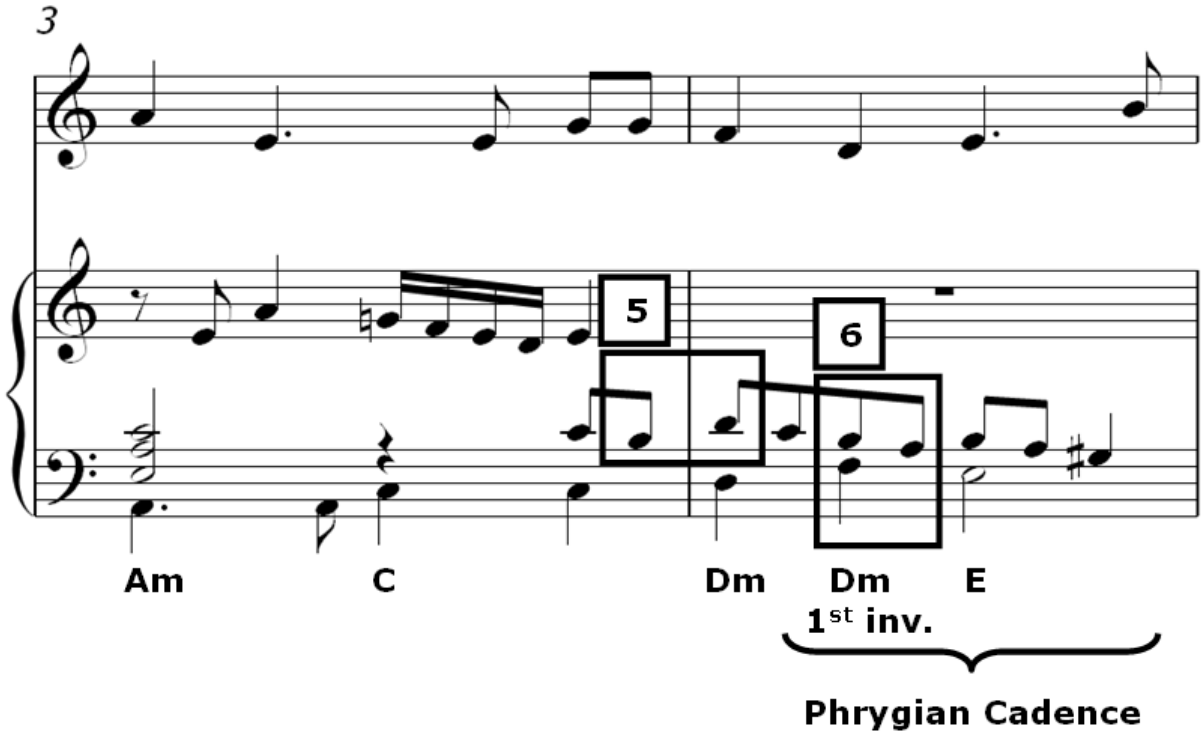


Figure 64 Harmony bar 3 to 4

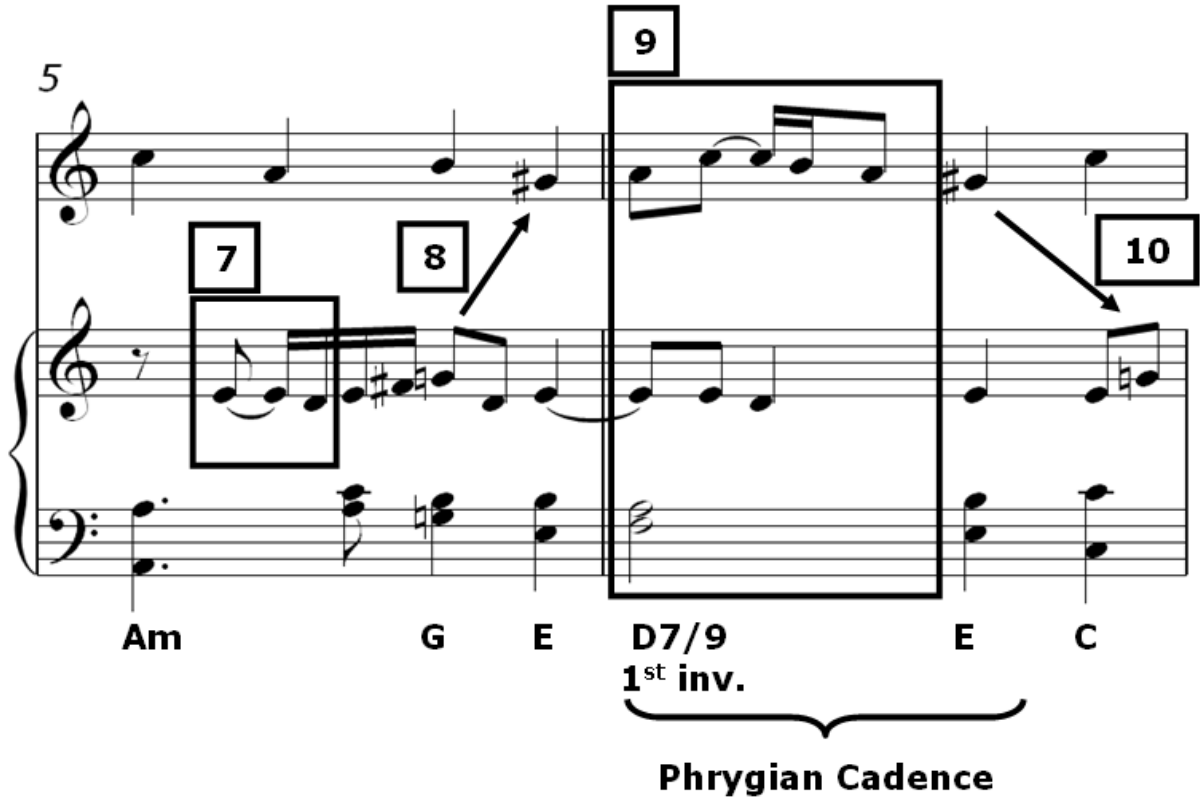


Figure 65 Harmony bar 5 to 6

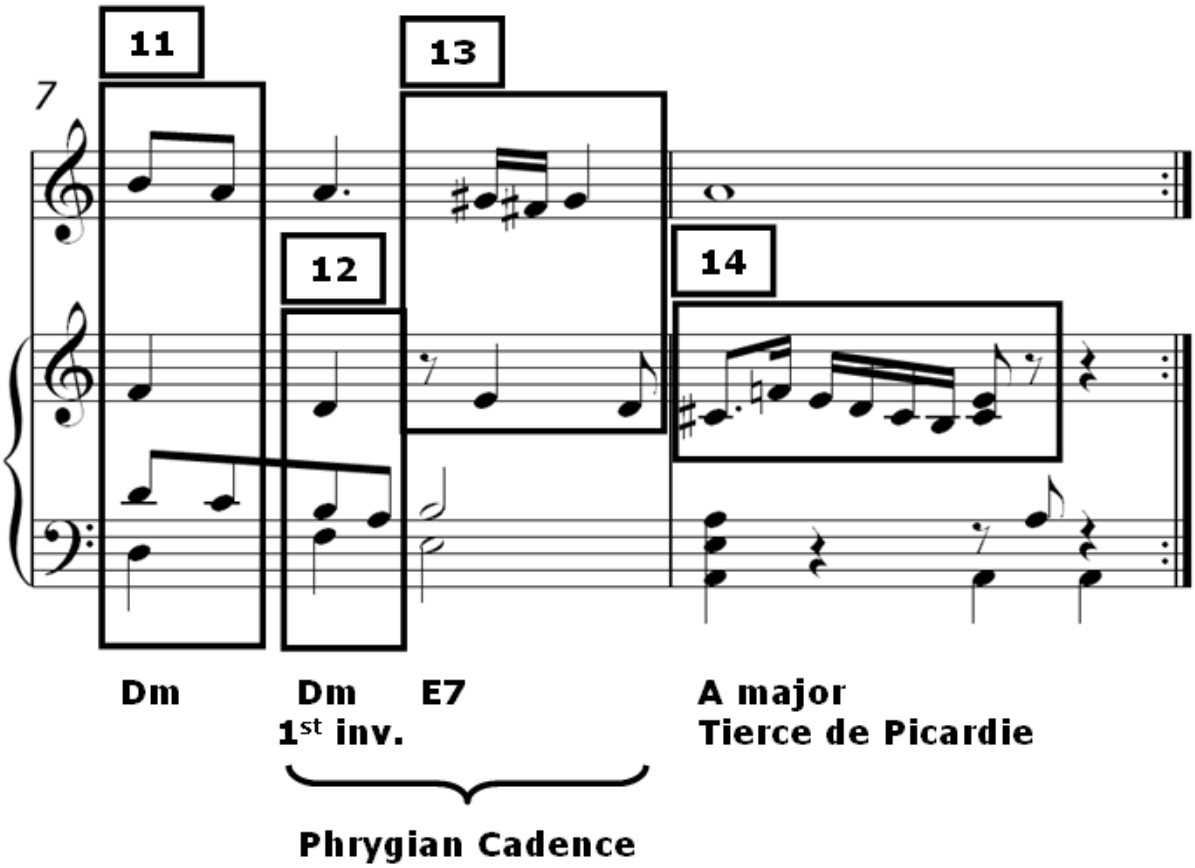


Figure 66 Harmony bar 7 to 8

B Section harmony

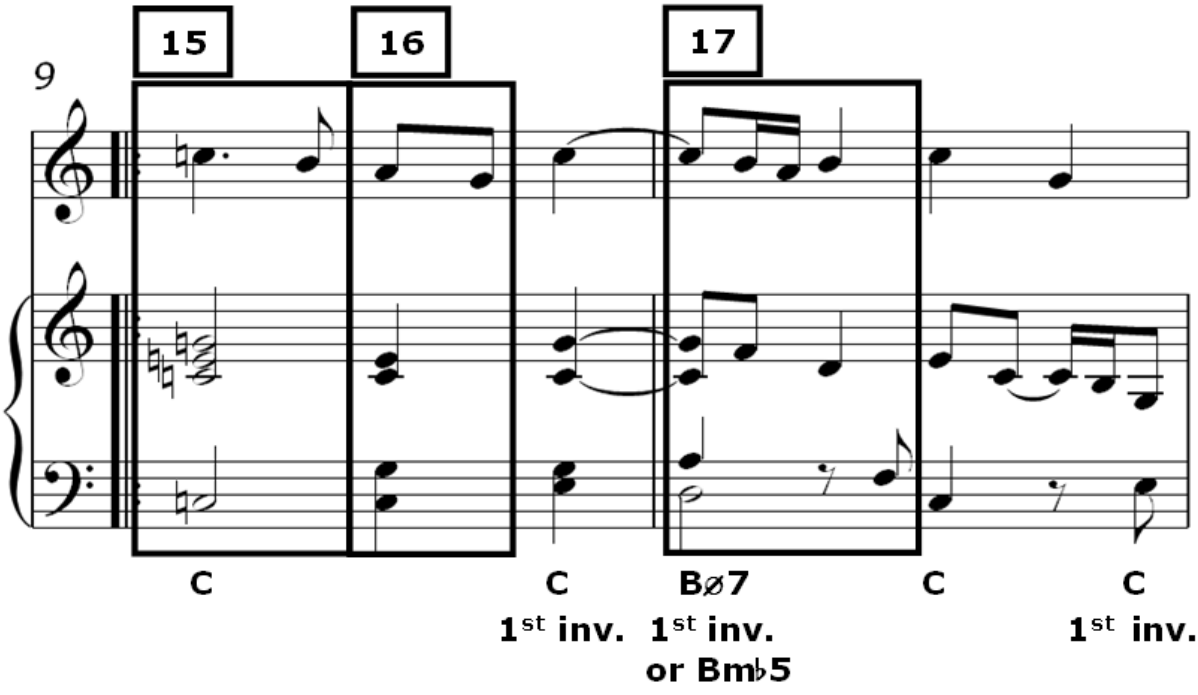


Figure 67 Harmony bar 9 to 10

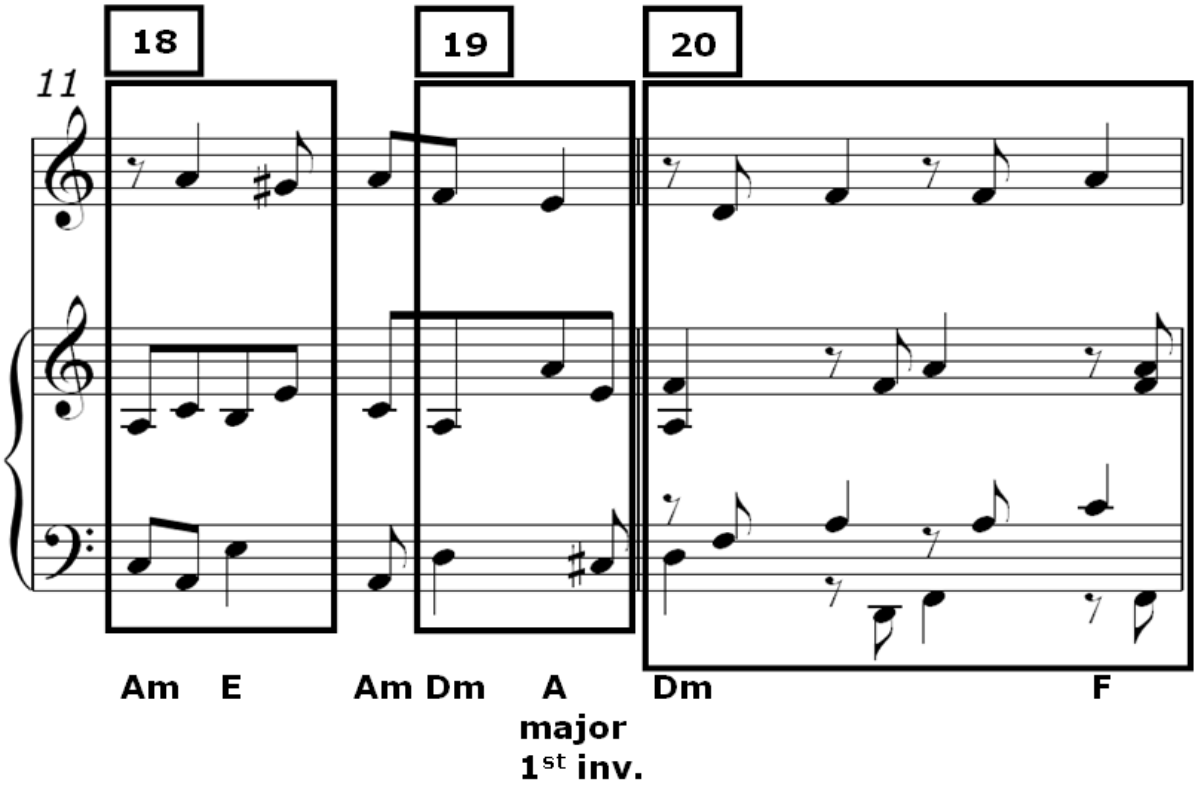


Figure 68 Harmony bar 11 to 12

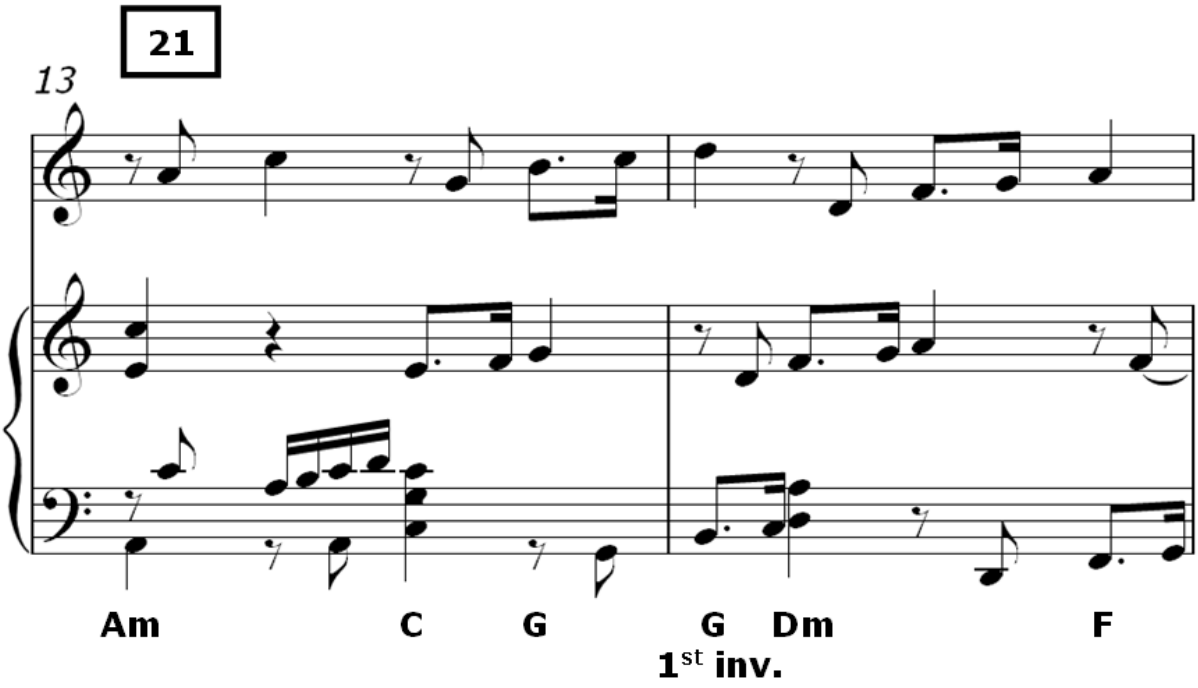


Figure 69 Harmony bar 13 to 14

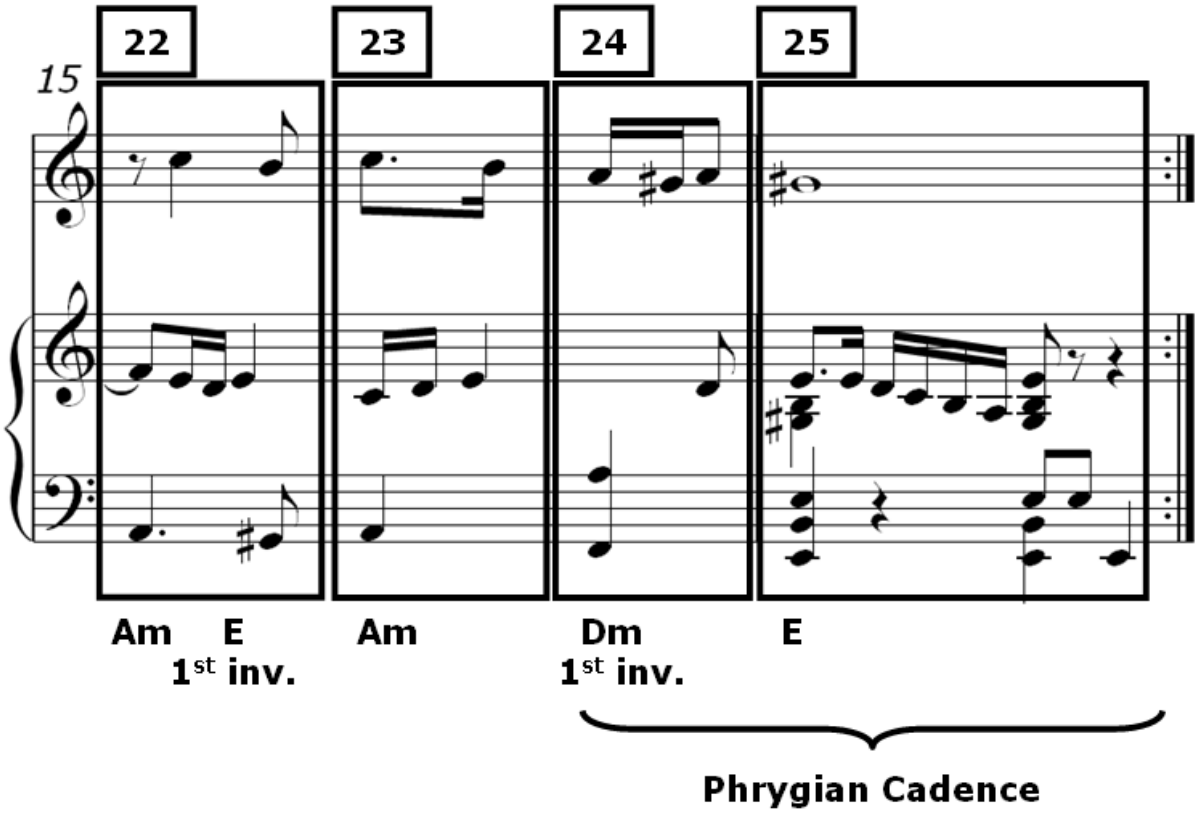


Figure 70 Harmony bar 15 to 16

C Section harmony

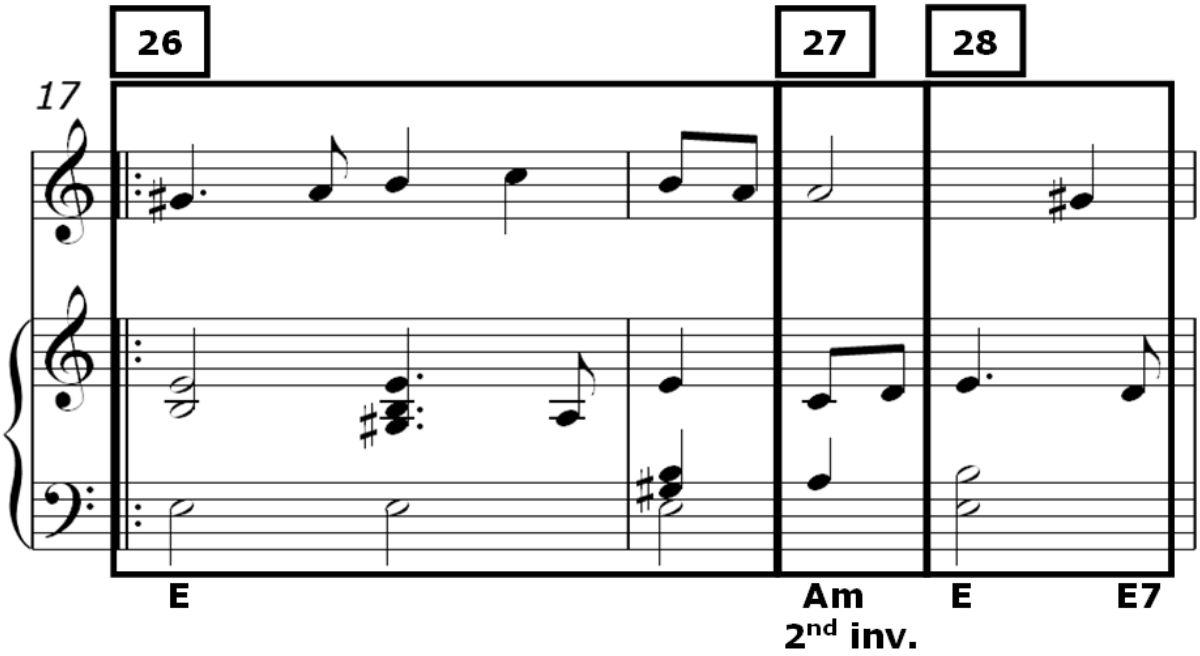


Figure 71 Harmony bar 17 to 18

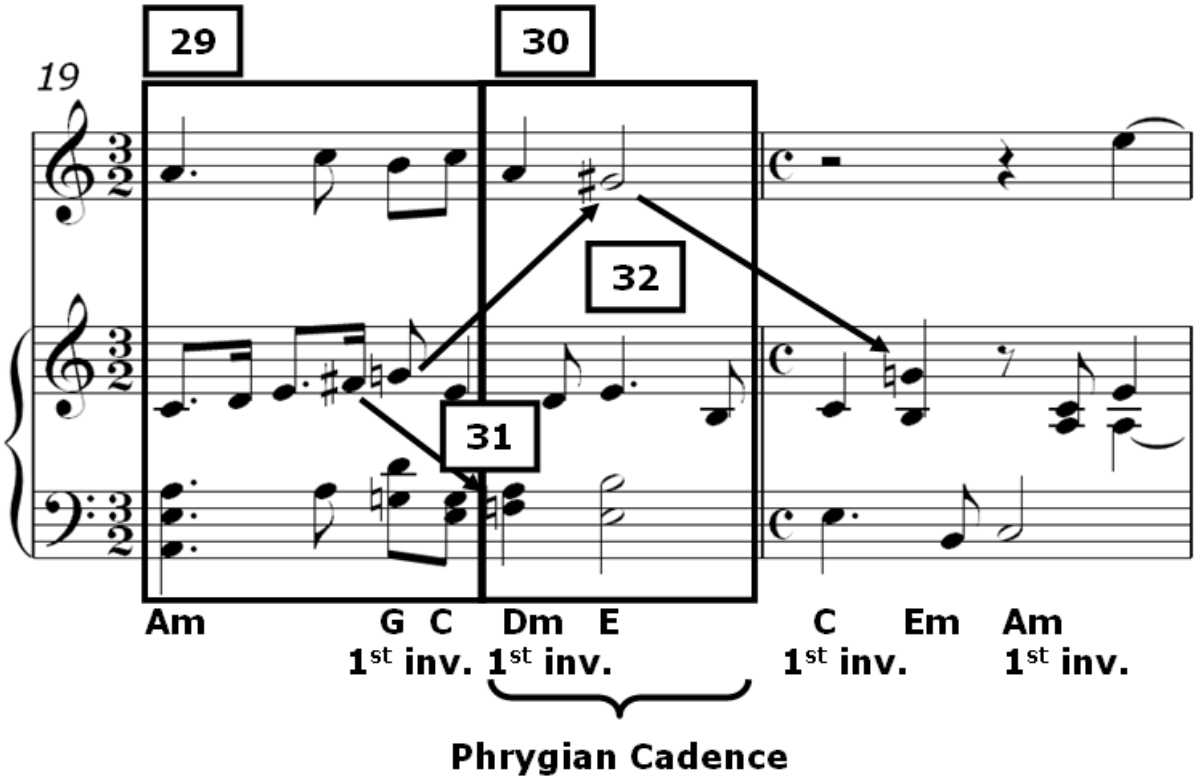


Figure 72 Harmony bar 19 to 20

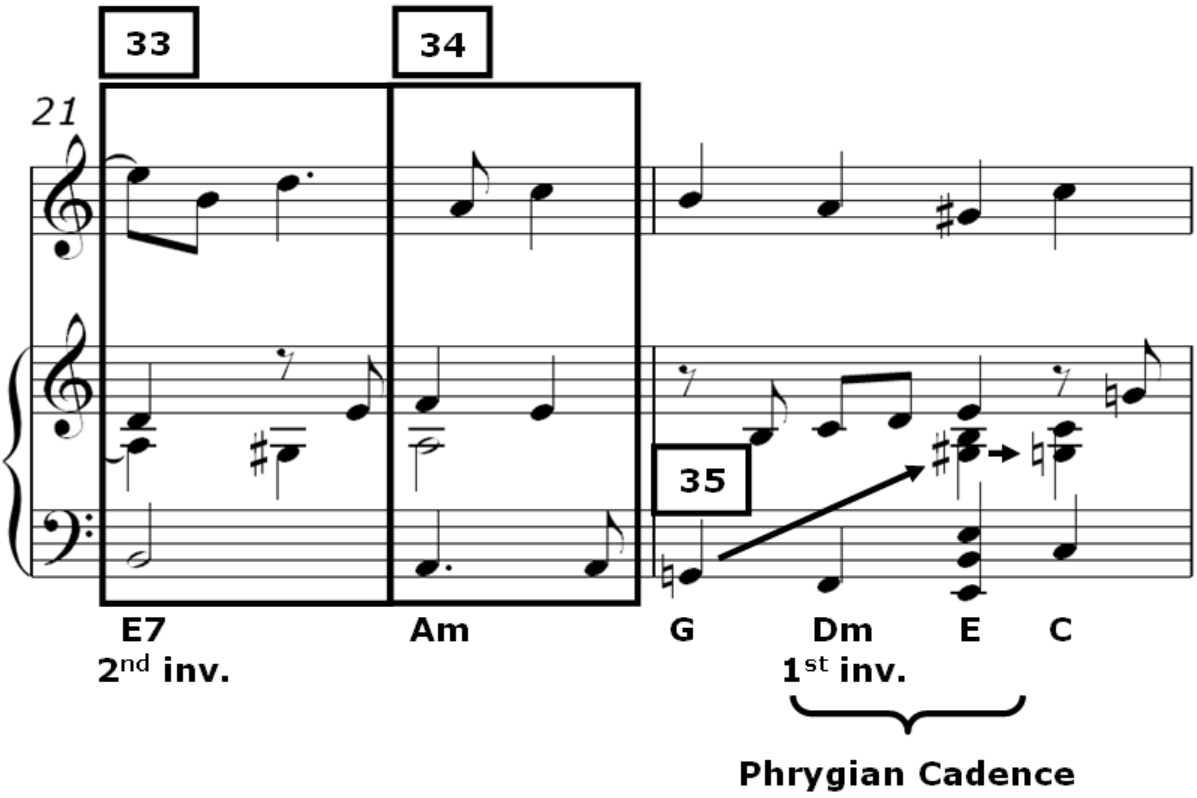


Figure 73 Harmony bar 21 to 22

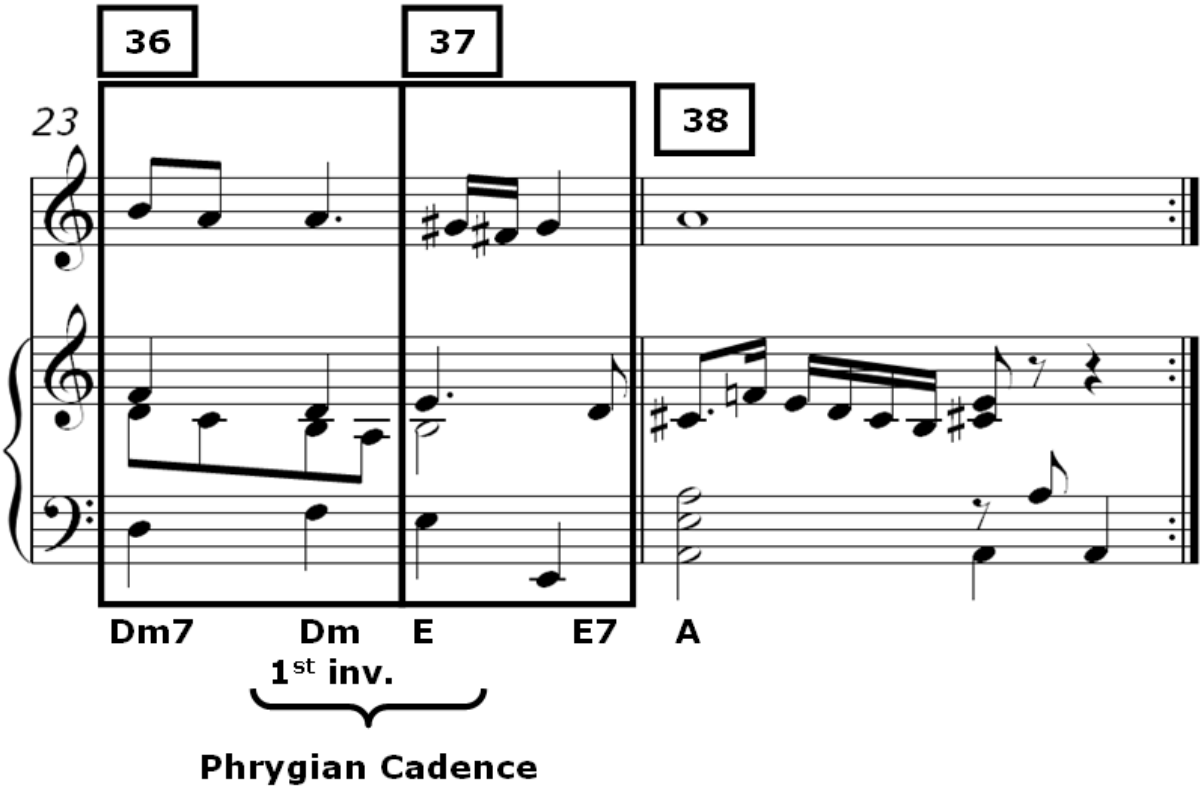
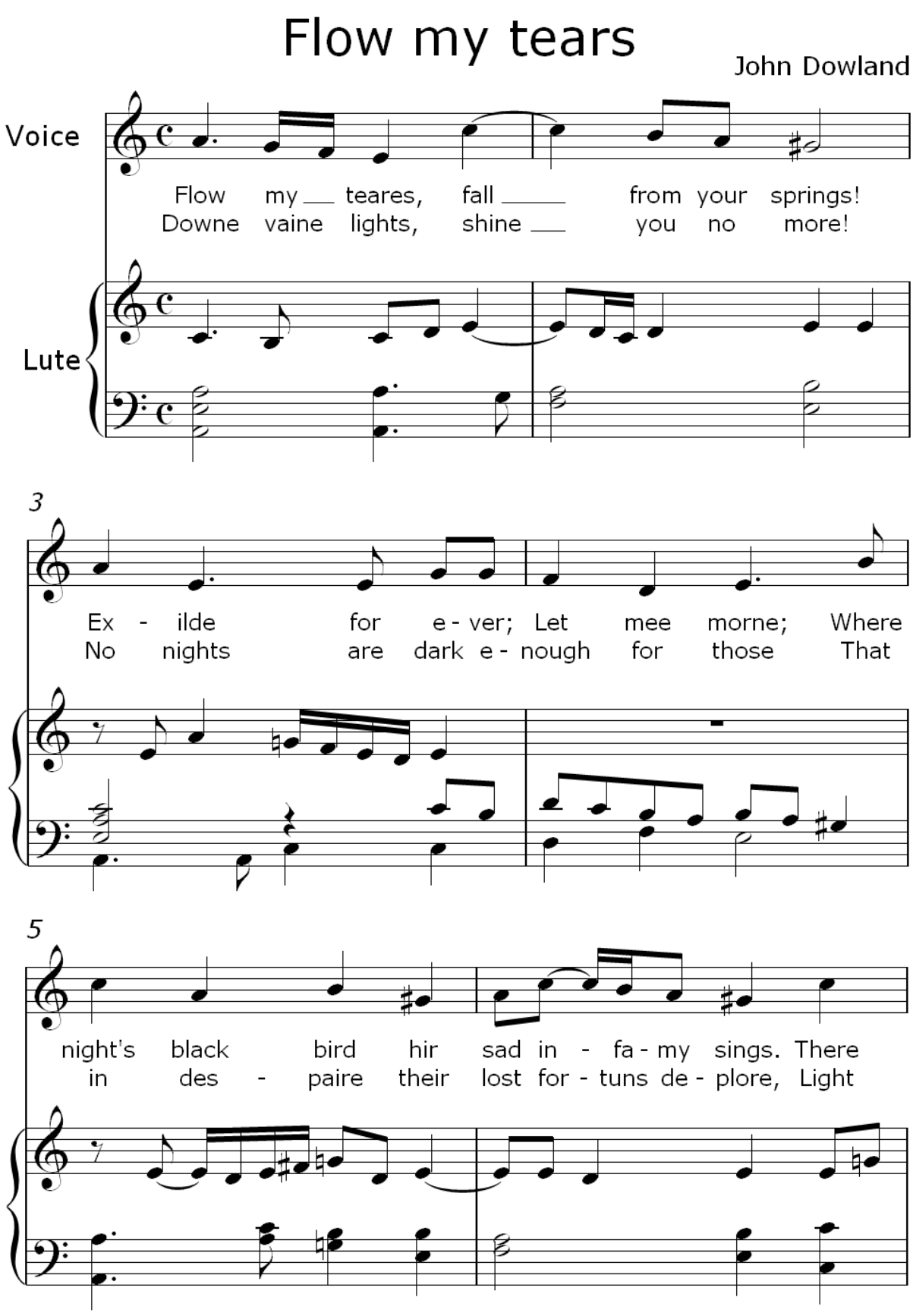
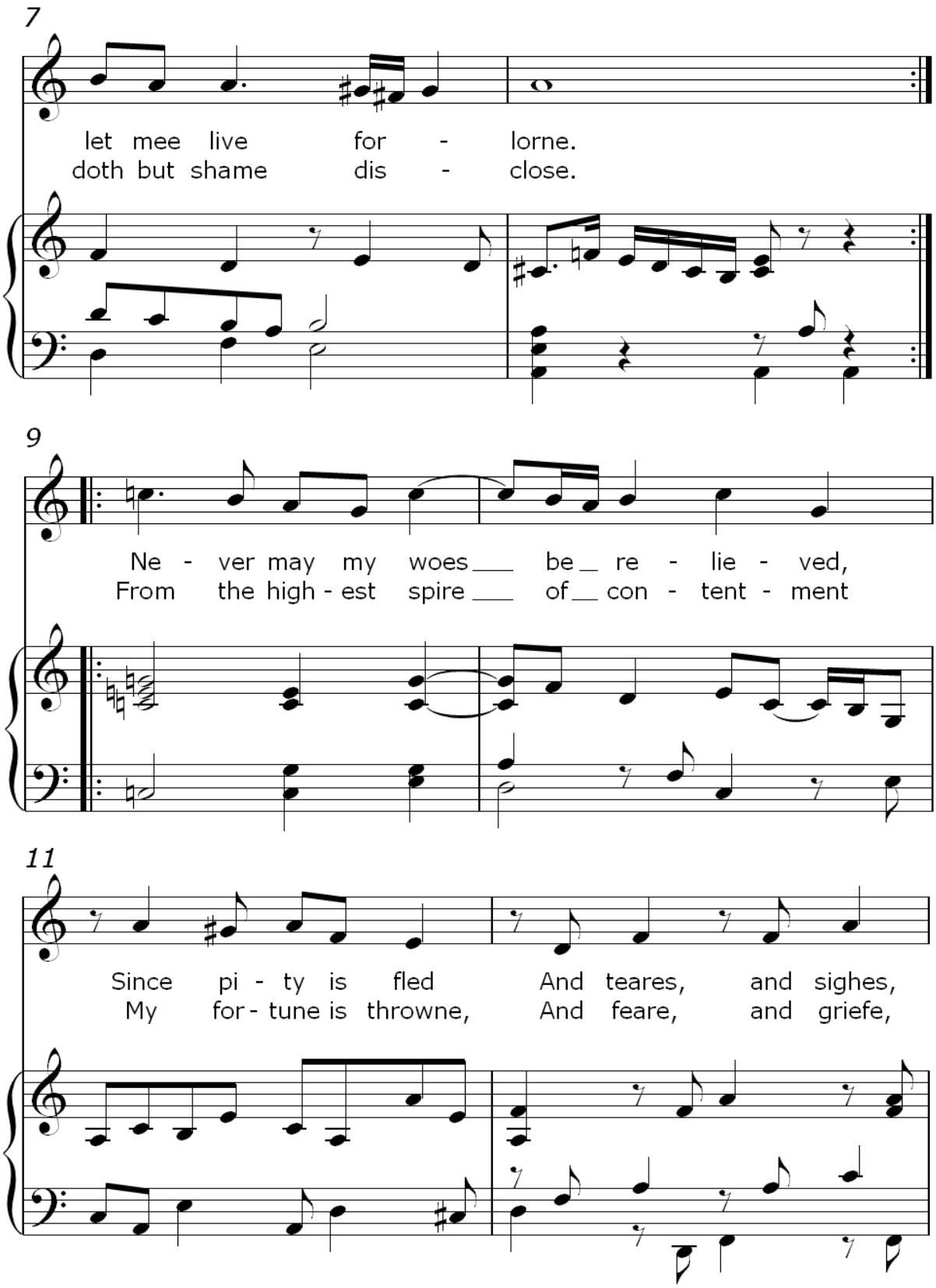
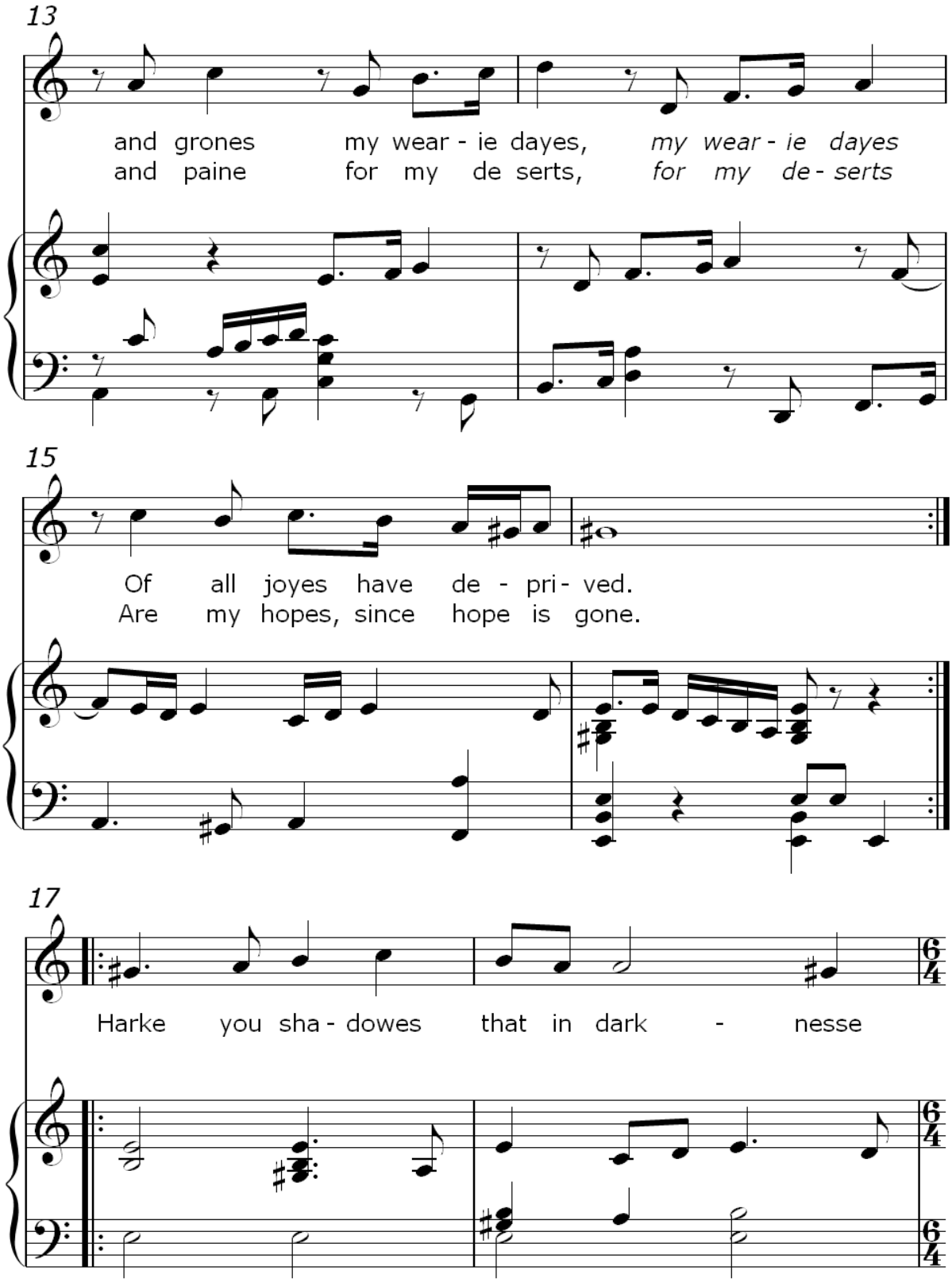


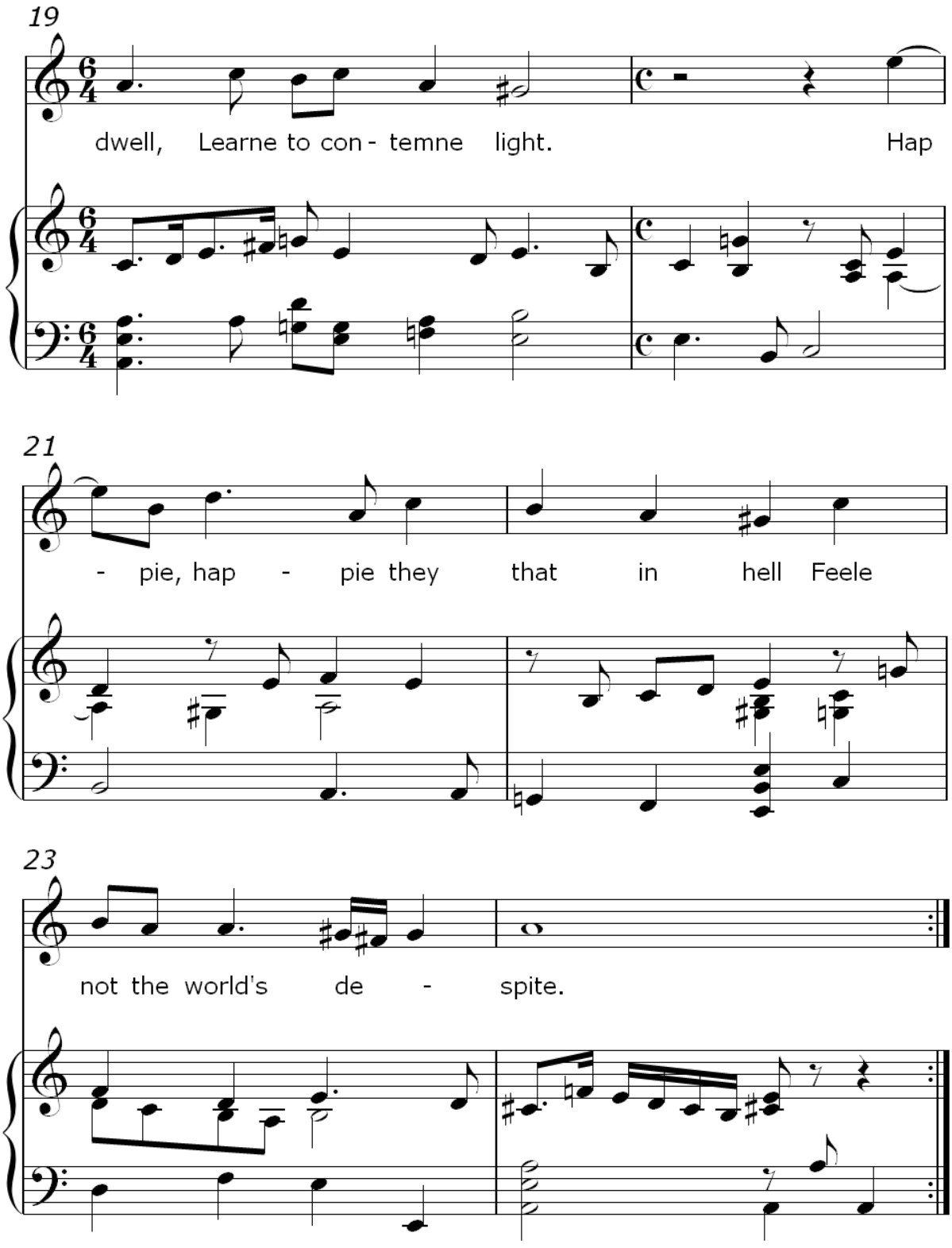
Figure 74 Harmony bar 23 to 24

Score


Flow my tears
John Dowland
Voice
Flow my teares, fall from your springs!
Downe vaine lights, shine you no more!
Lute
3
Ex - ilde for e - ver; Let mee morne; Where
No nights are dark e - nough for those That
5
night's black bird hir sad in - fa - my sings. There
in des - paire their lost for - tuns de - plore, Light


7
let mee live for - lorne.
doth but shame dis - close.
9
Ne - ver may my woes be re - lie - ved,
From the high - est spire of con - tent - ment
11
Since pi - ty is fled And teares, and sighes,
My for - tune is throwne, And feare, and griefe,


13
and grones my wear - ie dayes, *my wear - ie dayes*
and paine for my de serts, *for my de - serts*
15
Of all joyes have de - pri - ved.
Are my hopes, since hope is gone.
17
Harke you sha - dowes that in dark - nesse


19
dwell, Learne to con - temne light. Hap
21
- pie, hap - pie they that in hell Feele
23
not the world's de - spite.

Links

John Dowland Lute Player & Composer **http://www.johndowland.co.uk/**

John Dowland by Iwen Schmees **http://johndowland.de/**

John Potter Dowland Project **http://www.john-potter.co.uk/dowland.php**

Dowland scores **http://imslp.org/wiki/Category:Dowland,_John**

Dowland at Classical Archives

http://www.classicalarchives.com/composer/2443.html

Nick Redfern

I am a composer and lecture in music. I studied music at Huddersfield Polytechnic, King's College London, the Royal College of Music and Birmingham Conservatoire.

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Web site: **www.nickredfern.co.uk**

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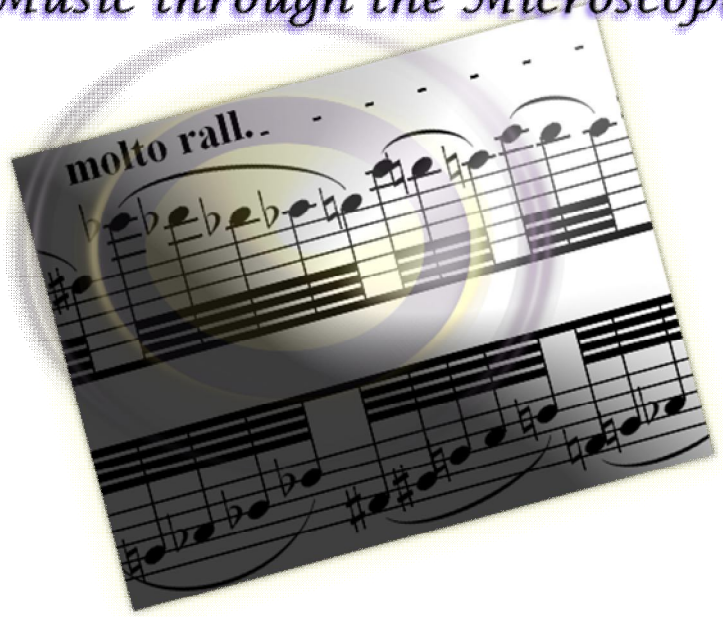

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