

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](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/B00TOVONUUY/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

The image displays a musical score for a voice and lute. The score is organized into three systems, each containing a vocal line and a lute accompaniment. The lute part is written in a grand staff with a treble and bass clef. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some melodic lines in the voice and lute treble clef. Bar numbers 1, 3, 5, and 7 are indicated at the beginning of their respective systems. The score concludes with a double bar line and repeat dots at the end of the eighth bar.

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

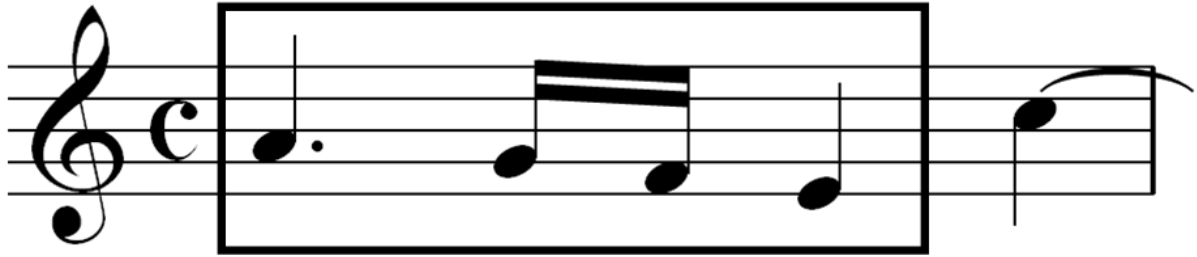


Figure 3 Tear Motif, bar 1

Figure 4 Motif Z bar 1 to 2

Figure 5 Motif Z bar 3 to 4

Voice statement (Z)

Musical score for Voice statement (Z). The top staff is a single treble clef line in common time (C). The first measure is boxed. The bottom staff is a grand staff (treble and bass clefs) in common time (C). The first measure of the grand staff is also boxed.

Lute paraphrase (Z)

Musical score for Lute paraphrase (Z). The top staff is a single treble clef line in common time (C). The first measure is marked with a '3' above it. The bottom staff is a grand staff (treble and bass clefs) in common time (C). The first two measures of the grand staff are boxed.

Figure 6 Statement & paraphrase of Z bar 1 to 4

Musical score for Motif Z bar 5 to 6. The top staff is a single treble clef line in common time (C). The first measure is marked with a '5' above it. The second measure is boxed and labeled '6'. The third measure is boxed and labeled '8'. The bottom staff is a grand staff (treble and bass clefs) in common time (C). The first measure is marked with a '7' above it. The first two measures of the grand staff are boxed.

Figure 7 Motif Z bar 5 to 6

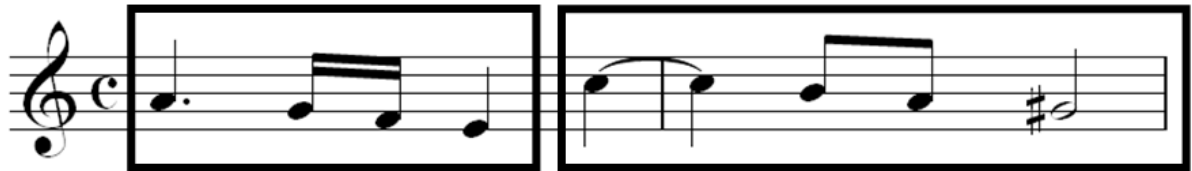
Figure 8 Motif Z bar 6 to 7

Figure 9 Motif Z bar 8

B Section

Motif Z

A section bar 1 to 2



B section bar 9 to 10



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

Musical notation for Motif Z bar 13. The top staff is a vocal line with lyrics: "and grones and paine my wear - ie for my de -". The bottom staff is a piano accompaniment. A box highlights the piano accompaniment in the first half of the bar, showing a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Figure 11 Motif Z bar 13



Figure 12 Motif Z bar 15 to 16

16

ved.
gone.

Figure 13 Motif Z bar 16

Motif Y

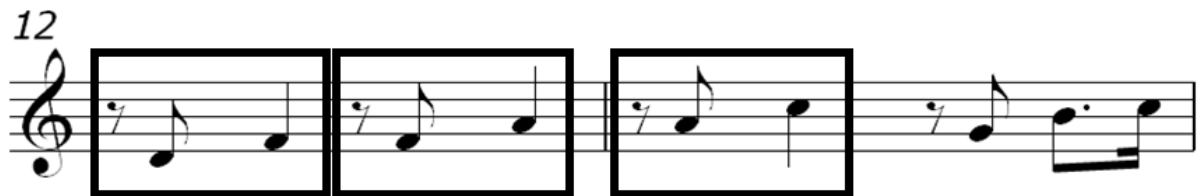


Figure 14 Motif Y bar 13 to 13, Voice

12

And teares, and sighes, and grones my wear- ie
And feare, and grieve, and paine for my de-

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

12

Figure 16 Motif Y bar 12 to 13

12

Figure 17 Canonic imitation bar 12 to 13 outer texture

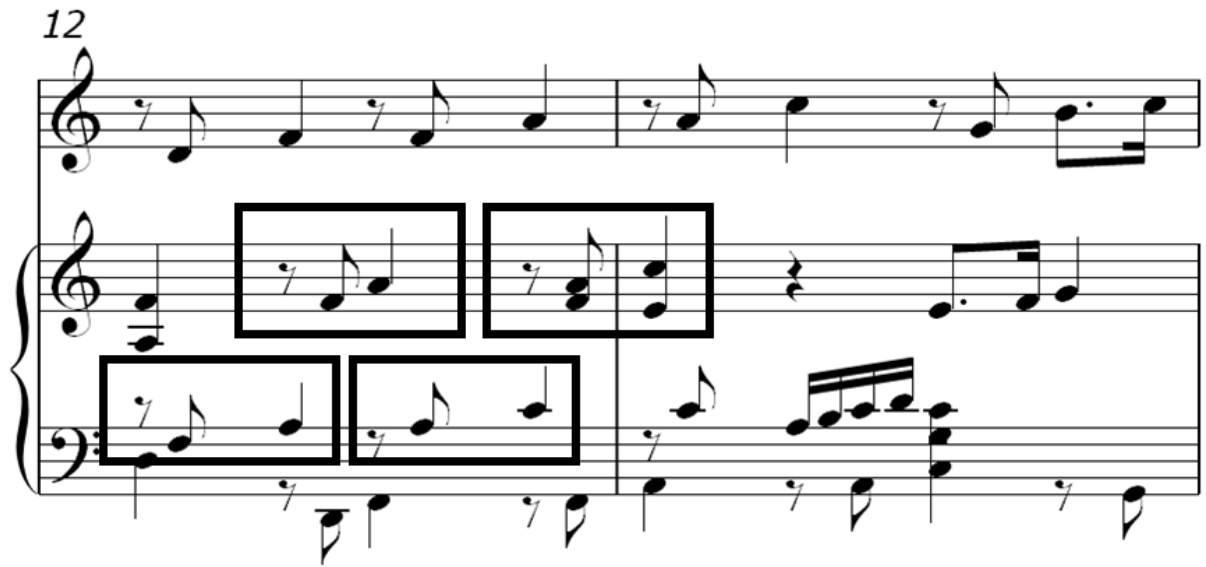


Figure 18 Canonic imitation bar 12 to 13 inner texture

Motif X

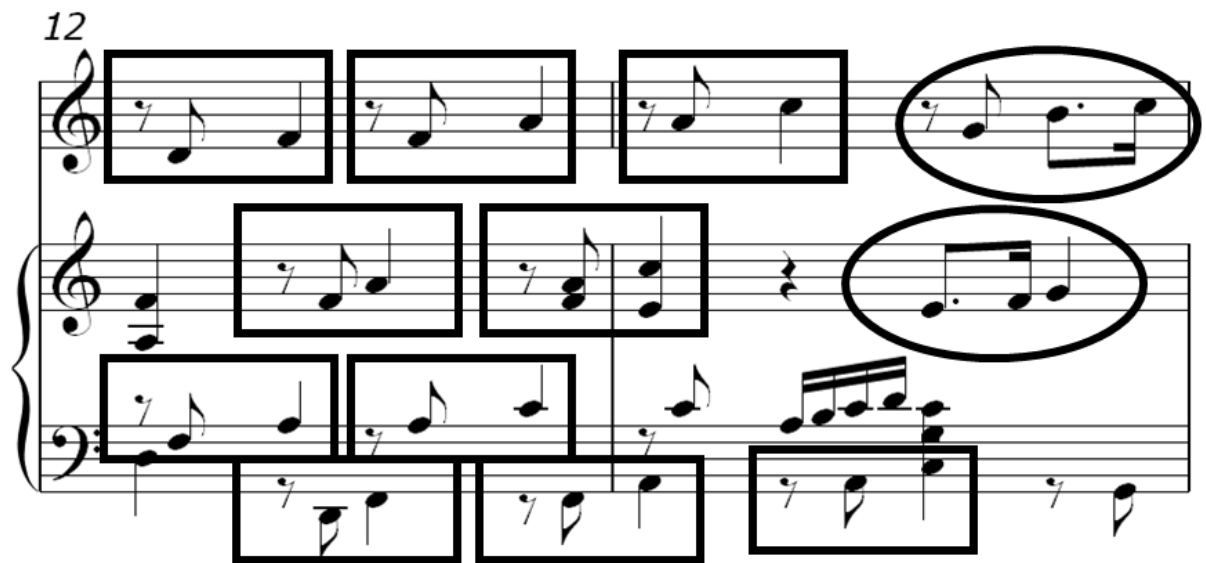
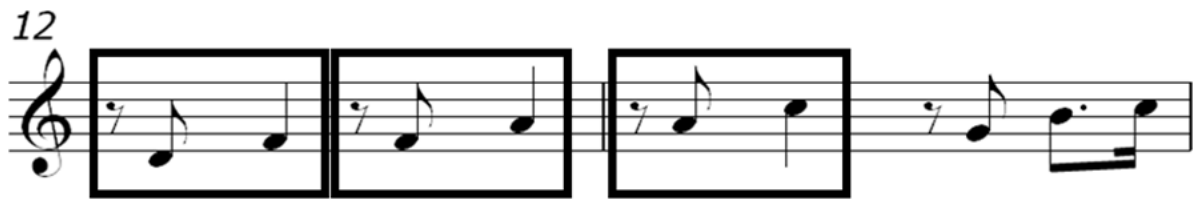


Figure 19 Motif X bar 13 beat 3 and 4



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

13

The image shows a musical score for two staves, numbered 13. The top staff is in treble clef and the bottom staff is in bass clef. The top staff contains two boxed motifs: the first is a quarter note followed by an eighth note, and the second is a quarter note followed by an eighth note. The bottom staff contains two corresponding boxed motifs: the first is a quarter note followed by an eighth note, and the second is a quarter note followed by an eighth note. The motifs are arranged in a way that suggests a canonic imitation between the two staves.

Figure 24 Canonic imitation

13

The image shows a musical score for two staves, numbered 13. The top staff is in treble clef and the bottom staff is in bass clef. The top staff contains one boxed motif: a quarter note followed by an eighth note. The bottom staff contains two boxed motifs: the first is a quarter note followed by an eighth note, and the second is a quarter note followed by an eighth note. The motifs are arranged in a way that suggests a canonic imitation between the two staves.

Figure 25 Canonic imitation

C Section

Motif Z

17

The image shows a musical score for a single staff, numbered 17. The staff is in treble clef. The motif is boxed and consists of a quarter note followed by an eighth note. The motif is arranged in a way that suggests a canonic imitation between the two staves.

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

21

Figure 31 shows the musical score for bar 21. The vocal line (top staff) contains a sequence of notes: G4, A4, B4, and C#5, which are enclosed in a rectangular box. The piano accompaniment (bottom two staves) features a bass line with notes G3, A3, B3, and C#4 in the first measure, and a treble line with notes G4, A4, B4, and C#5 in the second measure, both of which are also enclosed in rectangular boxes.

Figure 31 Motif Z in all parts bar 21 to 22

22

Figure 32 shows the musical score for bar 22, specifically the vocal line. The notes G4, A4, B4, C#5, G4, A4, B4, and C#5 are enclosed in a rectangular box.

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

23

not the world's de - spite.

Figure 33 shows the musical score for bar 23. The vocal line (top staff) contains the lyrics "not the world's de - spite." The piano accompaniment (bottom two staves) features a treble line with notes G4, A4, B4, and C#5 in the first measure, and another treble line with notes G4, A4, B4, and C#5 in the second measure, both of which are enclosed in rectangular boxes.

Figure 33 Motif Z bar 23 to 24

Melodic direction



Figure 34 Motif Z bar 1

A four-measure musical score in common time (C) for piano. It consists of two systems. The first system shows measures 1 and 2. The second system shows measures 3 and 4, with a '3' above the first note of measure 3. The score includes a treble clef, a bass clef, and a grand staff. Large black arrows are drawn above the treble clef staves to indicate the overall melodic direction: an upward arrow from measure 1 to 2, a downward arrow from measure 2 to 3, and an upward arrow from measure 3 to 4.

Figure 35 Melodic direction bar 1 to 4

Figure 36 shows musical notation for bars 5 to 8. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts at bar 5 with a melodic line that moves generally upwards and then levels off. The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. Large black arrows are drawn over the notes to indicate the overall melodic direction of the vocal line and the piano accompaniment parts.

Figure 36 Melodic direction bar 5 to 8

Figure 37 shows musical notation for Motif Y Voice in bars 12 to 13. It is a single vocal line in treble clef. The first three measures of the motif are highlighted with black rectangular boxes. The notes in these boxes are: a quarter rest followed by a quarter note, a quarter note, and a quarter note. The motif continues with a quarter rest followed by a quarter note, a quarter note, and a quarter note.

Figure 37 Motif Y Voice bar 12 to 13

Figure 38 shows musical notation for bars 9 to 12. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Large black arrows are drawn over the notes to indicate the melodic direction. In the vocal line, the melody generally moves upwards from bar 9 to 11 and then downwards in bar 12. In the piano accompaniment, the right hand shows a melodic line that moves upwards, while the left hand provides harmonic support with chords and moving bass lines.

Figure 38 Melodic direction bar 9 to 12

Figure 39 shows a single line of musical notation for the voice part, starting at bar 13. The notation includes a treble clef and a key signature of one flat. The notes are: bar 13 (quarter rest, quarter note G4, quarter note A4, quarter note B4); bar 14 (quarter note C5, quarter note B4, quarter note A4, quarter note G4). Two rectangular boxes are drawn around the notes in bar 14, highlighting the motif Y.

Figure 39 Motif Y Voice bar 13 to 14

The image displays a musical score for four staves, divided into two systems. The first system covers bars 13 and 14, and the second system covers bars 15 and 16. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. Large black arrows are placed above and below the notes to indicate the melodic direction of the lines. In the first system, the top staff has three upward-pointing arrows, while the piano accompaniment has several arrows indicating both upward and downward directions. The second system continues this pattern, with arrows showing the flow of the melody and accompaniment through the final bars.

Figure 40 Melodic direction bar 13 to 16

The image displays a musical score for two systems, covering measures 17 to 20. The first system (measures 17-18) is in 2/4 time with a key signature of one sharp (F#). The second system (measures 19-20) is in 3/4 time with a key signature of two sharps (F# and C#). Large black arrows are drawn above the staves to indicate the melodic direction of the music. In the first system, two arrows point right from measure 17 to 18, and one arrow points right from measure 18 to 19. In the second system, one arrow points right from measure 19 to 20, and another arrow points right from measure 20 to the end of the system.

Figure 41 Melodic direction bar 17 to 20

Figure 42 shows a musical score for four bars (21-24). The top staff is the vocal line, and the bottom two staves are the piano accompaniment. In bar 21, the vocal line starts on a middle note and moves up to a higher note. In bar 22, it continues to rise. In bar 23, it reaches a peak and then descends. In bar 24, it continues to descend. Arrows above the vocal line indicate these directions: a long arrow pointing up from bar 21 to 22, a shorter arrow pointing up from bar 22 to 23, and a long arrow pointing down from bar 23 to 24. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Figure 42 Melodic direction bar 21 to 24

Vocal range

Figure 43 shows a single treble clef staff representing a vocal range. The staff has five lines. The bottom line is marked with a solid black dot, representing the lowest note. The top line is marked with an open oval, representing the highest note. This indicates a range spanning from the bottom line to the top line of the staff.

Figure 43 Vocal range

Section A



Minor seventh

Section B



Octave

Section C



Minor seventh

Figure 44 Vocal range of Sections

Texture



Figure 45 Texture A Section

9

13

Figure 46 Texture B Section

17

21

Figure 47 Texture C Section

Metre

17

Harke you sha - dows that in dark - nesse dwell, Learne tocon temne light. Hap

Figure 48 Metre bar 17 to 20

Rhythm

Flow my__ teares, fall__ from your springs!
Downe vaine_ lights, shine__ you no more!

Figure 49 Rhythmic relationships bar 1 to 2

Flow my__ teares, fall__ from your springs!
 Downe vaine_ lights, shine__ you no more!

The figure shows a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef. Three specific musical phrases are highlighted with black boxes: a vocal phrase 'fall__ from your springs!', a piano treble phrase corresponding to 'fall__', and a piano bass phrase corresponding to 'fall__'. Arrows point from the piano boxes to the vocal box, indicating rhythmic relationships.

Figure 50 Rhythmic relationships bar 1 to 2

3
 Ex - ilde for e- ver; Let mee morne; Where
 No nights are dark e- nough for those That

The figure shows a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef. Two specific musical phrases are highlighted with black boxes: a piano treble phrase and a piano bass phrase. Arrows point from these piano boxes to the vocal line, indicating rhythmic relationships.

Figure 51 Rhythmic relationships bar 3 to 4

Rhythmic organisation

Flow my__ teares, fall___ from your springs!
Downe vaine_ lights, shine___ you no more!

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature (C). The lyrics are: "Flow my__ teares, fall___ from your springs! Downe vaine_ lights, shine___ you no more!". The piano accompaniment is in treble and bass clefs. A thick black box highlights the first two measures of the piano accompaniment in the treble clef.

Figure 52 Lute rhythm bar 1 to 2

9
Ne - ver may my woes___ be_ re - lie - ved,
From the high - est spire___ of_ con - tent - ment

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature (C). The lyrics are: "Ne - ver may my woes___ be_ re - lie - ved, From the high - est spire___ of_ con - tent - ment". The piano accompaniment is in treble and bass clefs. A thick black box highlights the first two measures of the vocal line.

Figure 53 Voice rhythm bar 9 to 10



Flow my___ teares, fall___
Downe vaine_ lights, shine___

9



Ne - ver may my woes___
From the high - est spire___

17



Harke you sha - dowes

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

8

lorne.
close.

16

ved.
gone.

24

spite.

Figure 55 Rhythmic cadences bar 8, 16 & 24

7

let mee live for - lorne.
doth but shame dis - close.

23

not the world's de - spite.

Figure 56 Rhythms of cadence for Sections A and C

5

night's in black - bird hir
in des - paire their

Figure 57 Crotchet rhythm bar 5

21

- pie, hap - pie they that in hell Feele

Figure 58 Crotchet rhythm bar 21 to 22

12

Figure 59 Additive rhythm in canonic imitation bar 12 to 13

12

Figure 60 Additive rhythm in canonic imitation bar 12 to 13

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.

Flow my__ teares, fall____ from your springs!
Downe vaine_ lights, shine___ you no more!

I **IIIc IV7/9b** **V**

Phrygian Cadence

The image shows a musical score for a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The lyrics are: "Flow my__ teares, fall____ from your springs! Downe vaine_ lights, shine___ you no more!". The harmonic analysis below the piano part identifies the chords: I (C major), IIIc (E minor), IV7/9b (F7), and V (C major). A bracket underlines the progression from IIIc to V, which is labeled as the Phrygian Cadence.

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

7

let mee live for - lorne.
doth but shame dis - close.

IV IVb V I#

Phrygian Cadence

Figure 62 Phrygian Cadences Verse 1

A Section harmony

2 3 4

1

Am C Dm 7/9 E

2nd inv. 1st inv.

Phrygian Cadence

Figure 63 Harmony bar 1 to 2

3

Am C Dm Dm 1st inv. E

Phrygian Cadence

Figure 64 Harmony bar 3 to 4

5

Am G E D7/9 1st inv. E C

Phrygian Cadence

Figure 65 Harmony bar 5 to 6

7

11 13

12 14

Dm **Dm 1st inv.** **E7** **A major**
Tierce de Picardie

Phrygian Cadence

Figure 66 Harmony bar 7 to 8

B Section harmony

9

15 16 17

C **C** **B \emptyset 7** **C** **C**
1st inv. **1st inv.** **or Bm \flat 5** **1st inv.**

Figure 67 Harmony bar 9 to 10

11

18 19 20

Am E Am Dm A Dm F

major
1st inv.

Figure 68 Harmony bar 11 to 12

13

21

Am C G G Dm F

major
1st inv.

Figure 69 Harmony bar 13 to 14

Figure 70 shows a musical score for bars 15 to 25. The score is divided into four measures, labeled 22, 23, 24, and 25. The key signature has one sharp (F#). The time signature is 7/8. The score includes a vocal line and a piano accompaniment. The chords for each measure are: Am, E (1st inv.), Am, Dm (1st inv.), and E. A bracket under measures 24 and 25 is labeled "Phrygian Cadence".

Figure 70 Harmony bar 15 to 16

C Section harmony

Figure 71 shows a musical score for bars 17 to 28. The score is divided into three measures, labeled 26, 27, and 28. The key signature has one sharp (F#). The time signature is 7/8. The score includes a vocal line and a piano accompaniment. The chords for each measure are: E, Am (2nd inv.), E, and E7.

Figure 71 Harmony bar 17 to 18

19

29 30

31 32

Am G C Dm E C Em Am
1st inv. 1st inv. 1st inv. 1st inv.

Phrygian Cadence

Figure 72 Harmony bar 19 to 20

21

33 34

35

E7 Am G Dm E C
2nd inv. 1st inv.

Phrygian Cadence

Figure 73 Harmony bar 21 to 22

23

36 37 38

Dm7 Dm E E7 A

1st inv.

Phrygian Cadence


Figure 74 Harmony bar 23 to 24

Score

Flow my tears

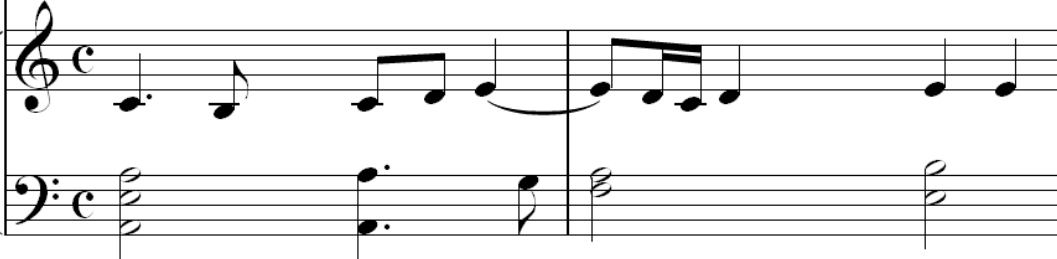
John Dowland

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 grieve,

13

and grones my wear - ie dayes, my wear - ie dayes
and paine for my de serts, for my de - serts

The musical score for measures 13-14 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 7/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The music features a mix of eighth and quarter notes with rests.

15

Of all joyes have de - pri - ved.
Are my hopes, since hope is gone.

The musical score for measures 15-16 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 7/4 time signature. The piano accompaniment is in a grand staff. The music features a mix of eighth and quarter notes with rests. The key signature changes to one sharp (F#) in measure 15.

17

Harke you sha - dows that in dark - nesse

The musical score for measures 17-18 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 6/4 time signature. The piano accompaniment is in a grand staff. The music features a mix of eighth and quarter notes with rests. The key signature is one sharp (F#).

19

dwel, Learne to con - temne light. Hap

Musical score for measures 19-20. The vocal line is in treble clef, 6/4 time, with lyrics: "dwel, Learne to con - temne light. Hap". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

21

- pie, hap - pie they that in hell Feele

Musical score for measures 21-22. The vocal line is in treble clef, 6/4 time, with lyrics: "- pie, hap - pie they that in hell Feele". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

23

not the world's de - spite.

Musical score for measures 23-24. The vocal line is in treble clef, 6/4 time, with lyrics: "not the world's de - spite.". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines, ending with a double bar line and repeat dots.

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>

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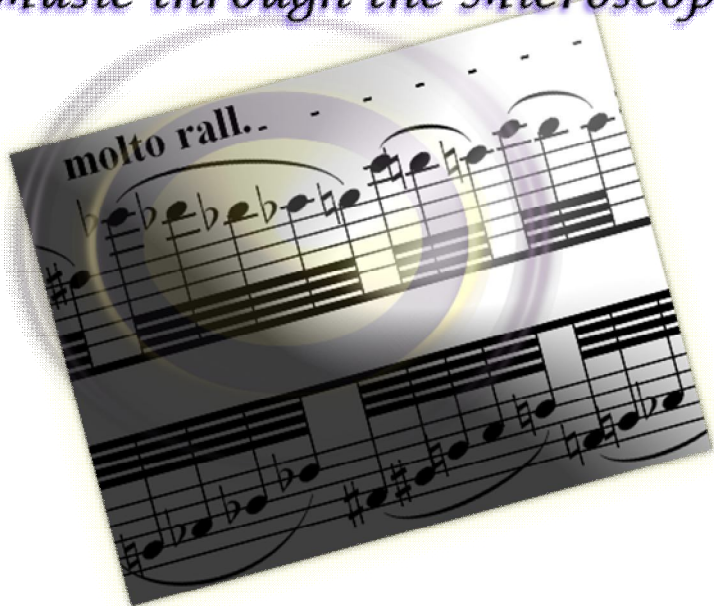


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Music through the Microscope

Music through the Microscope is a series of study guides in Amazon Kindle format. Each edition is an in depth analysis of a major musical composition to aid the study of the work by isolating aspects of structure, melody and melodic development, harmony, orchestration techniques, texture and phrasing.

Music through the Microscope



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