

Henry Lawes
(1595 - 1662)

A Dialogue on a Kisse



for two Voices
and Lute

edited by
Peter Croton

TREE EDITION

A Dialogue on a Kisse

for two voices
(Tenor & Soprano)
or two trebles
& continuo



by
Henry Lawes
(1595 - 1662)

published
by John Playford
1670

Part for a 7-course Lute
in Renaissance-Tuning
set by
Peter Croton
2008

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TREE EDITION
Albert Reyerma

“A Dialogue on a Kisse”, by Henry Lawes (1595 – 1662), is well-suited for accompaniment on the 7-course renaissance lute, and this edition aims to help the lutenist choose appropriate harmonies, texture and voice-leading. That, however, is only the first step in creating an effective accompaniment, for the true art of thorough-bass involves a rhetorical approach which responds to the expression of the melodic voice. Each singer will have a personal interpretation of the piece, and may well perform it differently each time. Elements such as tempo, phrasing, dynamic, articulation and rubato may differ at each performance, which requires flexibility on the part of the accompanist. Therefore, since it is impossible (and not actually desirable) to notate all the subtleties of musical affectation, the present realization must be viewed as a point of departure, as are all written-out continuo accompaniments. Given that this edition is intended for lutenists with limited familiarity with thorough-bass, I will present some guiding principles which may aid in the interpretation.

Arpeggios

Measured and non-measured breaking of chords is essential for supporting the subtleties of vocal expression. I have indicated the most important places for non-measured arpeggios and have notated some measured arpeggios, but their use could be expanded. A varied approach to the speed, volume and intensity of the arpeggios will most effectively support the voice.

Dynamic and tone color

In general the quicker note values can be played with a lighter touch than the longer note values, which will help prevent the accompaniment from sounding too heavy. Try also to support the heavier and lighter syllables of the text with heavier and lighter chords. Be aware of the hardness and softness of the consonances, and vary the hardness and softness of the attack.

Rhythm

Rhetorical performance of a vocal part is inherently flexible. Each word consists of longer and shorter syllables, and a phrase includes musical commas, semicolons and periods. The lutenist can support this through sensitivity to the subtle inflections of speech.

Passages

I have included occasional runs connecting chords. These can be considered optional; their effectiveness is dependent on the manner in which the phrase is sung. Other runs can be improvised or written in as desired.

Measure numbers

Some measure numbers have been added to the facsimile part to help with rehearsal issues.

It is my hope that the present edition will give many lutenists access to this delightful song, and perhaps even encourage them to explore the challenging yet rewarding art of improvised thorough-bass accompaniment in the vast repertoire of 17th and 18th century music.

A Dialogue on a Kisse

- Tenor* *Among thy Fancies tell me this
What is the thing we call a Kisse?*
- Soprano* *I shall resolve you what it is:
It is a creature born and bred
Betwixt the lips all cherry-red
By love and warm desires fed.*
- Both* *And makes more sweet the Bridal bed.*
- Soprano* *It is an active flame that flyes
First to the babies of the Eyes*
- Both* *And charms it there with lullabyes
And stills the Bride too when she cries.
Then to the chin, the cheek, the ear.
It frisks, it flyes, now here, now there,
'Tis now far off, and now 'tis near:
'Tis here and there, and everywhere.*
- Tenor* *Has it a voycing virtue?*
- Soprano* *Yes.*
- Tenor* *How speaks it then?*
- Soprano* *Do you but this,
Part your joy'nd lips then speaks the kiss:
And this love's sweetest language is.*
- Tenor* *Has it a Body?*
- Soprano* *I, and wings,
With thousand various colourings.*
- Both* *And as it flyes it sweetly sings,
Love honey yields, but never stings!*

Henry Lawes: Dialogue on a Kisse

Soprano

Tenor

Bass

Lute

A - mong thy Fan - cies tell me this, What is the thing we call a Kiss?

5

I shall re-solve you what it is: It is a crea - ture born and bred be - twixed the lips

10

all cher - ry red, by love and warm and warm de - si - res fed.

And makes more sweet, and makes more sweet, and makes more

And makes more sweet, and makes more sweet, and makes more

3

e c a

sweet the Bri - dal bed. It is an ac - tive flame that flies

sweet the Bri - dal bed.

e a a e (a) (a) c e a a e a

c a c a c (a) (a) a a e c a

first to the Ba - bies of the Eyes, and charmes it there, and charmes it there,

and charms it there, and charms it

c c e a a a c e a a

c c e a a a c e a a

with lulla lulla - byes, lulla lulla lulla lulla lul - la byes.

there, with lulla lulla - byes, with lulla lulla lulla lulla lul - la byes.

a a c a a e e c a a c c a

And stills the Bride, and stills the Bride,

And stills the Bride, and stills the Bride,

a a c a e c a c e c a c a

and stills the Bride too when she cries.

and stills the Bride too when she cries.

a a c a e e c a e c a c a

the Cheek it frisks, now here,
Then to the Chin, the Ear, it flyes now

e c a e a e c a c a e a e c a a a c b c

'tis now far off, 'Tis here and there, 'tis here and
there, and now 'tis near. 'Tis here and there, 'tis here and

c a e a c e a e a c e a c e c

there, 'tis here and there and ev'-ry where. Yes,
there, 'tis here and there and ev'-ry where. Has it a voy- cing vir- tue?

e c d a c a a a d e c e c b a d c a

do you but this, part your joy'nd lips then speaks the kiss:

How speaks it then?

And this Loves sweet, and this Loves sweet, and this Loves

And this Loves sweet, and this Loves sweet, and this Loves

swee - test lan - guage is. I, and wings, with thou - sand va - rious

swee - test lan - guage is. Has it a Bo - dy?

co - - lour - ings, and as it flyes it sweet - ly sweet - ly

and as it flyes it sweet - ly

sings, Love ho - ny yields but ne - ver stings! And as it

sings, Love ho - ny yields but ne - ver stings! And as it

flies it sweet - ly sings, Love ho - ny yields but ne - ver stings.

flies it sweet - ly sings, Love ho - ny yields but ne - ver stings.

A Dialogue on a KISSE.

For two Trebles.



Question.



Mong thy Fancies tell me this, What is the thing we call a Kisse?

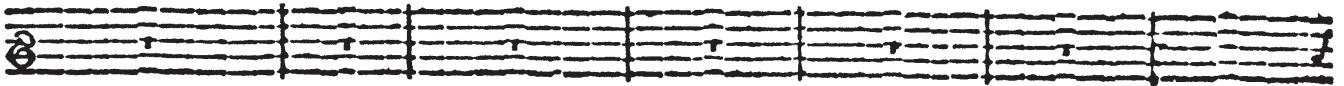


5

Refol.

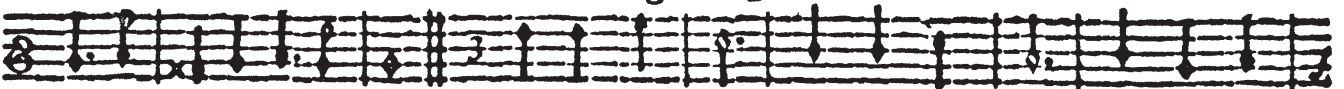


I shall resolve you what it is: It is a creature born and bred betwixt the lips all cherry-red, by love and



14

[Chorus both together.]



warm and warm desires fed, And makes more sweet, and makes more sweet, and makes more



And makes more sweet, and makes more sweet, and makes more



21



sweet the Bridal bed. It is an active flame that flies first to the Babies of the Eyes, and

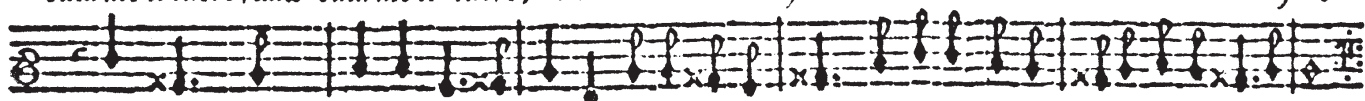


sweet the Bridal bed.





charms it there, and charms is there, with lulla lulla-byes, lulla lulla lulla lulla lulla lulla byes.



and charms is there, and charms is there, with lulla lulla byes, with lulla lulla lulla lulla lulla lulla byes.



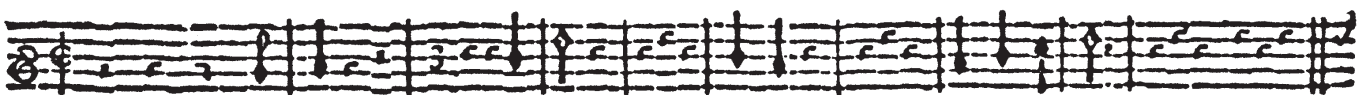
Chorus.



And stills the Bride, and stills the Bride, and stills the Bride too when she cries.



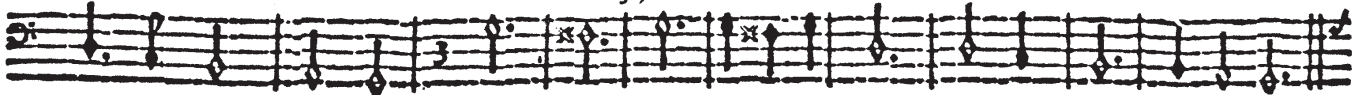
And stills the Bride, and stills the Bride, and stills the Bride too when she cries.



the Cheek, it frisks, now here, 'tis now far off,



Then to the Chin, the Ear, it flies now there, and now 'tis near:



Chorus.



'Tis here and there, 'tis here and there, 'tis here and there and ev'ry where.



'Tis here- and there tis here and there tis here and there and ev'ry where.



Yes, do you but this, part your joy'nd lips then speaks the kifs:

Has it a voycing v:rtue? How speaks it then?

Chorus.

And this Loves sweet, and this Loves sweet, and this Love, sweetest language is.

And this Loves sweet, and this Loves sweet, and this Love, sweetest language is.

I, and wings, with thousand various co--lourings, and as it flyes it sweetly sweetly sings,

Has it a Body? and as it flyes it sweetly sings,

Chorus.

Love hony yields but never stings! And as it flyes it sweetly sings, Love hony yields but never stings.

Love hony yields but never stings! And as it flyes it sweetly sings, Love hony yields but never stings.

43

a a a a c a e a c (e) a a e (a) a c a a
 c b c b a a c a e (a) c a c
 a c c a e e c a

51

e a c a a a a e c a a a a e
 a c a c b c b c a a c a c
 a e c a e a c a

58

e a a c a a a e c a a a a
 a c a c b c b c a a c a c
 c a e e c a

64

e e a c a a c a e a c c a a e c
 a a a a e a e a e c a a e c
 a e c e a c a c a e

70

a a a a c a e a a c a e e c
 a c a c a c a a a c a e
 a c a e c e c a a

75

a c a a c e c e a c a a c a e c
 c b e a a c e a c a c a c
 a c a e c a a

80

a a c e c a a a c a e a e c a e a
 a c a c a c a c a c a c a c a c
 c a e c e a c a a

Peter Croton is an active performer on lutes and early guitars as soloist and chamber musician. He teaches lute, figured bass and historical performance practice at the Schola Cantorum Basiliensis and the Hochschule der Künste Bern. His tutor, „Figured Bass on the Classical Guitar – a practical approach based on historical principles“ has been published by Amadeus in Switzerland, and „Open House“, a collection of six of his compositions, has been published by the German Lute Society.

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