

The Imprisonment of Queen Elenor

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Words:

The original is found in Thomas Deloney's *Strange Histories*, 1602.

Title: Strange histories, or, Songs and sonnets, of kinges, princes, dukes, lords, ladyes, knights, and gentlemen and of certaine ladyes that were shepheards on Salisburie plaine : very pleasant either to be read or songe, and a most excellent warning for all estates / by Thomas Delone.

Author: Deloney, Thomas, 1543?-1600.

Imprint: At London : Printed by R.B. for W. Barley, and are to be sold at his shoppe ouer against Cree-church neere All-gate, Date: 1602

Bib Name/Number: STC (2nd ed.) / 6568 Reproduction of original in the British Library.

UMI Collection / reel number: Early English Books, 1475-1640 / 1727:10

(Note: Since the author died in 1600, if we accept the attributed authorship, it must have been written by that date. No published edition prior to 1602 is currently extant.)

[The text and images were scanned from a transcription printed in the 1912 edition of *Deloney's Works*, edited by F. O. Mann, published by Oxford University Press.]

Music:

The tune I used is in *Strange Histories* and also can be found in from Simpson, Claude M. *The British Broadside Ballad and its Music*. Rutgers University Press, 1966. [Simpson references were scanned from Greg Lindahl's site, <http://www.pbm.com/~lindahl/deloney/>.

The alternate tune called for by the Deloney text is listed as *Come live with me and be my love*.

Simpson lists the tunes for *Come live with me and be my love* as:

B076:

B076- Come live with me and be my love

♩ = 720

The image shows two staves of musical notation for the tune B076. The top staff is the melody, and the bottom staff is the bass line. The time signature is 7/8, indicated by a quarter note followed by a dotted quarter note. The key signature has one flat (B-flat). The melody consists of 14 notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass line consists of 14 notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1.

and B075:

B075- Come live with me and be my love

♩ = 720

The image shows two staves of musical notation for the tune B075. The top staff is the melody, and the bottom staff is the bass line. The time signature is 7/8, indicated by a quarter note followed by a dotted quarter note. The key signature has one flat (B-flat). The melody consists of 14 notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass line consists of 14 notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1.

[Above tunes from Simpson, Claude M. *The British Broadside Ballad and its Music*. Rutgers University Press, 1966.]

Come live with me tune notes:

3 possible tunes are given here for *Come live with me*.

One is the 1612 William Corkine's *Second Book of Ayres* G2v,

The second is from a MS of unknown age "as old as Shakespeare's time", which is related to Corkine's tune, and was published first in Johnson-Steevens *Shakespeare*, 2nd edition, 1778, I, 298.

The third is Deloney's 1602 "Thrice woe is me vnhappy Queene" which is to B075 tune or the included "unmelodious and unbarred music", says Simpson. (He merely transcribed poorly. The tune is lovely, in mine own humble opinion, but it took some understanding to make it work.)

The B075 tune is the most commonly heard one today for *Come live with me and be my love*. I elected to use the Deloney tune which Simpson found so "unmelodious".

The Imprisonment of Queene *Elenor*, wife to King *Henrie* the second

The Argument.

The imprisonment of Queene *Elenor*, wife to King *Henrie* the second, by whose means the Kings sonnes so naturally rebelled against their father. And her lamentation, being sixteene yeares in prison, whom her sonne Richard when he came to be King, releas'd, and how at her deliuerance, she caused many prisoners to be set at libertie.

Am Em Dm
Thrice woe is me vnhappy Queene,
 Em Am Em Am
thus to offend my princely Lord:
Am Em Dm Em Dm
My foule offence too plaine is seene,
 Em G C
and of good people most abhord:
 Am Dm Am G
I doe confesse my fault it was,
Em Am Em Am Dm G C
these bloudie warres cam thus to passe.

My iealous mind hath wrought my
woe,
let all good Ladies shun mistrust:
My enuie wrought my ouerthrow,
and by my mallice most vniust,
My Sonnes did seeke their fathers
life,
by bloudie warres and cruell strife,

What more vnkindnesse could be
showne
to any Prince of high renoune:
Then by his Queene and loue alone,
to stand in danger of his Crowne.
For this offence most worthily
in dolefull prison doe I lye.

But that which most torments my
mind,
and makes my grieuous heart
complaine
Is for to thinke that most vnkind,
I brought my selfe in such disdaine:
That now the king cannot abide
I should be lodged by his side.

In dolefull prison I am cast,
debar'd of princely company:
The Kings good will quite haue I lost,
and purchast nought but infamy:
And neuer must I see him more,
whose absence griues my hart full
sore.

Full sixteene winters haue I beene
 imprisoned in the dungeon deepe:
 Whereby my ioyes are wasted cleane,
 where my poore eys haue learnd to weepe.
 And neuer since I could attaine,
 this kingly loue to me againe.

Too much indeed I must confesse.
 I did abuse his royall grace:
 And by my great malitiousnesse,
 his wrong I wrought in euerie place.
 And thus his loue I turnde to hate,
 which I repent but all too late.

Sweete *Rosamond* that was so faire,
 out of her curious bower I brought,
 A poysoned cup I gaue her there,
 whereby her death was quickly wrought.
 The which I did with all despight,
 because she was the Kings delight.

Thus often did the Queene lament,
 as she in prison long did lie.
 Her former deedes she did repent:
 with many a watrie weeping eye:
 But at the last this newes was spread,
 the King was on a suddaine dead:

But when she heard this tydings tolde,
 most bitterly she mourned then:
 Her wofull heart she did vnfolde,
 in sight of many Noble men.
 And her sonne *Richard* being King,
 from dolefull prison did her bring.

Who set her for to rule the land,
 while to *Ierusalem* he went:
 And while she had this charge in hand,
 her care was great in gouernment.
 And many a prisoner then in holde,
 she set at large from yrons colde.

My Version, derived from the "unmelodious, unbarred" music:

Queen Elanor

by Thomas Deloney

Arr. by C. A. Powers

Voice

Thrice woe is me un hap py Queen Thus to of fend my prince ly lord

My foul of fence too plaine is seene And of good peo ple most ab horred I do con fess

my fault it was These bloody wars ___ came ___ thus ___ to pass