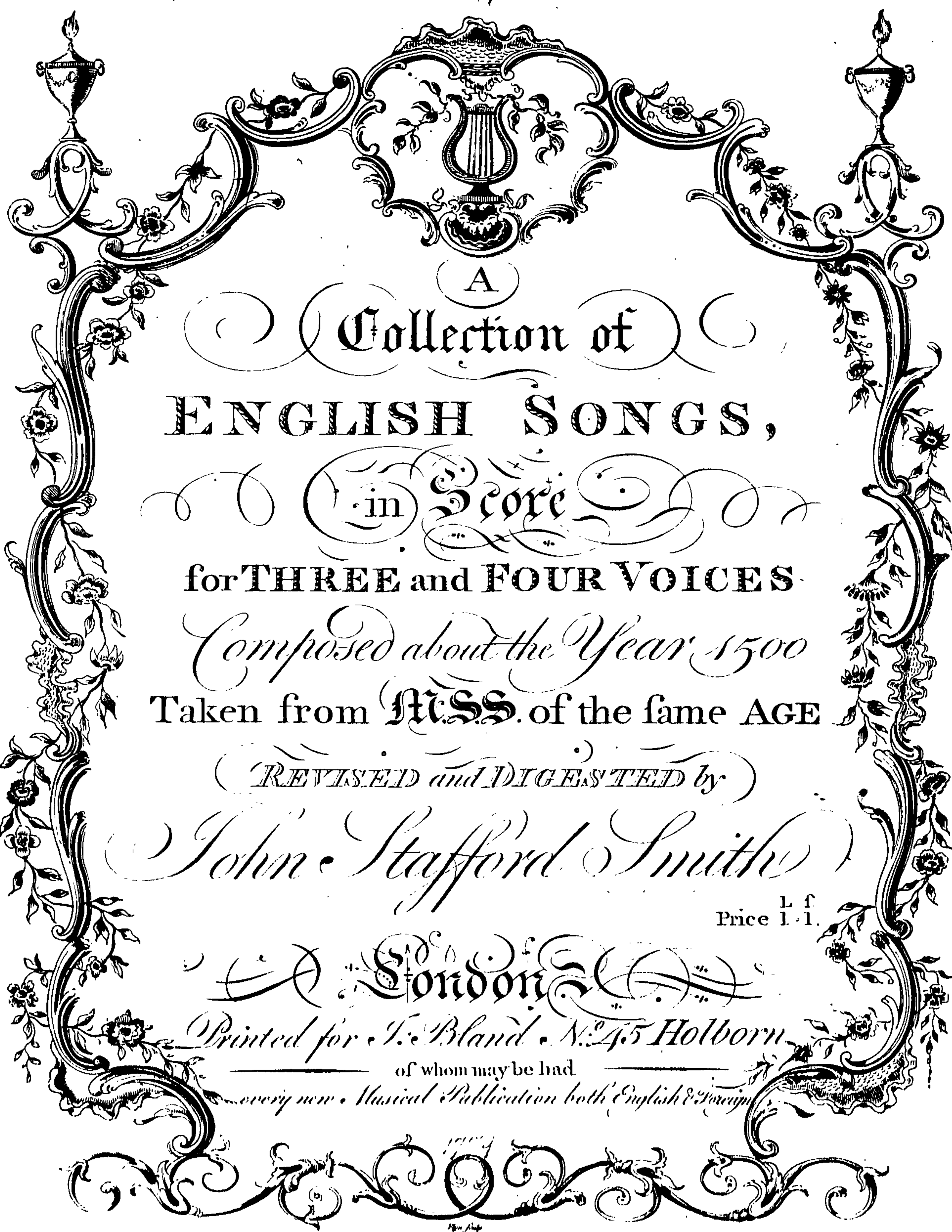


From the Editor
To the Committee - British Museum

7



A

Collection of
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in Score

for THREE and FOUR VOICES

Composed about the Year 1500

Taken from MSS. of the same AGE

REVISED and DIGESTED by

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P R E F A C E .

THE Intention of this Preface is to give the Reader a *short View* of Music in its different Stages towards Perfection, from the earliest Time down to the Period about A. D. 1500, in which the following Pieces of Music, selected chiefly from some of the oldest Compositions of English Masters, first made their Appearance, and when Music was brought to a high Degree of Improvement in Melody, and more especially in Harmony.

It will be necessary to carry the Reader to a very early Date, because each of the following Songs is more or less built upon a System then established.

MUSIC, like many other Arts, might take its Rise from various Causes, even from Accident, and has been the Growth of every Soil, though it did not flourish in all of them with equal Luxuriancy of Fancy.

THE rudest Nations have had something that delighted them under this Denomination, according to the Temper and Genius of the People, however barbarous it might sound to our Ears; and we are at full Liberty to suppose, that the Music even of the *Greeks*, who most cherished it as a Science, was, in its Infancy, but a Confusion of Sounds.

TIME and Chance have seconded the Suggestions of Nature in every Art. From certain simple Sounds and Articulations, produced by the Organs of Speech, arose Language; from elevated Language, Poetry; from Modulation of Sound, Vocal Music: and, in like Progression, awkward Gesticulations gave Way to graceful Motions and well-regulated Measures in the Dance.

AFTER Nature had made the Discovery of Vocal Music, Art improved it by the Invention of musical Instruments, producing Sounds resembling those of the Human Voice; First, perhaps, such as give Sounds by Inflation; for Instance, the Pipe, the Syrinx, and Flute; secondly, such as produce Tones by Strings of a certain Tension, Length and Size, the chief of which was the Lyre or Harp.

THE Pipe was the most simple Instrument, and gave only one Sound, but the Flute more and different Sounds, as did also the Syrinx, being formed by an Assemblage of Reeds of various Lengths. The Lyre we shall have Occasion to speak of hereafter.

WHAT can so strongly paint the first State of Music in the Old World, as that which has lately been discovered in the New? The Inhabitants of *Amsterdam Island*, in the *South Seas*, were found to be (instinctively as it were) in Possession of an Instrument resembling the Syrinx; and among the Natives of *Otabeite*, an Island at a considerable Distance from that of *Amsterdam*, was one of the Flute Kind, which they blow with the Nose by stopping one Nostril; for they had not (at the Time our Navigators visited them) discovered that the Inflation from the Mouth was stronger than that from the Nose. They produce out of it four Tones, the open one and deepest, and three other, by Pressure of the Fingers on three Perforations. These four Tones appear to be the first State of Improvement of the Flute, and constitute a System congenial with that of the ancient *Grecian Lyre*, with this Difference only, that the most acute Sound of the four in the *Grecian Series* was a whole Tone, relative to our sharp Key, and that of the *Otabeitan* half a Tone, similar to our flat Key. The Mode of playing upon the Syrinx is by drawing it rapidly across the Mouth, each Pipe catching a little of the Breath as it passes, and thereby producing a wild Effect, resembling the Sounds of an Octave-Flute. This Picture, drawn from Nature, may serve to give us some Idea of Music in its pristine State of Existence, soon after the Commencement of Human Society.

It will not consist with the Brevity I profess, nor afford the Reader much Information, to enter into the visionary and fabulous Age of Music and its Artists, such as *Mercury*, the reputed Inventor of the Lyre, and *Apollo*, who excelled in performing upon it: We will therefore proceed to the historical Age, which may give us more Light, though it will be found to dawn but very gradually; for it is scarce discernible as a System, till *Athens* was in her Meridian.

FROM whence the *Greeks* derived the Seeds of the Art, is neither very clear nor very material; but, however, it will appear that the Fruit has been bolder, and more highly flavoured, every Time it has been transplanted.

MOST Writers so far agree, that our present System of Music, in its infant State, was found in *Egypt* and other Eastern Countries, fostered in *Greece* and ancient *Italy*, brought forward towards Adulthood in *France* and *Germany*, but to its present Degree of Maturity in *England* and modern *Italy*.

GREECE, with regard to Music, was to *Italy* what *Italy* has been to us, with this Difference, that it flourished in ancient *Greece* a long Time, little known to the *Romans* scientifically, struggling to arrive at Perfection; but from *Italy* it soon travelled into *England*, where at present it is thought to be in greater Perfection than among even the Italians themselves.

THE chief Instrument of the *Greeks* was the *Lyre*, (consisting in the earliest Times of three or four Strings at most) with which the Voice was rather supported to its proper Pitch, than accompanied with Harmony. In Process of Time, three other Strings being added to the four, furnished them with seven Sounds, which were regulated by Intervals of a Semi-tone and two Tones, and called the System of *Terpander*, or Diatonic Scale. This Scale of seven Sounds was divided into two Parts, named *Tetrachords*, the first beginning from E in the Bass, and proceeding to A, the fourth, inclusive; and the second beginning from A, and proceeding on to D, the seventh, also inclusive; so that the highest Sound of the first four became the lowest of the second four. These *Diateffarons* contained each of them a Series of Sounds at equal Distances, namely, in the first from E to F, a Semi-tone, from F to G, a Tone major, from G to A, a Tone minor; then again resuming A, as the Fundamental of the second *Diateffaron*, the Order is the same, namely, from A to B flat, a Semi-tone, from B flat to C, a Tone major, from C to D, a Tone minor. These *Tetrachords* remain virtually to this Day, and are admirably applied by Art to favour the Nature of the Singer's Voice, by adapting the superior *Diateffaron* to the middle Voices, and the inferior to the extreme; and thus, as we learn from *Aristotle*,* they might sing in Antiphoni, or Octaves: and if the *Mese* or middle Note (A) in their System, was of the same Pitch as in ours, then the most common Voices, Tenors in unison, and Trebles in the Octave above, could command both *Diateffarons*.

Music was now formed into a System that could not fail of being received with universal Delight; but at the same Time it varied, according to the Taste and Genius of different Provinces, into the *Phrygian*, *Lydian*, and *Doric* Modes, each taking its Colour from the Subject and Measure of Poetical Compositions. The *Phrygian* was of a harsh and warlike Nature; the *Lydian*, cheerful but soft; and the *Doric* contained in it a Mixture of both. These, with many others which were afterwards invented in imitation of them, took their Place or Pitch in the System, according as they were of a grave or sprightly Nature, and occasionally succeeded each other in the same Song. In like Manner, with regard to Style, the *Provençal* and *Venetian* Music had in after-times their several Characteristics; and, to come nearer Home, even that of the *Britons*, *Scots*, and *Irish*, have had (if I may be allowed the Expression) an Idiom of their own.

It would be wide of my present Purpose to say more of the *Chromatic* and *Enharmonic* Genera, than that they are very ancient, distinguished from each other by the Intervals which constitute them, that is to say, by a Consecution of two Half and two Quarter Tones, and that they were soon neglected by the *Greeks* for their difficult Execution.

THE *Diatonic* Genus prevailed, with little Variation, till the Time of *Pythagoras*. This Philosopher, who lived upwards of 500 Years before *Christ*, and visited every Country bordering on the *Mediterranean* in search of Knowledge and Science, discovered that the *Grecian* Scale would admit of very great Improvement. Accordingly, to some Additions which were before made, he introduced B \flat into the Middle of the System, and, by extending it at the Top, completed five *Tetrachords*, which stood as in the Margin.

To these he added an A at the Bottom, below B \flat , as a Basis to the Whole; by which Means the *Greeks* became Masters of what we call the double Diapason, and nominated in *Italy* by the several Titles of *Systema immutabile*, *Systema Diatonico*, *Systema Massimo*, *Systema Pitagorico*. This opened an extensive Field for the Fancy to expatiate in quest of new and more various Melodies, but a close Attachment to nice Disquisitions in the scientific Part diverted them from all such Pursuit; besides, the Magistrate, in some Places, was so watchful over their Music, that every Innovation was precluded by *Law*.

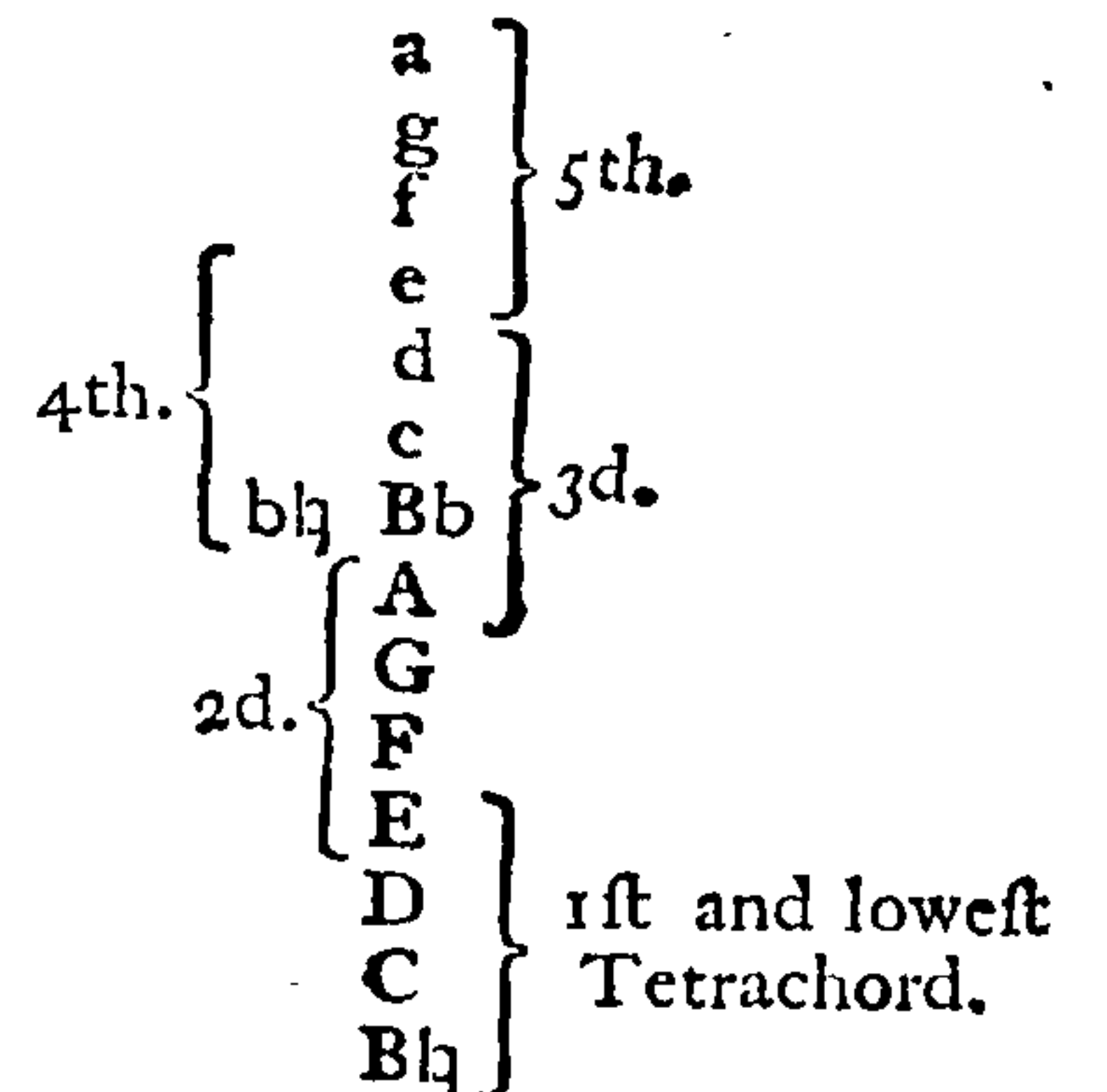
PYTHAGORAS is moreover considered as the Father of Harmonics; for though the Consonances, the most simple Part of Harmony, might possibly be discovered by the Ear very early, yet certainly we owe the Demonstration of their *Ratios* to him only: But without the Interchange of Discords, Concord must very soon cloy; and as the *Greeks* never afterwards became acquainted with the Art of mixing these in Succession, the Contemplation of the Truth, Beauty, and Harmony arising from the Proportion of Chords, afforded a Pleasure to the Judgment and Understanding, distinct from that of the Ear.

ANOTHER very useful Improvement in Music was that of Notation, the Art of expressing Sounds by the Application of the *Greek* Letters, upright, oblique, inverted, mutilated. By these Characters, which amounted to above twelve hundred, were expressed the fifteen various Modes in each of the Genera, the *Diatonic*, *Chromatic*, and *Enharmonic*, as we have it transmitted to us by *Meibomius*, in a Piece of *Alypius*, intituled "*Musica Introductio*." However, it appears from the Writings of *Aristoxenus*, that a Method of Notation was known in his Time, above four hundred Years before that of *Alypius*.

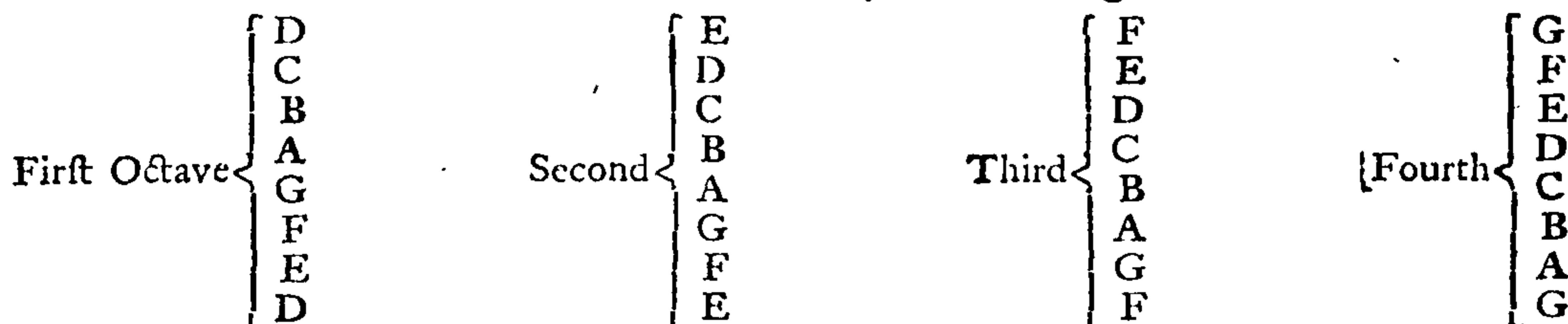
From what has been said, and from other Circumstances which might be adduced, if necessary, 'tis plain that their Song was a Kind of Recitative, simple, and confin'd in Compass, but full of Force and Expression.

Our principal Loss, or rather Difuse in ancient Music, is that Part of it called the *Rhythmus*, which they laid a greater Stress and Value upon than the Harmonical.

To give a short Definition of the *Rhythmus*, I would say, it is numerous Speaking and Singing. In a more general Sense, it was often understood to be a sweet Flow of Words and Sounds, which gained astonishing Force, by a just Disposition in Measure, Accent, Emphasis and Pause, heighten'd with correspondent Gestures, to excite, augment, or allay the Passions.



UPON the Declension of the Roman Empire, and Commencement of Christianity, Music took refuge in the Church, where she met with her truest Advocates and best Support. We are told, Singing was established in it so early as the first Century; and even instrumental Music, if we may credit the Testimony of *Justin Martyr*, was introduced about A. C. 150. Others after him also speak of the same Practice, which was undoubtedly proper to support the Voices, and keep them in tune. The *Nicene Creed* was solemnly sung in the Churches at *Rome*, by Order of *Marcus*, the Bishop, Anno 336. In the Middle of the same Century, *Flavianus* and *Diodorus*, the one afterwards Bishop of *Antioch*, the other of *Tarsus*, exercised Antiphonal, or responsive Singing, in the East at *Antioch*. Under the Countenance of these, and many other Patrons, Church Music spread itself throughout the Christian World; and by the Cultivation of *St. Ambrose*, Bishop of *Milan*, about 374, became still more enlarged; for he not only first ordained Antiphonal Singing in the Western Church, but laboured to compose an agreeable Melody for the Use of his Church, called the **AMBROSIAN CHANT**, and formed four Modes or Species of Diapason, upon an equal Number of Greek Modes, for the future Regulation of the Cantus. Modern Writers describe them by the following Scheme:

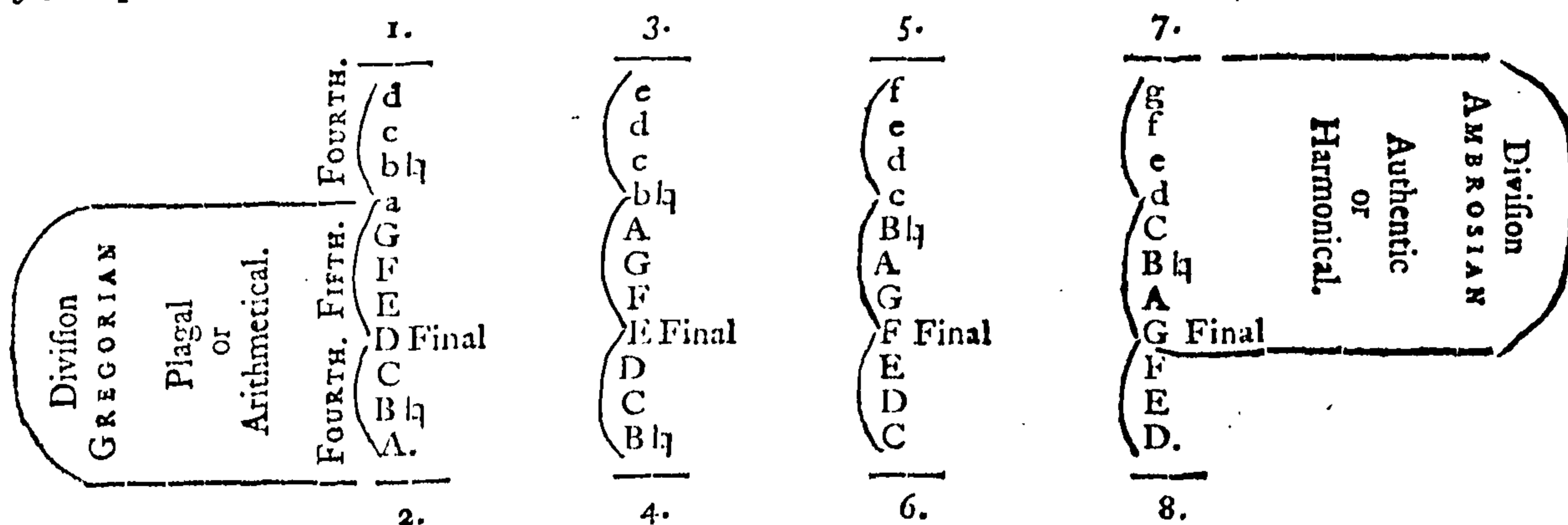


THESE Diapasons are evidently in the Diatonic Progression, but the four lowest or final Notes have little Relation to our fundamental or Key Notes; and it does not appear that *St. Ambrose* had any Idea of that regular Series of Sounds which we call a Key, from its fixing the major second, fourth, fifth and seventh, in the Octachord. Whether the Key is major or minor, is determined by the third, which always governs the sixth, and in a small Degree the seventh. But though all these are indeed essential to the Formation of a real Key, yet it is not necessary to establish it, that the Fundamental, with all its Concordances and Relatives, should be continually reiterated.

A slow and uniform Melody expressed by Notes of equal Duration, commonly called *Plain Song*, pervaded the whole Service; though some particular Hymns, not sung by the Congregation, were performed by the *Cantores*, composed with a greater Variety of Tone, and, like the *Greek Song*, with some Freedom in Measure.

THE Church Song continued nearly in this State till Pope *Gregory* the Great, in the sixth Century, changed the Cantus by two considerable Innovations. The former was his Reformation of the Scale, which is now in use all over the World; the latter, an Addition of four ecclesiastical Modes or Tones to those of *St. Ambrose*. The *Gregorian Cantus* continues to be sung in the Roman Church, and some beautiful Traces of it remain to this Day in that Part of our Cathedral Service, the Responses and Litany.

THE literal Notation had before this Time been altered from the *Greek* to the *Roman*, and its Multifariousness reduced to a Dis-diapason, or two Octaves, under the Nomination of the First Fifteen Letters. *Gregory* perceived in this Diagram an Embarrassment to the Learner; for the latter seven Sounds being merely a Repetition of the former in the same Series, only more acute, he gave them the same Names, distinguishing them in Writing by the small Character, thus, A. B. C. D. &c.; when intended to express the acuter Sounds of the second Octave, he mark'd a. b. c. d. &c.; which Method very much facilitated the Practice of Intonation. The four Modes or Tones which he added to those of *St. Ambrose*, he placed a fourth below, in the following Position:



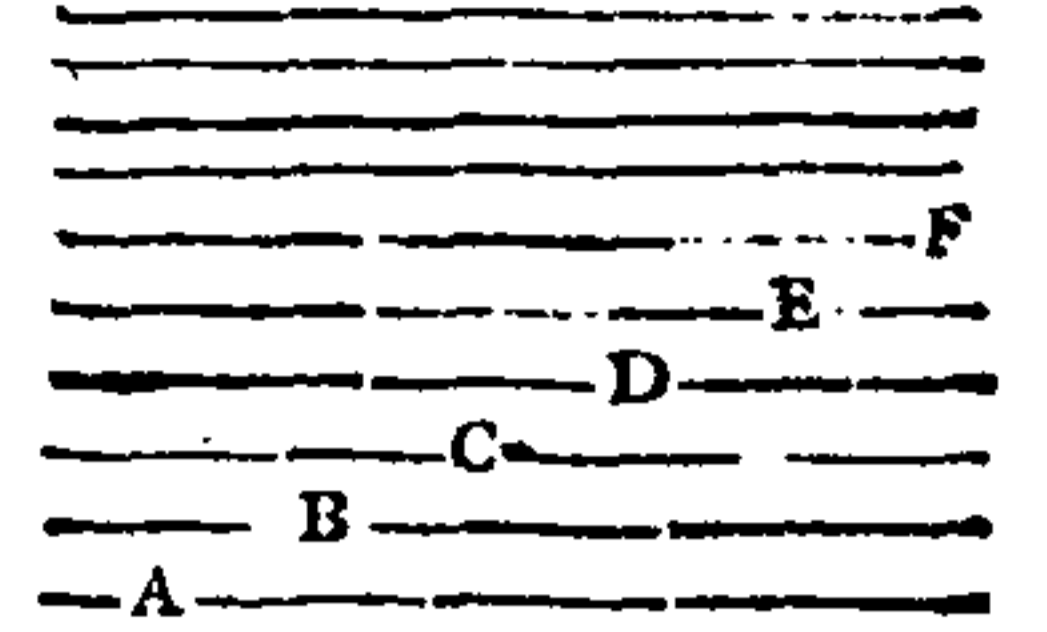
THE final Notes in each Formule were the same; and their Situation, either lowest or middle, with the varied Place of the one Semitone or the other in each Octave, constituted eight Species of Diapason. The superior four, by having the Fourth above and the Fifth below, and the inferior, by having the Fifth above and the Fourth below, were said to be either harmonically or arithmetically divided, and received the Appellatives of Authentic or Plagal.

THESE

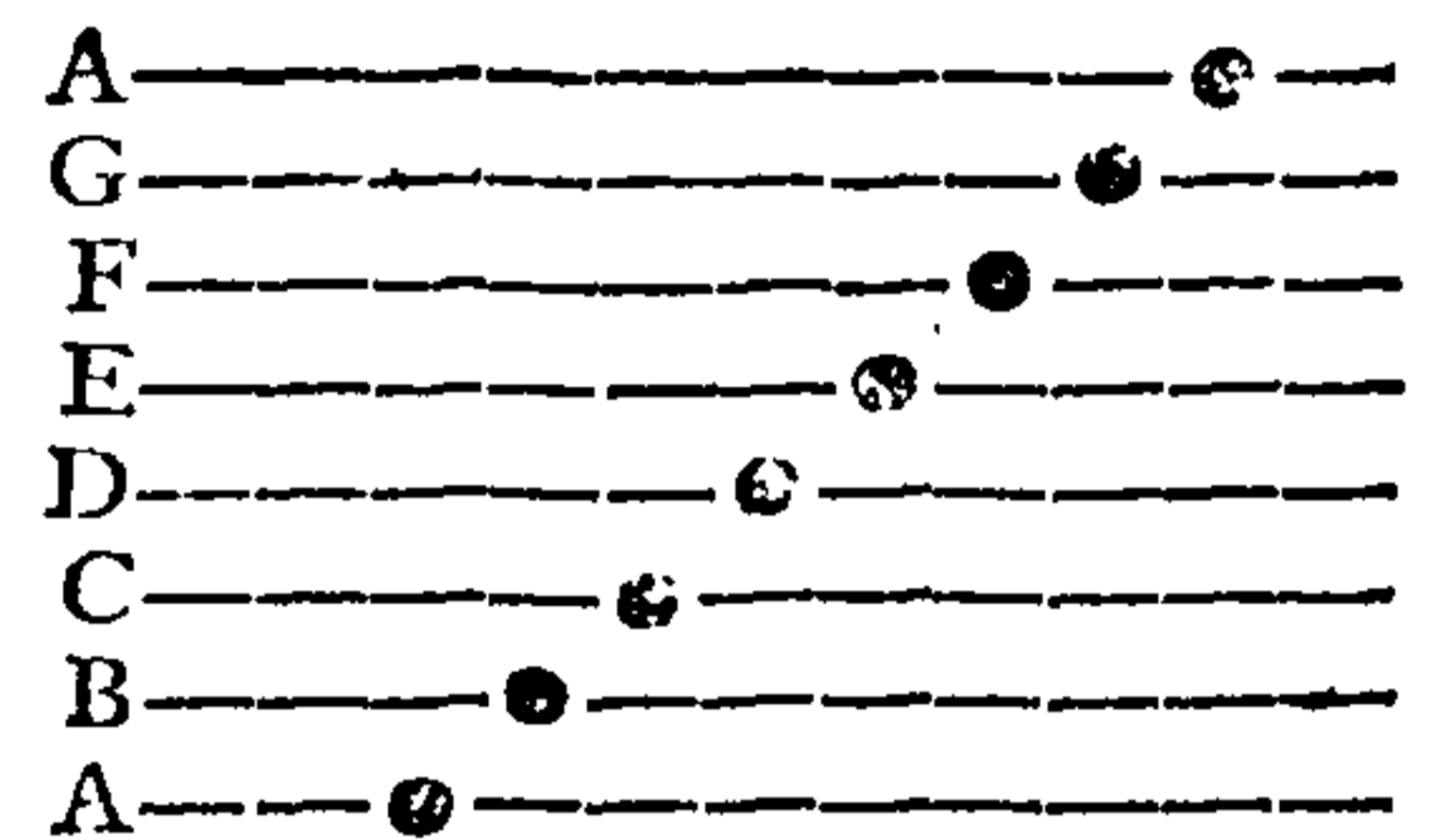
THESE eight Modes have been since branched out into more, by an harmonical or arithmetical Division of the different Species of Diapason, the Fifth or Fourth being always considered as the essential Note of Division: accordingly the *Ambrosian* Modes had all perfect Fifths, the *Gregorian* all perfect Fourths; the F Tone or Mode in the first having no perfect Fourth, the B Mode in the second no perfect Fifth.

ALL this is particularly remarked, because Composers for the last 300 Years have, by changing the Situation of the Semi-tones, given us Compositions in a very different Style from the present, which is confined to the two most *choice* Modes, namely, the *major* and *minor* Keys.

AFTER the Time of *Gregory*, to render the Method of Notation more concise, was invented the Stave, consisting of eight or ten Lines generally, and denominated by the Letters A. B. C. &c. placed upon them in gradual Ascent, thus:



NEXT, to render this Method still more concise, Dots or Points were substituted instead of the Letters, which were placed only at the Beginning of the Lines, thus:



IN the ninth Century, the Measure of Sounds, independent of Words, began to be represented by Dots, Commas, Accents, oblique Strokes, and other Marks. Antiphonaries, containing Examples of these, are preserved in the *British Museum*, and other public Libraries. In this State continued Music to the Beginning of the eleventh Century, when *Guido Aretino*, a Benedictine Monk of *Arezzo*, a City in *Tuscany*, enlarged the Scale, and contracted the Method of Notation. The System he enlarged by adding another Note (G) under the lowest in the Greek Scale, the fundamental of which was A. and proceeding by Hexachords, or Intervals of Sixths, extended its Compass to the Distance of two Octaves and a Fifth, containing six Hexachords; namely, from the lowest G. in our Bass Cliff to its Triplicate, and so on to D. upon the fourth Line in our Treble Stave, which carried him four Tones into a third Octave. The Hexachords then stood as in the Margin.

ANOTHER Hexachord is generally added a Tone higher, arising from g. the second Line in the Treble Cliff to e. the fourth Space; but several ancient manuscript Diagrams have it not, probably because it was a Triplication of the lowest Hexachord, and the highest Note above the natural easy Reach of a Boy's Voice.

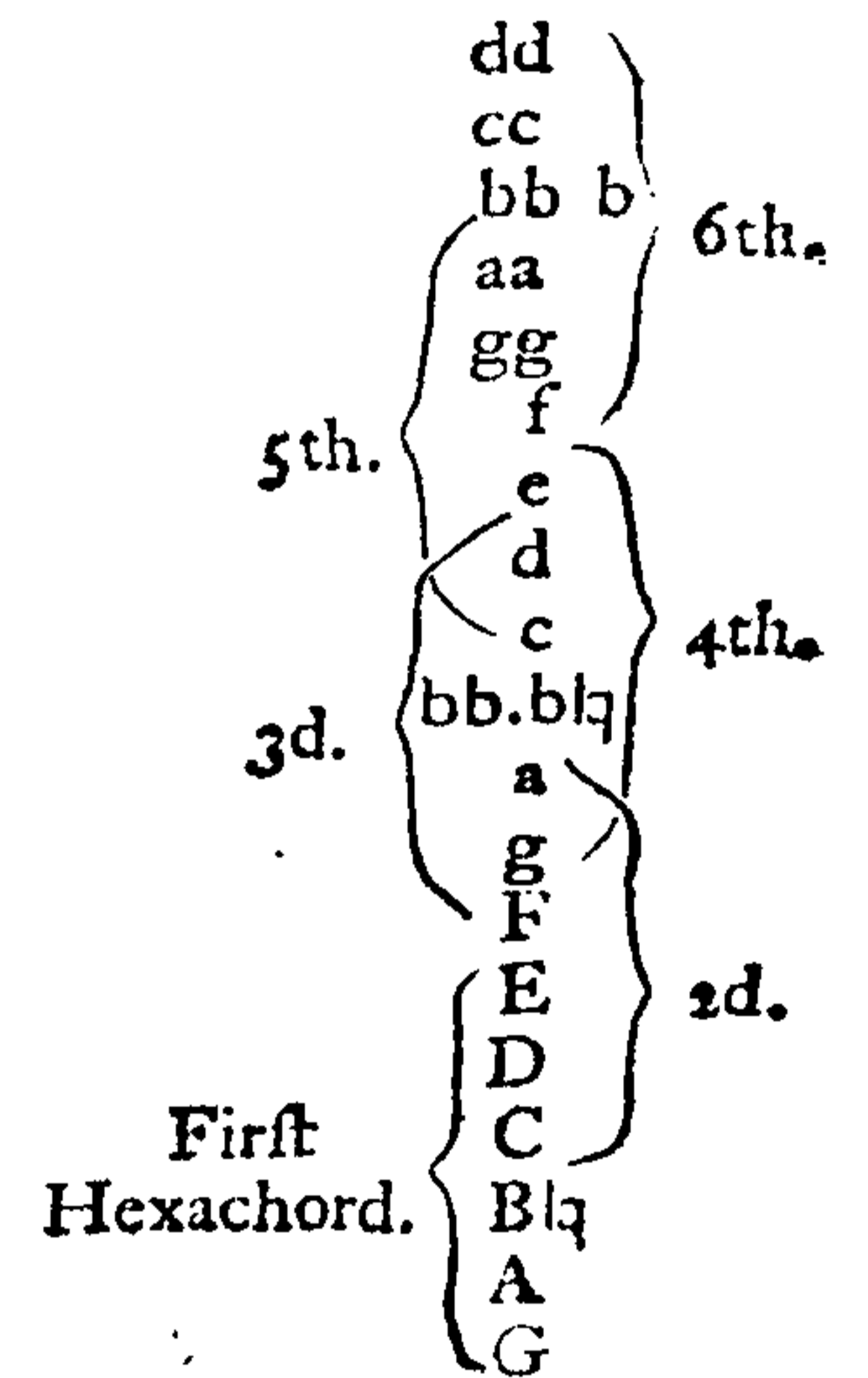
HIS contracted the Stave by suggesting the Use of the Spaces between the Lines; by these Means he reduced eight or ten Lines to half those Numbers.

A third Advance he made was in the Art of Solmization, substituting these six Syllables, *Ut, Re, Mi, Fa, Sol, La*, in place of the six Letters each Hexachord contained, or, as a French Writer * says, after the Example of the Greek, *Te, Ta, Tbé, Tho*. By these Nominations, if a Person could intonate rightly the Intervals of one Hexachord, he might the rest, being all alike, only transposed a Fourth, Seventh or Octave higher. His Design in this Scheme was to impress strongly upon the Mind the Place of the Semitone, which in his Senary lay in the Middle.

MUSIC, with all these Improvements, still continued very plain. In the Church, the Cantus, long and solemn, accompanied also with very simple Harmony, by an Organ of about twenty Notes in compass, was performed, very different from that of the Minstrels,† who sung short returning Airs to a Harp of seven, eight, or nine Strings, or a small ill-shaped Fiddle with four or five, and a very short Bow: And that such were their Instruments in this Country, appears from antique Drawings and Carvings still extant.

THAT our Melodies received a Sweetness from the *Provençal*, under the Favor of *Richard* the First, who was fond of them, is probable. One elegant Specimen of their Song is left us by *Theobald*, King of *Navarre*, who flourished about 1235.—See Sir *J. Hawkins's* Hist. of Music, Vol. II. p. 47.

WE have said that the Greeks distinguished their musical Notes by the Letters of their Alphabet in different Modifications and Combinations to an almost incredible Number, which must render them extremely intricate to the Scholar. These we have likewise observed were contracted by the Romans, and confined to the first fifteen Letters of their Alphabet, which were afterwards again reduced by Pope *Gregory* to seven. After his Time, as the Letters went out of use, various were the Modes of expressing Sounds, by Commas, Points, oblique Strokes, &c. which, about sixty Years after *Guido's* Regulations, began to give way to different Characters. With others of greater Length, the following were in common use,



* Dictionnaire de Musique, par J. J. Rousseau, under the Article SOLFIER.

† We are obliged to the Reverend the Dean of Carlisle for a very circumstantial Account of these Men, in his "Reliques of ancient English Poetry."

use, viz. the *Large* thus [] ; the *Long* thus [] ; the *Breve* thus [] , and the *Semi-brève* in this Form [] ; which was the shortest Note, till the *Minim*, thus [] , was introduced early in the 14th Century. These stood in a triple Proportion to each other ; indeed, they had such an extraordinary Attachment to ternary Proportion, that very few Compositions are to be found, before the Commencement of the 16th Century, in duple or common Time.

As Music ran into quicker Divisions of Sounds, shorter Notes were invented to express them. Hence sprung the *Crotchet* about the Year 1400, *Quaver* 1450, and *Semiquaver* 1500. The first Appearance of the Demisemiquaver seems to be in a Treatise intituled *BELLUM MUSICALE*, published at *Mentz*, in *Germany*, in 1563, when the *Breve* had gradually given way to the *Semibreve* ; and though it continued in use, yet the *Semibreve* was from thenceforth considered as the Integer, because the Measure was denoted by its fractional Parts, such as Halves, Quarters, Half-Quarters, &c. expressed by Figures at the Head of the Stave, viz. $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, &c. to imply that each Bar was compounded of three or more such Parts of the integral *Semibreve*. But though the Demisemiquaver was known or invented in *Germany* about A. C. 1563, yet (at the Close of the last Century) *Bontempi* and others give it as uncommon ; and in a Spanish Treatise on Music, published in 1734, by *Joseph de Torres*, Organist in *Madrid*, it is not mentioned.

THE Cliff (from the French Clef) originally was no more than a Letter prefixed at the Inception of the Piece on some Line or Space, as a Datum to proceed upon ; the Name of that Line (or Note on that Line rather) being known, the rest would follow of course : not calling it a Key in the modern Sense of the Word, meaning that it pointed out the substantial or governing Tone of the Cantus, to which all the others had a Tendency and Direction ; but merely an Induction to the Knowledge of each Line and Space.

ABOUT 1300, when red Notes began to be employed, musical Signs of Time or Measure were invented ; they were only two primarily, viz. \odot \odot , perfect and imperfect, before which the *Long* and the *Breve*, or their Rests, denoted the Measure.

THE Discovery of the Consonances was eventually the Root of harmonical Modulation ; but it was of slow Growth, and long in gathering Strength, not increasing to any Magnitude till the fifteenth Century. There is Reason to believe singing in Consonance was first practised in the northern Parts of this Country near *Durham*, at the Monastery of *Wiredmouth* in the Kingdom of *Northumbria*, the Seat of Music and Learning about 700. This Supposition is founded on two Circumstances : The one is, that in the Writings of *Venerable Bede*, who resided there at the above Time, mention is made of the Word *Descant*, which implies a high Voice dividing or singing in quick concordant Notes, while a Tenor or low Voice is prolating the Ground or plain Song : The other is, that *Giraldus Cambrensis*,* in the 12th Century, describes the same Practice, as being an extempore Performance habitual to those People in the North, living on the Banks of the *Humber* ; yet the *Fauxbourdon* or *Faburden* seems to be their chief Practice and highest Delight in the 14th Century, which is little more than a *Medius* or mean Voice singing in 3ds, and a *Discantus* or treble Voice in 6ths, all along upon a *Canto Fermo* sung by a Tenor or Bass. In this Century, Attempts were made to intermix Discords with Conords, but being abrupt and unprepared, they were inveighed against by contemporary Writers, as a rude unpleasing Intrusion ; it nevertheless was a Step which led to a very great Improvement.

ABOUT the Year 1300, it was discovered that Modulation might be much enlarged by the Admission of more Semitones into the Scale. These new Sounds were denominated *Ficta Musica*, or *feigned Music*, and consisted at last of all the Half-tones not in the ancient Diatonic Series of Notes.

THE B flat, which we have already observed had been placed in the System by *Pythagoras*, was very efficacious in *Guido's* Scale, and highly extolled by a Writer † in the 12th Century, as then giving Birth to the sweetest Modulations upon the Harp. The F sharp was known early in the 14th Century, the C sharp and E flat early in the next, and towards the Close the G sharp, as may be seen in a Manuscript, said to be as old as the Reign of *Edward* the Fourth, in the *Pepysian* Library at *Cambridge*, ‡ which contains some of the most ancient Scores possibly that are preserved, except one in the *British Museum* § on a Stave of thirteen, fourteen, and occasionally fifteen Lines, with something like an Organ Bass at the End. In the following Pieces, A flat occurs but once, and that in a plaintive Style, in order to render the Music more expressive of the Words ; and in all the first printed Music || on Metal Types, from 1503 to 1519, it does not once occur, as far as I have been able to observe. These feigned Sounds, at first new and unexpected, being nicely tried by the Judgment, and familiarised to the Ear, were found to be rich and delicious.

IN the 14th Century, many Struggles were made to form a just Standard for the proper Mingling of Discords with Conords ; yet still, after every Effort, the Dissonancy of Sounds remained unresolved. At length the Moment arrived which crowned their Labours with Success ; for about 1400 (as may be seen by the first Song in the following Collection) the Preparation and Resolution of Discords were discovered : An Art that had the Power of reconciling even Discordancy to the Ear.

THE Reader will naturally expect to be informed of the Tradition and Characters of the following Compositions. The Manuscript from whence all the English Songs, except the first, are extracted, originally belonged to Doctor *Robert Fairfax*, (who lived in the Reigns of *Henry* the Seventh and Eighth) as evidently appears from a Drawing of his Arms, and the express Signature of his Successor, 1610. This Manuscript, which *Anthony Wood* takes particular Notice of, ¶ afterwards fell into the Hands of Mr. *Thoresby*.** The Characters in which these Pieces are written, are something different from those in common use when the Art of printing Music with Metal Types was invented : They

* Hist. of Wales.

† Giraldus Cambrensis.

‡ No. 1236.

§ Bib. Harl. No. 978.

|| The Patent affixed to some of these Publications being curious and unknown, I have subjoined a literal Translation of it : the Original may be seen in the British Museum.

¶ Part 18.

** See the List of his Curiosities at the end of his Hist. of Leedes, p. 517.

consist of *Longs*, *Breves*, *Semibreves* and *Minims*; which two last are occasionally black and red, without any *void* Notes. The Intention of these colours was to denote their Duration, for Notes of a *red Colour* contained Half the Value of those which were black, consequently the *Crotchet* was expressed by a red Minim, and the *Quaver* by a red Crotchet, which at that Time was distinguished by a Hook at the End, from whence it took its Name*: So that, in fact, the modern *Quaver*, in Point of Form, was anciently the Crotchet.

It may not be amiss to observe here, that when red Notes were disused, void Notes supplied their Place. Afterwards, in the 16th Century, *void* Notes became the longest, and *black* Notes were used in subordinate Proportions: but it was not till within the last hundred Years, that black *Breves* and *Semibreves* were entirely discarded, and the present Method of Notation brought to a fixed Standard.

THE first Song in the succeeding Collection is in many Respects curious, particularly in that it contains the earliest Example I have seen of the regular Preparation and Resolution of a Discord. It is printed from a manuscript Copy at the Head of a Collection of Ballads preserved in the *Pepysian* Library, Vol. I. Folio. This Manuscript, from its Title, appears to be an Exscript of one, "Ex Biblioth. Bodleianâ, Arch. B. Seld. 10." The next Leaf contains *the same in moderne Dresse*, but so very imperfect that it can hardly be called *the same*. An Ear which can judge from Nature will find it pleasing.

THE high Estimation had for such Melodies in Queen *Elizabeth's* Reign, is evident from the Duke's Speech in *Shakespeare's Twelfth-Night*,

" Now, good Cæsario—but that Piece of Song,
" That old and antique Song we had last Night;
" Methought it did relieve my Passion much,
" More than light Airs, and recollected Terms,
" Of these most brisk, and giddy-paced Times."

THE second Song is a perfect Copy of a very popular Balet in its Time, written by *Anthony Widville*, the gallant but unfortunate Earl *Rivers*, just before his Execution in *Pomfret* Castle, 1483. The third, fourth, fifth and sixth Songs, are evident Compliments to *Henry* the Seventh and his Family. It might be conjectured that the Words in the fourth, "Gelofir gent or Rosemary," were well known to *Harry Carey*, Author of the *Honest Yorkshireman*, for one of the Songs in that Entertainment, "*Why, how now, Sir Clown?*" has the Burden of "Gilliflow'r, gentle Rosemary."

ALL are distinguished for some peculiar Excellence; and two of the best French Pieces of the same Age, in two very different Styles, are given with them, to contrast and variegate the whole.

No one will be surprized at finding *Wadis*, *Leuys*, *ies*, Words of two Syllables, or *Beaute*, *Lady*, and such-like Words, spelt and accented in a different Manner from the present Usage, if they recollect that Men naturally adopt the common Pronunciation and Orthography of the Age in which they live. The Prevalence of the French Language in this Kingdom, after *William* the Norman had seated himself on the Throne, easily accounts for the Accent falling so often on the last Syllable: But this was not universal, for in a very ancient *Rota*, *Catch*, or *Canon*, printed in the second Volume of *Sir J. Hawkins's* Hist. of Music, p. 93, it appears that the Saxon *e* had neither a long Time nor acute Accent in the Words *Bückē*, *Cālvē*, *wǣdē*, *Lhūdē*, *Awē*. The French to this Day give a Sound or Note to the last Syllable, even of Words ending with *e* mute.

WITH respect to the Authors of the ensuing Songs, little remains except their Names and musical Characters, and of some not even so much as their Name.

ROBERT FAYRFAX, of the *Yorkshire* Family of that Name, *Sir J. Hawkins* (to whom I am indebted for this and other Articles) in his Hist. of Music, Vol. II. informs us, was a Doctor in Music of *Cambridge*, and was incorporated of *Oxford* in the Year 1511. Bishop *Tanner* says he was of *Bayford* in the County of *Hertford*, and that he died at *St. Alban's*, where he was either Organist or Chanter in the Abbey Church, and lies buried therein.

EDMUND TURGES, Composer of the fifth Song, was probably a near Relation to a Minstrel of the same Name; for in the Act of Resumption, 28th *Hen. VI.* there is a Proviso in favour of *John TURGES*, Harpour with the Queen, for the Reversion of an Annuity of Ten Marks after the Death of *Will. Langton*, Minstrel. From a few Church Compositions of his which remain, one might be led to suppose that he was a Member of some Cathedral.

JOHN MOUTON, Author of the fifteenth, was a Disciple of *Adrian Willaert*, and Mæstro di Capella to *Francis I.* King of *France*, who look'd upon him as one of the greatest Ornaments of his Court. By the Testimony of his Contemporaries, he was one of the greatest Musicians of his Age. The beautiful Fragment of his, in the annex'd Work, was printed in the Year 1519, by *Ottavio Petruccio*, at *Fossombrone* in *Italy*.—The Names and Compositions of these and other Composers in the above-mentioned Manuscript, occur in several Manuscripts near the End of the fifteenth Century.

THE peculiar Style of these Masters makes it necessary to be a little more particular in the Explanation of the modern Doctrine of Modes, which have their Merit, whether more or less valuable than the Greek.

THE Spirit of Enquiry concerning the Greek Genera and Modes, from the Year 1450, occasioned those who studied Music to imitate in their Productions as far as possible the ancient Modes; and accordingly, a Composition in the Key of A. was said to be in the Dorian Mode, in the Key of D. the Phrygian, and so on. To strengthen this Idea, they preferred one or two Tones out of the usual Series of Sounds in the major and minor Keys, corresponding with some of the Ecclesiastical Modes, by which they modulated, and by making them predominate, coloured their Compositions and diversified their Style; for, with them, it was not so much the Pitch or Key-note, as the Position of the Semitones

in

in the Octave, which constituted the Variety of Modes. The major Key they considered as *perfect*, the Clymax and Anticymax of Sounds in that being uniform, the third bold and pleasing. The minor Key was thought *imperfect*, not so much on account of the Difference in the ascending and descending Scale, as because of the heavy Effect of the lesser Third, which in their Compositions was often omitted, or sharpened at a full Close. The Variety which this very Imperfection afforded in the flat Key, gave great Scope to the Imagination: Other Associations were formed; and it seems as if our earliest Writers, both in Melody and Harmony, observing the various Situations of the two Semitones in each of the ecclesiastical Modes or Species of Diapason, thought them equally useful with those in the flat Key.

As they divided and subdivided very minutely the duple and triple Measures, so they improved the old System by the Introduction of what were called *feigned Sounds*. These were employed in giving new Qualities to their Keys or Modes. By their means they could imitate the seven or eight primitive Modes in any Pitch; they could alter and diversify them at will, and still preserve their Key. This was done sometimes by taking the flat Seventh only; of which Mode many antique Melodies and rich Pieces of Harmony, particularly that Madrigal of *Orlando Gibbons*, "The Silver Swan," are beautiful Examples.* In the minor Key, the sharp Sixth was sometimes combined with it. —Another Property of the minor Key, very common with our early Harmonicians, was that of blending the flat Second and Seventh in the same Composition.

With what Force and Elegance so crude an Interval as the sharp Fourth and flat Seventh may be used, Dr. *Blow's* Service in G. is a noble Instance. These and other Modes were used *occasionally* with so much Grace and Delicacy, that Men of the finest Understanding and Taste have confess'd their Power.

Mr. *Purcell* has been heard to declare more than once, that the *Variety* which the *minor Key* is capable of affording, by the Change of Sounds in the ascending and descending Scale, induced him so frequently to give it the Preference; and this Variety seems to have tempted some, even after him, to continue the Practice of the Mode-Style. In the Church Service particularly, the Solemnity and Dignity of this Style should never be lost.

It is remarkable that all our earliest Dance and Song Tunes, whether the grave, rough and bold British, the tender, wild and airy Scotch, or the mix'd Irish, are characterised by their Affinity to those Modes believed analogous to the Greek. Notwithstanding this, they are now so little known and practised, though uniformly admired and supported by very learned Writers, and the ablest Practitioners of this and former Centuries, namely, *Handel*, *Geminiani*, *Aldrich*, *Tallis*, *Tye*, *Palestrina*, &c. that many think them strange and novel.

Did we but search for, study and imitate the valuable Remains of Antiquity,† we should certainly be the more disposed to make proper Acknowledgments to our Ancestors, by improving upon their Industry and Attention: For as the Knowledge in Literature, Painting, or Architecture, of him who is conversant only in modern Compositions, must ever remain slender and confined, so must that of the Musician; he will be of an undiscerning Ear, incompetent Judgment, and vitiated Taste.

In Music, as in every Thing else, Art carried into Excess becomes vicious and destructive, whether by labouring after extraneous, complex and obscure Modulations, as some of the Ancients did, or, as some of the Moderns do, by running into extravagant Levities of Air. But the venerable Pieces of Antiquity in the present Collection seem so far out of the Reach of this Censure, that, for Purity of Harmony and Chastity of Melody, I should hope they will be read and heard with Approbation and Pleasure.

* See the first annual Collection of Catches, Canons and Gleees, published by Mr. Warren.

† Some of these are preserved in the Collections of Catches, Canons and Gleees, published by Mr. Warren.

The PATENT *subjoined to some Publications of* OTTAVIO PETRUCCIO, PRINTER.

LEO X. POPE.

BELOVED Son, Health and apostolical Benediction. Having lately given us to understand, that, during your Residence at *Venice*, by your Application and Ingenuity, you first discovered the Method of printing figured Song; and whereas our beloved Sons, the Doge and Senators of the Serene Republic of *Venice*, have granted you the exclusive Privilege of printing the same, as the Inventor, forbidding any Person whatsoever within their Jurisdiction, under certain Penalties, either to print or vend any other but your's, for the Space of Twenty Years; and having also informed us, that lately, on your Return to your native Country, *Fossombrone*, and intent on new Discoveries, by great Labor, Expence and Course of Time, you first invented the Method of printing Organ Scores, which had been hitherto attempted by several eminent Men, as well in *Italy* as other Countries, and given up as impracticable, and which adds greatly to the Dignity of Divine Worship, and proves a Help to those who are desirous of improving in Music; and that you are inclined to print several Books on different Subjects, which never hitherto appeared in Print in your Country, or in any other, directly or indirectly, subject to the Jurisdiction of the Ecclesiastical State: We, disposed to favour your Petition, and willing that you, as the Inventor and the first Printer of the same, should enjoy the Privileges annexed to our Apostolic Indulgence and Leave, provided you vend the same at a moderate Price, and in order effectually to prevent other Printers from reaping the Advantages of your Labor and Expence, and that we may encourage you to attempt Discoveries of greater Moment, we, in Consideration of your being the Inventor and first Printer of the same, *forbid* other Printers and Booksellers to print or vend any Organ Scores within Fifteen Years, or any other Books on other Subjects which you have already printed or mean to print (not hitherto published by any other Person whatsoever) within Fifteen Years from the Date of their first Publication, and that under the Penalty of Excommunication, with the Loss of their Books and Scores, and a Fine of four Ducats for each Book, to be equally divided, one Part for our Exchequer, a second to the Informer, and a third to the Inflictor of the Punishment: We moreover direct the Auditor of our Exchequer, and the Governor of our beloved City, Senators, Sheriff, and all other Persons acting in any official Capacity whatsoever within our Jurisdiction, both now and hereafter, to give you every necessary Assistance, when called upon by you or your Attorney, under the Penalty of an ipso-facto Excommunication to any or either of them that may fail therein, inasmuch that they are not to suffer you to be any ways impeded in the Execution of the Premises, but to terrify the Offenders by Ecclesiastical Censures, and the aforesaid Penalties; also to call in to their Assistance, if required, the Secular Power, in order the more easily to facilitate the Performance of all or either of the Premises, ordering at the same Time these our Letters Patent to be printed, and to hold full Force in our Courts of Judicature and elsewhere, no Person whatsoever to obstruct the Execution of the same, at their Peril.

Given at *Rome*, at *St. Peter's*, under the Seal of the FISHERMAN,* this 22d of *October*, in the Year of our Lord One Thousand Five Hundred and Thirteen, being the first Year of our Pontificate.

PETER BEMBO.

To our beloved Son, OTTAVIO PETRUCCIO, of *Fossombrone*.

* *Il Pescatore* is the Pope's Seal-Ring, the Device of which, I presume, has a Reference to *St. Peter* in his Character of a *Fisherman*. It is different from that wherewith the *Bulls* are sealed, which is a *Cross* supported by *St. Peter* and *St. Paul*. The *Pescatore* may perhaps not improperly be termed the *Pope's Privy Seal*; and, to prevent any Abuse of it during a *Vacancy in the See*, it is immediately, on the *Pope's Demise*, broken in Pieces by the *Cardinal Camarlingo* (or *Chamberlain*) in the Presence of *three other Cardinals*.

OBSERVATIONS on the PLATE annexed.

- N**UMBER 1. is taken from the Margin of a musical Manuscript, near 300 Years old, in *Bibl. Reg. 20. A. 16. British Museum*. It contains French Songs by various Composers, *Heyne, Bouvel, Josquin, &c.* The Instrument in the Performer's Lap comes nearer to the Description of the *Citole* than any Thing yet given.
- N^o 2. is probably a kind of Harp appropriated to the Female Minstrels of the 13th and 14th Centuries. The Original is to be found in the Margin of an ancient Copy of the History of *Ireland*, by *Giraldus Cambrensis*, 13. B. VIII. *Bibl. Reg. Brit. Museum*. Mr. *Casley* has mark'd it in the Catalogue XIIIth Century.
- N^o 3. is an exact Copy of a Group of Figures playing and singing, taken from the Frontispiece to the *Enchiridion, or Præctica Musica*, by *Herman Finck*, Chapel-Master to the King of *Poland*, published 1556. The Instruments seem to be the Sackbut or Bass-trumpet, and two Krum-Horns.† One is led to suppose, that the principal Figure among the other Parties is the *Maestro di Capella*, from his apparent Solitude, and intended for *Finck* himself.
- N^o 4. is an exact Copy from a Print at the Head of the Dedication of a Book of ancient French Madrigals, in the Possession of the Editor, published 1545, at *Antwerp*, by *Tbylman Susato*. The Work is inscribed, in a prolix Copy of French Verses, to *Mary Queen Dowager of Hungary*, the Personage represented in the Back-Ground, as one may collect from the Form of the Escutcheon over her Head on the Cloth of Estate, though the armorial Ensigns are not discernible. The Queen seems to bear a Scroll in her Right-Hand, and to mark the Time or Measure with her Left-Hand, and seems to be remarkably attentive.

† Crooked Horns....Vide *Minstrel in Voce Cromo*.



ORIGINAL WORDS of the SONGS.

SONG I.

OWRE kynge went forth to Normandy,
 With grace & myzt of chivalry;
 The God for hym wrouzt marvelously,
 Wherefore Englonde may calle & cry

Deo gratias
Deo gratias Anglia redde pro victoria.

2.

He sette a fege, the sothe for to say,
 To Harflue toune with ryal array;
 That toune he wan, and made a fray,
 That Fraunce shall rywe, tyl domes day.

Deo, &c.

3.

Then went owre Kynge, with all his Oste,
 Thorowe Fraunce for all the french bofte;
 He spared 'for' drede of leste, ne mošte,
 Tyl he come to Agincourt coste.

Deo, &c.

4.

Than for sothe y^t knyzt comely
 In Agincourt feld he fauzt manly,
 Thorow grace of God most myzty
 He had both the felde & the victory.

Deo, &c.

5.

Ther Dukys, and erlys, lorde & Barone,
 Were take, & slayne, & that wel sone,
 And some were ledde in to Lundone
 With joye, and merthe, and grete renone.

Deo gratias, &c.

6.

Now gracious God he save owre kynge,
 His peple, and all his wel wylynge,
 Gef him gode lyfe, & gode endynge,
 That we with merth mowe savely synge

Deo gratias
Deo gratias Anglia redde pro victoria.

SONG II.

SUM what musyng,
 & more morenyng,
 In remembryng,
 y^e unstedfastneis,
 this wordle beynge
 of such welyng,
 me contraryng
 what may I geis;
 I fere doutless,
 remeyless,
 is now to cefs
 my wofull chaunce;
 for unkynnes,
 withontenless,
 & no redress,
 me doth avaunce
 w^t displeaunce
 to my grevaunce
 & no iuraunce
 of remedy,
 lo in this traunce
 now in substaunce
 such is my daunce
 willyng to aye.

Me thynkyth truly,
 bounden were I,
 & þ^t * gretly
 to be content,
 sayng playnly,
 Fortune doth wry
 all contrary,
 for myn entent;
 My lyff was lent
 to an entent,
 it is ny spent,
 well cumi fortune;
 yet I ne went,
 thus to be shent,
 but she it ment,
 such is her wone.

* Saxon þ^t for that.

SONG III.

THIS day day dawes
this gentill day dawes
& we must home gone.

1.

In a glorious garden grene
Saw I sýttyng a comly quene
among the floures that fresh byn
she gaderd a floure & set betwene
the lýly white rose me thouzt I sawe
& euer she sang this day day dawes
this gentill day dawes
& I must home gone

2.

In that garden be floures of hew
the gelosir gent þ^r she well knew
the floure de luce she did on rewe
& said þ^e whyzt rose is most trewe
this garden to rule by rýzt wis lawe
the lýly whyzte rose methought I sawe
& ever she sang this day day dawes, &c.

SONG IV. For three Voices.

I Love I love & whom love ye?
I love a floure of fresh beaute,
I love another as well as ye;
Than shal be provid here anon,
yff we 3 can agre In on.

2.

I love a floure of swete odour,
magerome gentyll, or lavendour,
columbyne goldis of swete flavour,
nay nay let be,
is non of them þ^r lýkyth me.
I love I love, &c.

3.

Ther is a floure where so he be,
& shall not yet be namyd for me,
prýmeros, violet, or fresh dayty,
he pass them all in his degre,
þ^r best lýkyth me.
I love, &c.

4.

On þ^r I love most enterly,
Gelosir gentill, or rosemary,
camamyll, borage, or faverý,
nay certainly
here is not he
þ^r plesyth me.
I love, &c.

5.

I chese a floure freshist of face
what is his name that thou chosyn has
the rose I suppose thyn hart unbrace
that same is he

In hart so fre
that best lýkyth me
nowe have I louyd & whom love ye
I love a floure of fresh beaute
I love a nother as well as ye
Than shal be prouid here anon
yff we 3 can agre In on.

6.

The rose it is a ryall floure
The red or the white shewe his colour
both be full swete & of lýke favoure
all on they be
that day to se
it lýkyth well me
now haue I loued & whom love ye
I love a floure of fresh beaute
I love another as well as ye
Than shal be prouid here anon
yff we 3 can agre In on.

7.

I love the rose both red & white,
Is þ^r y^r pure pfitte appetite,
to here talke of them is my delite.
Joyed may we be
oure prince to se
& roses thre
now have we louv'd & loue will we,
This sayre fresh floure full off beaute,
most worthy it is as thynkyth me;
than may be prouid here anon,
that we 3 be agrede In on.

SONG V.

FROM stormy wyndes & grevous wether
good lord preserve the estrige fether.

O blessed lord of heuyn celestrial
which formyd hast of thý most speciall grace
Arthur oure prýnce to us here terrestriall
In honor to rayne lord graunt hym tyme & space
which of alyauce
oure prýnce of plesaunce
be In crytaunce
of ynglond & fraunce
rýzt eyre for to be
wherfore now syng we
From stormy, &c.

Wherfore

2.

Wherefore good lord syth of thy creacion
Is this noble prince of riall linage
In every case be his preservacion
With Joy to reiose his dewe enerytaunce
his ryzt to optayne
In honor to rayne
this eyre of brytayne,
of castell, & Spayne,
ryzt eyre for to be;
wherefore now Syng we
from Stormy windes, &c. *ut supra.*

3.

Now good lady among the Saynts all
Pray to the Sone the Secund In trinite
for this yong prince which is & daily shal be
Thy servaunt with all his hart so fre
O celestiall
moder maternall
emprise Infernall
now we crye & call
his save gard to be
Wherefore now Syng we
From stormy Wyndes, &c. *ut supra.*

SONG VI.

ENforce yourfelfe as Goddis knyzt
to strenkyth your comyns In ther ryzt.

Soverayne lord In erth most excellent,
whom god hath chose oure gyde to be,
with gyffts grete & evydent,
of Marchiall power & also hye dygnite
syth it is so, now lett your labour be
Enforeyng yourfelfe with all your myzt
to strenkyth your comyns In ther ryght.

God hath gyff yow of his goodnyfs
Wisdome w' Strenkyth & Soveraynte
all mydone thyngis to redrefs
& specially hurts of þe commynalte,
which crye & call unto your manste;
In your person all ther hope is pyzt
to have recover of ther unryzt.

Enforce, &c. *ut supra.*

SONG VII.

1.

A Gentill Jhesu
Who is that that dothe me call
I a Synner that oft doth fall
what woldist thou have
mercy lord of the I crave
why louyst thou me
ye my maker I call the
than leve thy Syn or I nyll the
& thynk on this lesson that now I teche the
a I will I will gentyll Jhesu

2.

Uppon the Crosse nailid I was for the
Suffyrd deth to pay thy rawnsom
forsake thy Syn man, for the loue of me
be repentant make playne confession
to contryte harts I do remysson
be not dispayred, for I am not vengeable,
gayne gottly enmys thynk on my passion,
whi art þ' froward, syth I am mercyable
A Jentil Jhesu

3.

My bloddy Wounds downe ralyng be this tre
loke on them well & haue compassion
the Crowne of thorne þ' spere þ' nailis thre
the percide hand & fote of Indignac'on
my hert ryven for thy redempc'on
let now us twayne In thys thyng be tretable
loue for loue by Just Zvencion
Why art thou froward syth I am merciabile
A gentill Jhesu, &c.

4.

I had on petur & mawdelen pyte
for þ' Ztrite of þ' Ztricion
Saynt tomas of Inds Incrudelhte
he put his hands depe In my syde adowne
Role up this mater grave it In thi reson
Syth that I am kynde why art thou onstable
My blode best triacle for þ' transgression
be not thou froward sith I am merciabile
A Jentill Jhesu, &c. *ut supra.*

5.

Thynk a gayne pride on my humilite
Cum to Scole, record well this lesson
gayne fals envy thynke on my charyte
My blode all spent by distillacion;
Whi did I this, to save thee from prison.
Afore thi hart hang this litell table
Swetter than hawme gayne gottly poyson
be thou not affraide, syth I am merciabile
A Jentill Jhesu, &c. *ut supra.*

6.

lord on all synfull here knelyng on kne
 Thy deth remembryng of humble affeccion
O Jhesu graunt of thi benignite
 That thy fyve wellis plentuous of fusion
 callid the fyve wonds by 2putacion
 may washe us all from surfetts reprovable
 Nowe for þ' Moders meke mediacion
 at hir request be to us merciabile
 A Jentill Jhesu, &c. *ut supra.*

SONG VIII.

WHO shall haue my fayre lady?
 who but I, who but I.
 who shall haue my fayre lady
 Under the leuys grene?
 The fayrest Man
 that best love can
 Dandirly dandirly.
 The fayrest Man
 that best love can
 under the holy grene.

SONG IX.

I Love, loved, & loved wolde I be,
 In stedfast fayth & trowth with assuraunce;
 Then bownden were I such on faythfully
 to love, thowe I do fere to trace that dawnce;
 Lest that mysaventure myzt fall be chaunce,
 yet will I me trust to fortune applye
 hough that euyr it will happ I wote nere I.

For SONG X. See page 45.

SONG XI.

MOST clere of colour & rote of stedfastness,
 with vertu conyng her maner is lede,
 that passyth my mynde for to expres;
 of her bounte beaute & womanhode.
 The bryztest myrrour & floure of goodlyhed,
 which that all men knowith both more or less,
 Thes vertues byn pryntyd In her doutless.

SONG XII.

Alas for lak of her presens,
 whom I serue & shall as long,
 tyll deth my lyff departe from hens;
 absens it is that wolde me wrong,
 & thus is the tyme of his Song;
 to gett mystrust is his entent,
 to send to her to make me Shent.

SONG XIII.

Complayne I may wher euyr I go,
 Syth I haue done my besy payne,
 to loue her best & no mo,
 & she me takyth in gret disdayne:
 I wis yet will I not me complayne,
 tyll that I cum till her presens,
 lest cause in me be fownd of offens.

SONG XIV.

TO complayne me alas why shulde I so,
 for my complaynts it dyd me nevir good,
 but be constraynd now must I shew my woo,
 to her only which is my yes foode.
 Trustyng sum tyme that she will change her *Mode*
 & let me not allway be guerdonless,
 Syth for my troth she needyth no witness.

For SONG XV. See page 57.

SONG XVI.

THUS musyng In my mynd gretly mervelyng,
 hough euyr such dyversyte In oon person may
 be;
 So goodly so curtesly so gentyll In behavyng,
 & so sodenly will change In every degre.
 As solen as stately as strange toward me,
 as I of a quayntance had nevir byn afore;
 wherefore I hope to fynde a speciall remedy,
 to let it ouyr pass & thynk theron no more.

SONG XVII.

THAT was my Joy is now my woo & payne,
 That was my blyss is now my displeaunce;
 That was my trust is now my wanhope playne,
 That was my wele is now my most grevaunce;
 what causyth this but only yowre pleasaunce,
 onryztfully shewyng me unkynndness,
 That hath byn you faire lady & mastres;
 nor nought cowde have wolde I nevir so fayne,
 my hart is yowrs with so gret assuraunce;
 wherfore of ryzt ye shuld my greffe complayne,
 & with pite haue me In remembraunce;
 much the rather sith my suryd constaunce
 wolde In no wise, for Joy nor heuyness,
 have but youre selfe fayre lady & mastres.

SONG I.

Composed for the Victory at Agincourt, A. D. 1415.

Deo gratias anglia redde pro victoria. Owre Kynge went.

forth to Normady w Grace and myzt of chyvalry the God for hy wrouzt mvelusly.

wher=fore Englonde may calle and cry. Deo gratias

CHORUS

Deo gratias anglia redde pro victoria .



Deo gratias Angli: : : a redde pro victori: a



Our King went forth to Normandy with grace and might of



chival: ry the God for him wrought marv' lously wherefore Eng=

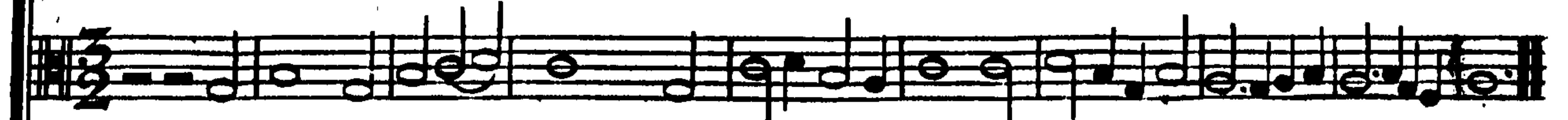


= land may call and cry Deo grati: : as



Deo gratias Angli: : : a: : : . redde pro victori: : a.

CHORUS



Deo gratias An: : gli: : a: : : . redde pro victo: : : ri: a.



Deo gratias An: : gli: : a: : : . redde pro victo: : : ri: a.

SONG II.

Robert Fayrfax

Contra:
tenor

Tenor

Some what musing

Some what musing and more

And more

in rememb'ring the unstedfastnes this world being . . .

mourning in rememb'ring the unstedfastnes this world being . . .

mourning in rememb'ring the unstedfastnes this world being . . .

of such wheeling what may I gues . . .

of such wheeling me contrary: :ing what may I

me contrary: :ing what may I gues . . .

gues I fear doubtless remediless is now to cease my

I fear doubtless remediless is now to cease my

I fear doubtless remediless is now to cease my

for unkindness withouten *les and no redress me
 woful chance for unkindness withouten *les and no redress

woful chance

doth ad...vance with displesance to my grievance...
 me doth advance with displesance to my great grievance...

with displesance to my great grievance...

and no 'surance of remedy...
 and no'surance of remedy...
 and no'surance of remedy...

and no'surance of remedy...

lo in this trance now in substance such is my dance...
 lo in this trance now in substance such is my dance...
 lo in this trance now in substance such is my dance

lo in this trance now in substance such is my dance

* i.e. without lye

willing to die... me think

willing to die... me thinketh

willing to die... me thinketh

...eth tru... ly to be content

tru... ly... bounden were I and that greatly to be content

tru... ly bounden am I and that greatly

Fortune doth

feeing plainly Fortune doth

feeing plainly Fortune doth

wry all contrary from mine in..tent

wry all contrary from mine in..tent

wry all contrary from mine in..tent

to an intent it is nigh
 my life was lent to an in..tent it is nigh spent
 my life was lent it is nigh spent .

spent welcome Fortune welcome fortune yet I ne'er
 welcome Fortune yet
 welcome Fortune

went thus to be . . +fhent such
 I ne'er went thus to be +fhent but she it meant such
 but she it meant

is her *wone
 is her *wone
 such is her *wone

* i.e. custom .

+ i.e. ruin'd

The middle part is for a Contratenor in the Original Ms.

SONG III.

Author
unknown.

This Day Day dawns this gentle Day Day dawns

This Day Day dawns this gentle Day dawns

This gentle Day dawns

this gentle day

this gentle day dawns and I must home go

this gentle day dawns and I must home go this gentle day

dawns and I must home go This day day dawns this gentle day

and I must home go this gentle day

dawns This day day dawns

dawns and I must home go

dawns this gentle day dawns and I must home go

this gentle day dawns and I must home go

In a glorious garden . . .
In a glorious gar . . den

I saw I fitting a comely Queen Among the
green I saw I fitting a comely . . . Queen Among the
green I saw I fitting a comely Queen

flowers that fresh . . . byn among the flowers that fresh . . . byn She gatherd
flowers that fresh . . . byn She gatherd
a : mong the flowers that fresh . . . byn She gatherd

a flow'r and set between
a flow'r and set between the lilly white . . . rose me thought I
a flow'r and set between the lilly . . white . . rose me thought I

* i.e. were.

the lilly-white-rose methought I faw and ever the
 faw the lilly-white-rose methought I faw and ever the fung
 faw the lilly-white-rose methought I faw and ever

fung this day day dawns this day day dawns this gentle day day dawns
 this day day this day day dawns this gentle day dawns
 the fung this day day dawns this gentle day dawns

this gentle day
 this gentle day dawns and I must home . . . go
 this gentle day dawns and I must home go this gentle day

dawns and I must home go this day day dawns this gentle day
 and I must home . . . go this gentle day
 dawns this day day dawns

dawns and I must home go

dawns this gentle day dawns and I must home go

this gentle day dawns and I must home go

In that garden are flow. . .

In that garden are

the gilli-flow'r gent that she well knew

ers of hue the gilli-flow'r gent that she..

flowers of hue the gilli-flow'r gent that she well.

the flow'r de luce she did on rue the flow'r de luce she did on rue

well knew the flow'r de luce she did on rue

knew the flow'r de luce she did on rue

and said the whiterose is most true

and said the whiterose is most true this garden to rule by

and said the whiterose is most true this garden to rule by

The lillywhite: : rose methought I faw and

right-fure: : : law the lilly-white-rose methought I faw and ever

right-fure: : : : law the lilly: : white-rose methought I faw

ever the fung this day day dawns this day day dawns this gentle day day

the fung this day day this day day dawns this gentle day

and ever the fung this day day dawns this gentle day

dawns

dawns this gentle day dawns and I must home

dawns this gentle day dawns and I must home

this gentle day dawns and I must home go this
 go and I must home go
 go this gentle day dawns this

day day dawns this gentle day dawns
 this gentle day dawns this gentle day dawns
 day day dawns this gentle day dawns

and I must home go
 and I must home go
 and I must home go

The two under parts are for Contratenors in the Original Ms.

SONG IV.

Transposed one note higher

Composed

by

Syr Thomas Phelyppis.

I Love I love and whom love ye

I Love a

that shall be

flow'r of fresh beauty that shall be

I Love a-nother as well as ye that shall be

proved here a-non in one

proved here a-non if we three can a-gree in one

proved here a-non if we three can agree in one

I Love a flow'r of fweet odour. . .
 marjo : ram gentle or la . . . ven . .
 I Love a flow'r of fweet odour mar : joram gentle or la . . .

Columbine goldes of fweet fla : vour . . . nay nay let
 der . . . nay let
 vender. Columbine goldes of fweet fla : vour . . . let

be its none of them that liketh me . . I Love I love and
 be its none of them that liketh . . . me
 be its none of them that liketh me I Love I love and

whom love ye I love a flow'r of fresh beauty
 I love a flow'r of fresh beauty I love a . . .
 whom love ye I love I love a

that fhall be proved here anon

- nother as well as ye that fhall be proved here anon if we three

- nother as well as ye that fhall be proved here anon if wethree can

in one

can a : gree in one

agree in one

There is a flow'r where'er he be . . .

which fhall

There is a flow'r where'er he be which

primerose violet or fresh daisy . .

not yet be named for me

fhall not yet be named for me primerose violet or fresh daisy

he's past them all in his degree that best liketh me

he's past them all in his degree that best liketh me

them all in his degree that best liketh me

me I Love I love and whom love ye I love a flow'r of fresh beau . .

I love a flow'r of fresh beau . .

I Love I love and whom love ye I love

ty that shall be pro..ved

ty that shall be pro..ved

I love a nother as well as ye that shall be pro..ved

here a..non in one

here a..non if we three can a gree in one

here a..non if we three can agree in one

One that I
One that I

love most entire...ly
gilli...flow'r gentle or rose=ma=:ry
love most entire...ly gil...li..flow'r gentle or rosema...ry

chamomile borage or favo...ry... nay
nay cer...tain=
chamomile borage or favo...ry...

certain:::ly here is not he that pleaseth me... I love I
ly... here is not he that pleaseth me...
cer...tainly here is not he that best pleaseth... me I love I

love and whom love ye I love a flow'r of fresh beauty
I love a flow'r of fresh beauty
love and whom love ye I love I

that shall be proved here a:non
that shall be proved here a:non if
love a nother as well as ye that shall be proved here a:non if

in one
we three can agree in one
we three can agree in one

Volti

I chose a flow'r freshest of face
 what is his name that thou cho
 I chose a flow'r freshest of face what is his name that

the Rose I suppose thine heart unbrace
 sen hast
 thou chosen hast the Rose I suppose thine heart unbrace

that same is he in heart so free that best li.
 that same is he in heart so free that best liketh
 same is he in heart so free that best liketh me.

... keth me now have I lov'd and whom love ye I love a
 me I love a
 now have I lov'd and whom love ye I love

flowr of fresh beauty that shall be

flowr of fresh beauty that shall be

I love a:nother aswell as ye that shall be

proved here a: non in one.

proved here a: non if we three can a - - gree in one

proved here a: non if we three can agree in one

The Rose it is a royal flow'r

the red or the white shew his colour

The Rose it is a royal flow'r the red or the white shew his colour

both be full fweet and of like fa-vour . . . all

all . . . one

both be full fweet and of like fa-vour . . .

one they be that day to fee it liketh well me now have I

they be . . . that day to fee it liketh well me . . .

they be that day to fee it liketh well me . . . now have I

lov'd and whom love ye I love a flow'r of fresh beau..

I love a flow'r of fresh beau..

lov'd and whom love ye I love.

ty that shall be proved

ty that shall be proved.

I love a . . . nother as well as ye that shall be proved

here a: non in one

here a: non if we three can a gree in one

here a: non if we three can agree in one

I love the Rose both red and white . .

is that your

I love the Rose both red and white is that your

to hear talk of them is my de

pure perfect appe . . . tite . .

pure perfect appe . . tite . . to hear talk of them is my de

light joyed may we be our Prince to

joyed . . . may we be our Prince

fee and roses three . . . now have we lov'd and

to fee and roses three

fee and roses three now have we lov'd and

love will we this fair fresh flow'r full of beau.

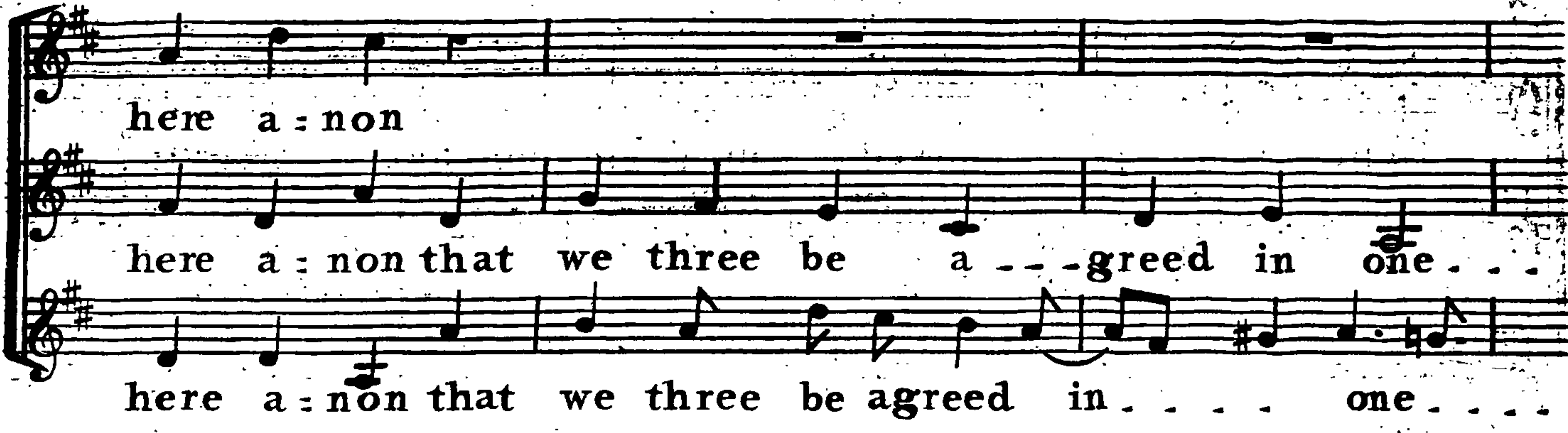
this fair fresh flow'r full of beau.

love will we this flow'r

ty that may be proved

ty that may be proved

most worthy it is as thinketh me that may be proved



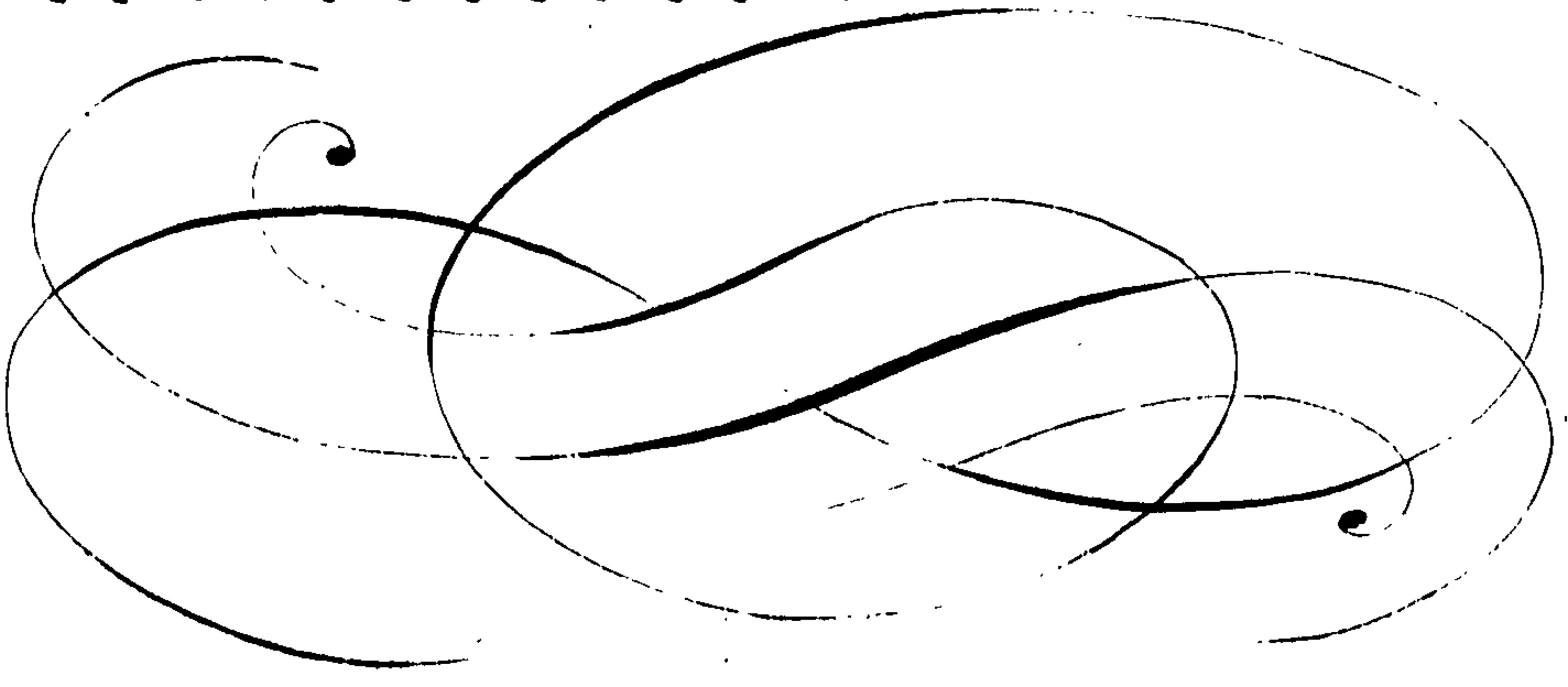
here a : non

here a : non that we three be a - - - greed in one . . .

here a : non that we three be agreed in . . . one . . .



in one . . .



SONG V.

by
Edmund Turges.

Contra-tenor

Tenor

Tenor

From stormy windes and grievous

From

weather good Lord preserve... the ostrich feather

stormy windes and grievous weather

From stormy windes and grievous weather good

From

good Lord preserve... the ostrich feather

Lord preserve the ostrich feather

for my windes and grievous wea ther
 from stormy windes and grievous wea

good Lord preserve the oftrich fea ther
 ther good Lord preserve the oftrich fea ther
 ther good

Lord preserve the oftrich fea

ther O blessed Lord of heaven celes
 ther O blessed Lord of heaven celesti

which formed hast of thy most special grace

... tial Arthur

... al which formed hast of thy most special grace

Arthur our prince

our prince to us here terrestri...

Arthur our ... prince to us here terrestriall...

in honour to reign Lord grant which

... all in honour to reign

Lord grant him

of al:li...ance our prince of plesance...

which of al:li...ance our prince of plesance

time and space which of al:li...ance our prince of ple =

by in..he..ri..tance of England and

France right heir for to be wherefore now

fing... we from ftor... my wind... es and

grievous wea... ther good Lord pre... ferve... the

from stormy windes and grievous wea . . . ther

oftrich feather from stormy windes and grievous wea..

ther from stormy windes and grievous wea..

good Lord preserve the oftrich fea ther

ther good Lord preserve the oftrich feather

ther good Lord preserve

fea ther.

the oftrich fea ther.

The following Verse goes to the latter part of this song.

Wherefore good Lord since of thy creation,
 Is this noble prince of royal lineage;
 In every case be his preservation,
 With joy to rejoice his due inheritance;
 His right to obtain, in honour to reign,
 This heir of Britain, of Castile, and Spain,
 Right heir for to be; wherefore now sing we,
 From stormy windes and grievous weather,
 Good Lord preserve the ostrich feather,

SONG VI.

Edmund Turges.

Enforce yourself as Godes knight. to

strength'n your Commons in their right.

Enforce yourself as God. . es knight to strength'n

Enforce yourself as God. . es knight to strength'n

your Commons in their right.

your Commons in their right.

Sovereign Lord in earth most excellent whom

Sovereign Lord in earth most excellent whom

Sovereign Lord . . . in earth most excellent

God hath chose our guide to be with giftes

God hath chose our guide to be with giftes

whom God hath chose our guide to be with

great and evident . . . of marshall power and al . . .

great and e . . . vi . . . dent of marshall power . . and

giftes great and evi . . dent of marshall power and al . . so

. . so high dignity . . fince it is so now let your labour

al . . so high dignity . . fince it is so now let your labour

. . . high di . . . nity fince it is so now let your labour .

be enforcing yourself with all your might to strength'n your

be enforcing yourself with all your might to strength'n your

be enforcing yourself with all your might to strength'n your

Commons in their right.

Commons in their right.

Commons in their right.

The following Verse is set to the second part of the song, and ends with the first.

God hath giv'n you of his goodnes,
 Wisdom with strength and soverignty,
 All misdone thinges to redress,
 And specially hurts of thy Comminalty,
 Which cry and call unto your Majesty,
 In your person all their hope is pight
 To have recover of their unright. Enforce &c.

SONG VII.

Contra-
-tenor

Mayster

Sheryngam.

Tenor

A gentle Je...su
A gentle Je...su
Who is
Who is

I a fin...ner that oft
I a fin...ner that oft
that that doth me call
that that doth me call

doth fall mer...cy Lord of
doth fall mer...cy Lord of
what woud'st thou have
what woud'st thou have

thee I crave ye my Ma..ker I call

thee I crave ye my Ma..ker I call

why lov'st thou me

why lov'st thou me

thee

thee and think on this

then leave thy fin or I will thee and think on this

then leave thy fin or I will thee and think on this.

lefsen that now I teach thee ah I will I will gen -

lefsen that now I teach thee ah I will I will gen -

lefsen that now I teach thee

tle Je... fu

tle Je... fu

tle Je... fu Upon the crofs nail = =

Je... fu Upon the crofs nail = =

suffer'd death to pay thy ran...

suffer'd death to pay thy ran...

ed I was for thee

ed I was for thee

fom for:::fake thy fin Man for the love of me

fom for:::fake thy fin Man for the love of me

for:::fake thy fin Man

for:::fake thy fin Man

to
to
be re..pen..tant make plain con...feksi... on to
be re..pen..tant make plain con...feksi... on to

contrite hearts I do re...mif...si...on...
contrite hearts I do re...mif...si...on...
contrite hearts I do re...mif...si...on...
contrite hearts I do re...mif...si...on...

for I am not *vengeable
be not dis:::paired
be not dis:::paired
for I am not *vengeable
*i.e. revengeful.

'gainst ghostly en'mies think on my pas.sion on

'gainst ghostly en'mies think on my pas.sion on

'gainst ghostly en'mies think on my pas.sion on

'gainst ghostly en'mies think on my pas.sion on

why art thou for...ward

why art thou for...ward

since I am *mer.cious

since I am *mer.cious

Ah gentle Je...su.

Ah... gentle Je...su.

... able Je...su.

... able

* i.e. merciful.

SONG VIII.

The Author
unknown.

Who shall have my fair Lady who shall
who shall
who shall

have my fair Lady who but I who but I who but I
have my fair Lady who shall have my fair
have my fair Lady who but I who but I who but I

who but I
La . . . dy who shall have my
who but I who shall

Under the leaves green
fair La . . dy under the holy green
have my fair Lady under the

leaves green

The fairest Man that

The fairest Man that

best love can Dandirly dandirly dandirly dan = : dir = ly

Dandirly dandirly dandirly dan = : dir = ly

best love can Dandirly dandirly dandirly dan = dir = ly

dan. the fairest Man that best love can

dan. the fairest Man that best love can

dan. that best love can

Voltri

Voltri

Voltri

under the ho.ly green

under the leaves green

under the leaves green

The middle part is for a Contratenor in the Original Ms.

SONG IX.

Robard Fayrfax

I love lov . . . ed and loved

I love lov . . . ed and loved would I

I love lov . . . ed and loved

would I be . . . in fted-fast faith and truth with

be . . . in ftedfast . . . faith with af = = =

would I be . . . in fted-fast faith and truth with

af:::surance

:::su:rance

af:::surance

then bounden were I fuch one

then bounden were I fuch

then bounden were I fuch one

faithful..ly to love tho' I do fear to trace that

one faithfully to love tho' I do fear to trace that

faithful..ly to love tho' I do fear to trace that

dance

dance

dance

Lest that

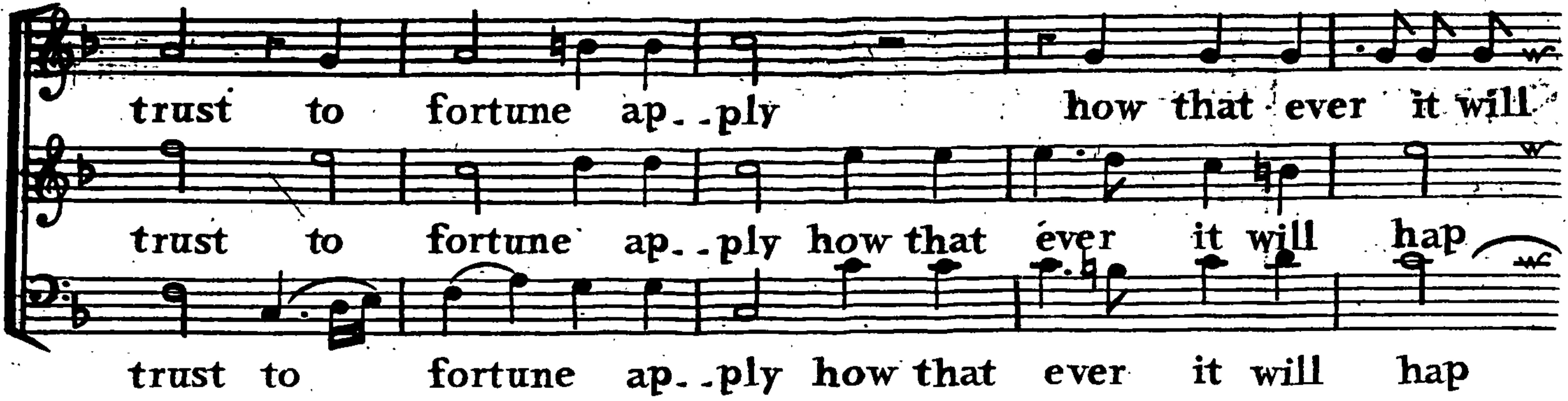
Lest that

Lest that

mis..ad..ven..ture might fall by chance yet will I me

mis..ad..ven..ture might fall by chance yet will I me

mis..ad..ven..ture might fall by chance yet will I me



trust to fortune ap. .ply how that ever it will
trust to fortune ap. .ply how that ever it will hap
trust to fortune ap. .ply how that ever it will hap



hap I know not I
I know not I
I know not I



SONG X.

Author
unknown

Pour . . . Francoyse qui plus ne voy ne voy en
 Pour . . . Francoyse qui plus ne voy en
 Pour . . . Francoyse qui plus ne voy en

ceste nouvelle faisons comment le passeray Je donc ce mois de may qui
 ceste nouvelle faisons comment le passeray Je donc ce mois de may qui
 ceste nouvelle faisons comment le passeray Je donc ce mois de may qui

est fi long ce mois de may qui est fi long ce mois de may qui
 est fi long ce mois de may qui est fi long ce mois de
 est fi long ce mois de may qui est fi long ce mois de may ce mois de may

est fi long ce mois de may qui est fi long.
 may qui est fi long qui est fi long.
 qui est fi long mois de may qui est fi long.

The original Cliffs were the Mean on the 1st line, the Contratenor, and the Tenor

SONG XI.

Robard Fayrfax

Transposed four
Notes higher.

Most clear of colour and root of
Most clear of colour and root of stedfastness.

stedfastness
with virtue

colour and root of . . . stedfastness . . . with

which that passeth my mind for to
* cunning her manner is led which that passeth my mind for to express

virtue*cunning her manner is led which that passeth my mind for to

express of her bounty beauty and womanhood . . .
of her bounty beauty and womanhood . . .

express of her bounty . . . beauty and womanhood.

* i.e. knowlege

The brightest
The brightest mir...

and flow'r of godly head which that all men knoweth both
mirror... and flow'r of godly head... which that all men
ror and flow'r of godly head... which that all men

more and less... these virtues are printed in
know'th both more and less... these virtues are printed in her doubt.
knoweth both more and less... these virtues are print.

her doubtless
less...
...ed in her doubtless

SONG XII.

Robard Fayrfax

Alas for lack of her presence

Alas for lack of her presence

Alas for lack of her presence whom I

whom I serve and shall as long till death my

whom I serve and shall as long till

serve and shall as long till

life depart from hence absence it

death my life depart from hence absence it is that

death my life depart from hence absence it is that

is that would me wrong

would me wrong

would me wrong

and thus is the time of his song... to get mistrust is

and thus is the time of his song... to get mis.

and thus is the time of his... song to get mis.

his intent... to fend to

trust is his intent... to fend to

trust is his intent... to fend to her to

her to make me*fhent

her to make me*fhent

make me*fhent

* i.e. ruin'd

SONG XIII.

William Newark.

Complain I may where ever I

Complain I may where ever I

Complain I may where ever I

go since I have done my bu fy

go since I have done my busy pain

go since I have done my busy

pain to

. to love her best

pain to love her best

love her best and no*mo and

and no * mo and she

and no * mo

* i.e. more.

she me tak-eth in great dis- dain
 she me tak-eth in great dis- dain
 and she me taketh in great dis-dain

I know yet will I not me
 I know yet will I not me com
 I know yet will I not me com

complain till that I come to her
 plain till that I come to her pre
 plain till that I come to her

pre fence lest cause in me be found of
 fence lest cause in me be found of offence
 pre fence lest cause in me be

of : : : fence
 found of of : : : fence

SONG XIV.

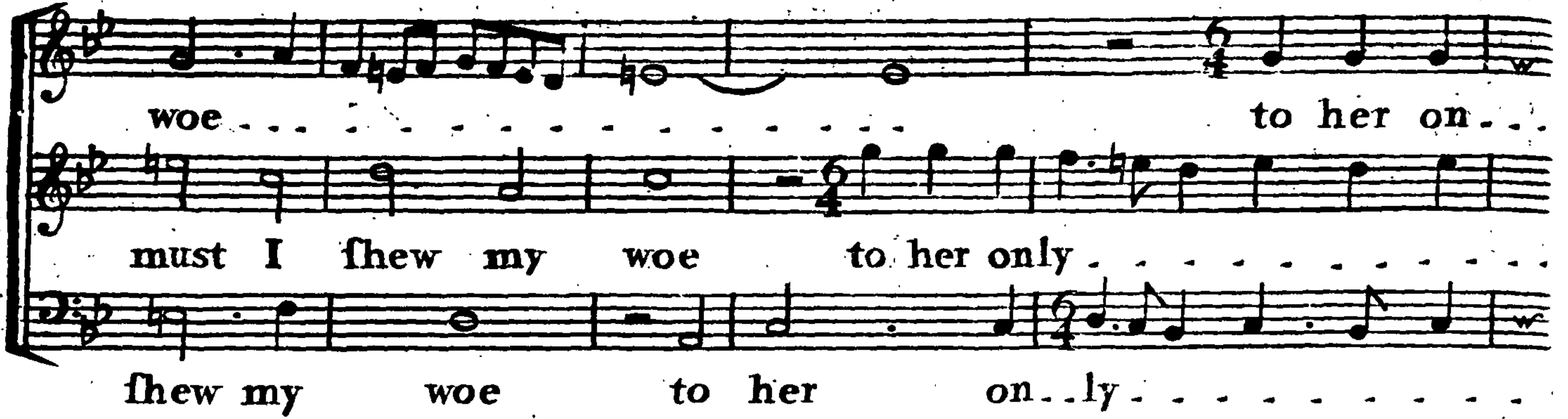
Robard Fayrfax.

To complain me alas
 To complain me alas why should I so.
 To complain me alas

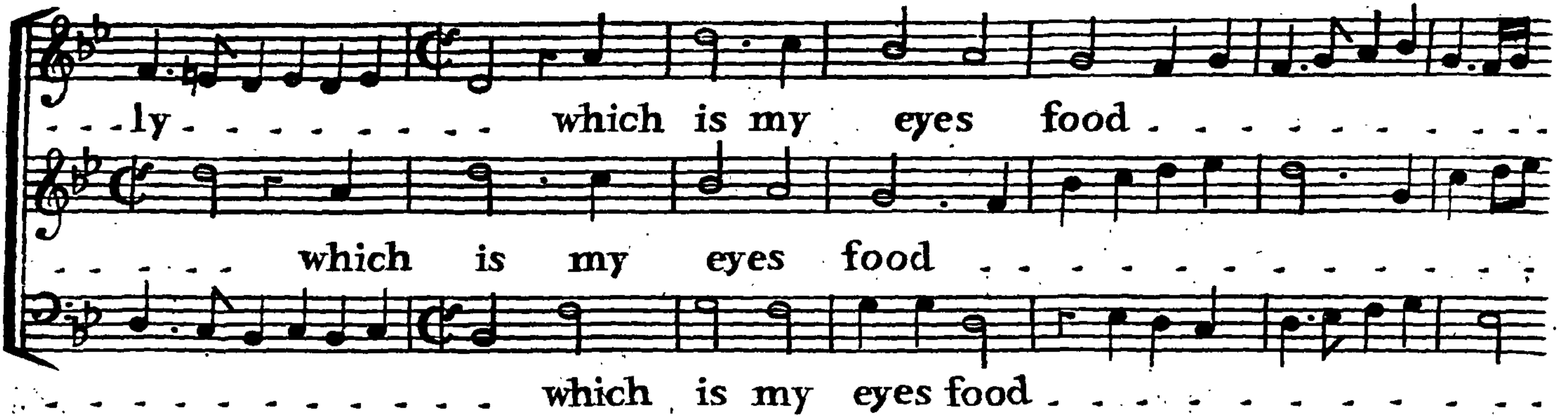
why should I so for my complaints... they did me
 for my complaints... they did me never good
 why should I so for my complaints... they did me

never good


but be constrain'd now must I fhw my
 but be constrain'd now
 but be constrain'd now must I



woe to her on
must I fthew my woe to her only
fthew my woe to her on ly



ly which is my eyes food
which is my eyes food
which is my eyes food



Trusting some time that she will

Trusting some time that she will change her mode

Trust ing some time that she will

change her mode and let me not alway be *guerdonless

and let me not alway be *guerdonless

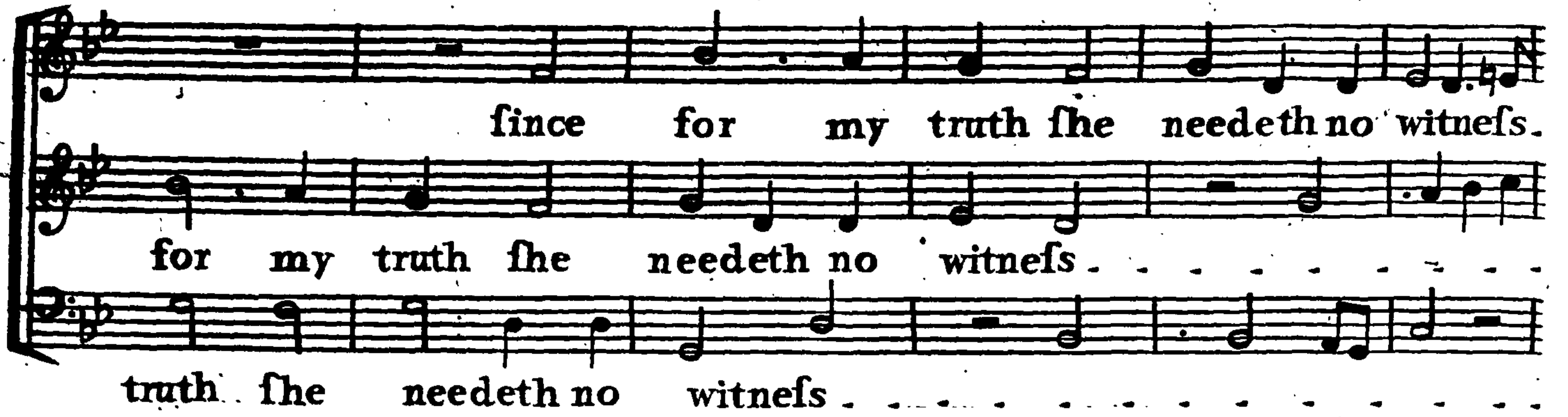
change her mode and let me not alway be *guerdon..

less

since

since for my

* i.e. without reward.



since for my truth she needeth no witness.
for my truth she needeth no witness.
truth she needeth no witness.



SONG. XV.

(Superius)

(Altus)

Composed

by (Tenor)

Jo. Mouton.

pub. 1519. (Bass)

O ami:ca me::a O ami:ca me:a
 O ami:ca me::a O ami:ca me:a
 O ami:ca me::a O ami:ca me:a ape...
 O ami:ca me::a O ami:ca me:a

a::pe::ri mi:hi... quia
 a::pe::ri mi:hi ape:ri mi:::hi quia amo:
 ::ri mi:hi... ape:ri mihi a::pe::ri mi:hi quia a:more
 a::pe::ri mi::hi ape::ri mi:::hi quia a:

a:more... lan:gue= o quia a:more lan::gue:: o.
 ::re lan:gue:: o... quia amo::re lan::gue:: o...
 lan::gue::: o quia a:more lan::gue::: o.
 ::more . . . langue::: o:: . quia a::more lan:gue::: o.

The two upper parts were intended by the Author to be sung by Tenor Voices.

SONG XVI

That was my joy is now my woe and

That was my joy is now my woe and pain:

That was my joy is now my woe and pain...

pain that was my blifs is now my displesance that was my

that was my blifs is now my dis... plesance that was my

that was my blifs is now my displesance that was my

trust is now my wan-hope plain that was my weal is now my most grievance

trust is now my wan-hope plain that was my weal is now my most grie...

trust is now my wan-hope plain that was my weal is now my most grie.

what causeth this but on:ly your plesance unright:ful . . .

vance what causeth this but on:ly your plesance

vance what causeth this but on:ly your plesance

* i.e. dispair

ly shewing me un: :kind nefs
 unrightful: :ly shewing me un... kind... nefs
 unrightful: ly shewing me un... kind... nefs

that hath been you
 fair
 that hath been you fair

and Mis: :trefs nor
 Lady and Mis . . . trefs nor
 Lady and Mis: :trefs

nought could have would I never fo fain my heart is
 nought could have would I never fo fain my heart is
 would I never fo fain my heart is

yours with so great assurance wherefore of right

yours with so great assurance wherefore of right

yours with so great assurance wherefore of right

ye should my grief complain and with piety

ye should my grief complain and with piety have me

ye should my grief complain and with piety have me

have me in remembrance much the rather

in remembrance much the rather since my

in remembrance much the rather

since my tried constancy would in no wise

tried constancy would in no wise for joy

ther since my tried constancy would in no

for joy nor hea:vi::ness have but your::self fair
 nor hea...vi...ness... have but your...
 wise for joy nor hea:vi...ness have

Lady and Mis...tress
 self fair Lady and Mis::tress
 but your::self fair Lady and Mis...tress

SONG. XVII.

William Newarke.

Thus musing in my mind . . . greatly marvel..

Thus musing in my mind greatly mar::

Thus musing in my mind greatly marvelling

...ling how ever fuch di:versi::ty in one per:

::: vel: ling how ever fuch di:versi::ty in one per:

how ever fuch di:versi. . ty in one perfon may be..

...fon may be fo good ly

...fon may be fo good:

... fo goodly fo

fo courteous . . . ly fo gen::tle in behav. . . ing..

... ly fo courteous=ly fo gen::tle in be::having

courteous . . . ly fo gentle in be::having

and fo sudder-

and fo sudder...ly will

...ly will change in eve...ry de...gree

and fo sudder:ly, will change in eve...ry de...gree

change in eve:ry de:

gree

As fullen as fstate:ly as ftrange toward me . . .

As fullen as fstate ly as ftrange toward me . . .

As fullen as fstate ly as ftrange toward

as I of ac: : : quain: :

as I of ac: : : quain: : : tance had

me as I of ac: : : quain: : : tance had never

... tance had never been be: fore

never been be: fore

been be: : : fore

wherefore I

where: fore I hope to find a

where: : fore I hope to find a special re: : me:

hope to find a special re-medy to let it
 special re-medy to let it
 dy to let it over-pas

over-pas and think thereon no more
 over-pas and think there
 and think thereon no more

on no more

FINE.
 FINE.
 FINE.