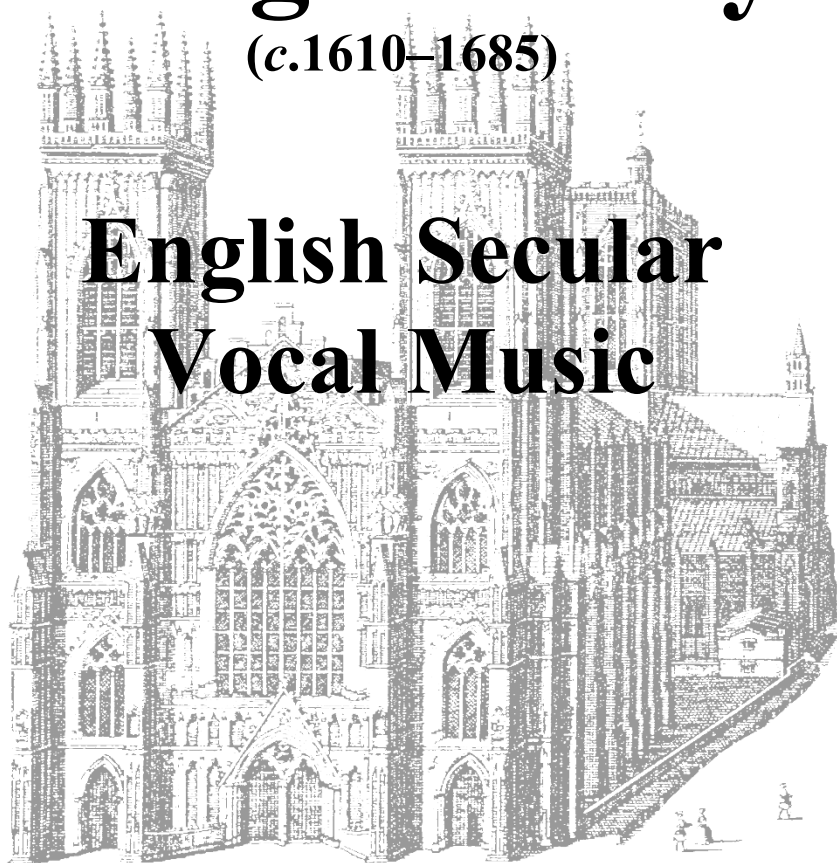


Y O R K   
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M U S I C  
P R E S S

**George Jeffreys**

(c.1610–1685)

**English Secular  
Vocal Music**



**Edited by Jonathan P. Wainwright**

In association with

THE UNIVERSITY *of York*



# George Jeffreys (c.1610–1685)

## ENGLISH SECULAR VOCAL MUSIC

Edited by Jonathan P. Wainwright

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## INTRODUCTION

GEORGE JEFFREYS (c.1610–1685)<sup>1</sup>

No information is currently available concerning George Jeffreys' life before 1631. The Oxford historian Anthony Wood, in his 'Notes on the Lives of Musicians' (c.1688 with later additions),<sup>2</sup> states that he was descended from the family of Matthew Jeffries (fl. c.1590) a Vicar Choral at Wells Cathedral, but in a marginal note adds 'Dr Rogers thinks he was born in Northamptonshire about Weldon'.<sup>3</sup> George Jeffreys is known to have been associated with the village of Weldon throughout his life and therefore Rogers' suggestion would seem to be likely.<sup>4</sup> It is probable that Jeffreys spent time in Cambridge in the 1630s for annotations in his handwriting have recently been identified in a fascicle of the Peterhouse 'Caroline Partbooks' that were compiled in the 1630s.<sup>5</sup> In Cambridge Jeffreys would have had contact with the Hatton family, an influential Northamptonshire family for whom Jeffreys was to work for most of his life.<sup>6</sup> In 1631 he set verses by Richard (later Sir Richard) Hatton (b. c.1608) who was a cousin of Christopher Hatton III (1605–1670), an important sponsor of the arts who was to become Jeffreys' patron.<sup>7</sup> Both Richard and Christopher Hatton were students at Cambridge, but there is no record that Jeffreys attended the University himself.

Jeffreys' and the Hattons' cultural circle in Cambridge included poets and playwrights such as Thomas Randolph (1605–35) and Peter Hausted (c.1603–45). Randolph was probably acquainted with Christopher Hatton before going up to Cambridge. The poet's father was steward to Lord Zouche of Haringworth, Northamptonshire and, until his death in 1625,

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- <sup>1</sup> See also Peter Aston, 'George Jeffreys', *Musical Times*, 110 (1969), 772–6; *idem*, 'George Jeffreys and the English Baroque' (D.Phil. thesis, University of York, 1970); *idem*, 'Tradition and Experiment in the Devotional Music of George Jeffreys', *Proceedings of the Royal Musical Association*, 99 (1972–3), 105–15; Kenneth Edwin Bergdolt, 'The Sacred Music of George Jeffreys' (Ph.D. thesis, University of Cincinnati, 1976); Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 115–77 and *passim*; and Andrew J. Cheetham, 'The Baroque Concertato in England, 1625–c.1660' (Ph.D. thesis, University of Huddersfield, 2014), *passim*. George Jeffreys' complete works are published as follows: *English Secular Vocal Music, Italian Secular Vocal Music, and Instrumental Music* (York Early Music Press, all 2020); and *English Sacred Music, and Latin Sacred Music* (Musica Britannica, forthcoming), all edited by Jonathan Wainwright. See too, George Jeffreys, *16 Motets for One, Two or Three Voices*, ed. Peter Aston (York Early Music Press, 2010), available at <<https://www.york.ac.uk/media/music/yemp/pdfs/Jeffreys--Motets-16-ed-Aston.pdf>>.
- <sup>2</sup> H. Watkins Shaw, 'Extracts from Anthony à Wood's *Notes on the Lives of Musicians* Hitherto Unpublished', *Music & Letters*, 15 (1934), 157–62; and J. D. Shute, 'Anthony à Wood and his Manuscript Wood D.19(4) at the Bodleian Library, Oxford' (Ph.D. thesis, International Institute of Advanced Studies, Clayton, Missouri, 1979).
- <sup>3</sup> Oxford, Bodleian Library MS Wood D.19(4), f. 72<sup>r-v</sup>; ff. 111–12 are a letter to Wood from Benjamin Rogers (dated 9 April 1695) which includes information about Jeffreys.
- <sup>4</sup> The Weldon Parish records are incomplete for the period c.1610. Peter Aston has speculated that Jeffreys was descended from the Jefferies of Holme Castle, Worcestershire who had connections with another distinguished Worcestershire family, the Salweys of Stanford. Aston further notes that George Jeffreys' wife was the daughter of Elizabeth Salwey and that Elizabeth's brother, Thomas Salwey, left a substantial amount of property to Jeffreys describing him in his will as 'my cousin'; see Aston, 'George Jeffreys and the English Baroque', iv, 57–8.
- <sup>5</sup> Cambridge, Peterhouse MSS 47 [475] ff. 95–7; 39 [476] ff. 105–7; 38 [478] ff. 101b–103; 34 [479] ff. 94–6; 49 [480] ff. 91–4; and 33 [481] ff. 95–7. See Jonathan P. Wainwright, 'Widening the Cambridge Circle: Further High Church Musical Connections', in *Music, Politics, and Religion in Early Seventeenth-Century Cambridge: The Peterhouse Partbooks in Context*, ed. Scott Mandelbrote (Woodbridge and Rochester NY, forthcoming).
- <sup>6</sup> As Weldon is close to Kirby Hall, the Hatton family seat, it is possible that Jeffreys had links with the Hatton family before he moved to Cambridge sometime in the 1630s.
- <sup>7</sup> Victor Slater, 'Hatton, Christopher, first Baron Hatton' (bap. 1605, d.1670)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxv, 823–4; and see Wainwright, *Musical Patronage, passim*.

supervised the Zouche-family estates at Haringworth and Bulwick near Kirby Hall, the Hatton family seat; Christopher Hatton and Thomas Randolph were therefore virtual neighbours in Northamptonshire. At Cambridge Randolph got to know Hatton's cousin Richard who was himself a keen writer. Jeffreys' scorebook offers evidence of Richard Hatton's literary activity: British Library Add. MS 10338, contains four 'Songs made for some comedyes. A 4 voc. 1631 S[i]r. R. Hatton'.<sup>8</sup> These settings are preceded in the manuscript by settings of four poems by Randolph that were published posthumously in *Poems, with The Muses' Looking-glasse: and Amyntas* (London, 1638),<sup>9</sup> and a fifth poem, the pastoral dialogue 'Lovely Shepherd', that may also be by Randolph.<sup>10</sup> Randolph died in 1635 and in 1640 Christopher Hatton III had a marble monument erected in memory of Randolph in the church where he was buried at Blatherwick, Northamptonshire; the memorial stone was made by Nicholas Stone and inscribed with a verse by Peter Hausted, the other Hatton protégé of this period.<sup>11</sup>

In March 1632 King Charles I and Queen Henrietta Maria visited Cambridge and were, in the time-honoured tradition, entertained by plays which were produced by individual Colleges but overseen and supported financially by the University.<sup>12</sup> On 19 March they attended a performance of Peter Hausted's comedy *The Rivall Friends* given in the hall of Trinity College by students from Queens' College, and a day later they witnessed a performance of Thomas Randolph's *The Jealous Lovers*, again in Trinity College hall but now given by the students of that college. Randolph's *The Jealous Lovers* was a great success and when the comedy was published, later the same year, one of its dedicatory poems was assigned 'To the truly noble Knight | Sir CHRISTOPHER HATTON.'<sup>13</sup> Peter Hausted's comedy, *The Rivall Friends*, performed the previous day by Trinity's rival college, Queens', had not been so well received.<sup>14</sup> George Jeffreys, perhaps already working for Christopher Hatton, composed some of the music for the performance. This has survived in his scorebook, British Library Add. MS 10338 ff. 43–51; f. 43 is headed 'Songs made for Dr Hausteds Comedy called ye Rivall freinds [sic] Acted before ye Kinge & Queene An[n]o 1631. [NS 1632] 19. March'.<sup>15</sup> A note on f. 51 states that

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- <sup>8</sup> This section of British Library Add. MS 10338 was copied retrospectively as Richard Hatton was not knighted until 27 January 1645; Walter C. Metcalfe, *A Book of Knights Banneret, Knights of the Bath and Knights Bachelor made Between the Fourth Year of King Henry VI and the Restoration of King Charles II* (London, 1885), 202.
- <sup>9</sup> *The Maskque of Vices* ('Say Daunce how shall wee go') is part of *The Muses' Looking-Glasse*; 'Musicke thou Queen of Soules', 'Coy Caelia dost thou see' and 'Why sigh you swayne' (*Dialogue Nymph & Sheaphard*) are from the poems. See W. Carew Hazlitt ed., *Poetical and Dramatic Works of Thomas Randolph* (London, 1875), i, 587, 586, 193 and 585 respectively.
- <sup>10</sup> G. C. Moore Smith, 'Some Unpublished Poems of Thomas Randolph (1605–1635)', *Palaestra*, 148 (1925), 244–57.
- <sup>11</sup> W. L. Spiers, 'The Note-Book and Account Book of Nicholas Stone', *Walpole Society*, 7 (1918–19), 129 and Plate XLIIb.
- <sup>12</sup> Alan H. Nelson ed., *Records of Early English Drama: Cambridge* (Toronto, 1989), 731–7 and 779.
- <sup>13</sup> For an edition of the play see W. Carew Hazlitt ed., *Poetical and Dramatic Works of Thomas Randolph* (London, 1875), i, 51–172. The only music surviving from the play is a song for bass voice and basso continuo by Thomas Holmes (c.1580–1638) in British Library Add. MS 11608, f. 18: 'Oberon. (or) ye Madmans songe. | Sung in a Comedy at Cambridge before ye King, & Queene. by ye Author.'
- <sup>14</sup> Laurens J. Mills, *Peter Hausted* (Bloomington, 1944), 17–37. The title-page of the published version of the play is as follows: *The Rivall Friends. A comædie, as it was acted before the King and Queens Majesties, when out of their princely favour they were pleased to visite their Universitie of Cambridge, upon the 19. day of March. 1631 [NS 1632]. Cryed downe by boyes, faction, envie, and confident ignorance, approv'd by the judicious, and now exposed to the publique censure, by the authour, Pet. Hausted M[faste]r in Artes of Queenes Colledge. Non tanti est ut placeam insanire* (London, 1632). A cast list for *The Rivall Friends* survives penned into a British Library copy (664.b.45), once owned by Thomas Alston; the list is transcribed in Nelson ed., *Records of Early English Drama*, 641–2. For a modern edition of the play see Laurens J. Mills ed., *Peter Hausted's The Rival Friends* (Bloomington, 1951).
- <sup>15</sup> The items are as follows: 'Drowsy Phoebus com away', 'Dialogue' CCB bc and 5vv chorus (ff. 43–5); 'Have pittie greefe' C bc (f. 45<sup>v</sup>); 'Cruell but once againe' C bc (f. 46); 'Cupid if a God thou art' CCATB bc (ff. 46<sup>v</sup>–47); 'To the Ladyes Joy, delight' CCATB bc (ff. 47<sup>v</sup>–48); 'But why do ye wing'd

‘The Dialogue Drowsy Phebus & ye rest to this place we made to and sung in Dr Hausteds unfortunate Comedy at Cambridge before ye Kinge and Queene called ye Rivall Freinds. [16]31 [NS 1632].’<sup>16</sup> The Cambridge première of *The Rivall Friends* was doomed from the beginning. The comedy had first been prepared for a performance on 8 March 1632 but had been postponed due to an accident that had befallen the Chancellor, Lord Holland. The performance was rescheduled for the royal visit but its contents, particularly the vivid portrayals of low-life, were deemed unbecoming for the royal presence.<sup>17</sup> This, combined with intense rivalries surrounding the play and its competitor, Randolph’s *The Jealous Lovers*, eventually led to the suicide of the Vice-Chancellor of the University, Henry Butts, on 1 April 1632.<sup>18</sup>

Jeffreys was certainly working for Christopher Hatton in some capacity by 1633, as a manuscript in the Northamptonshire Archives, in Jeffreys’ hand, is headed ‘A CATALOGUE of some Manuscripts of my Masters taken at Moulton Parke Aprill 15th. 1633’ (Moulton Park was one of the Hatton estates).<sup>19</sup> Jeffreys worked for the Hatton family for the rest of his life, and correspondence exists, preserved in either the Northamptonshire Archives or the British Library, between Jeffreys and various members of the Hatton family until the 1680s. During the Civil War Jeffreys, no doubt due to the patronage of Christopher Hatton III, became Charles I’s organist at Oxford during the period when the court was based in the city; this was Jeffreys’ only professional musical appointment.<sup>20</sup> One suspects that, rather as Hatton had made the best of the circumstances of the Civil War to advance his own position,<sup>21</sup> Jeffreys—a musician with no previous record as a Court musician<sup>22</sup>—also took advantage of the unique situation to gain an appointment which in peacetime would have been inconceivable.<sup>23</sup> We should note, however, that during the war-time court, with the normal system of court appointments and payments in disarray, any musical post or title would probably be regarded as temporary and

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minutes fly so fast away’ CCATB bc (ff. 48<sup>v</sup>–49); and ‘Have you a desire to see the glorious Heavens’ CCATB bc (ff. 49<sup>v</sup>–51). Other musical settings for the play can be found in Henry Lawes’ autograph songbook, British Library Add. MS 53723: ‘Have pity Grief’ (f. 43<sup>v</sup>) and ‘Cruel! but once again’ (f. 44) although these may have been written for a later performance; see Willa McC. Evans, *Henry Lawes* (New York, 1941), 74–5, and Pamela Willetts, *The Henry Lawes Manuscript* (London, 1969), 46–7.

<sup>16</sup> The fact that Hausted is described as ‘Dr’ when he was not created a Doctor of Divinity until 1642 (John Venn and J. A. Venn, *Alumni Cantabrigienses: A Biographical List of all Known Students, Graduates and Holders of Office at the University of Cambridge, from the Earliest Times to 1900* (Cambridge, 1922), Part I, ii, 332) and that a marginal note to the song ‘Cruell but once againe’ states that ‘This Song was made for the Comody but I thinke not sunge’, are indications that these are retrospective copies.

<sup>17</sup> A. W. Ward and A. R. Waller eds., *The Cambridge History of English Literature* (Cambridge, 1932), vi, 324–5.

<sup>18</sup> The National Archives SP 16/215, f. 14: an anonymous letter concerning the suicide of Henry Butts; it is transcribed in Nelson ed., *Records of Early English Drama*, 641–2.

<sup>19</sup> Northamptonshire Archives Finch-Hatton MS 4016.

<sup>20</sup> Both Anthony Wood and Sir John Hawkins report that Jeffreys was Charles I’s ‘organist at Oxford’ (Andrew Clark, *The Life and Times of Anthony Wood* (Oxford, 1891), i, 274; Anthony à Wood, *Athenae Oxonienses* (London, 1691; 3rd edn, with additions by Philip Bliss (London, 1813–21), repr. New York and London, 1967), i, pp. xxxiv–xxxv; and John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), iv, 56, 64 and 323). Jeffreys confirms that his presence in Oxford was due to Hatton in a letter of 1665 to Lady Hatton (British Library Add. MS 29550, f. 236<sup>v</sup>): he reports that, when asked if he had been at the Oxford Court, he replied ‘I was, being sent for by my Lord and Master [i.e. Hatton]’.

<sup>21</sup> Wainwright, *Musical Patronage*, 6–22.

<sup>22</sup> Hawkins’ claim that Jeffreys had been one of ‘the gentlemen of king Charles the First’s chapel’ (*A General History*, iv, 56) is almost certainly erroneous; Jeffreys’ name does not appear in any of the surviving court records concerning music; see Andrew Ashbee, *Records of English Court Music*, iii (Snodland, 1988).

<sup>23</sup> Jeffreys did, however, have some reputation as a musician before the outbreak of war: he is listed as ninth out of the ten ‘most excellent Artists in musicke in our dayes sub anno 1640’ in Sir Peter Leycester’s ‘Booke of Miscellany Collections’, dated 1659; see Hermione Abbey, ‘Sir Peter Leycester’s Book on Music’, *Journal of the Viola da Gamba Society of America*, 21 (1984), 28–44.

somewhat unofficial. This confused state of affairs is reflected in Hawkins' comment that Jeffreys 'was succeeded in the king's chapel by Edward Low'.<sup>24</sup> When did Lowe replace Jeffreys as the king's organist? Lowe had been organist at Christ Church since 1631 and, as far as is known, was present in Oxford throughout the Civil War and Commonwealth periods.<sup>25</sup> It is possible that Lowe and Jeffreys both played the organ in Christ Church when the Court was based there; perhaps Lowe played for the public services in the cathedral and Jeffreys for the King's private devotions in his chambers?

Jeffreys' duties in Oxford were not solely musical; he continued to work for Baron Hatton in a secretarial capacity<sup>26</sup> and he was one of eleven servants who attended him in his office of joint commissioner for the King at the Uxbridge conference in 1645.<sup>27</sup> After the capitulation of Oxford and Baron Hatton's move to France in November 1646, Jeffreys returned to his family in the village of Weldon near Kirby Hall, and continued to serve Lady Hatton who had remained in England. It seems that he spent most of his time in Northamptonshire and only occasionally visited London, where the Hattons maintained a house, in Ely Place, Holborn. In 1637 Jeffreys had married Mary Peirs, the widowed daughter of Elizabeth (née Salwey) and Thomas Mainwaring (the rector of Weldon and Dene from 1614 to 1663).<sup>28</sup> By this marriage Jeffreys had two children: Christopher and Mary. Christopher (c.1642–1693) was educated at Westminster School and Christ Church, Oxford (B.A. 1663, M.A. 1666)<sup>29</sup> and obviously inherited his father's gift for music as he was described by Anthony Wood as having 'an Excellent hand on the Organ'.<sup>30</sup> Christopher Jeffreys married Anna Brydges, the sister of James, Lord Chandos, and one of their four children was the poet George Jeffreys (1678–1755) an associate of Pope and Handel.<sup>31</sup> Mary Jeffreys' marriage was not so propitious: to the distress of her father she secretly married a local Weldon man, William Goode.<sup>32</sup> George Jeffreys strongly disapproved of Goode but nevertheless used his influence to gain him employment at Kirby Hall.<sup>33</sup> Jeffreys spent the rest of his life serving the Hatton family, not as a musician but as an administrator and secretary. David Pinto has pointed out that after 1646 Jeffreys dealt mostly with Lady Hatton and Christopher Hatton IV and notes that in the 1660s, as Baron Hatton became more irresponsible and temperamental, there was alienation between Jeffreys and his patron.<sup>34</sup> By the time of the Restoration Jeffreys had acquired some land of his own in Weldon, and he was obviously no longer dependent solely on the employment and patronage

<sup>24</sup> Hawkins, *A General History*, iv, 64.

<sup>25</sup> Robert Thompson, 'Lowe, Edward (c.1610–1682)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxxiv, 561–2.

<sup>26</sup> Jeffreys often recopied Hatton's draft letters; e.g. British Library Add. MS 29570, ff. 37–8 is a letter dated 14–15 August 1645 recopied from Hatton's draft at ff. 34–5.

<sup>27</sup> C. H. Firth and R. S. Rait, *Acts and Ordinances of the Interregnum, 1642–1660* (London, 1911), i, 609 and 612; and David Pinto, 'The Music of the Hattons', *Royal Musical Association Research Chronicle*, 23 (1990), 79–108 (at 86).

<sup>28</sup> Foster, *Alumni Oxonienses: The Members of the University of Oxford, 1500–1714* (Oxford, 1891–2), iii, 960.

<sup>29</sup> *Ibid.*, 805; and see Jonathan P. Wainwright, 'Christopher Jeffreys (c.1642–1693)' *sub* 'Jeffreys, George (c.1610–1685)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxix, 881–2.

<sup>30</sup> Oxford, Bodleian Library Wood MS D.19(4), f. 72<sup>v</sup>. See also Clark, *The Life and Times of Anthony Wood*, i, 274.

<sup>31</sup> Matthew Steggle, 'Jeffreys, George (1678–1755)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxix, 890–91.

<sup>32</sup> British Library Add. MS 29552, f. 213.

<sup>33</sup> British Library Add. MS 29552, f. 223.

<sup>34</sup> Pinto, 'Music of the Hattons', 86–7 and notes 37–8. Examples of the antagonism between Jeffreys and Hatton III can be found in the following letters from Jeffreys to Hatton IV: British Library Add. MS 29551, f. 35, Jeffreys states that if he does not receive payment from Hatton III he will be arrested (13 April 1663); British Library Add. MS 29552, f. 7, Jeffreys complains of 'their usage of me at Kirby' (10 January 1669); and British Library Add. MS 29552, f. 302, Jeffreys mentions an unexpected visit from Hatton III and states the he 'was resolved not to stirr a foot towards him'.



of Baron Hatton. Nevertheless, he continued to serve Christopher Hatton IV after the death of the First Baron in July 1670 and, as part of the attempts to repair the family's finances, Jeffreys may even have been involved in the negotiations concerning the dispersal of the Hatton music collection.<sup>35</sup>

George Jeffreys died at Weldon on 1 July 1685 and his music manuscripts presumably passed to his immediate descendants before being gradually dispersed.<sup>36</sup> The majority of his manuscripts eventually found their way to the British Library, the Royal College of Music, or the Library of St Michael's College, Tenbury (now in the Bodleian Library, Oxford). Jeffreys' scorebook (now British Library Add. MS 10338) became part of the collection of Edmund Warren (later Warren-Horne, c.1730–1794) and subsequently belonged to Thomas Oliphant (1799–1873) who presented the manuscript to the British Library. Oliphant also presented a bass partbook, now Add. MS 17816, to the British Library 'as proof that the handwriting in Add. MS 10338 is that of George Jeffreys'; Oliphant was also the owner of two more of Jeffreys' sets of partbooks: Royal College of Music MSS 920 and 920A. Part of Jeffreys' collection of Italian motets (now British Library Add. MS 31479), along with many others, was offered to the then British Museum in 1879 by the collector Julian Marshall (1836–1903).<sup>37</sup> Marshall had obtained a number of manuscripts from the collection of Joseph Warren (1804–81).<sup>38</sup> Some of Warren's other manuscripts had passed to Sir Frederick Ouseley, the son of Sir Frederick Arthur Gore Ouseley, the founder of St Michael's College, Tenbury and this may explain the presence of various of Jeffreys' manuscripts in the Tenbury collection (today in the Bodleian Library, Oxford).<sup>39</sup>

#### THE MANUSCRIPT SOURCE

The sole source of George Jeffreys' English secular vocal music (i.e. songs for plays, and dialogues) is his autograph scorebook, London, British Library Add. MSS 10338. This manuscript, which contains 126 pieces (all but thirteen of Jeffreys' total number of works), has been described as 'a well organised, retrospective, fair-copy collection'.<sup>40</sup> This is true to some extent. The manuscript was certainly well organized in that it was divided up into sections of different types of music: instrumental pieces, Italian madrigals, English secular songs, and sacred music for one, two, three, four and five parts (in Latin and English), but the system faltered due to insufficient space having been allowed for the three- and four-part music; certain pieces in the scorebook were copied retrospectively some years after composition, but others were added in chronological order as they were composed; and some were indeed 'fair copies', but others are obviously 'working-copies' as they contain various alterations and marginal notes. The texts were invariably added after the notes had been entered and a number of pieces include revisions, some of which provided the basis for 'fair copies' in his other partbooks. A

<sup>35</sup> Wainwright *Musical Patronage*, 42, footnote 40.

<sup>36</sup> Jeffreys' manuscripts are not mentioned in his will which survives in Northamptonshire Archives. For a transcription of the will see Aston, 'George Jeffreys and the English Baroque', iv, 224–8.

<sup>37</sup> The Marshall collection was classified as British Library Add. MSS 31384–31823; see Arthur Searle, 'Julian Marshall and the British Museum: Music Collecting in the Late Nineteenth Century', *British Library Journal*, 11 (1985), 67–87.

<sup>38</sup> Concerning Joseph Warren, see Alex Hyatt King, *Some British Collectors of Music c.1600–1960* (Cambridge, 1963), 56–8 and *passim*.

<sup>39</sup> For full details of Jeffreys' manuscripts, see Wainwright, *Musical Patronage*, *passim*.

<sup>40</sup> Peter Holman, 'George Jeffries and the *Great Dooble Base*', *Chelys*, 5 (1973–4), 79. Until Robert Thompson's work ('English Music Manuscripts and the Fine Paper Trade, 1648–1688' (Ph.D. thesis, University of London, 1988), 172–220 and 'George Jeffreys and the "Stile Nuovo" in English Sacred Music: A New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70 (1989), 317–41), British Library Add. MS 10338 was assumed to have originated as a single bound volume into which Jeffreys copied his works. Thomas Oliphant (a one-time owner of the manuscript) read the last date in the score as 1669 (*recte* 1662) and this date was accepted as the date of copying by subsequent commentators without question.

comprehensive examination of the scorebook's contents, dates, annotations, paper-types, rastrum-rulings and gatherings, in relation to events in Jeffreys' life, is given elsewhere<sup>41</sup> and the following paragraph—after some general comments—is concerned primarily with the fascicles that contain Jeffreys' English secular vocal music.

British Library Add. MS 10338 consists of thirty-five gatherings of thirteen different types of paper. The great variety of paper used by Jeffreys indicates that the collection did not start life as a single volume but was collected together at a later date. A system of binder's marks is present in the manuscript which appear to relate to a binding during Jeffreys' lifetime rather than subsequent ones (the present binding probably dates from about 1849 when Thomas Oliphant presented the manuscript to the British Museum). The seventeenth-century binder numbered the first and last folios of each gathering (1–2, 3–4, etc.) to ensure the correct ordering of the pieces;<sup>42</sup> that the binder felt that this was necessary probably indicates that a considerable amount of music had already been copied. Jeffreys also appears to have instructed the binder to incorporate gatherings of unused ruled paper in certain places so that further copies could be added in a systematic way.<sup>43</sup> Only one gathering in the manuscript (the one beginning on f. 171 and extending to f. 176b) does not contain the binder's marks. This gathering, which consists of paper with a Pot GRO watermark, was inserted between the binder's marks 43 and 44 and provides evidence of the date of the original binding. The gathering contains the four-voice anthem 'Turn thou us O good Lord' (ff. 172–6) which is dated '[16]55'; if the manuscript had been bound after this date the gathering would have been incorporated into the binder's scheme. The paper used in this added gathering was not the usual ready-ruled paper: the stave lines were ruled individually by hand and, as Robert Thompson has noted, the same paper appears in Jeffreys' letters to Lady Hatton of 1649.<sup>44</sup> Therefore the score was probably bound around 1650.<sup>45</sup> Much of the English secular vocal music is copied on paper with a pot watermark lettered RDP, a mark which also appears at the end of the pages originally allotted to four-voice music which includes pieces dated 1649 and 1651; the watermark has all the characteristics of Pot watermarks of the 1650s and compares well with those in dated manuscripts of the period (such as Oxford, Bodleian Library Mus. Sch. MS D 220 which is dated 1654, and British Library Add. MS 10337, first section, dated 1657).<sup>46</sup> The evidence suggests that the Pot RDP papers probably date from between 1648 and the early 1650s. However, as noted above (see footnotes 8 and 16), the annotations in the scorebook indicate that the copies of English secular vocal music were undoubtedly made retrospectively, and all the music in this volume is representative of music composed early in George Jeffreys' career.

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<sup>41</sup> See Thompson, 'English Music Manuscripts and the Fine Paper Trade', 172–220; *idem*, 'George Jeffreys and the "Stile Nuovo"'; and Wainwright, *Musical Patronage*, 132–54 and 217–32.

<sup>42</sup> There is an error in the binder's markings at the gathering 11–[12] as the final number is also marked 11: the sequence of odd and even numbers thereafter is reversed (12–13, 14–15, etc.).

<sup>43</sup> It is noteworthy that, with the exception of 'Mottects of 2. pts' (f. 73<sup>v</sup>), the section-headings of the sacred music are on the first folio of a gathering: 'Mottects a 1 voc' (f. 60), 'Mottects of 3 parts English and Lattyn' (f. 106<sup>v</sup>), 'Songs of 4. Parts For the Church' (f. 177), and 'Songs Mottects of 5. Parts' (f. 226). Perhaps there were four separate volumes of pieces for one and two voices, three voices, four voices, and five and six voices before they were all bound together to form the present scorebook.

<sup>44</sup> British Library Add. MS 29550, ff. 91–93<sup>v</sup>; see Thompson, 'English Music Manuscripts and the Fine Paper Trade', 206; and *idem*, 'George Jeffreys and the "Stile Nuovo"', 324.

<sup>45</sup> Jeffreys' copies of pieces dated 1651 and after are more untidy than those copied before binding; this was perhaps due to the difficulties of writing in a large newly (and tightly?) bound volume.

<sup>46</sup> Thompson, 'English Music Manuscripts and the Fine Paper Trade', 221–6, 230–50 and Watermarks XIII–XIV. Bodleian Library Mus. Sch. MS D 220 is the bass partbook of a large anthology of two-part instrumental music, and British Library Add. MS 10337 first section: 'Elizabeth Roger hir virginnall booke'.

## EDITORIAL NOTES

### PREFATORY STAVES

Original clefs and forms of signatures are given on the prefatory staves.

### NOTE-VALUES

Original note-values are retained with the exception of final notes. The values of final notes of compositions and individual sections have been tacitly regularised, with *fermate* where necessary, in accordance with the prevailing barring. Tied notes in the basso continuo (e.g. two tied minims rather than a semibreve) are retained for they may indicate a change of chord.

### BARRING AND TIME-SIGNATURES

Barring has been regularised throughout. The original time-signatures at changes of metre during a piece are noted in the Textual Commentary.

### ACCIDENTALS

Sharps and flats used as naturals are modernised (i.e., replaced by naturals). Accidentals added editorially are printed in small type; these include those necessitated by added bar-lines, cancellations within the bar, and those suggested by *musica ficta* considerations. (The context will invariably make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Accidentals that are redundant in a modern barred edition have been omitted without comment (unless they prove useful as cautionaries).

### TEXTS

Text in roman type is that in British Library Add. MS 10338 and follows the archaic spellings used therein (excepting the modernization of *i* as *j*, *u* as *v*, *v* as *u*, and *vv* as *w*, as appropriate) in order to maintain as much as possible the integrity of the original musical source, and in the event that the spelling may influence the pronunciation in performance. (For detailed discussion of the pronunciation of English at this period, the performer is referred to the specialist writings.<sup>47</sup>) Capitalization follows the literary source where possible but the punctuation is regularized. Where the spelling is inconsistent between parts or sections of a piece, the edition follows the predominant reading within the piece. Italic text is used where the source has *iterum* marks indicating repetition; abbreviations (including ampersands) have been expanded tacitly.

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<sup>47</sup> Charles Kreidler, *The Pronunciation of English* (Oxford: Basil Blackwell, 1989); Alison Wray, 'Authentic Pronunciation for Early Music', in *Companion to Contemporary Musical Thought*, ed. John Paynter et al. (London: Routledge, 1992), 1051–64; Alison Wray, 'Restored Pronunciation for the Performance of Vocal Music', in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London: Dent, 1992), 292–9; Alison Wray, 'English Pronunciation, c.1500–c.1625', in *English Choral Practice, 1400–1650*, ed. John Morehen (Cambridge: Cambridge University Press, 1995), 90–108; and Timothy J. McGee ed., with A. G. Rigg and David N. Klausner, *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington and Indianapolis, Indiana: Indiana University Press, 1996).

#### VOICES AND INSTRUMENTS

It is likely that performance by solo voices was envisaged; where two notes appear simultaneously in a part these are most likely intended as alternatives, and the designation ‘Cho[rus]’ is probably not an indication of the use of multiple voices but merely a warning of a coming together of the voices. The Basso Continuo is likely to have been performed by a theorbo or keyboards (harpsichord, organ or spinet). The few figures printed here appear in the source and no attempt has been made to supplement the figuring.

#### OTHER NOTATIONAL FEATURES

Coloration is indicated by corner brackets. Original slurs are included and editorial slurs (added to melismas for consistency throughout) are indicated by dashes.

### ACKNOWLEDGEMENTS

The Editor wishes to thank the librarians of the British Library for the facilities offered in consulting the source used in the preparation of this volume. Individual thanks are due to Dr David Griffiths and Dr Robert Thompson for their help and advice.

1a

# The Maskque of Vices

[Thomas Randolph]

## Musick thou Queene of soules

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

T I  
Mu - sick thou Queene of soules, get up, get up and

T II  
Mu - sick thou Queene of soules, get up, get up

B  
Mu - sick thou Queene of soules, get up and stringe thy

bc

5  
stringe Thy pow'r - full Lute, and som sad re - quem singe, Till

— and stringe thy pow'r - ful Lute, and som sad re - quem singe,

pow'r - - full Lute, and som sad re - quem singe,

10  
Rocks re-quite thy Ec-cho, Ec-cho with a groane:

Till Rocks re-quite thy Ec-cho with a groane: And the

Till Rocks re-quite thy Ec - cho with a groane: And the

15

And the dull cliffs re - peat the dul - ler tone, re - peat the dul -  
 dull cliffs re - peat the dul - ler tone, re - peat the  
 dull cliffs re - peat the dul - ler tone, re - peat the

21

- ler tone, re - peat the dul - ler tone: Then on a sud-daine  
 dul - ler tone, re - peat the dul - ler tone: Then on a sud-daine  
 dul - ler tone, the dul - ler tone: Then on a sud-daine

27

with a nim-ble hand Run gent - ly o're the Cords, and so com-  
 with a nim - ble hand Run gent - ly o're the Cords  
 with a nim-ble hand Run gent - ly o're the Cords

31

- mand The Pine to dance, the Oake his Rootes, his Rootes for-goe,  
and so com- mand The Pine to dance,

35

the Oake his Rootes, for - goe,  
and so com- mand The Pine to dance, the Oake his Rootes for-

39

and so com - mand The Pine to dance, the Pine to dance, the  
and so com - mand The Pine to dance, the Pine to dance, the  
- goe, and so com - mand The Pine to dance,

42

— Oake his Rootes, the Oake his Rootes for - goe, The holme and ag - ed Elme, the

— Oake his Rootes, his Rootes for - goe, The holme and ag - ed Elme, the

the Oake his Rootes, his Rootes for - goe, The

46

holme and ag-ed Elme to foot it too; Mir - tles shall ca - per, loft - y, loft - y

holme and ag - ed Elme to foot it too; Mir - tles shall ca-per, loft - y

holme and ag - ed Elme to foot it too; Mir - tles shall ca-per, loft - y

51

Ce - dars run; And call the Court - ly Palme, the Court-ly Palme to make up

Ce - dars run;

Ce - dars run;



55

one; And \_\_\_

And call the Court - ly Palme, the Court - ly Palme to make up one,

58

\_\_\_ call the Court - ly Palme, the Court-ly Palme to make up one;

\_\_\_ call the Court-ly Palme \_\_\_ to \_\_\_ make up \_\_\_ one;

and call the Court - ly Palme to make up one;

62

Then \_\_\_ in the midst of all, the midst of all, of all their

Then in the midst of all, the midst of all their.

Then in the midst of all, the midst of all, of all their

66

Jol - ly traine, Strike a sad note, strike a sad

Jol - ly traine, Strike a sad note,

Jol - ly traine, Strike a sad note, strike a

71

note, strike a sad note, strike a sad note, a sad

strike a sad note, strike a sad note, strike a sad note, strike a

sad note; a sad note, strike a

77

note; and fixe'em Trees, and fixe'em Trees a - gaine.

sad note; and fixe'em Trees a - gaine, and fixe'em Trees a - gaine.

sad note; and fixe'em Trees a - gaine.

## Coy Caelia dost thou see

[Thomas Randolph]

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

Sola

T I

Coy Cae - lia dost thou see Yon hol-low moun-taine tot - tering

T II

B

bc

5

o're the playne, O're which a fa - tall Tree With treach - er-ous shade be -

10

-traies the sleep - y swaine? Be - neath it is a Cell, As full of hor -

15

-ror as my breast of care, Ru - ine there - in might dwell; And fitt a

20

place for\_ guilt, and fitt a place for\_ guilt and\_ black dis- paire, and fitt a place for\_

25

guilt, for\_ guilt and black dis- paire. Thence Thence Thence will I head - long

30

will I head-long throw This wretch-ed wight, this heap of mis-er -

will I head - long throw This wretch-ed wight, this heap of mis - er -

throw This wretch - ed wight, this heap of mis - -

35

er - - ie; And in the dust be - low, Bu - ry my

-er - - ie; And in the dust be - low, Bu - ry my

-er - - ie; And in the dust be - low, Bu - ry my

40

Car-casse, and the thought of thee, bu - ry my Car - casse,

Bu - ry my Car - casse, and the thought of thee, bu - ry my Car-casse,

Car-casse, and the thought of thee, bu - ry my Car - casse,

45

and the thought of thee: Which when I fin-isht have,

and the thought of thee: Which when I fin-isht have,

and the thought of thee: Which when I fin-isht have, O

50

O hate me dead, as thou hast done a - live, O

O hate me dead, as thou hast done a - live,

— hate me dead, as thou hast done a - live,

54

— hate me dead, as thou hast done, hast done a - live;

O hate me dead, as thou hast done a - - live; And

O hate me dead, as thou hast done a - live;

58

And — come not neer my  
 — come not neer my grave, and come not neer my grave

63

grave, and come not neer my — grave  
 And — come not neer my

67

Least I take heart from thee, and so re - vive, and so re - vive, —  
 Least I — take heart from thee, and so re-vive, and so re-vive, and  
 grave Least I take heart from thee, — and so re - vive, and so re-

71

8 and so re - vive, Least I take heart from thee,  
8 so re - - - - - vive, Least I take heart from thee, and so re -  
- vive, re - vive, Least I take heart from thee,

Detailed description: This block contains the musical notation for measures 71 through 73. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key with a common time signature. The lyrics are: "and so re - vive, Least I take heart from thee," for the first system, and "so re - - - - - vive, Least I take heart from thee, and so re -" for the second system. The piano accompaniment provides a steady harmonic and rhythmic foundation.

74

and so re - vive, and so re - vive, re - - - - - vive.  
- vive, and so re - vive, and so re - vive.  
and so re - vive, and so re - vive.

Detailed description: This block contains the musical notation for measures 74 through 76. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues in the same key and time signature. The lyrics are: "and so re - vive, and so re - vive, re - - - - - vive." for the first system, and "- vive, and so re - vive, and so re - vive." for the second system. The piano accompaniment continues to support the vocal lines.



## Say Daunce how shall we goe

[Thomas Randolph]

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

Or for 2. Tenores

C/T I  
C/T II  
B  
bc

Say Daunce how shall we goe That nev-er could a meas - - ure

Say Daunce how shall we goe That nev-er could a meas- ure

Say Daunce how shall we goe That nev-er could a meas - ure

Say Daunce how shall we goe That nev-er could a meas - ure

5

know! Say Daunce how shall we goe That nev-er could a meas - ure

know! Say Daunce how shall we goe That nev-er could a meas - ure

know! Say Daunce how shall we goe That nev-er could a meas - - ure

know! Say Daunce how shall we goe That nev-er could a meas - ure

10

know! How shall we singe to please the Scene

know!

know! That nev-er yet could keepe a

know! That nev-er yet could keepe a

15

That nev-er yet could keepe a meane? That nev-er  
 meane? How shall we singe to

20

yet could keepe a meane? That nev-er yet could keepe a meane? Dis-or-der,  
 to please the Scene That nev-er yet could keepe a meane?  
 please the Scene That nev-er yet could keepe a meane? Dis-or-

24

is the Masque, the Masque we bring, And Dis-cords are the  
 Dis-or-der is the Masque, the Masque we bring, And Dis-cords  
 der is the Masque we bring, And Dis-cords

29

Tunes, and Dis - cords are the Tunes we singe. Dis - ord - - - -  
 are the Tunes we singe. Dis - ord - er is the  
 - cords are the Tunes we singe. Dis - ord - er is the

33

- er, dis - ord - er is the Masque we bring, And Dis - -  
 Masque, dis - ord - er is the Masque, the Masque we bring, And  
 Masque we bring, And Dis - - cords.

37

- cords are the Tunes we singe, the Tunes  
 dis - - - - cords are the Tunes  
 are the Tunes we singe, the Tunes

41

we singe. No sound in our harsh eares, in our harsh eares could finde a place But  
 we singe. No sound in our harsh eares, in our harsh eares could finde a place  
 we singe. No sound in our harsh eares could finde, could finde a place

46

high - est Tre-bles, but high - est Tre-bles, high-est Tre-bles,  
 But high - est Tre-bles, but high - est Tre-bles,  
 or the low - est Base, or the

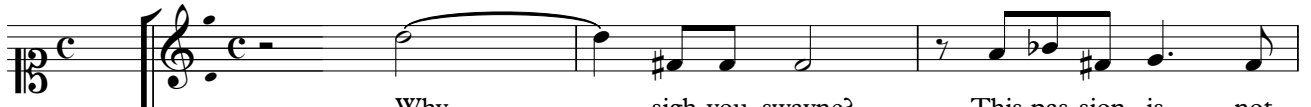
51

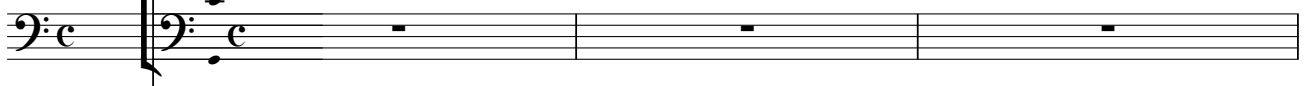
or the low - - est Base.  
 or the low - - - est Base.  
 low - est Base, or the low - - - est Base.

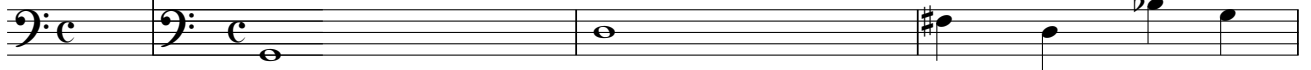
# Why sigh you swayne? *Dialogue Nymphe & Sheaphard*


[Thomas Randolph]

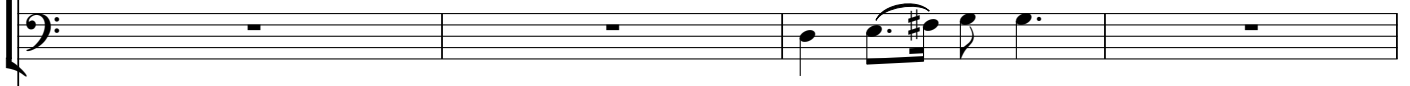
GEORGE JEFFREYS  
Edited by Jonathan Wainwright


C [Nymphe] 

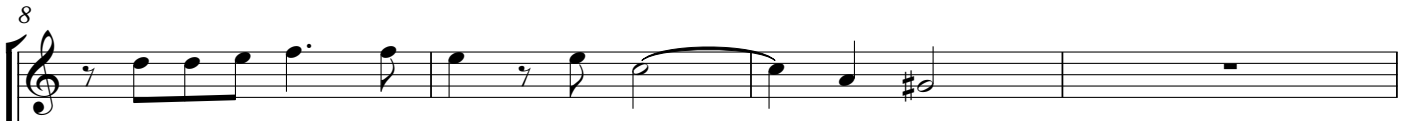
B [Sheaphard] 

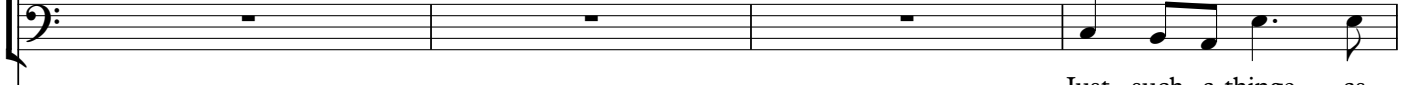
bc 


4 





8 





12

Is shee a mayd? Or wid-dow? What then?  
 thou? What man can an-swer that? No. I knowe not what.

16

Saint - like shee lookes, a sy - ren if shee sing, Her eyes are

20

If shee be fick - le, Sheap-hard leave to  
 starres, her mynde is ev - ery - thinge.

24

wooe Or fan-cy me. But I am con-stant.  
 Noe thou art wo - man too. Then thou art not

29

Bright as the morn-inge. What growes up - on this cheek?  
fayre. Waver-inge as the Ayre. A

33

Come tast a kisse. O  
pure Car-na - tion. O sweet, O sweet Tempt - a - tion! O

38

sweet, O sweet, O, O sweet Tempt - a - tion!  
sweet, O sweet, O sweet Tempt - a - tion!

42 Cho:

Ah Love, and canst thou nev - er\_\_\_ loose the feild? Wher Cu-pid  
Ah Love, and canst thou nev - er, nev - er loose the feild? Wher Cu-pid

46

lases a seige, the towne must yeeld, Hee warms the chil - - ler

lases a seige, the towne must yeeld. Hee warms the chil -

50

blood with glow-inge fire, with glow - inge fire, And thawes the

- ler blood with glow-inge fire, with glow - inge fire, And thawes the Ic -

55

Ic - ie frost of cold, of cold, of cold de - syre

- ie frost of cold, of cold, of cold de - syre.



# Lovely sheaphard

## *Dialogue Febisse [and] Endimion*

[Thomas Randolph?]

 GEORGE JEFFREYS  
 Edited by Jonathan Wainwright

C  
[Febisse]

B  
[Endimion]

bc

Love - ly sheap - hard\_ope' thine eye, Sleepe is losse when I stand

5

by. I keepe thy

Who's that who does for-bid me\_sleepe? Has the wolfe dis-perst my sheepe?

9

flocks, they feed se - cure and free: Would I could guard my hart as\_well from

12

thee. And I greive, and I greive

I blush to heare of love.

16

\_\_\_ to see thy\_ cru - el - ty.

As yet I have no cares but can\_\_\_\_\_ To my home-ly\_ oat-en

20

reed Singe the prays-es of great Pan, *singe the prays-es of great Pan*, singe the prays -

23

- es\_ of great Pan, But love they say does sor - row bread, but

28

Peev - ish lad, canst thou dis-daine The\_ sil - ver\_

love they say does sor - row bread.

33

god - desse of the night When with all her star-ry traine She comes to bringe thee ful de-

37

-light? Fol-low me, fol-low me un-to my bed Or in re-venge Ile kisse thee

41

dead.  
I am but yonge, fayr queen, fayr queen, and do not know Wheth-er there be a God of\_

45

Ile shew thee Cupid, boy, and hee Ev-ery day shall play with thee, ev-ery  
love or noe.

49

day shall play \_\_\_\_\_ with thee: But the nights be - long to me. Bid Lat -

53

- mos then a-deiu: On that cold mount \_\_\_\_\_ spend not thine Ag - e's prime, \_\_\_\_\_

57

\_\_\_\_\_ spend *not thine Ag - e's prime,* Thou hast high - er hills to clyme, thou hast

61

high - er hills to clyme, thou hast *high - er hills* \_\_\_\_\_ to \_\_\_\_\_ clyme.

66

On that cold mount, on *that* cold mount spend not thine Ag - e's\_\_\_\_\_

On that cold mount, on *that* cold mount spend not thine Ag - e's

70

prime, Thou hast high - er hills to clyme, to clyme, thou *hast* high -

prime, Thou hast high - er hills to clyme, to clyme, thou *hast*

74

- er hills to clyme, high - er hills to clyme.

alternative: *high - er hills to climb,*

*high - er hills to clyme, high - er hills to clyme.*

# Songs made for some Comedyes

## You that have been this Evening's light

S[i]r R[ichard] Hatton

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C You that have been this\_ Even - ing's light, The hon-our of \_\_\_\_\_

A You that have been this Even-ing's light, The hon-our of this

T You that have been this Even-ing's light, The hon-our of this

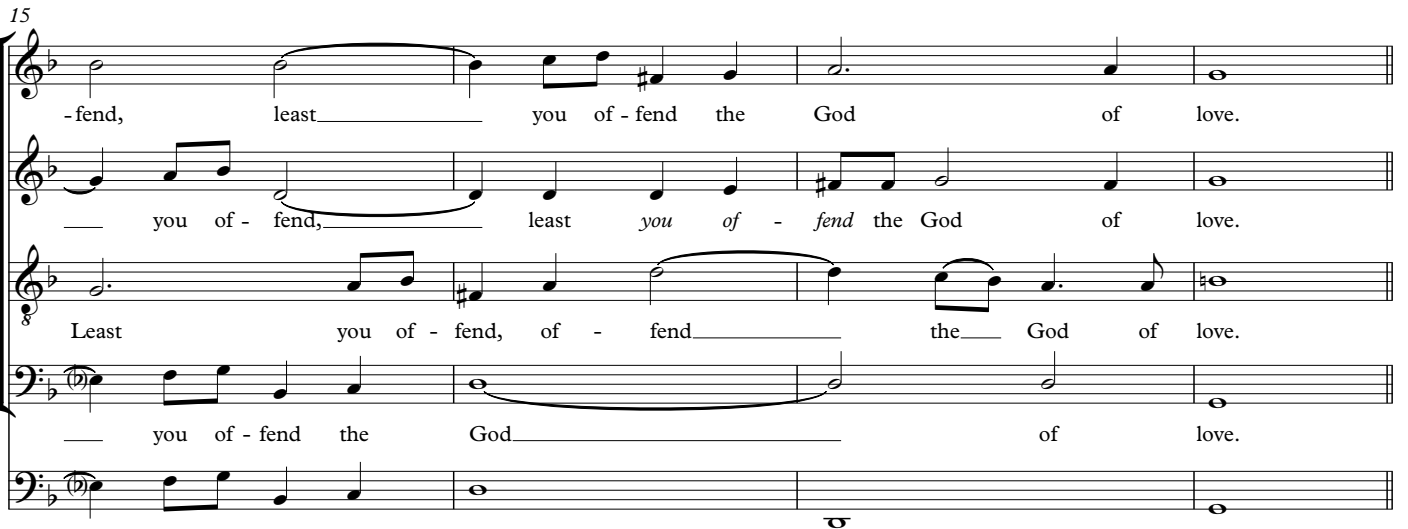
B You that have been this Even-ing's light, The hon-our of this

bc You that have been this Even-ing's light, The hon-our of this

5  
— this Mask - inge night, Now sitt you still, now sitt you still,  
Mask- inge \_\_\_\_\_ night, Now \_\_\_\_\_ sitt you still, sitt you still, nor \_\_\_\_\_ whis - per,  
Mask- inge, this Mask - inge night, Now \_\_\_\_\_ sitt you still, sitt you still, nor \_\_\_\_\_ whis - per,  
Mask - inge night, Now sitt you still, sit you still, nor whis - per,

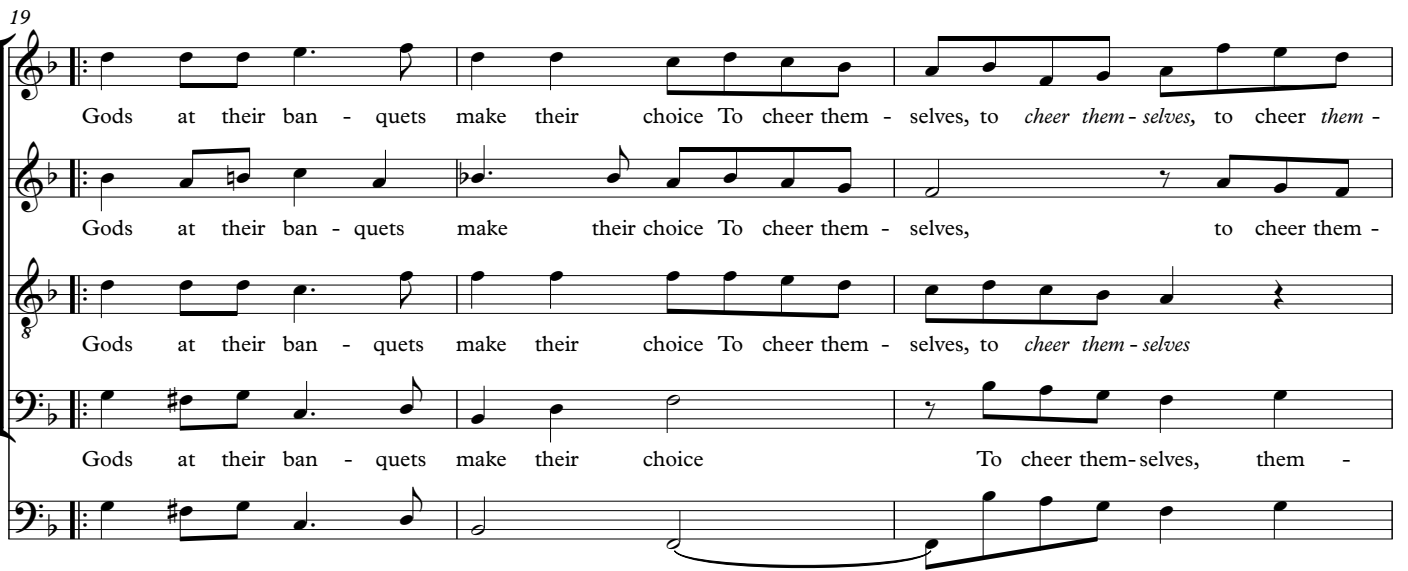
10  
nor \_\_\_\_\_ whis - per, move, nor whis - - per, move Least you of -  
move, nor \_\_\_\_\_ whis - per, move, nor whis - per, move Least \_\_\_\_\_  
move, nor whis - per, move, nor whis - per, move  
move, nor whis - per, move, nor whis - per, move Least \_\_\_\_\_

15



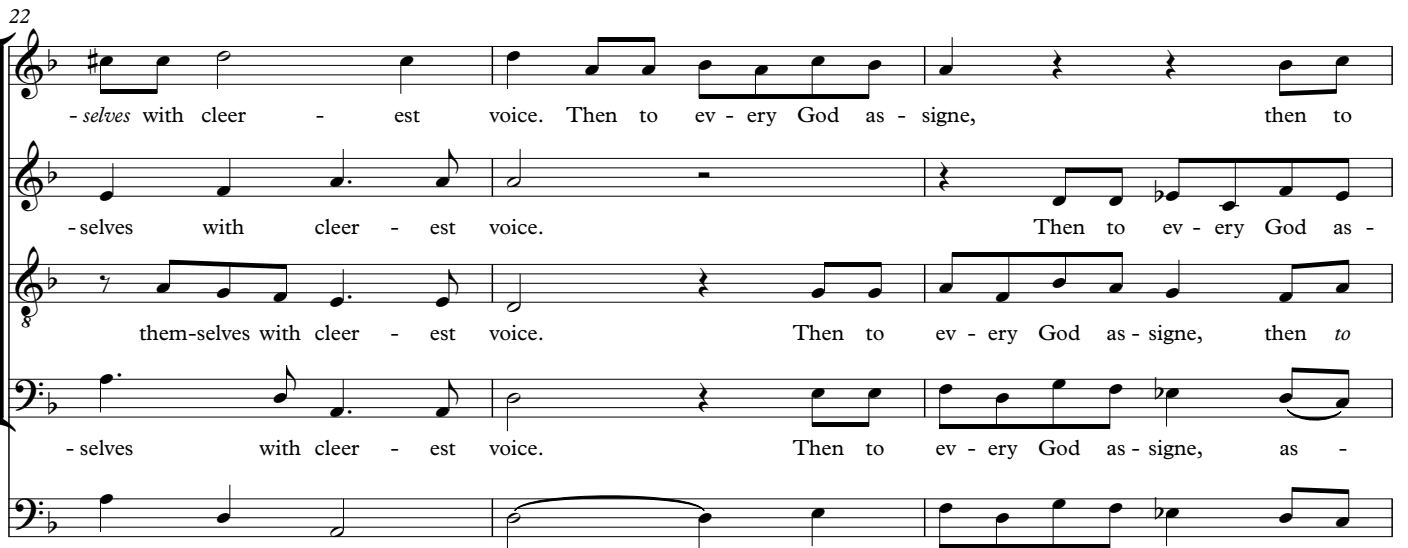
-fend, least you of - fend the God of love.  
 you of - fend, least you of - fend the God of love.  
 Least you of - fend, of - fend the God of love.  
 you of - fend the God of love.

19



Gods at their ban - quets make their choice To cheer them - selves, to *cheer them - selves*, to cheer them - selves, to cheer them - selves, to cheer them - selves.  
 Gods at their ban - quets make their choice To cheer them - selves, to cheer them - selves.  
 Gods at their ban - quets make their choice To cheer them - selves, to *cheer them - selves*  
 Gods at their ban - quets make their choice To cheer them - selves, them - selves.

22



- selves with cleer - est voice. Then to ev - ery God as - signe, then to  
 selves with cleer - est voice. Then to ev - ery God as -  
 themselves with cleer - est voice. Then to ev - ery God as - signe, then to  
 selves with cleer - est voice. Then to ev - ery God as - signe, as -

25

ev - ery God as - signe                      Cups of Nec - tar, cups of Nec - tar, heaven - ly

-signe                      Cups of Nec - tar, cups of Nec - tar, heaven - ly

ev - ery God as - signe                      Cups of Nec - tar, cups of Nec - tar, heaven - ly

-signe                      Cups of Nec - tar, heaven - ly

29

wine.                      In their boles, too, let their bee As in Mu - sick, in

wine.                      In their boles, too, let their bee As in Mu - sick, as in

wine.                      In their boles, too, let there bee As in Mu - sick,

wine.                      In their boles, too, let there bee As in Mu - sick, in Mu -

34

Mu - sick, har - mo - ny,                      as in Mu - sick, har - mo - ny.

Mu - sick, har - mo - ny,                      as in Mu - sick, har - mo - ny.

har - mo - ny, as in Mu - sick, in Mu - sick, har - mo - ny.

- sick, har - mo - ny,                      as in Mu - sick, har - mo - ny.



# Fond maydes, take warninge while you may

S[i]r R[ichard] Hatton

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C Fond maydes, take warn-inge while you may And give your - selves, and *give your - selves*

A Fond maydes, take warn-inge while you may And give your - selves, and *give your-selves*, your -

T Fond maydes, take warn-inge while you may And give your - selves, and *give your-selves*

B Fond maydes, take warn-inge while you may And give your - selves, and *give your - selves*

bc Fond maydes, take warn-inge while you may And give your - selves, and *give your - selves*

4  
to am - or - ous play. Come not vir - gins hith - er: see, Our Cru - ell

selves to am - or - ous play. Come not vir - gins hith - er: see, Our

to am - or - ous play. Come not vir - gins hith - er: see, Our

to am - or - ous play. Come not vir - gins hith - er: see, Our

8  
tor - ments wis - er be. O be not Coy nor

Cru - el tor - ments wis - er be. O be not Coy nor nice, nor

Cru - el tor - ments wis - er be. O be not Coy nor

Cru - ell tor - ments wis - er be. O be not Coy nor nice, nor

12

nice, those sinns are ours For which in payne we spend our te - dious\_

nice, those sinns are ours For which in payne we spend our te -

nice, O be not Coy nor nice, those sinns are ours For which in payne we spend our te -

nice, O be not Coy nor nice, those sinns are ours For which in payne we spend our te -

16

— houres In gloom - y shades wher woe and care, Wher so - li -

- dious\_ houres In gloom - y shades wher woe and care,

- dious houres In gloom - y shades wher woe and care, and care, wher woe and

- dious houres In gloom - y shades wher woe and care,

19

-tude and hor - - - - - ror are, wher so - li -

Wher so - li - tude\_ and hor - ror are,

care, Wher so - li - tude and hor - ror are, wher so - li -

Wher so - li - tude and hor - - - - - ror are, wher

22

-tude and hor - - ror, and hor - ror are. Doom'd un - to't by Hell's just  
wher so - li - tude and hor - ror are. Doom'd un - to't by Hell's just  
-tude, wher so - li - tude, wher so - li - tude and hor - ror are. Doom'd un - to't by Hell's just  
— so - li - tude and hor - - ror are. Doom'd un - to't by Hell's just

27

frowne, We now do wan - der up and downe, we now do wan - der up and  
frowne, We now do wan - - der, we now do wan - der up and  
frowne, We now do wan - der up, do wan - der up and  
frowne, We now do wan - - - der up and

30

downe, up and downe, we now do wan - der up and downe.  
downe, we now do wan - der, we now do wan - der up and downe.  
downe, we now do wan - der up and downe, we now do wan - der, we now do wan - der up and downe.  
downe, we now do wan - der up and downe, we now do wan - der up and downe.

## Cupid blushes to behold

S[i]r R[ichard] Hatton

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C *Cu - pid blush - es to be - hold That your bloods are growne so cold, that*

A *Cu - pid blush - es to be - hold That your bloods are growne so cold, that *your**

T *Cu - pid blush - es to be - hold That your bloods are growne so cold, that *your**

B *Cu - pid blush - es to be - hold \_\_\_\_\_ That your bloods, that your*

bc \_\_\_\_\_

4  
— *your\_ bloods are growne so cold, And his wan - ton moth - er swears Yee'r a scan - dall,*

*bloods are growne so cold, And his wan - ton moth - er swears Yee'r a scan - dall to your*

8 *bloods are growne so cold, And his wan - ton moth - er swears Yee'r a*

*bloods are growne so cold, And his wan - ton moth - er swears Yee'r a*

7  
*yee'r a scan - - dall \_\_\_\_\_ to your yeares. Re - vive your youth - full fires*

*yeares, yee'r a scan - dall to your yeares. Re - vive your youth - full fires*

8 *scan - dall, yee'r a scan - dall, yee'r \_\_\_\_\_ a scan - dall to your yeares. Re - vive your youth - full fires*

*scan - dall, yee'r a scan - dall to your yeares. Re - vive your youth - full fires*

10

then And re-deeme your names a - gen, re-deeme your names a - - -

then And re - deeme your names a - gen, re- deeme your names a -

then And re - deeme your your names a - gen, re-deeme your names, your names a -

then And re - deeme your names, your names a -

13 [♩ = 101.]

- gen. Ban - quet and the lust - y wine, and the lust - y wine, ban - quet

- gen. Ban - quet and the lust - y wine, and the lust - y wine, ban - quet

- gen. Ban - quet and the lust - y wine, the lust - y wine, ban - quet

- gen. Ban - quet and the lust - y wine, and the lust - y wine, ban - quet

19 [101. = ♩]

and the lust - y wine, the lust - y wine, Beau - ty, beau -

and the lust - y wine, the lust - y wine, Beau - ty, beau -

and the lust - y wine the lust - y wine, Beau - ty, beau - ty,

and the lust - y wine, the lust - y wine, Beau - ty, beau -

24

- ty, Mu - sick, all com - - bine With quick spir - its' loft - y,  
 - ty, Mu - sick, Mu - - sick, all com - bine With quick spir - its' loft - y,  
 Mu - sick, all com - bine, all com - bine With quick spir - its'  
 ty, Mu - sick, Mu - - sick, all com - bine With quick

27

loft - y straines, with quick spir - its' loft - y straines To put new life in - to your  
 straines, with *quick* spi - rits', with quick spir - its' loft - y straines To put new  
 loft - - y straines, with quick spir - its' loft - y straines To put new life in - to your  
 spir - its' loft - y straines, with *quick* spir - its' loft - y straines

30

veynes, in - to your veynes, to put new life in - to your veynes, to put new life in - to your  
 life, to put new life in - to your veynes, in - to your veynes, to put new life in - to your  
 veynes, in - to your veynes, in - to your veynes, to put new life in - to your  
 To put new life in - to your veynes, to put new life in - to your veynes, new

33

veynes, to put *new life* in - to *your veynes*, new life in - to your veynes. Who then is dull when love thus strives\_

veynes, to put new life, new life in - to your veynes. Who then is dull when love thus strives\_

veynes, to put *new life* in - to *your veynes*, your \_\_\_\_\_ veynes. Who then is dull when love thus

life un - to your veynes. Who then is dull when love thus

38

to please Damne him, kind na - ture, *damne him, kind na - ture*,

to please to the want of these, to *the want of*

strives to please Damne him, kind na - ture, to the want of these, of

strives to please Damne him, kind na - ture, *damne him, kind*

41

damne him, kind na - ture, *damne him, kind na - ture*, to the want of these.

*these*, Damne him, kind na - ture, to the want, to *the want* of these.

*these*, damne *him, kind na - ture*, to the want of *these*.

na - ture, damne him, kind na - ture, to the want of these.

## Hymen hath together tyed

S[i]r R[ichard] Hatton

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C Hy - men hath to-geth - er tyed The lust - y bride - grooms, the lust - y

A/T Hy - men hath to-geth - er tyed The lust - y bride - grooms, and the wil-linge

T Hy - men hath to-geth - er tyed the lust - y bride - grooms

B Hy - men hath to-geth - er tyed the lust - y bride - grooms

bc

4

bride-grooms and the wil - linge bride, And un - to the Gods they pray To ban - ish hence, to *ban - ish*

bride, the wil - linge bride, And un - to the Gods they pray To ban - ish hence

and the wil - linge bride, And un - to the Gods they pray to ban - ish hence, to *ban - ish*

and the wil - linge bride, And un - to the Gods they pray to ban - ish hence, to *ban - ish*

7

hence the long and te - dious day, to ban - ish hence the

the long and te - dious day, to ban - ish hence the long,

hence the long and te - dious day, to ban - ish hence the long and te - dious

hence the long and te - dious day, to ban - ish hence the long and te - dious



10

long and te - dious day. Singe we then and so in -  
 the long and te - - dious, and te - dious day. And so in -  
 day, the long and te - - dious, and te - dious day. And so in -  
 day, the long and te - dious day. And so in -

13

- vite, and so in - vite The lov - ers' freind, the lov - ers' freind,  
 - vite, Singe we then and so in - vite The lov - ers' freind,  
 - vite, Singe we then and so in - vite The lov - ers' freind,  
 - vite, and so in - vite The lov - ers' freind, the lov - ers'

16

the lov - ers' freind,  
 the still and shad - ie night, the still and shad - ie  
 the still and shad - ie night, the still and shad - ie  
 freind, the still and shad - ie night, the lov - ers' freind, the still and shad - ie

19

the still and shad - ie night, and shad - ie night While we  
 night, the still and shad - ie night While we  
 night, the still and shad - ie night, the still and shad - ie night While we touch the  
 night, the still and shad - - - ie night While we touch the

22

touch the trem - - - - - bling strings, while we touch the  
 touch the trem - - - - - bling strings, while we touch the trem - bling  
 trem - - - - - bling strings, while we touch  
 trem - - - - - bling strings, while we touch the

25

trem - - - - - bling strings, the trem - bling strings  
 strings, while we touch the trem - bling strings, the trem - bling strings To ad more  
 the trem - bling strings, the trem - - - - - bling strings  
 trem - - - - - bling strings, the trem - bling strings

29

To ad more feath-ers to her sa - ble wings, to ad more feath-ers to her sa - - ble, her  
feath-ers to her sa - ble, her sa - ble wings, to ad more feath-ers to her sa - ble wings, her  
To ad more feath-ers to her sa - ble wings, more feath - ers to her sa -  
To ad more feath-ers to her sa - - ble wings, to ad more feath-ers to her sa -

33

sa - ble wings, to ad more feath-ers to her sa - ble wings.  
sa - ble wings, to ad more feath-ers to her sa - ble wings, sa - - ble wings.  
- ble wings, to ad more feath-ers to her sa - ble wings, to her sa - ble wings.  
- ble wings, to ad more feath-ers to her sa - - ble wings.

37

Hast then gen - tle night, then gen - tle night, for we Know thou hast rites, for we know thou hast  
Hast then gen - tle night, then gen - tle night, for we Know thou hast  
Hast then gen - tle night, then gen - tle night, for we Know, for we know thou hast  
Hast then gen - tle night, then gen - tle night, for we Know, for we know thou hast

41

rites, for we know thou has rites as well as hee, for we Know thou hast

rites, thou hast rites as well as hee, for we

rites, for we know thou hast rites as well as hee, for we Know thou hast

rites, for we know thou hast rites as well as hee, for we

44

rites, for we know thou hast rites as well as hee.

Know thou hast rites, thou hast rites as well as hee.

rites, for we know thou hast rites as well as hee.

Know thou has rites as well as hee.

*Songs made for D<sup>r</sup> Hausted's Comedy  
called the Rivall Friends*

Peter Hausted

**Drowsy Phoebus com away**

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

[Being a *Dialogue* betwixt *Venus*, *Thetis*, and *Phoebus*, sung by two Trebles, and a Base. *Venus* (being *Phosphorus* as well as *Vesper*) appearing at a window above as risen, calling to *Sol*, who lay in *Thetis* lap at the East side of the stage, canoped with an azure curtaine: at the first word that *Venus* sung, the curtaine was drawne, and they discovered.]

VENUS

C I Venus  
Drows - y Phoe - bus com a - way, And let out the long'd for day.

C II Thetis

A/T

T

B Phoebus

bc

6  
Leve thy The - tis sil - ver breast, And ope the case-ments of the east. 'Tis Ve-nus calls,

11  
a-way, a - way, The wake-inge mort - als long for day.

THETIS  
And let them longe, 'tis just and

17

right To shutt them in e - tern - al night, Whose deeds de-serve no day; lye still A-rise not yet,

22

VENUS

Ile wooe thee with a kisse to  
lye still my Sunn, My nights\_\_ be-gins when thou art gone.

27

VENUS

com a - way. Ile give to thee the fayre A-do - nis speare So thou wilt  
And\_\_ I with for - ty\_\_ for to stay.

THETIS

33

ryse:

THETIS

And I to keepe thee heer Will give a wreath of pearle as fayre As ev - er\_\_ Sea-Nymph

37

VENUS

&Tis Ve-nus wooes thee ryse,  
yet did weare. &Tis The - tis wooes thee stay, O stay, O stay.

## VENUS

43

O com a-way.

PHOEBUS

To which of these shall I myne eare in - clyne?

Un - to the up - per world re -

50

- payre.

THETIS

O no, Ile bynde him in my flow - - - - inge hayre.

PHOEBUS

But see\_\_\_

56

\_\_\_ fond Mor-talls how they gaze On that same pret - ty blaze? The - sis a - dieu, I am no long - er thine,

63

I must a-way, For if I stay, My De-i- ty's\_ quite un-done, They will for - gett t'a- dore\_\_\_ the rys -

69

- inge Sunn, they will for - gett t'a-dore the rys - inge Sunn, the rys - inge Sunn.

[*Heer Phoebus arises from Thetis lap, and speaks.*

But what new spectacle of wonder's this?  
 And have I lost my wonted *Majestie*  
 Wherewith I use to strike a general blindnesse  
 Through all the *Starres*? unto what height of pride  
 Are they aspir'd, that thus with open eyes  
 They dare *out-face* mee? Call out a powerfull raye  
 And make those saucie sparkes confesse that all  
 Their lustre is a debt they owe to me.

Venus sings.]

76 VENUS

Gen - tly, gen - tly, God of light, Pro-phane not pow-ers that are knowne To bee great-er then thine

6 6 3 4 3

82

own: Heer is not a fyre doth shine That is be - hold - en un - to thine, They are

87

of them-selves di - vine, they are of them-selves di - vine, of them-selves di - vine.

[*Phoebus speaks.*

And bless them all the Gods. But how come I  
 To be so blinde to day? so dull? so heavy?  
 I know then now; Hayle fairest *Albions King*,  
 Live still the *envie of the world*; and thou  
*Resplendent Goddess*, to view whose glorious face  
 I have oft times in my swift course stood still;  
 Be all propitious to thy wish'd delights.  
 And since ye have vouchsaf'd your gracious presence  
 Here at the *Muses Grove*, command their *Patron*,  
 Who here stands prest to serve yee.

Venus sings.]

93 VENUS

Will wee o - bey?



[Phoebus *speaks*.

*Or else let Daphne frowne,  
Or Phaeton resume my Chariot.*

Venus *sings*.]

95 VENUS

Then in their names I do com-mand thee heer Lord of the yeare, To en-ter -

100

-taine This good - ly Trayne, Call back that day of myne That spright-ly

104

Va - len-tine, call back that day of myne That spright-ly Va - len - tine.

[Phoebus *speaks*.

Command me kill a *Python*, or recall  
The *Lion* or the *Crabb*: thou art too modest  
In thy requests; 'tis done, and for to add  
A greater honour to this day, behold  
I will recall those few spent minutes too  
Which have runn out since I appear'd, I'll back,  
And fetch new rayes that amorous *Valentine*,  
This morning may brighter then ever shine.

*At Phoebus his going in, the Chorus sing these two last lines.*]

109  
CHO.  
Omnes

C I  
And fetch new rayes that am - or - ous Va - len - tine, This morn-ing may bright-

C II  
And fetch new rayes that am - or - ous Va - len - tine, This morn-ing may bright-

A  
And fetch new rayes that am - or - ous Va - len - tine, This morn-ing may bright-

T  
And fetch new rayes that am - or - ous Va - len - tine, This morn - ing may bright-

B & bc  
And fetch new rayes that am - or - ous Va - len - tine, This morn-ing may bright-

113

- er then ev - er shine, this morn-ing may, this morn-ing may bright - er then ev - er shine.

- er then ev - er shine, this morn-ing may, this morn-ing may bright - er then ev - er shine.

- er then ev - er shine, this morn-ing may bright - er then ev - er shine.

- er then ev - er shine, this morn-ing may bright - er then ev - er shine.

- er then ev - er shine, this morn-ing may bright - er then ev - er shine.

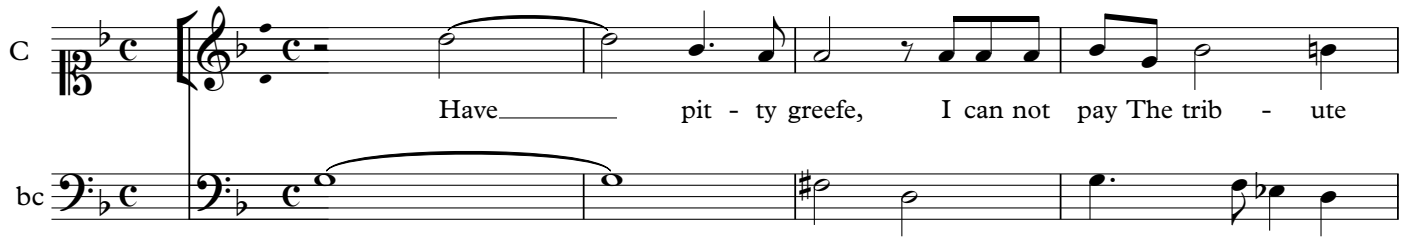
5b

# Have pittie greefe

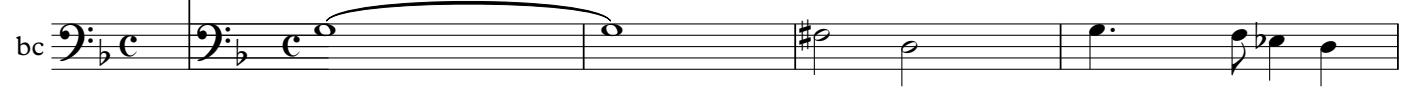
## 2. Song

[Peter Hausted]

GEORGE JEFFREYS  
 Edited by Jonathan Wainwright

C 

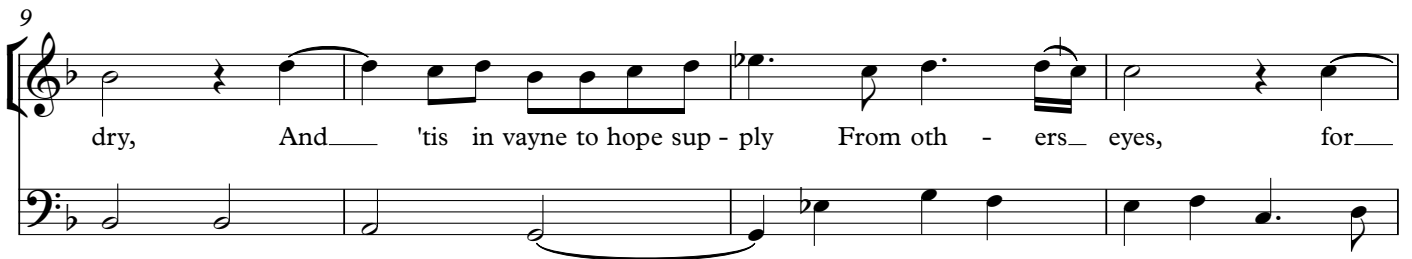
Have\_\_\_\_\_ pit - ty greefe, I can not pay The trib - ute

bc 


5 

which I owe thee, teares; A - las, a - las those\_\_\_ Fount-aines are growne



9 

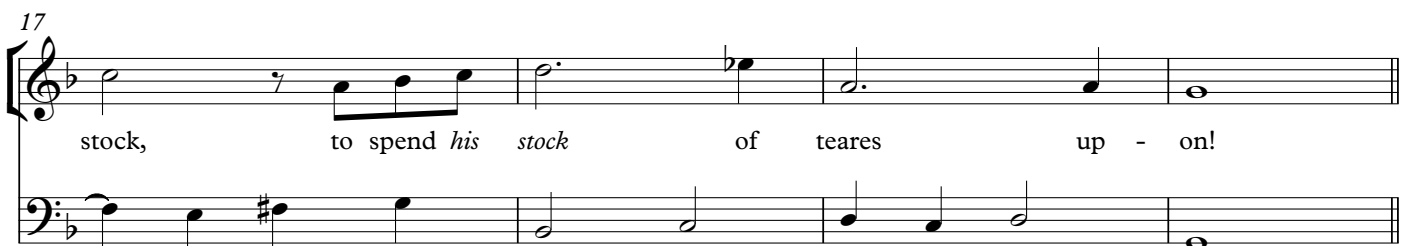
dry, And\_\_\_ 'tis in vayne to hope sup - ply From oth - ers\_\_\_ eyes, for\_\_\_




13 

\_\_\_ each man beares e - nough a - bout him of his owne To spend his



17 

stock, to spend *his* stock of teares up - on!



[Anteros (*speaks*)

O O O. Will it ever be done?]

21

Woe then the heavens, woe then the heavens, gentle Love To

26

melt a Cloud, to melt a Cloud for my re-leife Or

6 7 6 6 7 [#]6

31

woe the Deepe or woe the Grave, Woe what thou wilt so I may

35

have Where-with to pay my debt, for Greefe Hath vow'd, un-lesse I quick-ly

40

pay To take both life, to take both life, both life and love a-way.

## Cruell but once againe

[Peter Hausted]

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

Cru - - ell but once a-gaine, a - gaine, But\_

5  
\_ one poor kisse for all my payne. For all my cares, my feares, my wish-es, Oh\_

10  
\_ pay me but the tith in kiss-es Which, if thou dost, they shall out - bye The trem -

15  
- bling span - gles of the skye, And\_ I of wealth shall have such

19  
store, That I shall nev - er Cov - et more, that\_ I shall nev - er Cov - et\_ more.

## Cupid if a God thou art

Peter Hausted

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I

C II

A/T

T

B

bc

Cu - pid if a God thou art, Trans-fix this Mon - ster's stub - borne hart.

6

B

bc

But if all thy shafts be flowne, And thy quiv - er emp - ty growne, thy quiv - er emp - ty

11

C I

C II

B

bc

Heer be La - dyes that have eyes Can fur-nish thee, *can fur-nish thee* with new sup - ples, Heer be La - dyes

Heer be La-dyes that have eyes Can fur-nish thee with new sup-ples, Heer be La-

growne. Heer be La - dyes that have eyes Can fur-nish thee with new sup-ples, Heer be La-

16

that have eyes Can fur-nish thee, can fur-nish thee with new sup-plies.  
 - dyes that have eyes Can fur-nish thee, can fur-nish thee with new sup-plies.  
 - dyes that have eyes Can fur-nish thee, can fur-nish thee with new sup-plies.

21

Cho.  
Omnes

Yet wing-ed Arch-er doe not shoote at all, 'Tis pit-ty that hee should so no -  
 Yet wing-ed Arch-er doe not shoote at all, 'Tis pit-ty that hee should so  
 Yet wing-ed Arch-er doe not shoote at all, 'Tis pit-ty that hee should so  
 Yet wing-ed Arch-er doe not shoote at all,  
 Yet wing-ed Arch-er doe not shoote at all,  
 Yet wing-ed Arch-er doe not shoote at all,  
 'Tis pit-ty that hee should so no - bly fall, so no - bly fall.

26

no - bly fall, 'tis pit-ty that hee should so no - bly fall.  
 no - bly fall, 'tis pit-ty that hee should so no - bly fall.  
 no - bly fall, 'tis pit-ty that hee should so no - bly fall.  
 'Tis pit-ty that hee should so no - bly fall, so no - bly fall.  
 'Tis pit-ty that hee should so no - bly fall.

## To the Ladyes, Joy, delight

Peter Hausted

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I

C II

A/T

T

B

bc

To the La - dyes, Joy, de - light,

And a ser - vant that dares

Detailed description: This block contains the first system of a musical score. It features six staves: C I (Clef I), C II (Clef II), A/T (Alto/Tenor), T (Tenor), B (Bass), and bc (Bass Clef). The music is in common time (C). The vocal parts (A/T, T) have lyrics. The instrumental parts (C I, C II, B, bc) are mostly rests in the first few measures.

5

No need of paint - ing, but a face With per - pe - tu - i -

fight; No need of paint - ing, but a face With per - pe - tu - i - ty of grace, of

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features six staves. The vocal parts (A/T, T) have lyrics. The instrumental parts (C I, C II, B, bc) provide accompaniment. The lyrics are: 'No need of paint - ing, but a face With per - pe - tu - i - fight; No need of paint - ing, but a face With per - pe - tu - i - ty of grace, of'.



9 Omnes

No need of paint - ing, but a face With per - pe - tu - i - ty

No need of paint - ing, but a face With per - pe - tu - i - ty

-ty of grace. No need of paint - ing, but a face With per - pe - tu - i - ty

grace. No need of paint - ing, but a face With per - pe - tu - i -

No need of paint - ing, but a face With per - pe - tu - i -

13

-ty of grace.

of grace.

of grace, of grace.

-ty of grace.

-ty of grace. To the Lords a grac - ious eye If they have a Mis -

19

To them both, more than all this,

To them both, more than all this, Their Prin-ce's hap - pi - nes, and

To them both, more than all this, Their Prin-ce's hap - pi - nes, and

To them both, more than all this, Their Prin-ce's hap - pi - nes, and

- tris by. To them both, more than all this,

24

Their Prin-ce's hap - pi - nes, and blysse, their Prin-ce's hap - pi - nes, and blysse.

blysse, their Prin-ce's hap - pi - nes, and blysse, their Prin-ce's hap - pi - nes, and blysse.

blysse, their Prin-ce's hap - pi - nes, their Prin-ce's hap - pi - nes, their Prin-ce's hap - pi - nes, and blysse.

blysse, their Prin-ce's hap - pi - nes, and blysse, their Prin-ce's hap - pi - nes, and blysse.

Their Prin-ce's hap - pi - nes, their Prin-ce's hap - pi - nes, and blysse.

# But why Do the wing'd minutes flie so fast away?

Peter Hausted

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I But why \_\_\_\_\_ Do the wing'd min-utes fly \_\_\_\_\_ so fast a - way?

C II Stop your course you lust-y

A/T

T

B

bc

5

Cho.

For the earth could ne're shew

howres, And so - lic - ite all the powers to lett you stay. For the earth could ne're shew

For the earth could ne're shew

For the earth could ne're shew

For the earth could ne're shew

9

forth An ob - ject of a great - er worth, a great - er worth.

forth An ob - ject of a great - er worth, a great - er worth.

8 forth, could ne're shew forth An ob - ject of a great - er worth.

8 forth. could ne're shew forth An ob - ject of a great - er worth, a great - er worth.

forth An ob - ject of a great - er worth.

13

C I

It is be-cause that those which fol-low, Crowd.

C II

But why Do the wing'd min-utes fly so fast a - way?

bc

18

— on to have a sight as well as they;

Harke how the ghosts of pas-sed mo-ments groane,

23

C II

— that they are gone; And rayle at Fate, And curse the date Of their short lives ex - pir'd soe soone.

bc

28 Cho. A 5

C I  
Then stop your course, you hast-y howres And so-lic-ite all the powers to lett you stay. For the

C II  
Then stop your course, you hast-y howres And so-lic-ite all the powers to lett you stay. For the

A/T  
Then stop your course, you hast-y howres And so-lic-ite all the powers to lett you stay. For the

T  
Then stop your course, you hast - y howres And so-lic-ite all the powers, all the powers to lett you stay. For the

B & bc  
Then stop your course, you hast-y howres And so-lic-ite all the powers to lett you stay. For the

34

earth could ne're shew forth An ob-ject of a great - er worth.

earth could ne're shew forth An ob-ject of a great - er worth, an ob-ject of a great - er worth.

earth could ne're shew forth, could ne're *shew forth* An ob-ject of a great - er worth, of a great - er worth.

earth could ne're shew forth, could ne're shew forth An ob-ject of a great - er worth.

earth could ne're shew forth An ob-ject of a great - er worth.

## Have you a desyre to see

Peter Hausted

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Have you a de-syre to see The glo-rious heavens, the glo-rious

C II

A/T

T

B

bc

5  
C I heavens E - pi - to - me?

T Or an ab - stract of the Spring? A - do - nis

bc

9  
A/T Or a thing Ful - ler of won - der, Na - ture's shop dis - played,

T gar - den?

B Hung with the

bc

14  
B choic - est peec - es shee has made? Hung with the choic - est peec - es shee has

bc

19 Cho.

C I Heer be - hold it, be - hold it o - pen layd, heer be - hold it o - pen

C II Heer be - hold, heer be - hold it o - pen layd, heer be - hold, heer

A/T Heer be - hold it, be - hold it o - pen layd, heer be -

T Heer be - hold it, be - hold it o - pen layd, heer be - hold, heer

B made? Heer be - hold it o - - pen layd, heer be - hold it

bc

24

layd, o - pen layd.

be - hold it o - pen layd.

hold it o - pen layd. Or else would you blesse your eyes With a type, a type of

be - hold it o - pen layd.

o - - pen layd.

29

A/T pa - ra - dise?

B Or be - hold how Po - ets fayne Jove to sitt a - mydst his

bc

C II Or see, what made Ac - te - on rue, Di - a - na 'mongst her Vir - gin

B trayne?

bc

Cho.

C I Lift up your eyes, lift up your eyes and view, lift up your

C II crue? Lift up your eyes, your eyes and view, lift up your

A/T Lift up your eyes, your eyes and view, lift up your eyes, lift

T Lift up your eyes, lift up your eyes and view, lift up your eyes, lift up

B Lift up your eyes, your eyes and view, lift up your

bc

eyes and view, lift up your eyes and view. Lift view.

eyes and view, lift up your eyes, lift up your eyes and view. Lift view.

up your eyes and view, lift up your eyes, your eyes and view. Lift view.

your eyes and view, lift up your eyes, lift up your eyes, your eyes and view. Lift view.

eyes and view, lift up your eyes, your eyes and view. Lift view.

1. 2.



## SOURCE

**London, British Library (GB-Lbl) Add. MS 10338**

George Jeffreys' autograph scorebook of his own compositions: instrumental music; English songs *a* 2–5; Italian madrigals *a* 3; Latin motets *a* 1–6; services, English anthems and devotional songs *a* 1–5. Copied in various layers *c.*1640–65. See Robert Thompson, 'George Jeffreys and the "Stile Nuove" in English Sacred Music: A New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70 (1989), 317–41; and Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 132–54 and 217–32.

## TEXTUAL COMMENTARY

All departures from the source are recorded. The following abbreviations are used in the Textual Commentary:

PART NAMES	C	Cantus
	CII	Cantus II
	A	Alto
	T	Tenor
	B	Bass
	bc	Basso Continuo
CLEF	f3	F clef on 3 <sup>rd</sup> line
NOTE VALUES	<i>s</i>	semibreve
	<i>s.</i>	dotted semibreve (etc.)
	<i>s-rest</i>	semibreve rest (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet
	<i>q</i>	quaver
	<i>sq</i>	semiquaver
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).	
	#, b: if functioning as a natural, are shown in the Commentary as ♯.	
	A reference to a pitch which is sharpened or flattened by the prevailing key-signature is followed by the relevant sharp or flat enclosed in round brackets.	
OTHERS	o	no accidental(s) in source
	sl	slur or slurred to
	t-s	time-signature

## SYSTEM OF REFERENCE

References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as <sup>1</sup> in the new bar), the part name, and the error or variant. Thus:

‘78<sup>6</sup> A: o’ indicates that the accidental is omitted on the sixth note of bar 78 of the Alto part in the source; and

‘4<sup>3-4</sup> CI: mb(b)’ c-rest’ indicates that the third and fourth symbol of the fourth bar of the first Cantus part is a minim b’ (flattened by the key signature) followed by a crotchet rest.

**1 THE MASKQUE OF VICES**

(The title appears on p. 58/f. 29<sup>v</sup> after **1c** ‘Say Daunce how shall we goe’ but appears to refer to all three songs.)

**1a MUSICK THOU QUEENE OF SOULES**

## SOURCE

*GB-Lbl* Add. 10338: pp. 48–51/ff. 24<sup>v</sup>–26

## TEXT

Thomas Randolph, *Poems with Muses’ Looking-glasse: and Amyntas* (Oxford: Leonard Lichfield for Francis Bowman, 1638): *Poëms*, ‘A Song’, p. 77

## VARIANTS

26<sup>5</sup> B: o

28<sup>1</sup> B: *sq*-rest

33–4 bc are as follows:



51<sup>3</sup> TII: o

80–81 TI & TII: the MS is unclear: both voices contain overwriting

**1b COY CAELIA DOST THOU SEE**

## SOURCE

*GB-Lbl* Add. 10338: pp. 52–55/ff. 26<sup>v</sup>–28

## TEXT

Thomas Randolph, *Poems with Muses’ Looking-glass and Amyntas* (Oxford: Leonard Lichfield for Francis Bowman, 1638): *Poëms*, ‘A Pastorall Ode’, p. 76

## VARIANTS

2<sup>2</sup> T1: *qg*; 2<sup>2-4</sup> is unclear in MS due to overwriting: it may read as follows, but the # appears to be crossed through:



7<sup>5</sup> bc: o

19<sup>3-5</sup> TI text: ‘As a fit roome’ in Randolph 1638

56<sup>3</sup> TII: o

68 text: ‘heat’ for ‘heart’ in *GB-Lbl* Add. MS 10338

**1c SAY DAUNCE HOW SHALL WE GOE**

## SOURCE

*GB-Lbl* Add. 10338: pp. 56–58/ff. 28<sup>v</sup>–29<sup>v</sup>

## TEXT

Thomas Randolph, *Poems with Muses’ Looking-glass: and Amyntas* (Oxford: Leonard Lichfield for Francis Bowman, 1638): ‘Song and Dance’, *Muses Looking-glasse*, Act 1, Scene 4, p. 15

## VARIANT

1 text: ‘Say in a Daunce’ in Randolph 1638

29<sup>3-4</sup> CI: sl

44 text: ‘can’ for ‘could’ in Randolph 1638

**2 WHY SIGH YOU SWAYNE (DIALOGUE NYMPHE & SHEAPHARD)**

## SOURCE

*GB-Lbl* Add. 10338: pp. 71–73/ff. 30–31

## TEXT

Thomas Randolph, *Poems with Muses’ Looking-glasse: and Amyntas* (Leonard Lichfield for Francis Bowman: Oxford, 1638): *Poëms*, ‘A Dialogue betwixt a Nymph and a Shephard’, pp. 75–6

## VARIANTS

3<sup>3-4</sup> bc: cB cG added in another ink below

5<sup>2-3</sup> C text: ‘or’ in Randolph 1638

11<sup>4</sup> B text: 'toy' in Randolph 1638

14<sup>2</sup> bc: *c.g sl qf#* (crossed out) *mg*

25<sup>4</sup> B: *qB qc* (the latter is in brackets)

37<sup>1-2</sup> B: *c.G qG*

37<sup>1-3</sup> bc: *qG* tied to *mG*

Bar 37 appears first (on f. 73) as B: *m.G* and bc: *sG*, but a cross indicates additional bars (bb. 37–41) that appear on f. 71 with the following additional cadential ornamentation:



41<sup>1-2</sup> C: *mg' m-rest*

50<sup>5</sup> C: o

58<sup>3</sup> C: o

### 3 LOVELY SHEAPHARD (*DIALOGUE FEBISSE [AND] ENDIMION*)

SOURCE

*GB-Lbl* Add. 10338: pp. 74–76/ff. 31<sup>v</sup>–32<sup>v</sup>

TEXT

'Dialogue Febisse [and] Endimion'. The text of this pastoral dialogue may also be by Thomas Randolph; see G. C. Moore Smith, 'Some Unpublished Poems of Thomas Randolph (1605–1635)', *Palaestra*, 148 (1925), 244–57 (at 248–9)

VARIANTS

49<sup>4&6</sup> C: o

54<sup>3</sup> bc: o

56<sup>4</sup> bc: o

73 includes the following possible revisions:

C: *cd'' c.b(b)' qg' c.c''*

B: *cb(b) c.eb qc*

### 4 SONGS MADE FOR SOME COMEDYES 'A 4 voc: 1631 | S<sup>r</sup> R. Hatton' (p. 85/f. 33)

#### 4a YOU THAT HAVE BEEN THIS EVENING'S LIGHT

SOURCE

*GB-Lbl* Add. 10338: pp. 85–87/ff. 33–34

TEXT

Sir Richard Hatton

#### 4b FOND MAYDES, TAKE WARNINGE WHILE YOU MAY

SOURCE

*GB-Lbl* Add. 10338: pp. 88–91/ff. 34<sup>v</sup>–36

TEXT

Sir Richard Hatton

VARIANTS

10<sup>5-6</sup> B: *qc qB(b)*

11<sup>5-6</sup> T: *qg qf*

20<sup>2</sup> A: *cb(b)'*

#### 4c CUPID BLUSHES TO BEHOLD

SOURCE

*GB-Lbl* Add. 10338: pp. 92–95/ff. 36<sup>v</sup>–38


TEXT

Sir Richard Hatton

VARIANTS

7<sup>3-4</sup> T: *qg qe*

8<sup>4</sup> A: o

14 t-s: 

24<sup>6</sup> T: o

26<sup>7</sup> A: o

28<sup>1-2</sup> B text: 'lofty'

#### 4d HYMEN HATH TOGETHER TYED

SOURCE

*GB-Lbl* Add. 10338: pp.96–100/ff.38<sup>v</sup>–41<sup>v</sup>

TEXT

Sir Richard Hatton

VARIANTS

2<sup>3-4</sup> A/T: *qf' qg'*

23<sup>3-4</sup> A/T: *qa' qg'*

26<sup>3-4</sup> A/T: *qf' qg'*

30<sup>3</sup> T: o

31<sup>7</sup> C: o

### 5 SONGS MADE FOR D<sup>R</sup> HAUSTEDS COMEDY CALLED THE RIVALL FRIENDS

'Acted before the Kinge | & Queene An.  
1631. [NS 1632] | 19. March' (p. 101/f. 43)

**5a DROWSY PHOEBUS COM AWAY**  
(*DIALOGUE*)

## SOURCE

*GB-Lbl* Add. 10338: pp. 101–105/ff. 43–45

## TEXT

Peter Hausted, *The Rivall Friends. A Comoedie* (London: Aug. Mathewes for Humphrey Robinson, 1632), ‘The Introduction’, sig. B1v–B2

## VARIANTS

58<sup>1–2</sup> B text: ‘pettie’ in Hausted 1632

86<sup>2–3</sup> CI text: ‘beholding’ in Hausted 1632

**5b HAVE PITY GREEFE (2. SONG)**

## SOURCE

*GB-Lbl* Add. 10338: p. 106/f. 45<sup>v</sup>

## TEXT

Peter Hausted, *The Rivall Friends. A Comoedie* (London: Aug. Mathewes for Humphrey Robinson, 1632), ‘The Song’, Act 1, Scene 3, sig. C

**5c CRUELL BUT ONCE AGAINE**

## SOURCE

*GB-Lbl* Add. 10338: p. 107/f. 46

A marginal note states ‘This song was made for the | Comodie but I thinke not sunge’ (p. 107/f. 46).

## TEXT

Peter Hausted. The song text (also set by Henry Lawes) does not appear in the printed version of *The Rivall Friends* (London, 1632)

**5d CUPID IF A GOD THOU ART**

## SOURCE

*GB-Lbl* Add. 10338: pp. 108–109/ff. 46<sup>v</sup>–47

## TEXT

Peter Hausted, *The Rivall Friends. A Comoedie* (Aug. Mathewes for Humphrey Robinson: London, 1632), ‘The Song’, Act 1, Scene 8, sig. D3v

## VARIANT

24–26 bc: f3 clef

**5e TO THE LADYES, JOY, DELIGHT**

## SOURCE

*GB-Lbl* Add. 10338: pp. 110–111/ff. 47<sup>v</sup>–48

## TEXT

Peter Hausted, *The Rivall Friends. A Comoedie* (London: Aug. Mathewes for Humphrey Robinson, 1632), ‘The Song’, Act 2, Scene 7, sig. F2v

**5f BUT WHY DO THE WING’D MINUTES  
FLY SO FAST AWAY? (6. SONG)**

## SOURCE

*GB-Lbl* Add. 10338: pp. 112–113/ff. 48<sup>v</sup>–49

## TEXT

Peter Hausted, *The Rivall Friends. A Comoedie* (London: Aug. Mathewes for Humphrey Robinson, 1632), ‘The Song, sung by two Trebles’, Act 3, Scene 7, sig. H2

## VARIANTS

11<sup>4</sup> CI: o

17<sup>3</sup> CI text: ‘they’ in Hausted 1632

23<sup>2–3</sup> CII text: ‘‘cause’ in Hausted 1632

25<sup>5</sup> CII: o

31<sup>4</sup> CI: o

37<sup>4</sup> CII: o

**5g HAVE YOU A DESYRE TO SEE**

## SOURCE

*GB-Lbl* Add. 10338: pp. 114–117/ff. 49<sup>v</sup>–51

‘The Dialogue | Drowsy Phebus & | the rest to this place were | made to and sung in D<sup>f</sup> | Hausteds unfortunate | Comedy at Cambridge | before the King | and Queene called the | Rivall Friends. [16]31. [NS 1632]’ (p. 117/f. 51)

## TEXT

Peter Hausted, *The Rivall Friends. A Comoedie* (London: Aug. Mathewes for Humphrey Robinson, 1632), ‘The Song’, Act 4, Scene 14, sig. K4

## VARIANT

49 the first- and second-time bars are editorial; originally the repeat was indicated by a *segno* on the fourth beat of b. 40.