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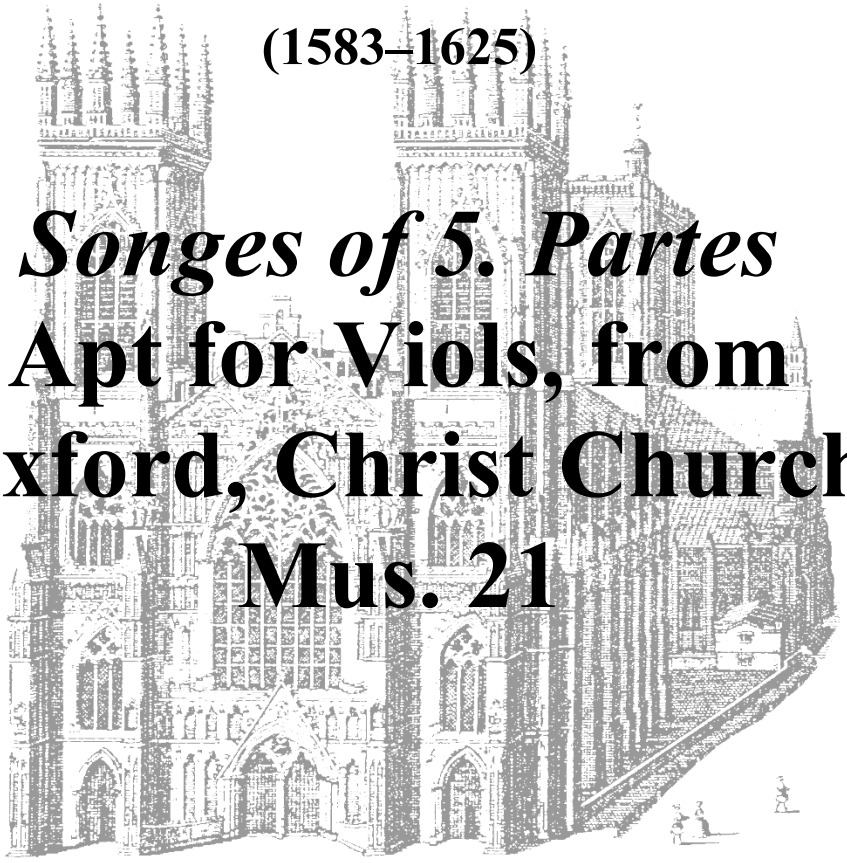
Orlando Gibbons

(1583–1625)



Songes of 5. Partes Apt for Viols, from Oxford, Christ Church Mus. 21

Edited by Jonathan P. Wainwright

In association with

THE UNIVERSITY *of York*

York Early Music Press
In association with the University of York
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https://www.york.ac.uk/arts-creative-technologies/research-and-practice/york-early-music-press/

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Abbreviations

NG2	*The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London, 2001)
ODNB	*Oxford Dictionary of National Biography: From the Earliest Times to the Year 2000*, ed. H. C. G. Matthew and Brian Harrison, 60 vols. (Oxford, 2004)
RECM	*Records of English Court Music*, ed. Andrew Ashbee, 9 vols. 1–4 (Snodland, 1986–91); 5–9 (Aldershot, 1991–6)
RISM	*Répertoire International des Sources Musicales. Einzeldrucke vor 1800*. Series A/I (Kassel, 1971–2003) *Répertoire International des Sources Musicales. Recueils imprimés XVIe–XVIIe siècles,* ed. François Lesure. Series B/I (Munich, 1960)

Library Sigla

DRc	Durham, Cathedral Library
Lbl	London, British Library
Ob	Oxford, Bodleian Library
Och	Oxford, Christ Church Library
US-Wc	Washington DC, Library of Congress, Music Division

INTRODUCTION

This edition presents, for the first time, Orlando Gibbons's 'Songes of 5. Partes', published in 1612 as 'apt for Viols and Voyces', in the versions for viols alone as they appear in the first scribal layer of Oxford, Christ Church Mus. 21, a manuscript closely associated with Gibbons and his circle. The versions contain important variant readings to the 1612 pieces and may represent the original forms of a number of the pieces. Gibbons's music in Christ Church Mus. 21 was copied stratigraphically (i.e., continuously across double-page spreads, *verso* to *recto*)[1] and was probably intended as an organ score;[2] the edition therefore offers an editorial organ part to accompany the viols.

ORLANDO GIBBONS (1583–1625)[3]

Orlando Gibbons, one of the foremost composers of consort, keyboard and church music of his age, was baptized at the City Church of St Martin's, Oxford on Christmas Day 1583. He came from a musical family: his father William was a town wait in Cambridge from 1567, and then in Oxford 1580–88, before returning to Cambridge. Orlando's elder brother Edward was master of the choristers at King's College, Cambridge (1592–8), subsequently becoming a lay vicar there and later succentor at Exeter Cathedral; another brother, Ellis, was a composer who contributed to Morley's *The Triumphes of Oriana* (1601). Orlando became a chorister at King's College in February 1596, and then a sizar (undergraduate), matriculating in Easter Term 1598. He took his B.Mus. degree at Cambridge in 1606.[4] On 21 March 1605 he was sworn as a Gentleman of the Chapel Royal,[5] having served as an unsalaried gentleman-extraordinary (deputy) since 1603 (his name first appears in the Chapel Royal cheque book on 19 May 1603 in a list of forty-one signatories to an agreement on conditions of service).[6] Only in 1615 is there an official record naming him (with Edmund Hooper) as one of the two organists of the

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1 Excepting the first piece ('The Silver Swann') which fitted onto a single *recto*.

2 The stratigraphic format makes it easier for a keyboardist to score-read the parts. Ross Duffin was the first to realise the significance of stratigraphic scores in English music; see Ross W. Duffin, 'New Light on Jacobean Taste and Practice in Music for Voices and Viols', in Jean-Michel Vaccaro ed., *Le Concert des voix et des instruments à la Renaissance: Actes du XXXIVe Colloque International d'Études Humanistes Tours, Centre d'Études Supérieures de la Renaissance, 1–11 juillet 1991* (Paris, 1995), pp. 601–18 (611 in particular). See, too, Peter Holman, '"Evenly, Softly, and Sweetly Acchording to All": The Organ Accompaniment of English Consort Music', in Andrew Ashbee and Peter Holman eds., *John Jenkins and His Time: Studies in English Consort Music* (Oxford, 1996), pp. 353–82 (362 in particular); and *idem*, *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020), pp. 15–17 and 57–9.

3 For more detailed biographies, see John Harley, *Orlando Gibbons and the Gibbons Family of Musicians* (Aldershot, 1999), pp. 27–74; John Harper and Peter le Huray, 'Gibbons, Orlando', *NG2*, 9, pp. 832–6, updated online 2010 <https://doi.org/10.1093/gmo/9781561592630.article.11092>; John Harper, 'Gibbons, Orlando', *ODNB*, 22, pp. 32–5; and Andrew Ashbee, 'Gibbons, Orlando (1583–1625)', in Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols (Aldershot, 1998), 1, pp. 477–80. See also, Paul Vining, 'Gibbons and His Patrons', *Musical Times*, 124 (1983), pp. 707–9; and David Pinto, 'Gibbons in the Bedchamber', in Andrew Ashbee and Peter Holman eds., *John Jenkins and His Time: Studies in English Consort Music* (Oxford, 1996), pp. 89–109.

4 John and J. A. Venn (compilers), *Alumni Cantabrigienses* (Cambridge, 1922), 2, p. 209.

5 Archive of His Majesty's Chapel Royal, Cheque Book, f. 6r (Andrew Ashbee and John Harley eds., *The Cheque Books of the Chapel Royal: With Additional Material from the Manuscripts of William Lovegrove and Marmaduke Alford*, 2 vols (Aldershot, 2000), 1, p. 26); and Oxford, Bodleian Library Rawlinson D.318, f. 29r (*RECM*, 8, p. 321).

6 Cheque Book, f. 34r (Ashbee and Harley eds., *The Cheque Books of the Chapel Royal*, 1, pp. 98–9).

Chapel Royal[7] although, given his reputation as a keyboardist, he is likely to have acted as organist earlier in his court career.

By 1609/10 Gibbons was living in London in the Woolstaple (now Bridge Street) in the parish of St Margaret's Westminster and, in late 1612, he published his *First Set of Madrigals and Mottets* which was dedicated to Sir Christopher Hatton II who had a house in the parish of St Bartholomew the Great. In the dedication to the collection Gibbons states that 'They [the pieces] were most of them composed in your owne house', which suggests that Gibbons may have been a household musician to the Hatton family. In 1613 he was, alongside William Byrd and John Bull, a contributor to *Parthenia or the Maydenhead of the first musicke that ever was printed for the virginalls* which indicates his increasing pre-eminence as a keyboard composer. In the summer of the same year it is possible that Gibbons accompanied Duke Frederick V, the Elector Palatine, and his wife Elizabeth (daughter of James I) to Heidelberg.[8] That year he also composed the anthem 'Blessed are all they that fear the Lord' for the wedding of the Earl of Somerset to Lady Frances Howard and this, together with other anthems in Oxford, Christ Church Mus. 21 which are associated with senior royal chaplains (Godfrey Goodman, William Laud and Anthony Maxey), indicates that Gibbons was well connected in court circles. This is confirmed by the two grants totalling £150 which were awarded to Gibbons in 1615 by King James 'for and in consideration of the good and faythfull service heretofore done unto ourselfe by Orlando Gibbons our organist and for divers other causes and consideracons us there-unto movinge…'.[9] In the summer of 1617 the Chapel Royal travelled to Scotland with the king and, as Gibbons composed the anthem 'Great King of Gods' and the court song 'Do not repine, fair sun' for the visit, it seems likely that Gibbons was in attendance.

This was the period when Prince Charles was setting up his household and Gibbons was one of the seventeen musicians employed in his establishment. These included six singer-lutenists Charles inherited from his late brother, Prince Henry, to which he added six more of his own.[10] But it was in the field of string-consort music that Prince Charles's musicians really made their mark. The prince employed four of the country's most eminent composers of consort music, Alfonso Ferrabosco the younger (*c*.1575–1628), John Coprario (*c*.1570/80–1626), Orlando Gibbons and Thomas Lupo (1571–1627), and together they were responsible for extending the range of scorings employed in the English fantasia idiom and for the introduction of the violin into contrapuntal music.[11] Prince Charles was himself a skilled performer on the bass viol (having been taught by Alfonso Ferrabosco) and, according to John Playford, 'could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coperario to the Organ'.[12] Although the violin had first appeared at the English court in 1540,

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7 Cheque Book, f. 33^{v} (Ashbee and Harley eds., *The Cheque Books of the Chapel Royal*, 1, pp. 96–7).

8 This cannot be certain as only 'Gibbons' – without a forename – is listed in the original document (*Beschreibung der Reiss* (Heidelberg, 1613)) and, as John Harley points out (*Orlando Gibbons*, p. 43), Gibbons is not known to have had any close association with the Princess. See Thurston Dart, 'Two English Musicians at Heidelberg in 1613', *Musical Times*, 111 (1970), pp. 29–32.

9 *RECM*, 4, p. 43 and 8, p. 73.

10 *RECM*, 4, pp. 216–30.

11 See Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540–1690* (Oxford, 1993), pp. 211–16.

12 J. Playford, *An Introduction to the Skill of Musick* (London, 10/1683). This is the first edition to make reference to the King's performing ability; previous editions which contain the section, are concerned only with the King's musical preference: 'And for Instrumental Musick none pleased him like those incomparable Fantazies for one

it was used almost exclusively for dance music until about 1620 and Coprario was one of the first composers to use the violin in contrapuntal consort music. In 1622 Prince Charles formed a violin and viol ensemble – 'Coperario's Musique' – that consisted of Lupo, John Woodington and Adam Vallet (violins), Ferrabosco II and Coprario (viols) and Gibbons (keyboard).[13] Once the violin had become established as an instrument for 'serious' contrapuntal chamber music, court composers began experimenting with new forms and scorings using mixed groups of violins and viols with keyboard (usually organ) and/or theorbo. Gibbons was at the heart of these developments.

Gibbons gained another court appointment in September 1619 as 'one of his Ma[tes] Musicions for the virginalles to attend in his highnes privie Chamber' with an annual stipend of £46.[14] It was around this time that Gibbons published his *Fantazies of III. Parts*, an engraved collection dedicated to Edward Wraye who had been appointed groom of the Bedchamber in 1618,[15] and in 1623 Gibbons added a fourth post to his portfolio: organist of Westminster Abbey.[16] When the French ambassador visited the Abbey on 15 December 1624, to mark the betrothal of Henrietta Maria to Prince Charles, it was recorded that 'at their Entrance the Organ was touch'd by the best Finger of that Age, Mr. *Orlando Gibbons*',[17] and at the funeral of James I, on 7 May 1625, Gibbons is recorded in the Cheque Book as 'senior Organist'.[18] Charles I left London for Canterbury shortly after his father's funeral in order to meet his wife, Henrietta Maria, whom he had married by proxy, and Orlando Gibbons was among the court musicians in attendance. While at Canterbury Gibbons was suddenly taken ill and he died on 5 June, Whitsunday, and was buried in Canterbury Cathedral.

OXFORD, CHRIST CHURCH MUS. 21[19]

Christ Church Mus. 21 (hereafter 'Mus. 21') is a scorebook containing English fantasias, madrigals and anthems, and Italian madrigals (for a full description and inventory see pp. xvii–xxi below). It was copied in three stages: the instrumental and vocal works by Orlando

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Violin and Basses Viol, to the organ, Composed by Mr. Coprario' (4th–7th editions; 1664, 1666, 1667 and 1670). All editions after 1683 repeat the version of the tenth edition.

13 Dated from John Woodington's petition to Charles I (12 May 1625) in which he states that he had been a member of 'Coperario[']s musique 3 yeres' (British Library, Add. MS 64,883, f. 57[r]).

14 *RECM*, 4, p. 106.

15 On the complex printing history of the *Fantazies of III. Parts*, see Holman, *Four and Twenty Fiddlers*, pp. 218–20.

16 Westminster Abbey, WAM 33681, f. 2[r] (Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), p. 330).

17 John Hacket, *Scrinia Reserata: a Memorial Offer'd to the Great Deservings of John Williams, D.D.*, 2 vols (London, 1693), 1, p. 210.

18 Cheque Book, f. 71[r] (Ashbee and Harley eds., *The Cheque Books of the Chapel Royal*, 1, p. 155).

19 See also John Harper, 'Orlando Gibbons: The Domestic Context of His Music and Christ Church MS 21', *Musical Times*, 124 (1983), pp. 767–70; Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), pp. 187–8 and 370–74; Andrew Ashbee, Robert Thompson and Jonathan Wainwright (compilers), *The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Volume 1* (Aldershot, 2001), pp. 190–94; and John Milsom, *Christ Church Library Music Catalogue* <https://library.chch.ox.ac.uk/music/page.php?set=Mus.+21>. A digital facsimile of Christ Church Mus. 21 is available from Bodleian Digital <https://digital.bodleian.ox.ac.uk/objects/b70f2cal-32el-483b-8c46-3c59565c2ab3/>.

Gibbons and John Coprario were copied by an unidentified scribe in the 1620s;[20] Italian madrigals and other miscellaneous works were added in spaces left by the original copyist by another unidentified scribe[21] in the 1640s/1650s;[22] and, finally, Benjamin Rogers added his own vocal works *c*.1673–85. A slip of paper in Rogers's handwriting, now pasted to p. [1], reads: 'Ben: Rogers his book. Aug[us]t 18 1673 | & presented me, by Mr John Playford stationer | in the Temple London. | This Score booke was done formerly | by that rare Musition, Mr Orlando Gibbons | and this book is of great value to a Composer'. The inscription gave rise to the tradition that the manuscript was copied by Orlando Gibbons, but it is now agreed that he was not the original copyist of Mus. 21.[23] Although the exact connection with Gibbons is unclear, nevertheless, the first layer of copying provides one of the principal surviving sources of his consort and vocal works, and the authoritative inscriptions in the Gibbons verse-anthem section suggest that the manuscript was closely connected with composer or his circle. John Harper suggests that the 'ambiguous prefatory note … may be interpreted to mean that it was based on Gibbons holographs.'[24]

Further to this, the manuscript may have links with one of Gibbons's patrons, the Hatton family. A number of the printed copy-sources of Italian madrigals in the second scribal layer of Mus. 21 appear to have once been part of the Hatton library, much of which survives today in the library of Christ Church, Oxford;[25] namely:

C. Gesualdo, *Madrigali* Bk 6 (Venice, 2/1616)	*Och* Mus. 908–12
T. Merula, *Motetti* Bk 1, Op. 6 (Venice, 1624)[26]	–
G. L. Missino, *Tirsi Doglioso* Bk 1 (Venice, 1615)	*Och* Mus. 442–6
C. Monteverdi, *Madrigali* Bk 4 (Venice, 7/1622)	*Och* Mus. 881–6
P. Nenna, *Madrigali* Bk 4 (Venice, 1617)	*Och* Mus. 908–12
P. Nenna, *Madrigali* Bk 5 (Venice, 1612)	*Och* Mus. 908–12

If the manuscript was, as the evidence may suggest, once part of the Hatton collection, it found its way to Christ Church via a different route to that of the majority of the items which appears to have been purchased by Dean Henry Aldrich: Benjamin Rogers's inscription informs us that the manuscript was given to him by the stationer John Playford on 18 August 1673 and, what

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20 The copying must have taken place after 1619 for the anthem 'Oh all true faithfull harts' was, according to the annotation on p. 210, 'A thanks Giving for ye kings happie recoverie from a great dangerous illness' in April 1619; a date in the 1620s is consistent with the watermark.

21 David Wulstan – *Tudor Music* (London, 1985), p. 333 – floated the possibility that the second hand was that of Christopher Gibbons. Close comparions with Christopher Gibbons's autograph manuscripts (*Och* Mus. 92 and 434 in particular) seem to indicate that, although there are many similarities, there are too many inconsistencies to be able to confirm this identification. My thanks to John Harper, Peter Holman, Richard Rastall, Paul Stubbings and Robert Thompson for their thoughts on the second copyist of Mus. 21.

22 The approximate date range relates to the fact that the second scribe copied works by Christopher Gibbons (pp. 44–56) who was born in 1615.

23 See Edmund H. Fellowes, *Orlando Gibbons and his Family* (2nd edn, London, 1951; rev. 1970), pp. 63–4.

24 Orlando Gibbons, *Consort Music*, ed. John Harper, Musica Britannica 48 (London, 1982), p. xvi.

25 For full details see Wainwright, *Musical Patronage*, pp. 25–45.

26 There are no copies of the print in the UK today – indeed the sole surviving copy, lacking the Bassus book, is in the Museo internazionale e biblioteca della musica, Bologna – but the fact that Christopher Hatton III's musicians, George Jeffreys (*c*.1610–85) and Stephen Bing (1610–81), copied pieces from the publication suggest that there was once a copy in the Hatton library; see Tarquinio Merula, *Il primo libro de motetti, e sonate concertati Op. 6 (1624)*, ed. Jonathan P. Wainwright, Recent Researches in the Music of the Baroque Era 236 (Middleton WI, 2023), p. xi.

is more, the score was eventually part of Richard Goodson's bequest to Christ Church,[27] not that of Henry Aldrich.[28] If Mus. 21 had originally been part of the Hatton collection it must, at some stage (perhaps in 1670 following Hatton's death), have become separated from the rest of the collection and was bought by Playford in the belief that it was a Gibbons autograph; it then passed from Playford to Rogers in August 1673; on Rogers's death in 1698 it came into the possession of Richard Goodson; and finally, with Goodson's bequest to Christ Church in 1718, was reunited with the rest of the Hatton collection.

We are concerned here with 'mr Orlando Gib[b]ons his Songes of 5. Partes' which appear in the first layer of copying of Mus. 21 (pp. 57–135) and are textless versions of Gibbons's 1612 *Madrigals and Mottets* designed for performance by viols and – given the stratigraphic format of the score – organ accompaniment. The annotations and first two text incipits (on pp. 57 and 58) are in the hand of the original scribe, but the annotations on pp. 62–3 (providing incorrect information: 'Fantasie 5 parts Mr Ferrabosco'), 72–3 and 82 were added by Benjamin Rogers. The incipit of the anonymous 'Awake my soule' (p. 136; see Appendix and below) may be in the original scribe's hand.

THE MUSIC

The phrase 'apt for viols and voices' (or 'for voices and viols') is well known,[29] and it has long been accepted that madrigals could be performed in various combinations of voices and viols (e.g., as 'consort songs' for a single voice accompanied by viols and/or keyboard, or by voices doubled by viols) as well as 'a cappella' (unaccompanied voices). However, another option was to perform madrigals with instruments alone.[30] This is the case of the versions of Gibbons's 1612 *Madrigals and Mottets* as presented in Mus. 21. Despite the fact that the first layer of Mus. 21 was copied a decade or so after the 1612 publication, the pieces in the manuscript are not simple reproductions of the 1612 *Madrigals and Mottets* for they contain a large number of variants (see the Textual Commentary for full details) – and not just rhythmic differences reflecting a transfer from a vocal to instrumental presentation: three pieces contain important compositional variants.[31] The first is in the famous opening song 'The Silver Swan':

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27 See J. B. Malchair's 1787 catalogue, London, Royal College of Music MS 2125, Goodson section f. 3.

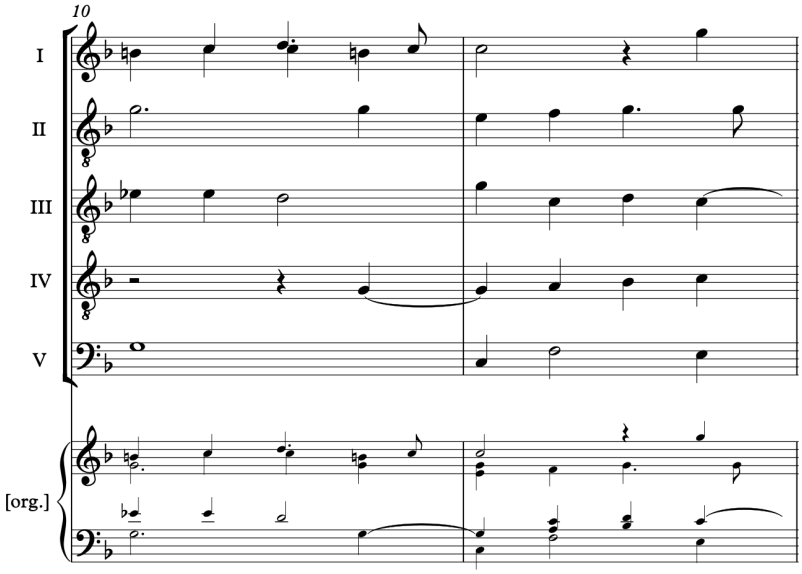
28 See Wainwright, *Musical Patronage*, pp. 41–3.

29 There are 26 publications between 1600 and 1638 which include the phrase 'apt for voices and viols' or similar; see Michael Foote, 'Apt For Voices and Viols', *The Viol*, 28 (Autumn 2012), pp. 7–8, and John Bryan, 'More on "Apt for Voices and Viols"', *The Viol*, 29 (Winter 2012–13), p. 13.

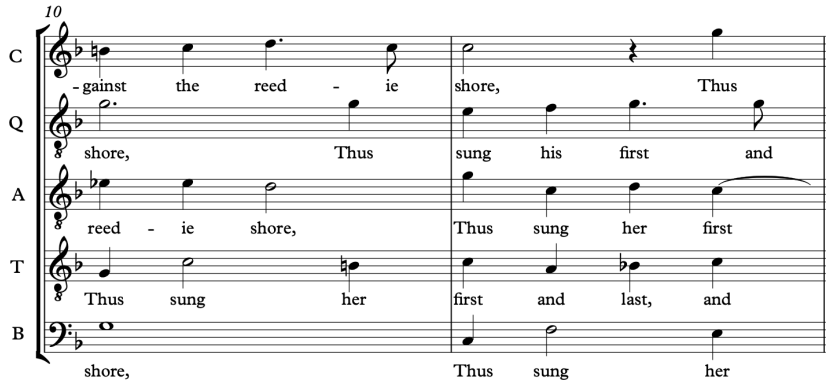
30 For examples of manuscripts containing textless madrigals see Wainwright, *Musical Patronage*, pp. 85–8.

31 The order of the pieces also differs. Numbers 14, 15, 16, 18 and 19 in the 1612 *Madrigals and Mottets* appear in the order 16, 14, 15, 19 and 18 in Mus. 21.

Mus. 21:



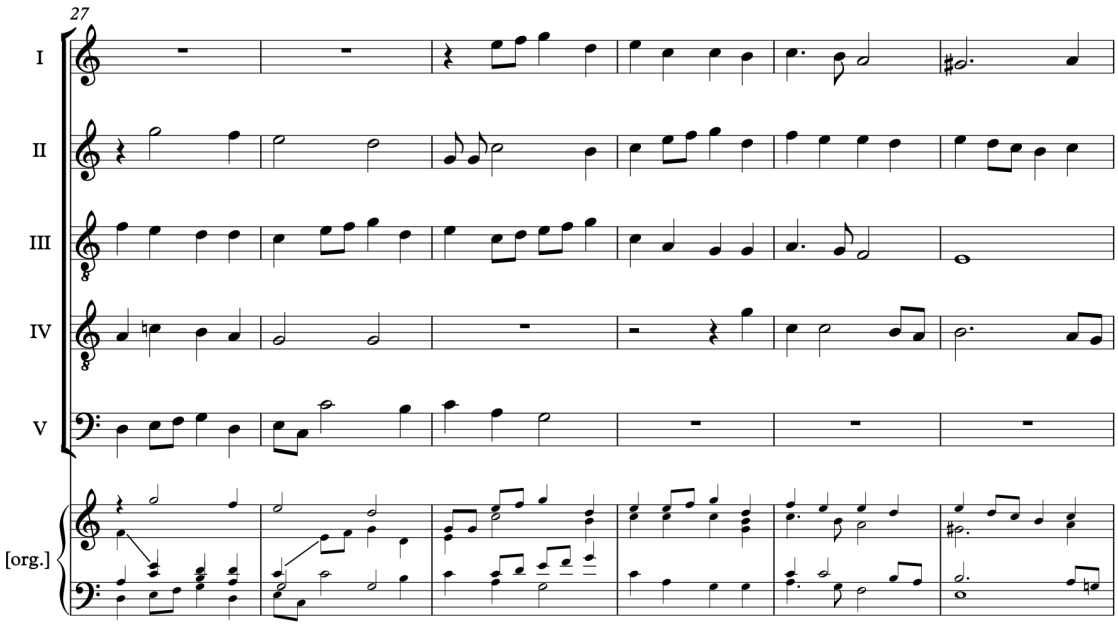
1612:



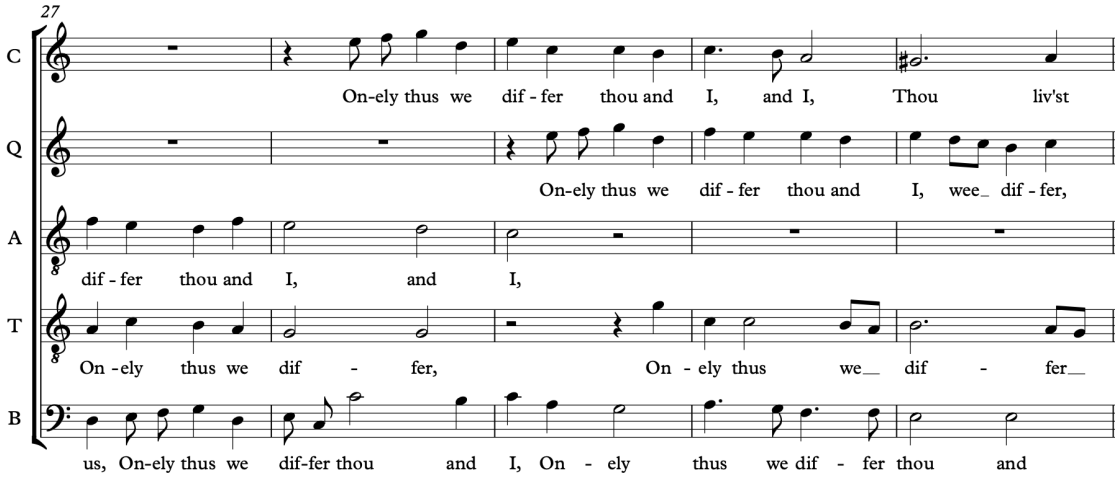
The two parts in bar 10 of Viol I in Mus. 21 may be explained in a couple of ways: in an instrumental-only performance, the c'' and b♮' (needed to complete the harmony) were intended to be played by the organ, leaving the top line for Viol I; or, if performed by one voice on the top line accompanied by five viols, the voice and Viol I diverge at this point, the voice taking the top notes and Viol I the lower notes. The second scenario suggests that the piece began life as a 'consort song' for a solo voice and five viols, one of which doubles the voice (rather than four viols with the voice unaccompanied as in the sixteenth-century 'consort song'), and when Gibbons came to make his five-voice 'a cappella' version for the 1612 publication he adjusted the Tenor part in order to supply the c and b♮ needed to complete the harmony and create the 4–3 suspension into the cadence.

No. 9 [Daintie fine Bird which are incaged there] includes the following major variant:

Mus. 21:

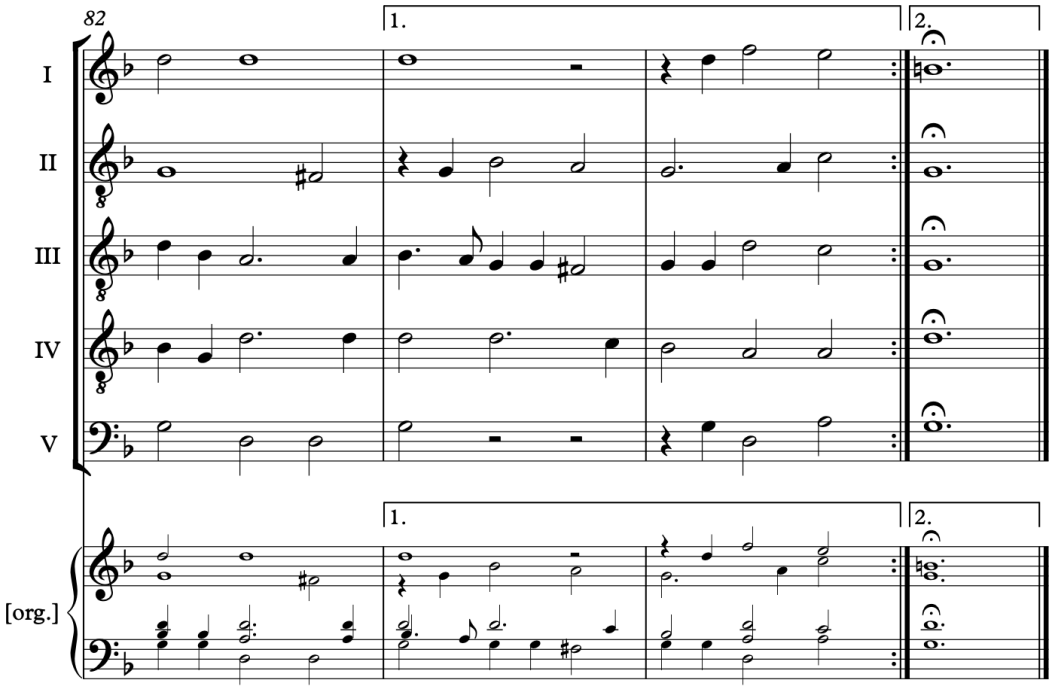


1612:

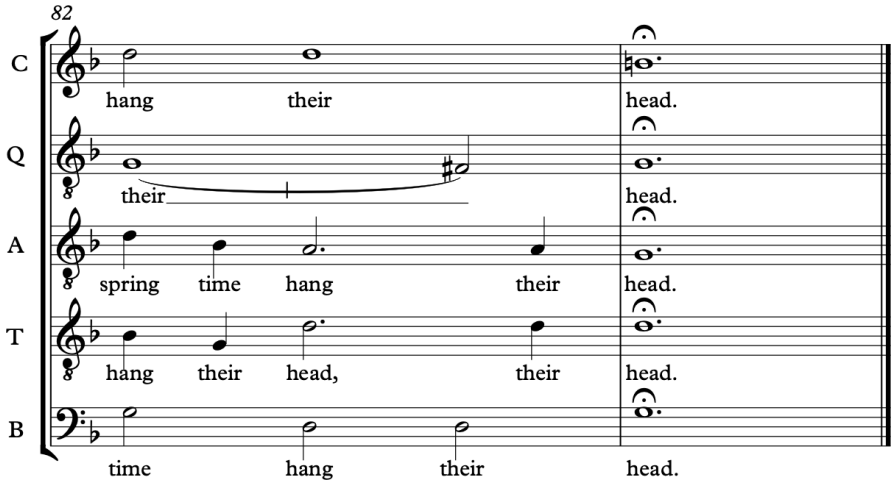


And the 18th piece in Mus. 21 includes a repeat and two first-time bars that do not appear in the 1612 *Madrigals and Mottets* version (no. 19, 'Yet if that age had frosted ore his head'):

Mus. 21:



1612:



The Mus. 21 versions seem, therefore, to have derived from a different – most likely earlier – line of transmission to the 1612 versions. Repeated sections are not notated in full in Mus. 21 but indicated by repeat signs, and the annotation 'in this place the trebles doe change' for bb. 57–74 of no. 6 [I faine not friendship where I hate], and the indication 'change' at b. 54 between parts I and II in no. 8 [Farewell all Joyes], noting a reversal of the top two parts,[32] would appear to indicate that the Mus. 21 pieces were transcribed from another now lost full-score version.[33]

32 As is the case in the 1612 version.

33 David Wulstan suggests the same in relation to the anthems in Mus. 21: 'when comparing the versions in Ch Ch MS 21 with those of other manuscripts, … in some instances, if not the majority, the string parts preserved are

Several commentators have noted that the part-writing in the 1612 *Madrigals and Mottets* demonstrates a strong instrumental flavour and have suggested that a number of the pieces (in particular, 'The Silver Swan', 'What is our life?', 'Ah deere Hart', 'Faire is the Rose', 'Nay, let mee weepe', 'Yet if that age', and 'Nere let the Sunne') may have begun life as 'consort songs' for one voice accompanied by viols[34] (with some also including vocal choruses doubled by viols, e.g., 'Ah deere Hart' bb. 26–35, and 'Yet if that age' bb. 62–end).[35] It is even possible that some pieces were originally for two voices and viols (e.g., 'Daintie fine Bird'). The complex history of the original versions of the 'Songes' is lost to us but a close examination of the variant readings in Mus. 21 does, to a degree, support the idea that a number of the pieces were conceived as solos with accompaniment. The following table lists the number of variants between Mus. 21 and the 1612 *Madrigals and Mottets* in each part, and the number of variants which would specifically affect the text setting:

No.*	**Title**	**Number of variants†**				
		I	**II**	**III**	**IV**	**V**
1	The Silver Swan	0 (0)‡	0 (0)	0 (0)	2 (2)	0 (0)
2	O That the learned Poittes	2 (1)	2 (0)	1 (1)	0 (0)	0 (0)
3	[I waigh not Fortunes]	6 (5)	2 (2)	2 (2)	3 (2)	2 (2)
4	[I tremble not at noyse of warre]	3 (1)	2 (1)	6 (3)	4 (3)	1 (1)
5	[I see Ambition never pleasde]	5 (4)	7 (6)	9 (8)	8 (6)	3 (2)
6	[I faine not friendship]	1 (0)	5 (3)	4 (1)	7 (5)	2 (1)
7	[How art thou thral'd]	0 (0)	1 (0)	2 (0)	2 (1)	2 (1)
8	[Farewell all Joyes]	1 (0)	0 (0)	1 (0)	1 (0)	0 (0)
9	[Daintie fine Bird]	1 (0)	2 (2)	1 (1)	1 (0)	2 (2)
10	[Faire Ladies that to Love]	5 (1)	2 (1)	0 (0)	1 (1)	2 (1)
11	[Mongst thousands good]	1 (0)	3 (0)	0 (0)	1 (1)	1 (0)
12	[Now each flowry bancke of May]	17 (16)	10 (7)	13 (10)	16 (14)	7 (7)
13	[*Lais* now old]	1 (1)	1 (0)	1 (0)	2 (1)	2 (1)
14	[What is our Life?]	5 (1)	3 (2)	2 (1)	4 (2)	5 (2)
15	[Ah deere Hart]	0 (0)	1 (0)	2 (1)	3 (2)	0 (0)
16	[Faire is the Rose]	0 (0)	1 (0)	3 (1)	3 (2)	3 (2)
17	[Nay, let mee weepe]	0 (0)	1 (0)	2 (2)	4 (4)	2 (1)
18	[Yet if that age had frosted ore]	2 (0)	2 (0)	4 (0)	5 (1)	10 (3)
19	[Nere let the Sunne]	4 (0)	5 (2)	4 (2)	8 (1)	2 (0)
20	[Trust not too much faire youth]	4 (3)	4 (3)	4 (3)	2 (0)	5 (2)

* The order is that of Mus. 21 (see fn. 31 above).

† The number in brackets is that of variants which would affect the text setting. The numbers exclude insignificant variants such as 'time' signatures, octave transpositions (in V in particular), and the notation of repeated sections; for full details see the Textual Commentary pp. 154–63 below.

‡ For an explanation of I b. 10 see p. viii above.

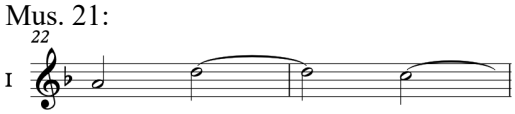
arrangements of organ scores which in turn are redactions of pre-existing string parts' (Orlando Gibbons, *Verse Anthems*, ed. David Wulstan, Early English Church Music iii (London, [1964]), p. viii). John Harper ('Orlando Gibbons … and Christ Church MS 21', p. 769) notes, too, that the variants in Gibbons's three-part fantasias earlier in Mus. 21 also imply this. The posited lost score may be directly related to the 1612 *Madrigals and Mottets* in some way for, as well as the indications of part reversals noted above, no. 13 [*Lais* now old, that erst attempting Lasse] includes an intriguing annotation at V bb. $55^{1–3}$: Mus. 21 contains the notes d and f after the crotchet rest but, below, also includes an annotation of *m*-rest *c*-rest which is the reading in 1612.

34 Gibbons does not include any rubrics (such as 'The first singing part') to indicate the solo lines in the 1612 *Madrigals and Mottets*, unlike Byrd, for example, in his 1588 *Psalmes, Sonets and Songs*.

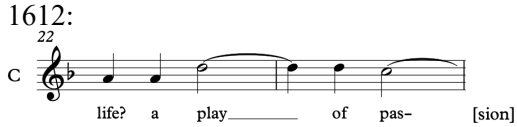
35 See Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York, 1962), pp. 122–7, and David McGuinness, 'Gibbons's Solo Songs Reconsidered', *Chelys*, 24 (1995), pp. 19–33. See, also, Harley, 'Original form of the songs', in *Orlando Gibbons*, pp. 136–9.

If we take the pieces which are generally considered to have begun life as 'consort songs' (with a sung top part accompanied by five viols, i.e., nos. 1 'The Silver Swan', 14 'What is our life?', 15 'Ah deere Hart', 16 'Faire is the Rose', 17 'Nay, let mee weepe', 18 'Yet if that age', and 19 'Nere let the Sunne'), it is noticeable how few changes relevant to the text setting have taken place in the Mus. 21 instrumental versions (see column I in the table above). This, I suggest, supports the idea that these top parts were originally vocal, whereas the lower parts were instrumental and required changes when the adaptations for 5-voices were made. The one apparently anomaly in no. 14 'What is our life?', I bb. 22–3:

Mus. 21:



1612:



can be explained if it is agreed that the voice was doubled by a treble viol and, at this point only, the voice and Viol I diverge (see, too, the case of no. 1 'The Silver Swan', I b. 10 which appears to confirm that the top 'singing part' was doubled by a treble viol). Given the lack of any further information about the transference from instrumental to vocal, little more can be said, but it may be that the Mus. 21 versions represent the original forms of several of the pieces.

THE ORGAN ACCOMPANIMENTS

Based on the fact that Mus. 21 was copied stratigraphically (i.e., continuously across double-page spreads, *verso* to *recto*), and was probably therefore intended as an organ score, this edition gives an editorial organ part for each piece. Although a fairly 'full' accompaniment is offered, the organ does not always double the parts absolutely,[36] but is rather an attempt at producing a playable keyboard support for the viol consort which fills out the texture, underpins the harmony and acts as a touchstone for pitch.[37] Thus, in order to make the organ part playable, there are occasions where it was necessary to make simplifications and not double the instrumental parts exactly; in a few instances octave transpositions were required. It is acknowledged that different circumstances (in relation to, for example, acoustics and instruments) may require a less full accompaniment than that offered here, and organists should feel free to reduce the doubling accordingly. It may be relevant to note that the organ books of contemporary verse and full anthems offer a bewildering range of organ accompaniments. Some are quite skeletal – particularly in 'full' choir sections where the accompaniment can often consist of little more than a two-part *bicinium* texture formed from the highest and lowest vocal parts – and the player is left to make the decision on how much, if at all, to fill out or double the choir parts. However, there are also organ parts which are quite thick textured in the 'full' choral sections,[38] and it is therefore impossible to be prescriptive about the issue. Organists in both liturgical sacred music and in instrumental consort music should, therefore, respond to the specific circumstances and the needs of a particular performance context, and provide as much or as little keyboard support as is necessary.

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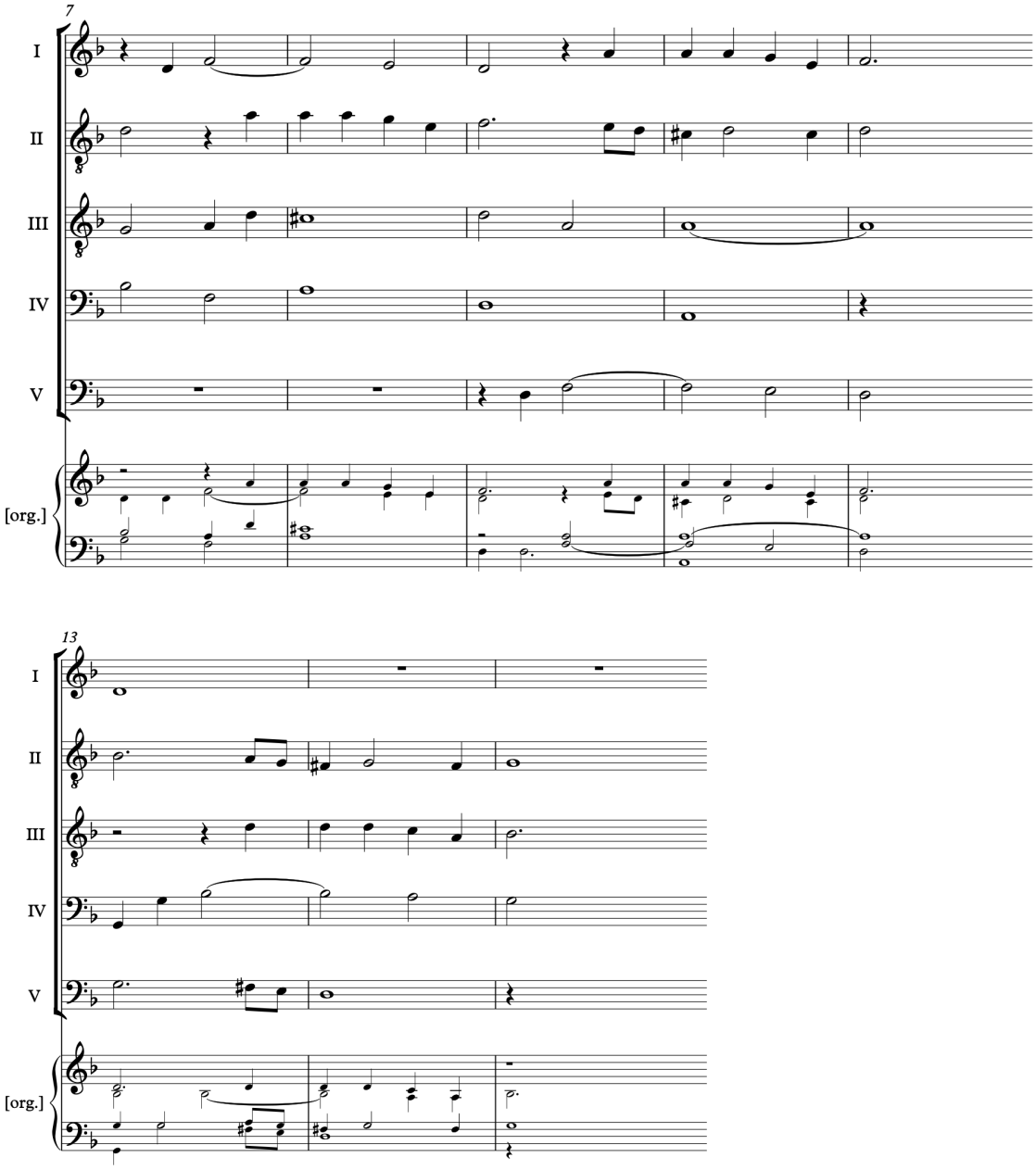
36 As is the case in, for example, the 'for rehearsal only' pianoforte reduction of Orlando Gibbons, *First Set of Madrigals and Motets (1612)*, ed. Edmund H. Fellowes (revised by Thurston Dart), The English Madrigalists v (London, 1964; first pub. 1914).

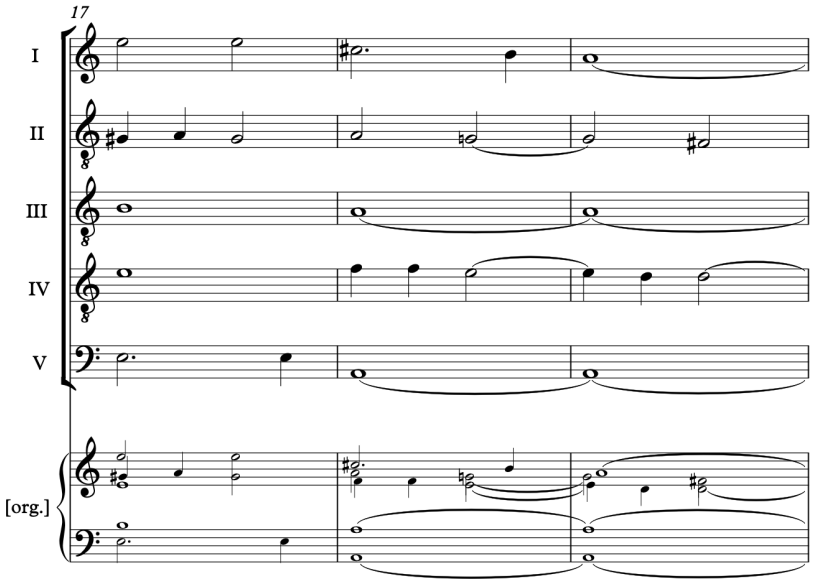
37 I am most grateful to Robert Thompson for his help and advice concerning the editorial organ parts.

38 See, for example, the contrasting organ parts to Richard Dering/[?Thomas] Wilkinson's verse anthem 'Unto thee, O Lord' in *Ob* Tenbury MS 791 (the 'Batten organbook') and *DRc* MS A6 (in Richard Dering, *Motets and Anthems*, ed. Jonathan P. Wainwright, Musica Britannica 98 (London, 2015), pp. 102–15).

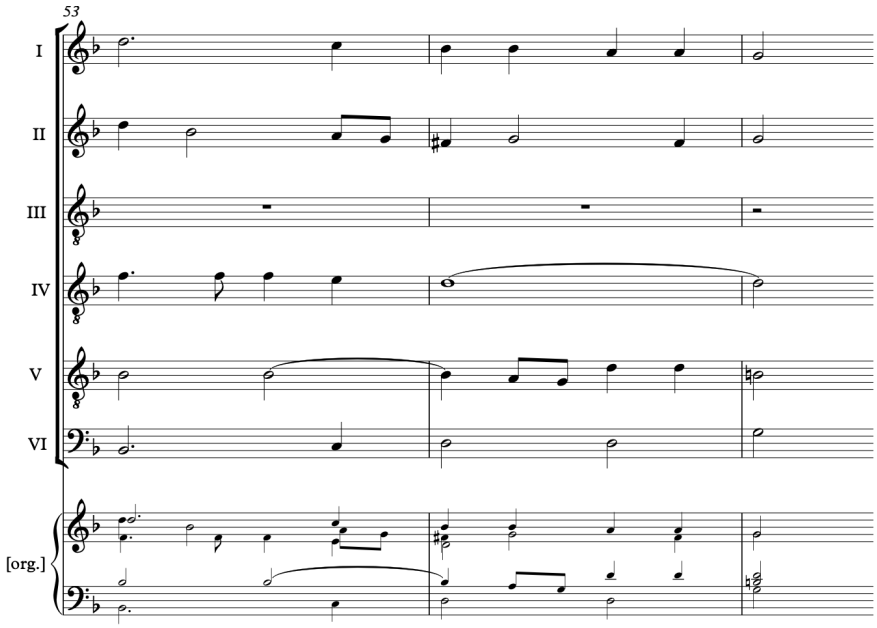
Following the instrumental versions of Orlando Gibbons’s *Madrigals and Mottets* in Mus. 21 (pp. 57–135), and before a sequence of fantasias by John Coprario (pp. 142–65), there is a single anonymous textless piece with the incipit ‘Awake my soule’ (see Appendix); the handwriting is that of the original ‘layer 1’ scribe. Given that the piece follows music by Gibbons and there is no distinction made by the copyist to signal any change of sequence, the question must be asked: could this be a piece by Orlando Gibbons? ‘Awake my soule’ contains some harmonic similarities with Gibbons’s music; compare, for example, bb. 8, 10 and 14 in Mus. 21:



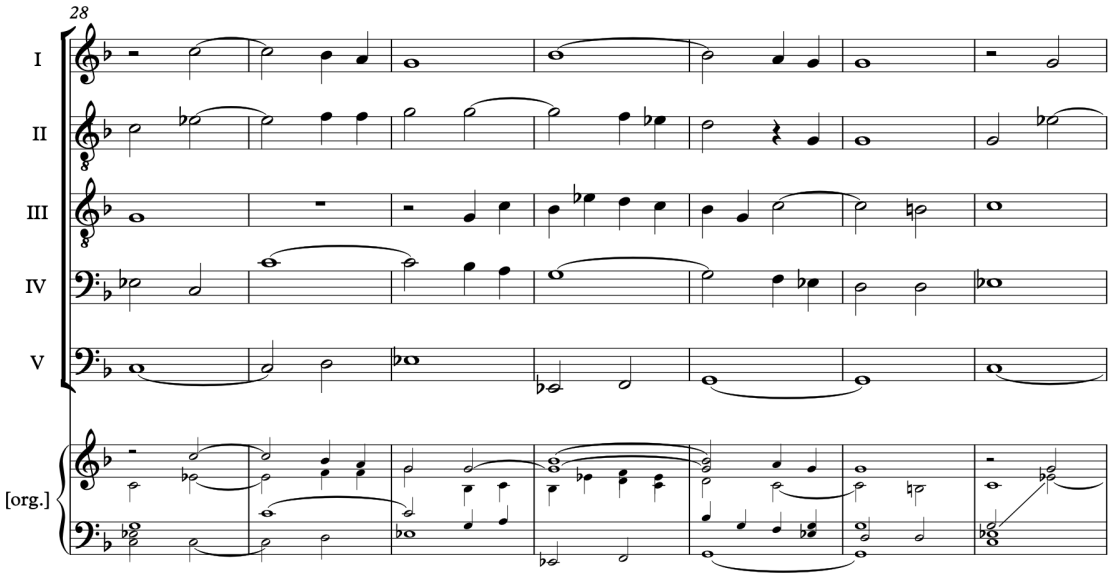
with ‘The Silver Swan’ b. 10 (see p. viii above); ‘Now each flowry bancke of May’ at b. 18:



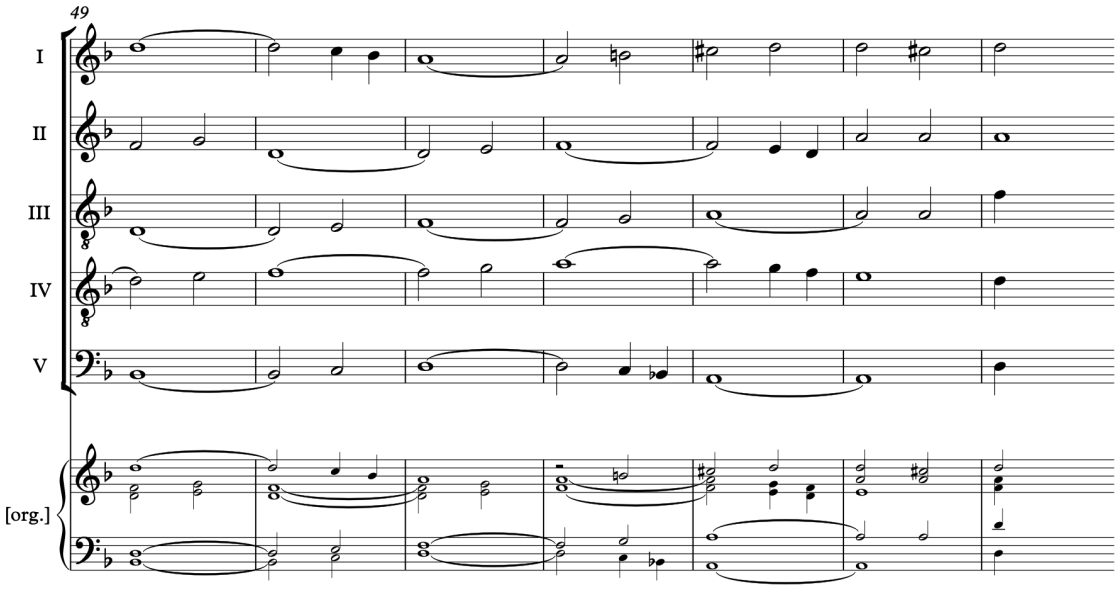
and Fantasia *a* 6 (the sole source being Mus. 21 pp. 26–9) at b. 54:



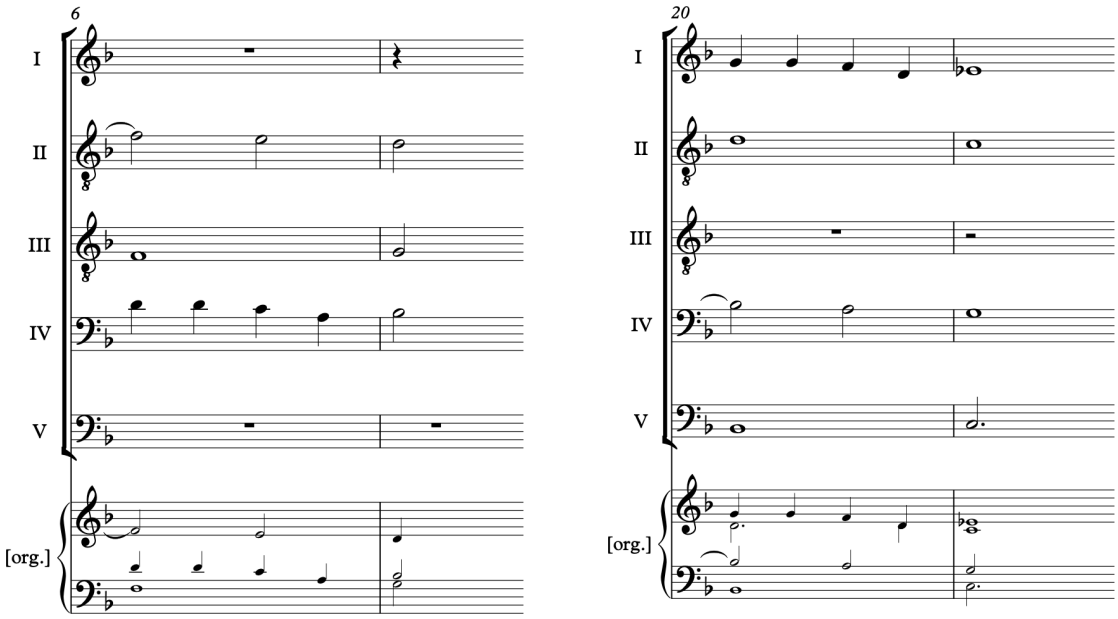
‘Awake my soule’ includes a few ‘passing chords’ on the second minim beat of a bar; see bb. 29, 31 and 32:



These seem slightly weak harmonically, although ‘Faire is the Rose’ includes similar ‘passing chord’ progressions at bb. 50–52 (which also contains another example of the augmented chord at b. 53):



Further harmonic weaknesses in ‘Awake my soule’ are the on-beat passing seventh progressions at bb. 6 and 20:



The first has been editorially amended in the edition (by making the semibreve in III b. 6 a minim followed by a minim rest), but the second example cannot be rectified. These infelicities, and the generally weak counterpoint, lead me to suggest that the piece is unlikely to be by Orlando Gibbons. *If* this is a piece by Gibbons, it must be a very early work which was perhaps not deemed worthy of reworking from its instrumental state to a full vocal version for the 1612 collection.[39] The text, indeed, may have not been suitable for the *Madrigals and Mottets*. The only other known setting of a text beginning ‘Awake my soule’ is by George Jeffreys,[40] where the words continue: ‘thou too securely sleep’st, Pour forth thy tears of grief, of joy, of love.’ The Mus. 21 music would appear to be the same as Jeffreys’s text until bar 37 where it diverges.[41] The edition presented in the Appendix gives an editorial underlay up to b. 37 but leaves the rest untexted with a challenge for others to find a text which fits; and the piece may, of course, be performed by instruments only.

UNIVERSITY OF YORK JONATHAN P. WAINWRIGHT
JANUARY 2026

39 My thanks to John Bryan, John Harper, Peter Holman, Francis Knights and Richard Rastall for their thoughts on ‘Awake my soule’.

40 See George Jeffreys, *English Sacred Music*, ed. Jonathan P. Wainwright, Musica Britannica 105 (London, 2021), pp. 58–62.

41 Jeffreys’s text continues: ‘Of grief for sin, of joy because thou weep’st, Of love to the Almighty that can move such tears as do persuade thee thou art one, That with the Lamb shall sing before the throne. Alleluia.’

DESCRIPTION AND INVENTORY OF OXFORD, CHRIST CHURCH MUS. 21[1]

A score of English fantasias, madrigals and anthems, and Italian madrigals.

The music by Orlando Gibbons and Coprario was copied in the 1620s; the other music, both English and Italian, was added in the 1640s/1650s; and Benjamin Rogers interpolated copies of his own compositions and added various ascriptions and annotations *c*.1673–85.

ff. ii + 184. Paginated: pp. 1–372 (probably in the 1680s) by Johann Baptist Malchair who also supplied the index on ff. i^{r} and 2^{r}.

Paper: 355 x 220 mm. Marginal rulings on left and right.

pp. 1–56, 321–72: 12 rastrum-ruled staves per page (ruled with a three-stave rastrum of 66 mm span and individual staves each measuring 12–12.5 mm); pp. 57–320: ten rastrum-ruled staves per page (ruled with a five-stave rastrum of 135 mm span and individual staves each measuring 12.5–13 mm). The music on the following pages is copied stratigraphically (i.e. copied across the whole width of the opening, *verso* to r*ecto*): pp. 2–17, 19–41, 57–165, 176–292, 294–313, 322–5, 328–69. No music entered on pp. 1, 18, 42–3, 293, 309, 326–7.

Watermark: Arms of France and Navarre.[2]

Collation: not possible due to the tightness of binding.

Scribes: A: unidentified (1620s)
B: unidentified (1640s/1650s)
C: Benjamin Rogers (*c*.1673–85)

Inscription pasted to p. [1]: 'Ben: Rogers his book. Aug[us]t 18 1673 | & presented me, by Mr John Playford stationer | in the Temple London. | This Score booke was done formerly | by that rare Musition, Mr Orlando Gibbons | and this book is of great value to a Composer' (Benjamin Rogers). (For other inscriptions see the inventory below.)

Binding: brown leather with floral tooling and the inscription 'ORL. GIBBONS | & | B. ROGERS | &.C' on the spine.

Contents of *Och* Mus. MS 21:

Page	*Composer*[3]	*Title/Inscription*[3]	*VdGS No.*	*Scribe*	*Printed Concordances RISM No.*
2	Orlando Gibbons	[Fantasia *a* 3] ('Fantazies of 3 parts by Orlando Gibbons')	1	A	G1998, 1648[7]
4	[O. Gibbons]	[Fantasia *a* 3]	2	A	G1998, 1648[7]
6	(Orlando Gibbons)	[Fantasia] (3 parts)	4	A	G1998, 1648[7]
8	[O. Gibbons]	[Fantasia *a* 3]	5	A	G1998, 1648[7]
10	[O. Gibbons]	[Fantasia *a* 3]	7	A	G1998, 1648[7]

1 This description and inventory corrects a few small details in Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), pp. 187–8 and 370–74; and Andrew Ashbee, Robert Thompson and Jonathan Wainwright (compilers), *The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Volume 1* (Aldershot, 2001), pp. 190–94.

2 See Ashbee, Thompson and Wainwright (compilers), *The Viola da Gamba Society Index of Manuscripts*, Arms of France and Navarre I/i, pp. 258–9.

3 The ascriptions and inscriptions in round brackets were added to the manuscript by Benjamin Rogers; ascriptions and inscriptions not in brackets are in the hand of the relevant scribe.

12	[O. Gibbons]	[Fantasia *a* 3]	6	A	G1998, 1648[7]
14	(Orlando Gibbons)	(Fantazie 3 pts.)	8	A	G1998, 1648[7]
16	(Orlando Gibbons)	(Fantazie 3 parts)	9	A	G1998, 1648[7]
17		'The end of Mr | Gibbons 3 parts | for ye viols'			
18	[No music entered; barred for three parts]				
	[Pages missing]				
19	[O. Gibbons][4]	[Variations 'Go from my window' *a* 6][5]	-	A	
20	[O. Gibbons]	[Fantasia *a* 6][6]	-	A	
26	[O. Gibbons]	[Fantasia *a* 6][6]	-	A	
28		('Fantazie 6 parts')			
30	(Orlando Gibbons)	6 pts Fancy [6]	-	A	
42	[No music entered; barred for six parts]				
43	Pomponio Nen[n]a	S'io vivo: Anima mia 2da Parte [title and clefs only]		B	N384
		'4th Lib: 4th'			
44	(Dr [C.] Gibbons)	Fant[as]ie: '2 trebbels and a basse'	39	B	
45		'Fantasie 3 pts'			
48	[C. Gibbons]	2d Fantazie	40	B	
52	(Dr [C.] Gibbons)	3d Fantazi[e] ('3 parts Dr C. Gibbons')	41	B	
55		('Dr C. Gibbons')			
57	mr Orlando Gibbons	The Silver Swan[7]		A	G1994
		'mr Orlando Gib[b]ons his Songes of 5 Partes'[8]			
58	mr Orlando Gibbons	2d O That the learned Poittes[7]		A	G1994
62	(Mr Ferrabosco)	(Fantazie 5 Parts)		A	G1994
	[*Recte* O. Gibbons]	[I waigh not Fortunes frowne nor smile][9]			
63		('Mr Ferrabosco')			
66	[O. Gibbons]	[I tremble not at noyse of warre] [9]		A	G1994
70	[O. Gibbons]	[I see Ambition never pleasde][9]		A	G1994
72		('Fantazie 5 part')			
74	[O. Gibbons]	[I faine not friendship where I hate][9]		A	G1994
78	[O. Gibbons]	[How are thou thral'd, O poore despised creature?][9]		A	G1994
82	[O. Gibbons]	[Farewell all Joyes][9] ('Fantasie 5 parts')		A	G1994
86	[O. Gibbons]	[Daintie fine Bird which art incaged there][9]		A	G1994
88	[O. Gibbons]	[Faire Ladies that to Love captived are][9]		A	G1994
92	[O. Gibbons]	[Mongst thousands good][9]		A	G1994
96	[O. Gibbons]	[Now each flowry bancke of May][9]		A	G1994
100	[O. Gibbons]	[*Lais* now old, that erst attempting Lasse][9]		A	G1994

4 Anonymous in all sources, but its appearance with other music by Gibbons in *Och* Mus. 2, 403-8 & 436 (where works by the same composer are always grouped together) makes it reasonable to assign the work to Gibbons; stylistically there is nothing to argue against this suggestion (see Richard Nicholson, 'A Note on Gibbons and the Anonymous 6-Part Fantasies in Christ Church Library', *Viola da Gamba Society Bulletin* (July, 1967); John Harper ed., 'Introduction', *Orlando Gibbons: Consort Music,* Musica Britannica 48 (London, 1982), pp. xv–xviii; and *idem*, 'The Distribution of the Consort Music of Orlando Gibbons in Seventeenth-Century Sources', *Chelys*, 12 (1983), pp. 3–22).

5 Concluding bars only.

6 Possibly an untexted vocal piece (a section of the third six-part fantasia on p. 33 is labelled 'Cho.'); see Harper ed., 'Introduction', pp. xviii & 123.

7 Textless except for opening incipit.

8 *The First Set of Madrigals and Mottets of 5. Parts: Apt for Viols and Voyces* (London, 1612) with important variants.

9 Textless.

105	[O. Gibbons]	[What is our Life?][10]		A	G1994
111	[O. Gibbons]	[Ah deere Hart, why doe you rise?][10]		A	G1994
112	[O. Gibbons]	[Faire is the Rose, yet fades with heate or colde][10]		A	G1994
117	[O. Gibbons]	[Nay, let mee weepe][10]		A	G1994
122	[O. Gibbons]	[Yet if that age had frosted ore his head][10]		A	G1994
126	[O. Gibbons]	[Nere let the Sunne with his deceiving light][10]		A	G1994
130	[O. Gibbons]	[Trust not too much faire youth unto thy feature][10]		A	G1994
136		Awake my soule[11]		A	
142	[Coprario]	[Fantasia *a* 5[12] 'O voi che sospirate'][13]	48	A	
146	[Coprario]	[Fantasia *a* 5][14]	49	A	
150	[Coprario]	[Fantasia *a* 5[12] 'Fuggi se sai fuggire']	38	A	
154	[Coprario]	[Fantasia *a* 5[12] 'In te mio novo sole']	6	A	
158	[Coprario]	[Fantasia *a* 5[12] 'Al primo giorno' or 'In un boschetto'][15]	10	A	
162	[Coprario]	[Fantasia *a* 5[12] 'Chi pue mirarvi' or 'Non posso più soffrire'][16]	11	A	
166	D[r]: Ben: Rogers	Bow down thine eare O L[or]d 'Psal[m] 86 1677'		C	
171	D[r]: Ben: Rogers	I beheld and lo 'Revela[tions] 7[th] | verse 9[th] Hymnus Apocalipticus 1678'		C	
176	(Orlando Gibbons)	See see the Word is Incarnate 'These words were made by Doctor goodman De[an] of Rochester'		A	
190	(Orlando Gibbons)	Sing unto the Lord 'Psalme 30: Anthem of 5 voc: was made for Do[cto]r Marshall'		A	
200	(Orlando Gibbons)	This is the Record of John 'For St John Baptists day | This Anthem | was made for Dr | Laud presedent of | Saint Johns Oxford'		A	
210	[O. Gibbons]	Oh all true faithfull harts 'A thanks Giving for ye kings happie recoverie | from a great dangerous illness' [April 1619]		A	
218	[O. Gibbons]	We praise thee O Father		A	
230	[O. Gibbons]	Great King of gods 'This anthem was made for the Kings | being in Scotland' [1617]		A	
242	[O. Gibbons]	Glorious & powerfull god		A	
254	[O. Gibbons]	Lord graunt grace		A	
255		'An Anthem for all Saints day'			

10 Textless.

11 Textless except for opening incipit.

12 Fantasies of madrigalian origin; see Richard Charteris, 'John Coprario's Five- and Six-Part Pieces: Instrumental or Vocal?', *Music & Letters*, 57 (1976), pp. 370–78; *idem*, 'A Postscript to John Coprario: A Thematic Catalogue of his Music with a Biographical Introduction (New York, 1977)', *Chelys*, 11 (1982), 18–19; and David Pinto, 'The Fantasy Manner: the Seventeenth-Century Context', *Chelys*, 10 (1981), p. 25.

13 A parody of Marenzio's 'O voi che sospirate' published in *Il Secondo Libro de Madrigali a Cinque Voci* (Venice, 1581); see Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York, 1962), p. 44, note 1.

14 Untitled in all sources.

15 Entitled 'Al primo giorno' in *Lbl* Egerton MS 3665 and *US-Wc* MS M990 C66F4; and 'In un boschetto' in *Lbl* Mad. Soc. MSS G 37–42.

16 Entitled 'Chi pue mirarvi in *Lbl* Egerton MS 3665 and *US-Wc* MS M990 C66F4; and 'Non posso più soffrire' in *Lbl* Mad. Soc. MSS G 37-42 (although it is possible that this is the text of the entry at the 44th semibreve).

262	[O. Gibbons]	Blessed are they	A	
		'A Wedding Anthem first made for my Lord of Summersett'		
		[December 1613]		
272	[O. Gibbons]	Behold thou hast made my days	A	1641[5]
		'This Anthem was made at the entretie of Doctor | Maxcie		
		Deane of Windsor the same day ye night before his death' [3 May 1618]		
281		(M[r] Orlando Gibbons]		
282	[O. Gibbons]	O Lord in thee 'The Lamentation: A full Anthem'	A	
293	[No music entered; barred for five parts]			
294	Pomponio nenna	Alm'Afflitta che fai[17]	B	N386
296	Pomponio nenna	Tu mi lasci crudele[17]	B	N386
298	Pomponio nenna	merce grido piangendo[17]	B	N386
300	Pomponio nenna	Occhi belli[17]	B	N386
302	Claud: monteverde	La piaga ch'o nel core[17]	B	M3467
304	monteverde	Cor mio mentre[17]	B	M3467
306	monteverde	Volgea l'anima mia[17] [incomplete]	B	M3467
308	Claudio Monteverdi	Cor mio non mori[17] [first three bars only]	B	M3467
	[Pages missing]			
309	[No music entered; unbarred staves]			
310	Prencipe de venosa	Balta [*recte* Beltà] poi che[17] 'Lib sesto'	B	G1741
	[Gesualdo]			
314	Dr Rogers	[Magnificat in a minor]	C	
		'Evening Short Service altogether | in A re key. 1684'		
317	B. R[ogers]	[Nunc Dimittis in a minor]	C	
319	Dr: Rogers	Oh that the Salvation was given	C	
		'Full Anthem | Psalm 53. Verse the 7th'		
320	Ben Rogers	Te Deum patrem colimus	C	
		'This Hymn is | Sung every day, in | Magdalen College Hall, Oxon, |		
		Dinner, and Supper; | throught the year | for the after Grace, | by the		
		Chaplains | Clarks and Choristers | there | Composed by Benjamin |		
		Rogers, Doctor of |Musique of the Univer[sit]y | of Oxon. | 1685.'		
	[Pages missing]			
321	francis farmelow	[Concluding bars of piece for bass viol] RT 79	B	
322	[Wilbye]	Softly [O softly][18]	B	W1066
326–7	[No music entered; unbarred staves]			
328	petri philippi	Salve Regina mater misericordia[19] [incomplete]	B	
		('Ittalian')		
330		(Ittalian Song')		
	[Pages missing]			

[17] Textless five-part madrigal (opening text incipit only). A number of the Italian madrigals were annotated 'Ittalian' or 'Ittalian Compos[er]' by Rogers.

[18] Textless six-part madrigal (opening text incipit only).

[19] Textless six-part motet (opening text incipit only).

331	missino	anima anima [del cor mio][20] '8th' [incomplete]	B	M2897
332	[Missino]	Lungi da te ben mio[20] '9th'	B	M2897
335	Missino]	Ite caldi Sospiri[20] '10th'	B	M2897
338	missino	O se vedeste un poco[20] '11th'	B	M2897
341	missino	Se'l miser cor avam[pa][20] '12th'	B	M2897
342	[Missino]	arda pur Sempre[20] '13th'	B	M2897
345	missino	O Donna troppo cruda[20] 'prima parte 14th'	B	M2897
348	[Missino]	S'io vivo[20] 'seconda | parte 15th'	B	M2897
350	[Missino]	Ma se da voi[20] 'Terza | parte 16th'	B	M2897
350	[Missino]	Se l'alm'e [in me smarrita][20] '17th'	B	M2897
352	[Missino]	Occhi per me [crudeli][20] '18th'	B	M2897
354	[Missino]	Occhi belli[20] '19th'	B	M2897
356	[Missino]	Occhi lumi del cielo[20] '20th' [incomplete]	B	M2897
360	[Missino]	Filli filli dolce ben [mio][20] 'preposta 21th'	B	M2897
362	[Missino]	Tirsi dolce ben mio[20] 'Resposta 22th'	B	M2897
366	Tarquinio Merula	La mia clor'e [brunetta][21] 'il primo libro'	B	M2346
368	[Merula]	Immortal margarita[21] [incomplete]	B	M2346
371		[Textless fragment]	B	

20 Textless five-part madrigal (opening text incipit only).

21 Textless four-part madrigal (opening text incipit only).

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 have been tacitly regularised, with added *fermate* where necessary, in accordance with the prevailing barring.

BARRING

The duple sections in Mus. 21 are barred in either two or four minim beats to a bar. Barring has been regularised in the edition using, in duple sections, two minim beats to a bar; in the parts, however, the duple sections are barred in four minim beats to a bar to avoid numerous barlines. In the score the bar numbers in brackets are those of the parts. The single triple section in these pieces in Mus. 21, no. 18 bb. 62–85, is barred in three minims to a bar (with the mensuration sign ☉): the edition follows this barring.

BEAMING

The beaming follows that in Mus. 21 as it may, on occasion, be indicative of articulation or bowing.

'TIME'-SIGNATURES

'Time'-signatures (mensuration indications) are original.

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.

ACKNOWLEDGEMENTS

The editor wishes to thank Christ Church, Oxford for the facilities offered in consulting the sources used in the preparation of this volume. Individual thanks are due to Professor John Bryan, Dr David Griffiths, Professor John Harper, Professor Peter Holman, Dr Francis Knights, Professor Richard Rastall, Dr Paul Stubbings and Dr Robert Thompson for their help and advice.

m^r Orlando Gib[b]ons his Songes of 5. Partes

1

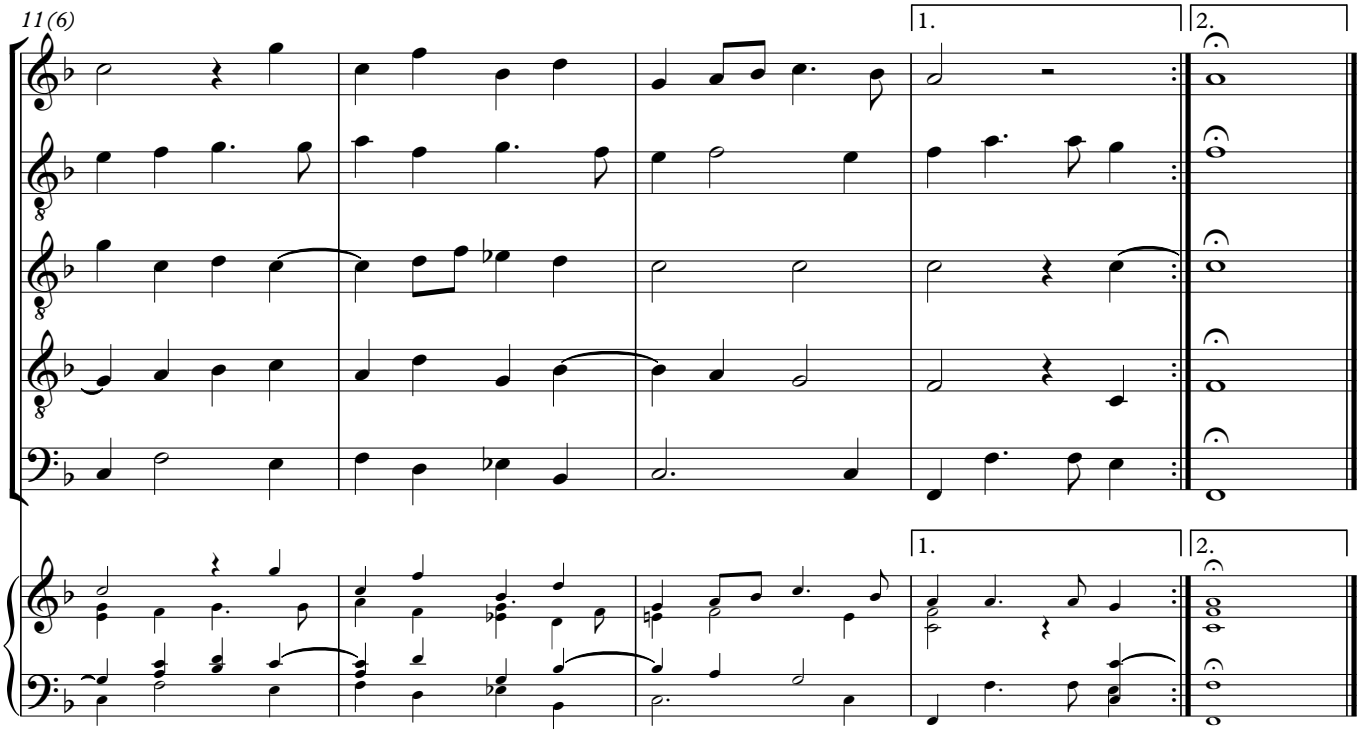
The Silver Swan

ORLANDO GIBBONS
Edited by Jonathan Wainwright

I
II
III
IV
V
[Organ (ed.)]

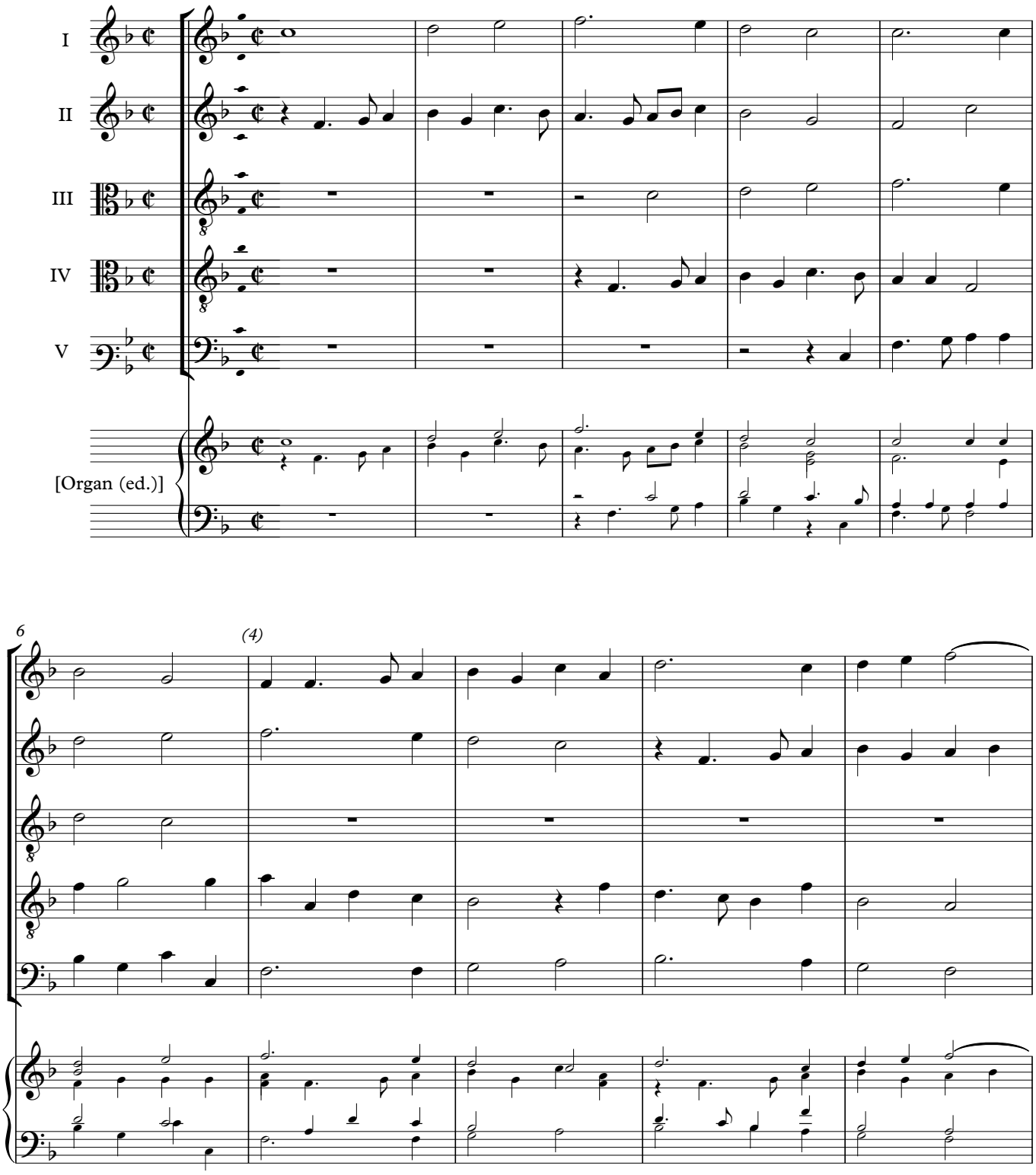
6
(4)

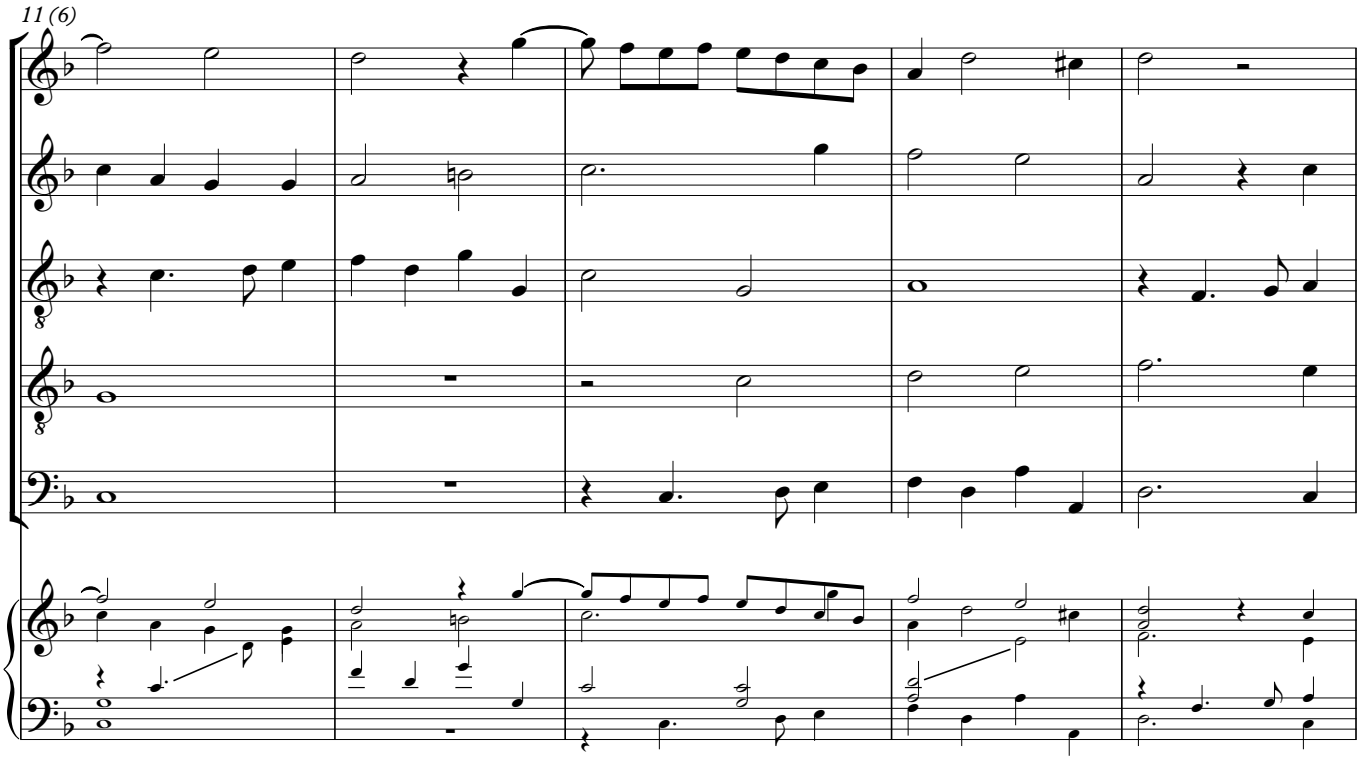
* See introduction, pp. vii-viii.


11 (6)
1.
2.
1.
2.

O That the learned Poittes

ORLANDO GIBBONS
Edited by Jonathan Wainwright

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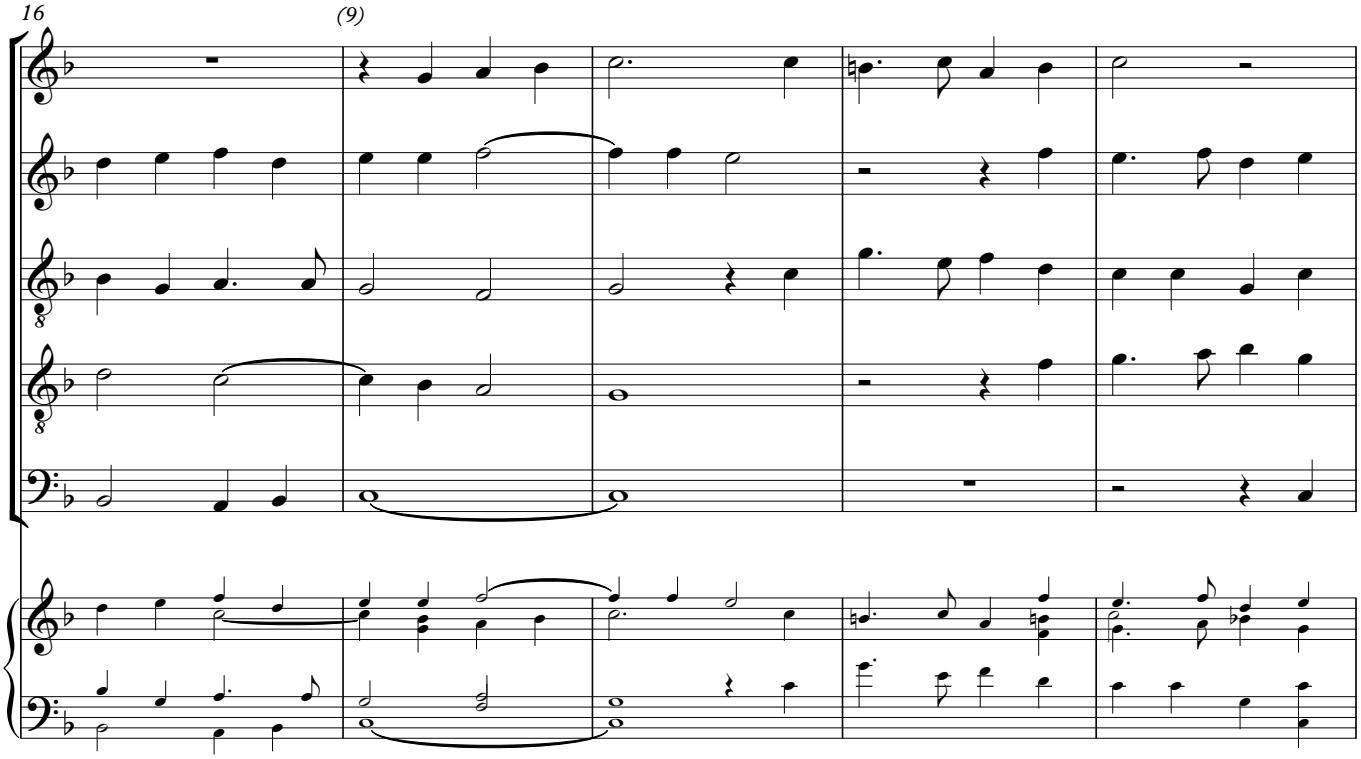
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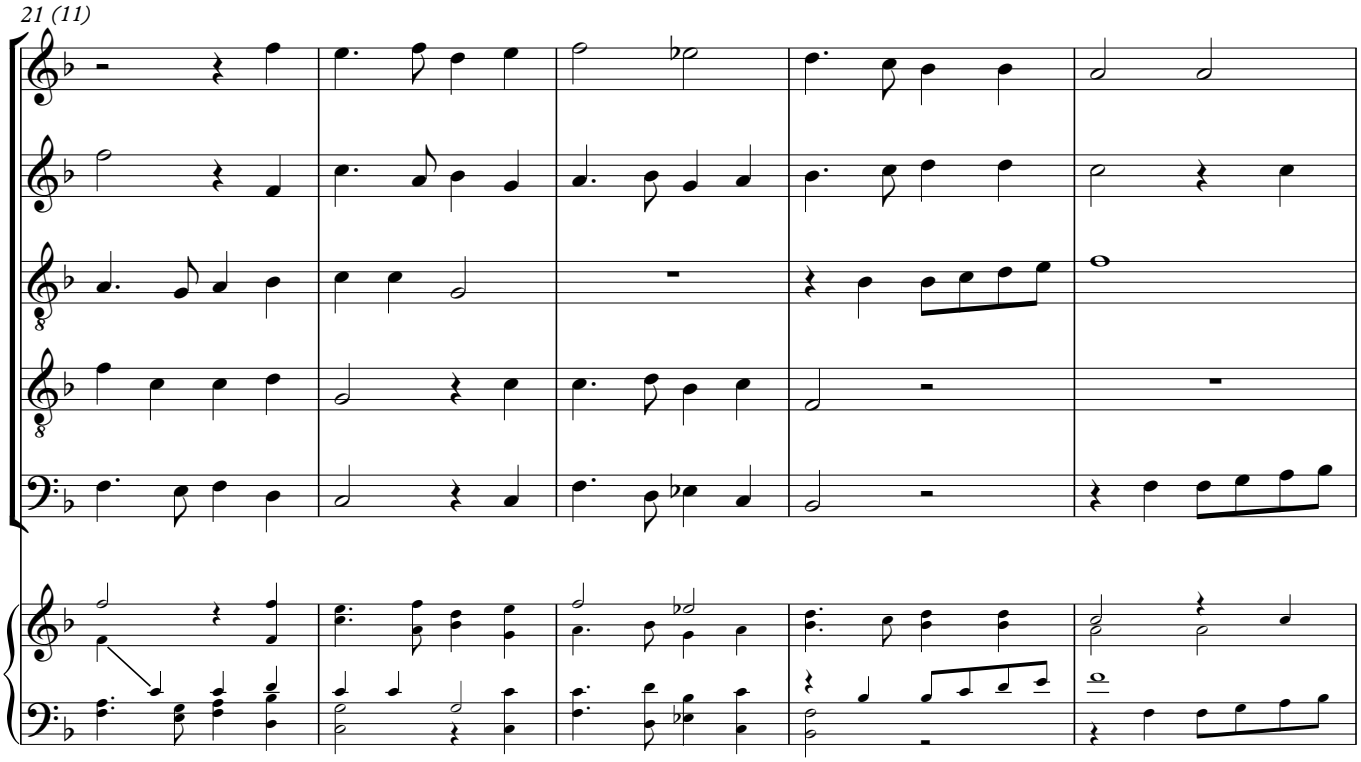
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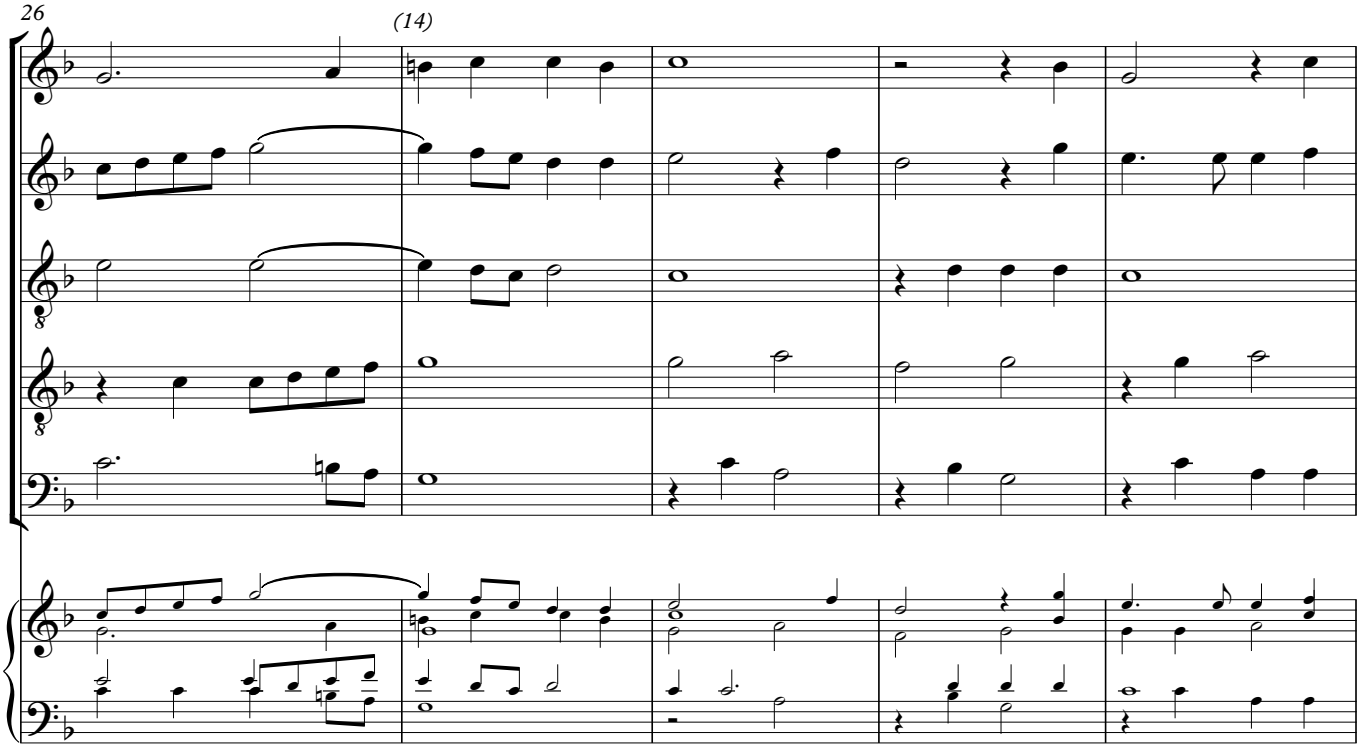
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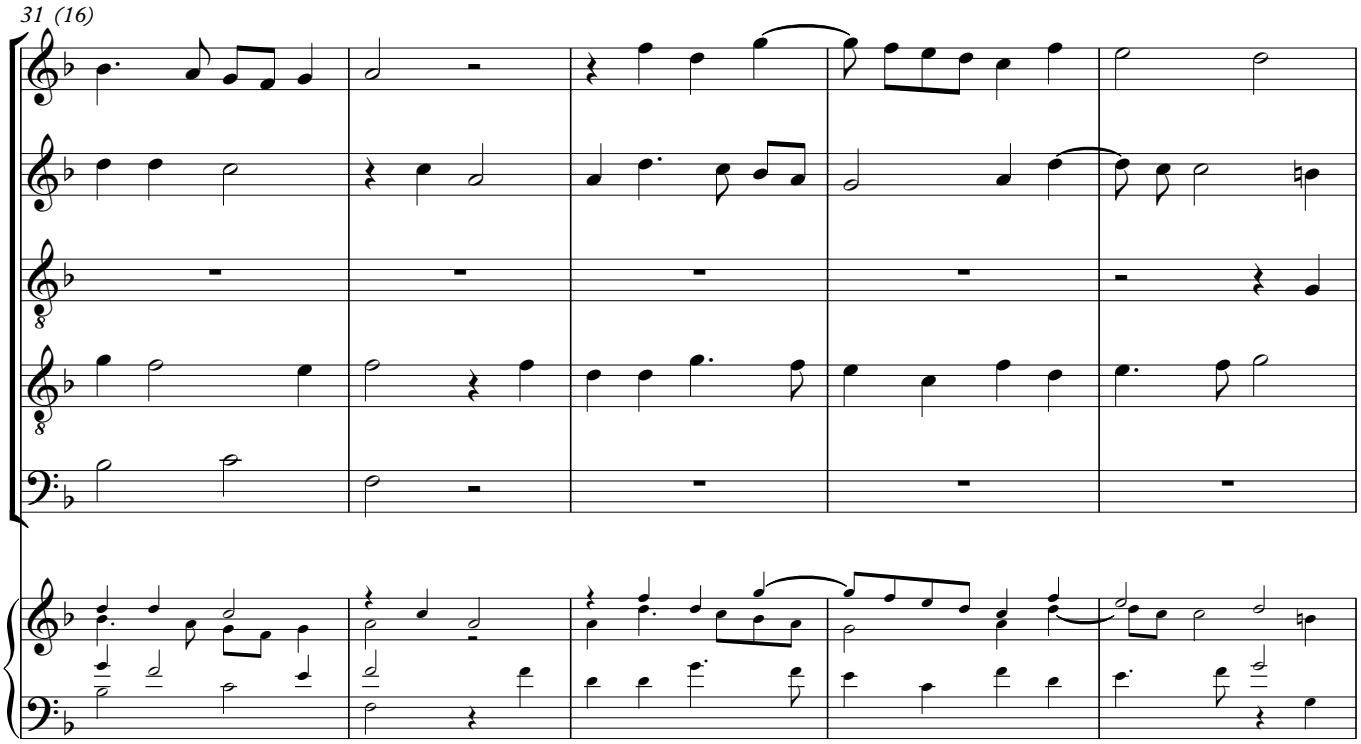
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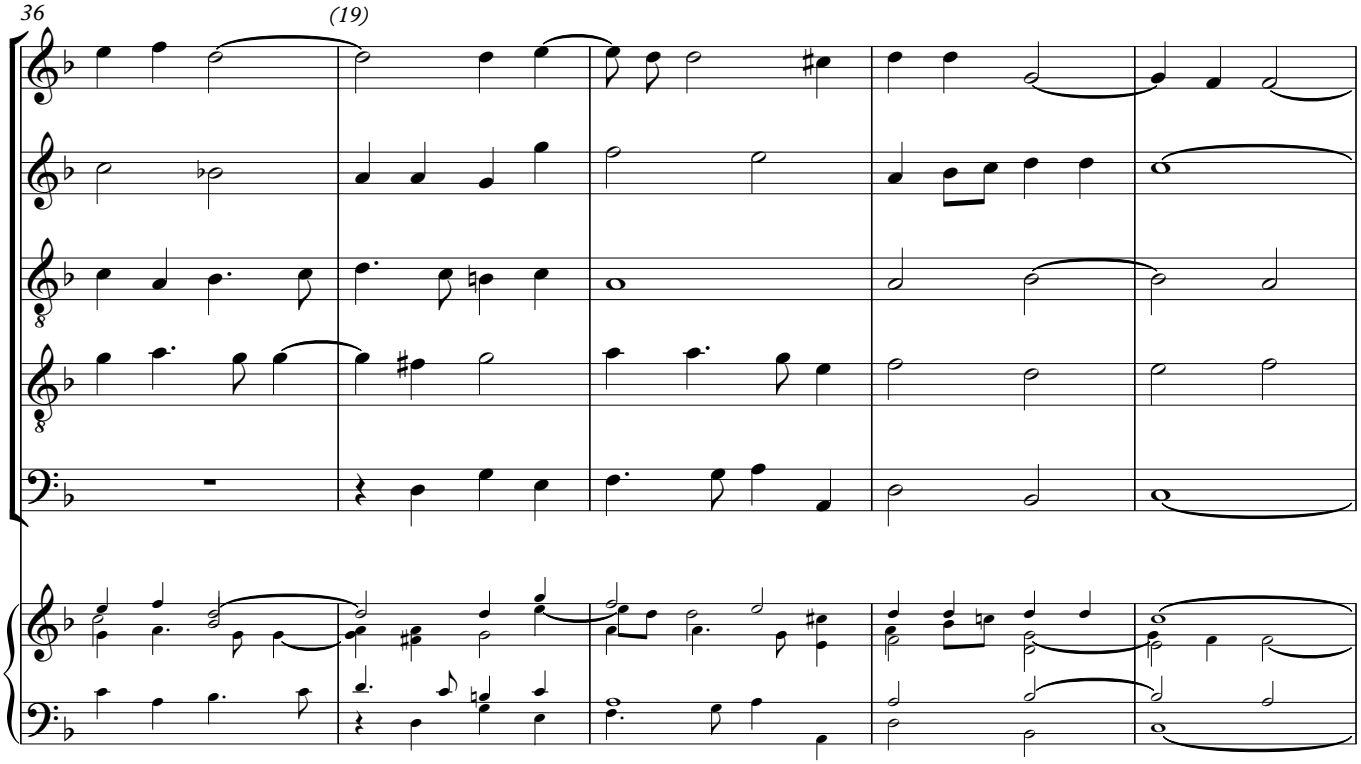
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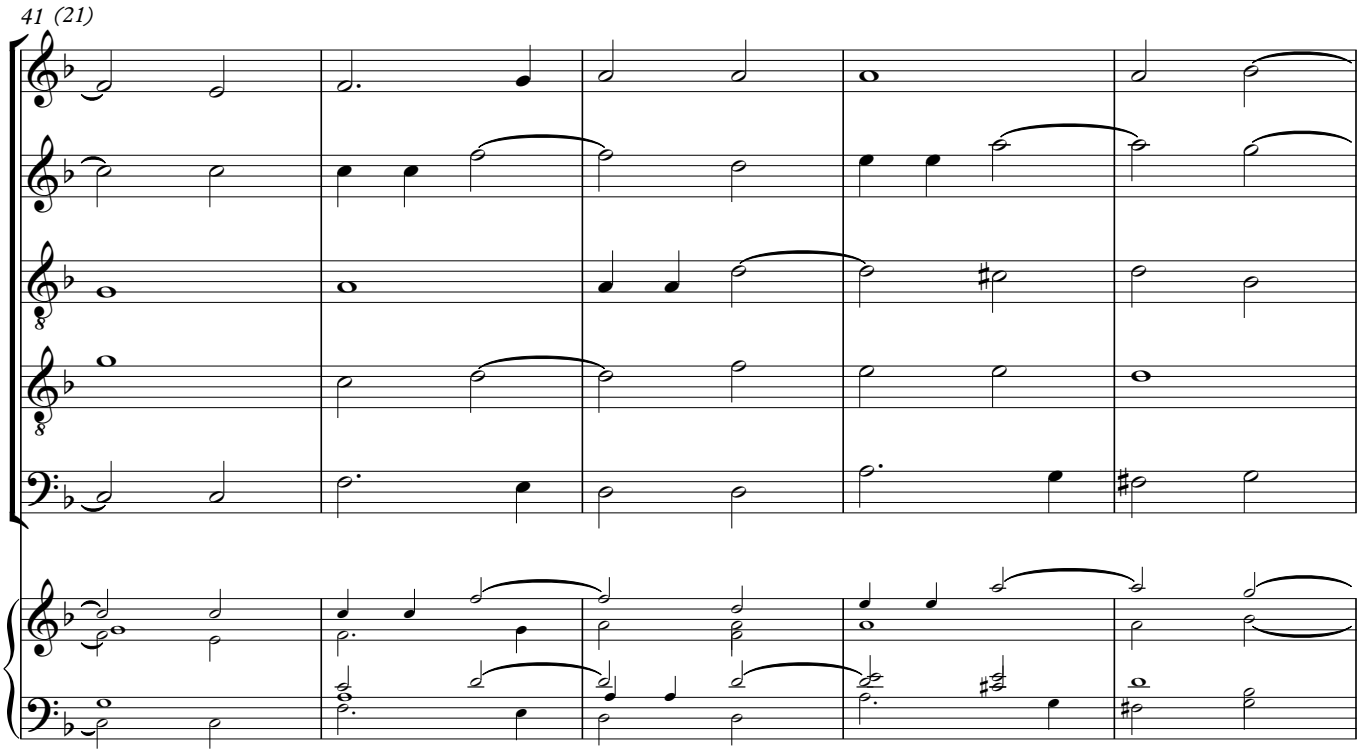
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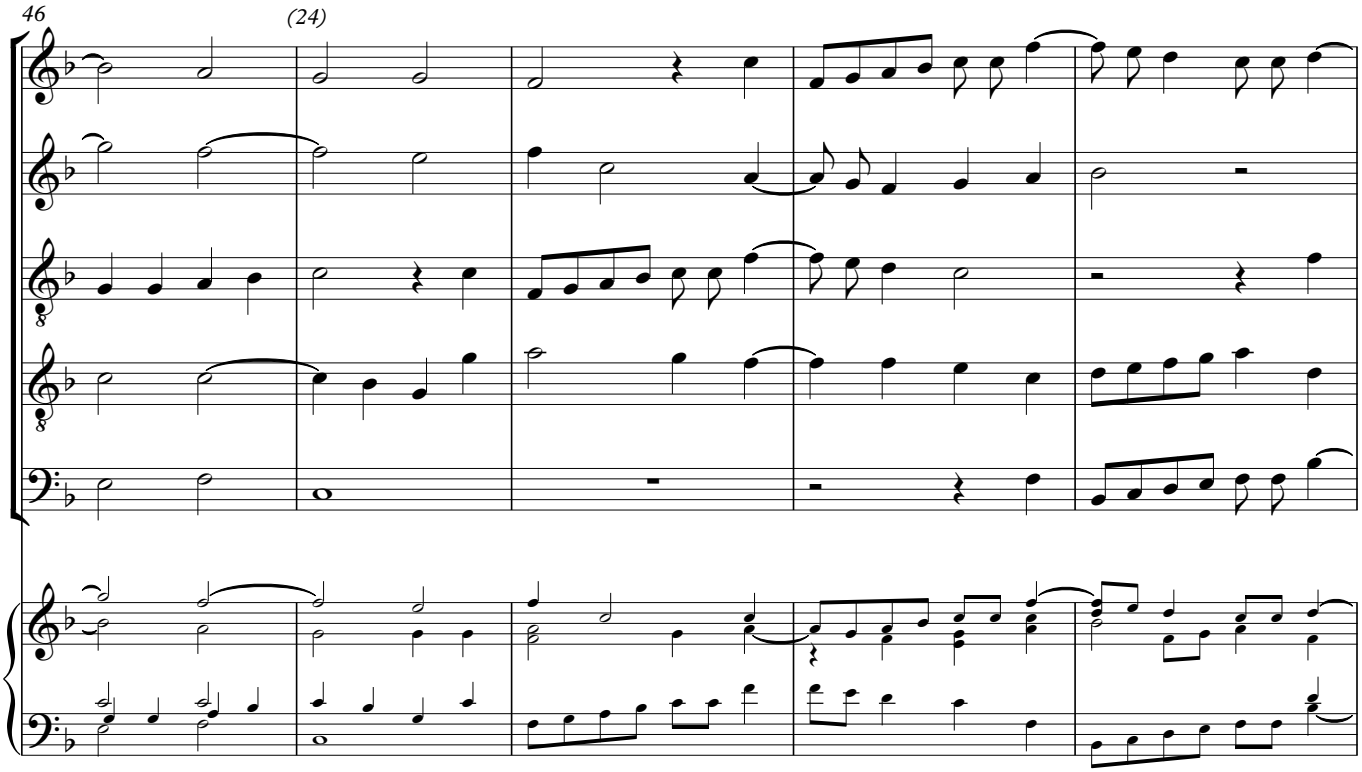
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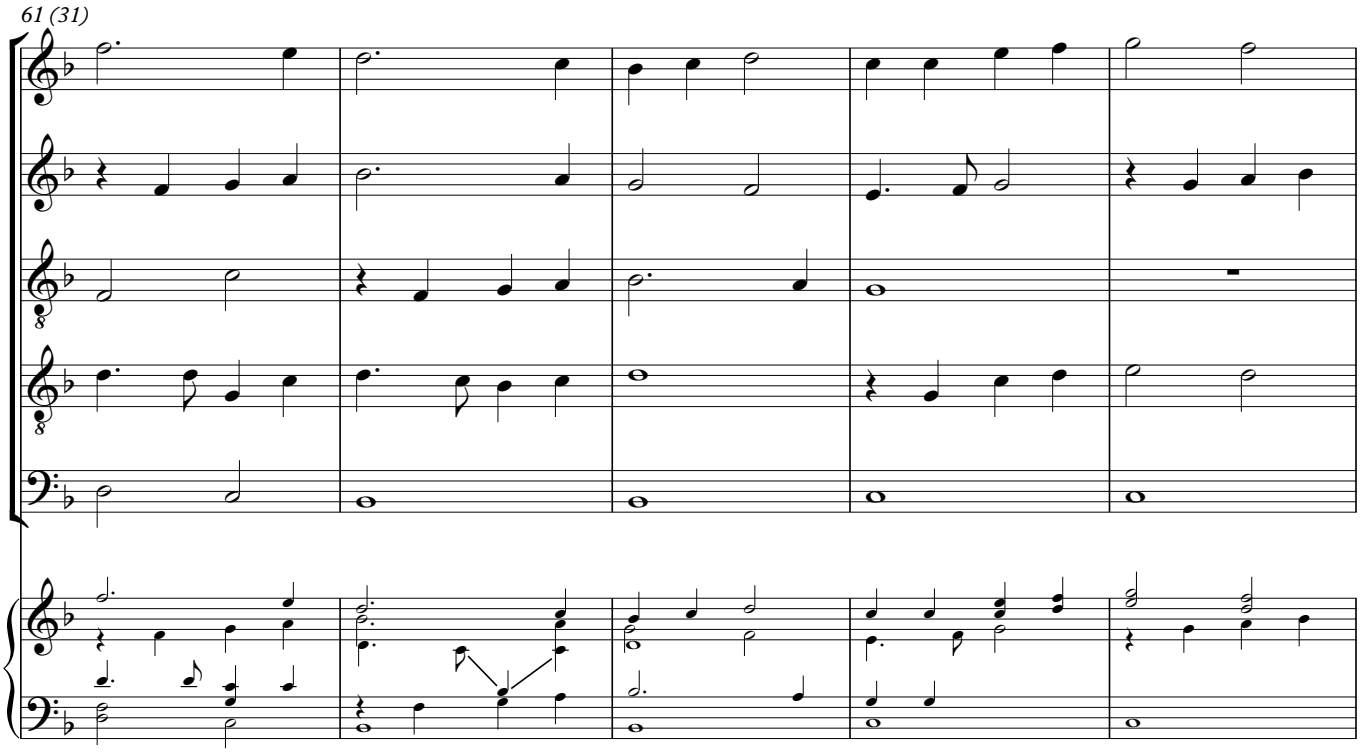
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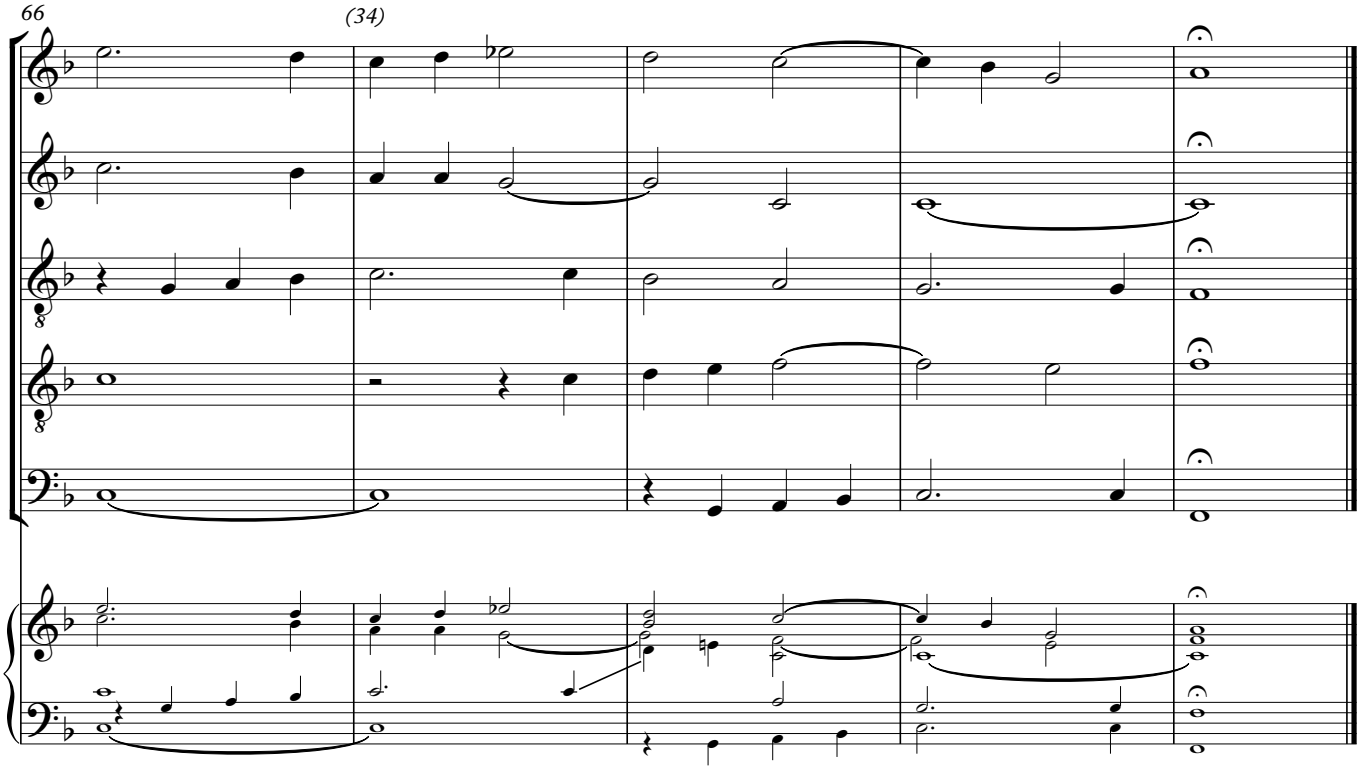
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Fantasie 5 Partes
[I waigh not Fortunes frowne nor smile]

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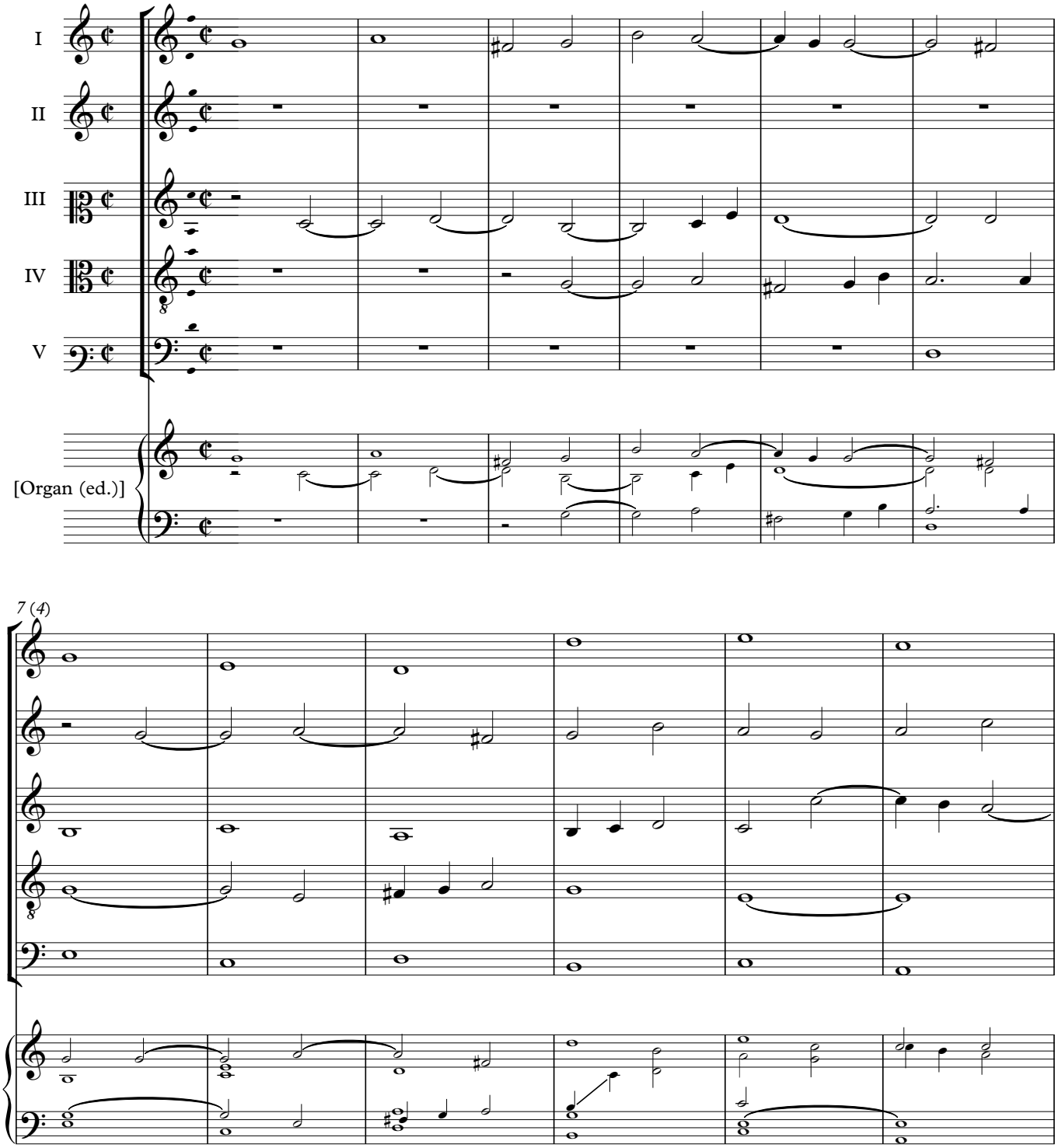

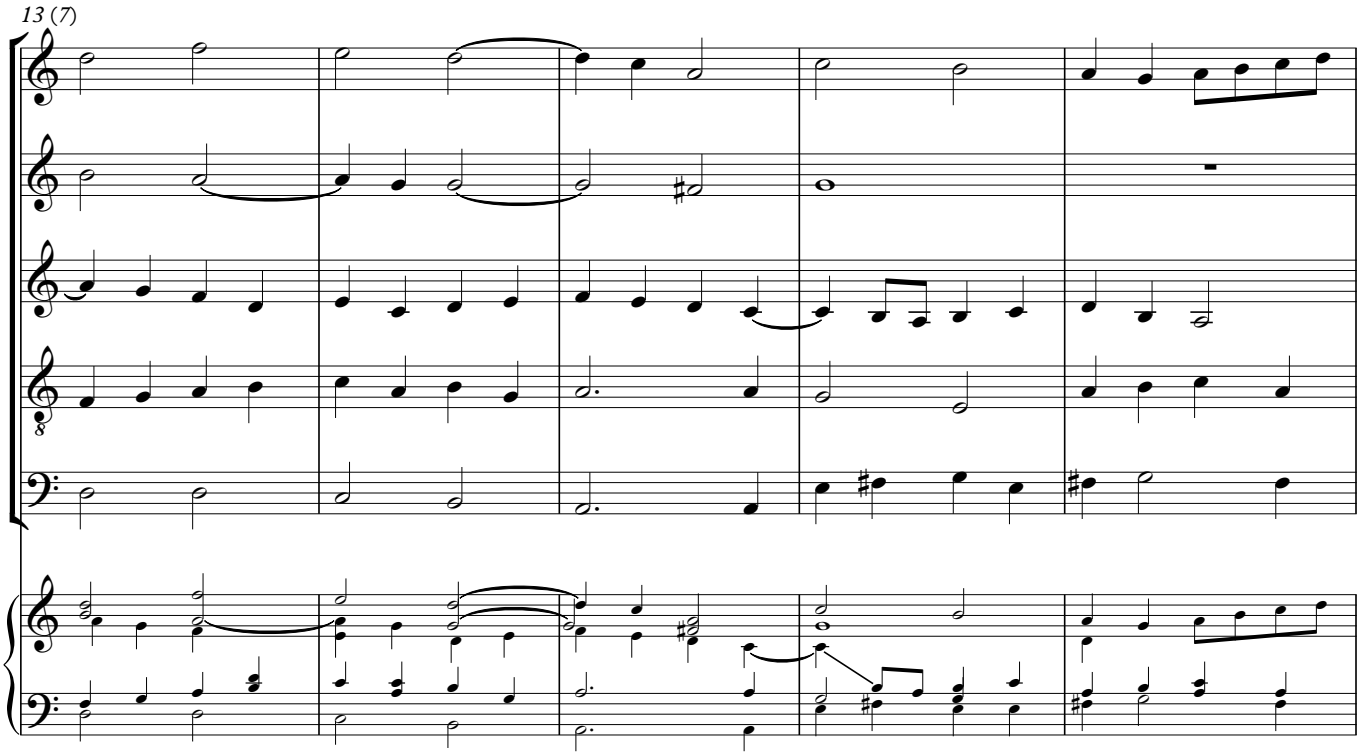
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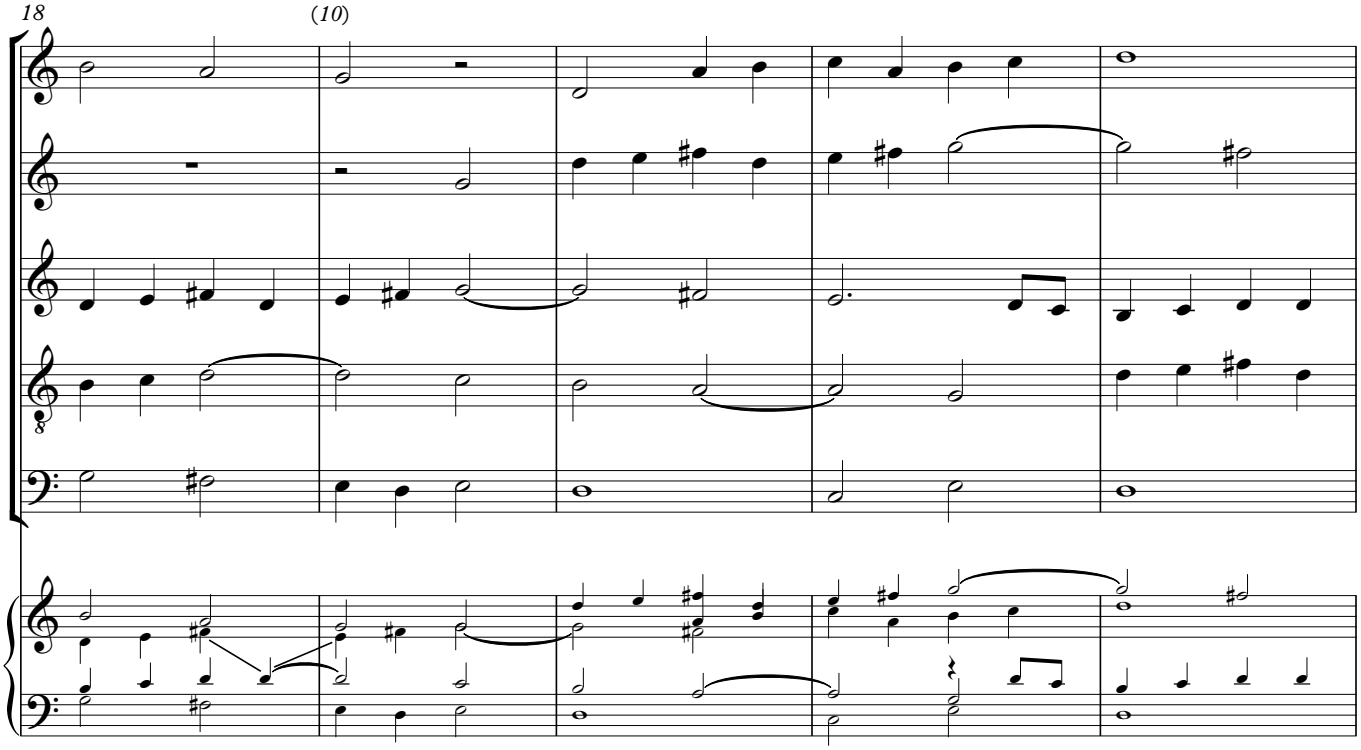
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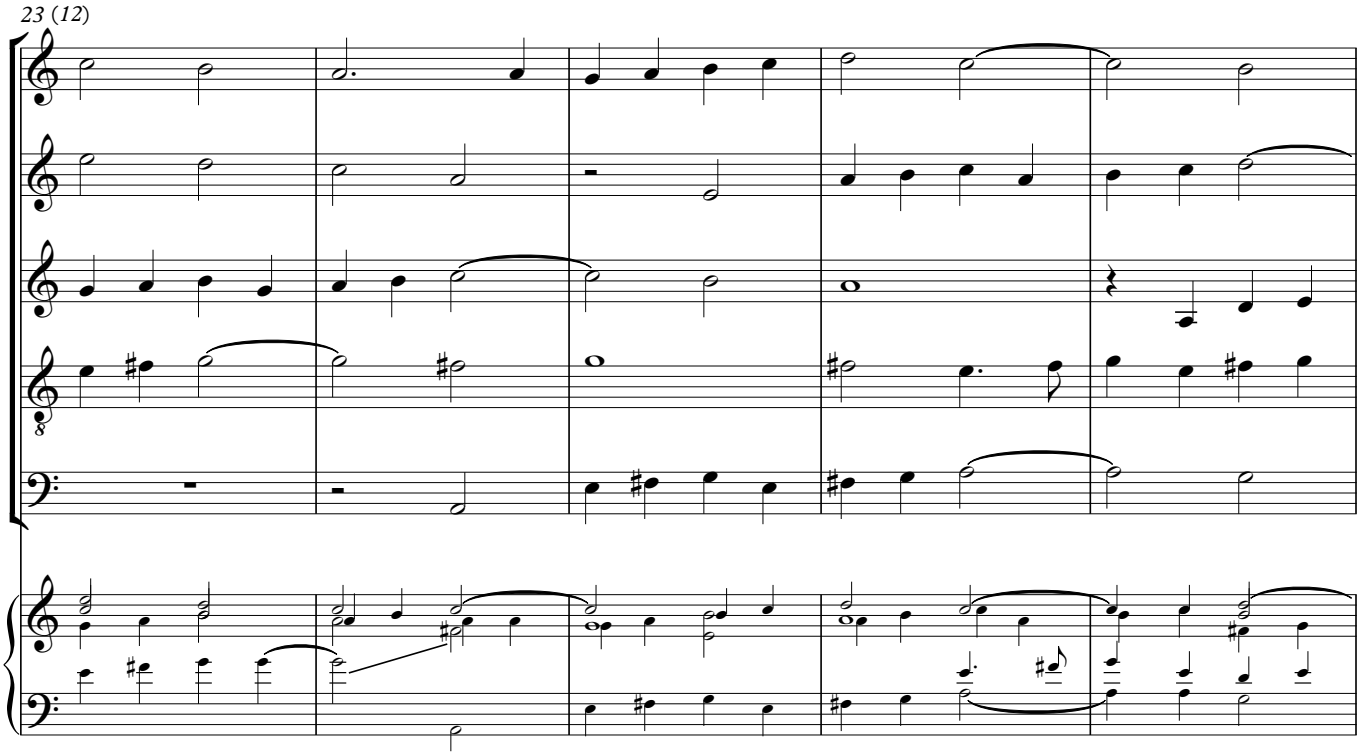
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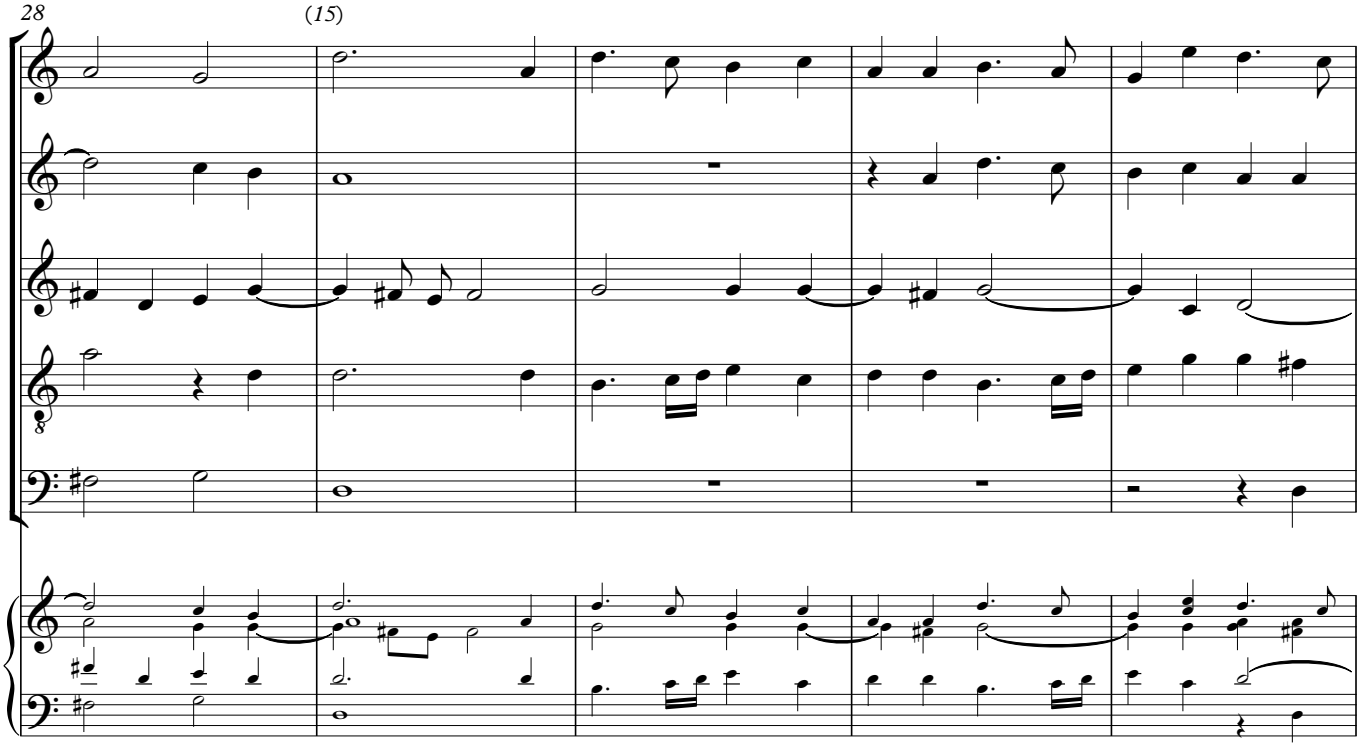
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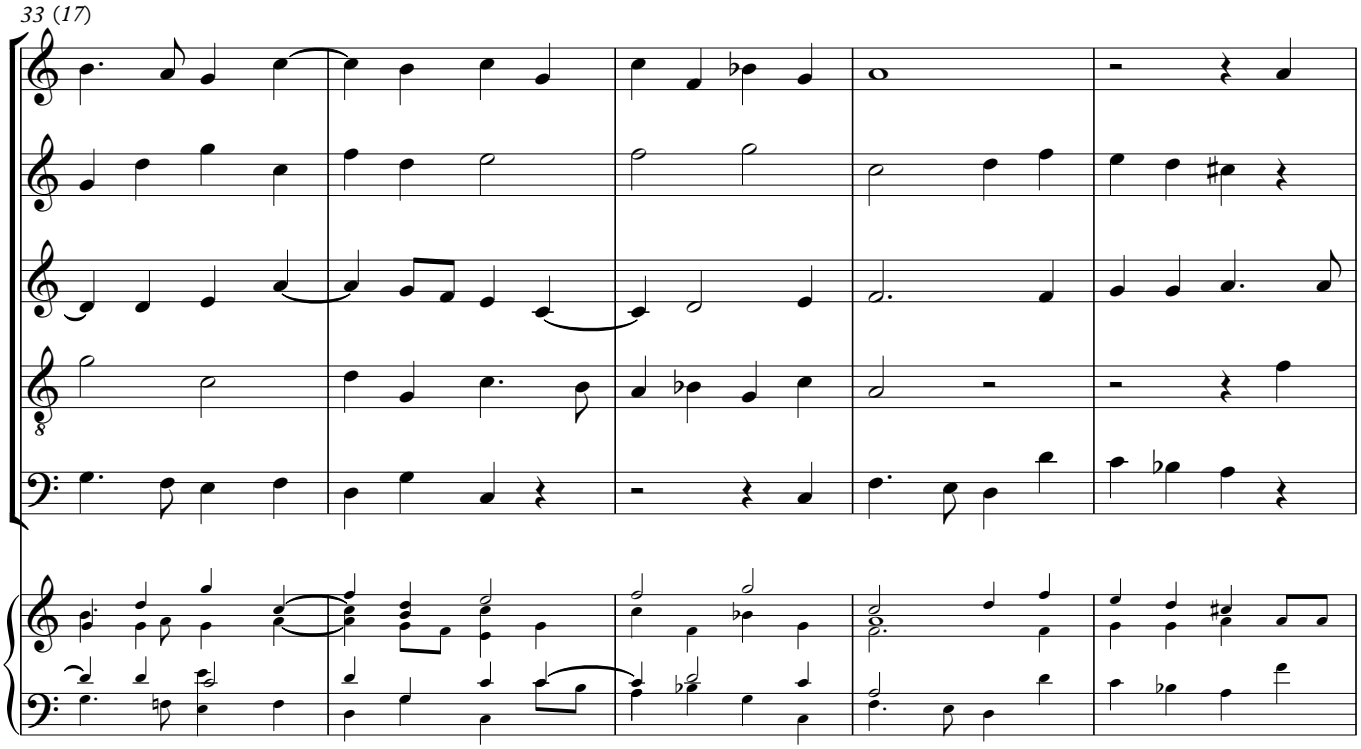
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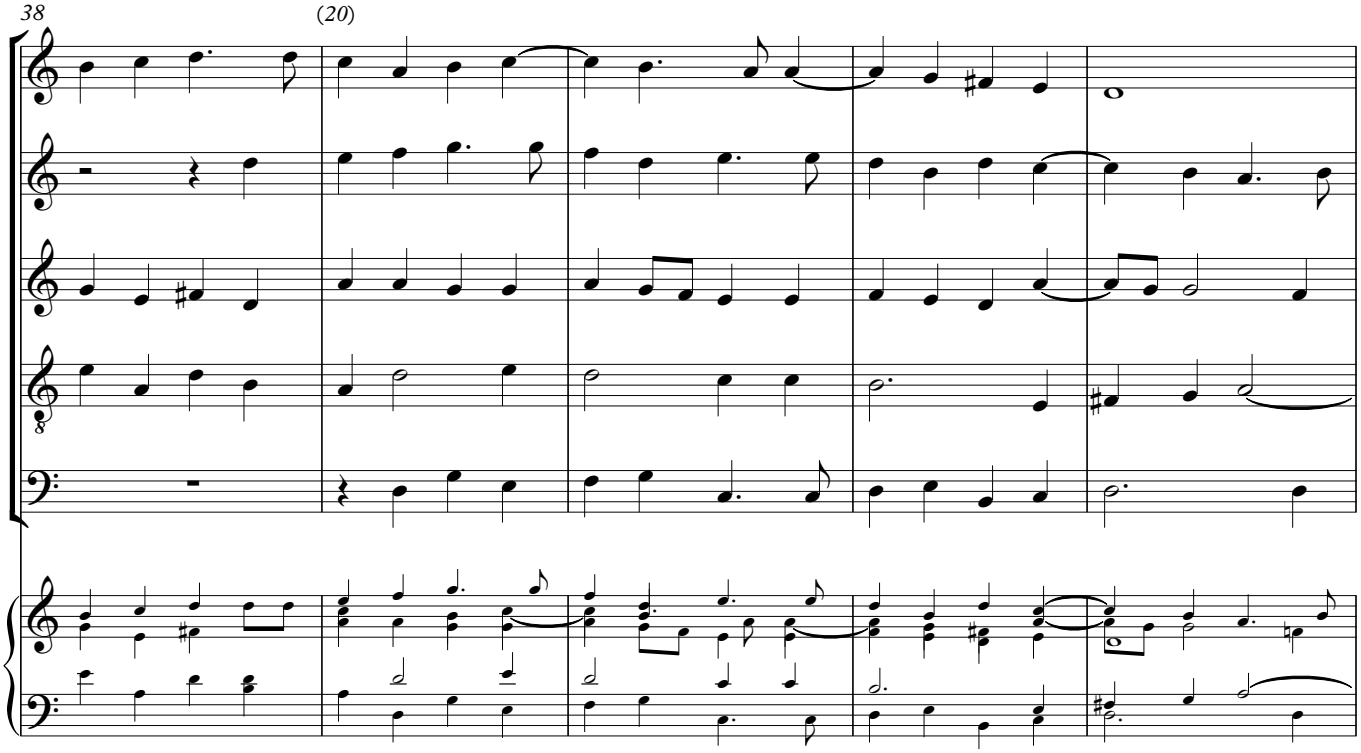
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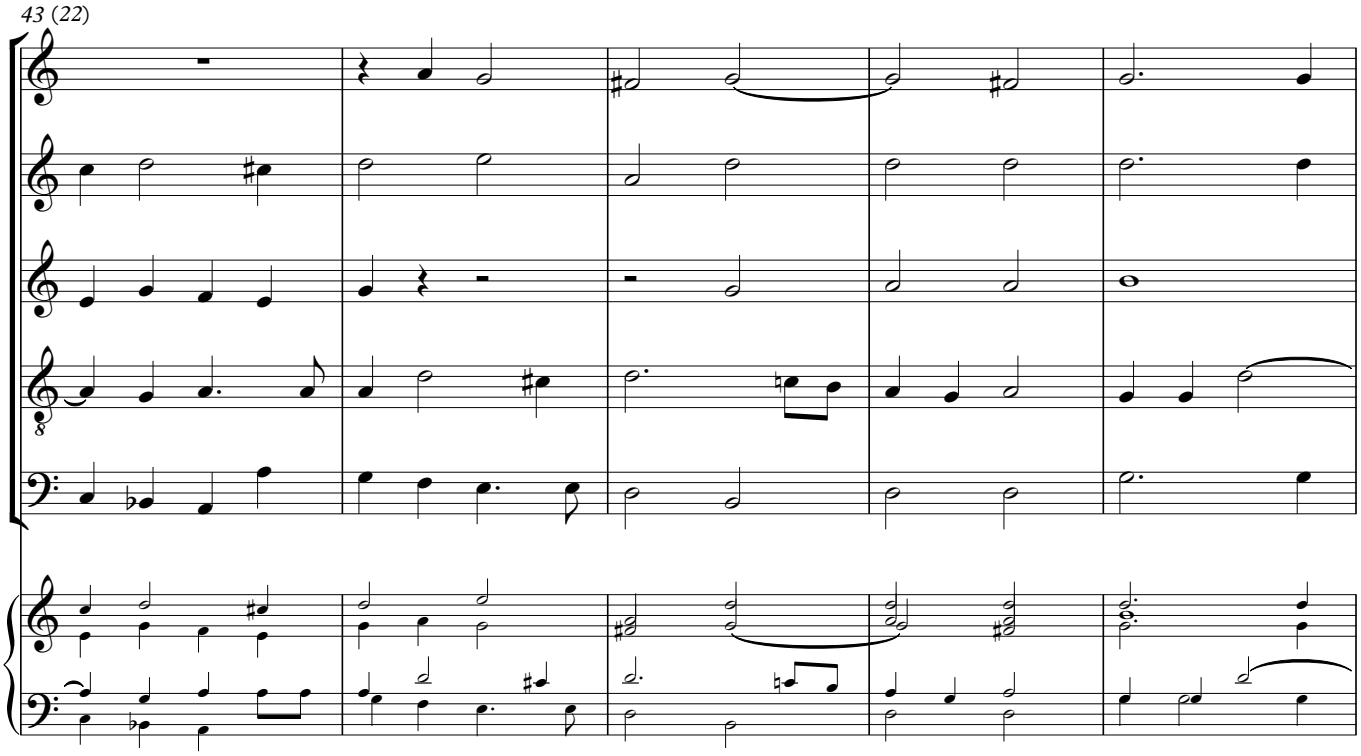
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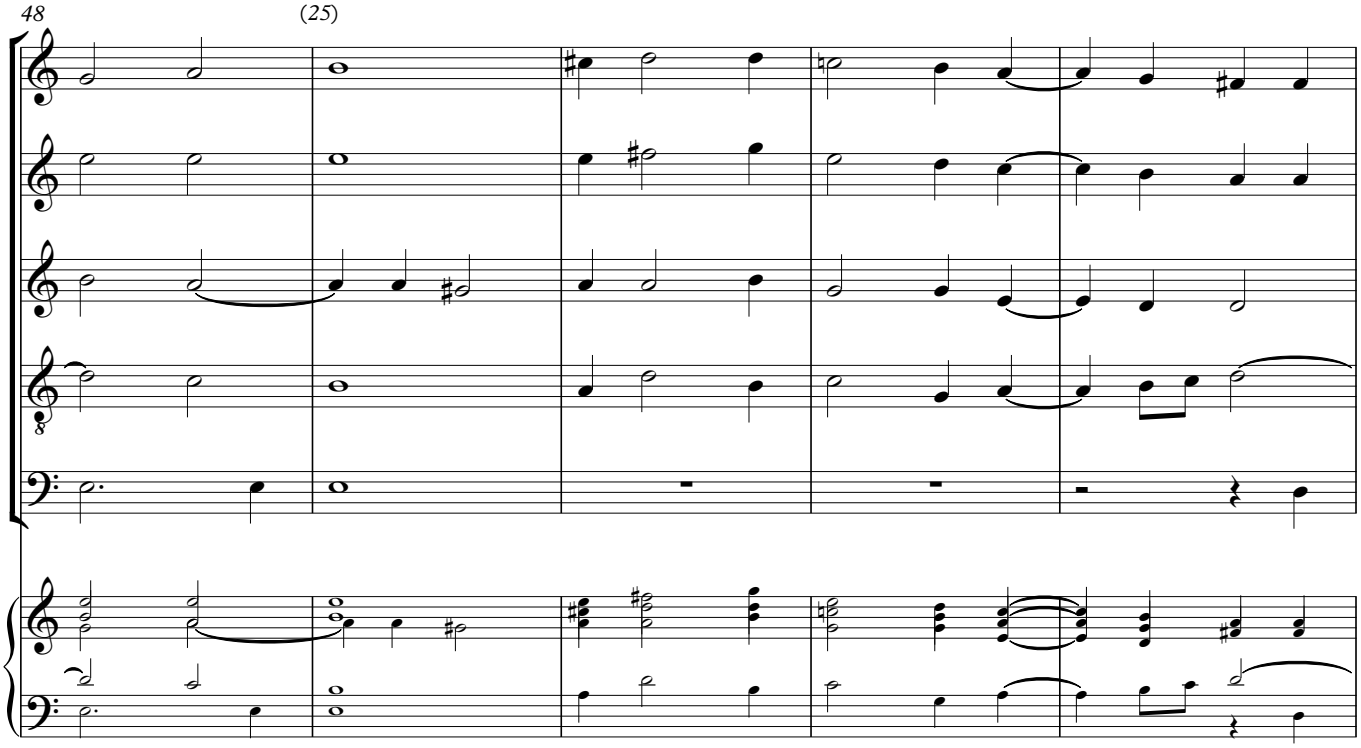
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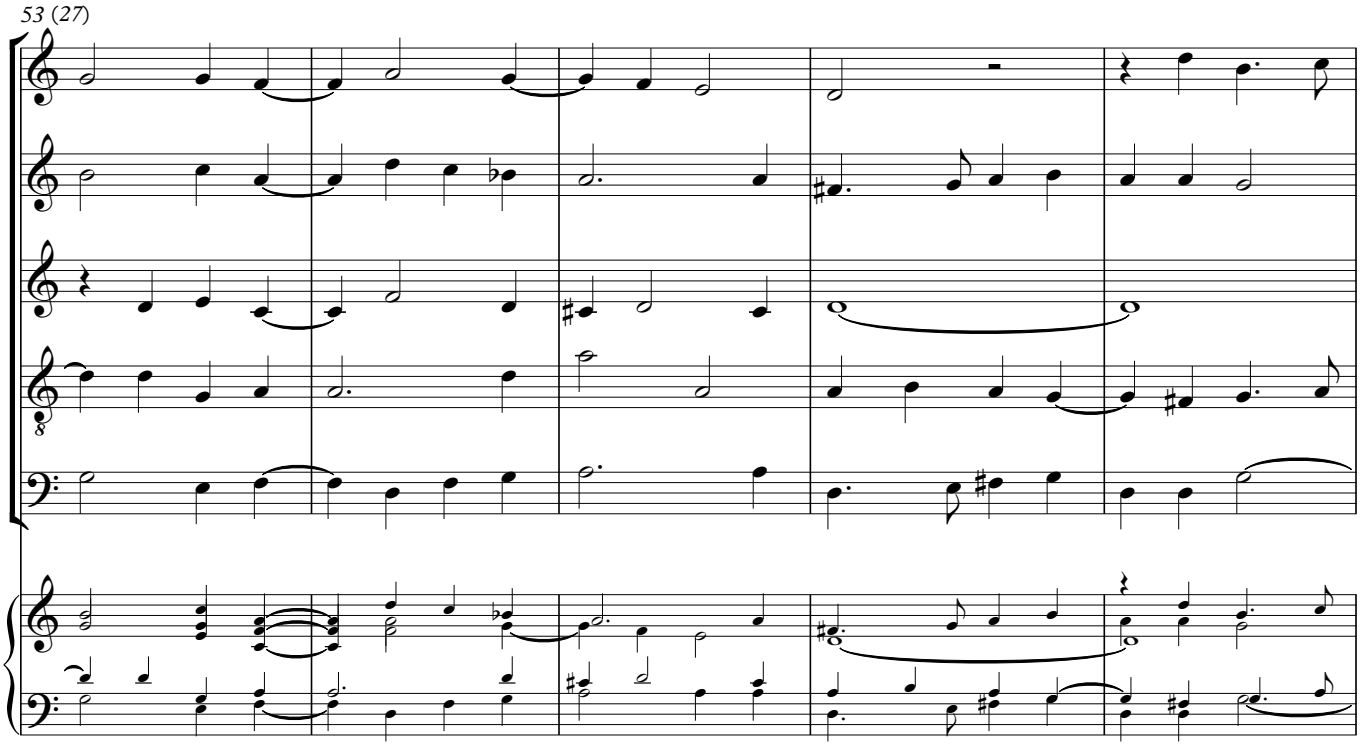
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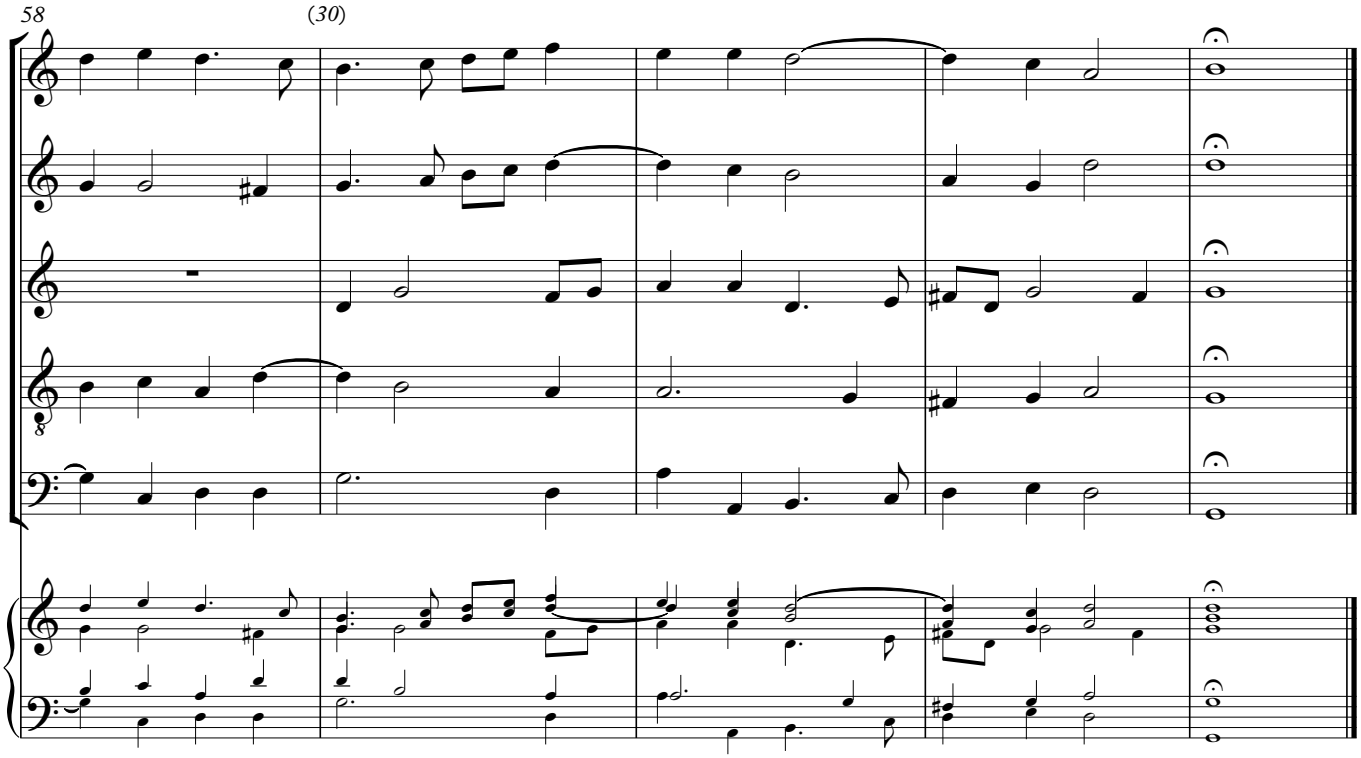
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[I tremble not at noyse of warre]

ORLANDO GIBBONS
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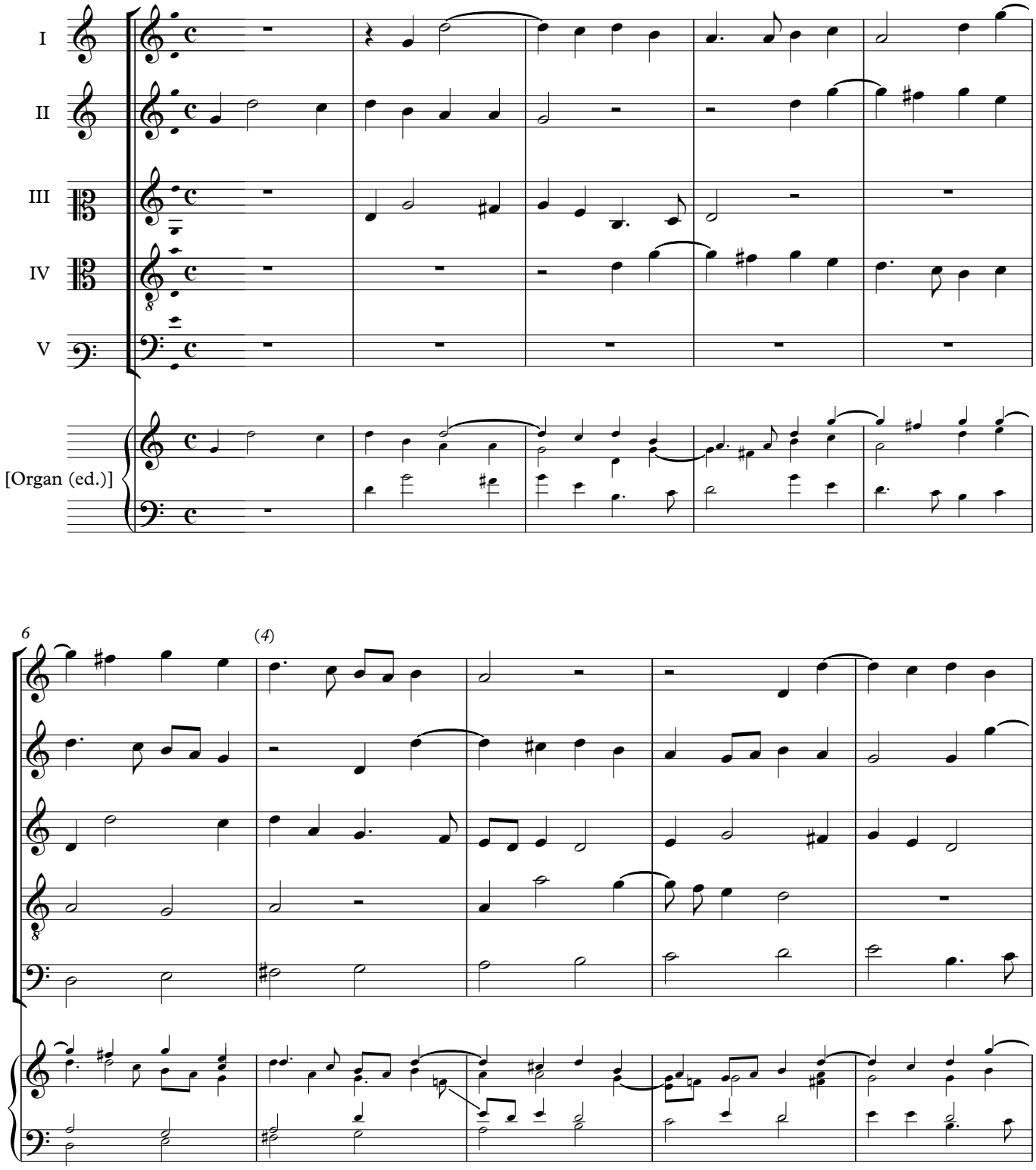

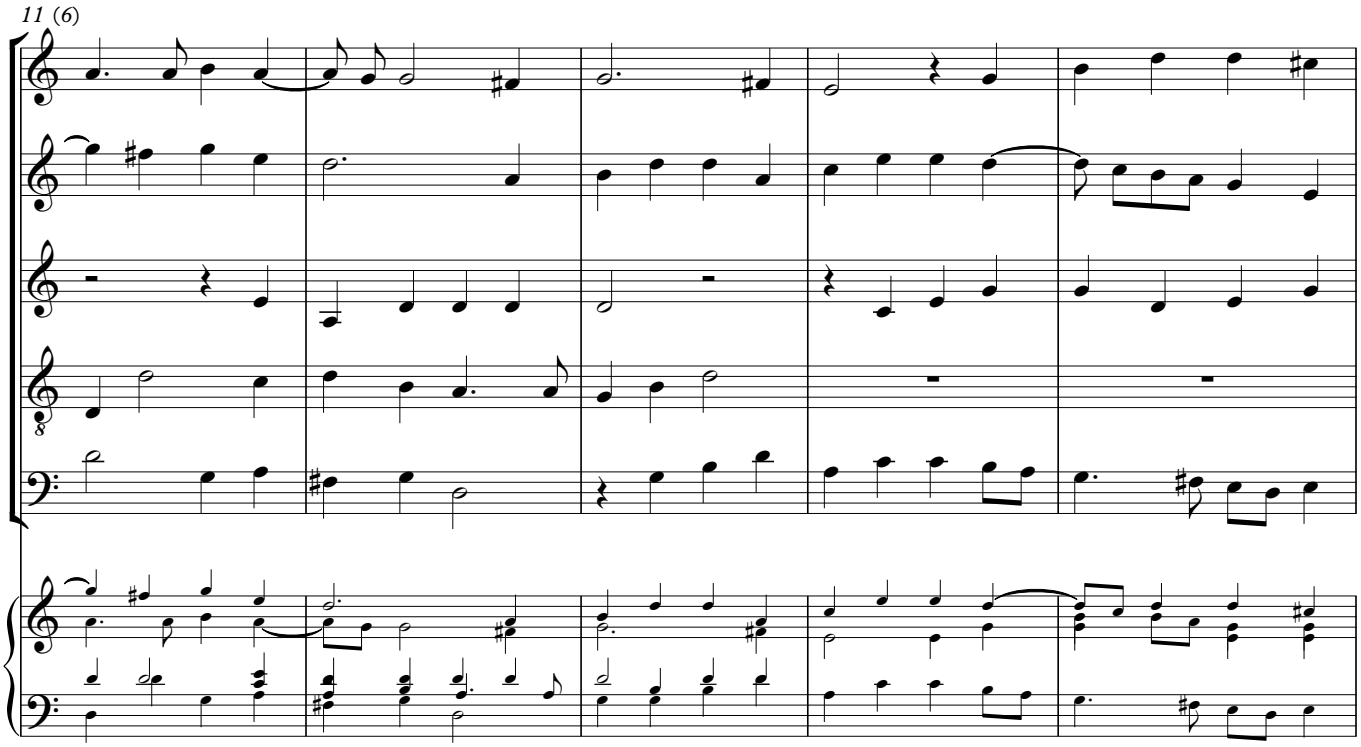
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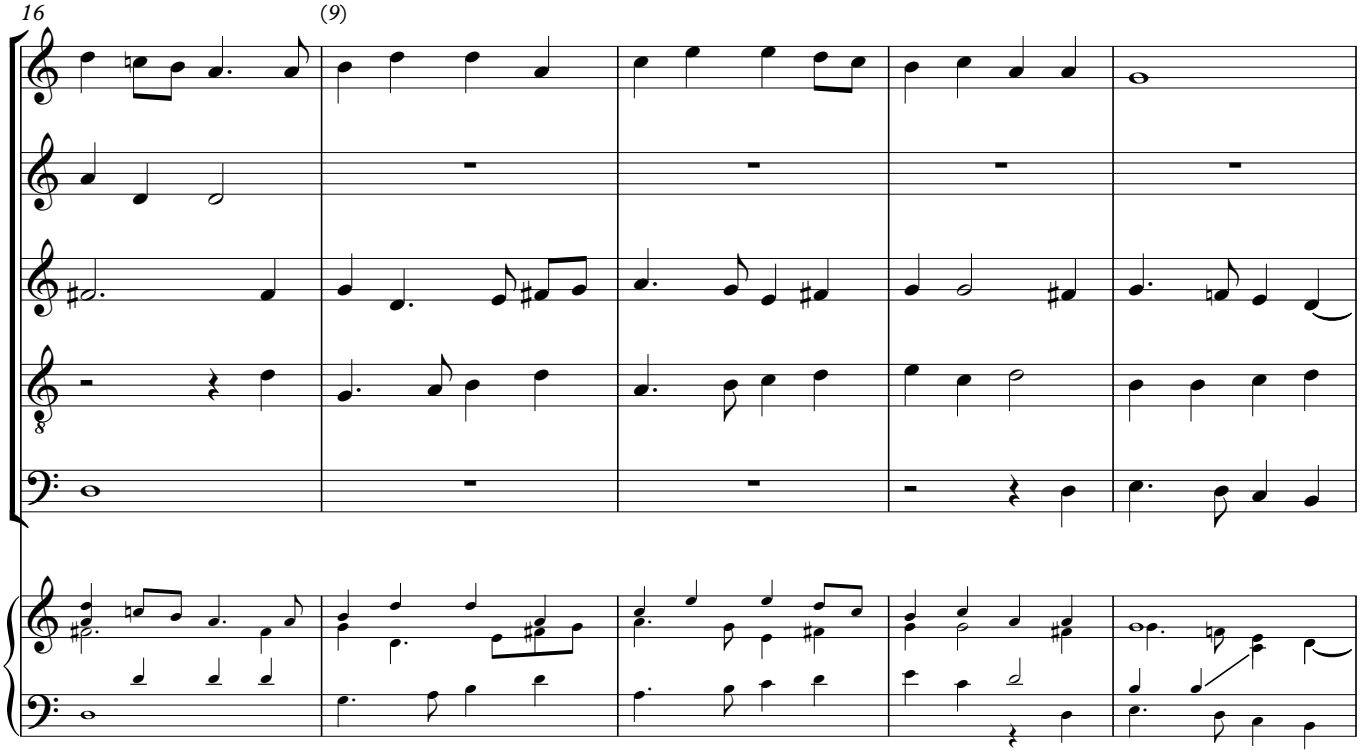
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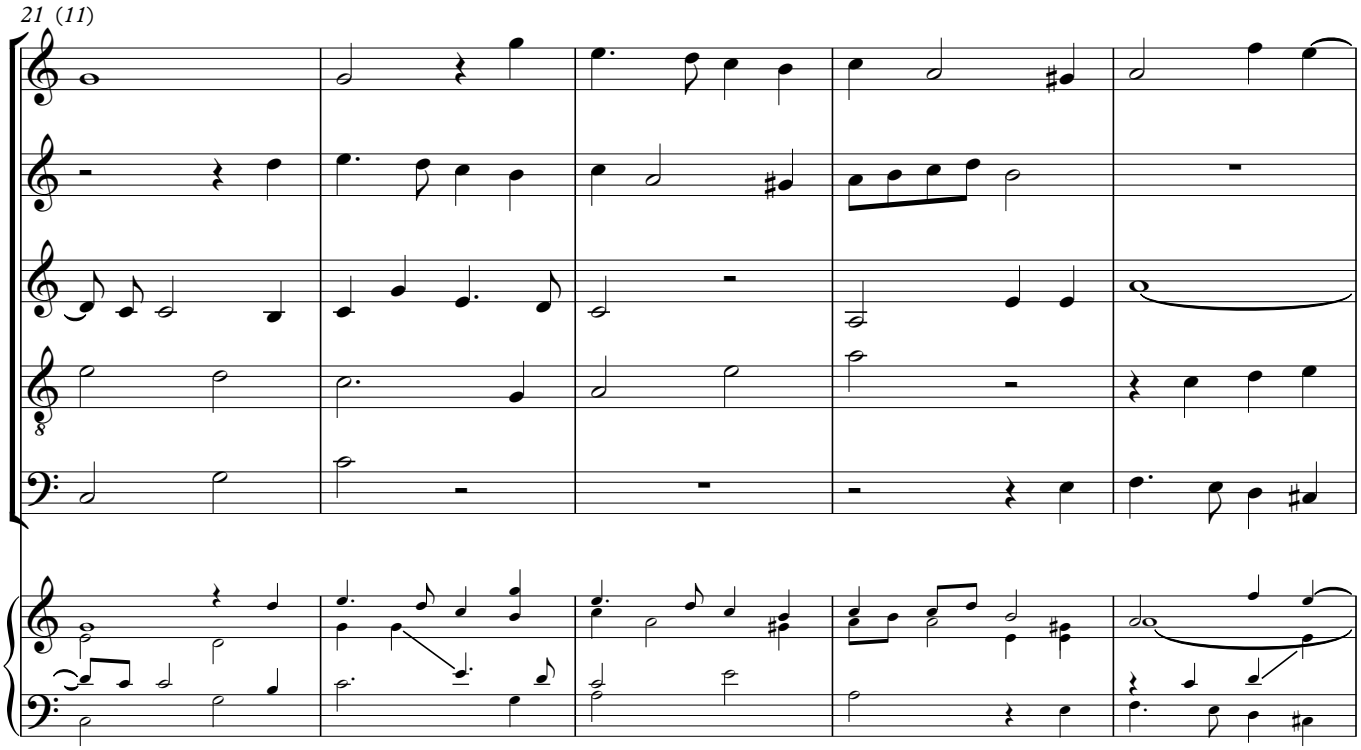
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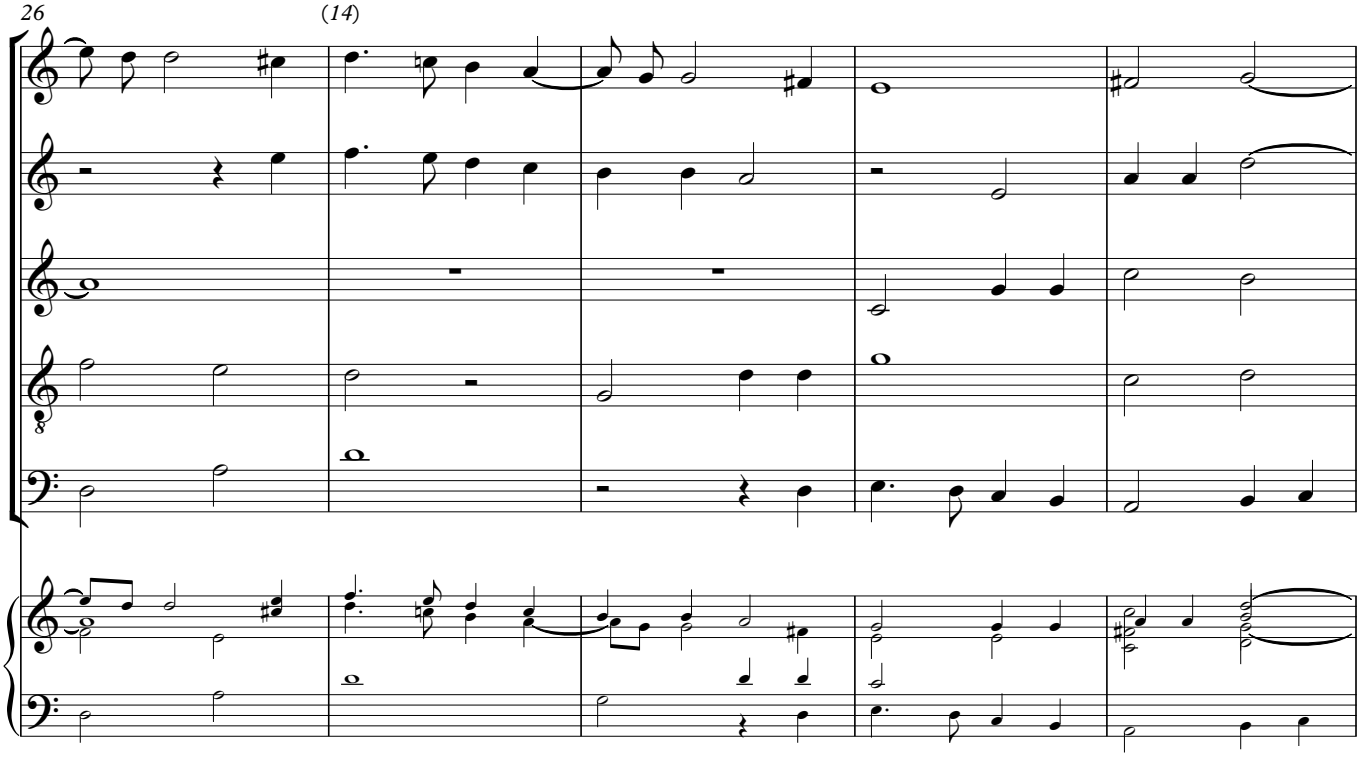
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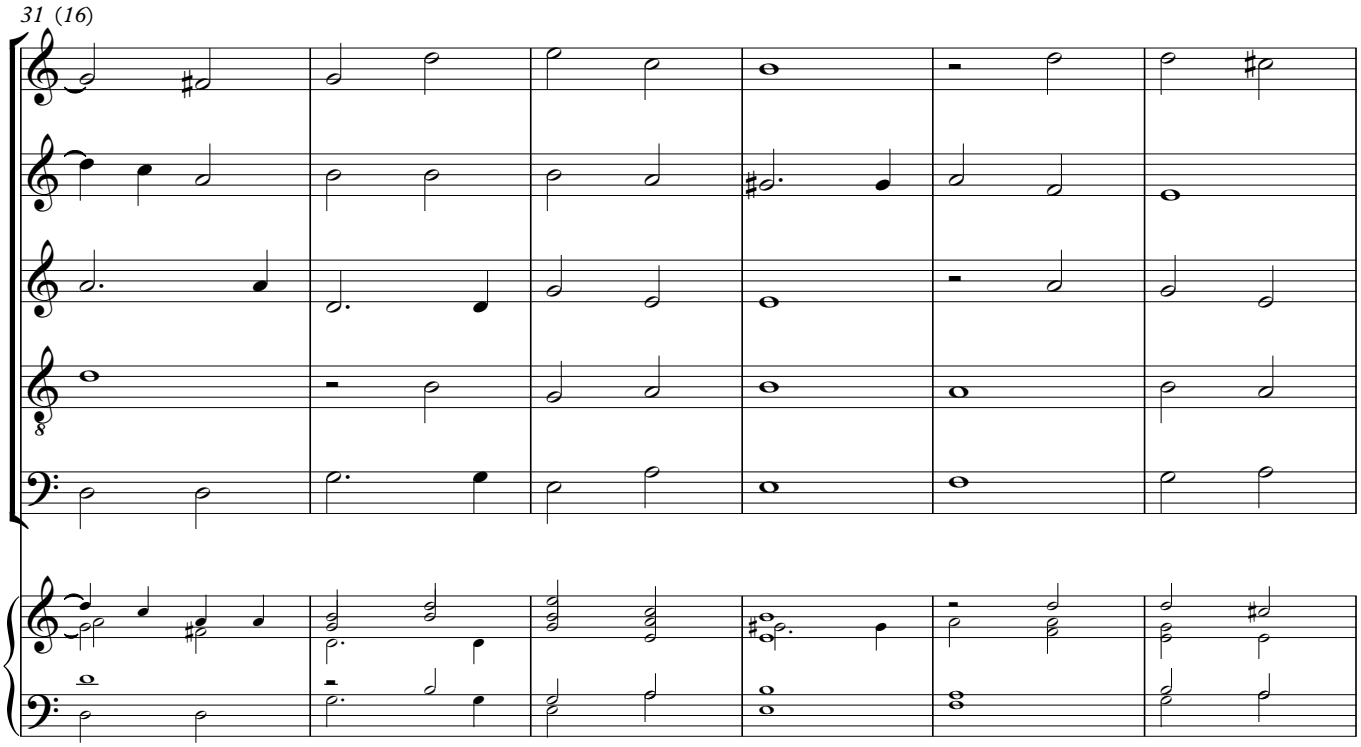
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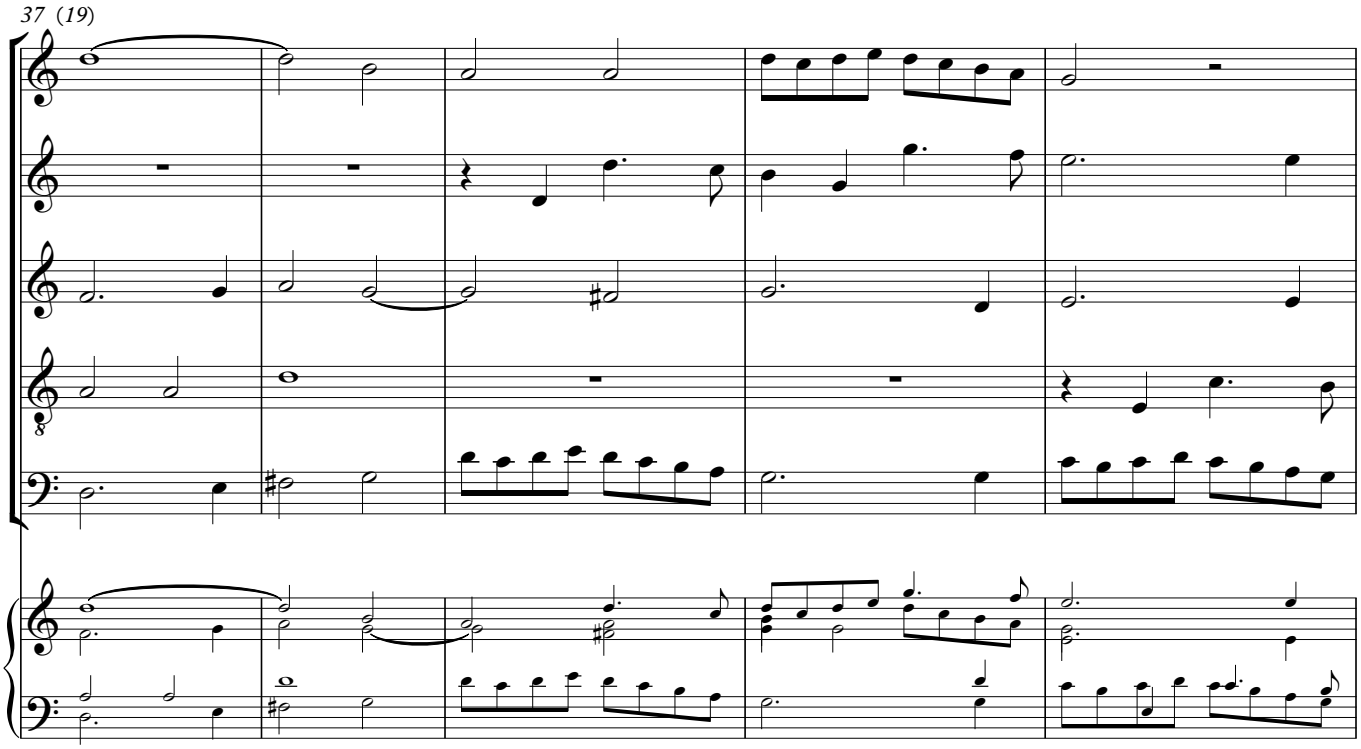
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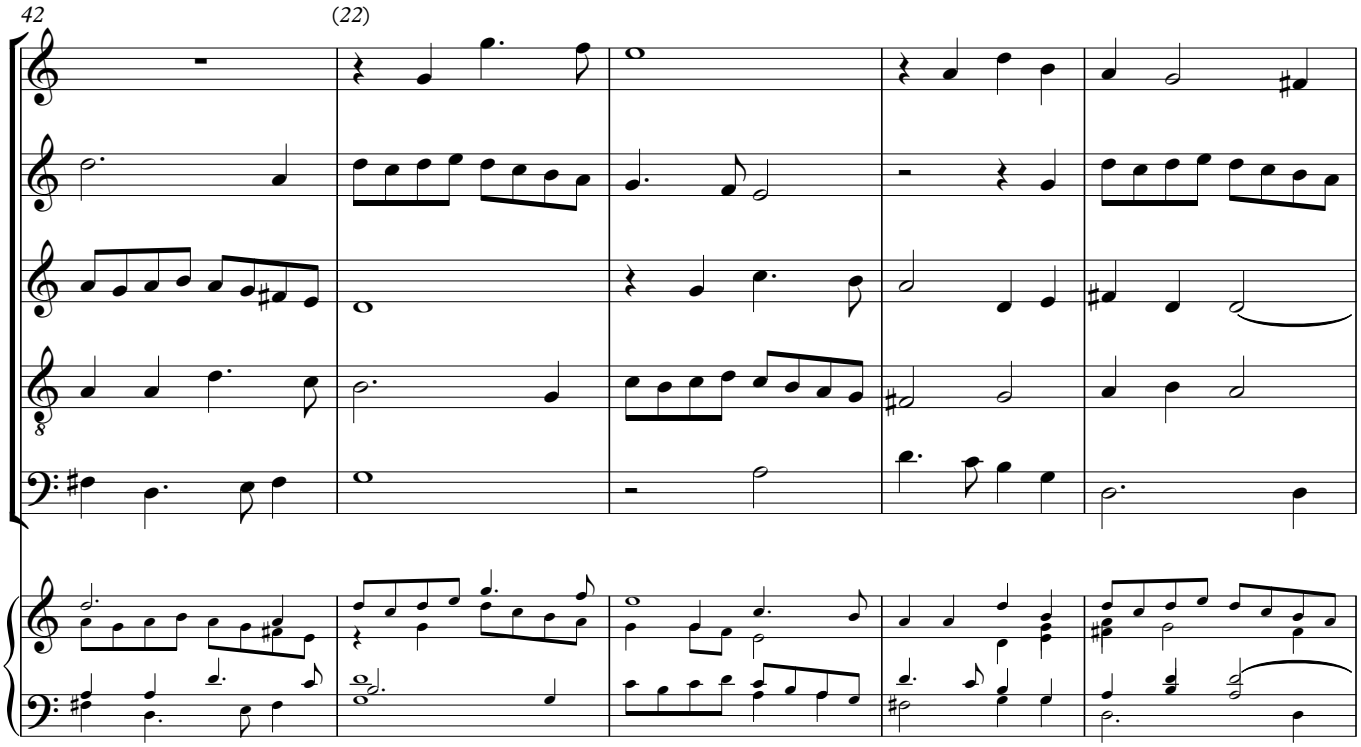
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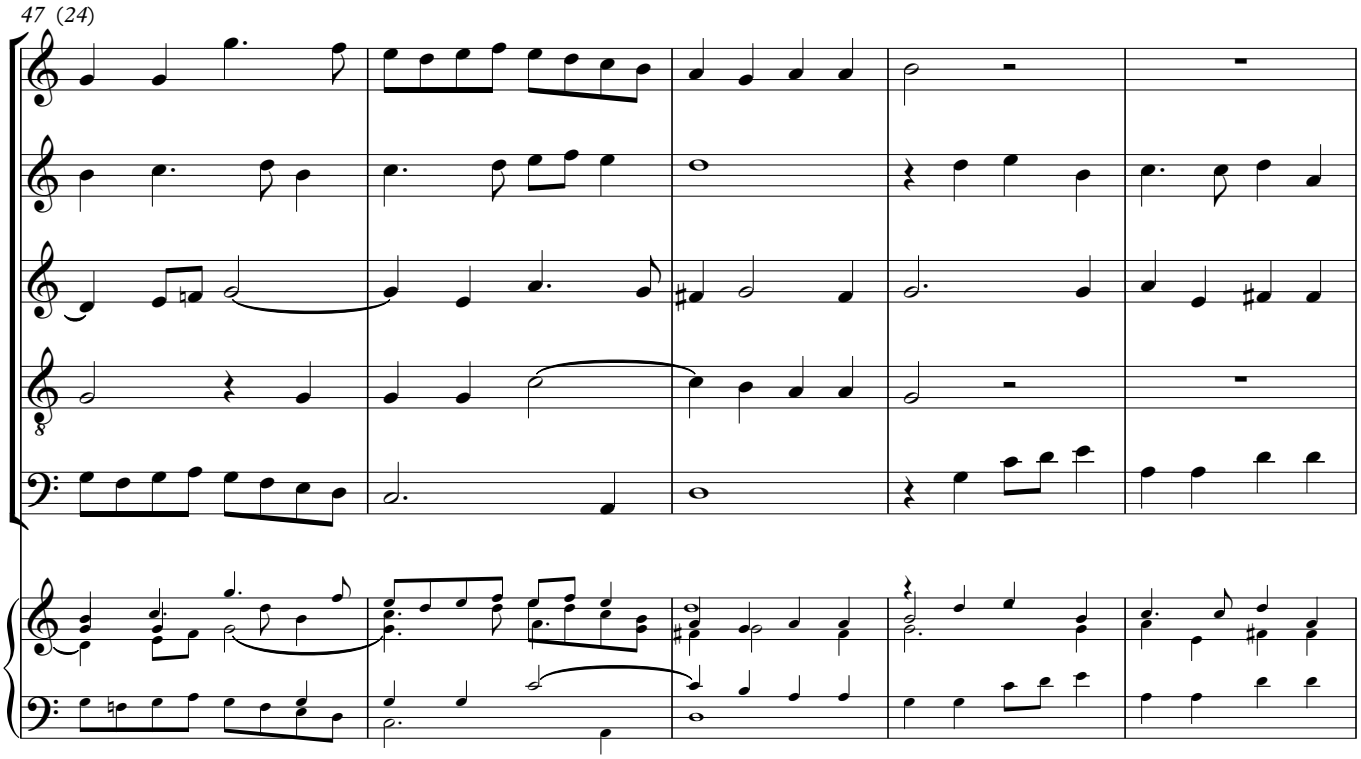
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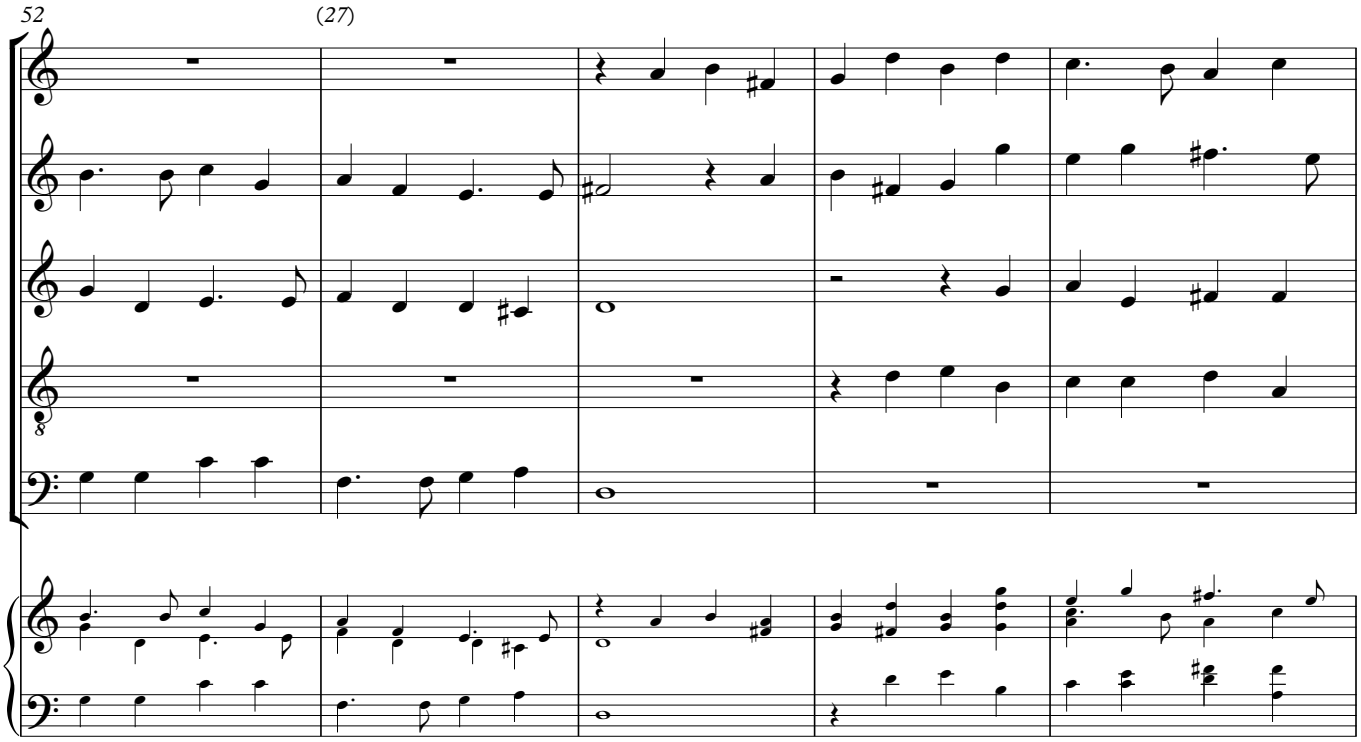
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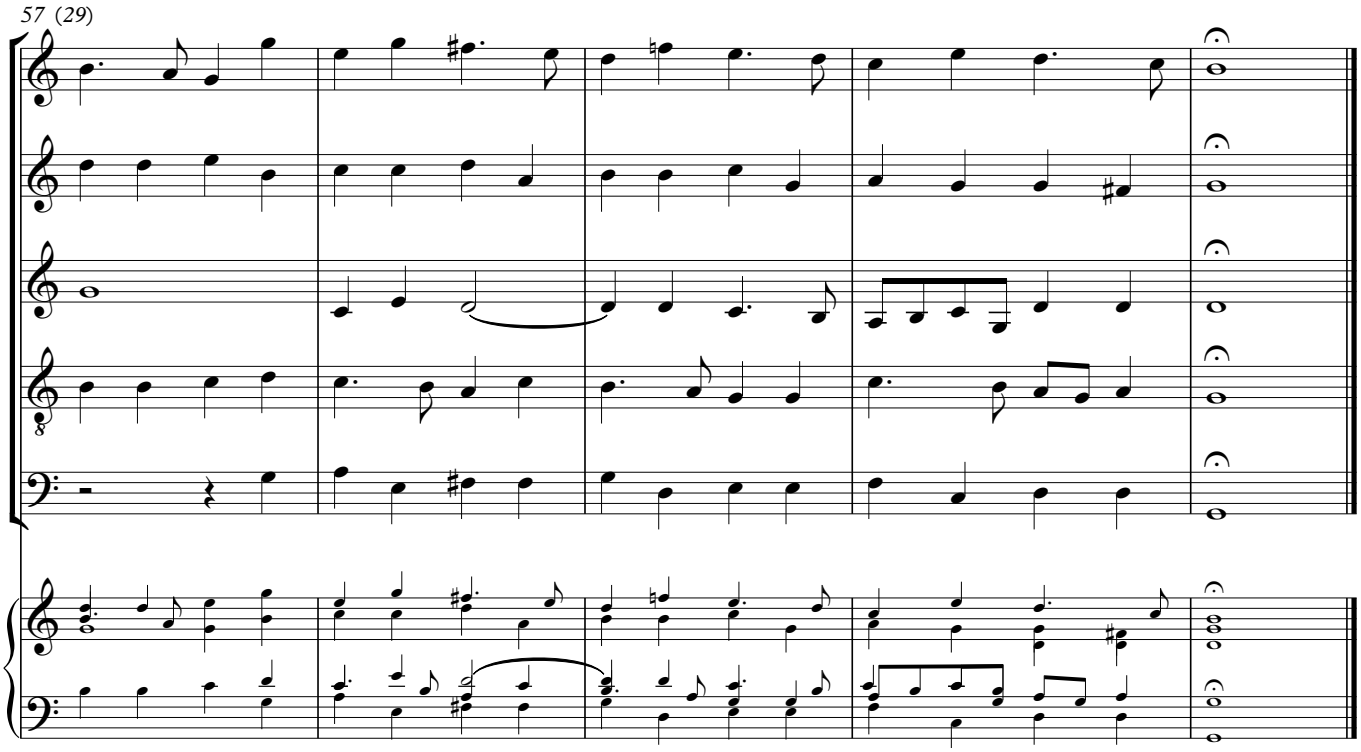
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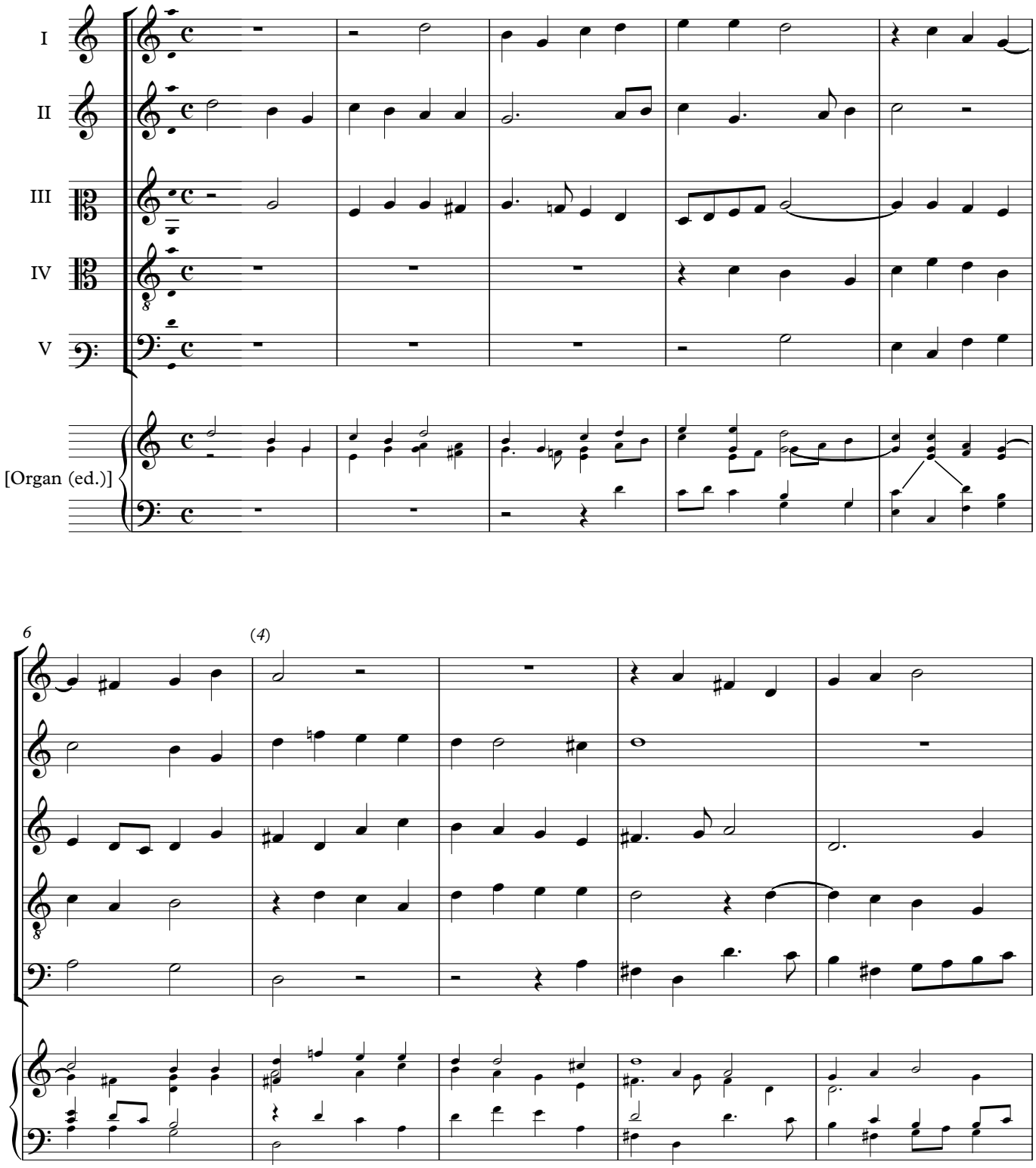
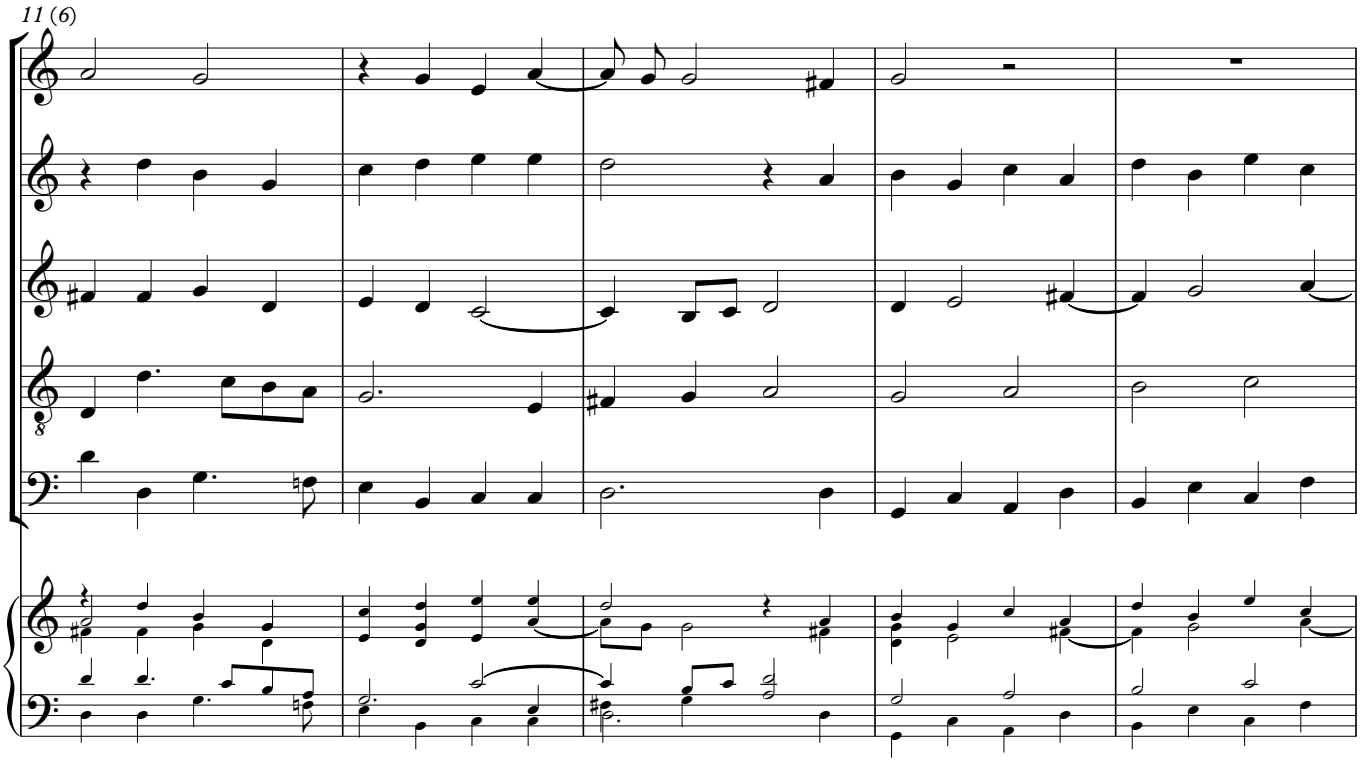
5

[I see Ambition never pleasde]

ORLANDO GIBBONS

Edited by Jonathan Wainwright

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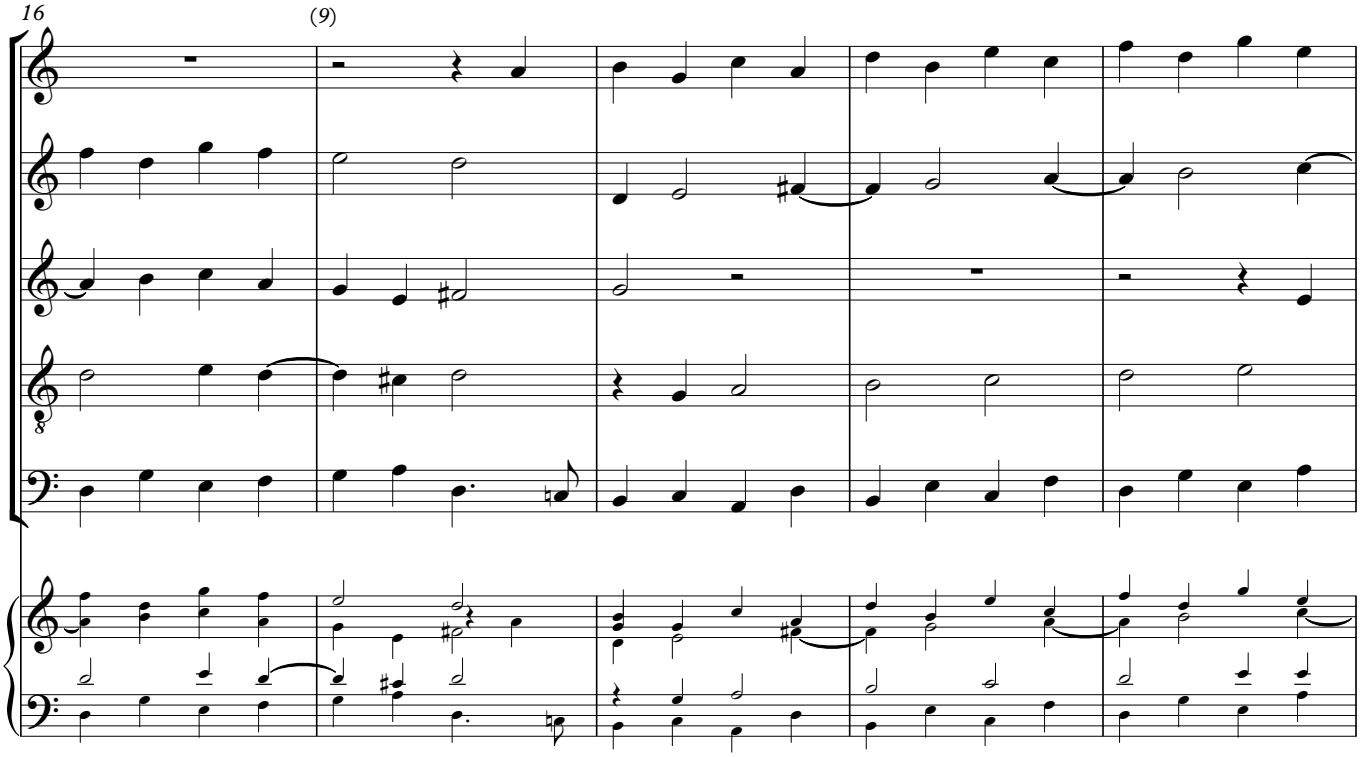
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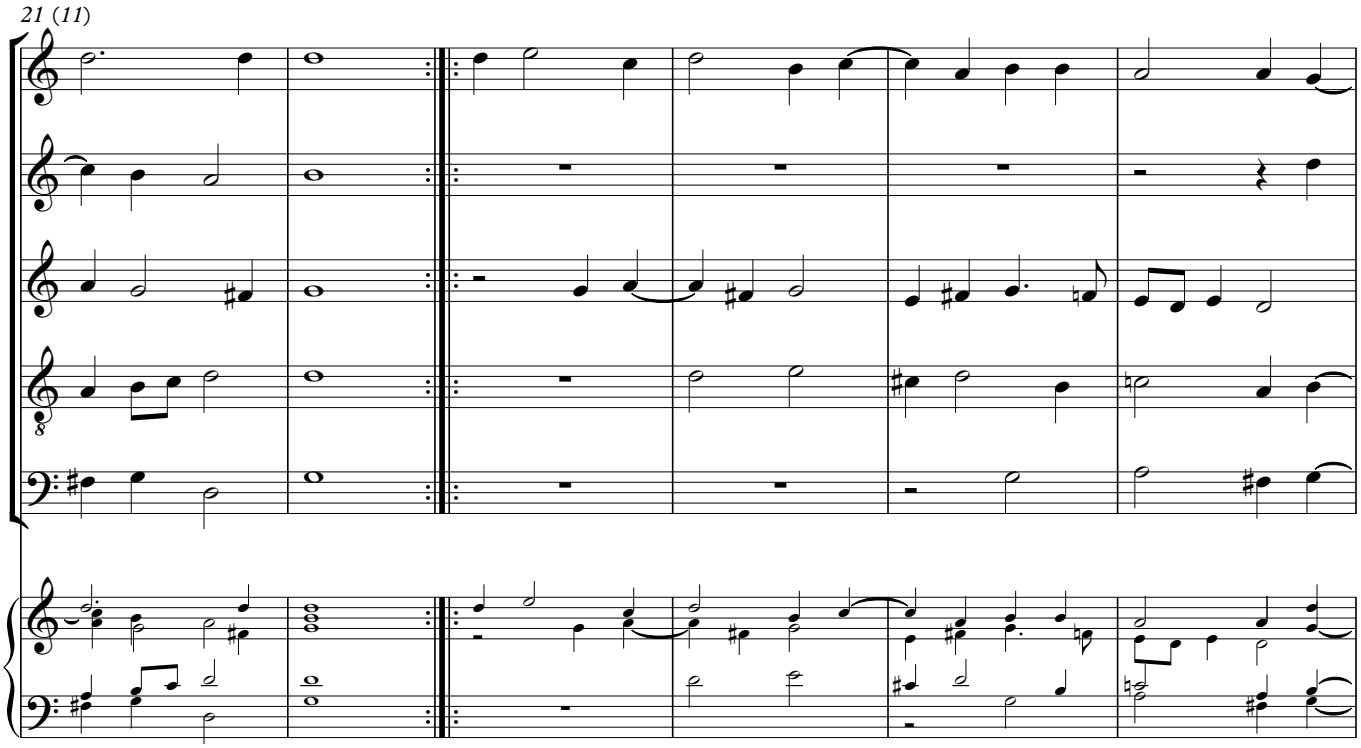
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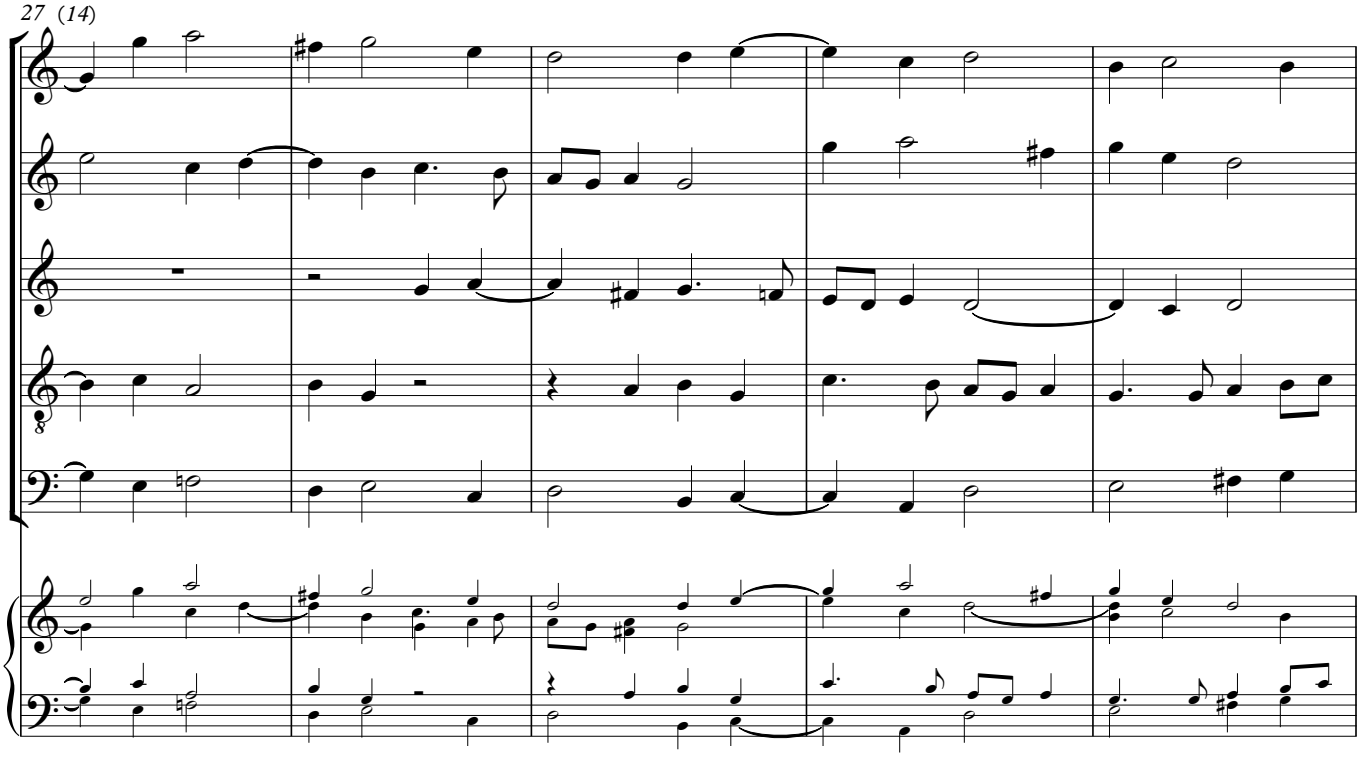
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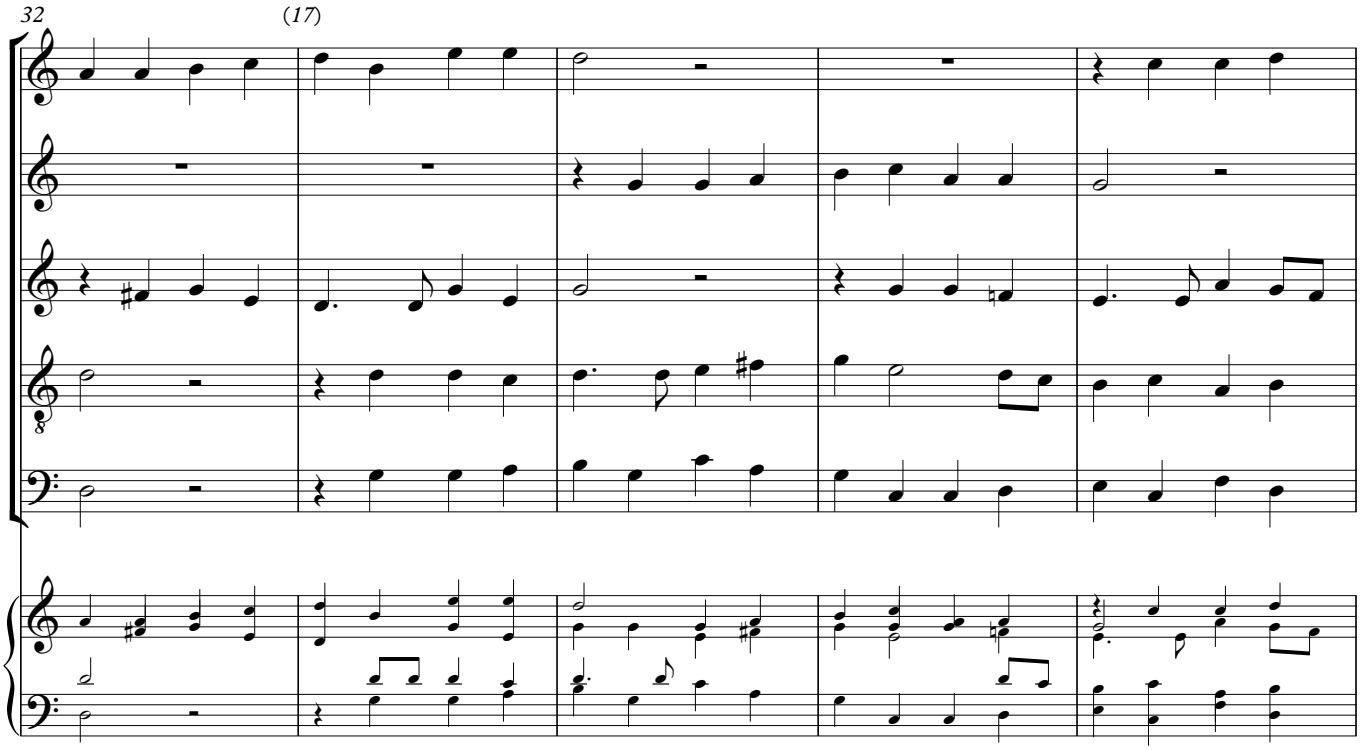
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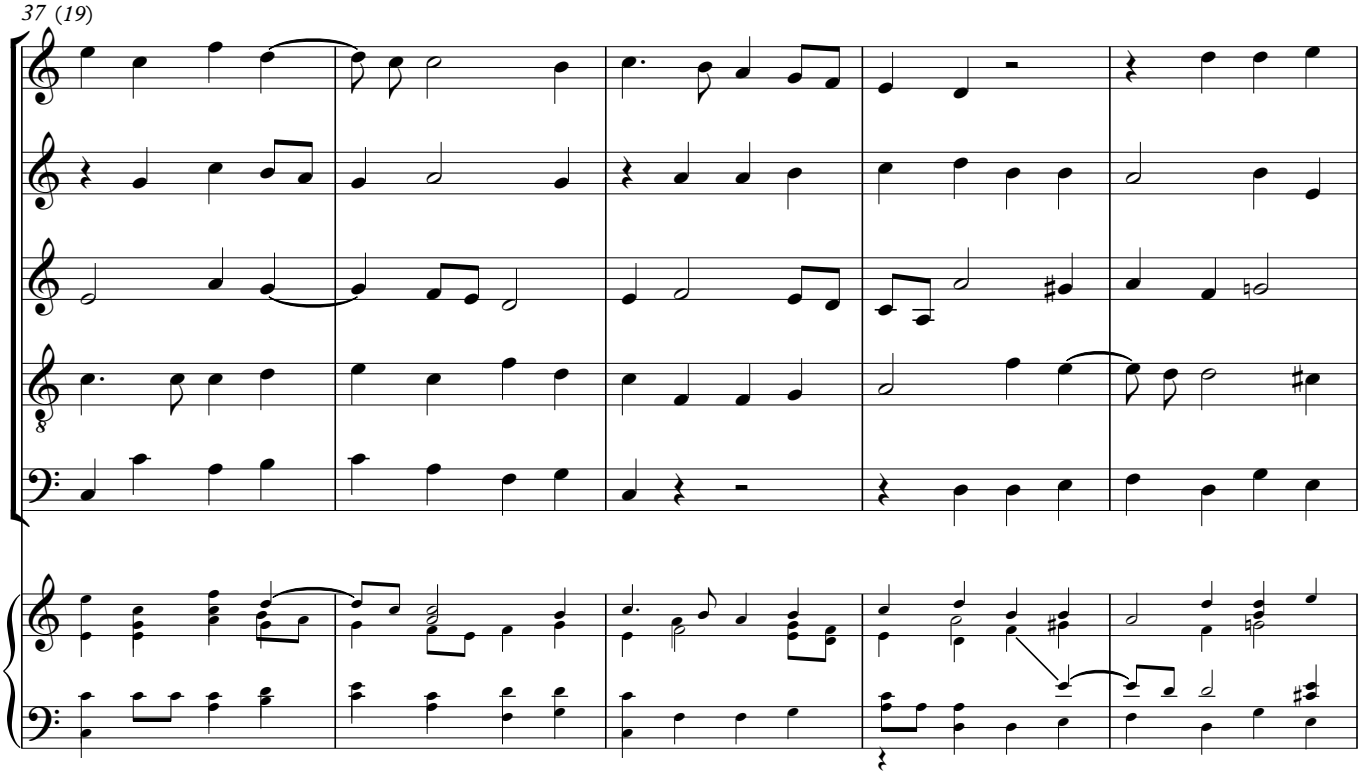
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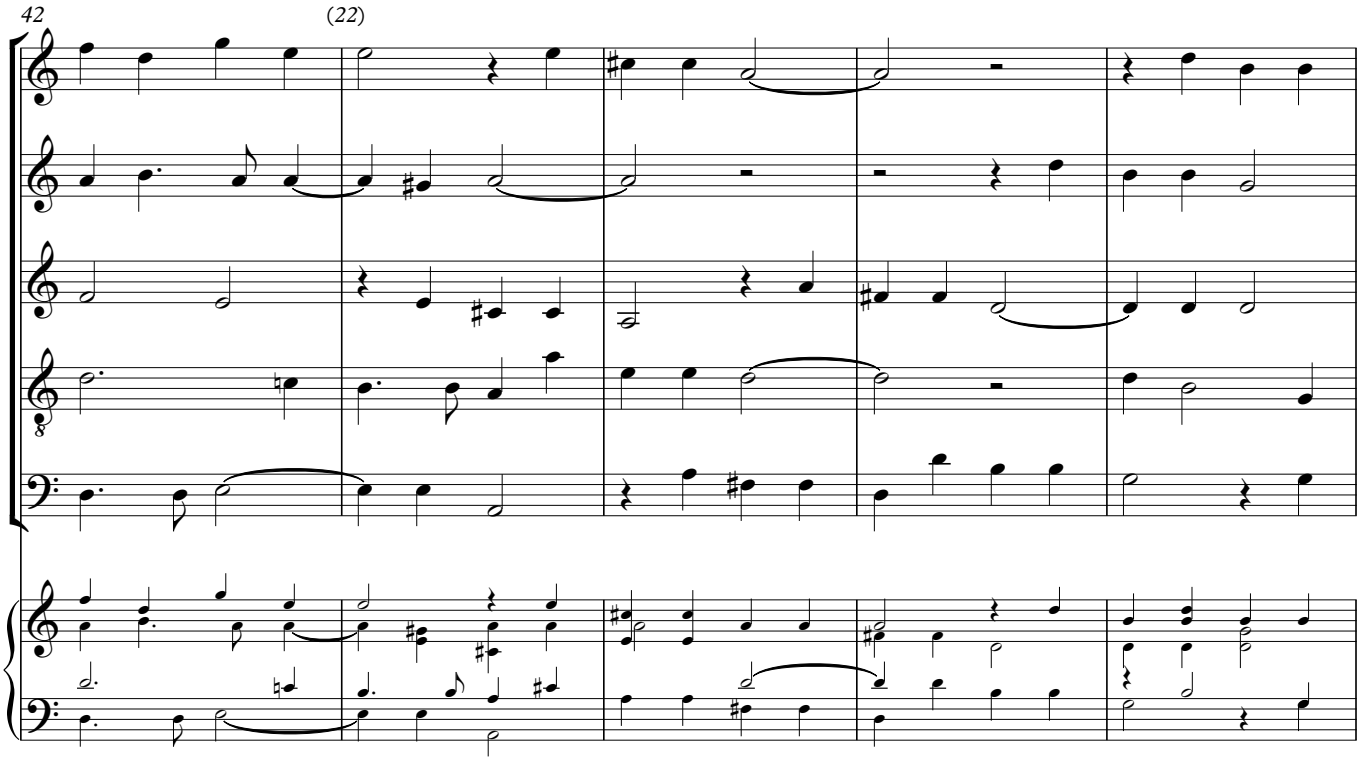
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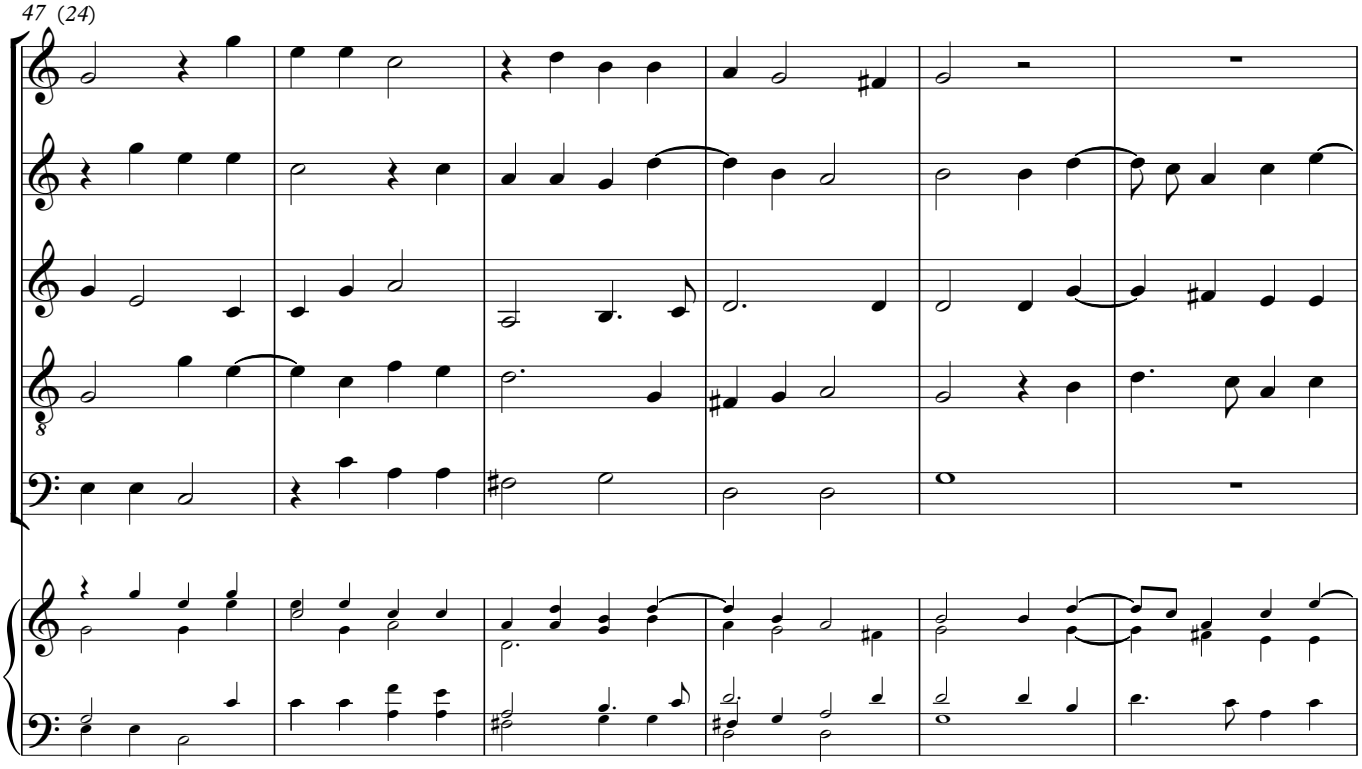
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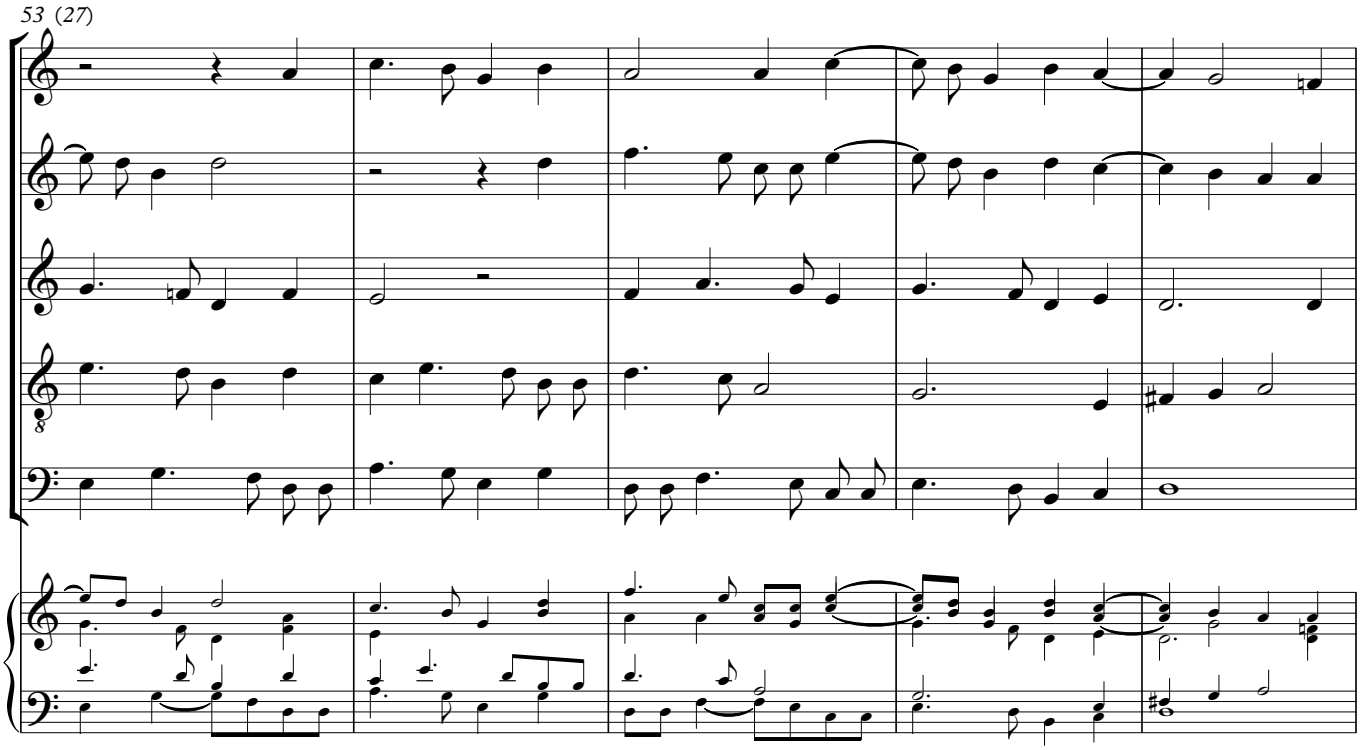
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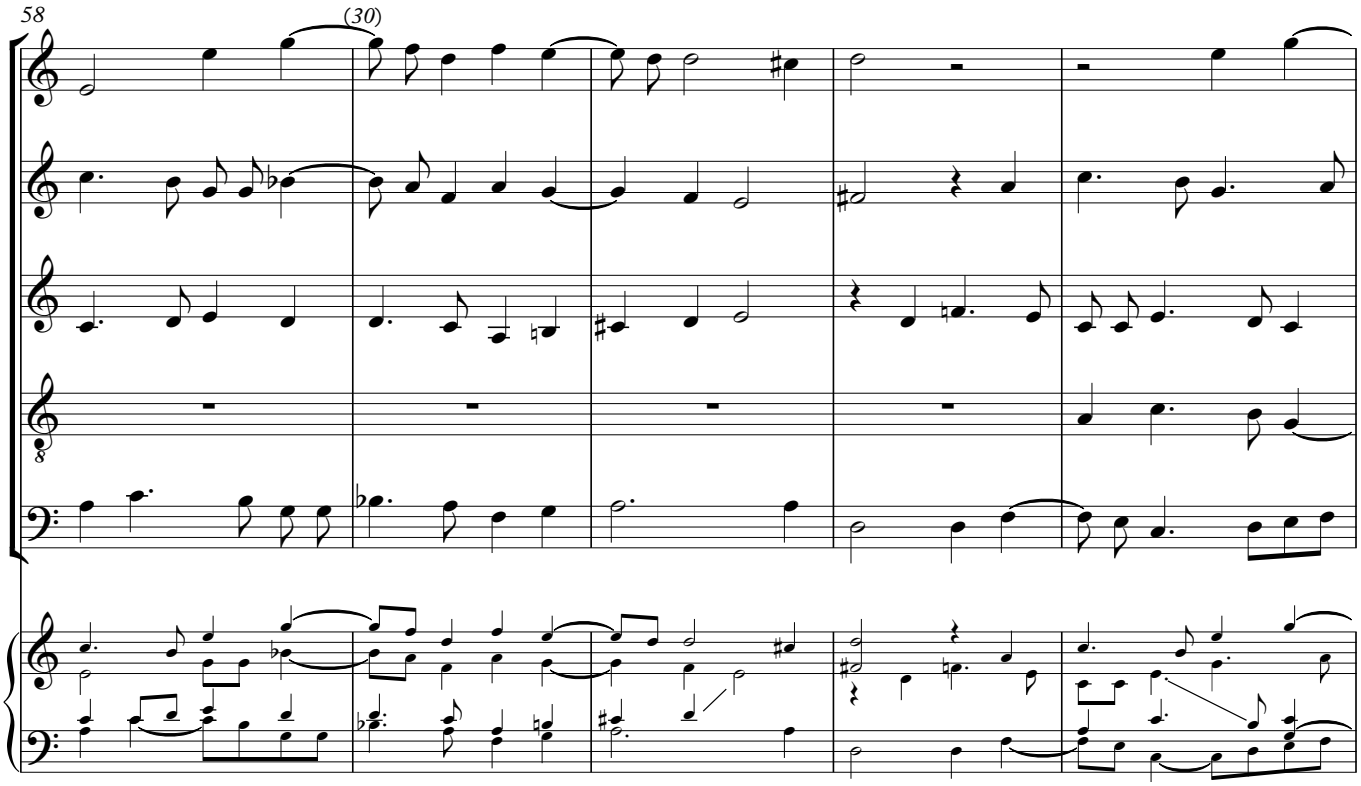
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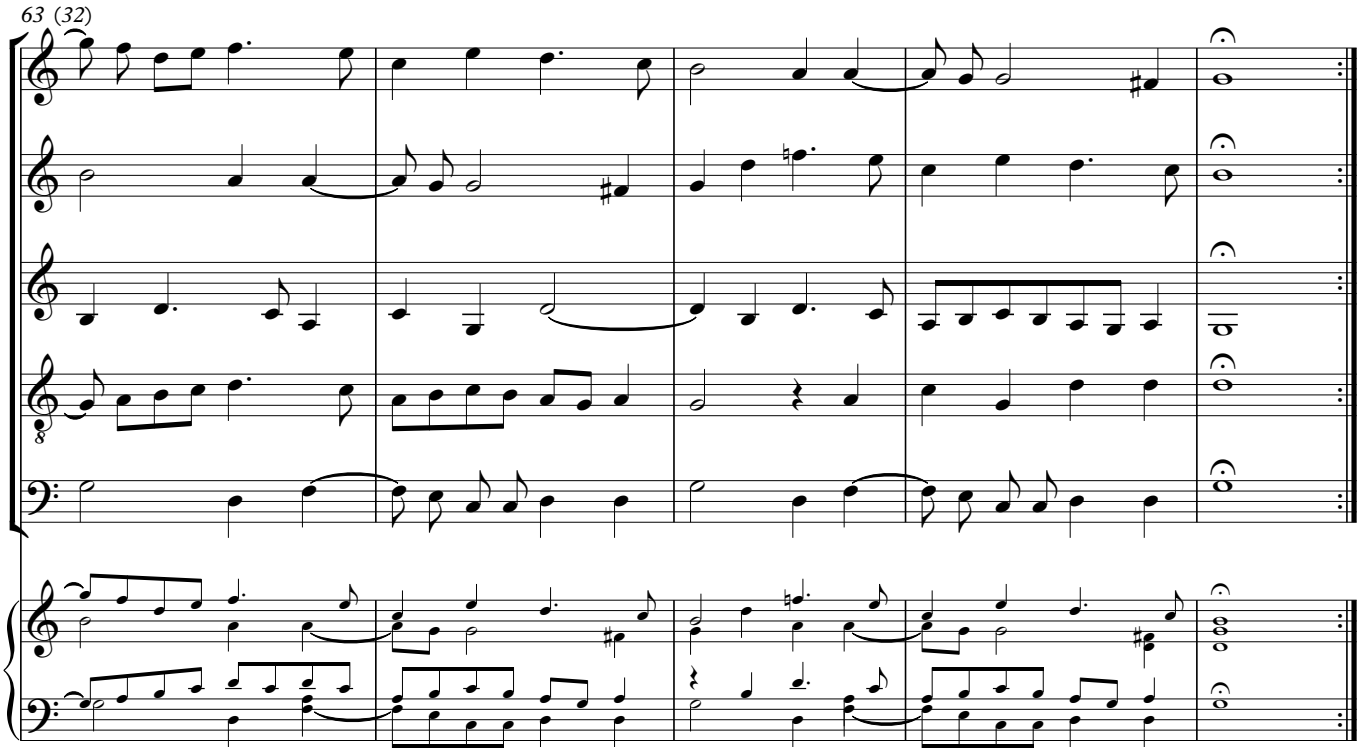
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6

[I faine not friendship where I hate]

ORLANDO GIBBONS

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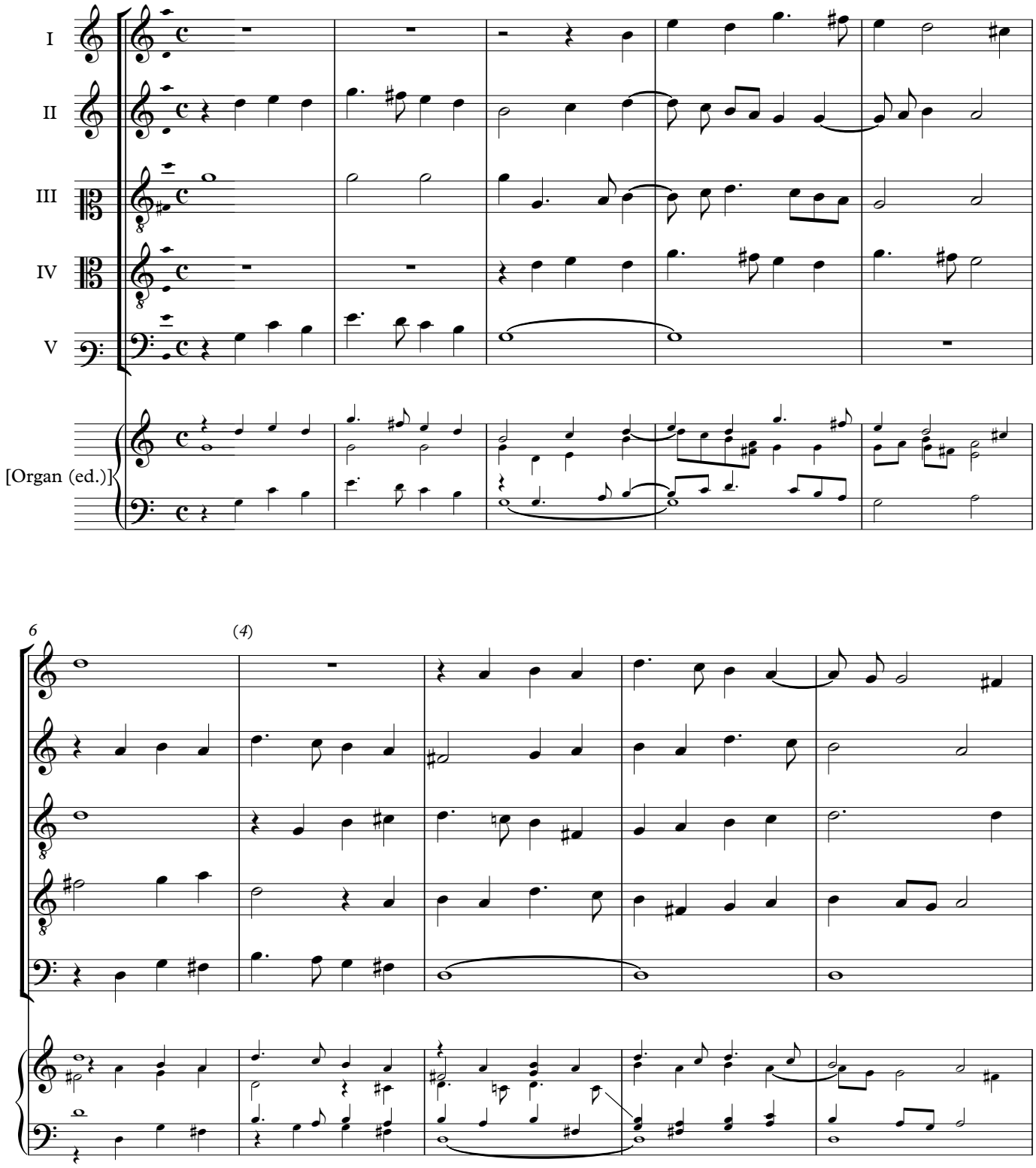

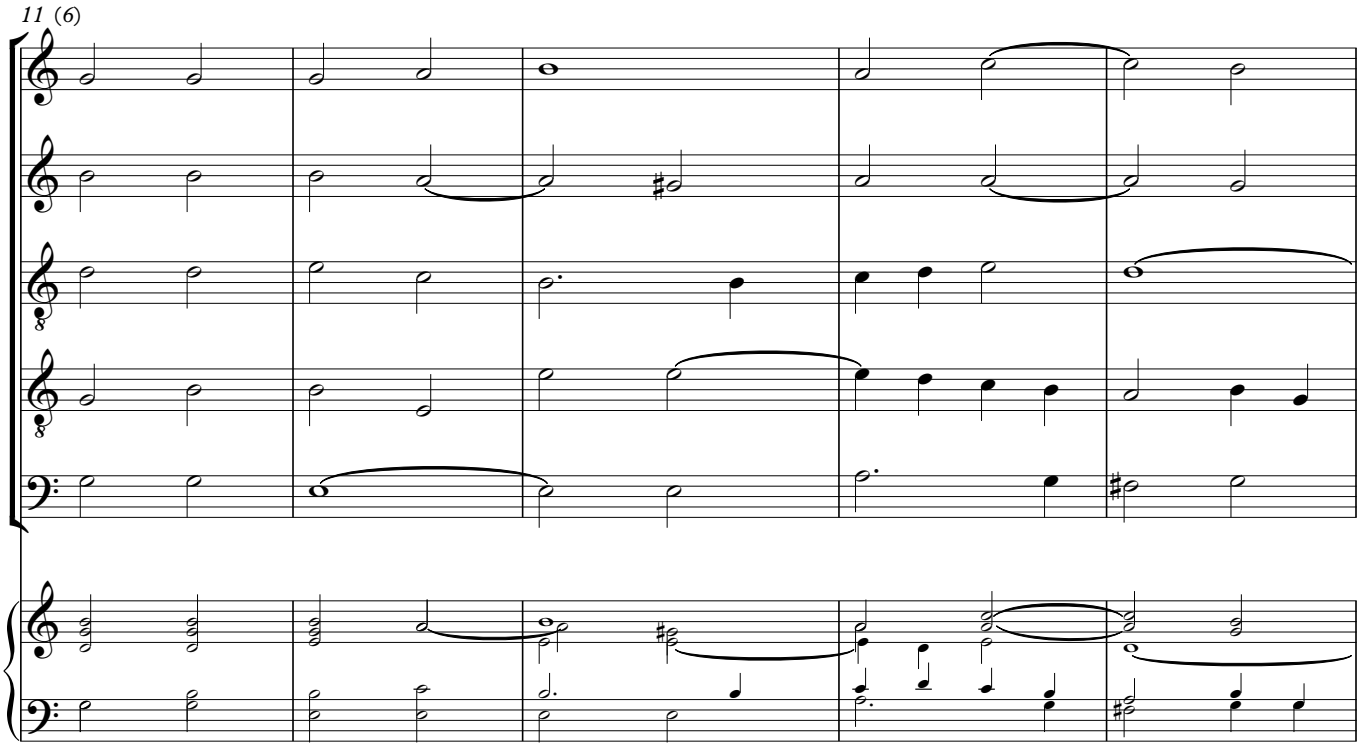
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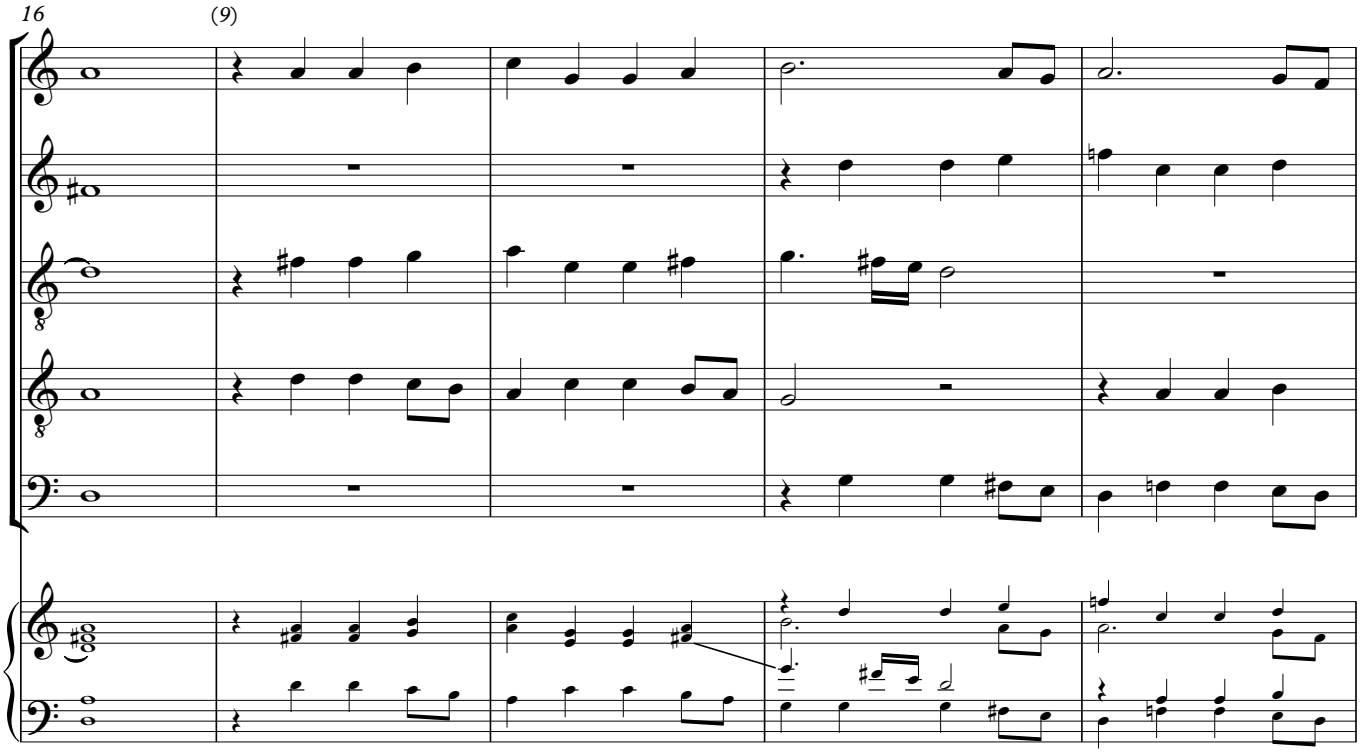
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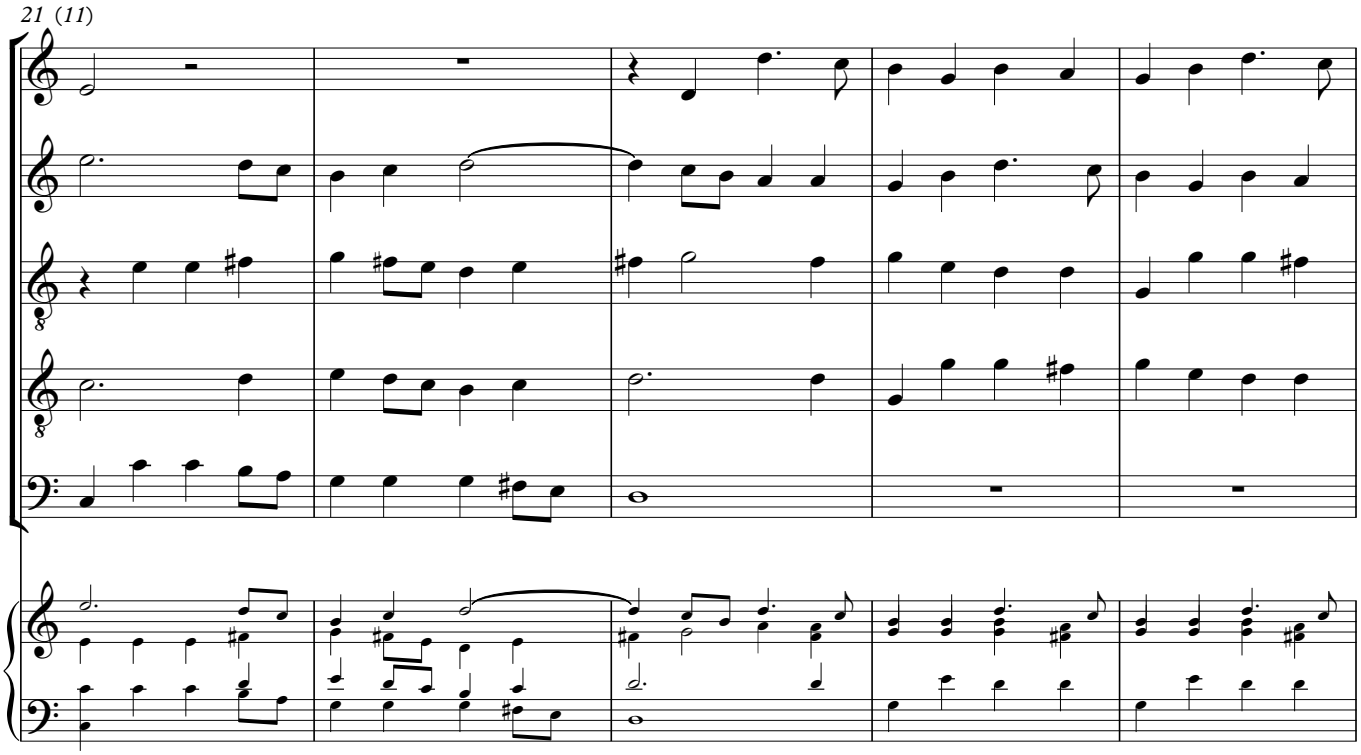
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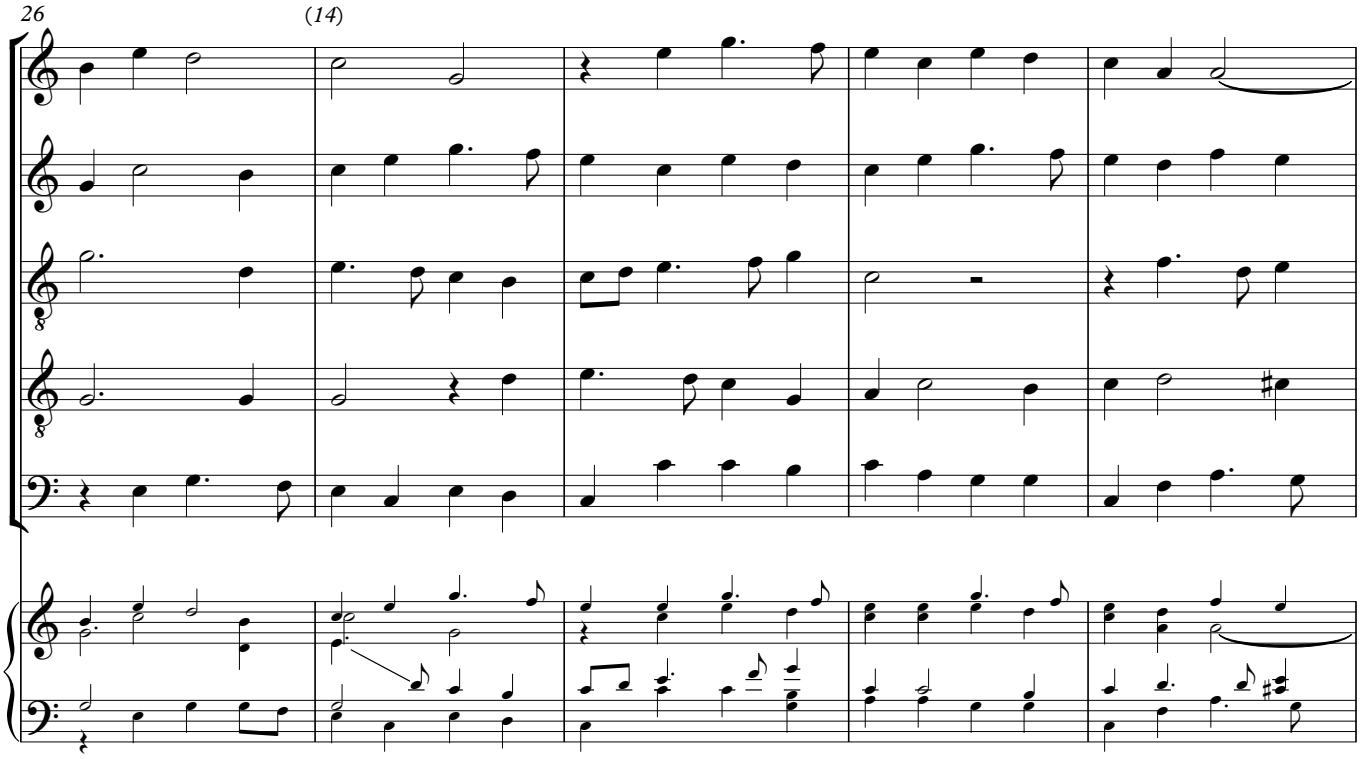
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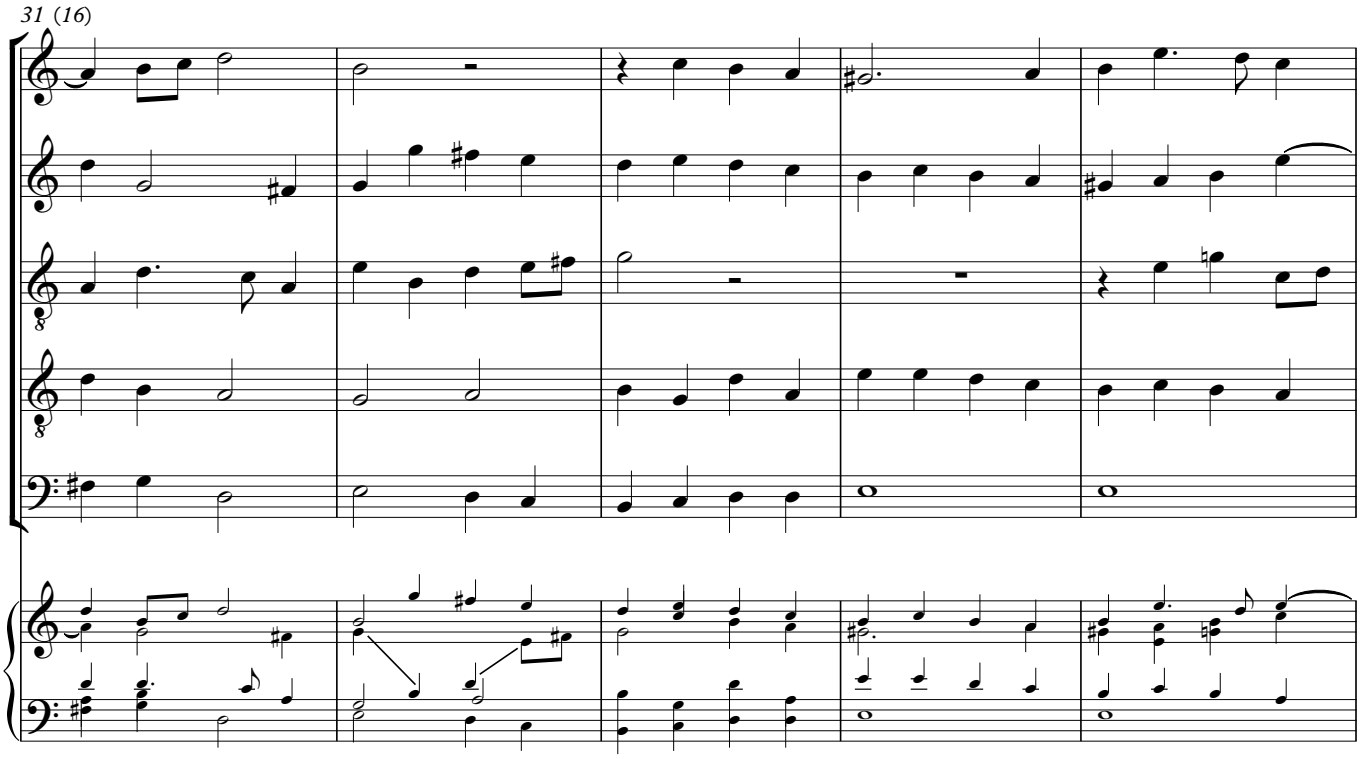
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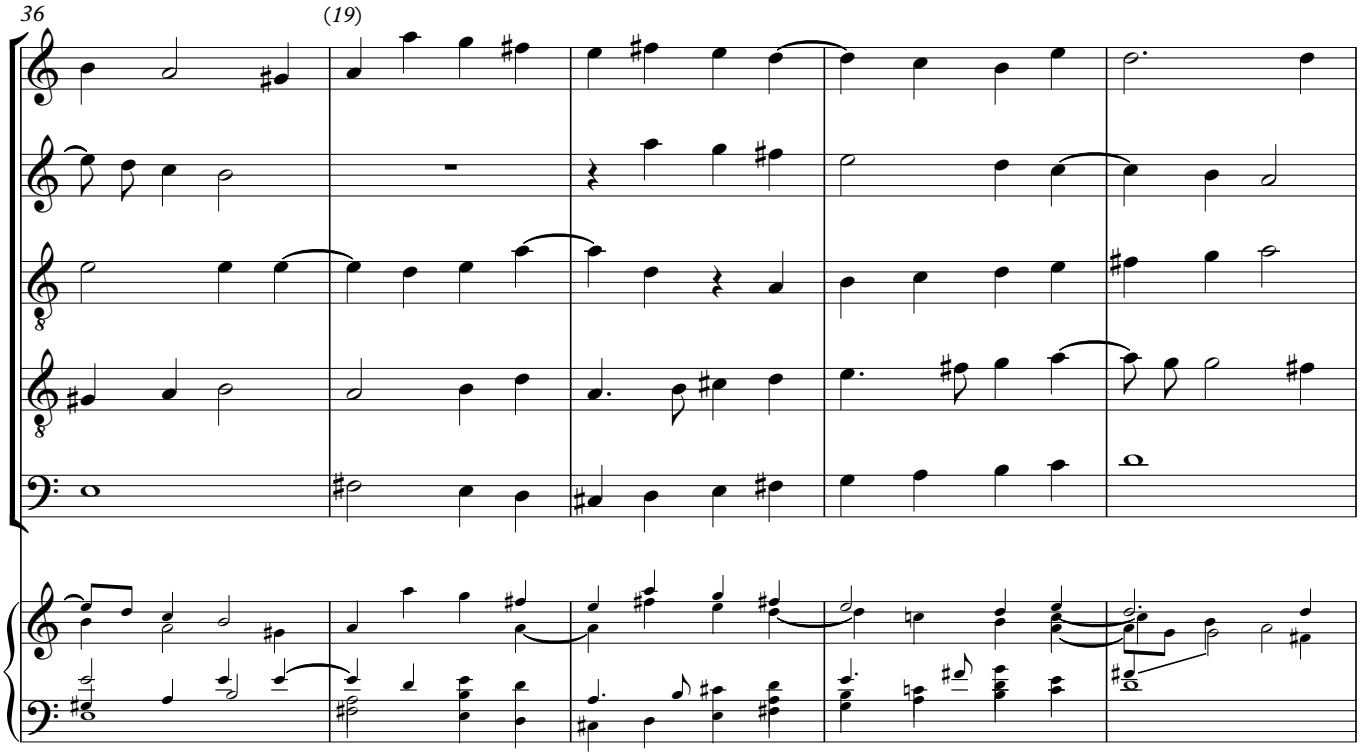
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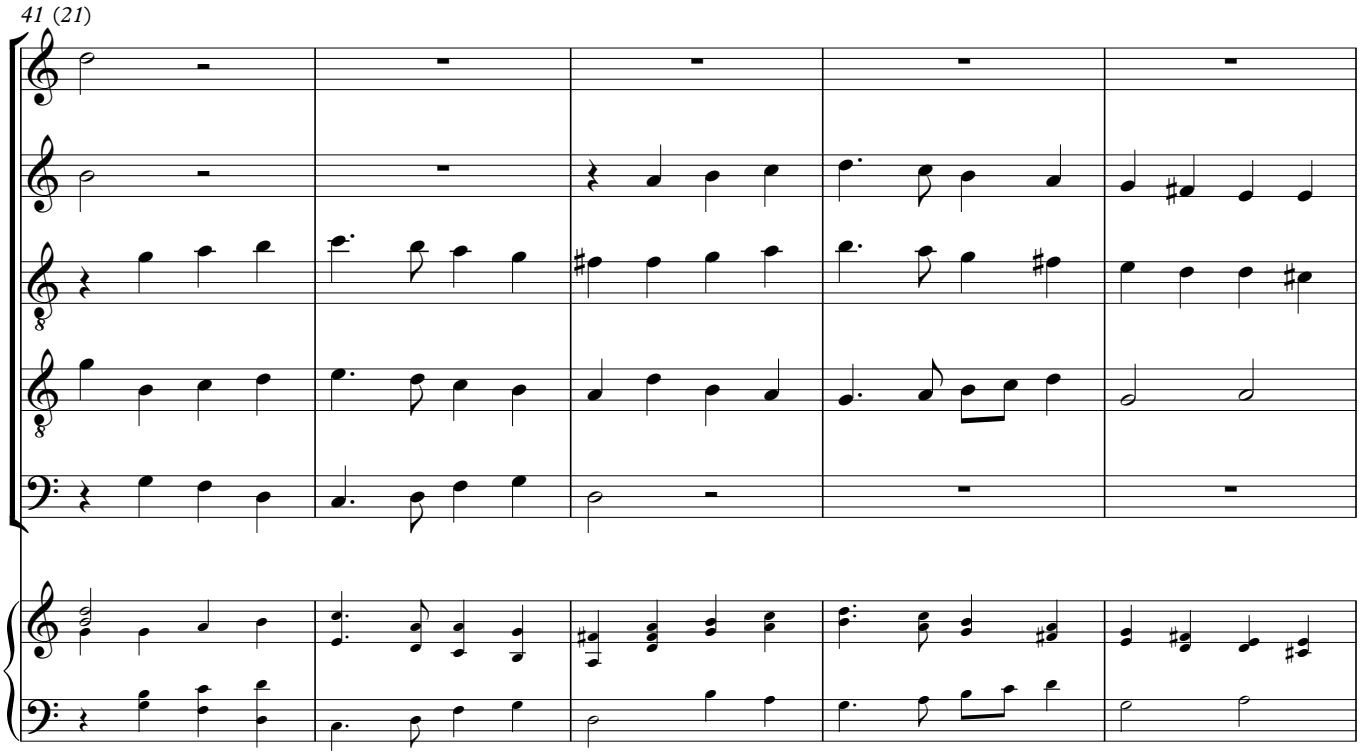
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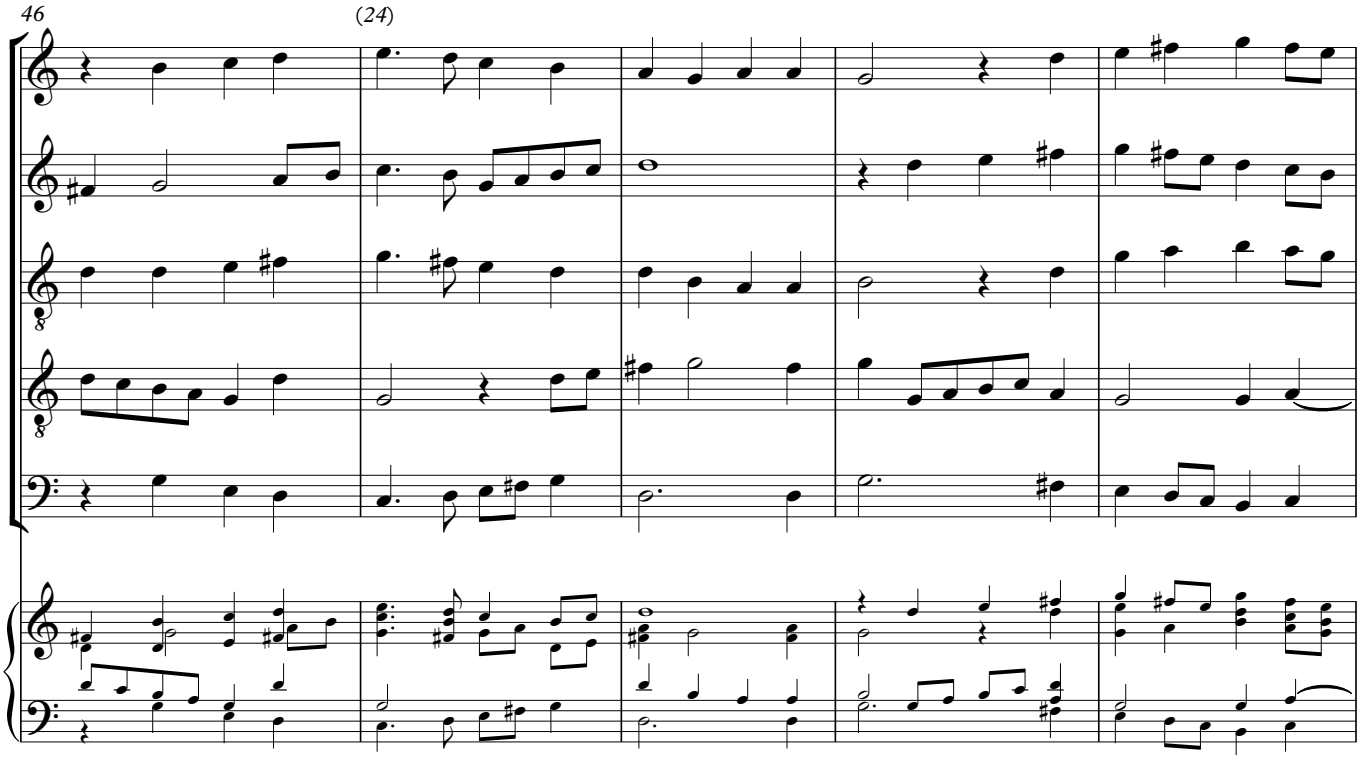
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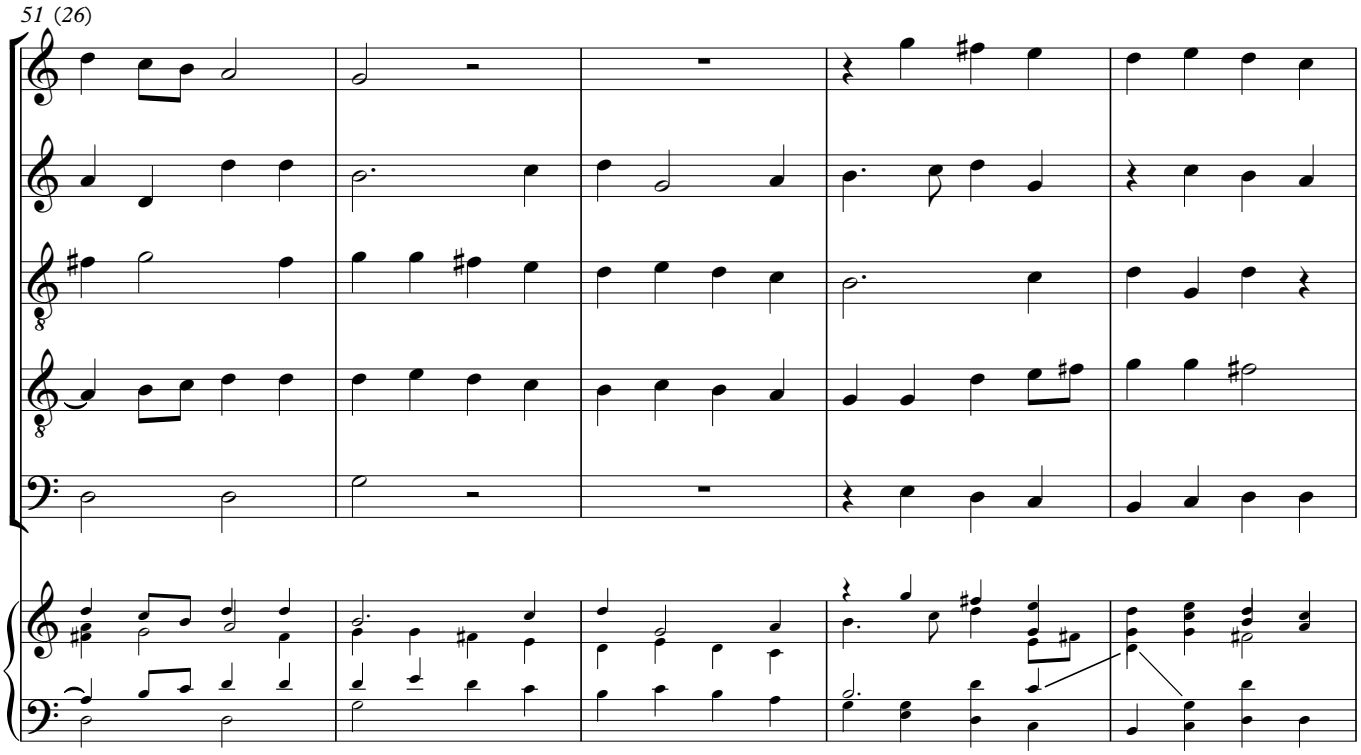
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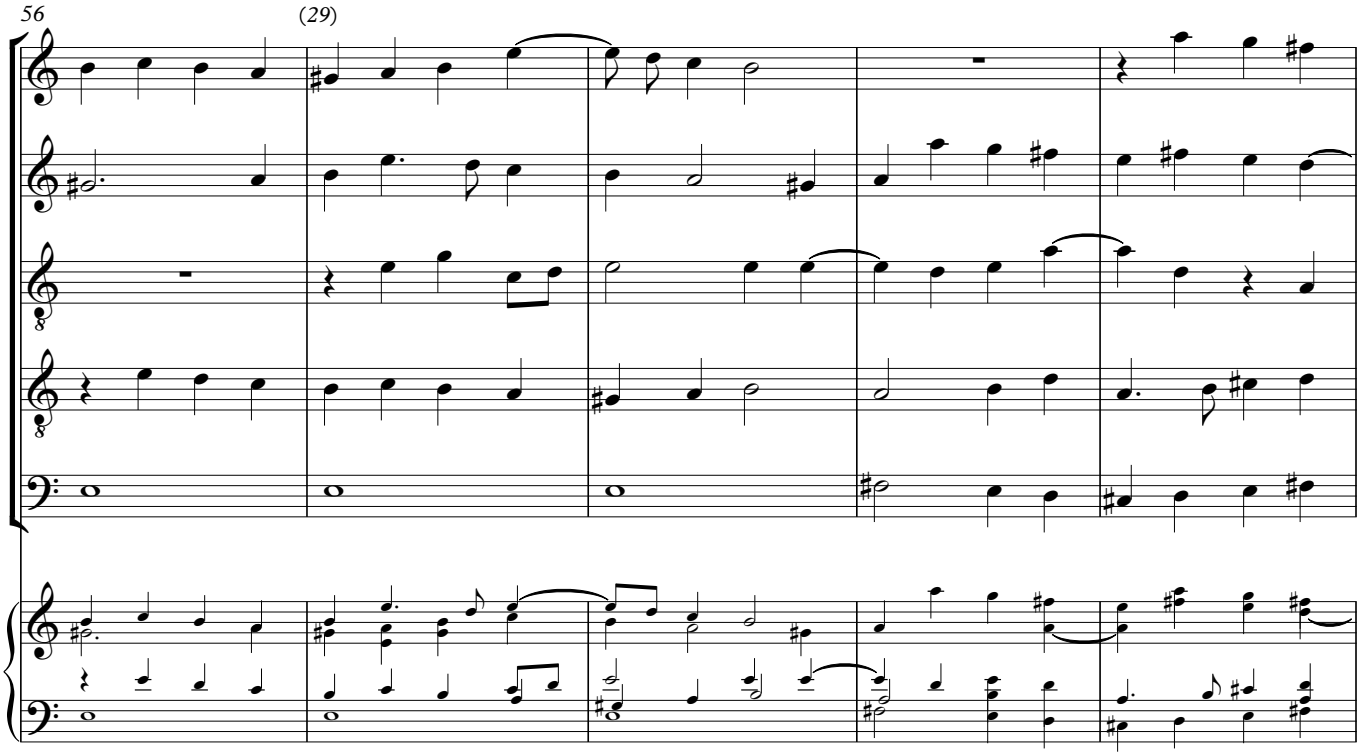
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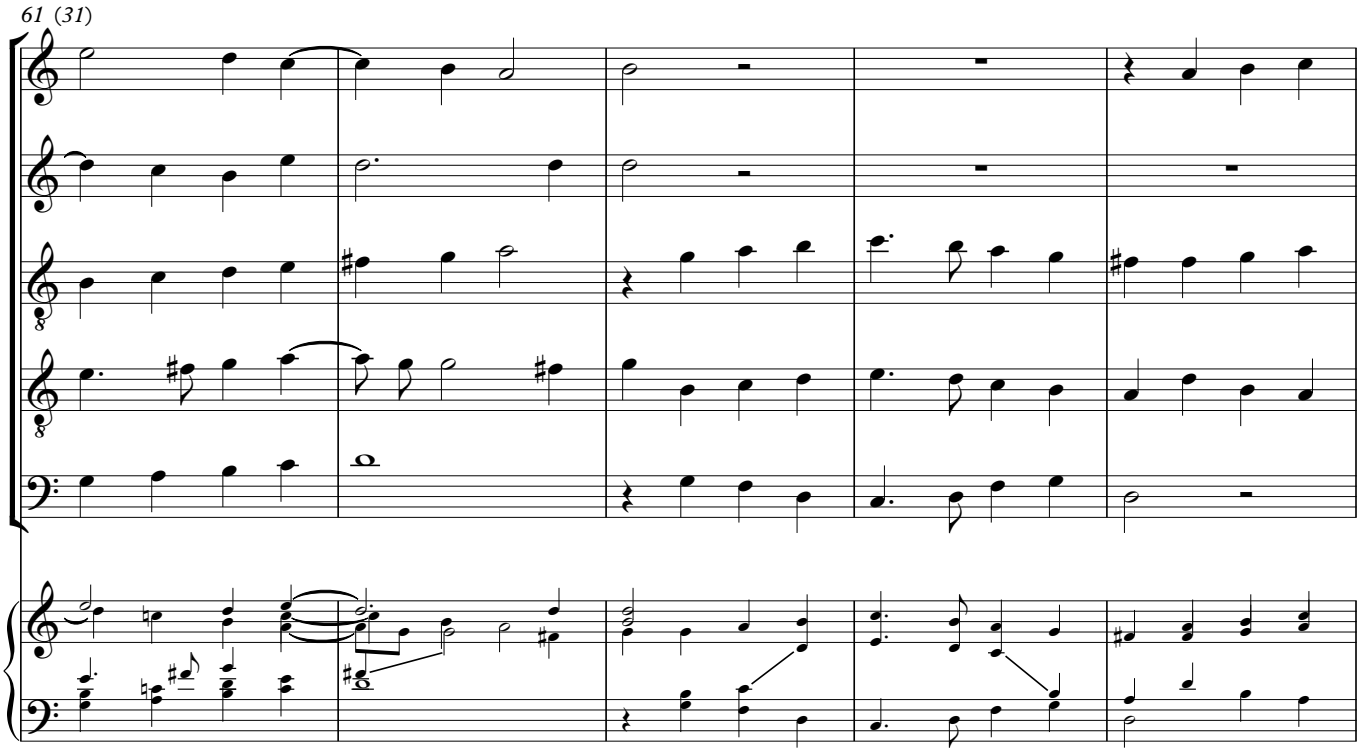
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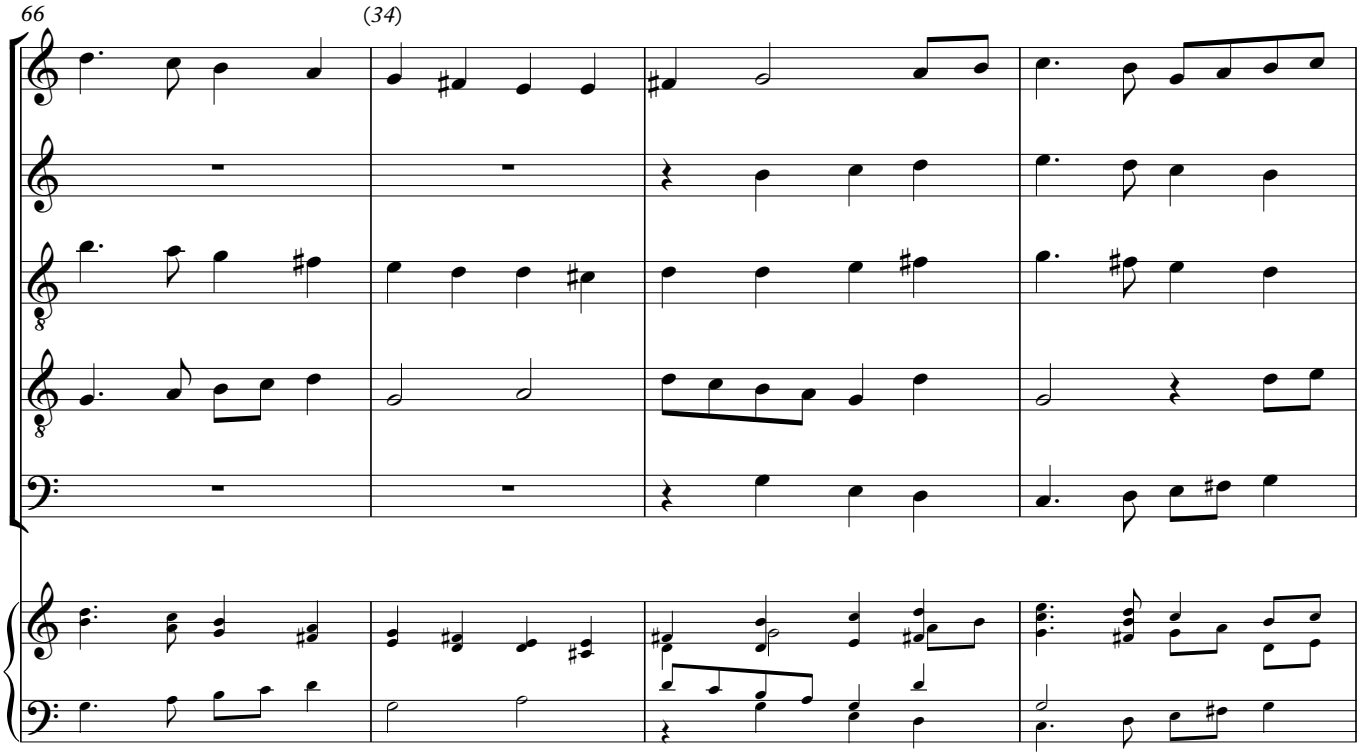
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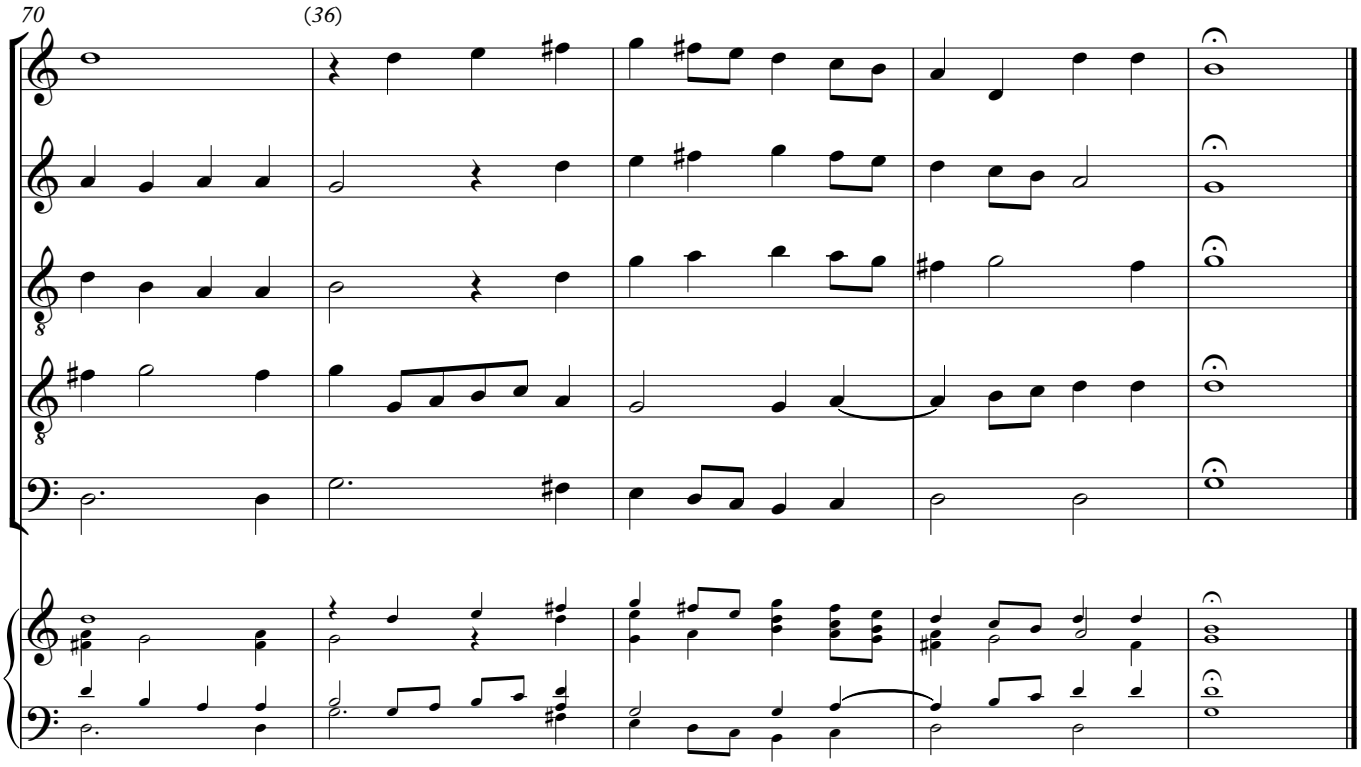
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[How art thou thral'd, O poore despised creature?]

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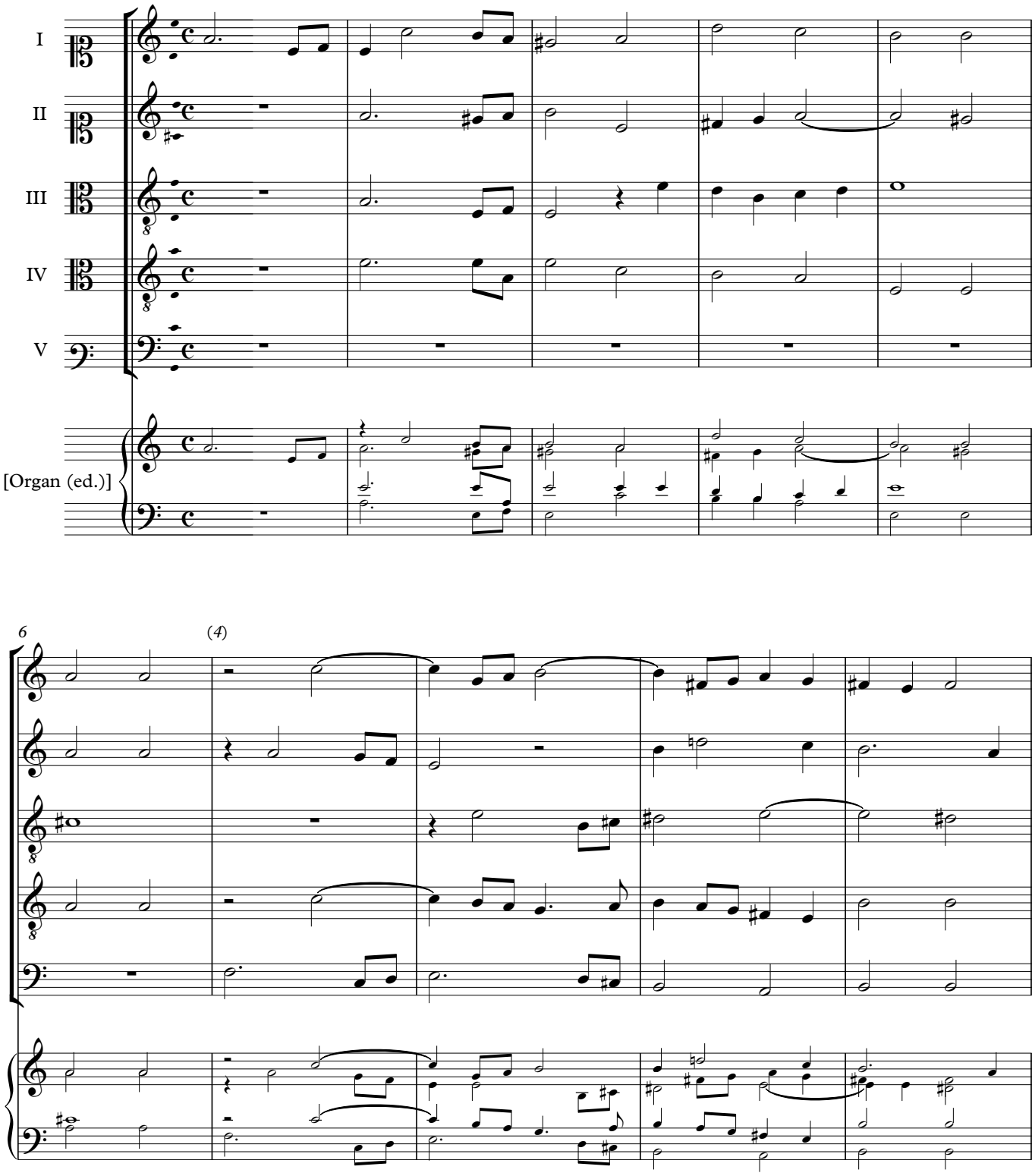

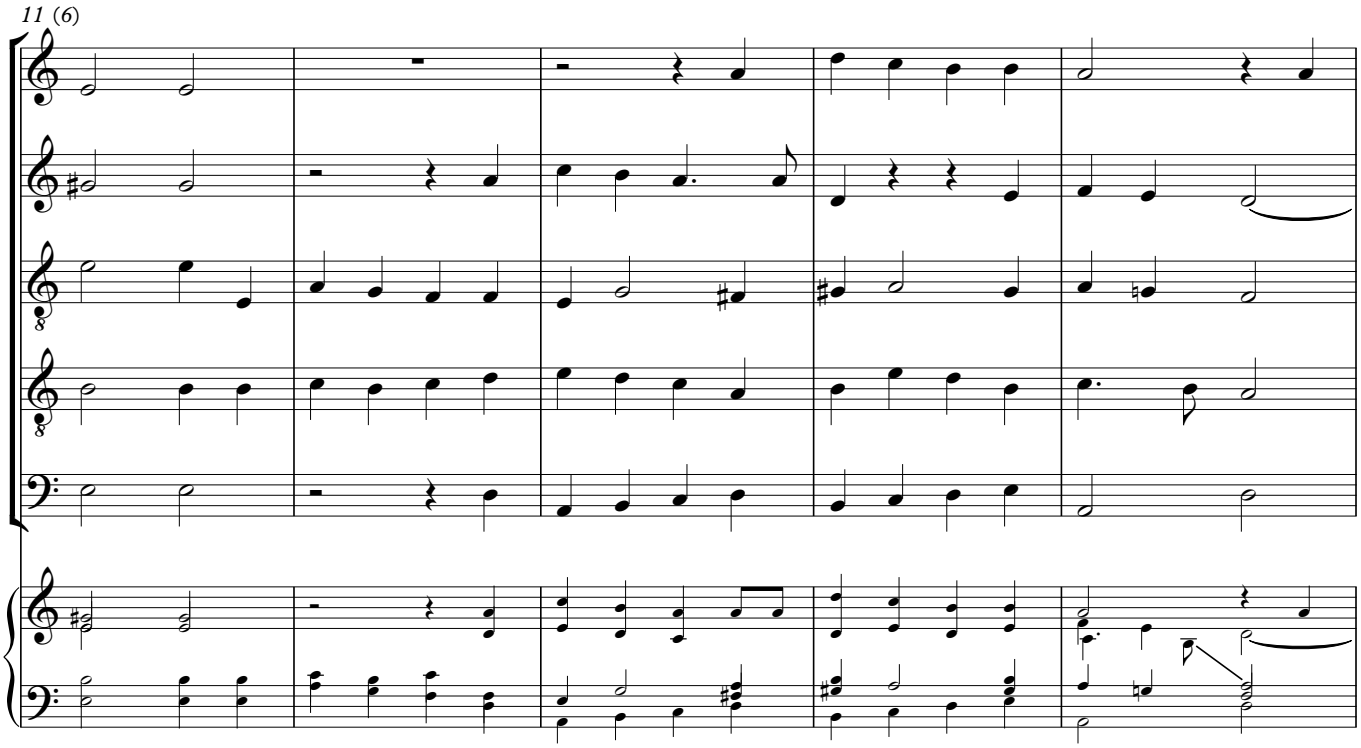
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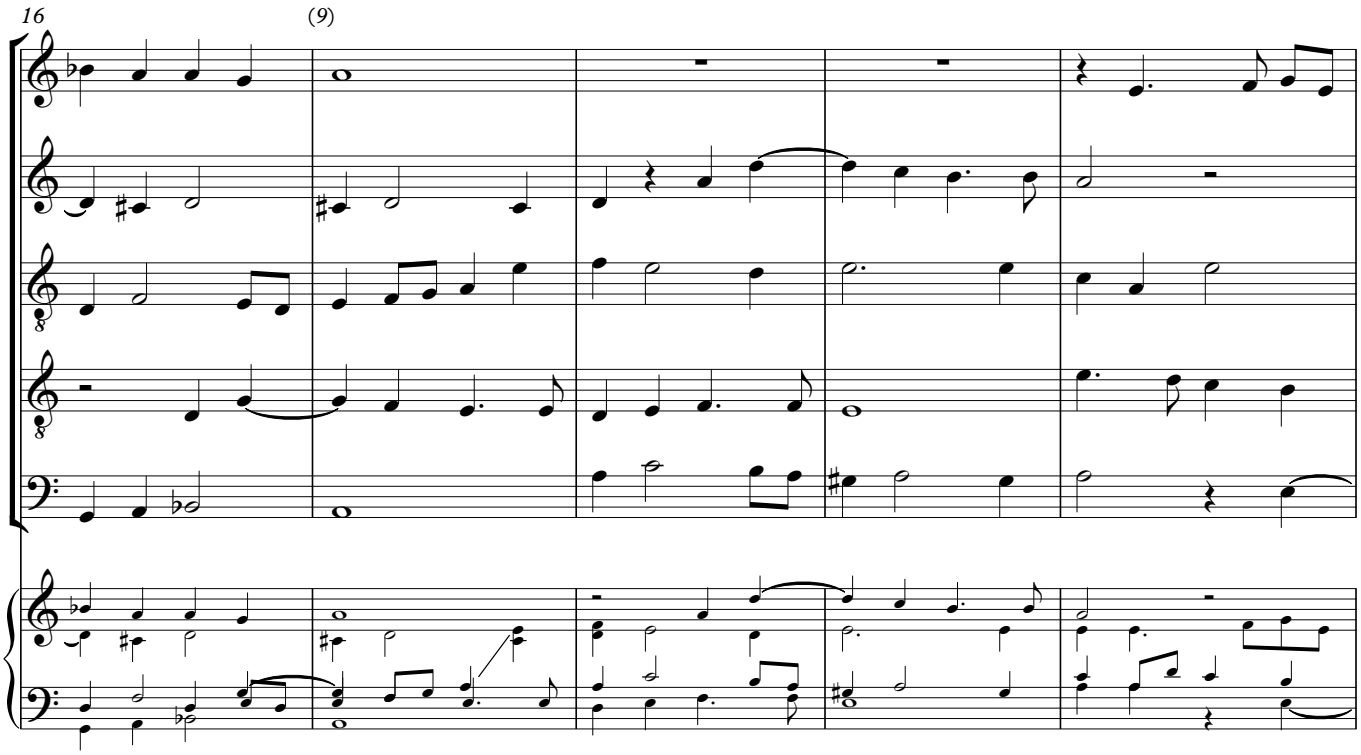
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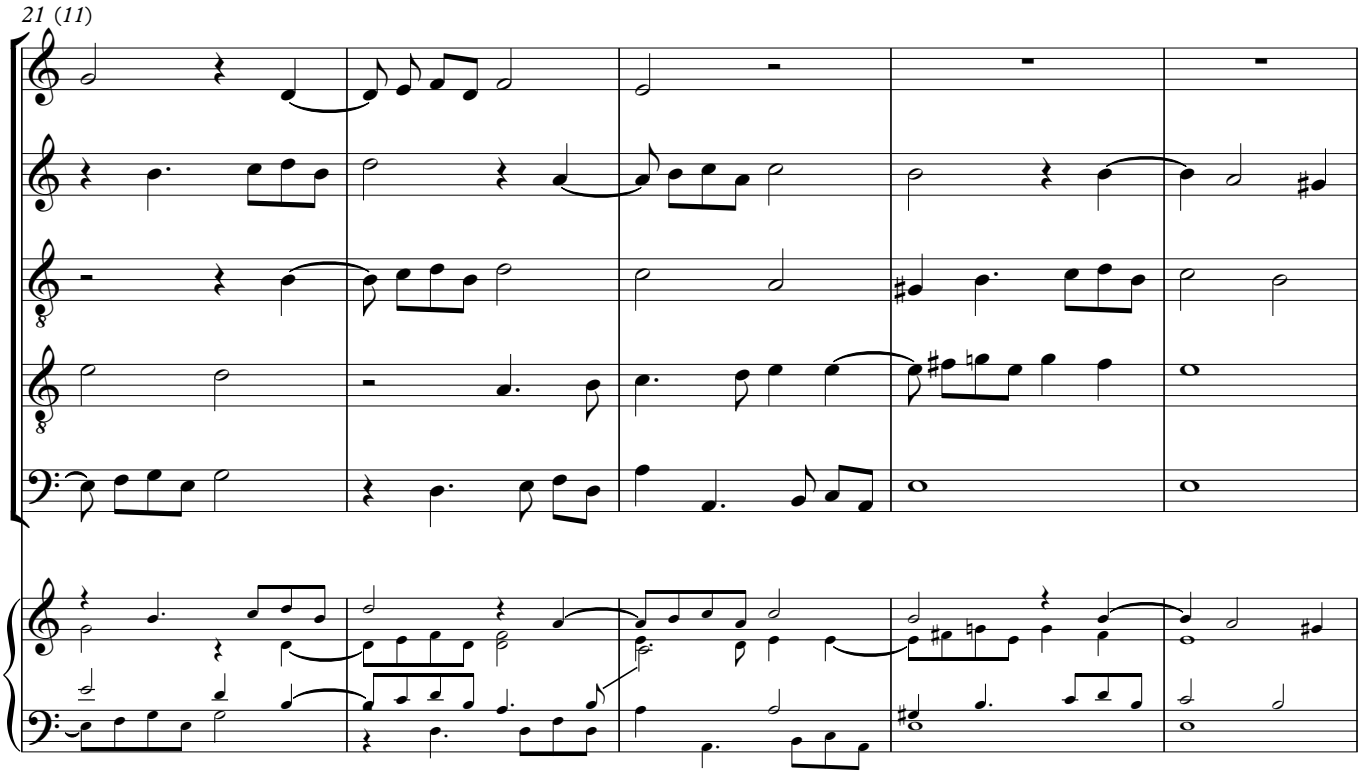
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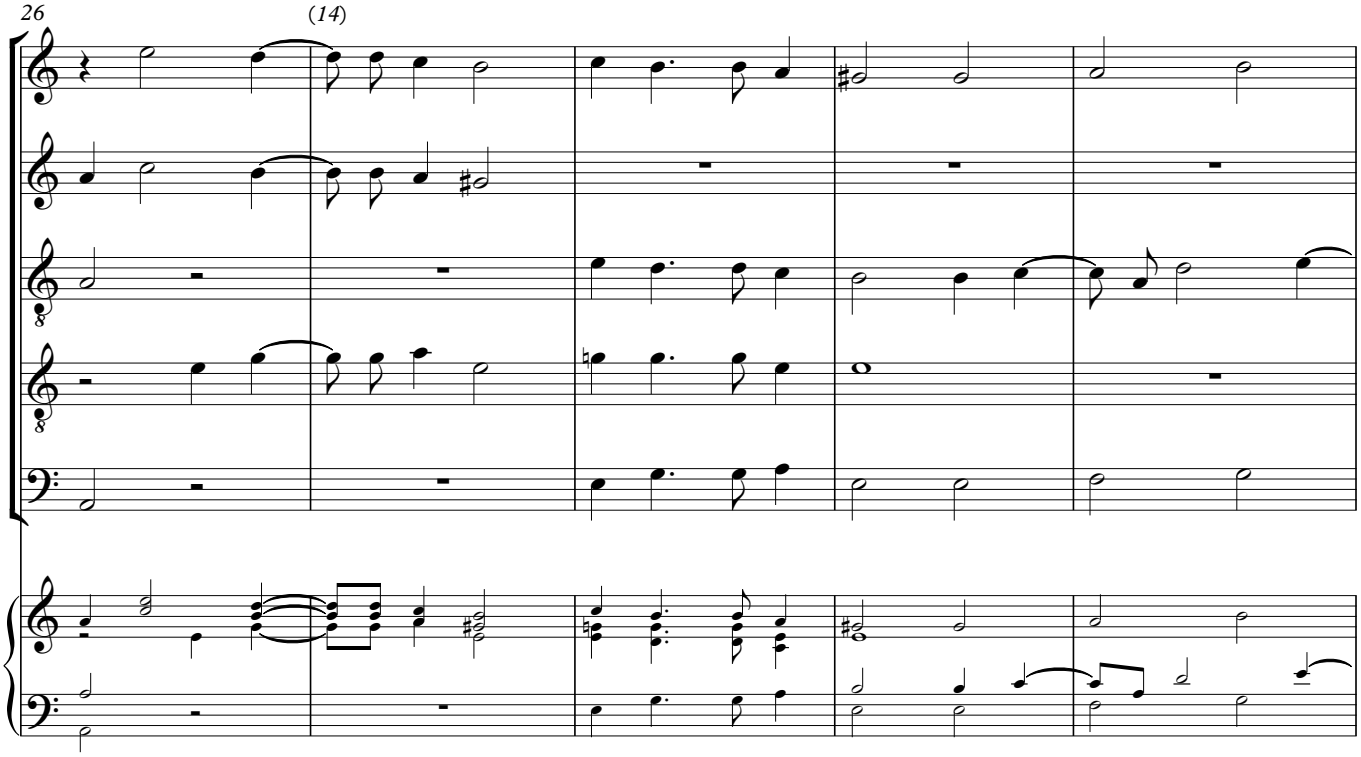
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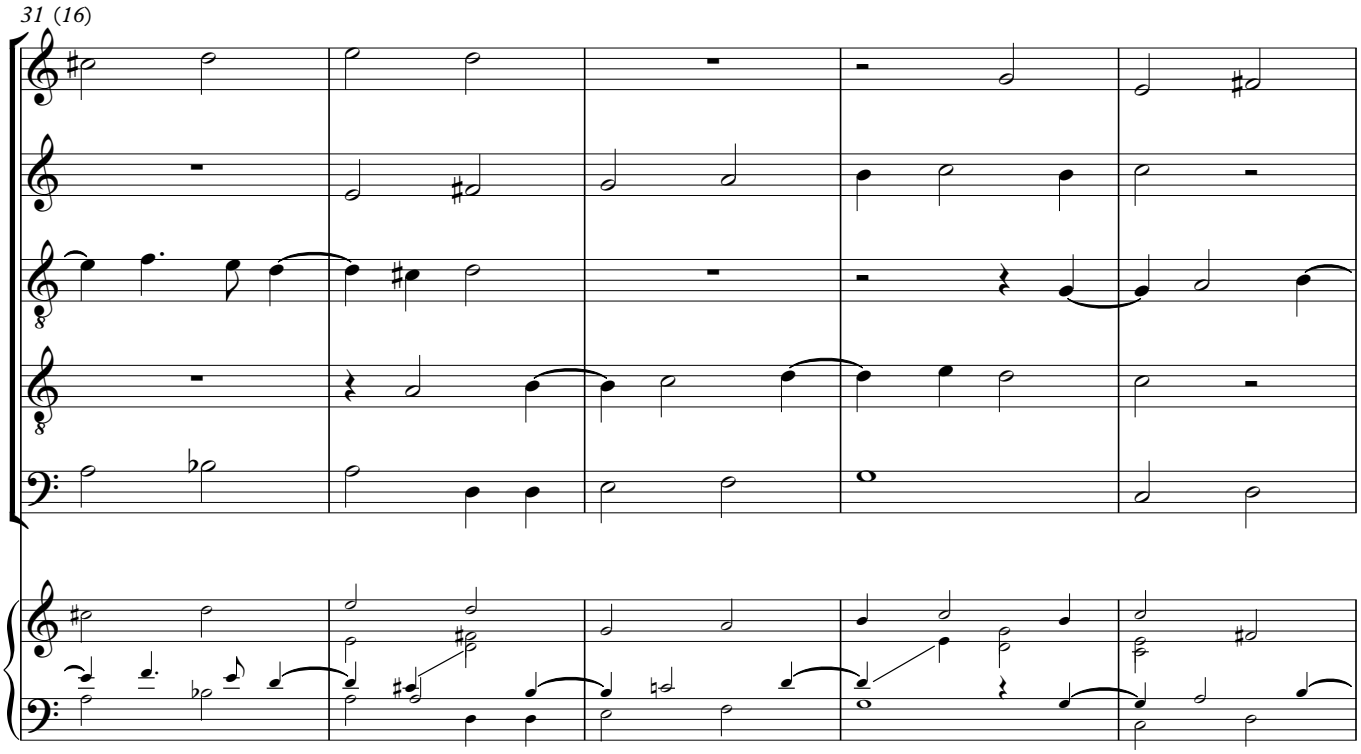
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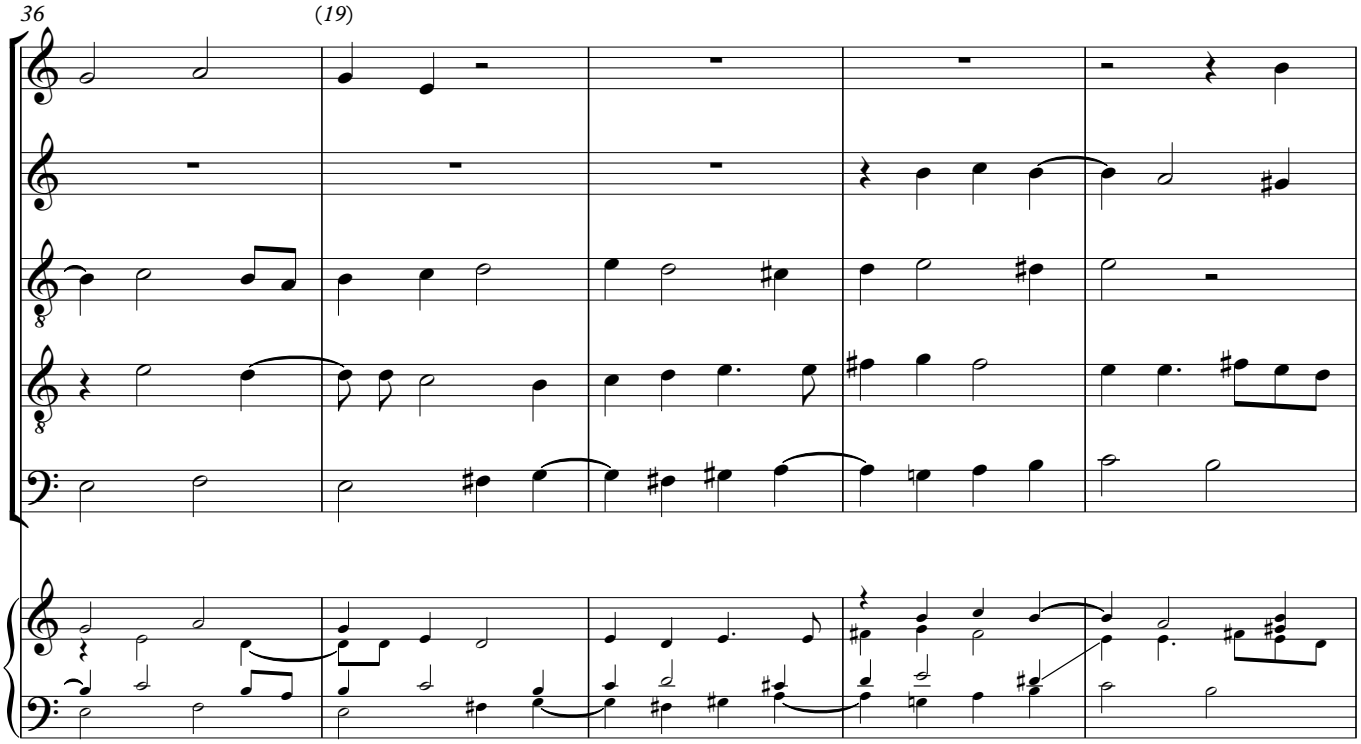
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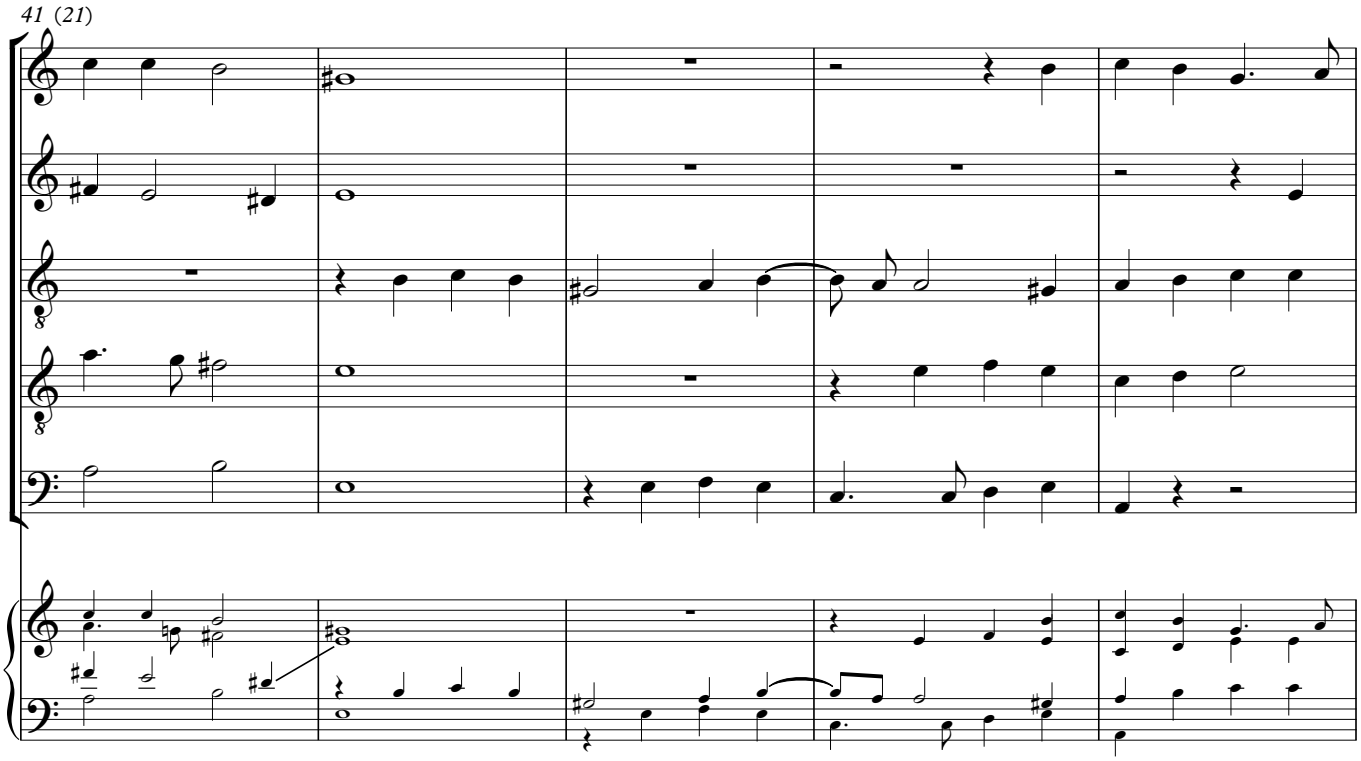
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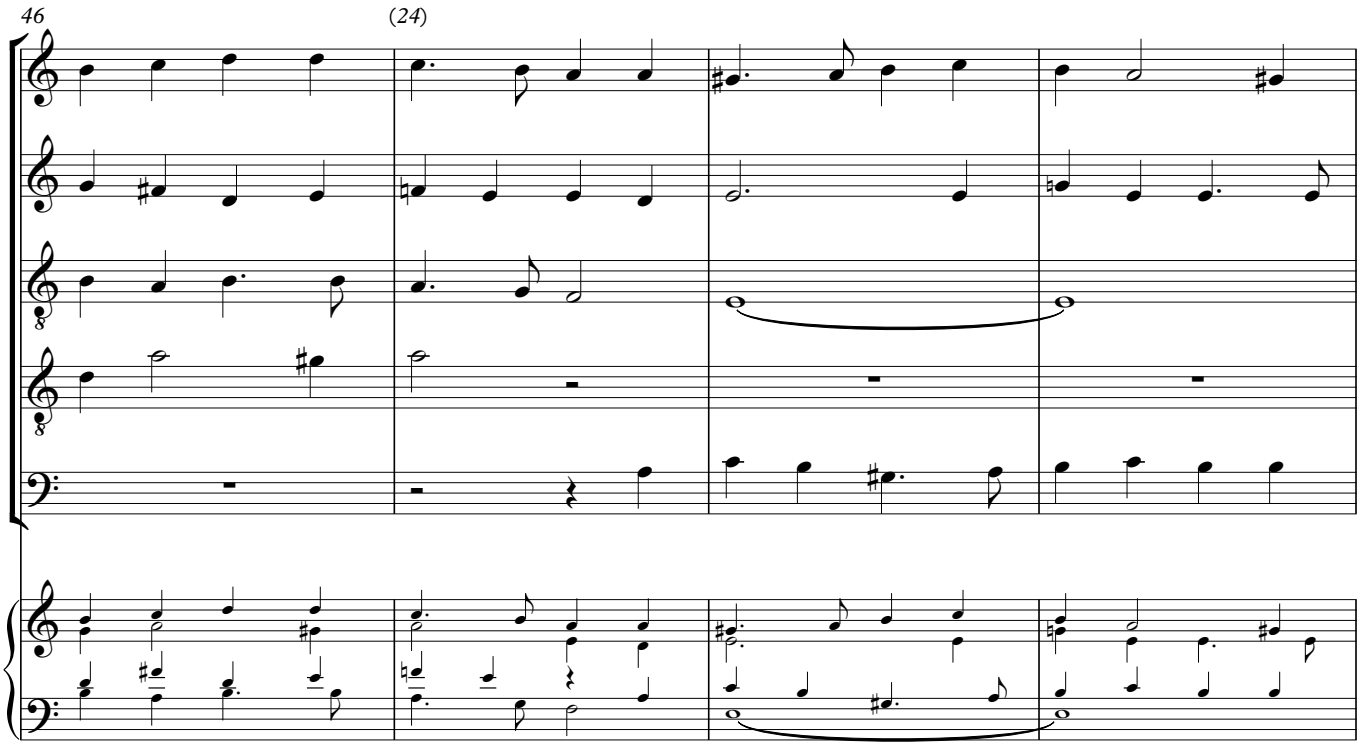
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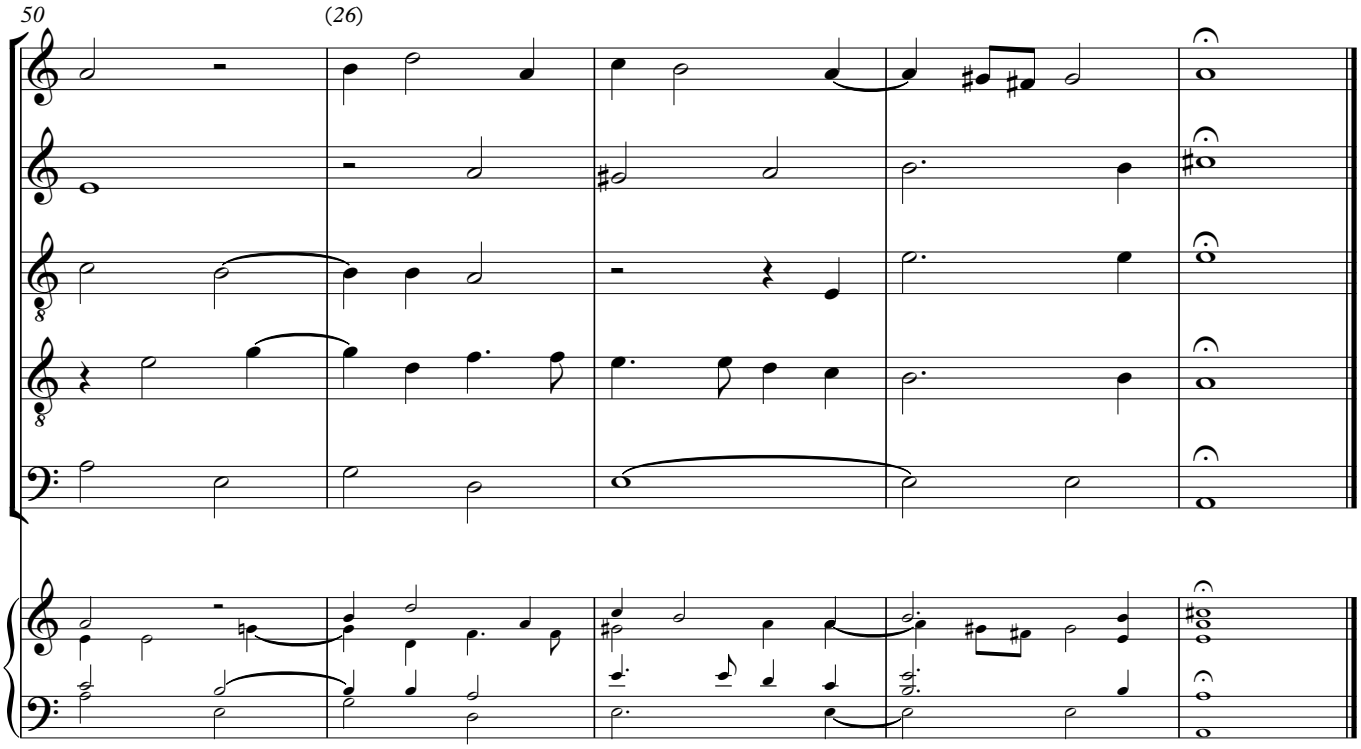
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Fantasie 5 Parte
[Farewell all Joyes]

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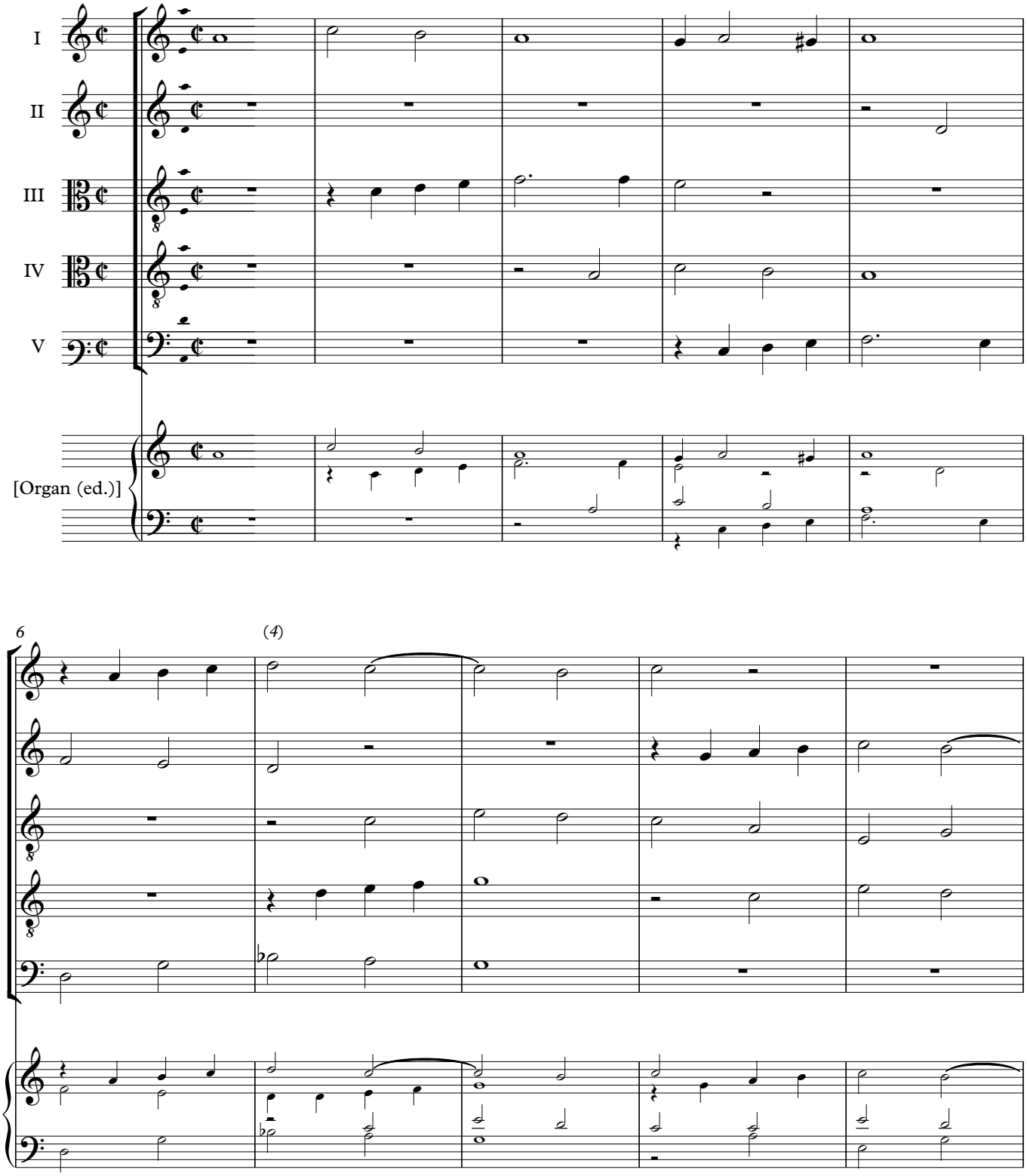

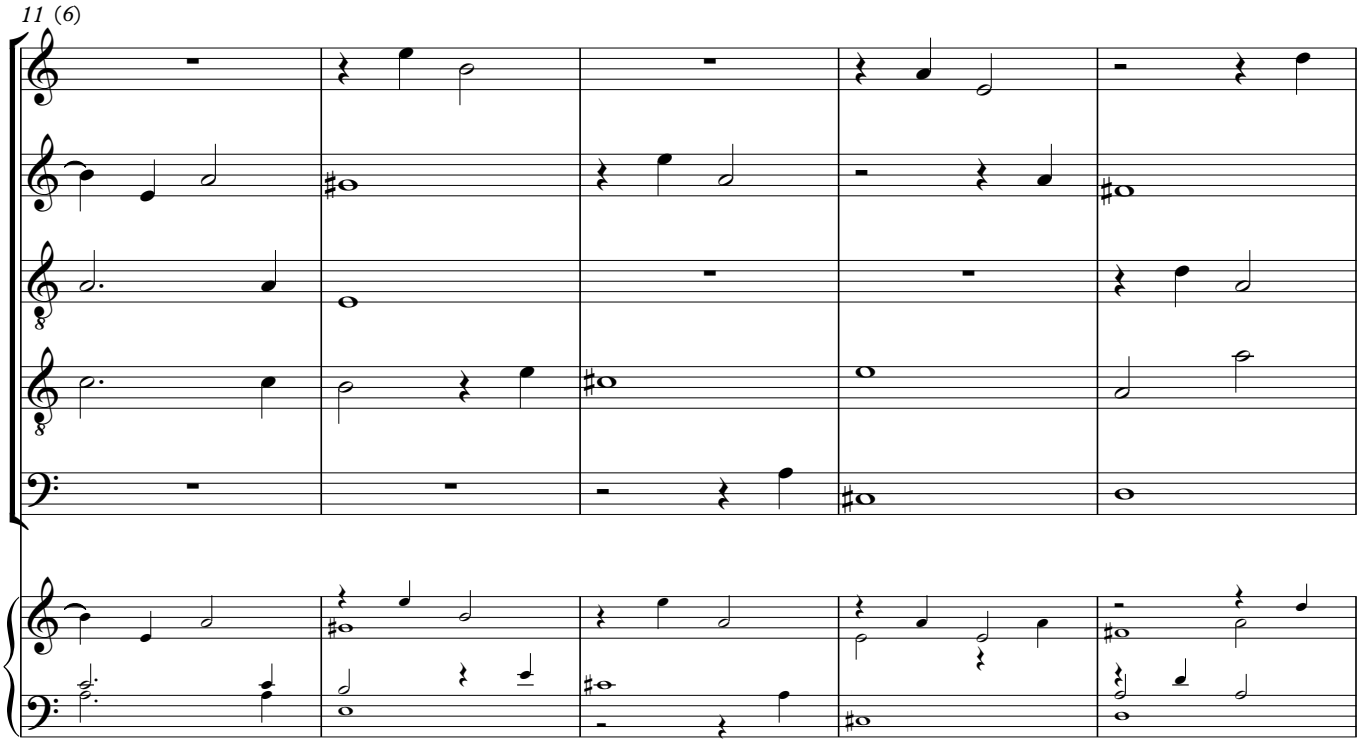
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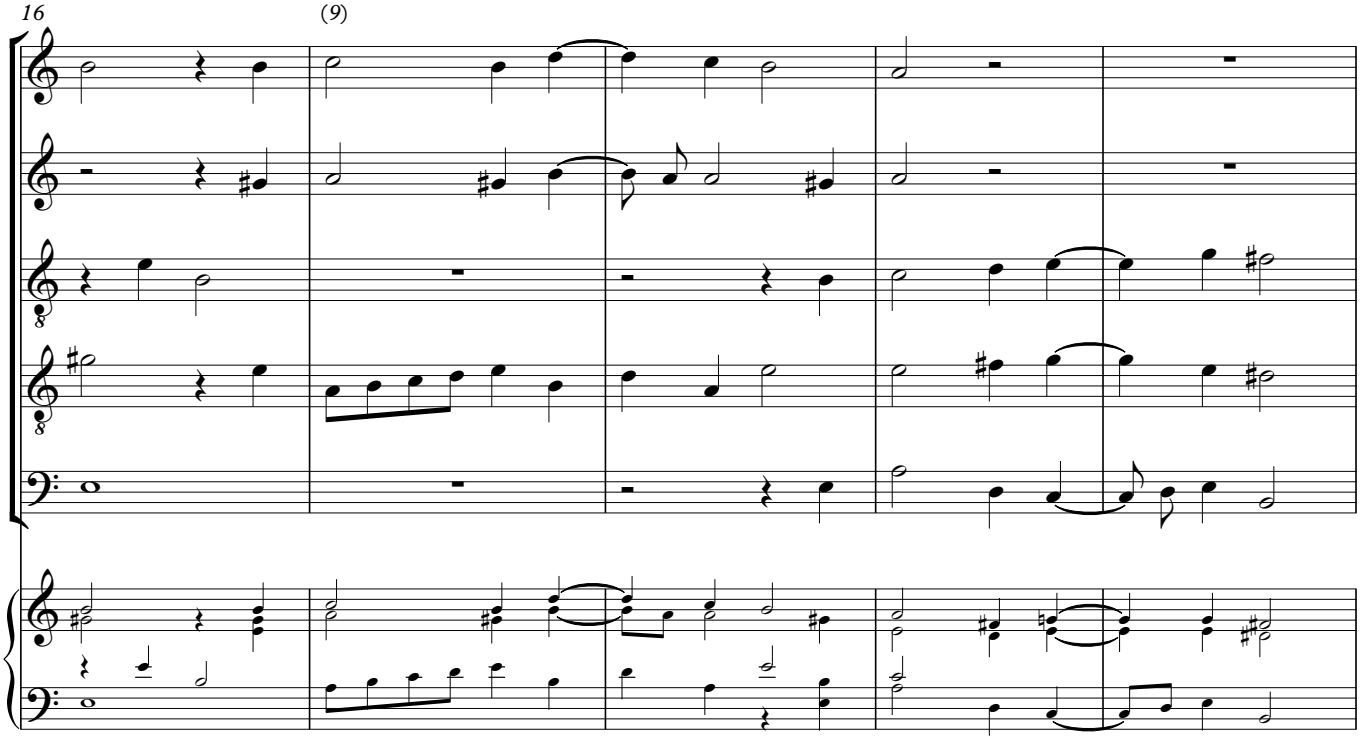
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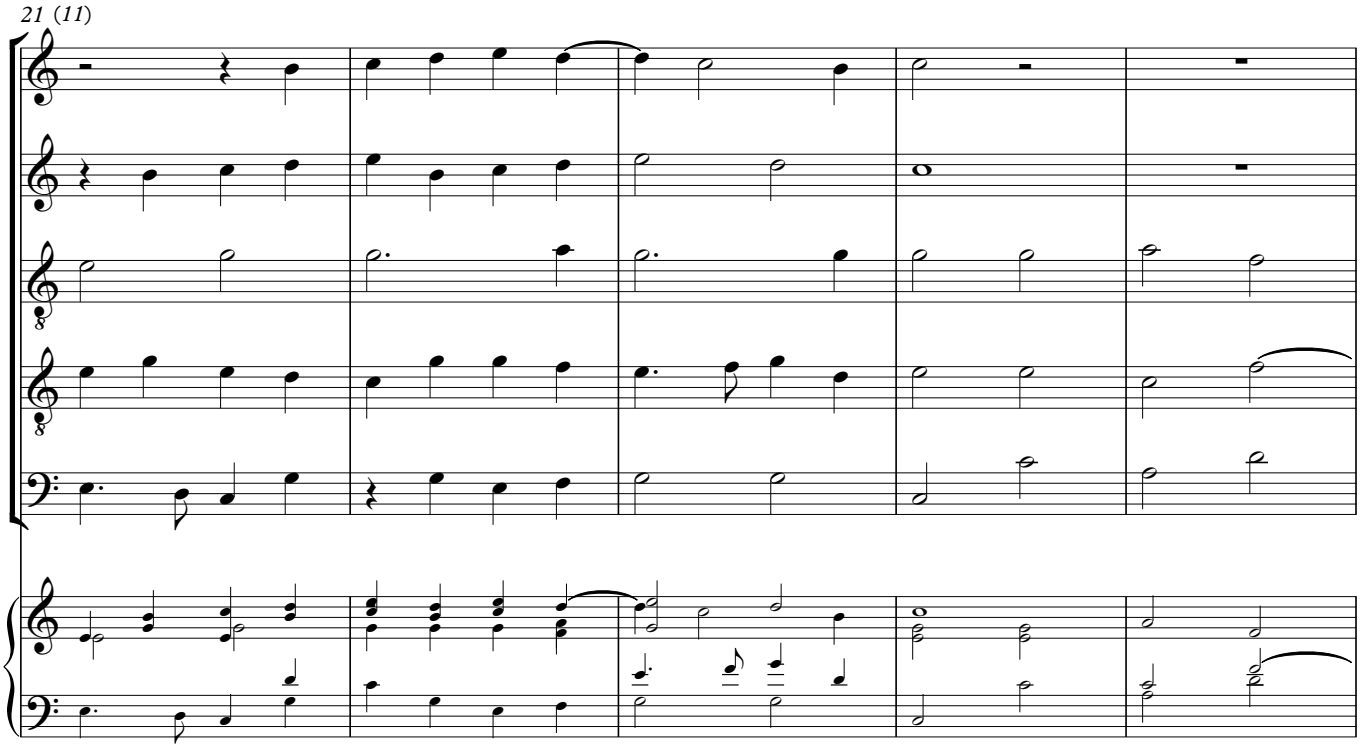
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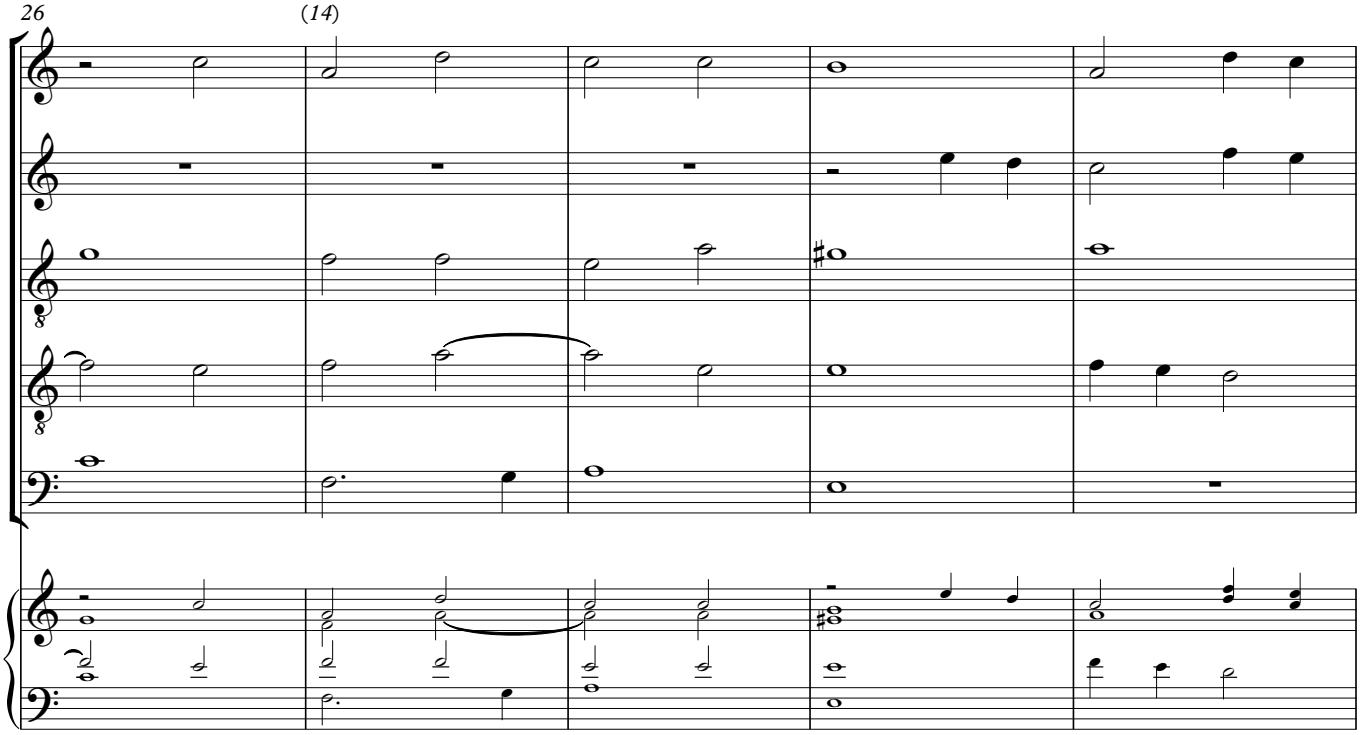
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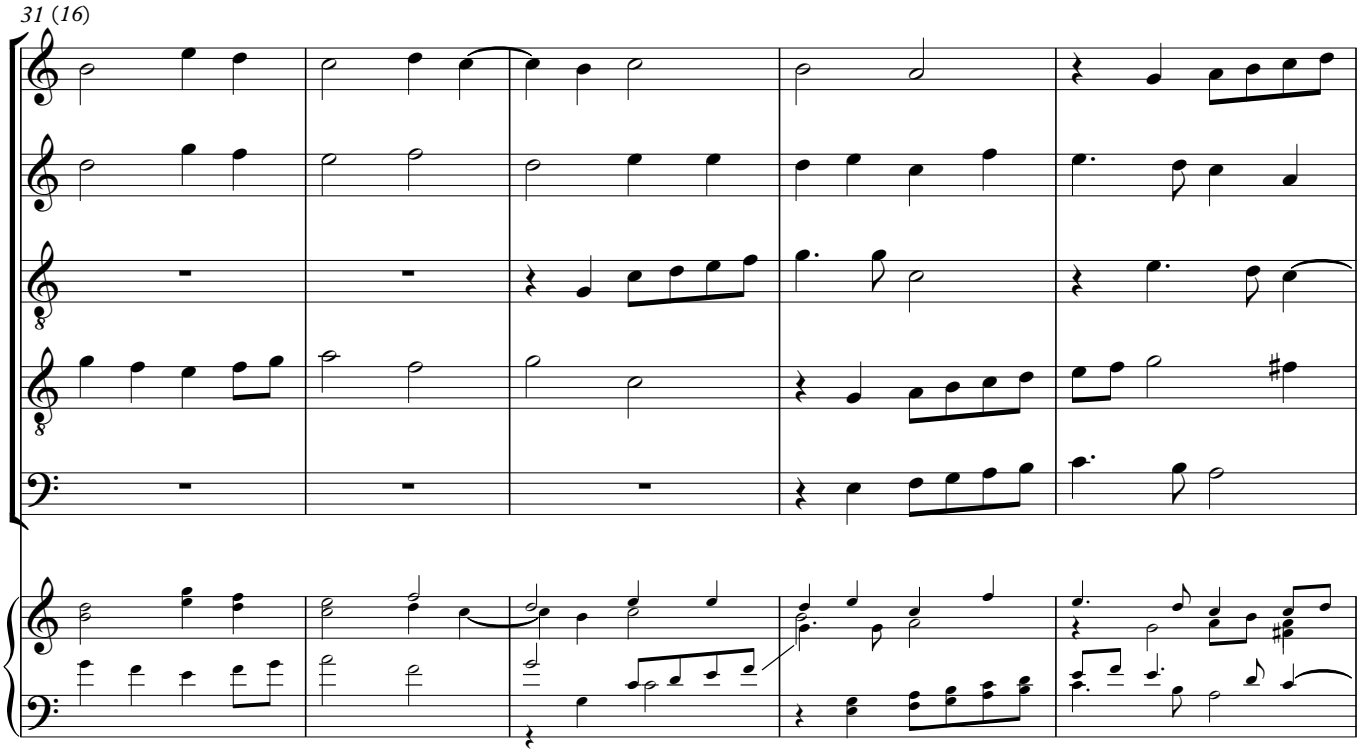
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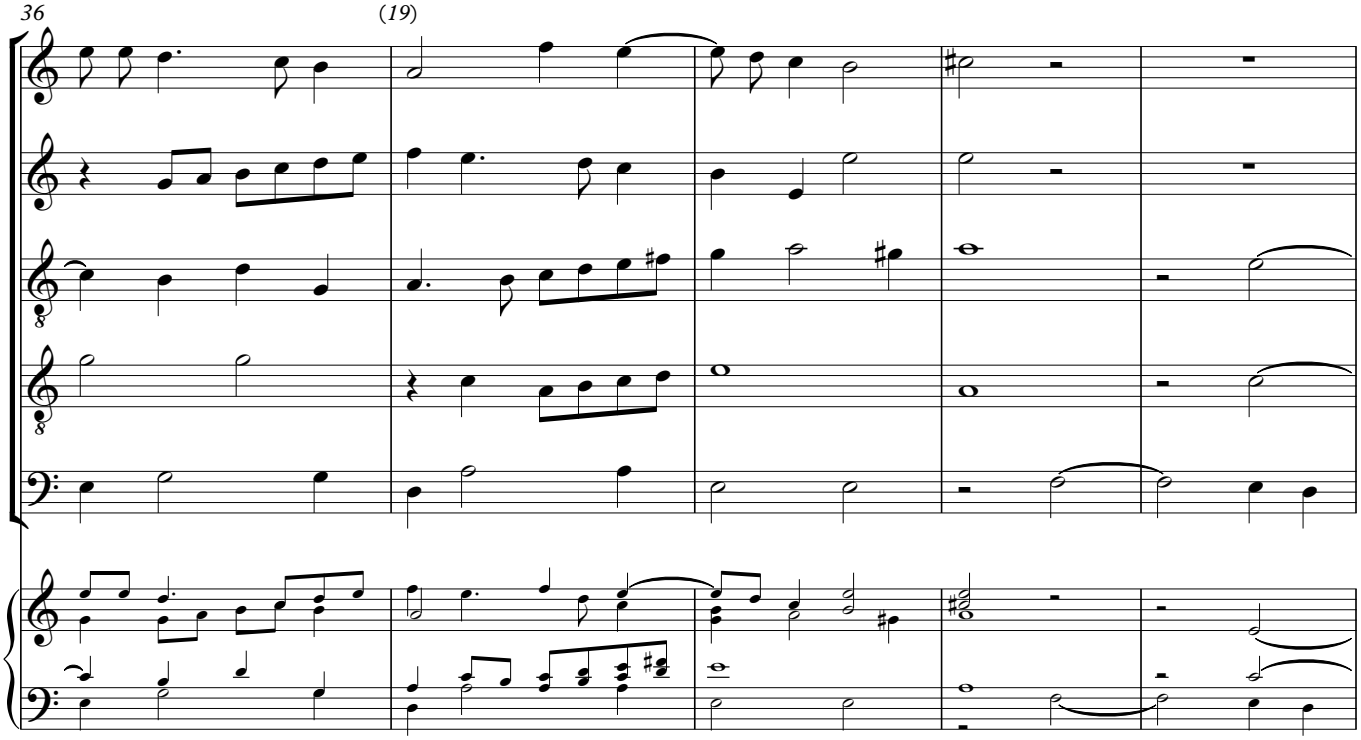
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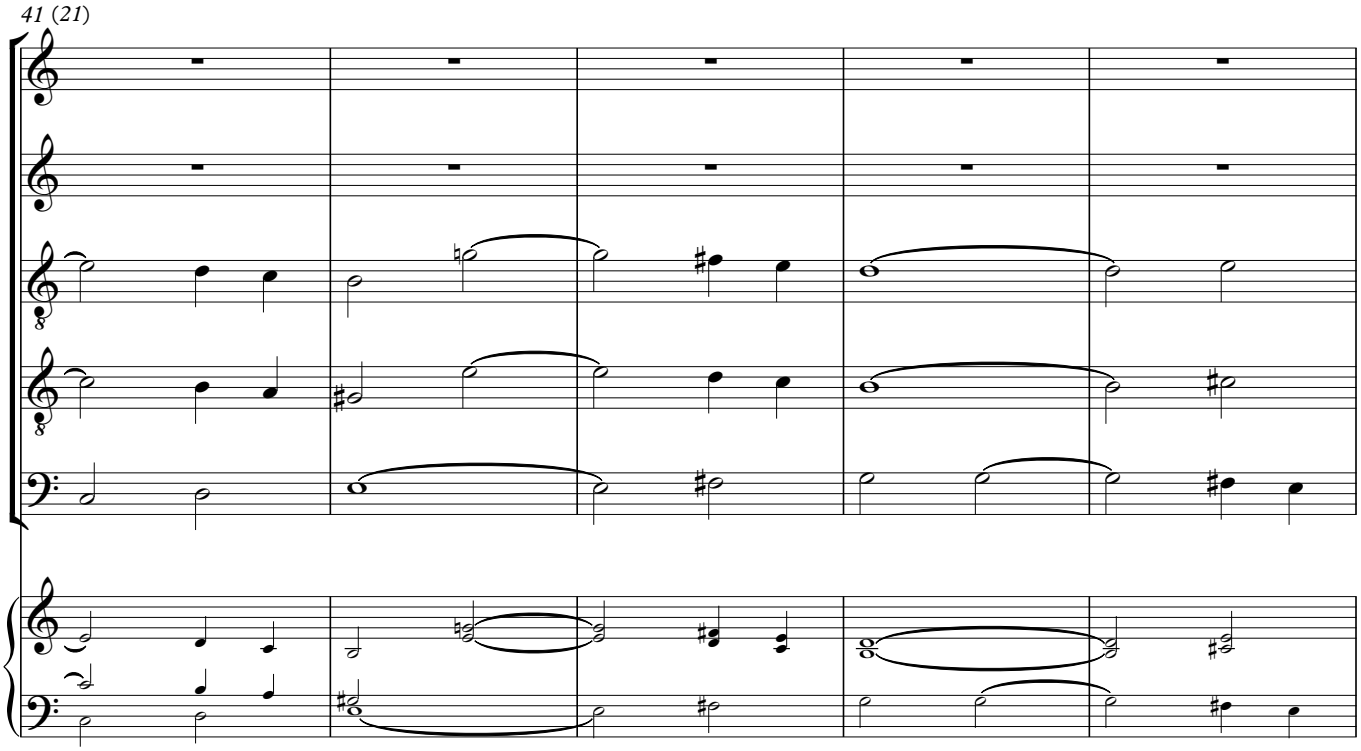
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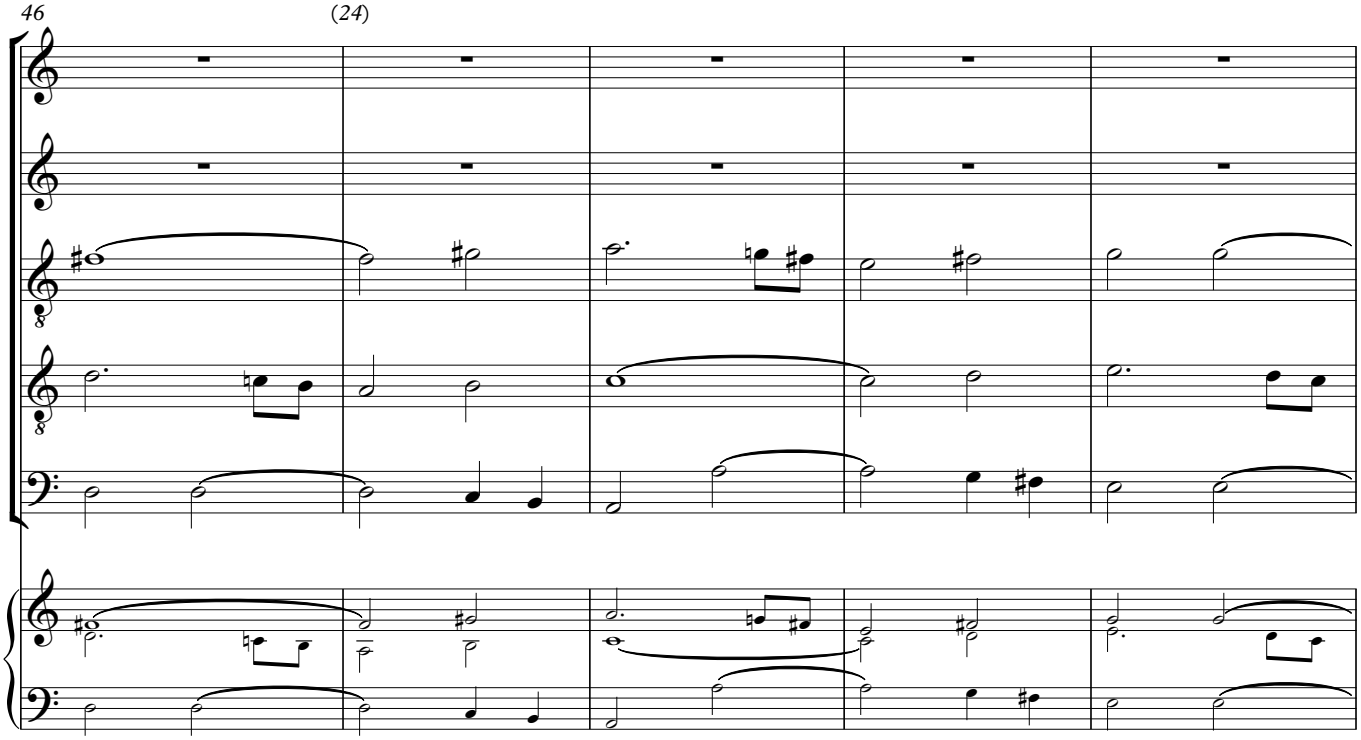
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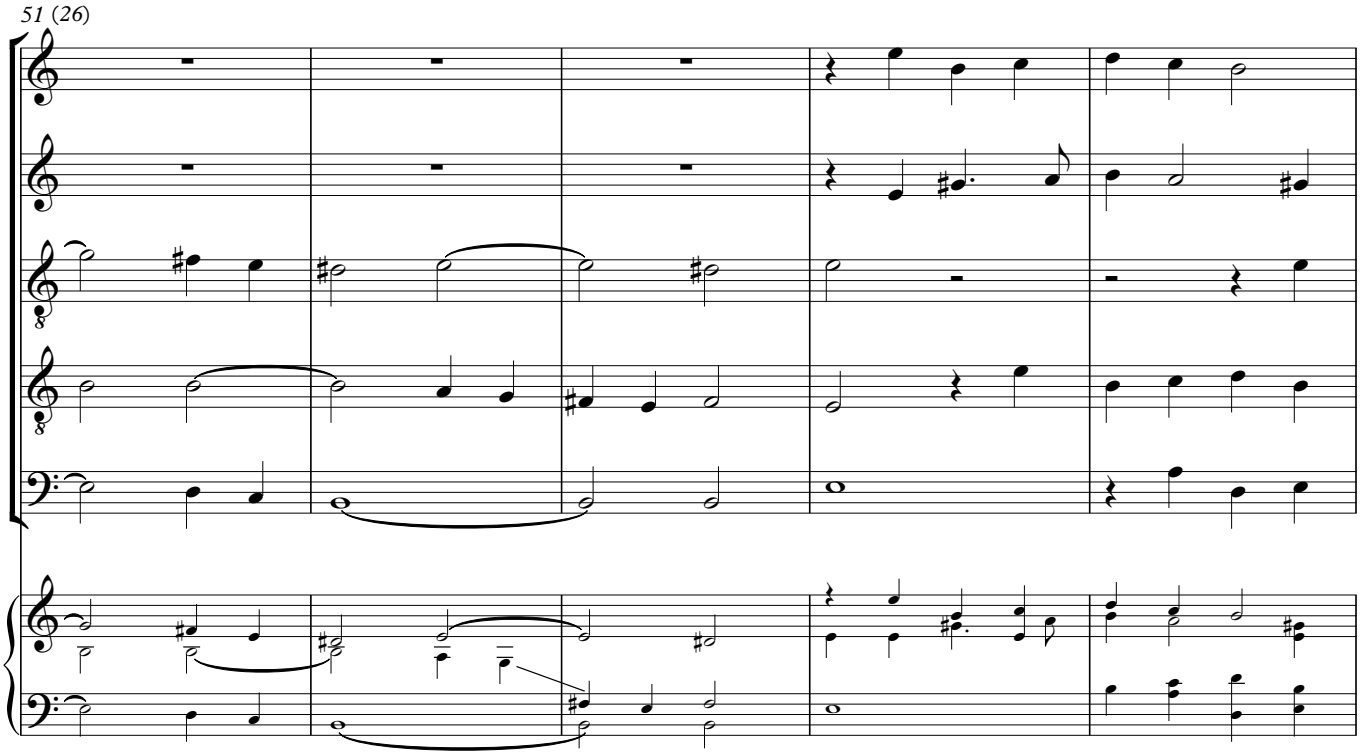
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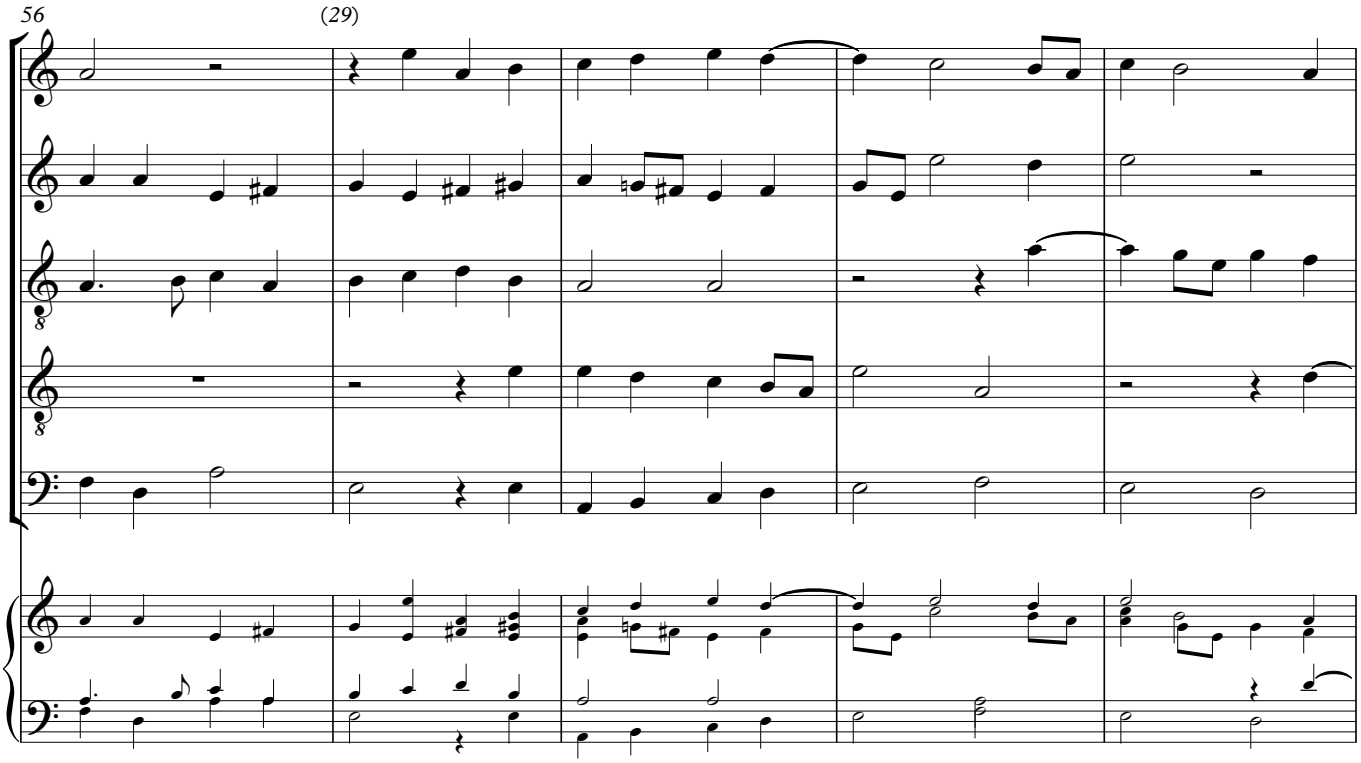
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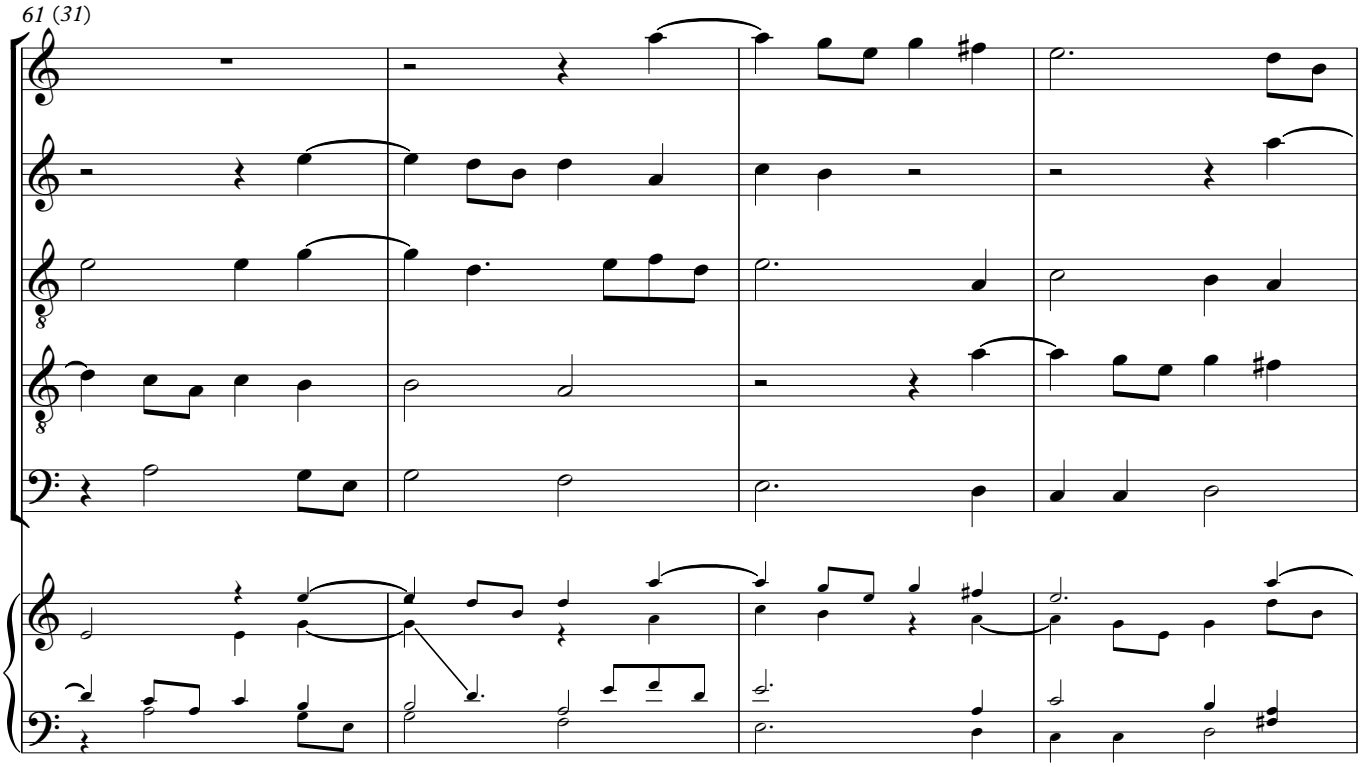
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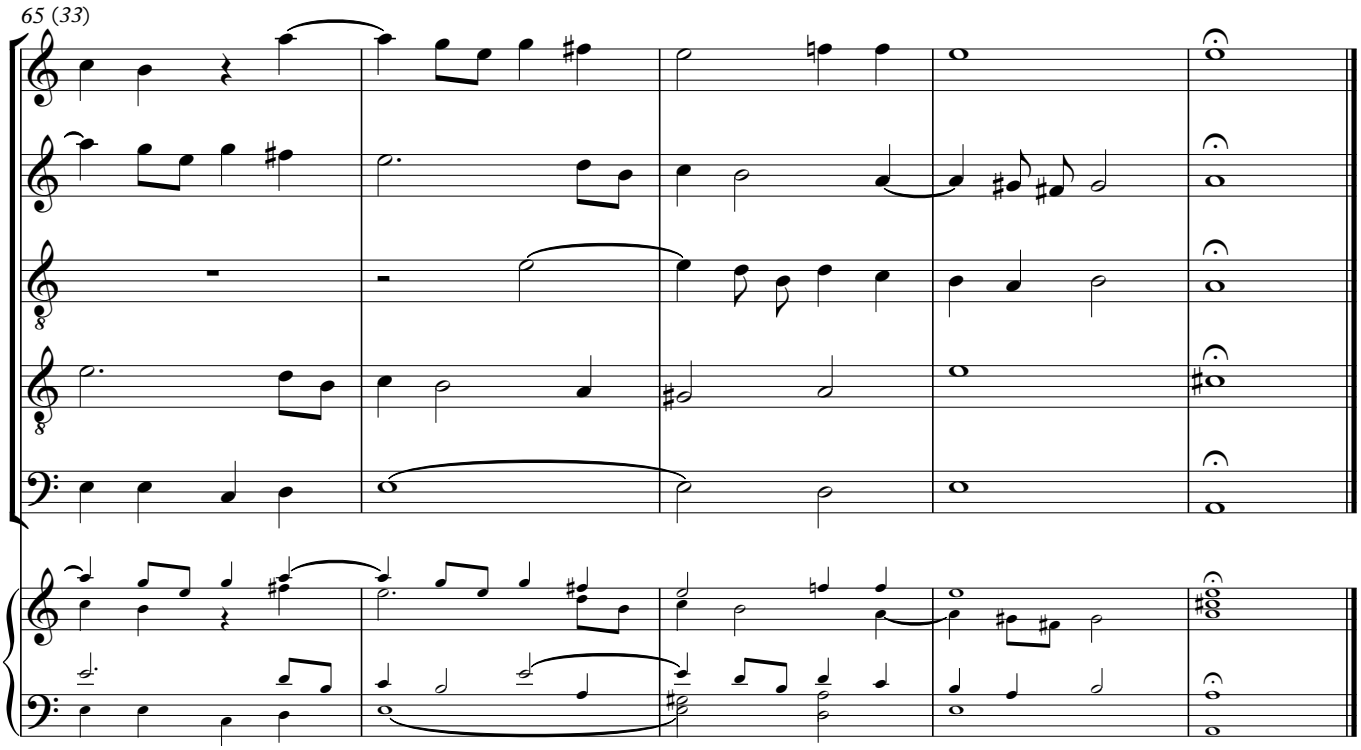
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[Daintie fine Bird which are incaged there]

ORLANDO GIBBONS
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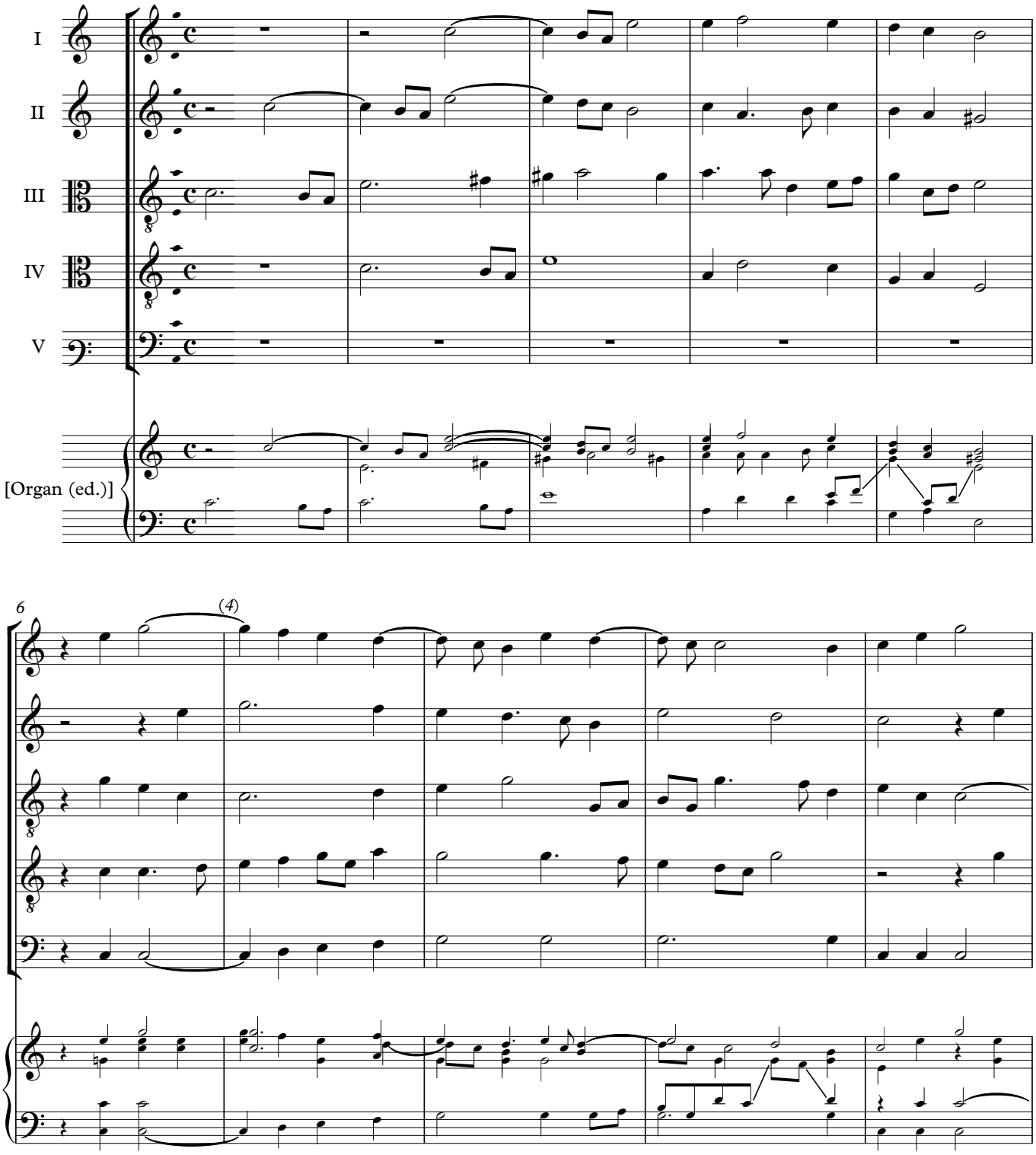

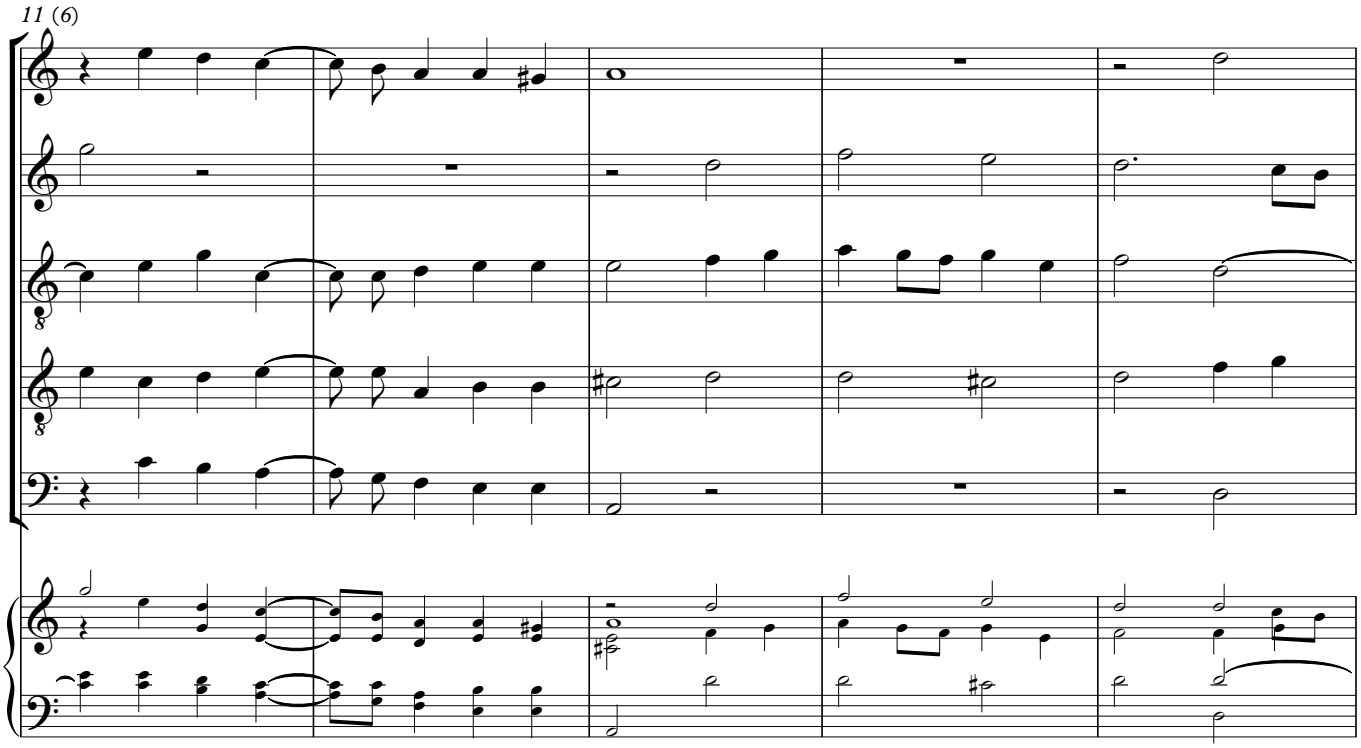
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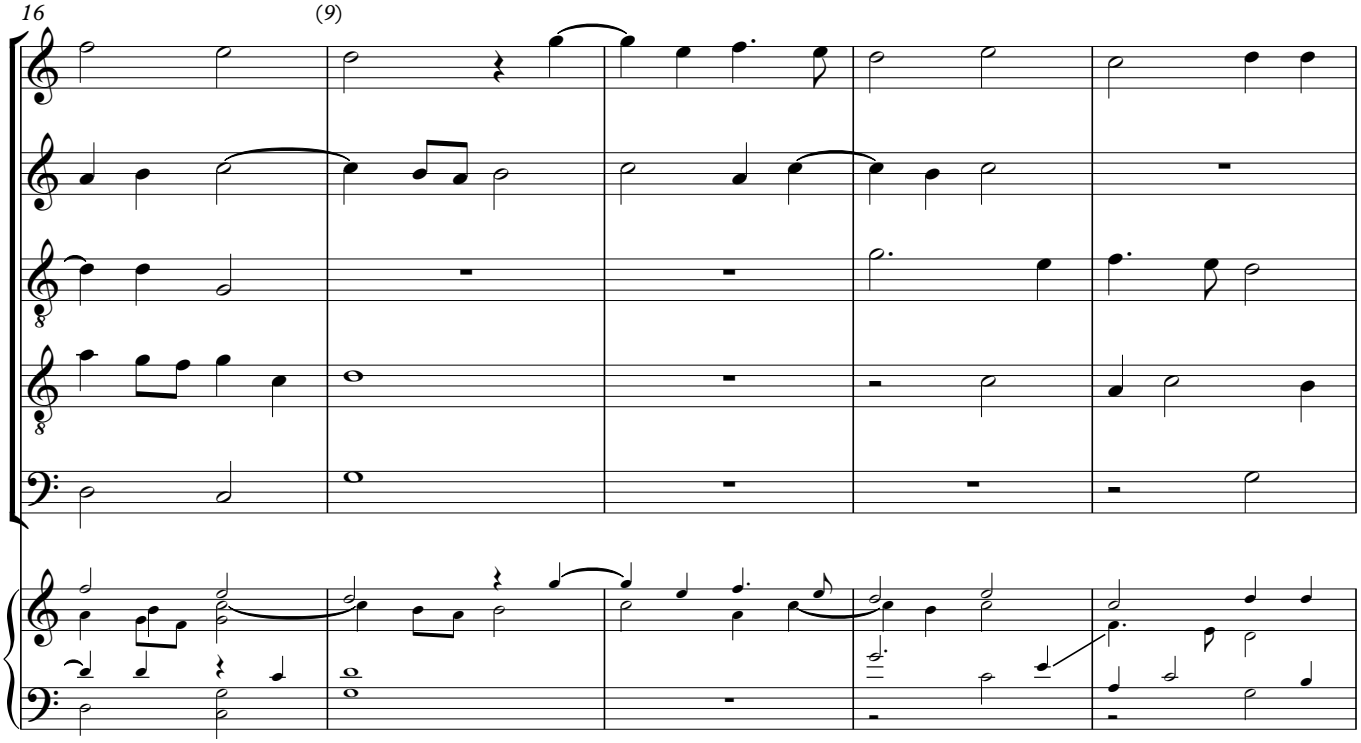
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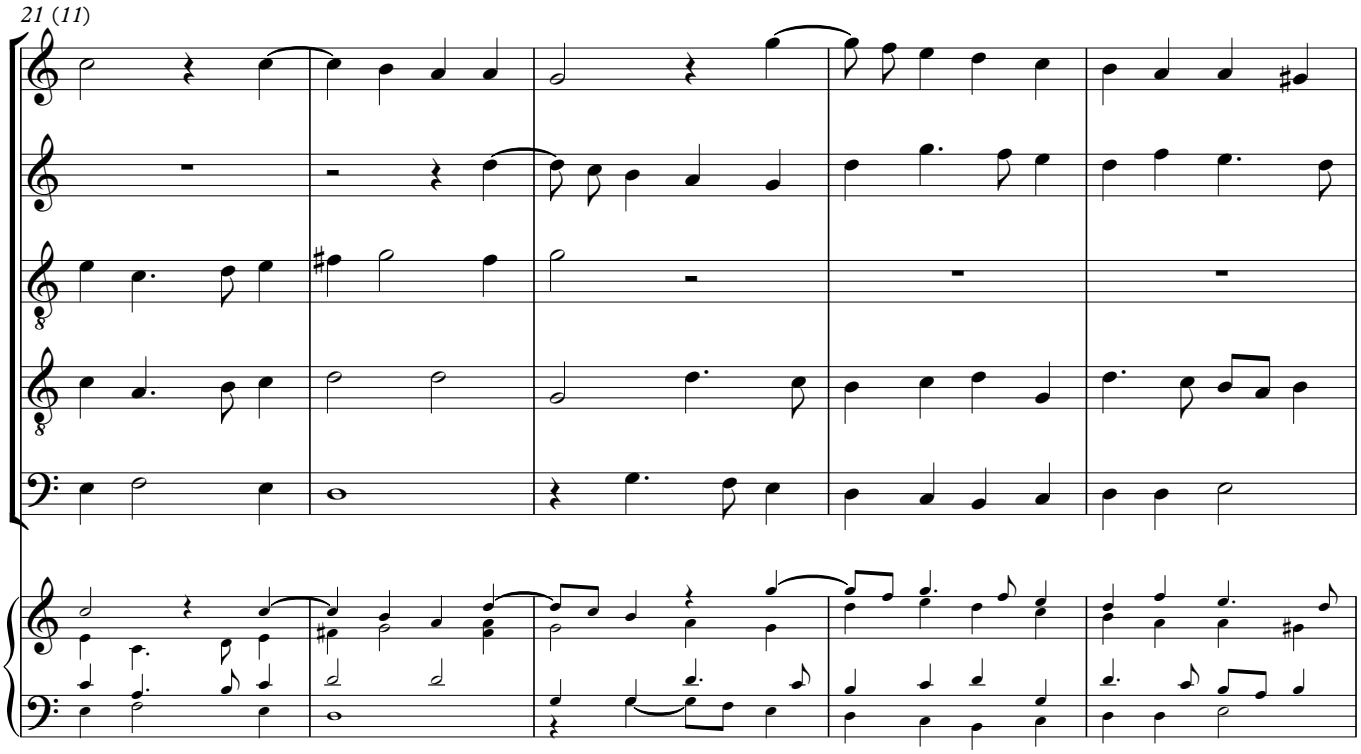
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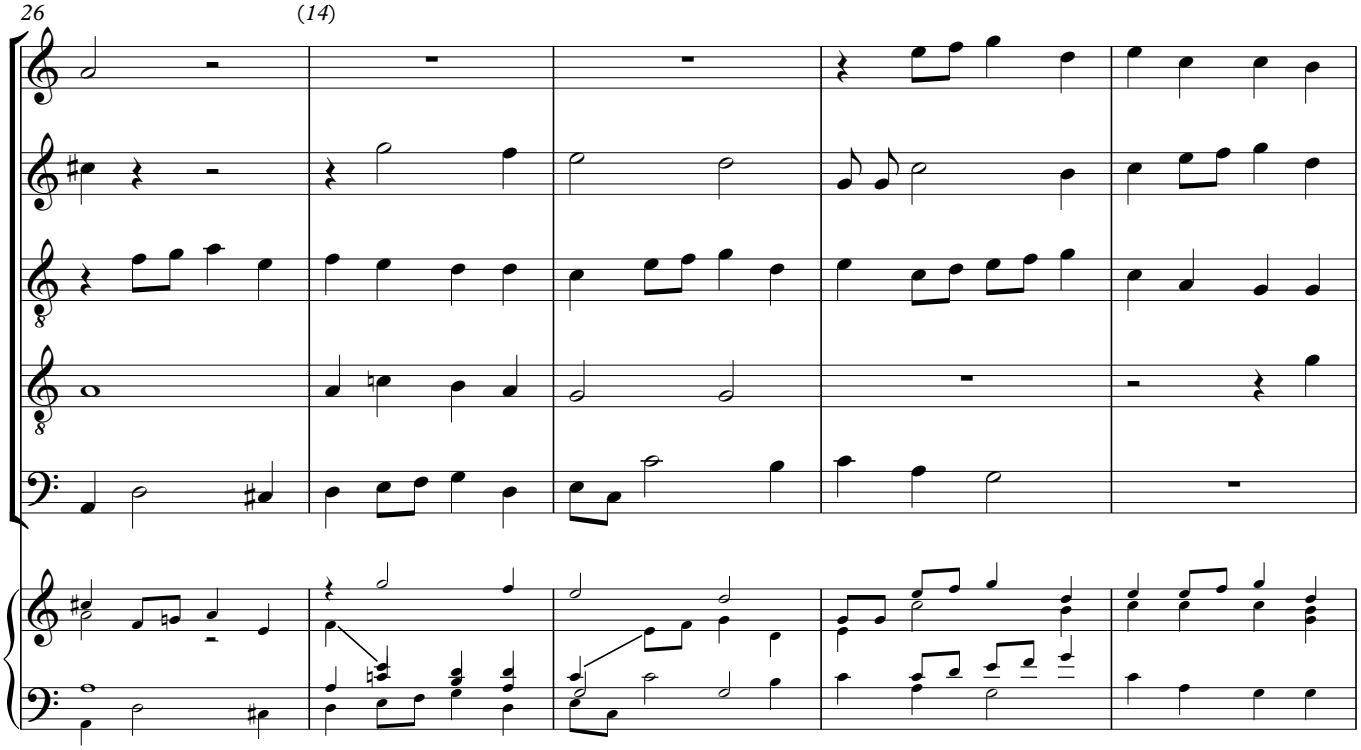
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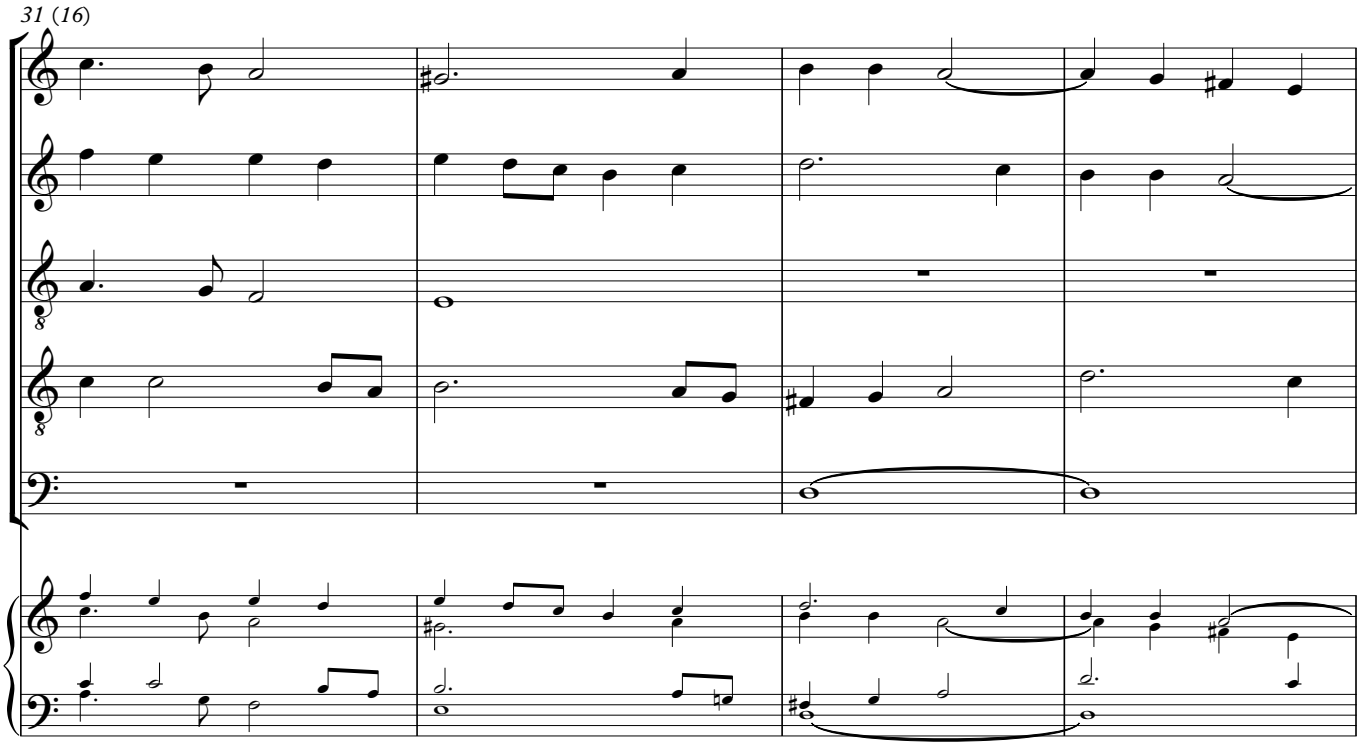
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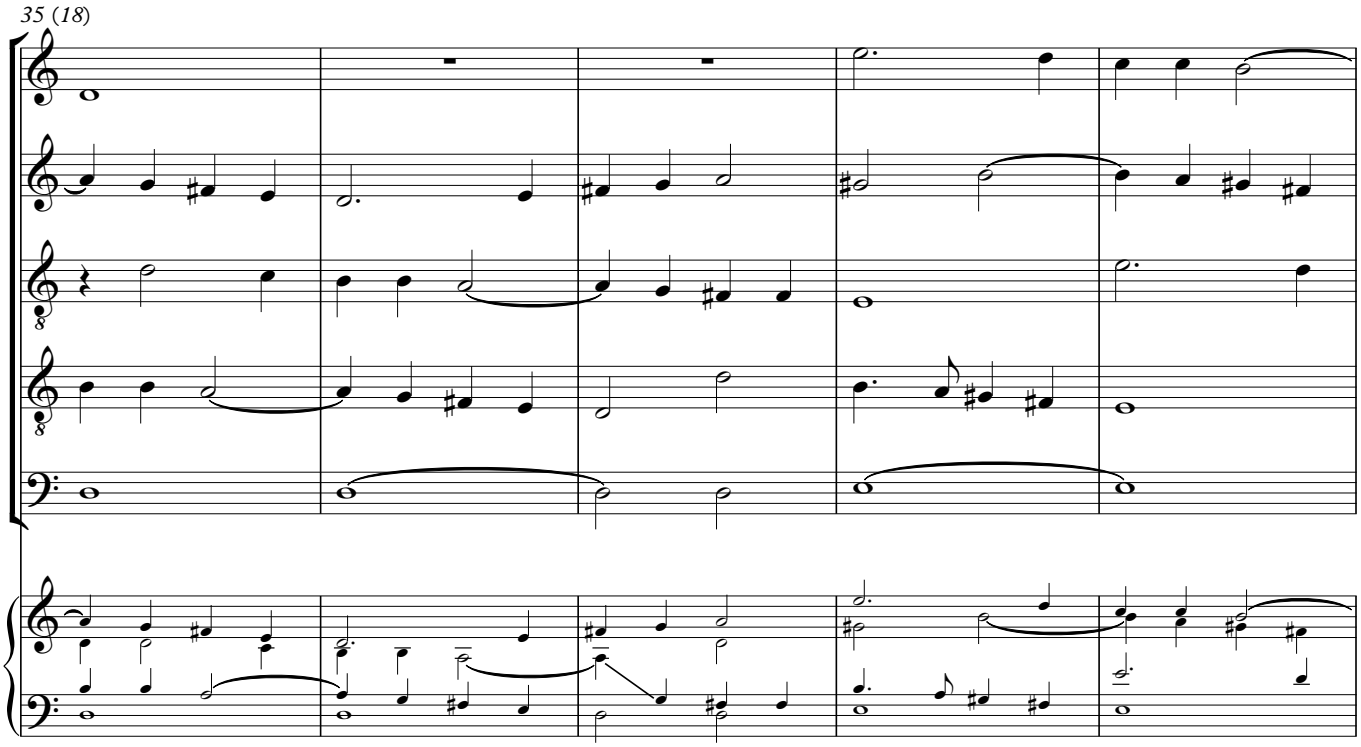
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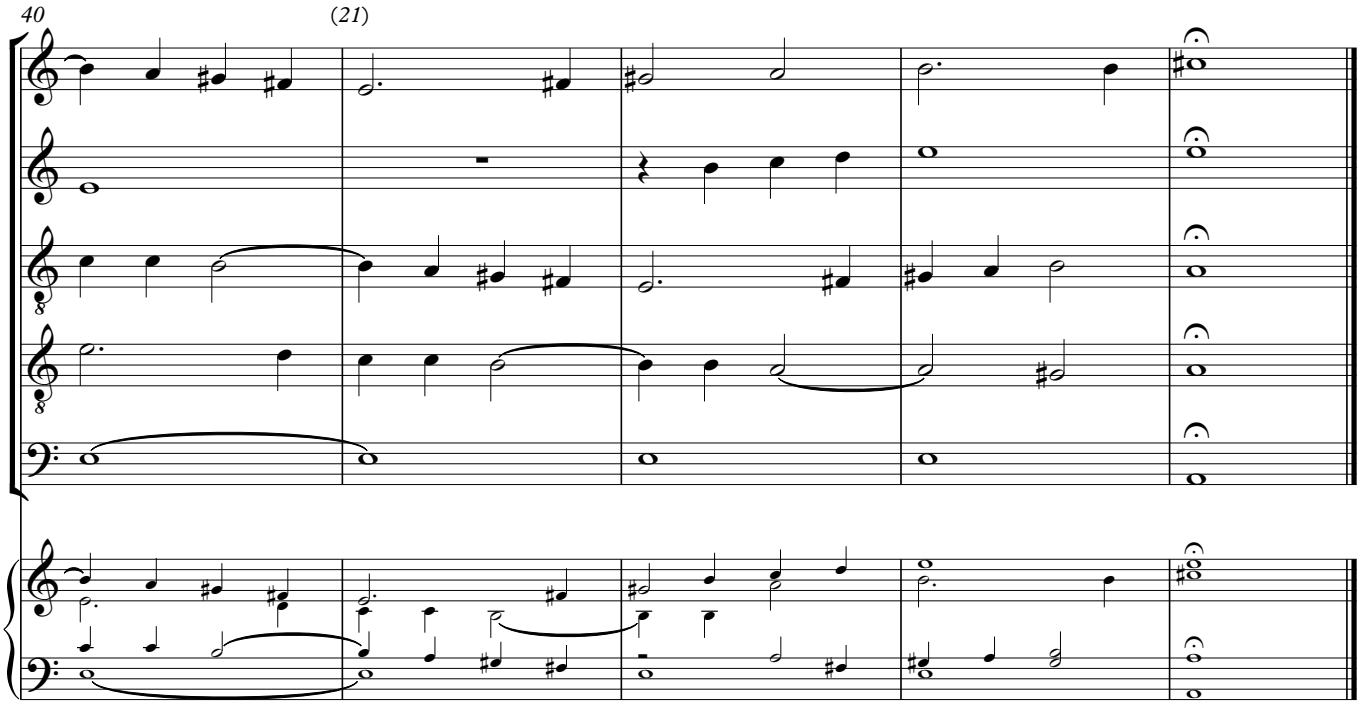
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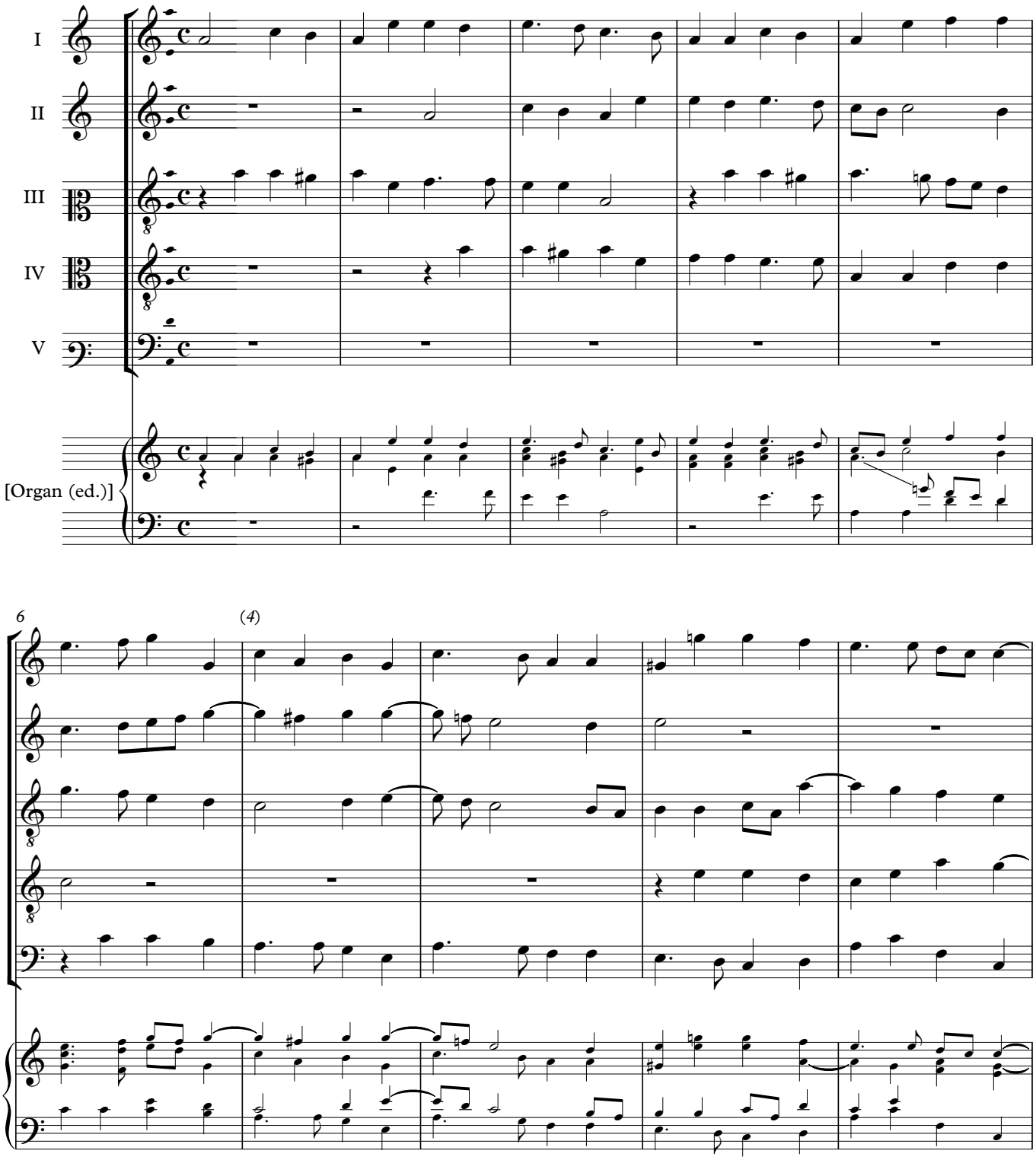
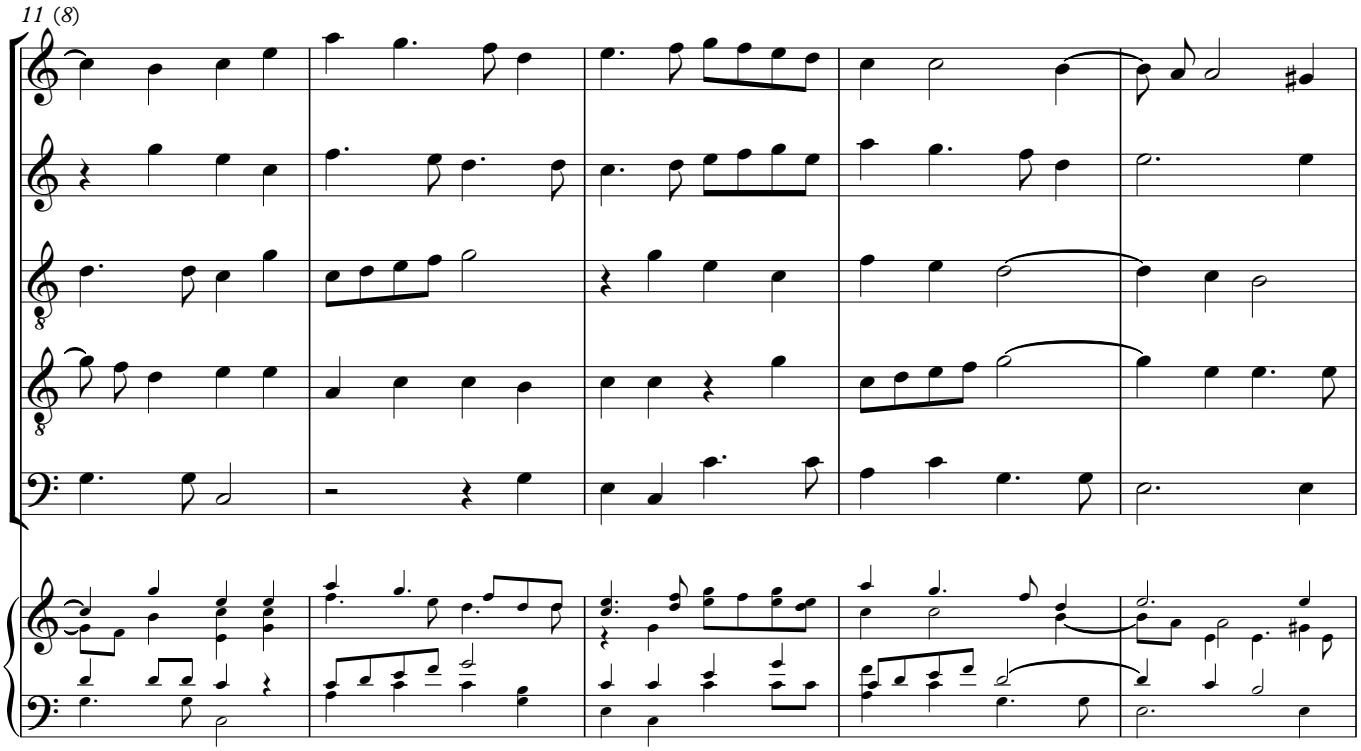
Edited by Jonathan Wainwright

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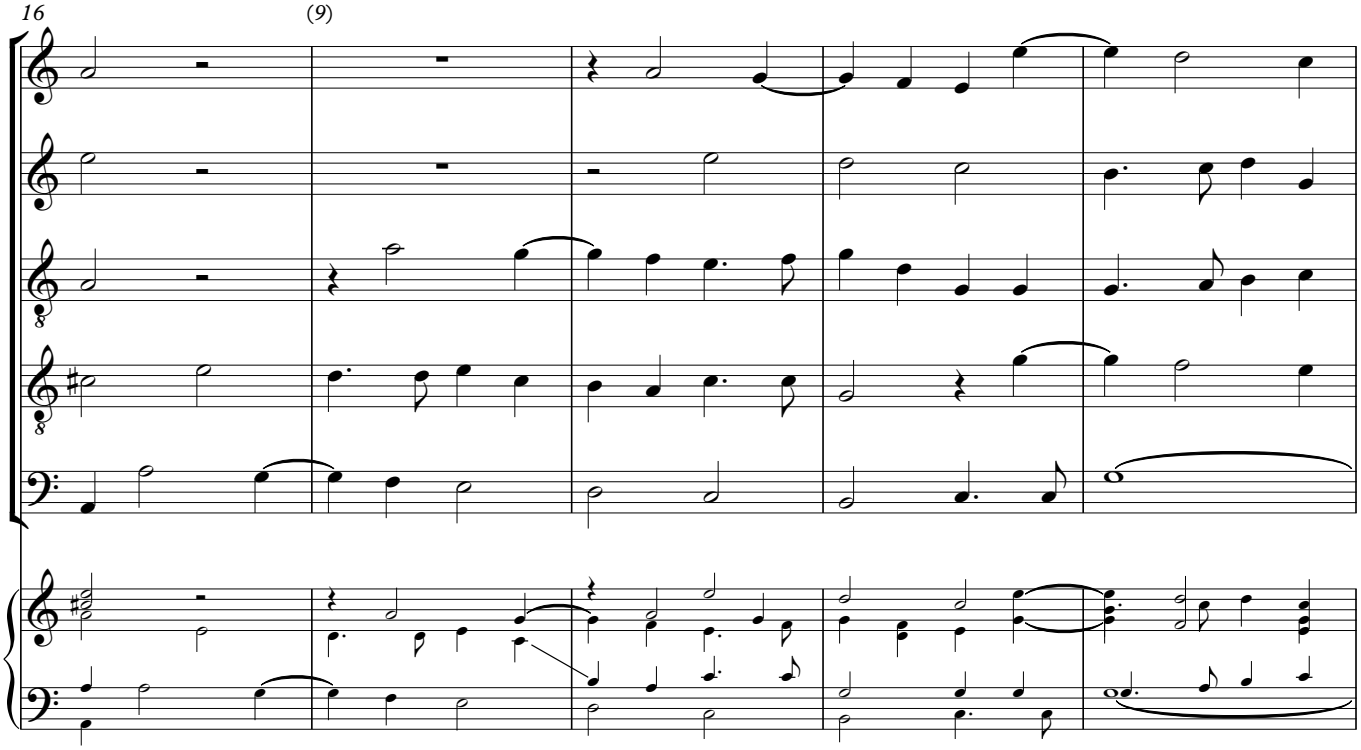
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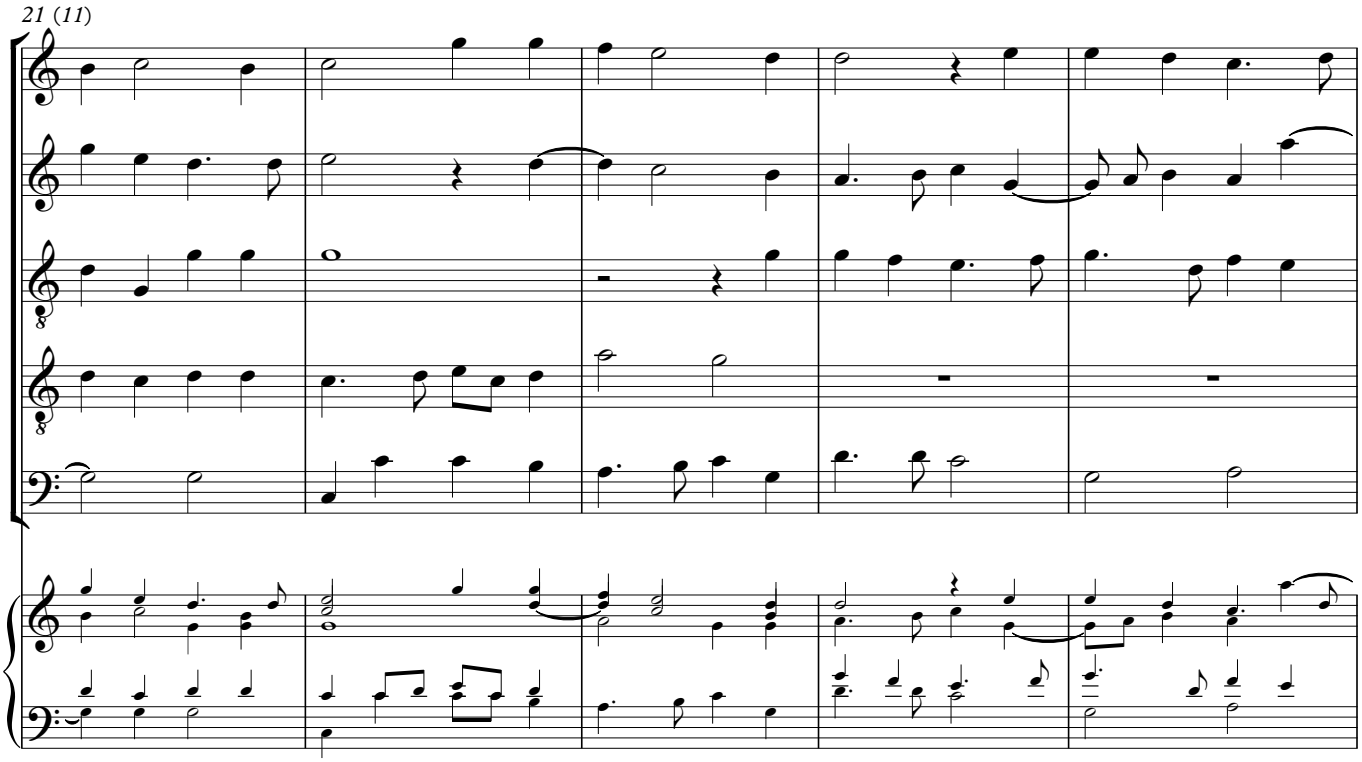
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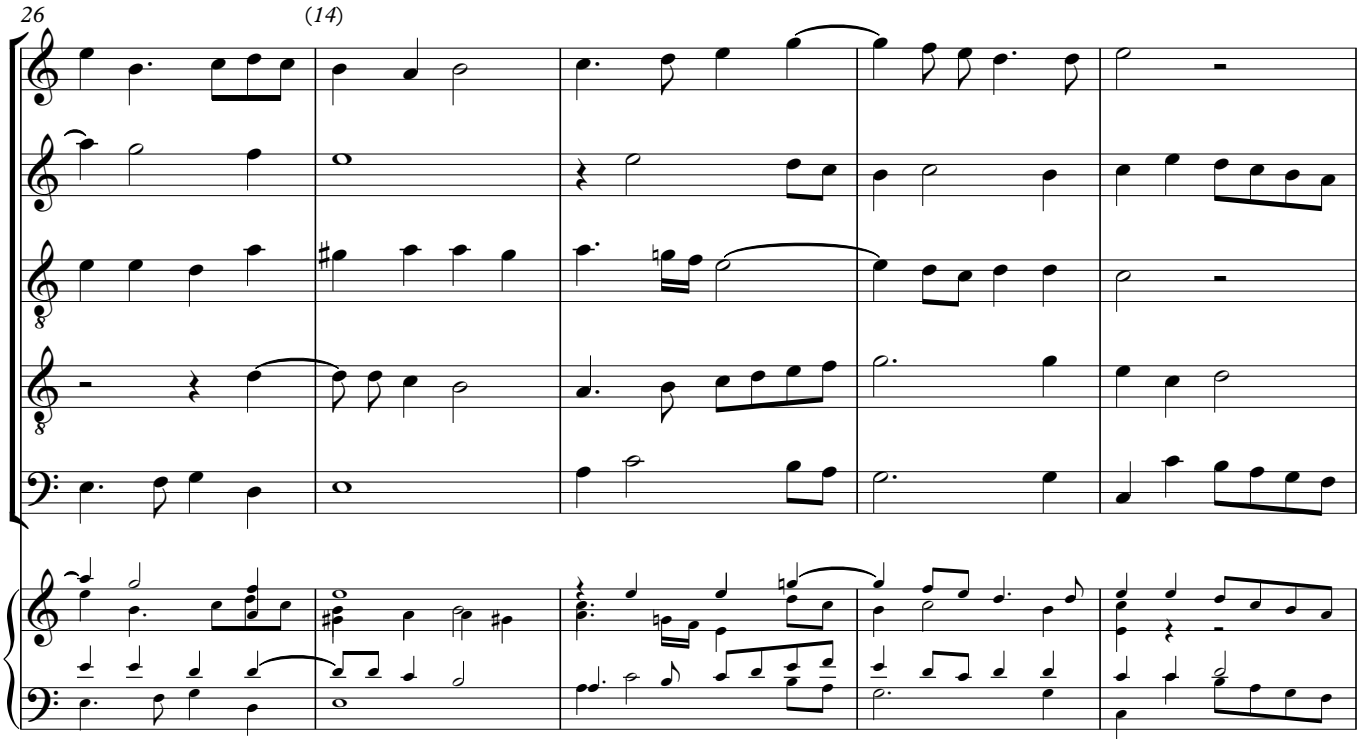
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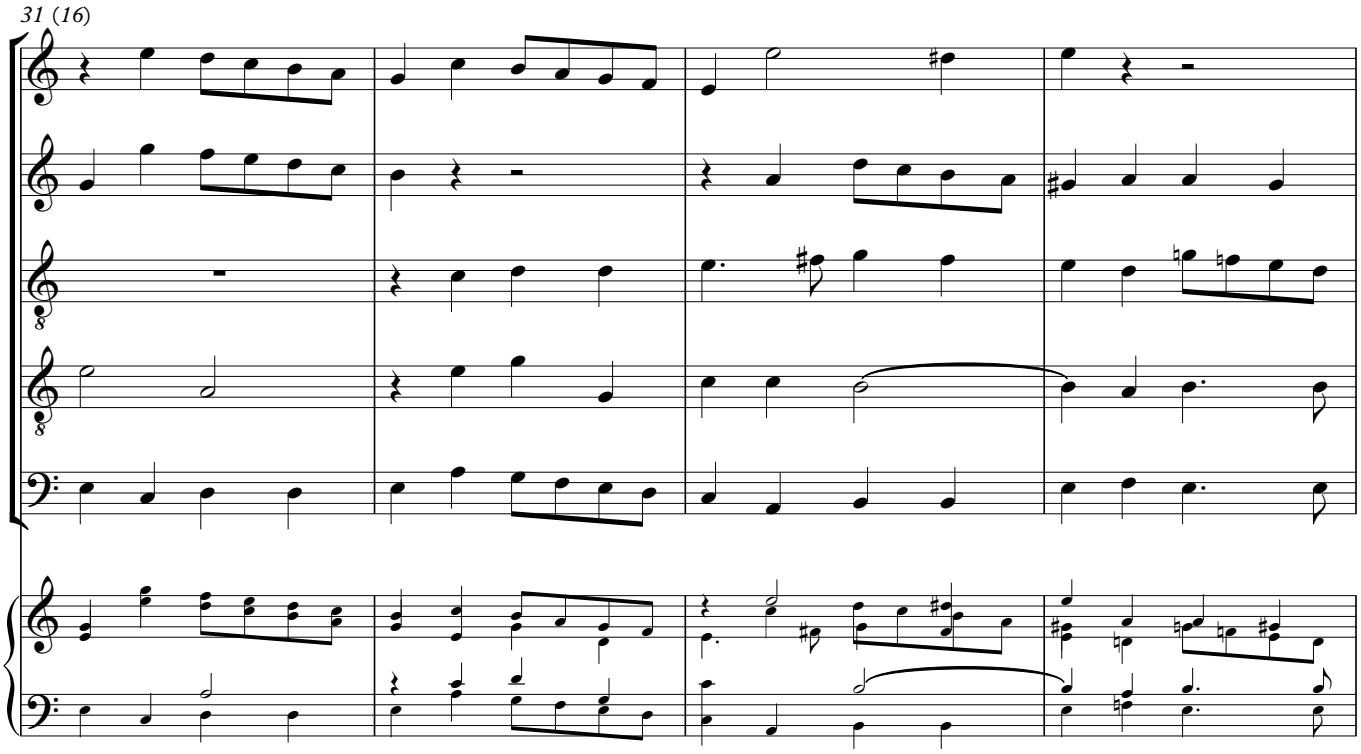
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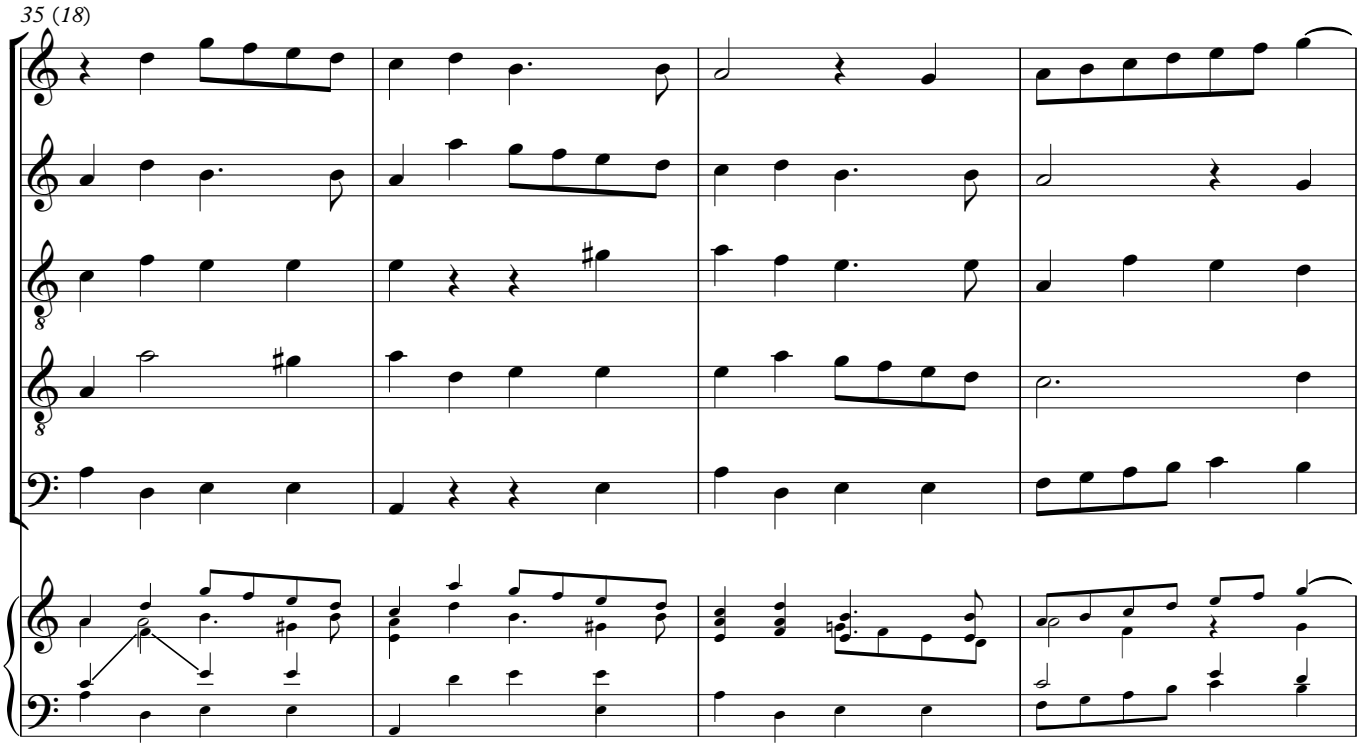
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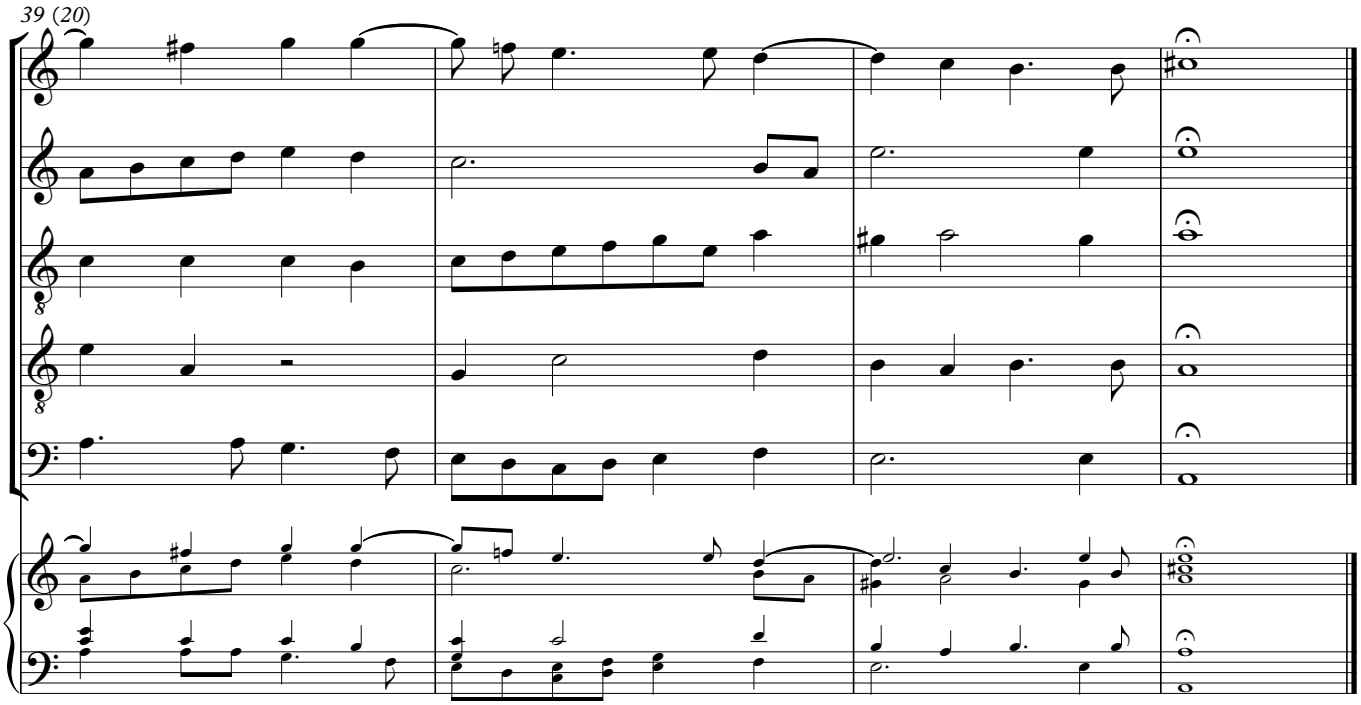
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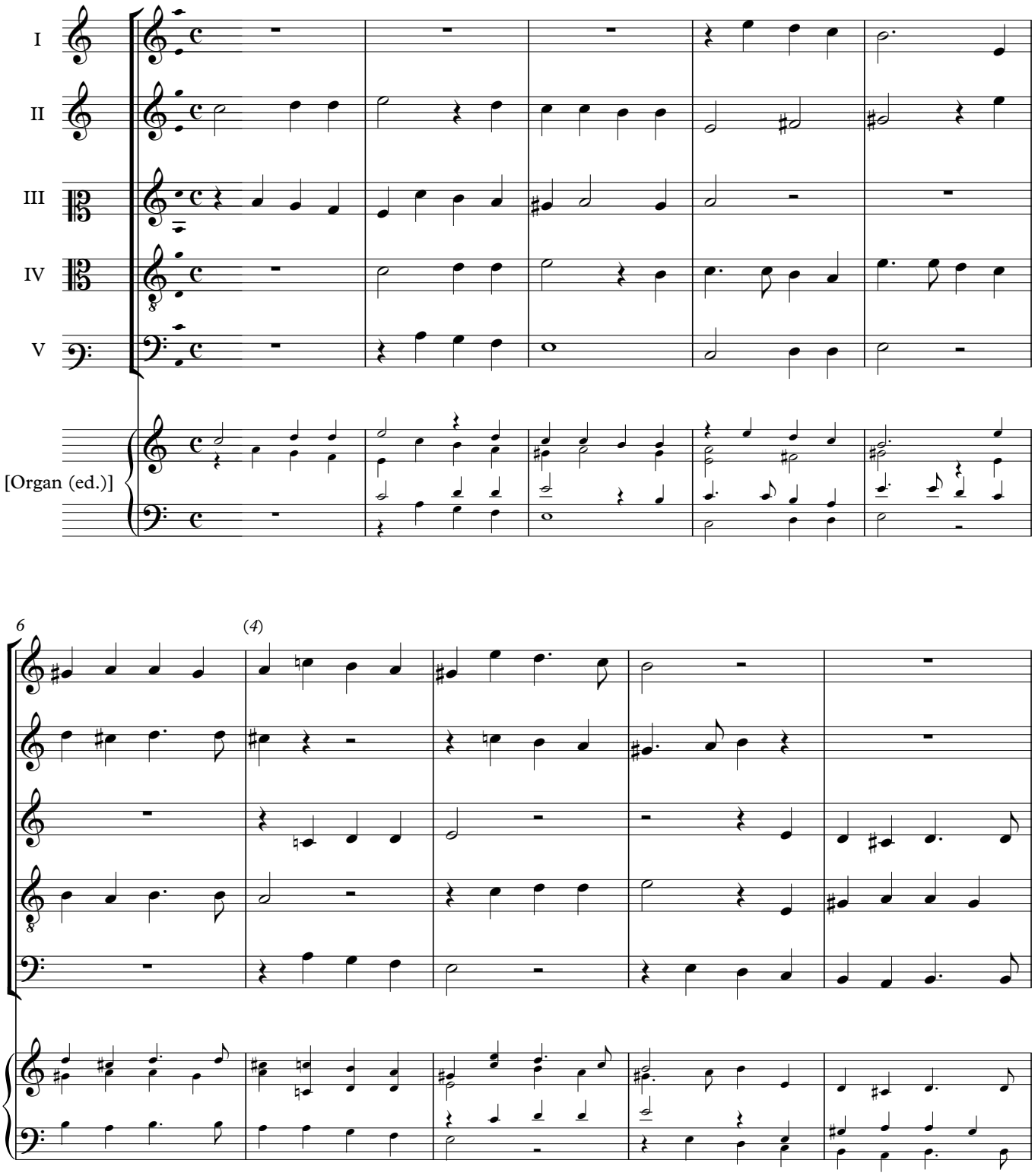

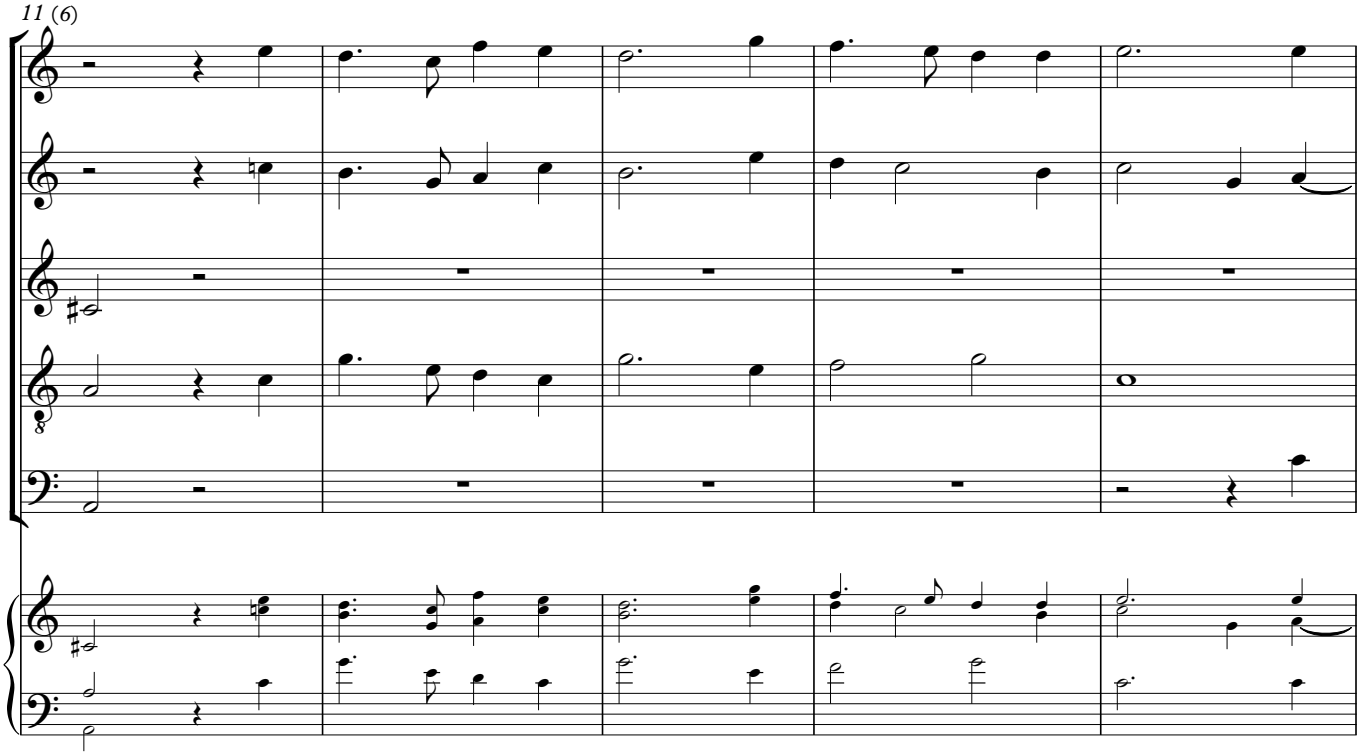
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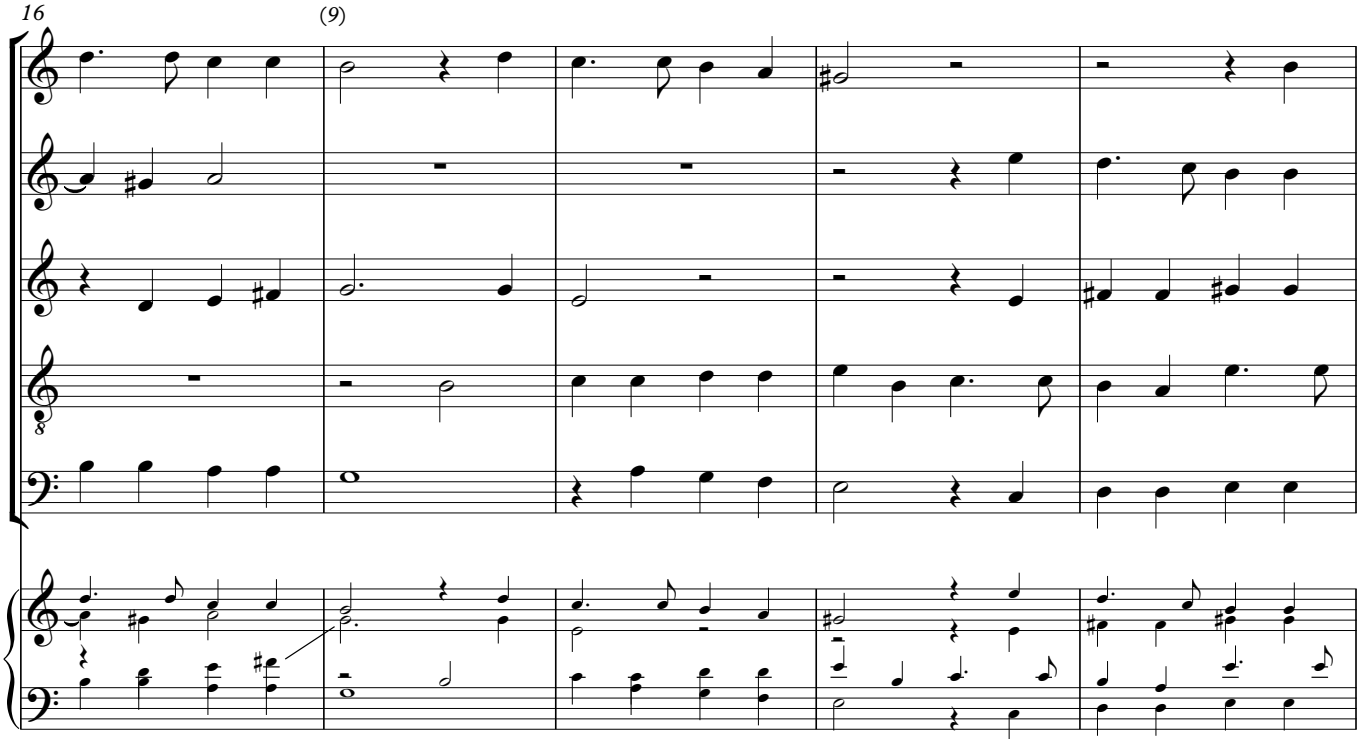
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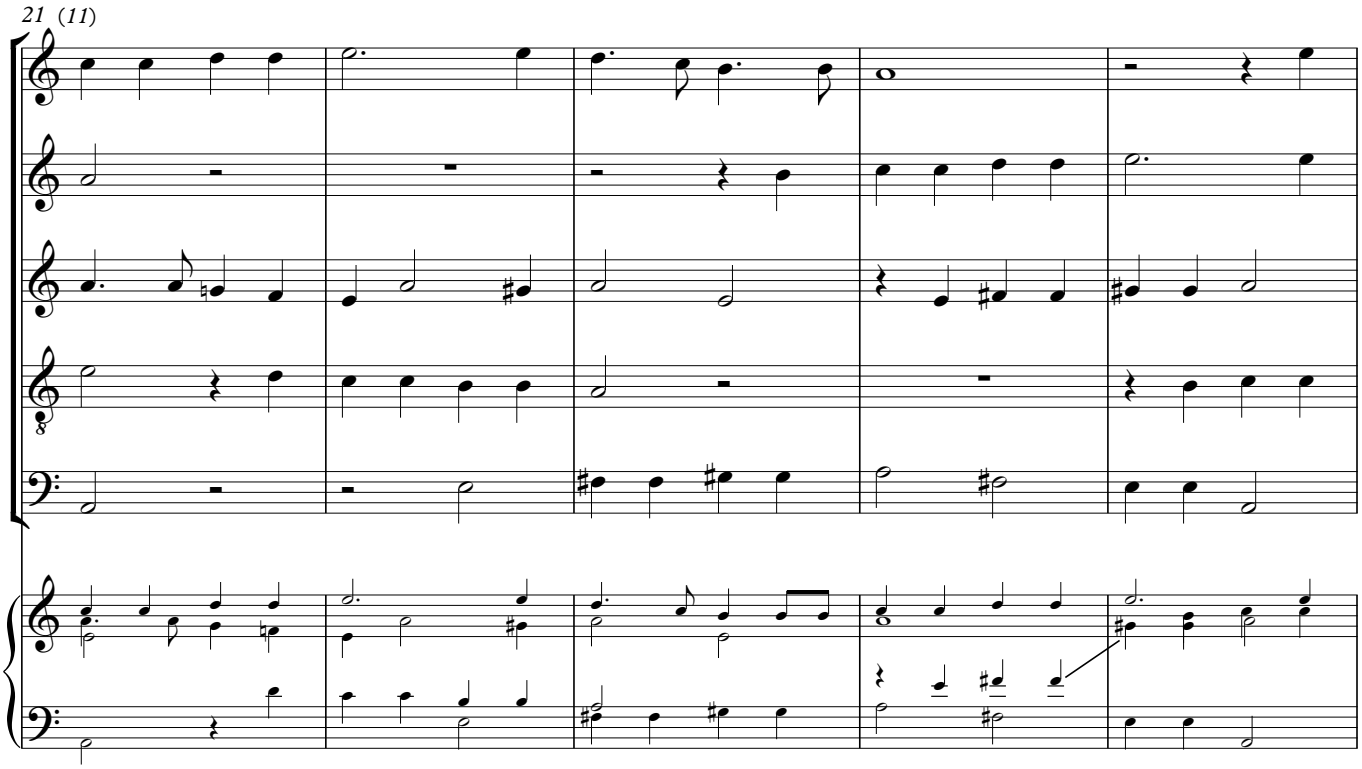
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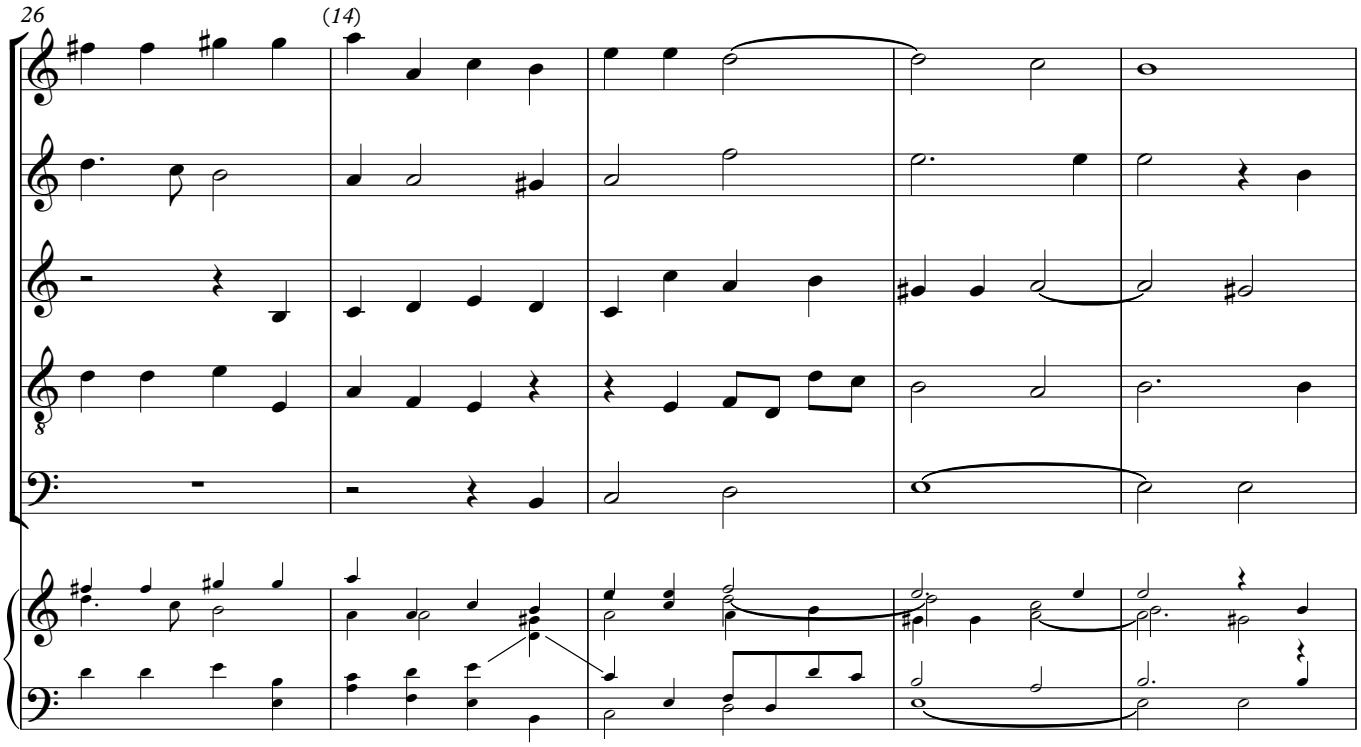
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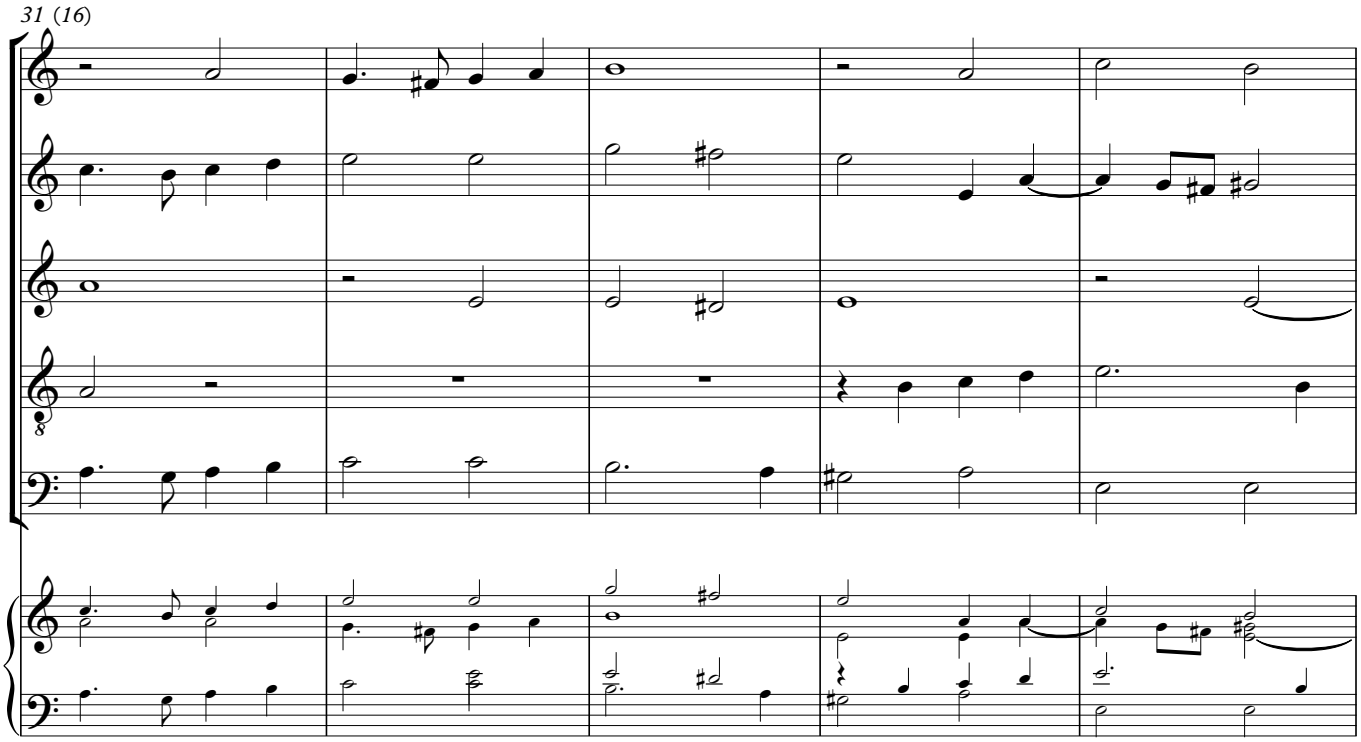
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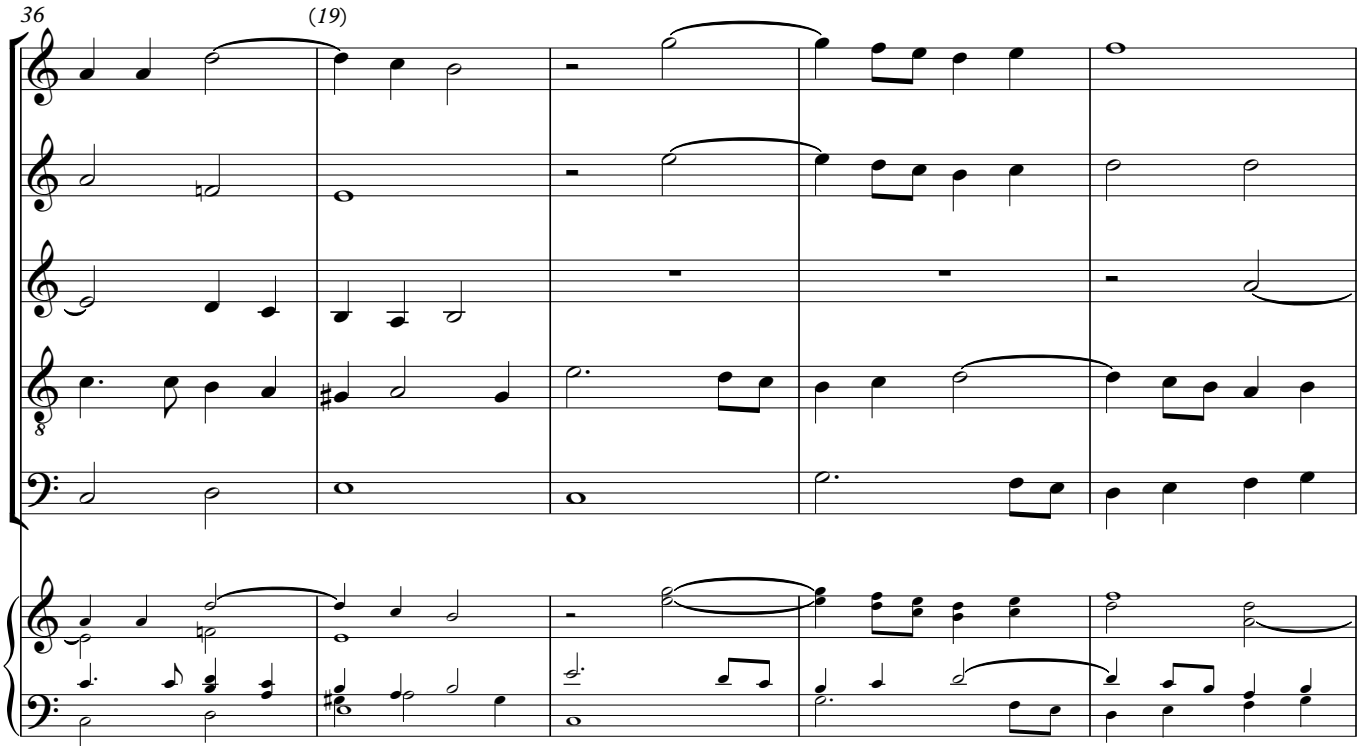
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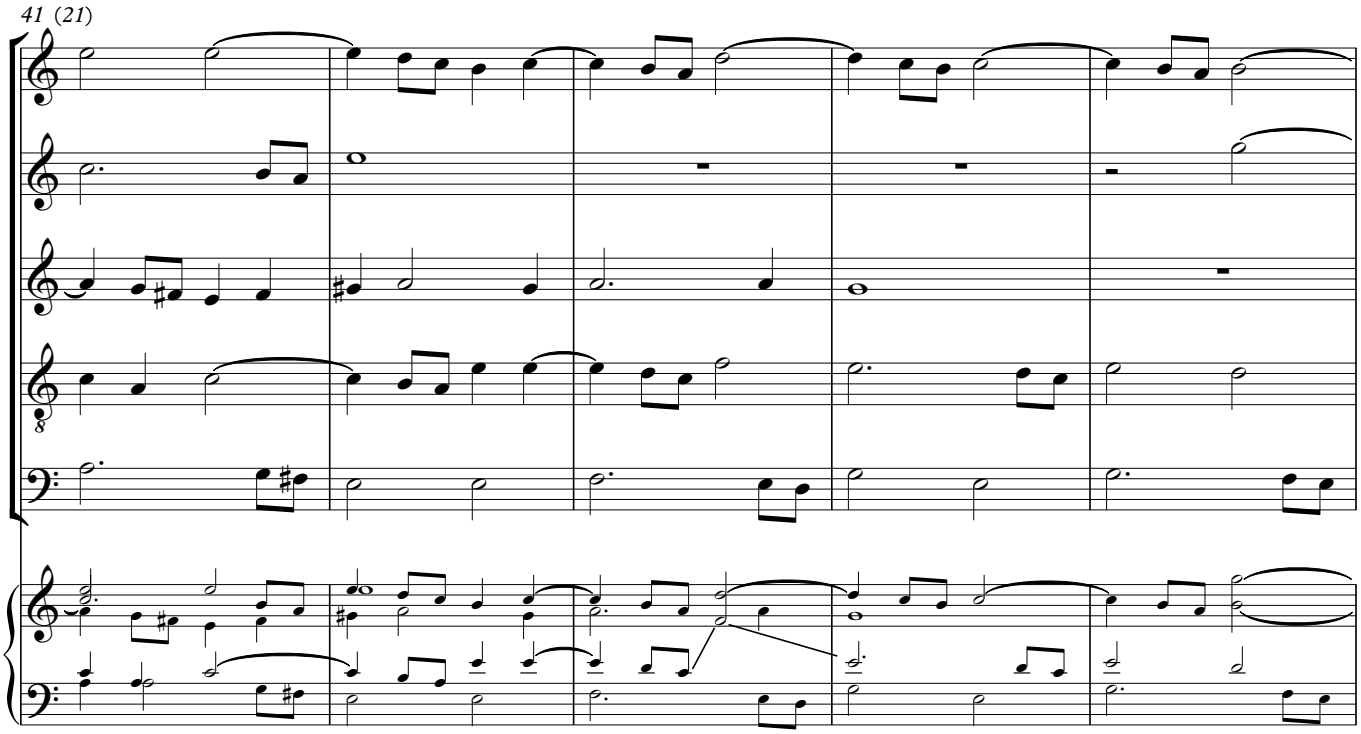
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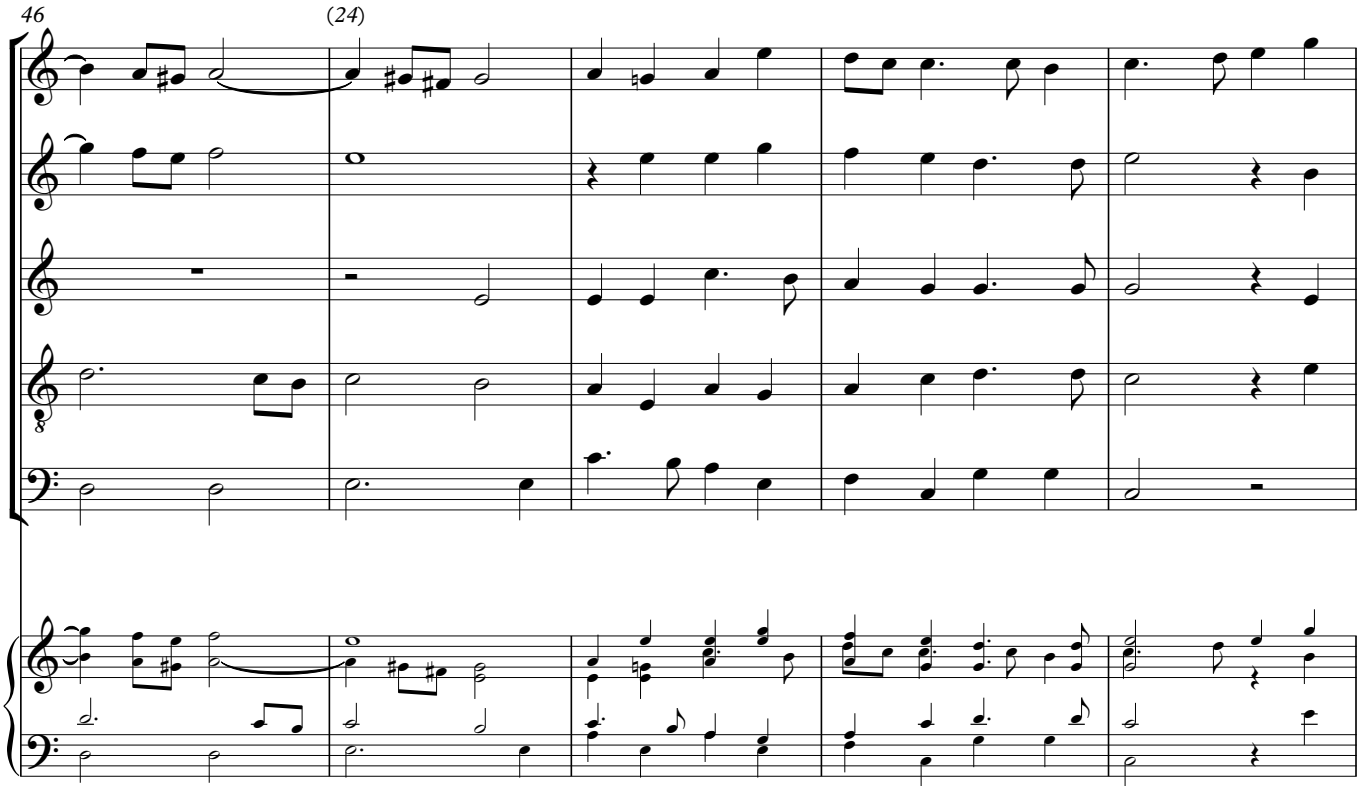
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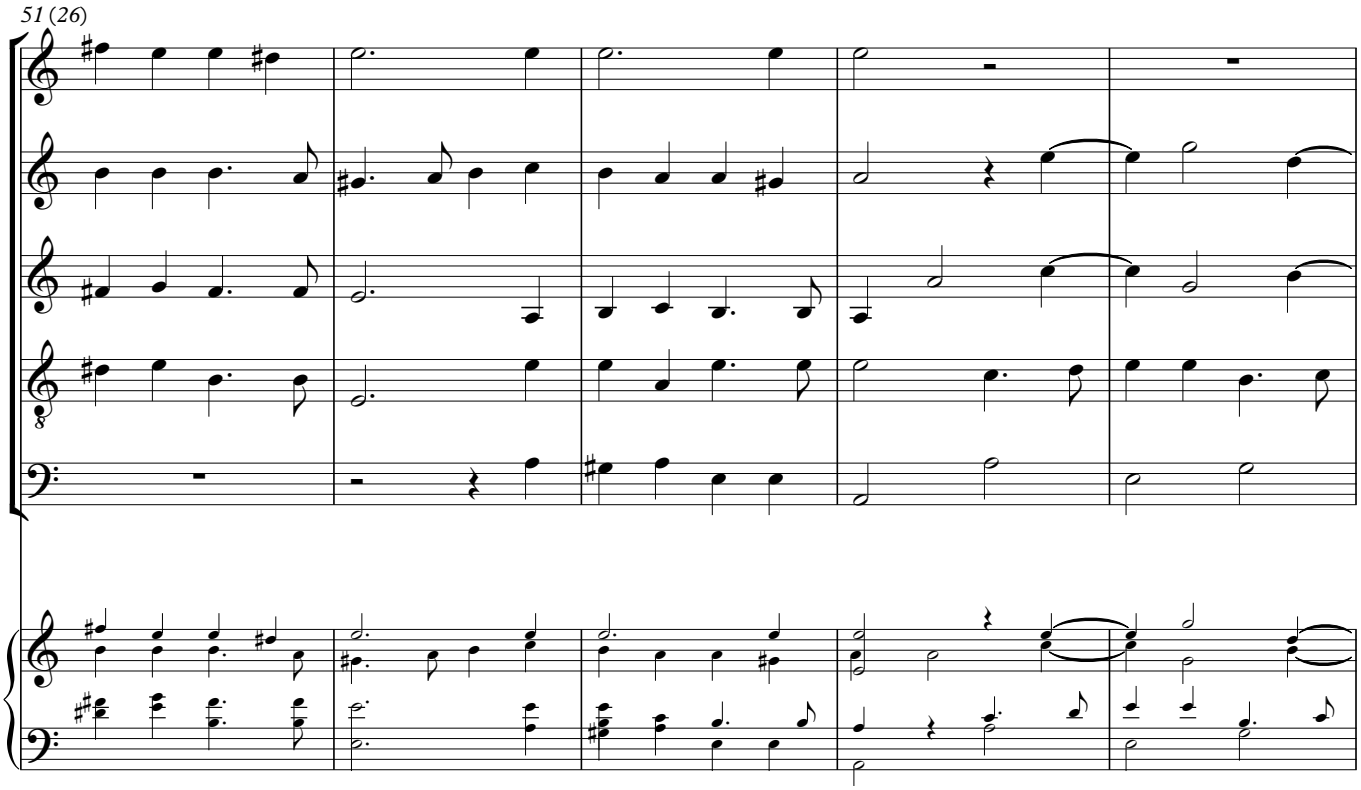
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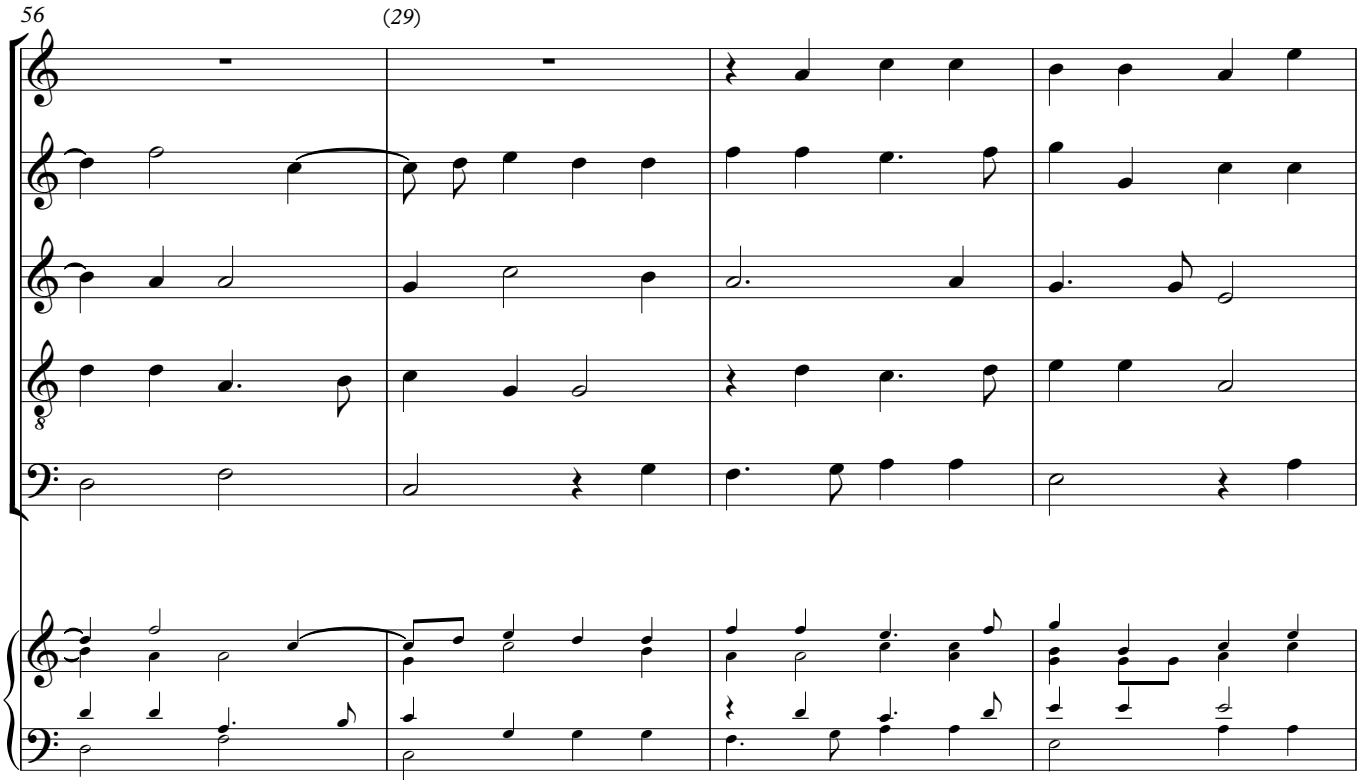
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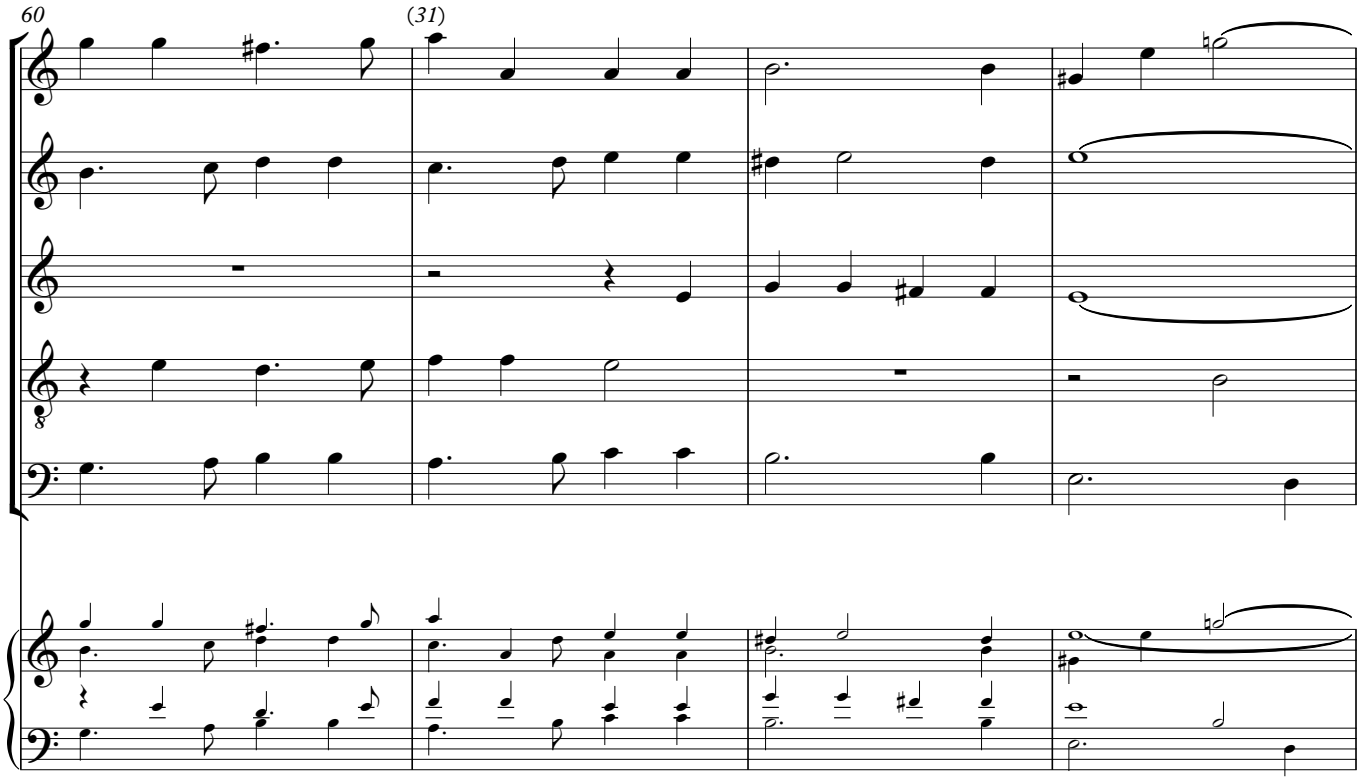
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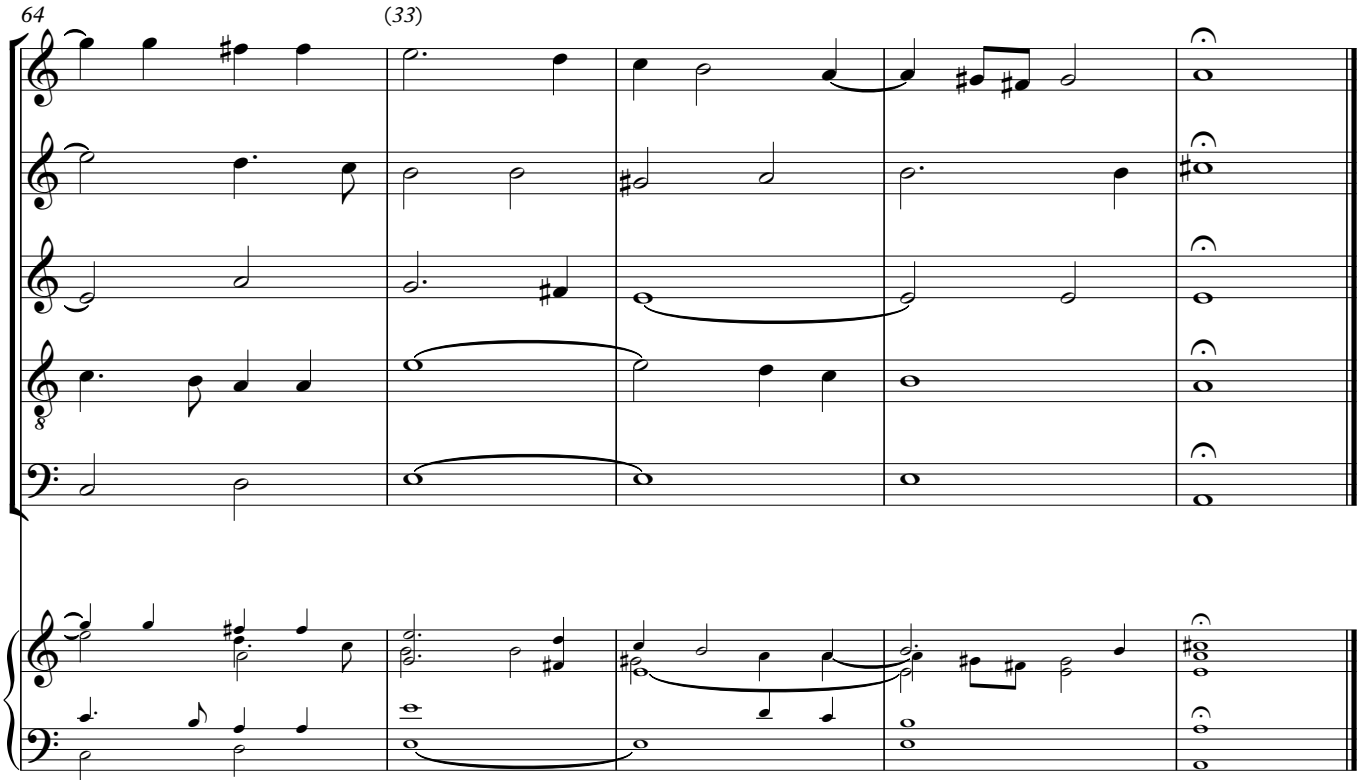
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[Now each flowry bancke of May]

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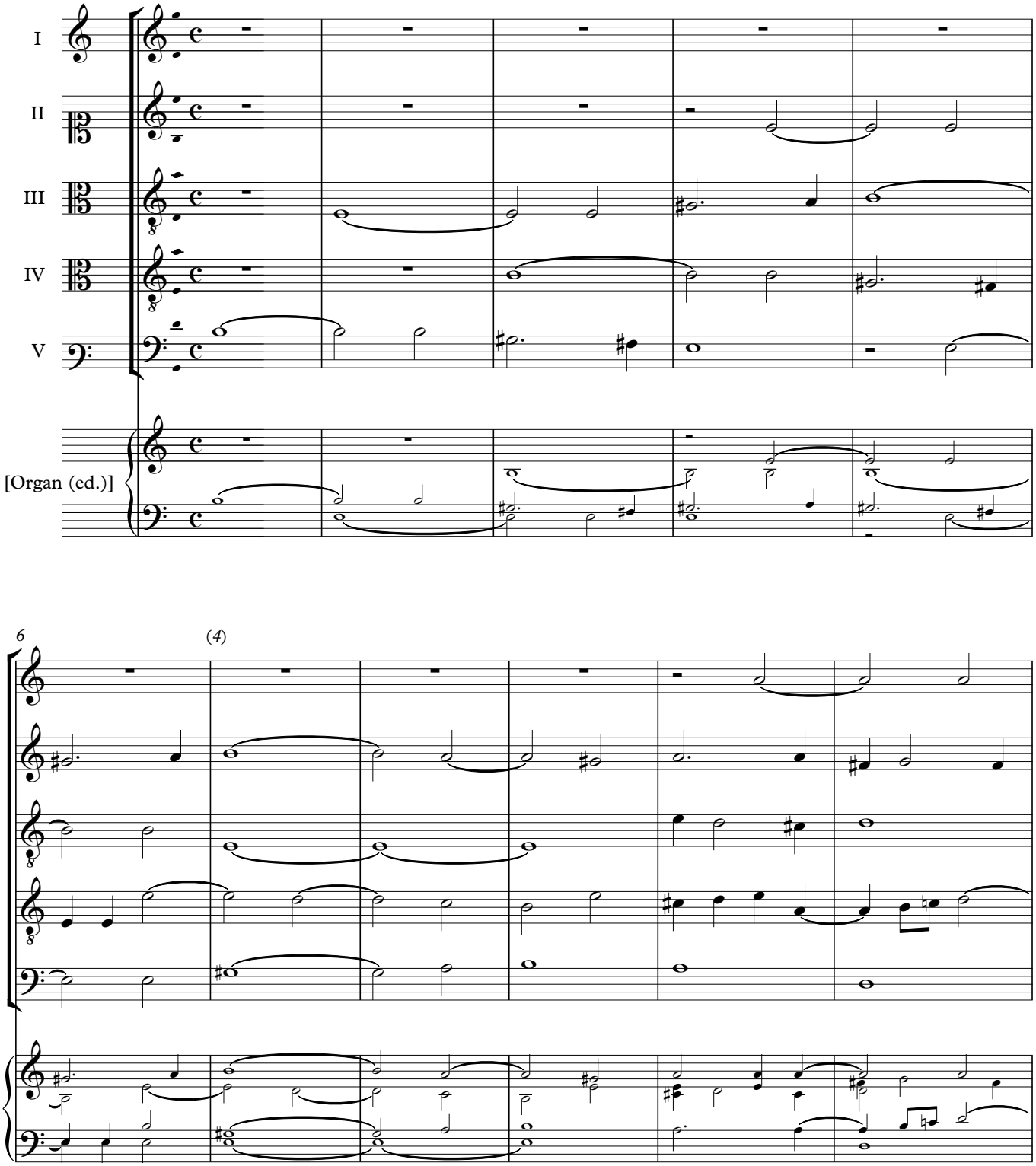

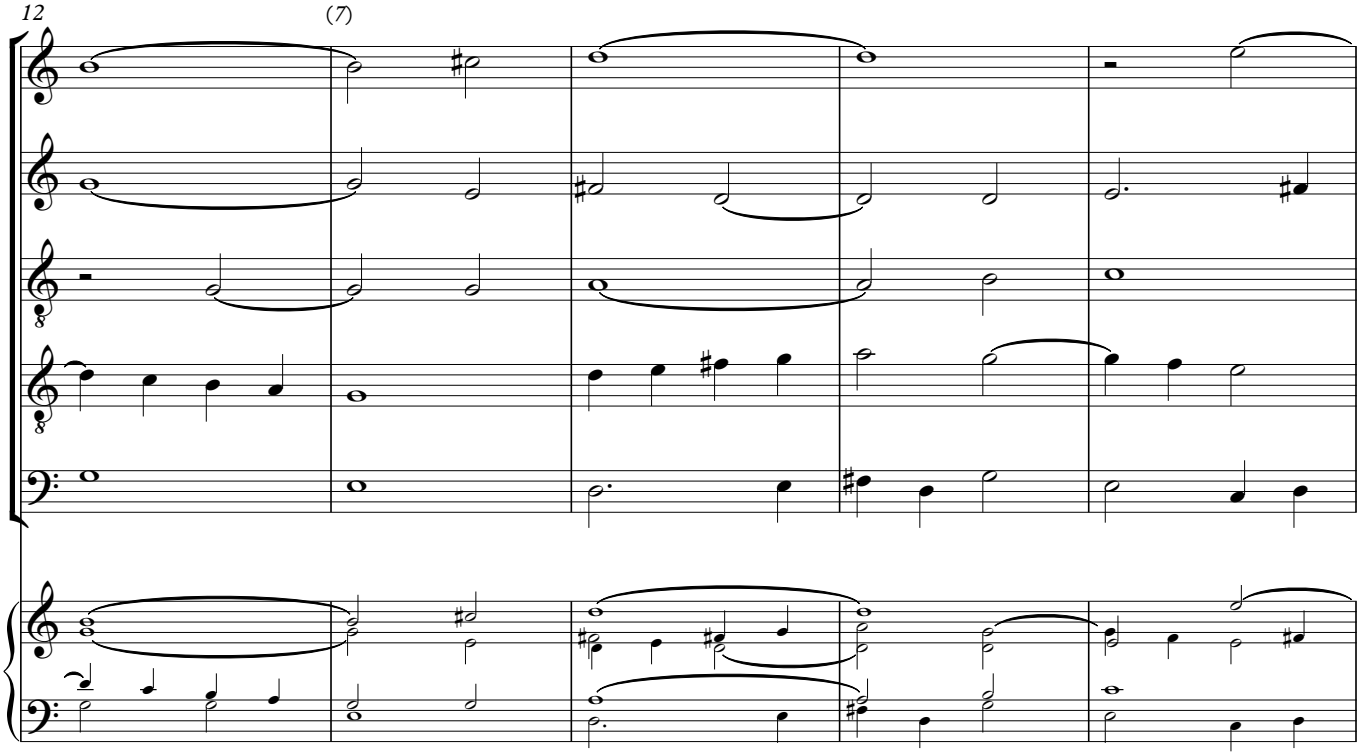
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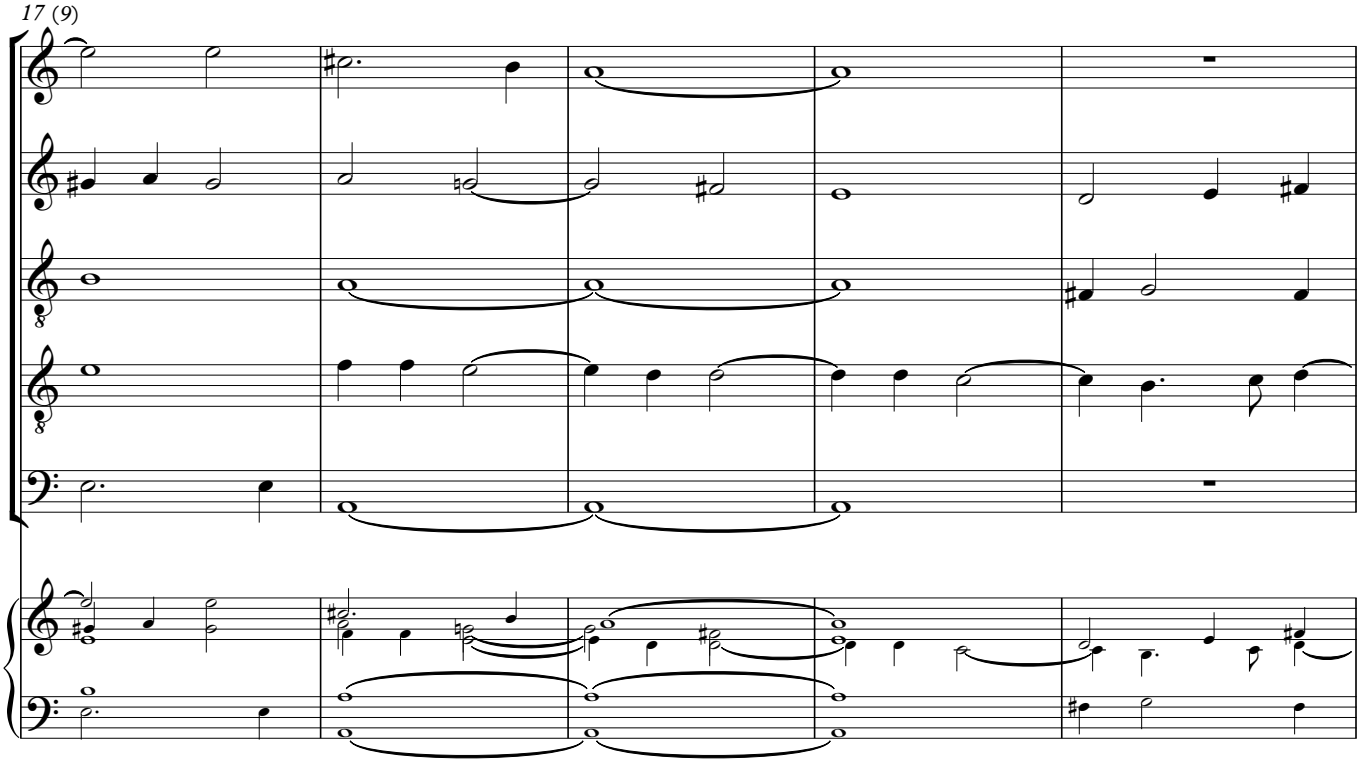
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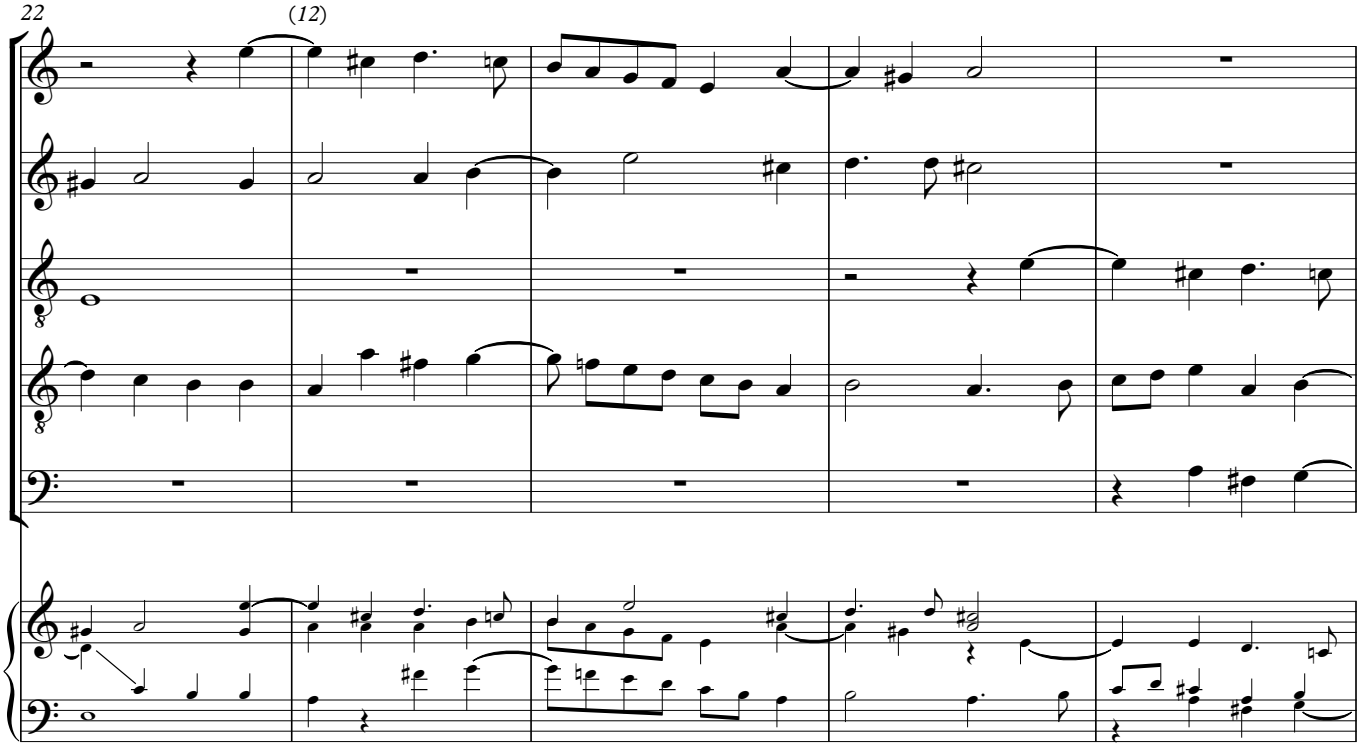
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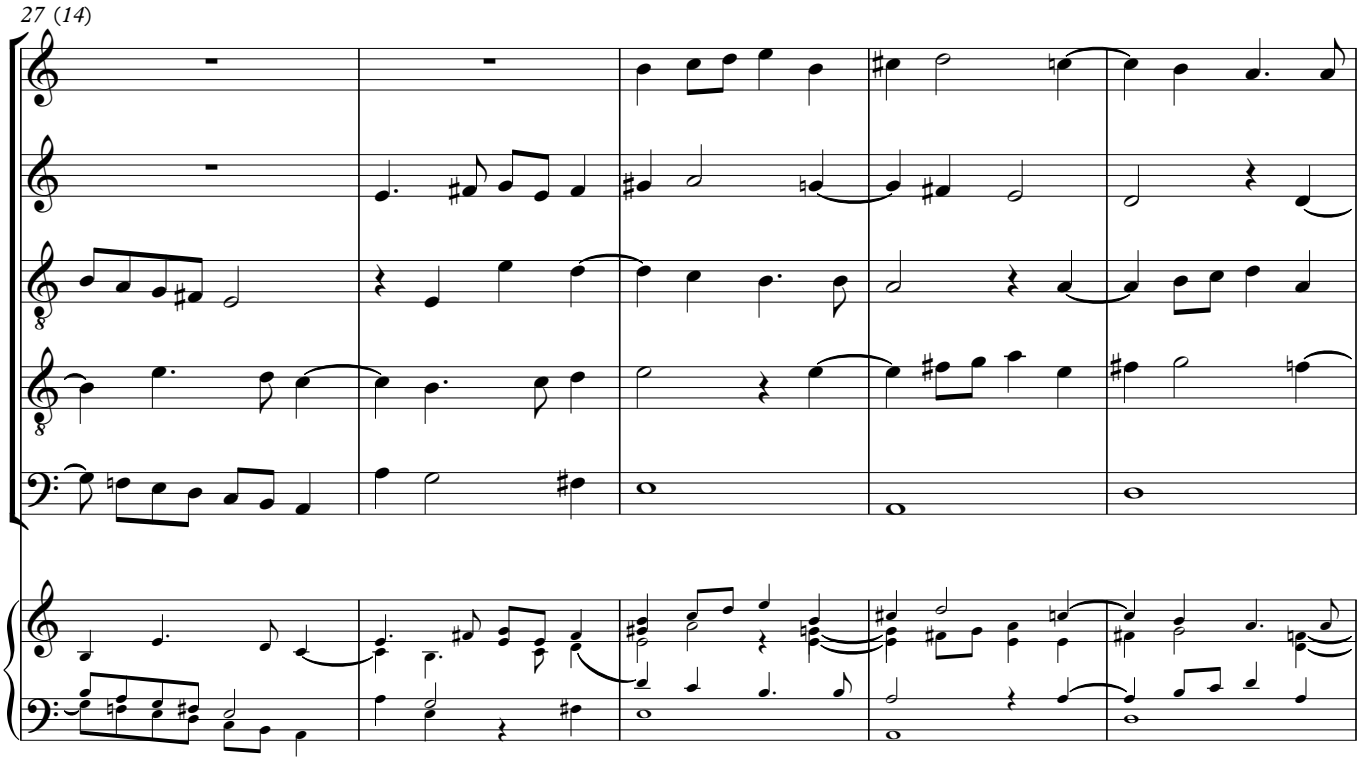
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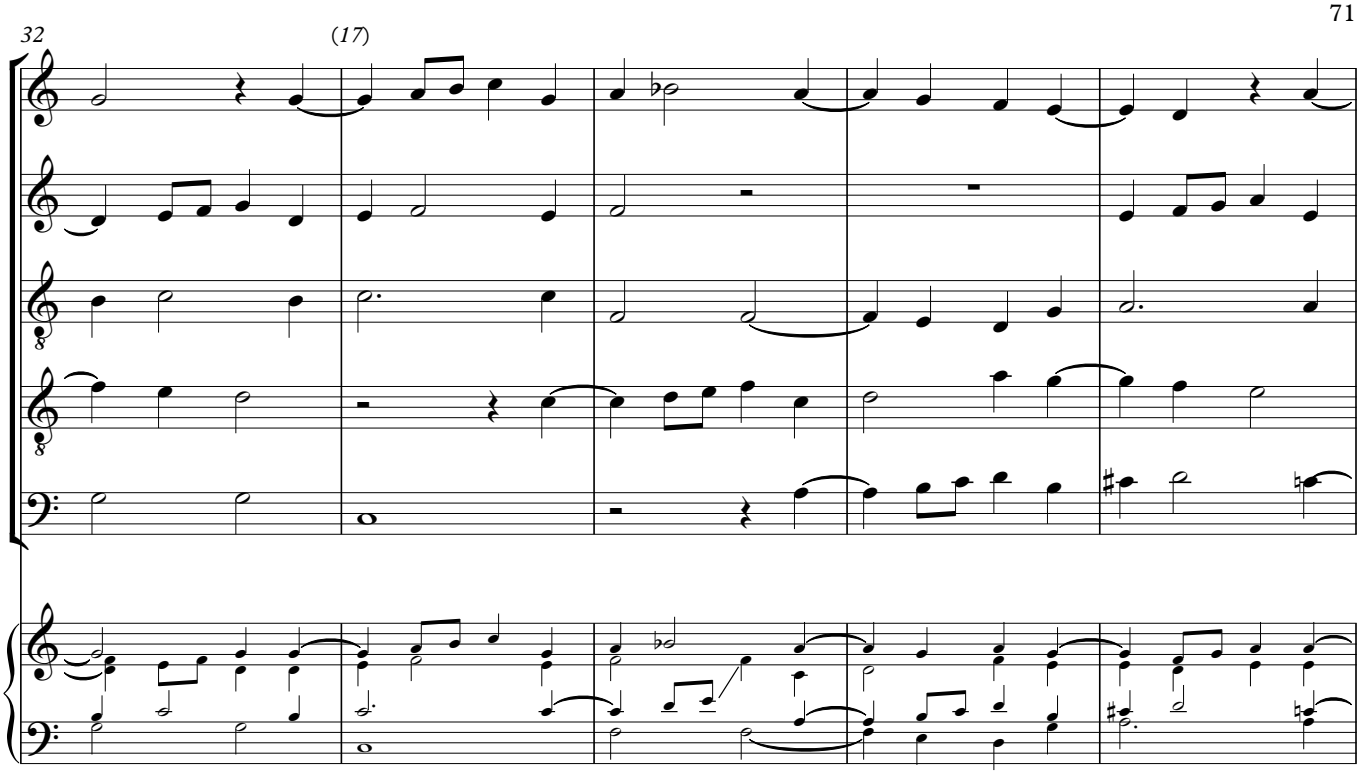
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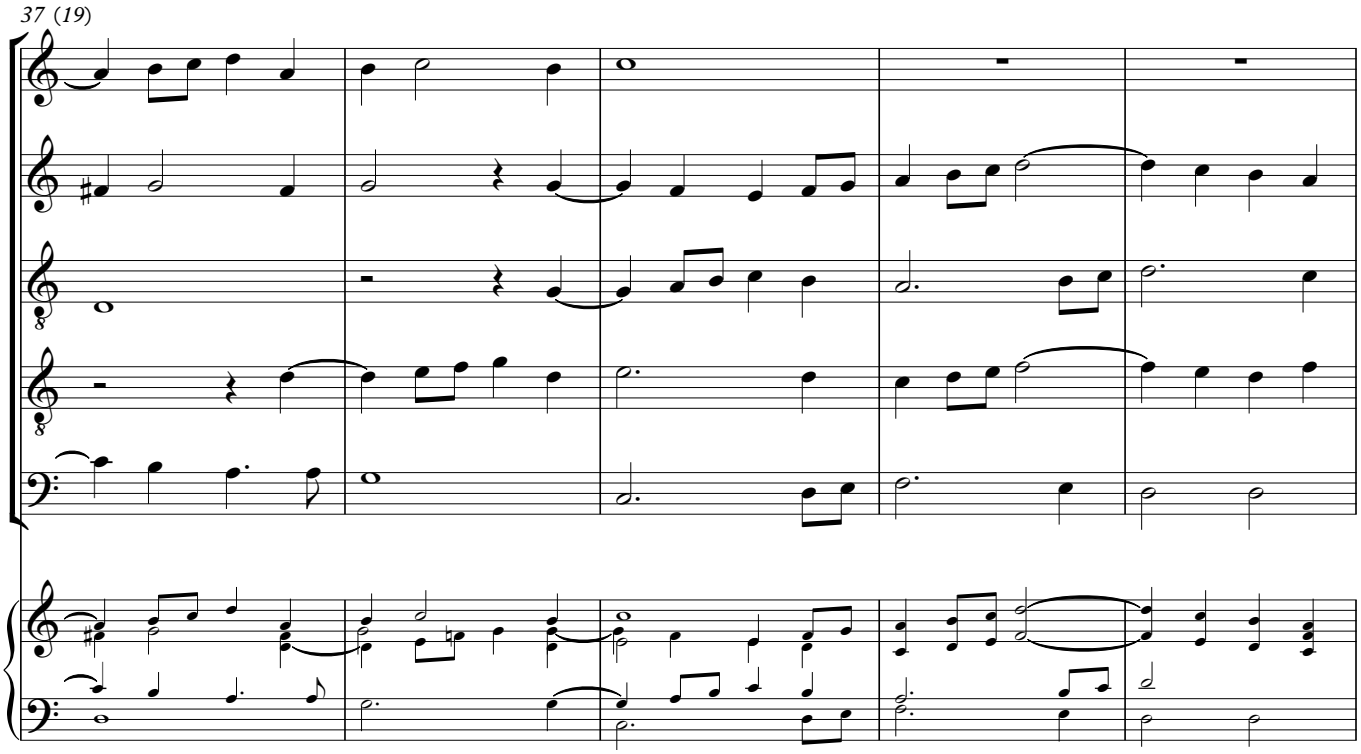
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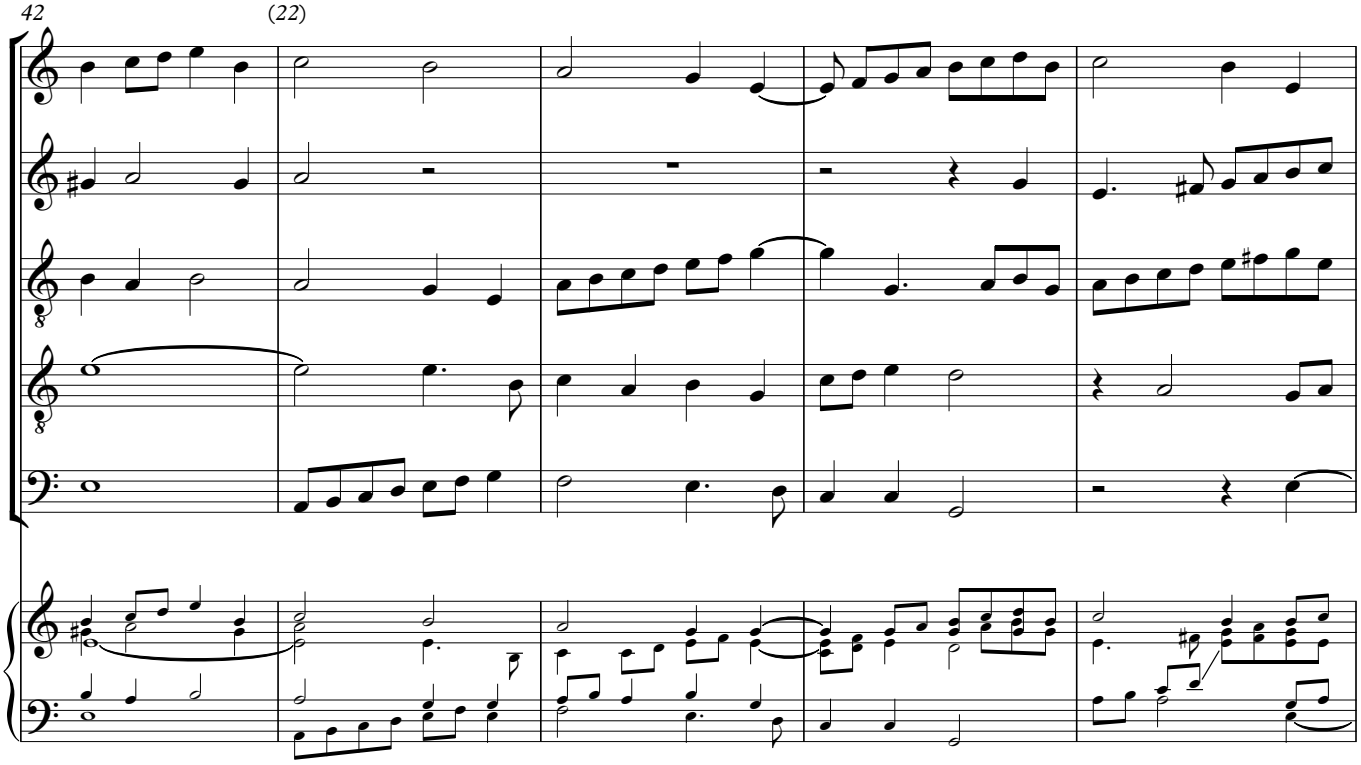
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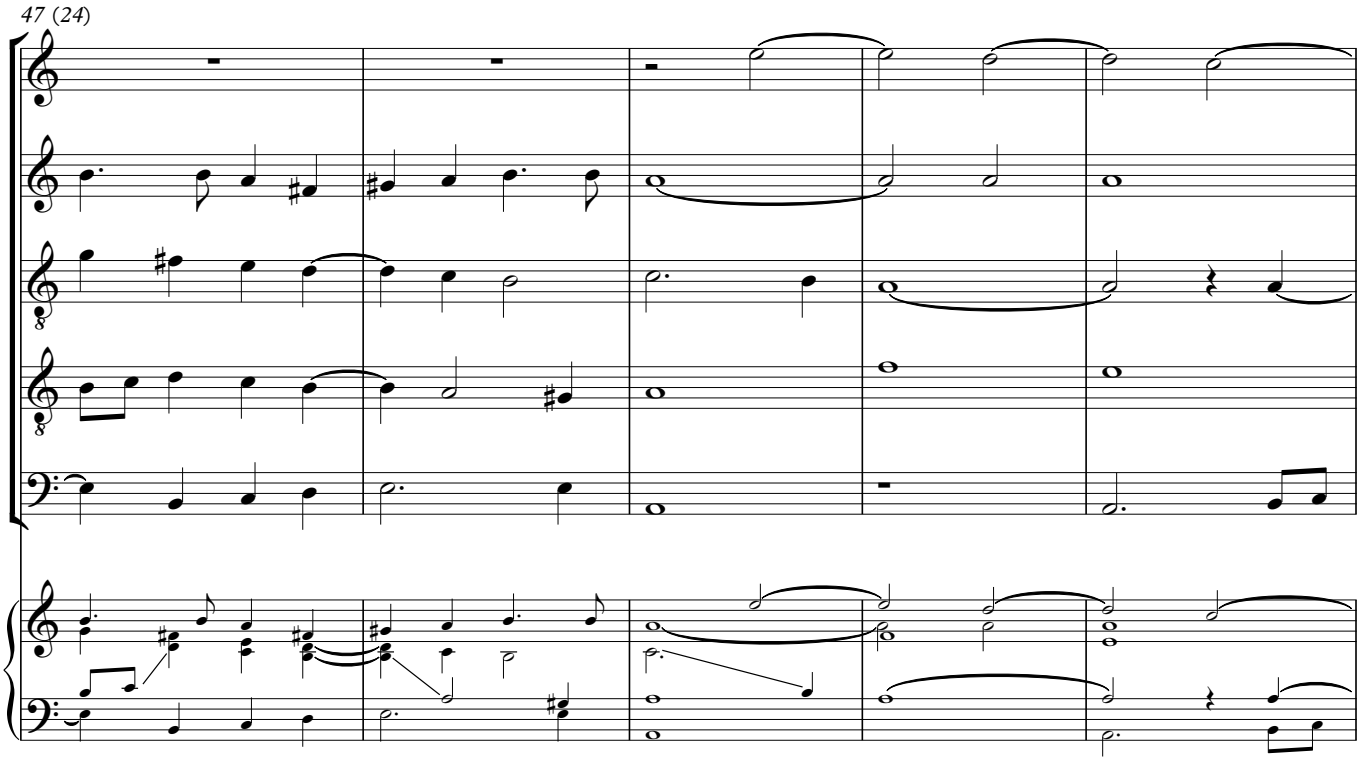
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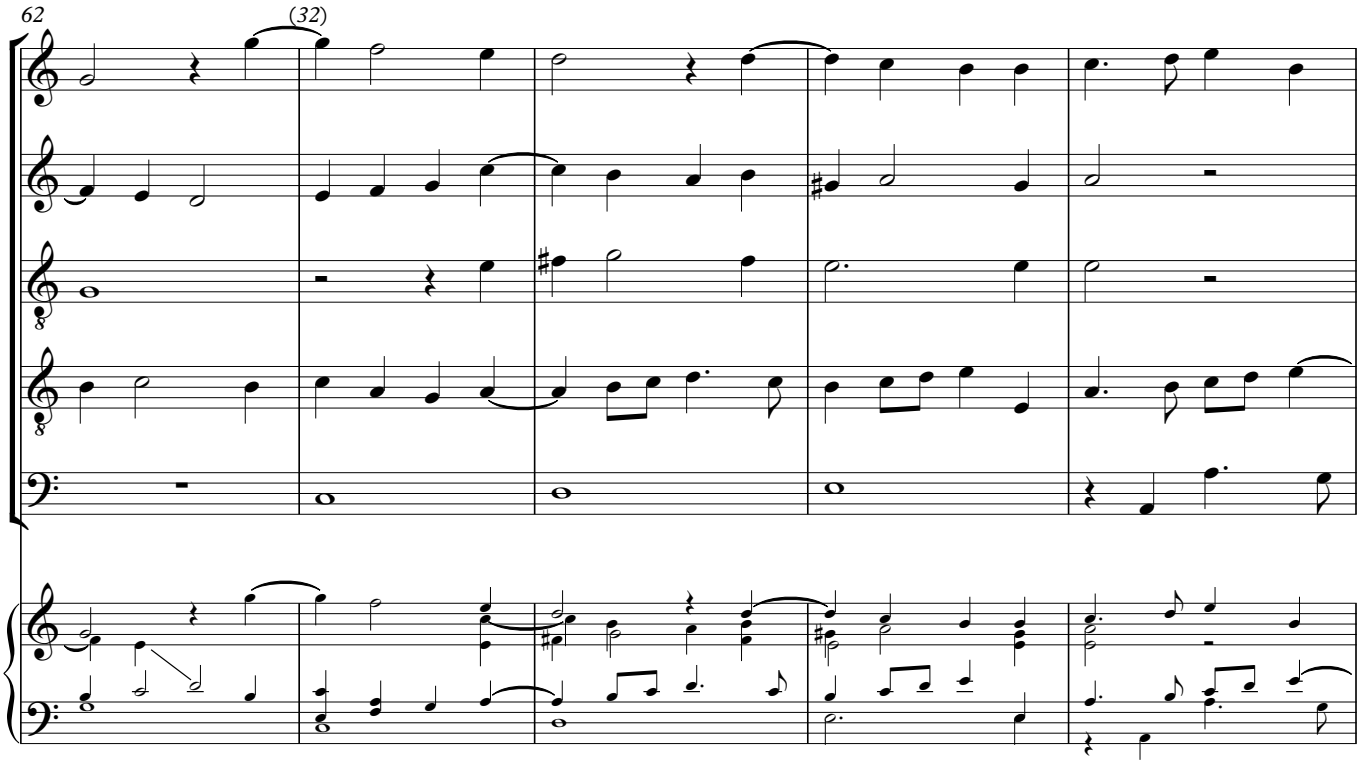
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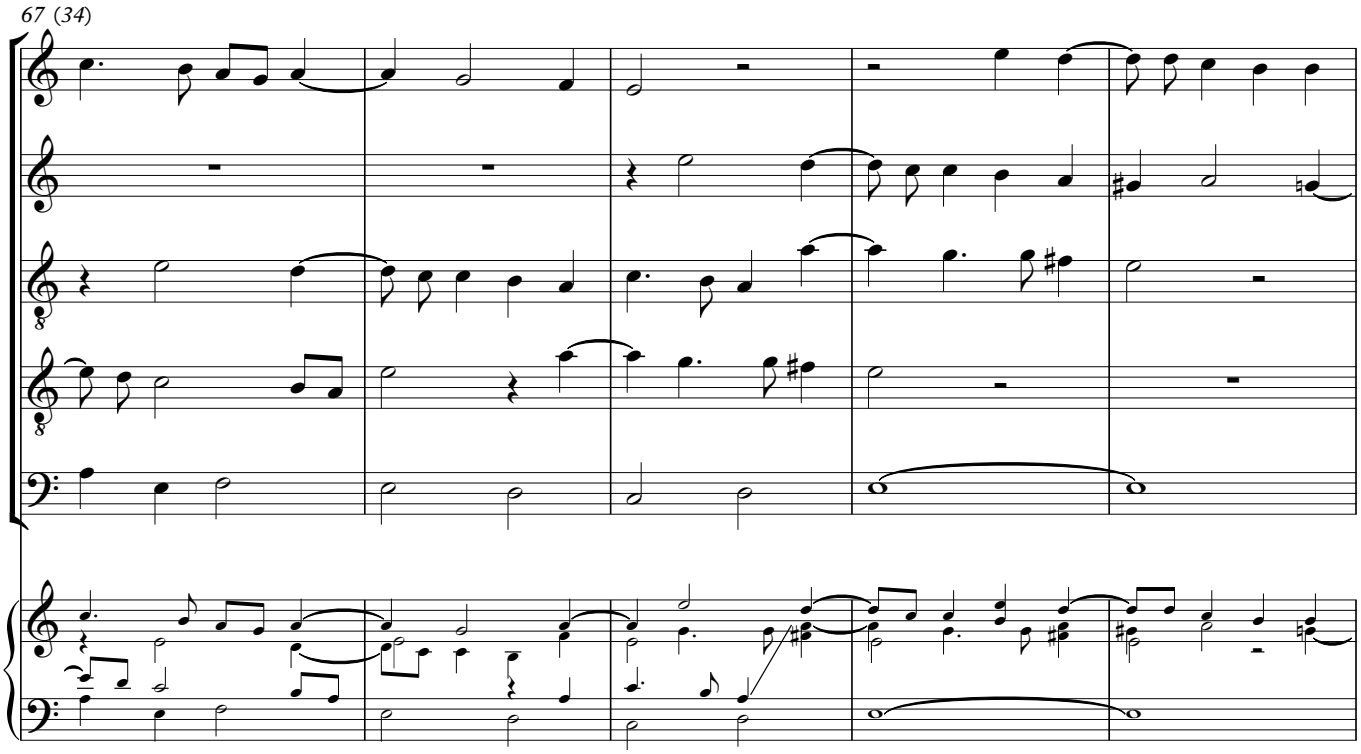
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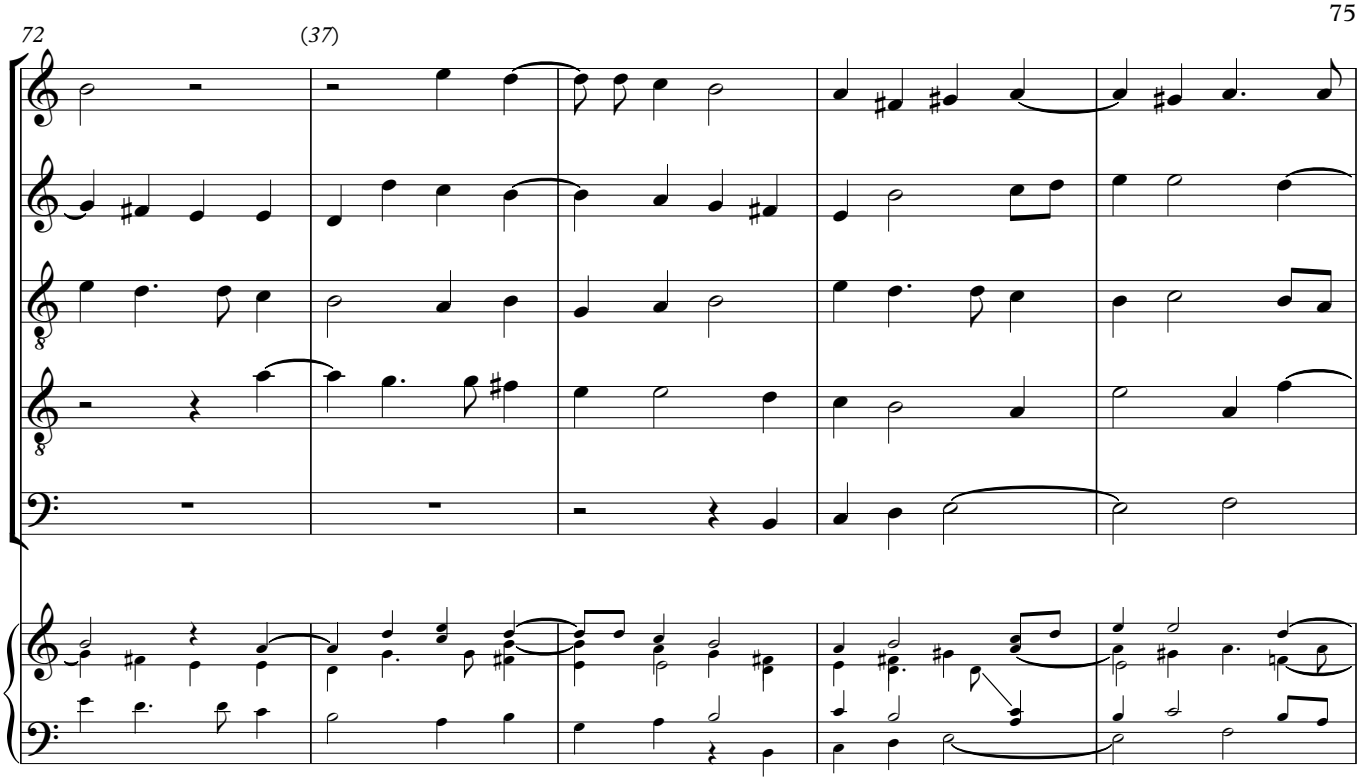
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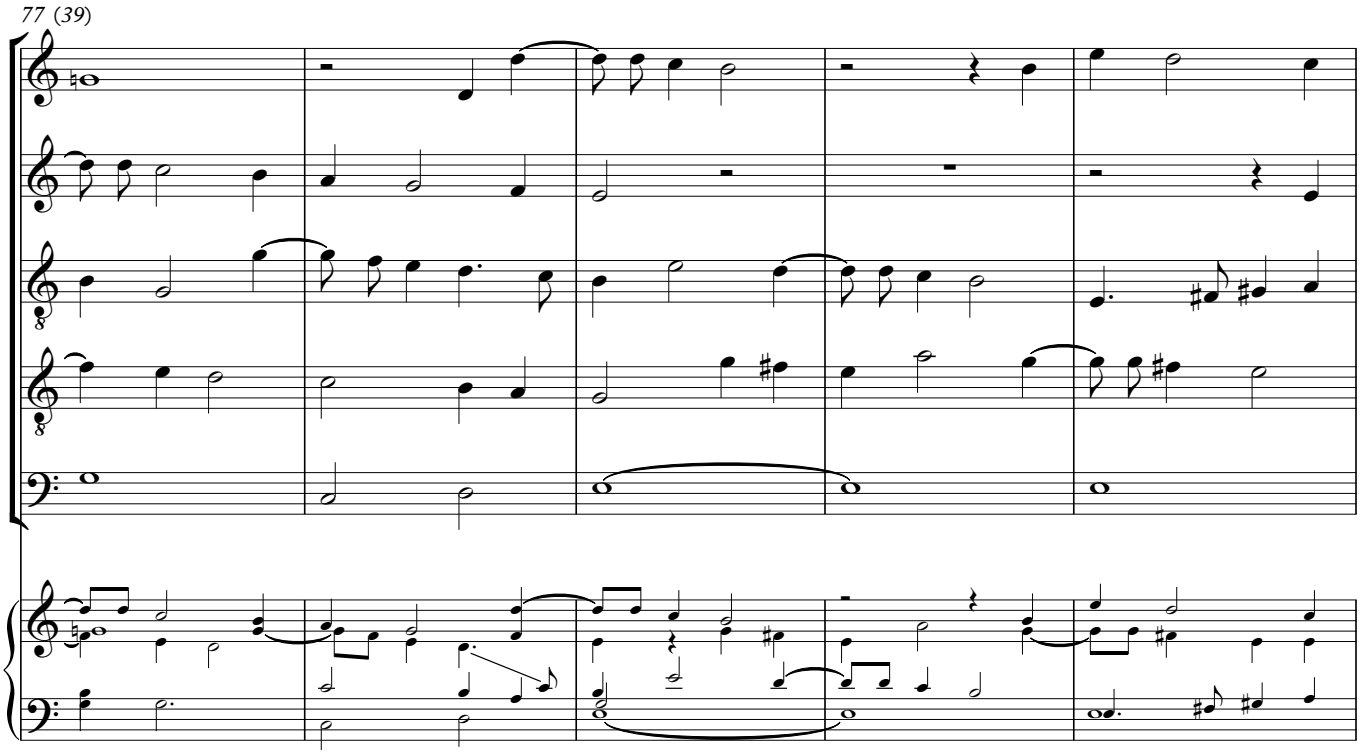
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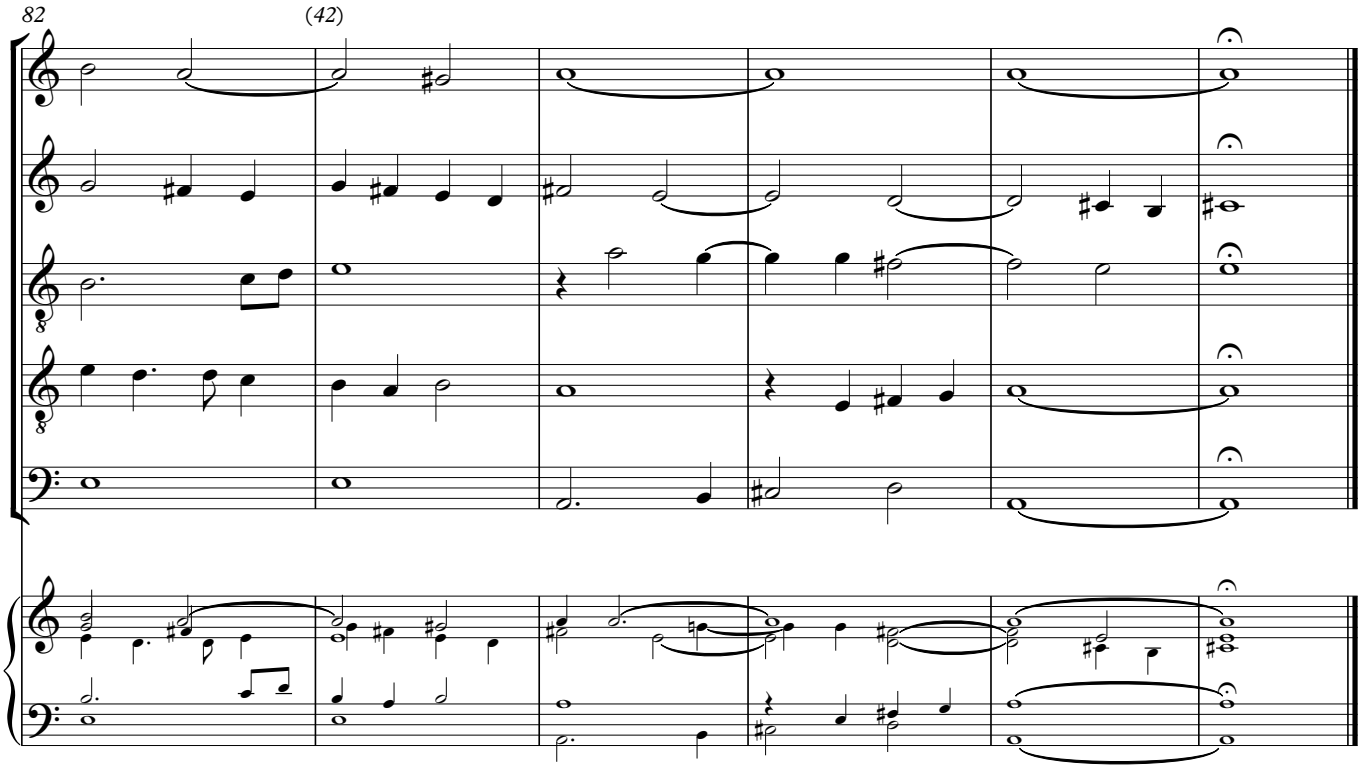
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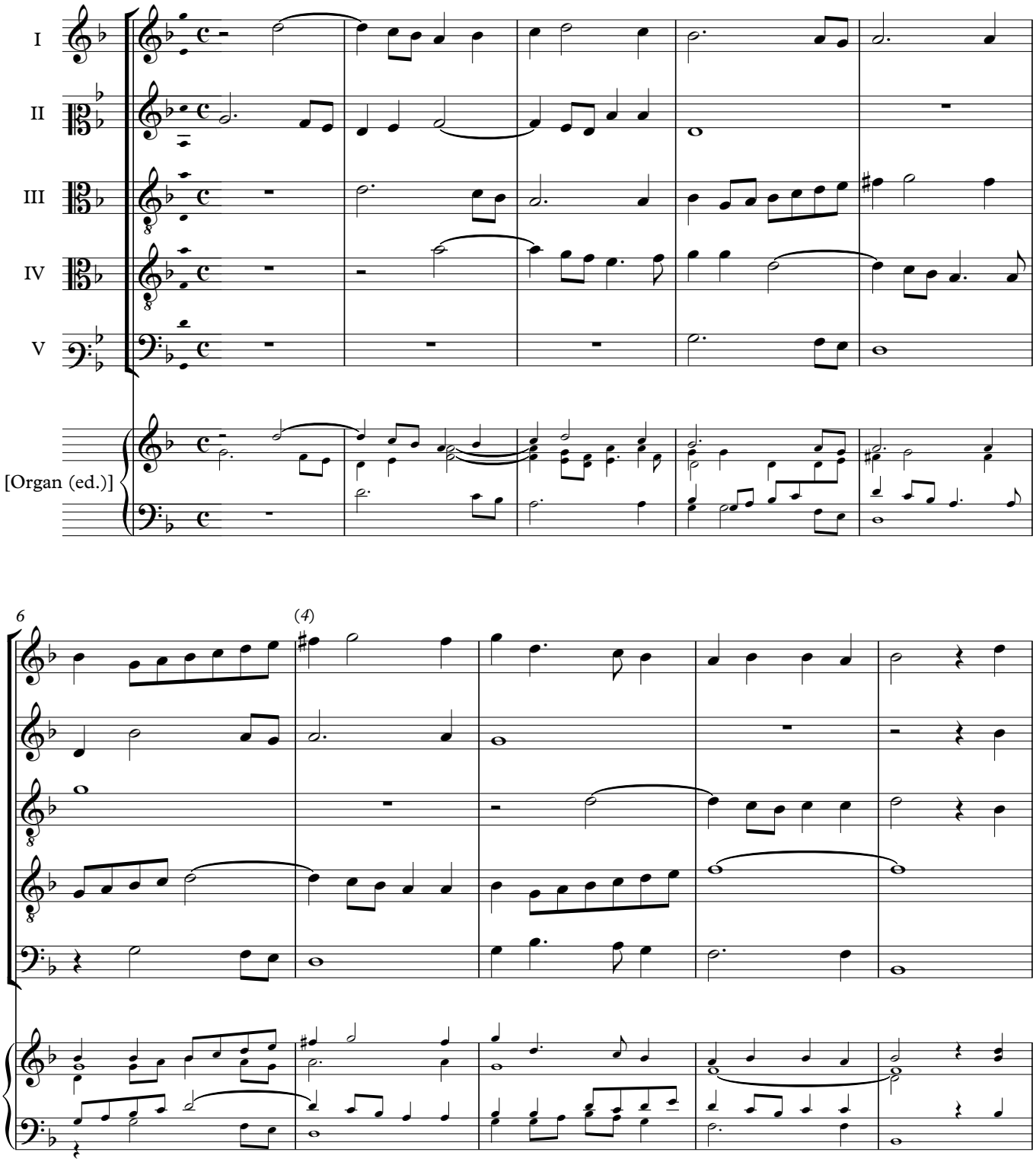

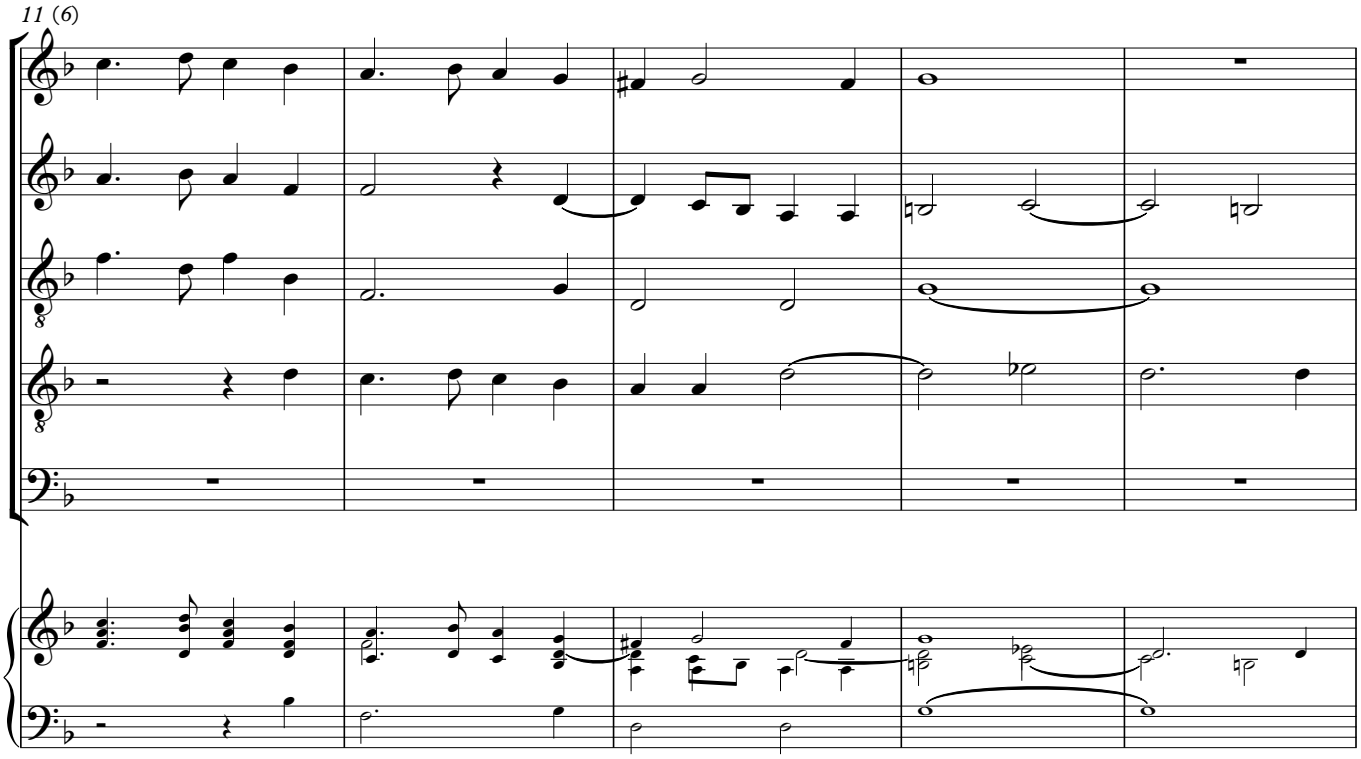
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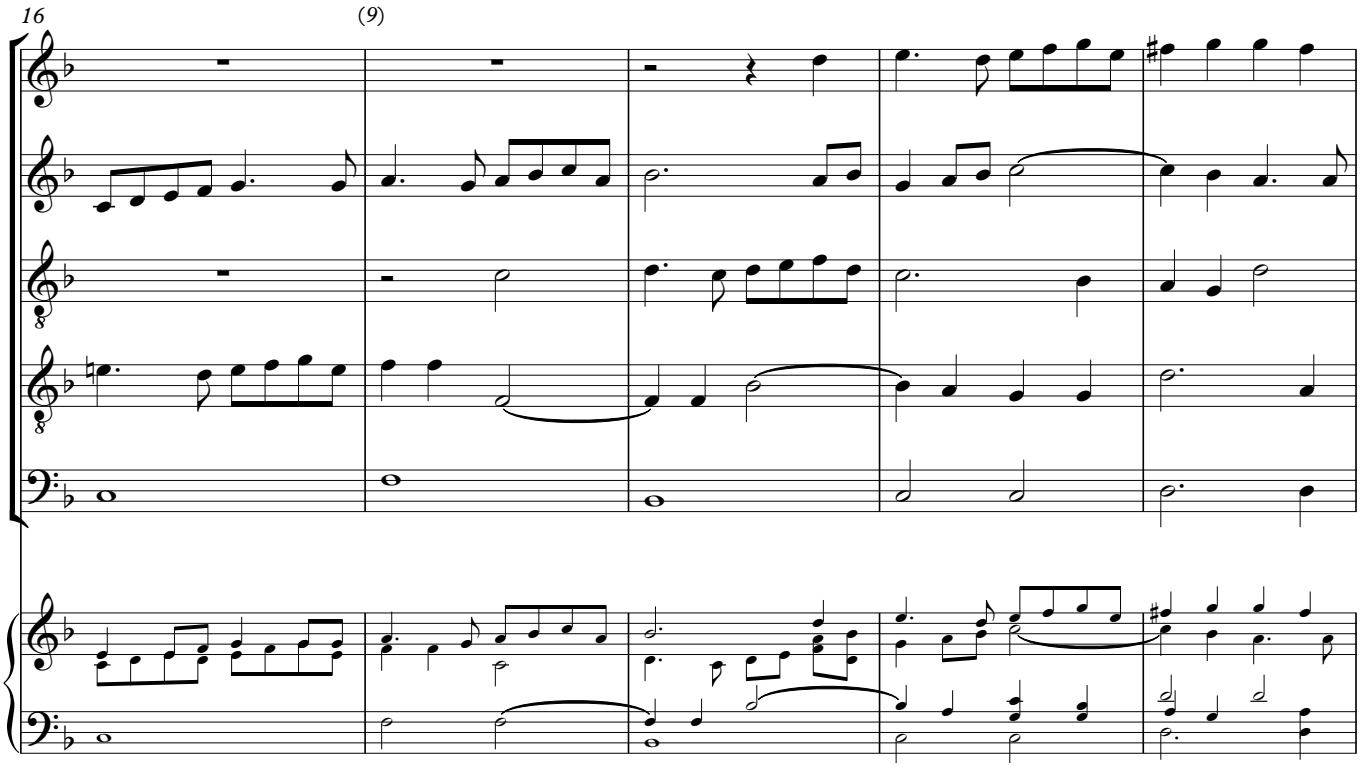
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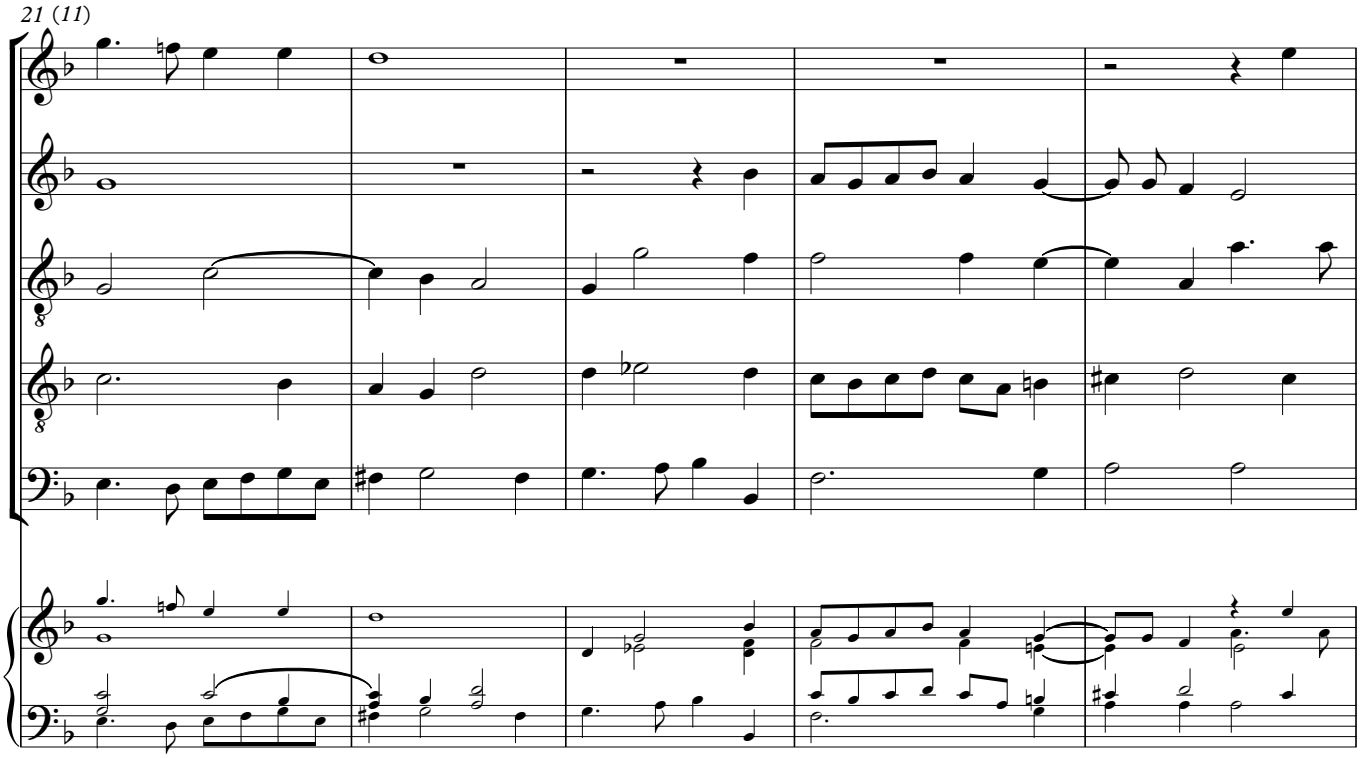
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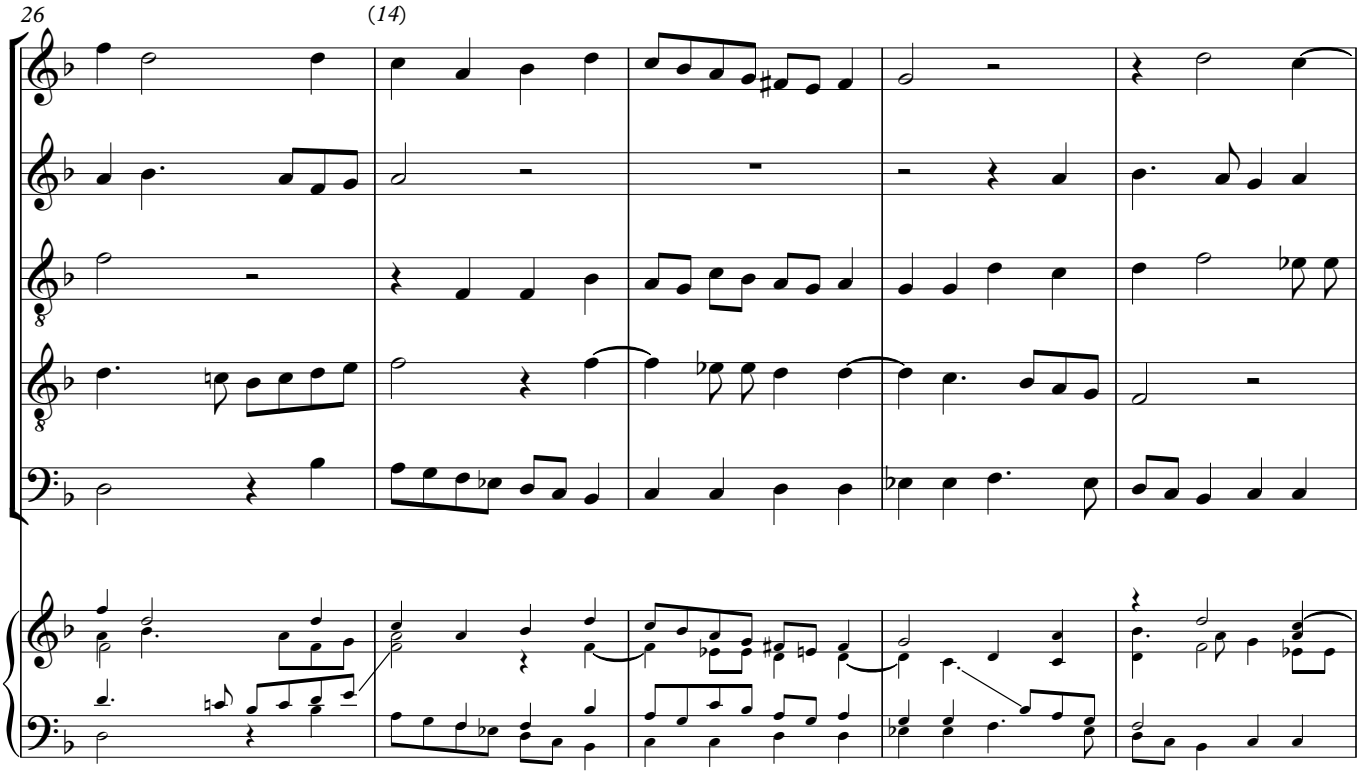
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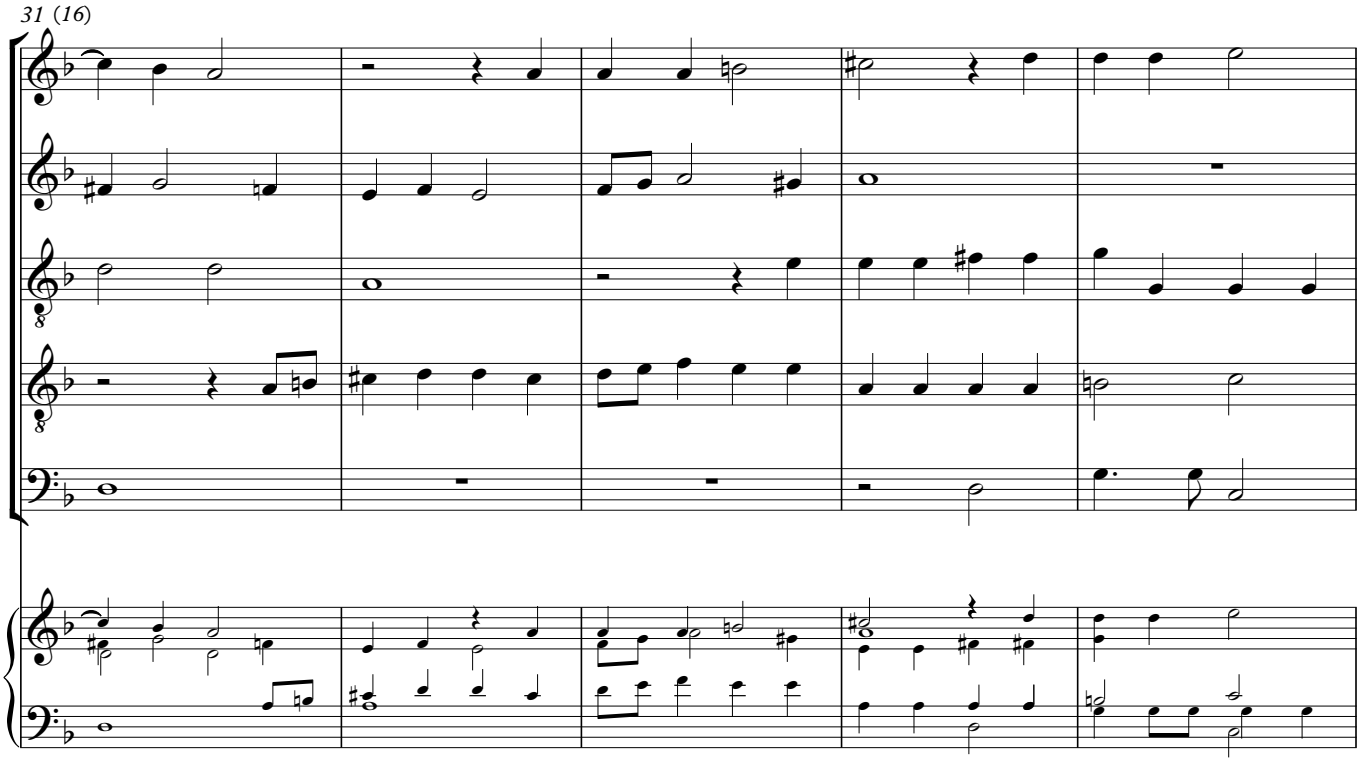
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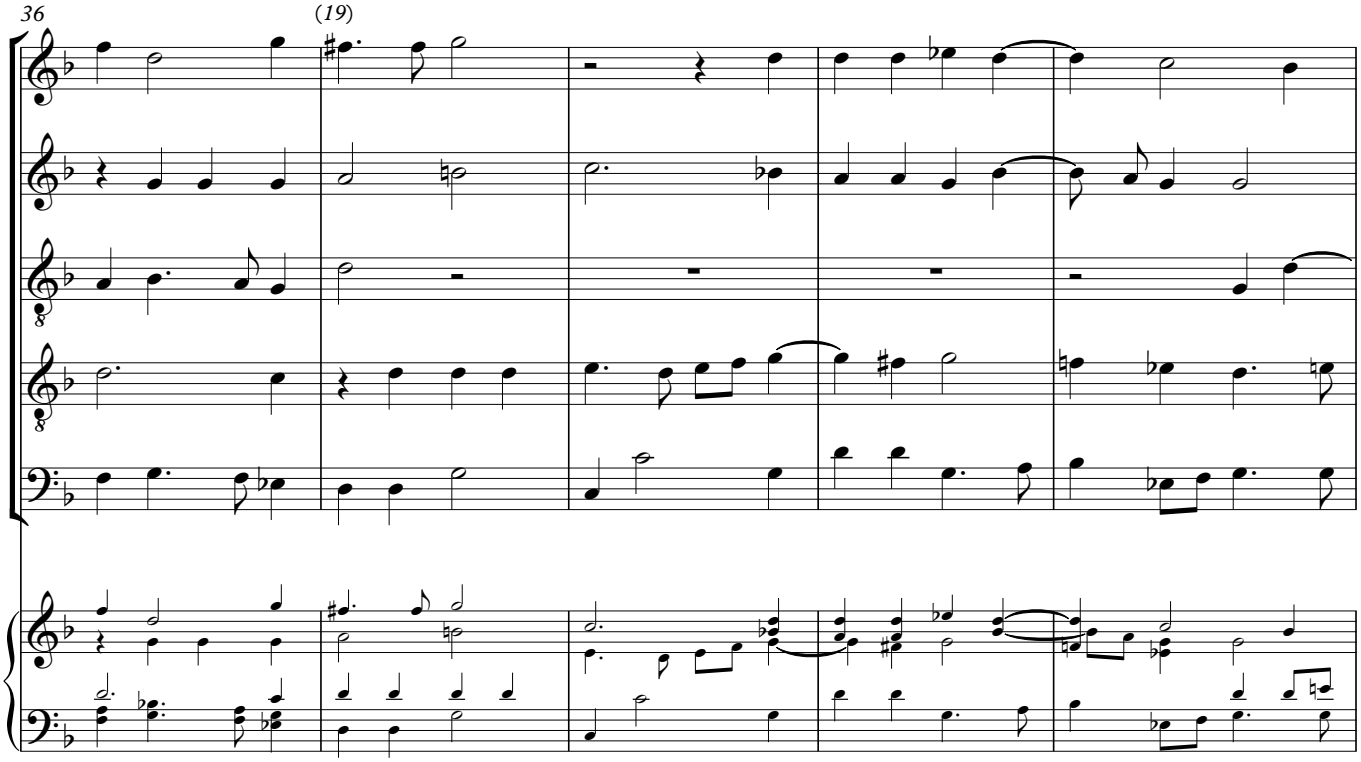
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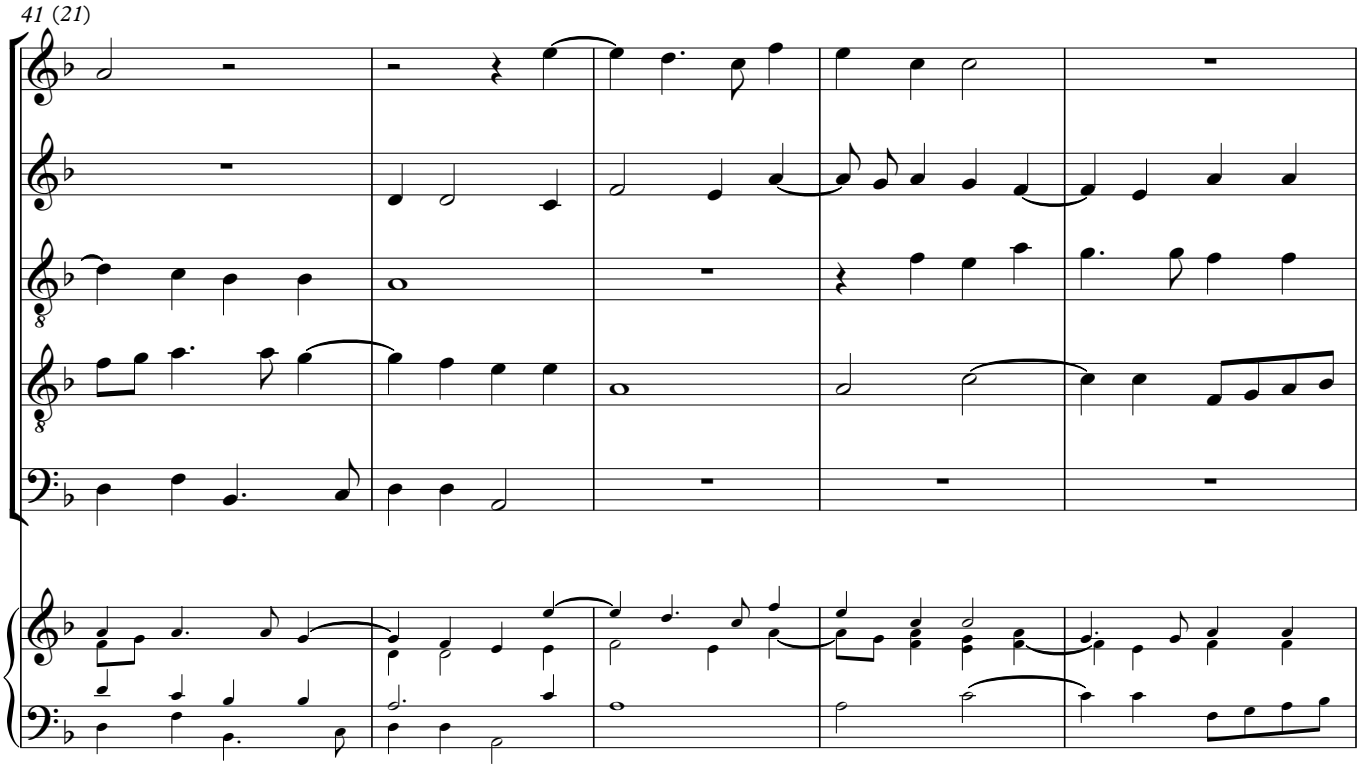
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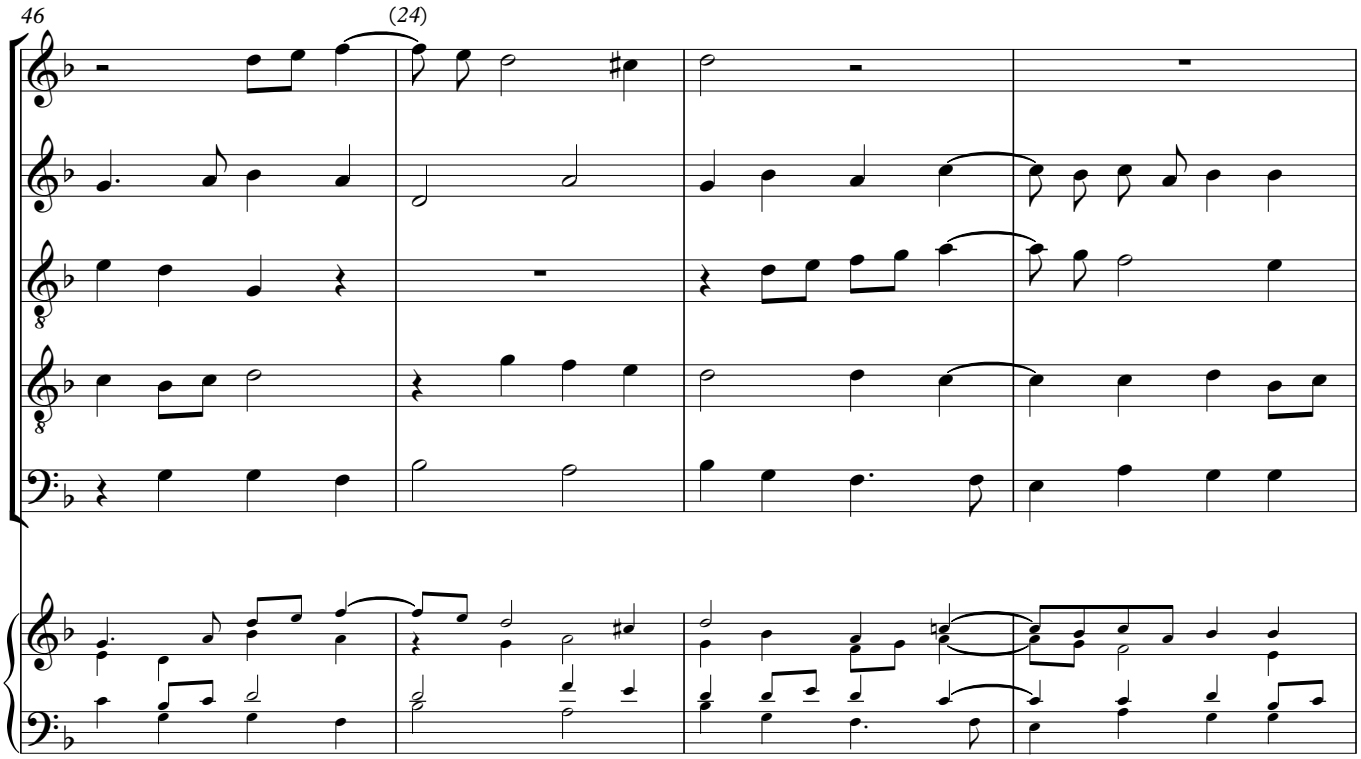
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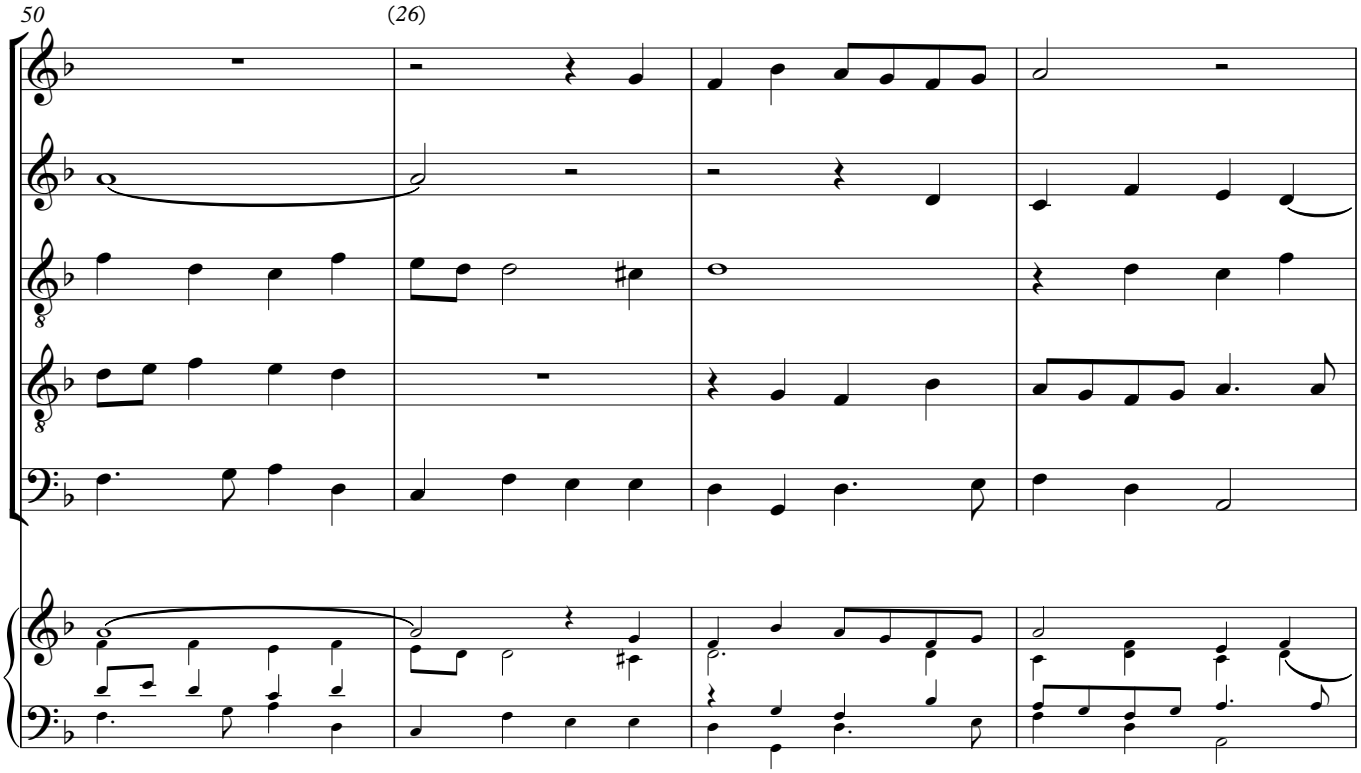
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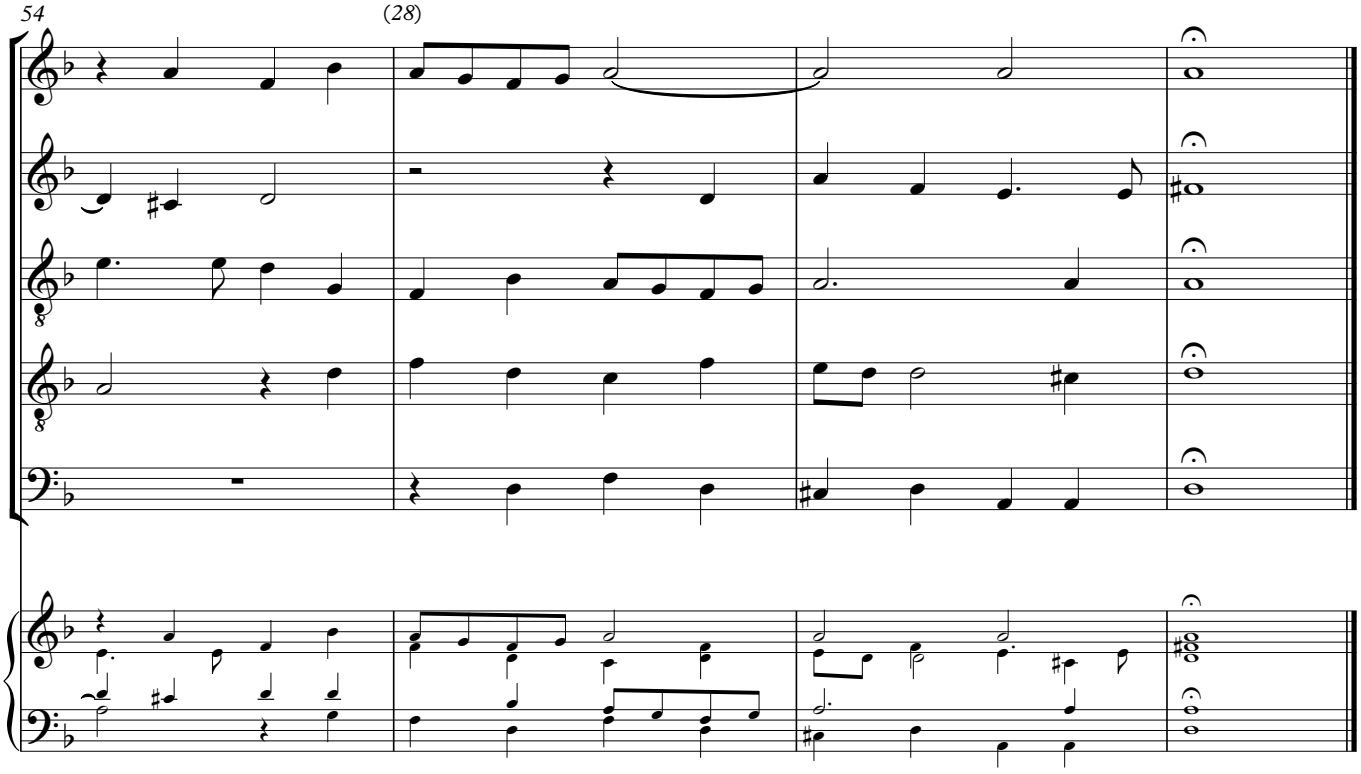
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[What is our Life?]

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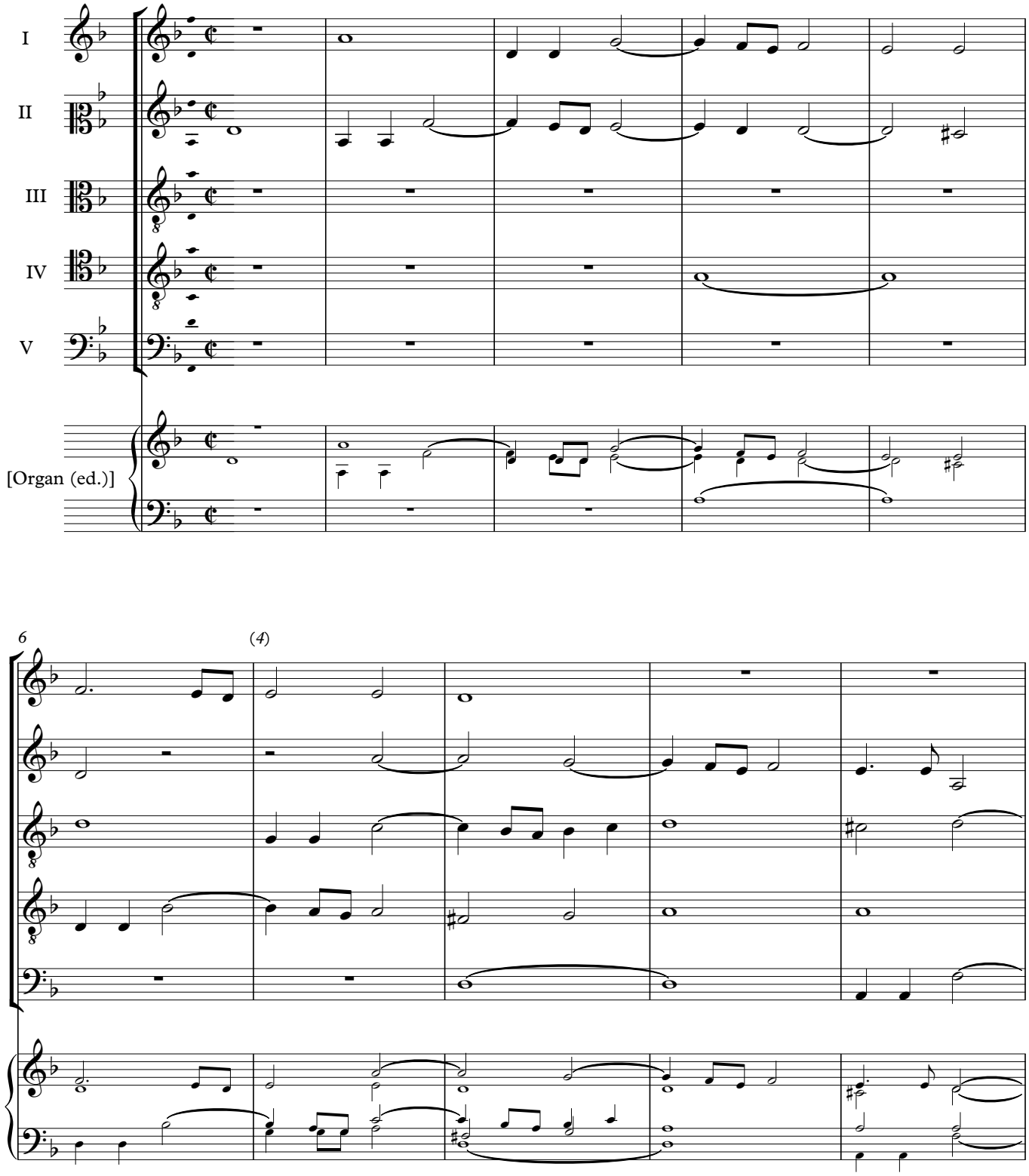

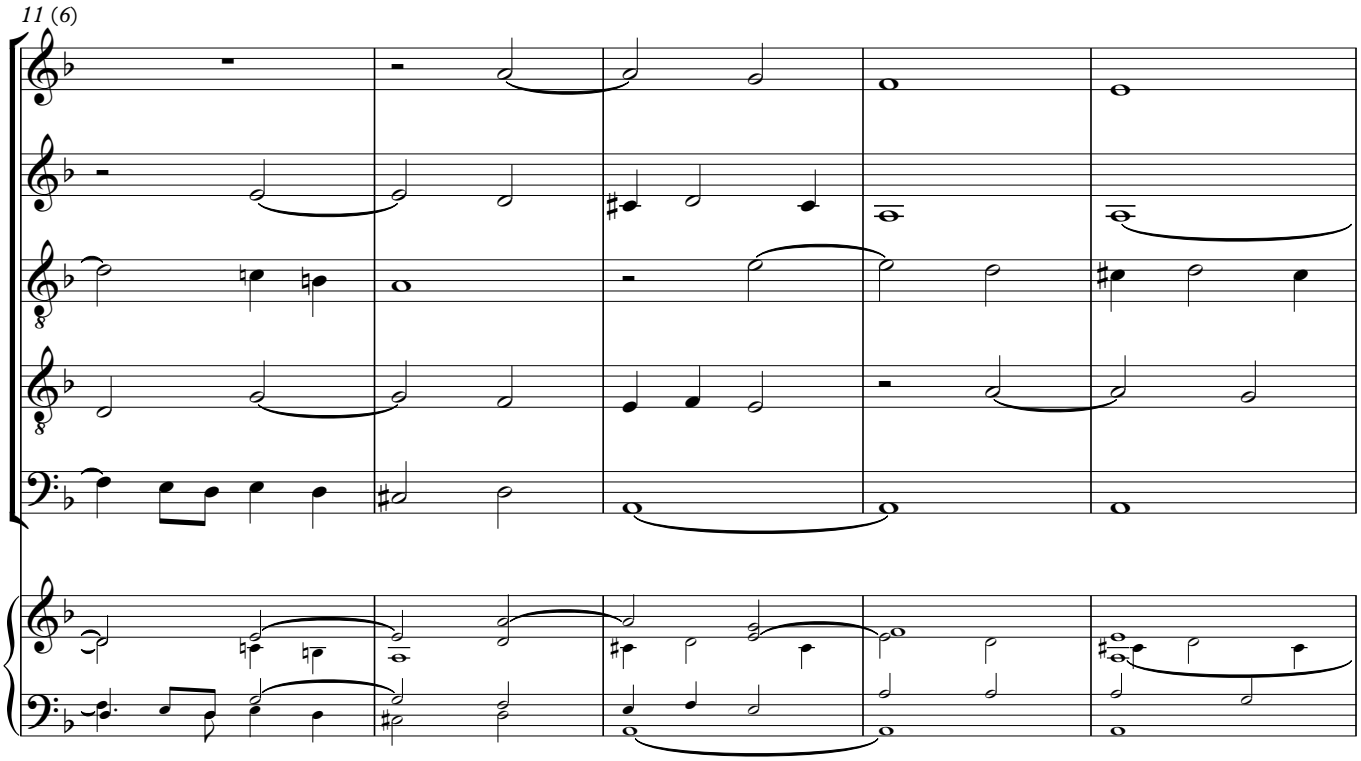
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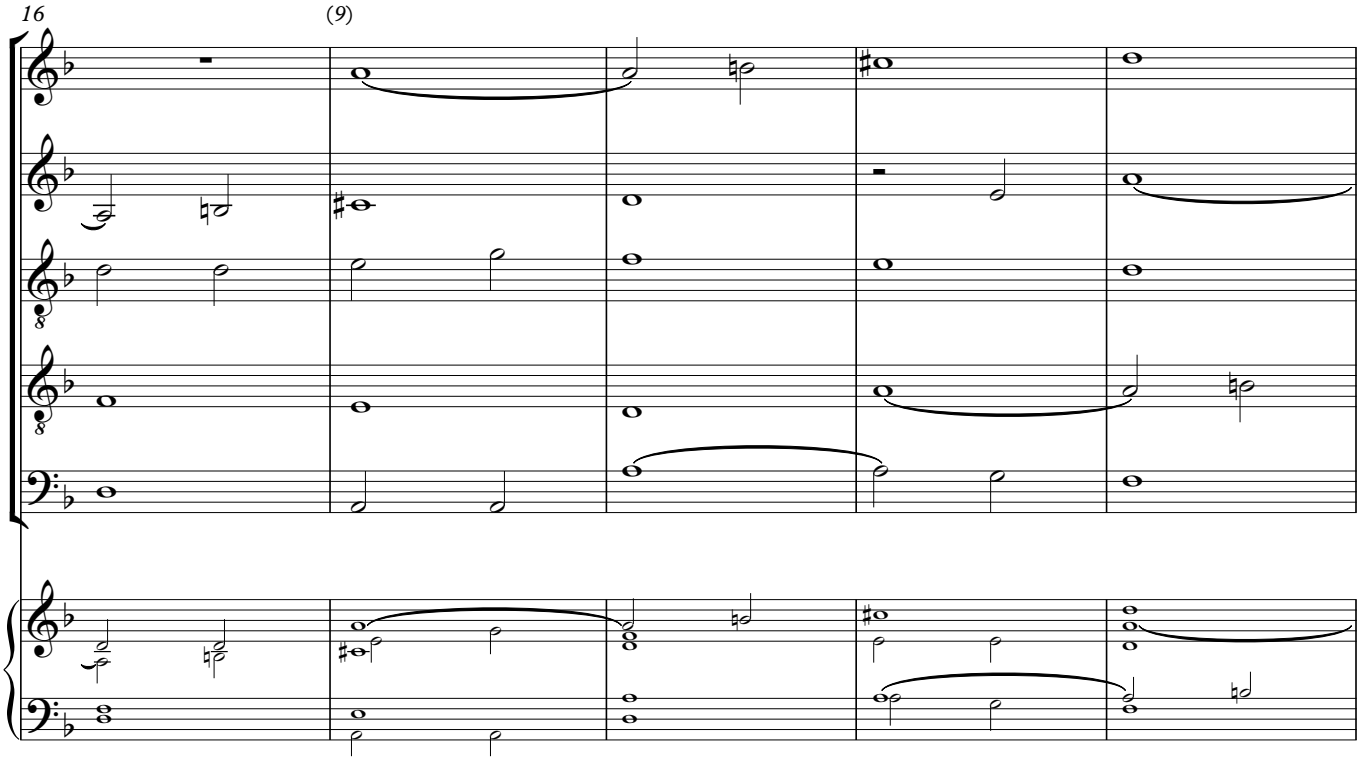
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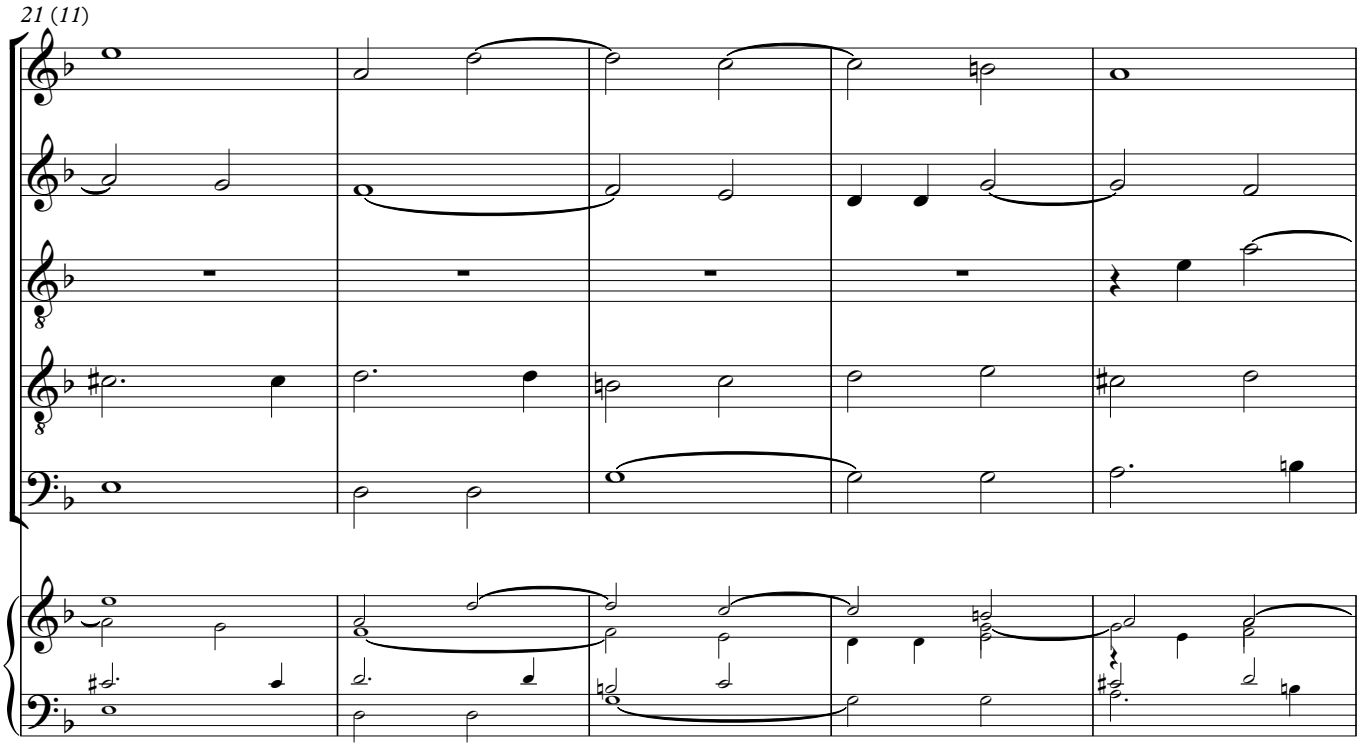
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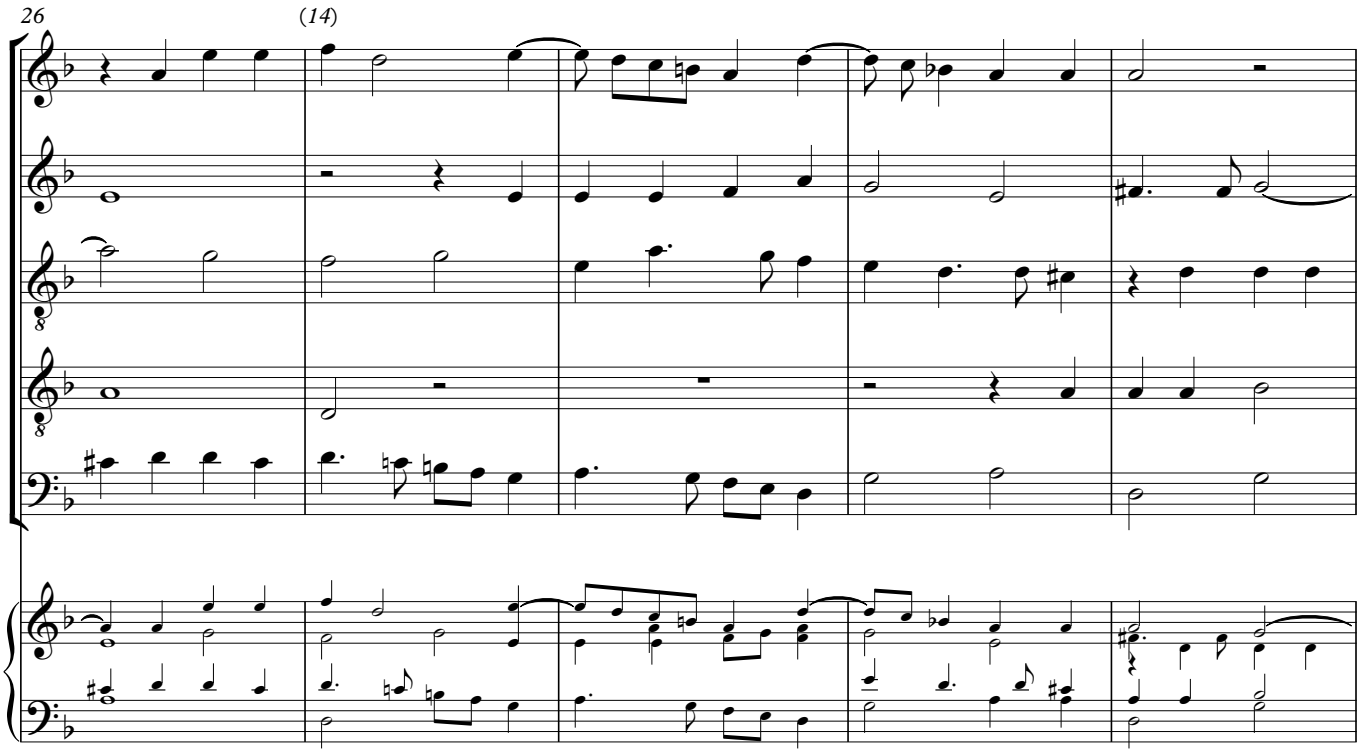
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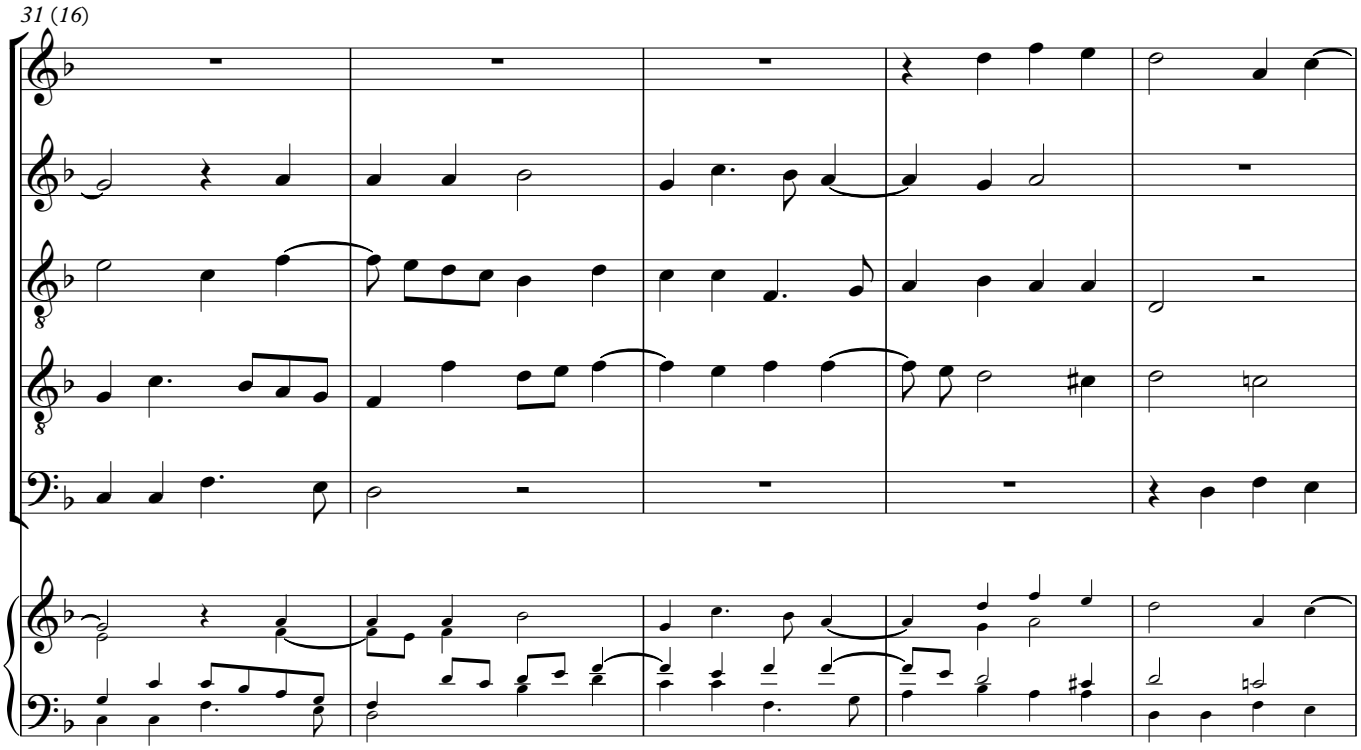
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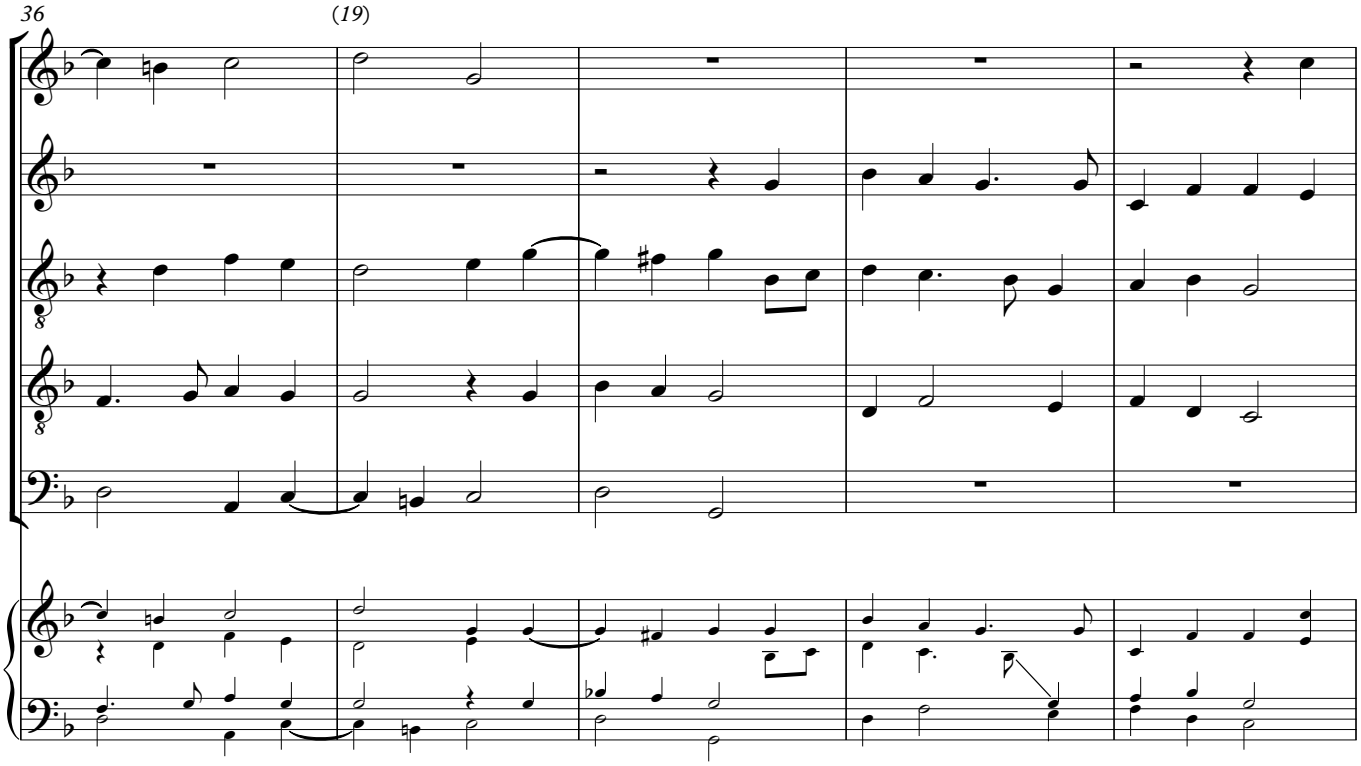
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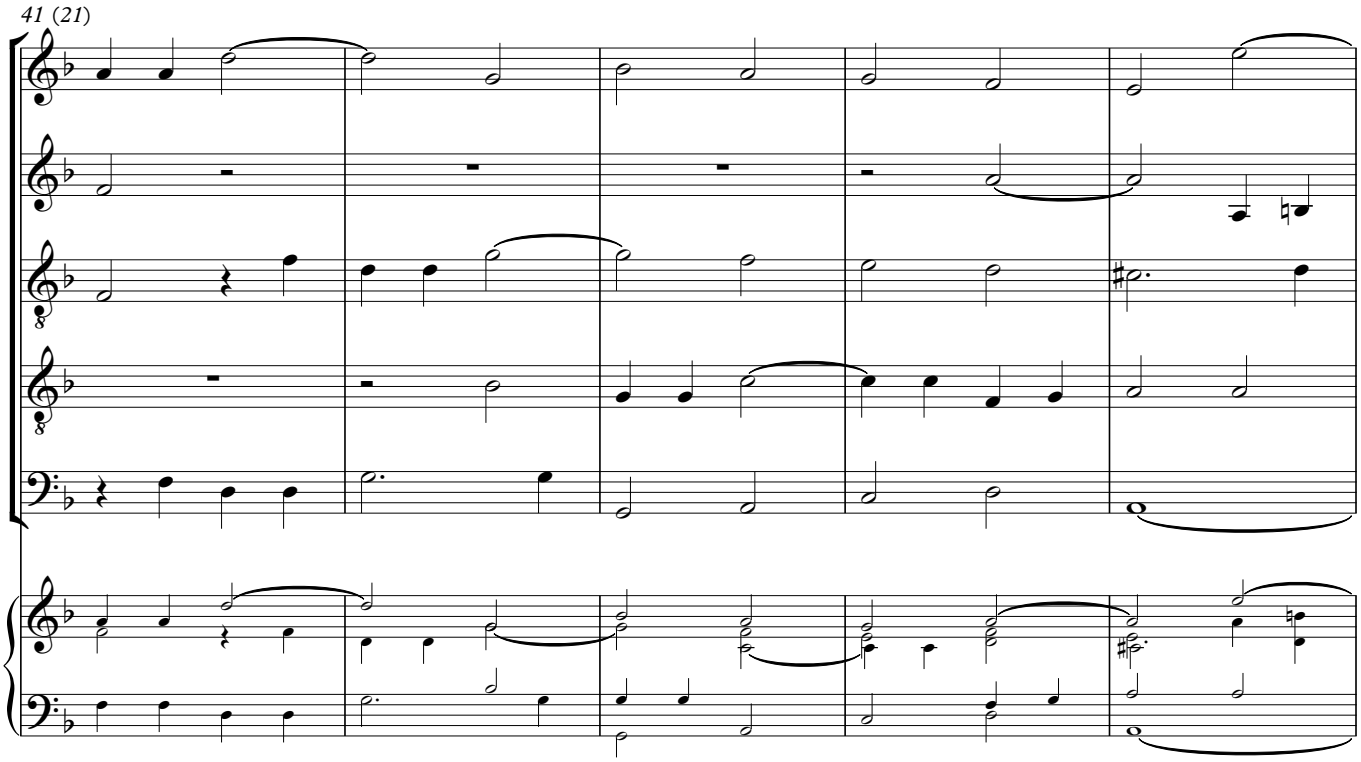
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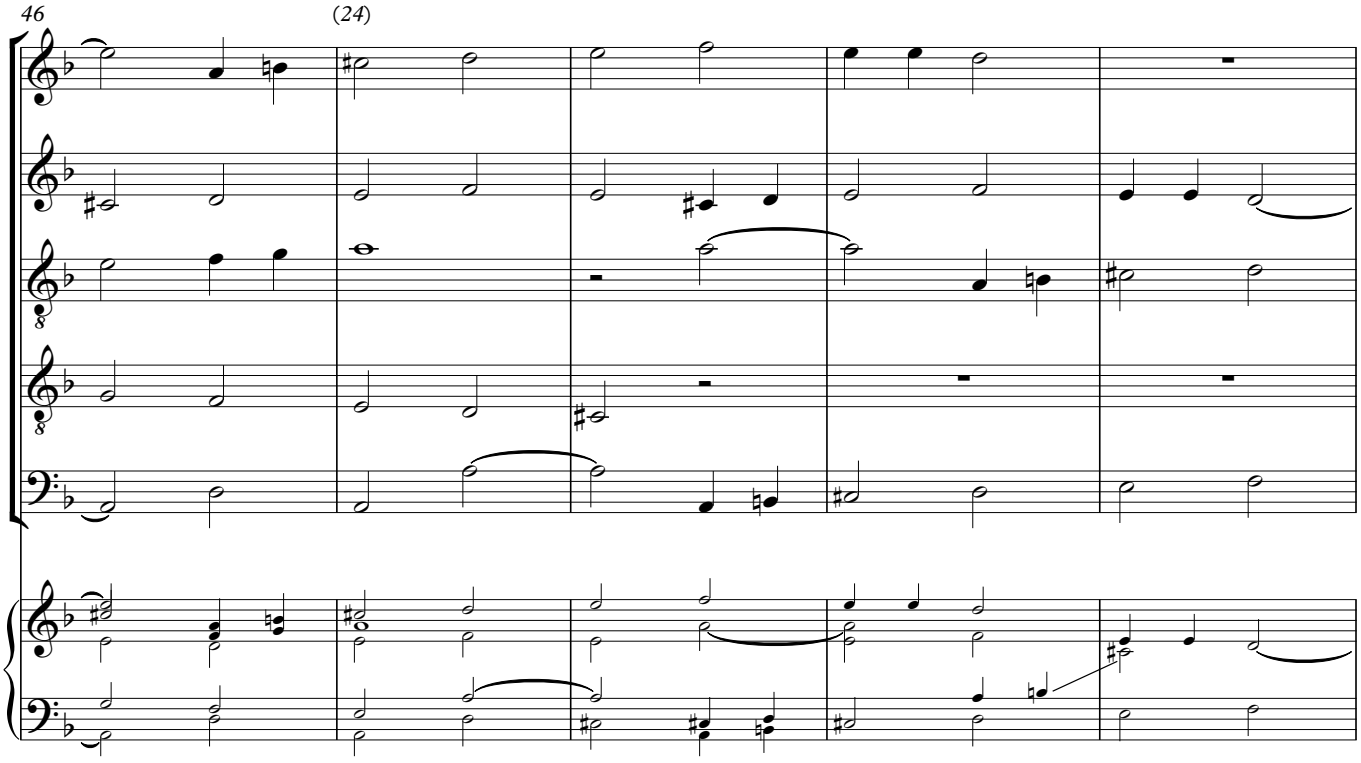
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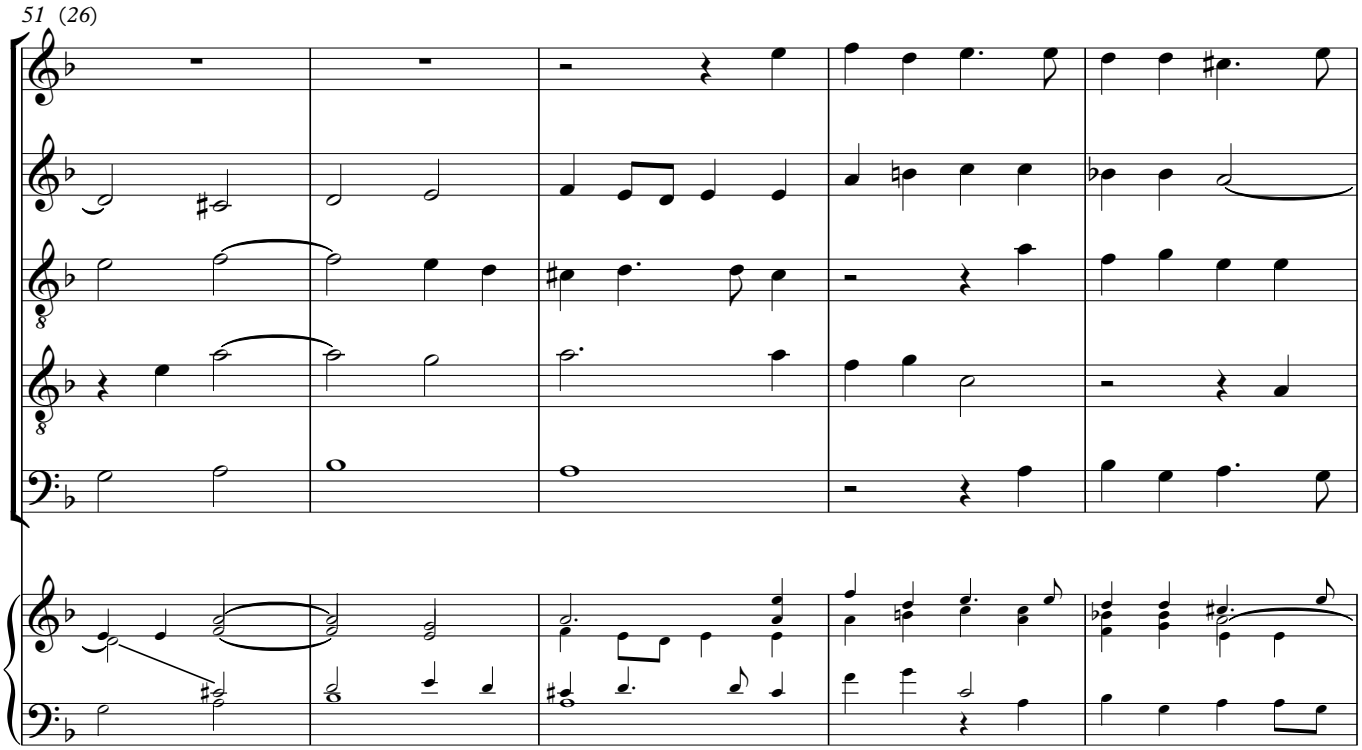
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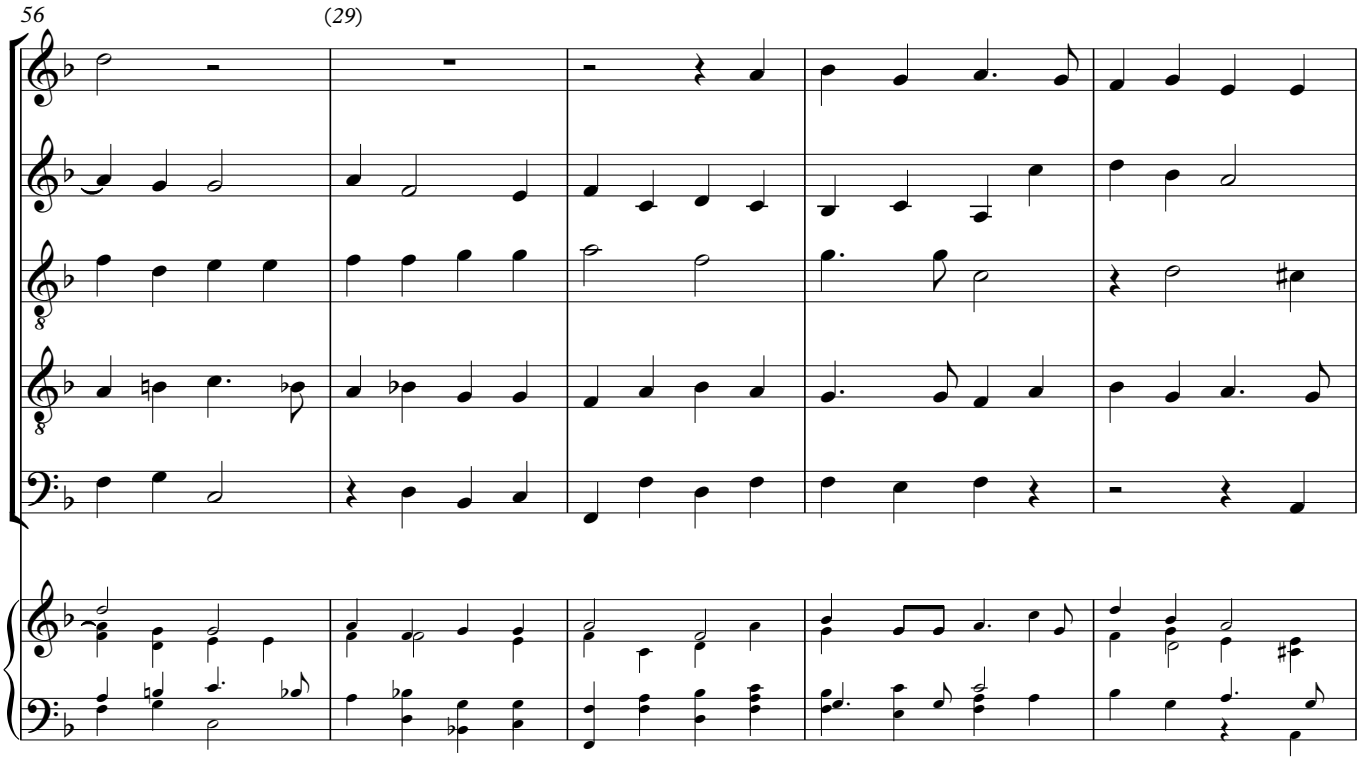
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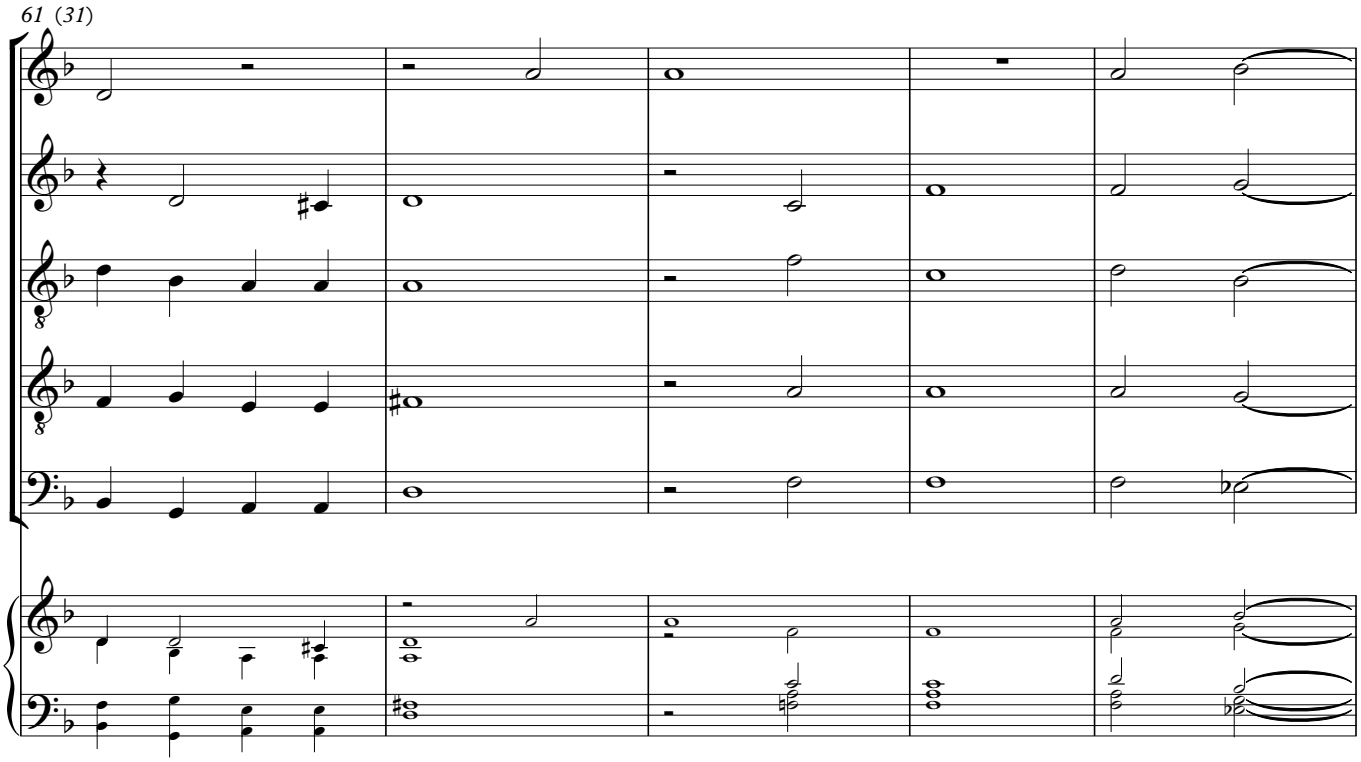
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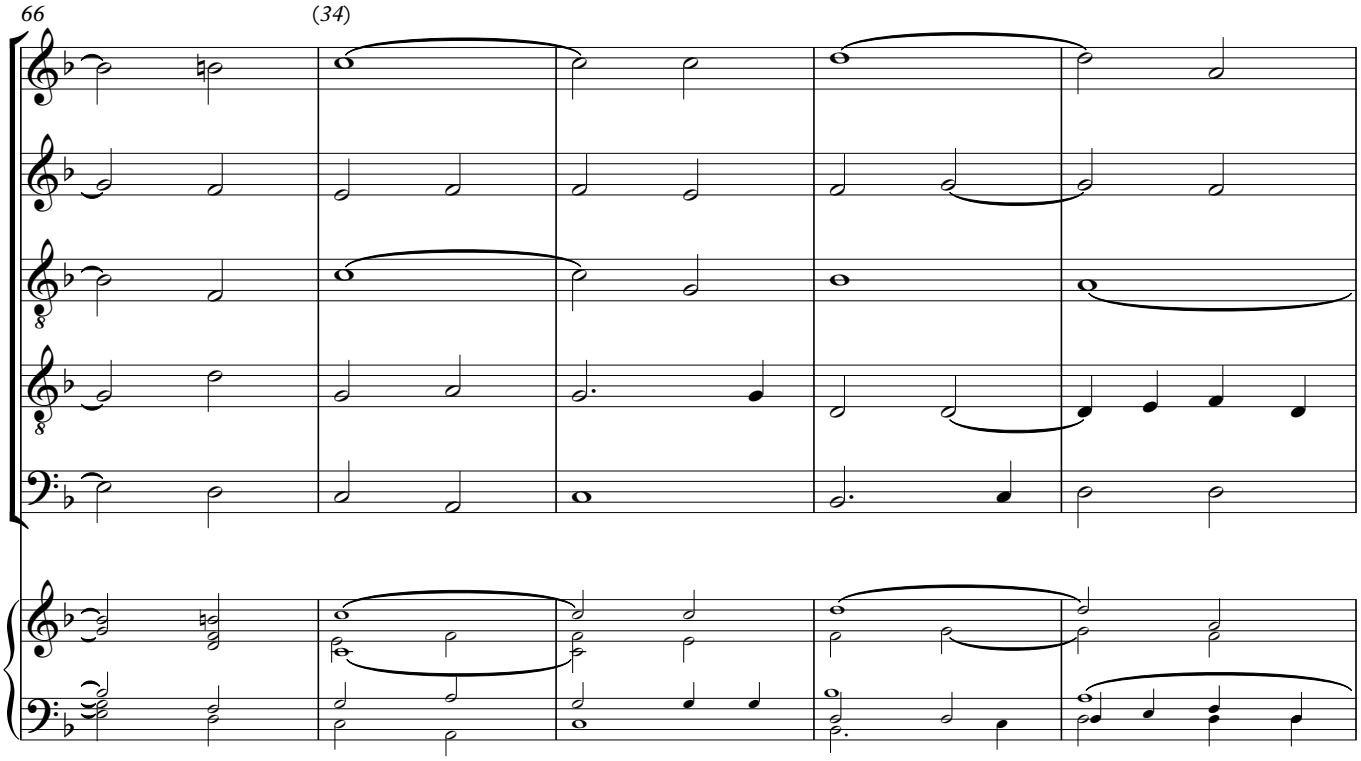
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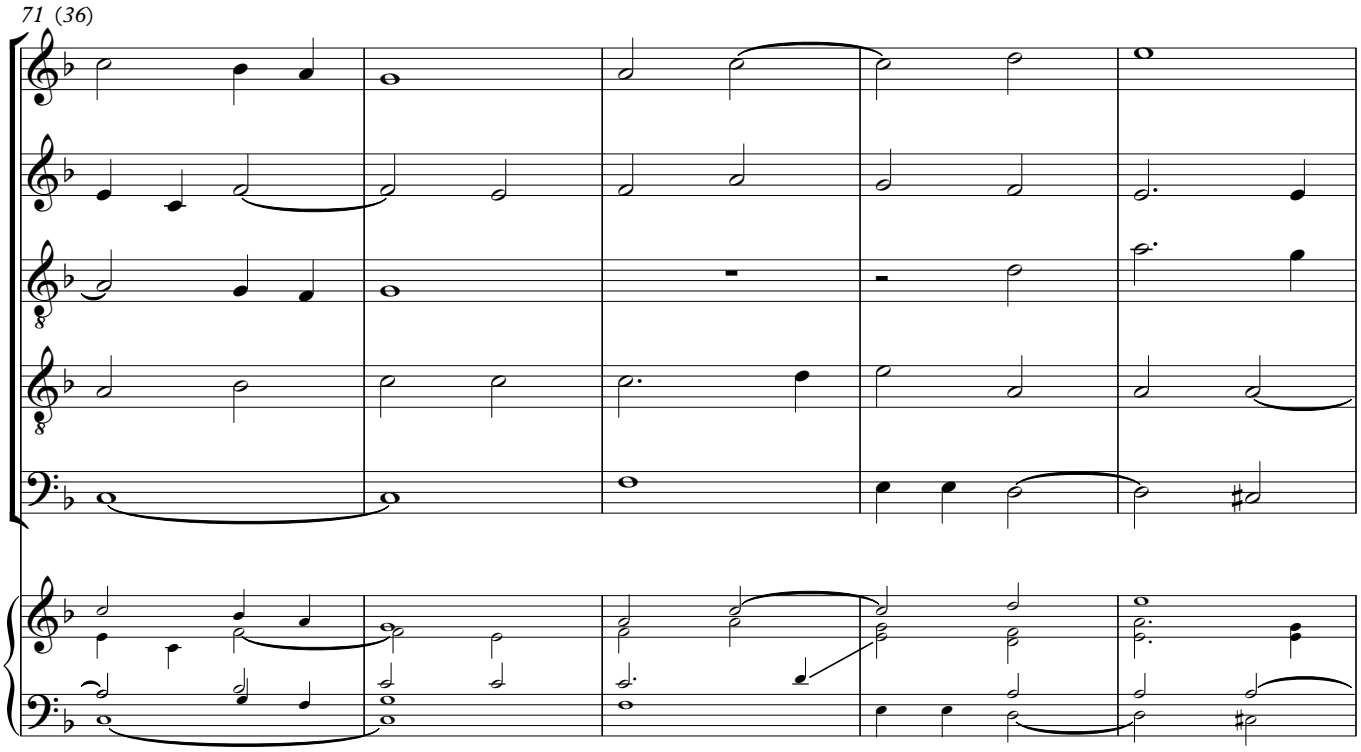
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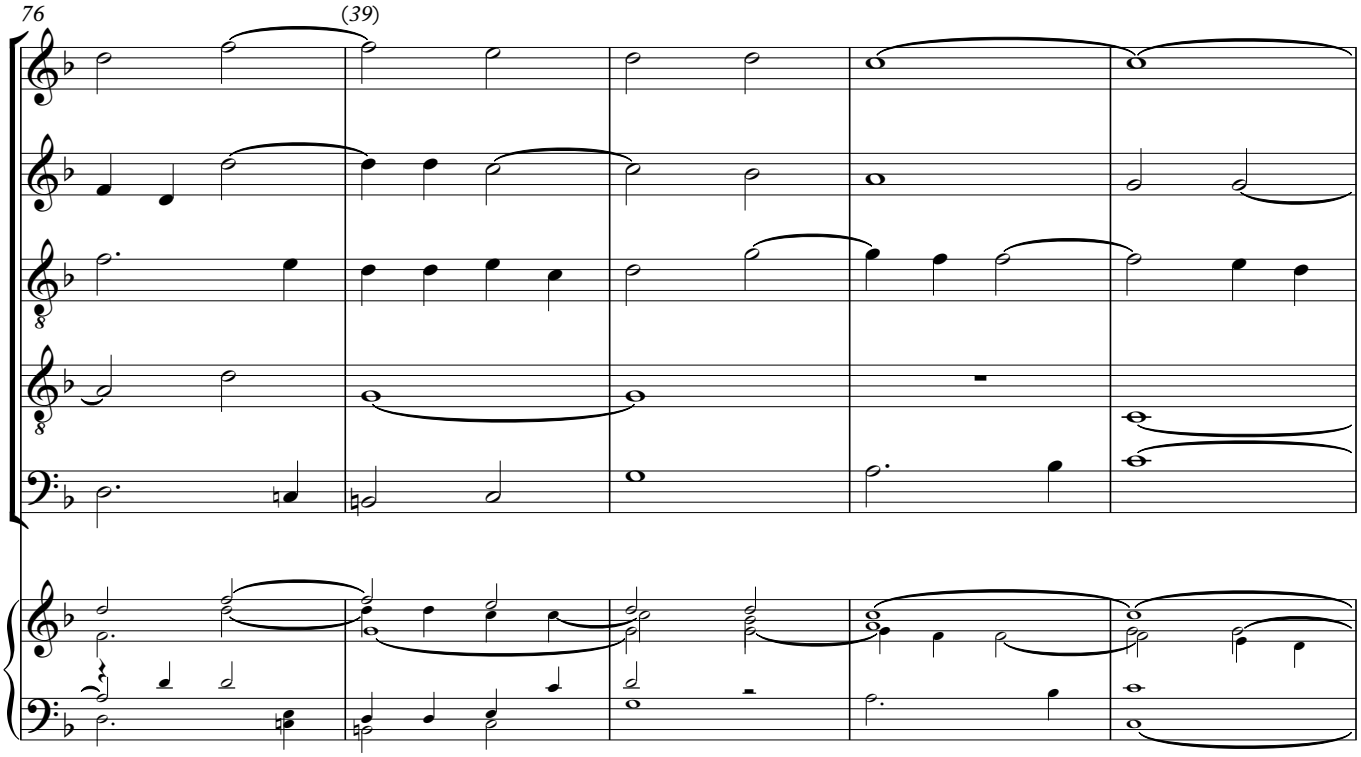
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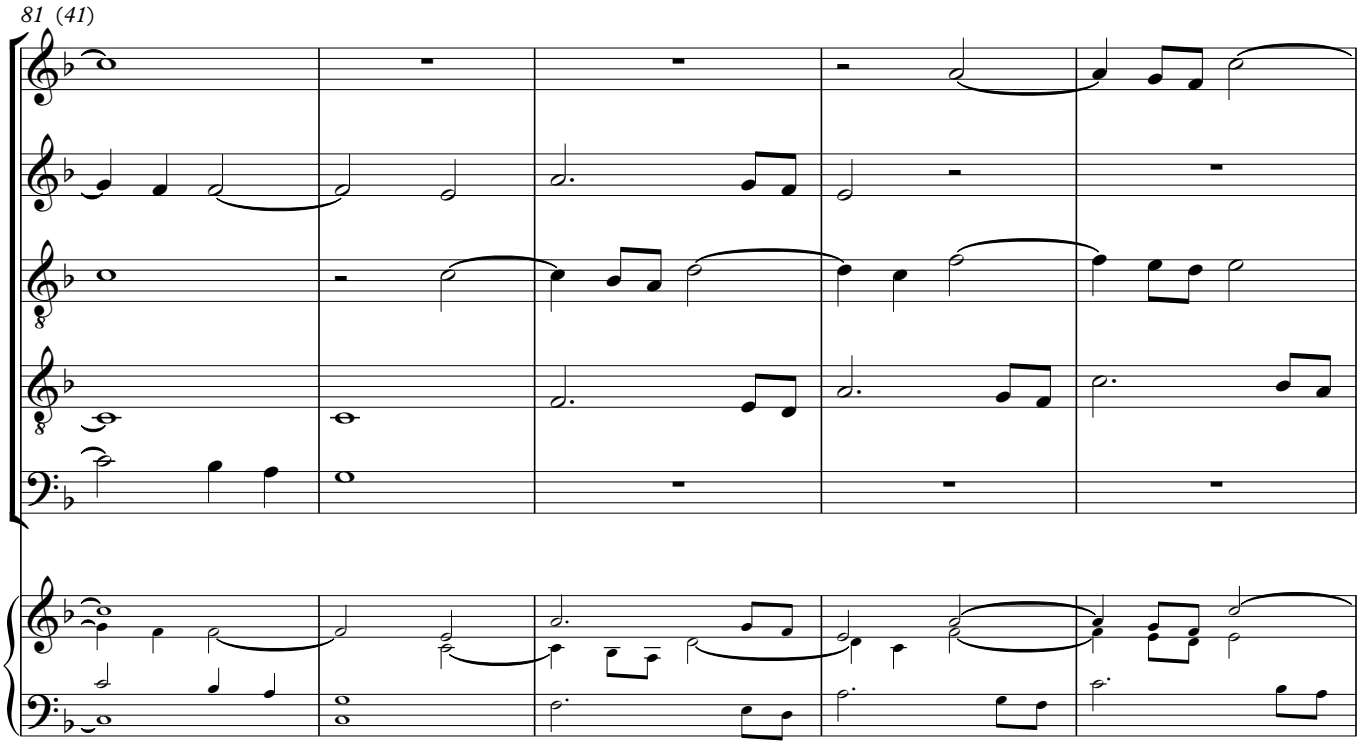
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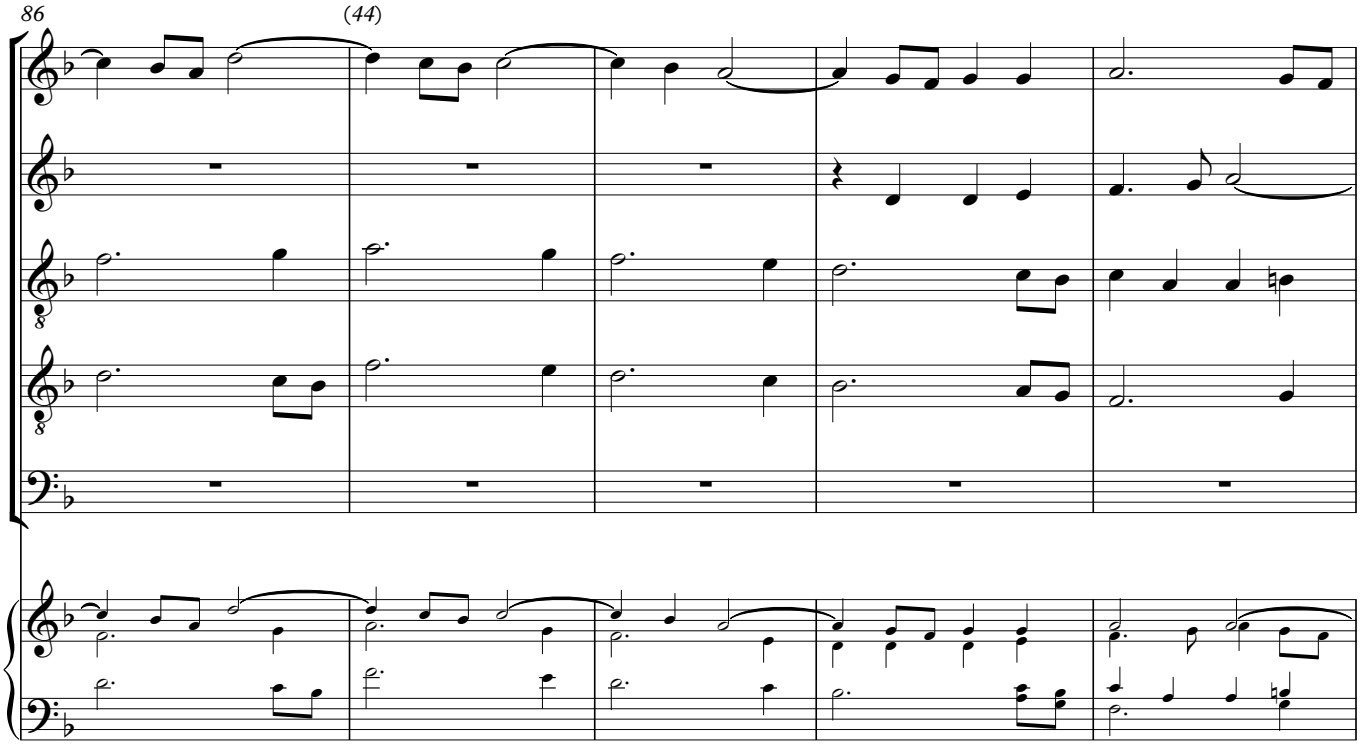
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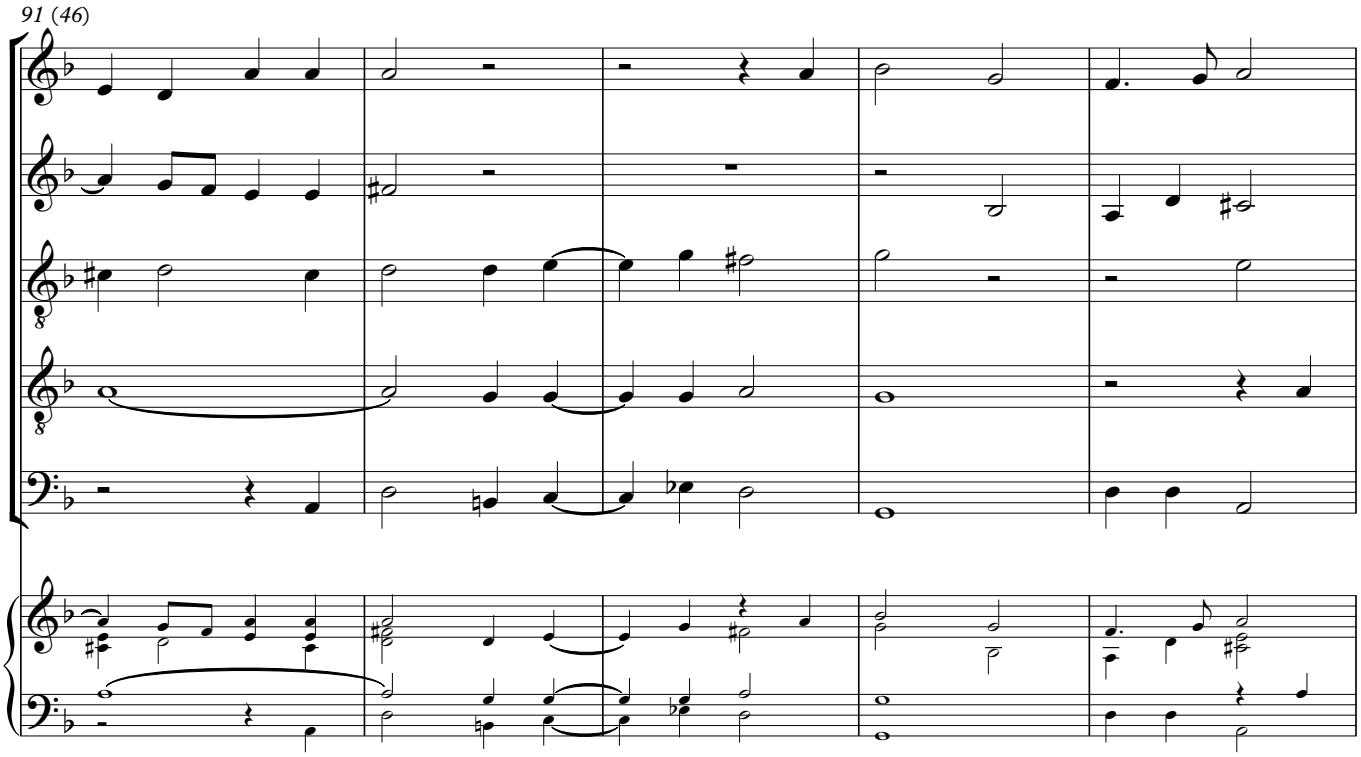
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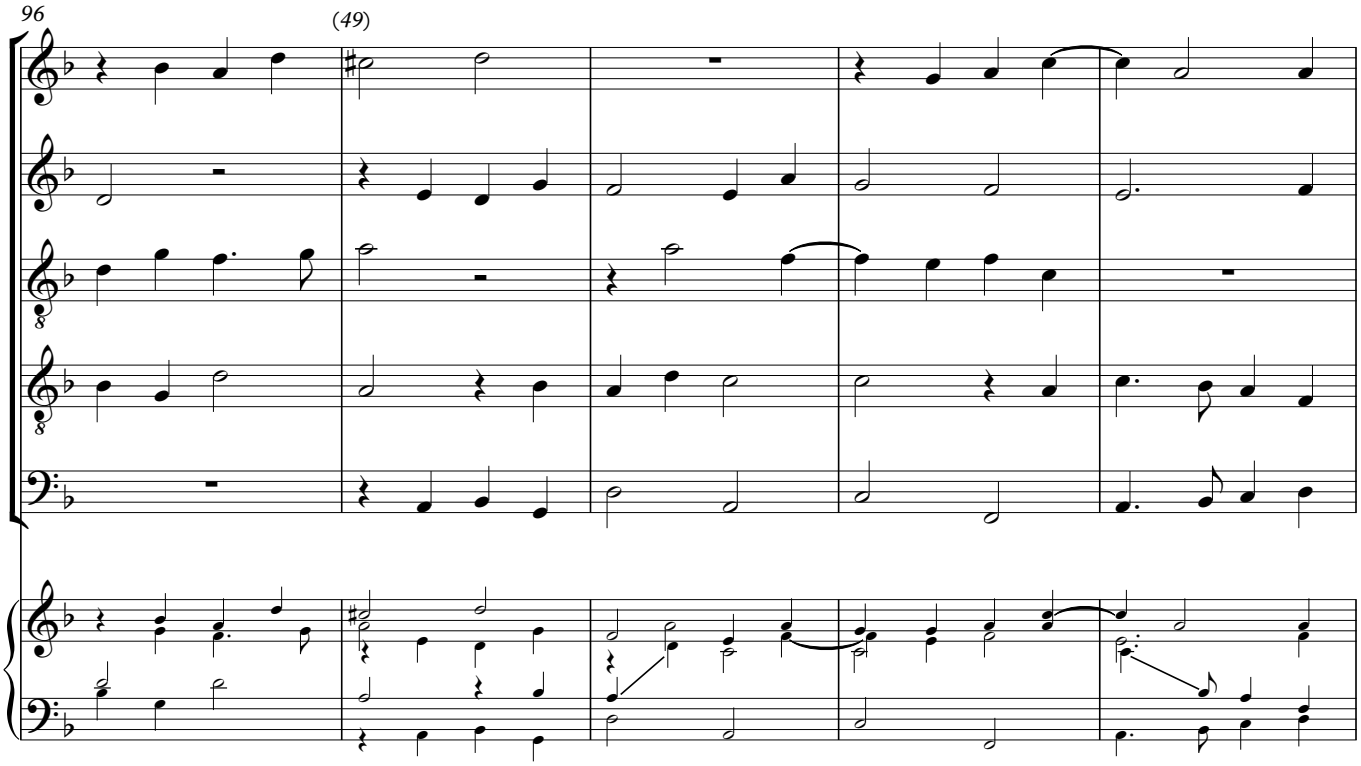
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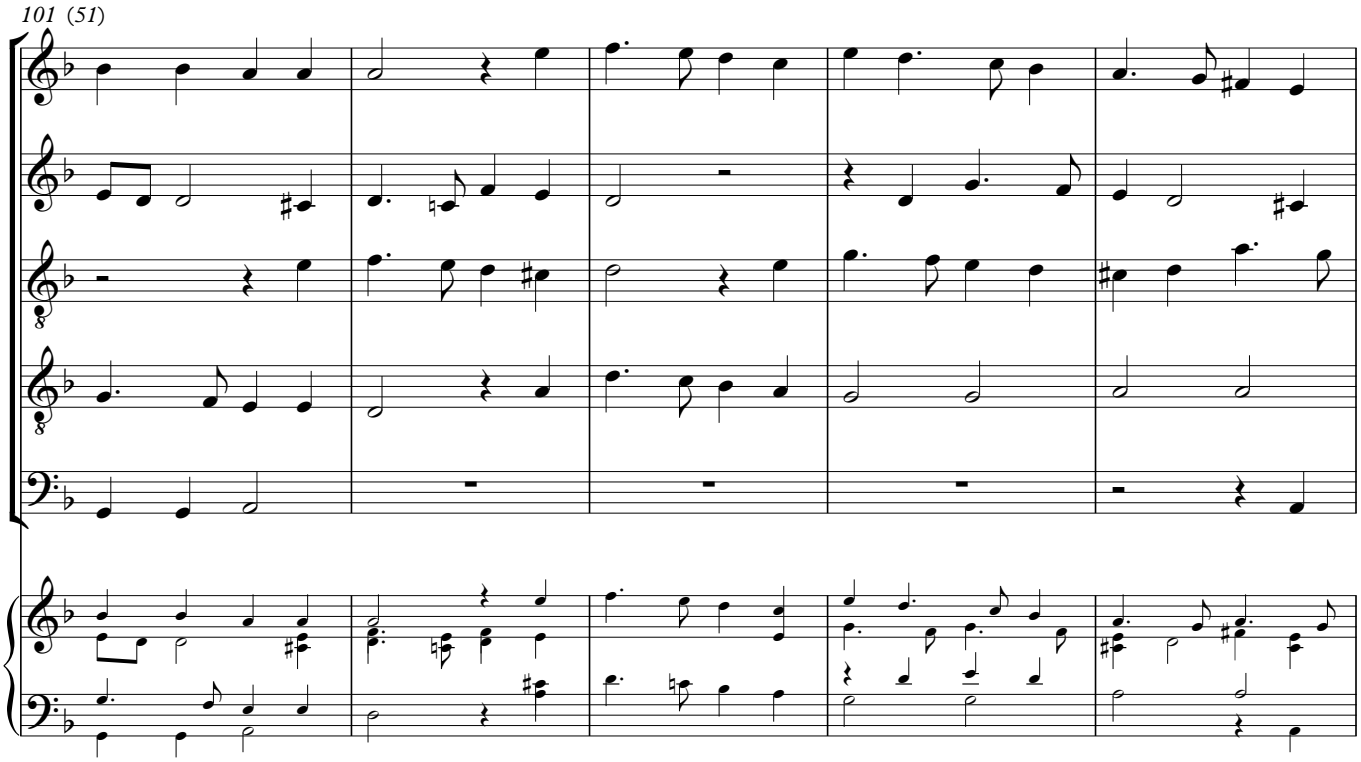
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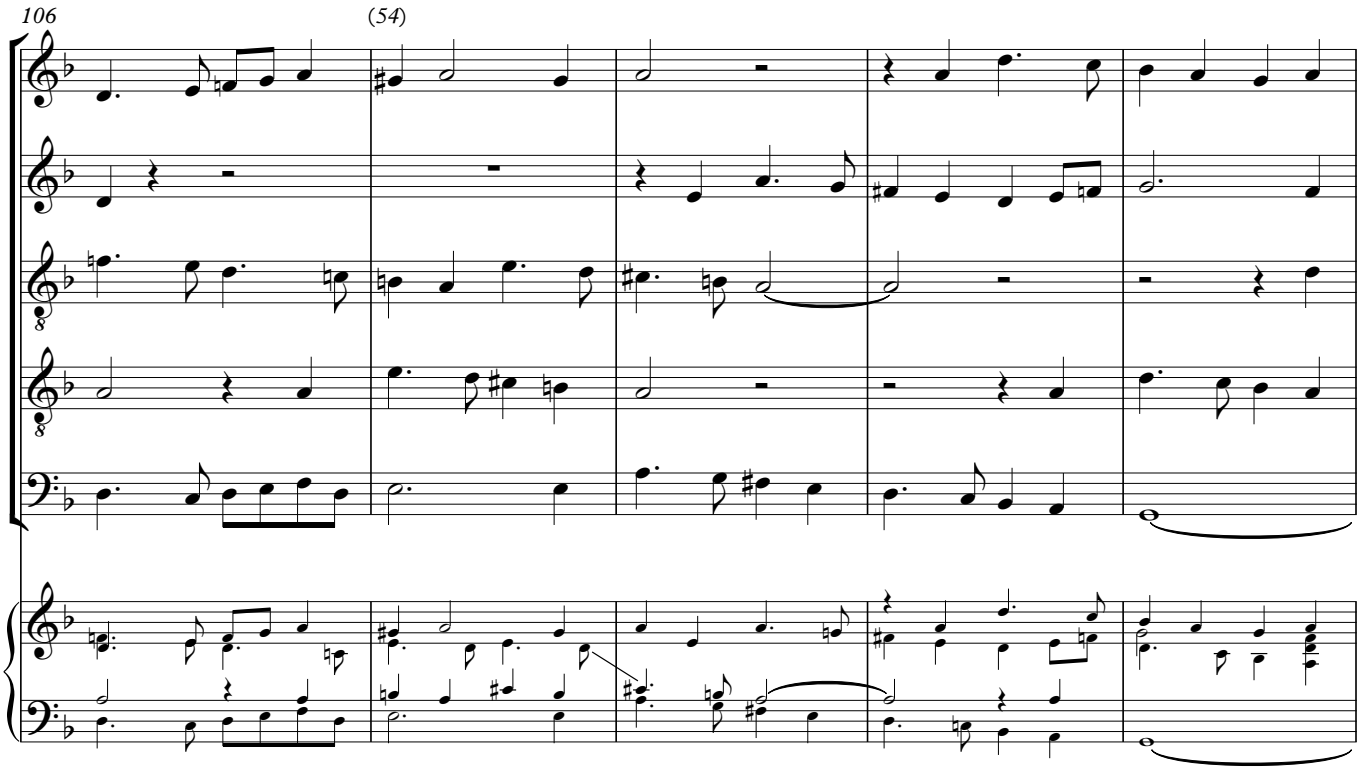
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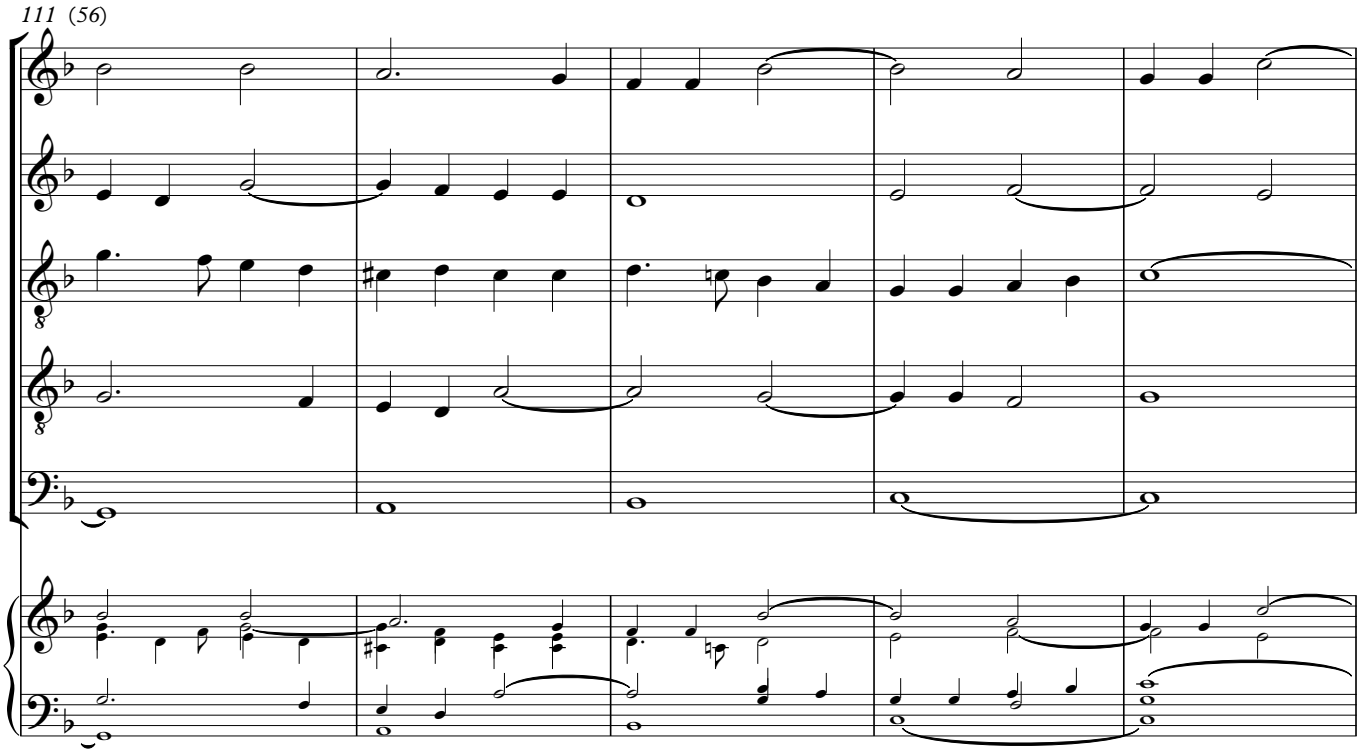
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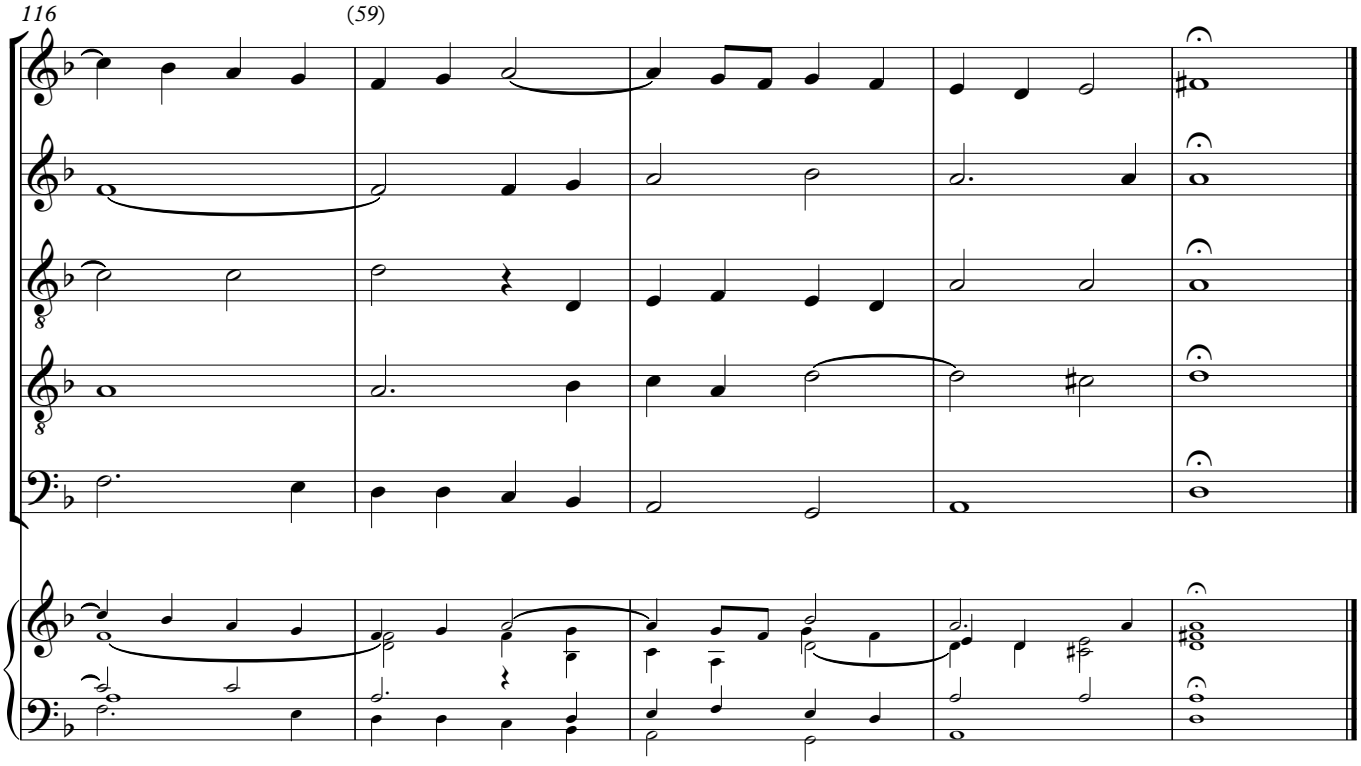
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15

[Ah deere Hart, why doe you rise?]

ORLANDO GIBBONS

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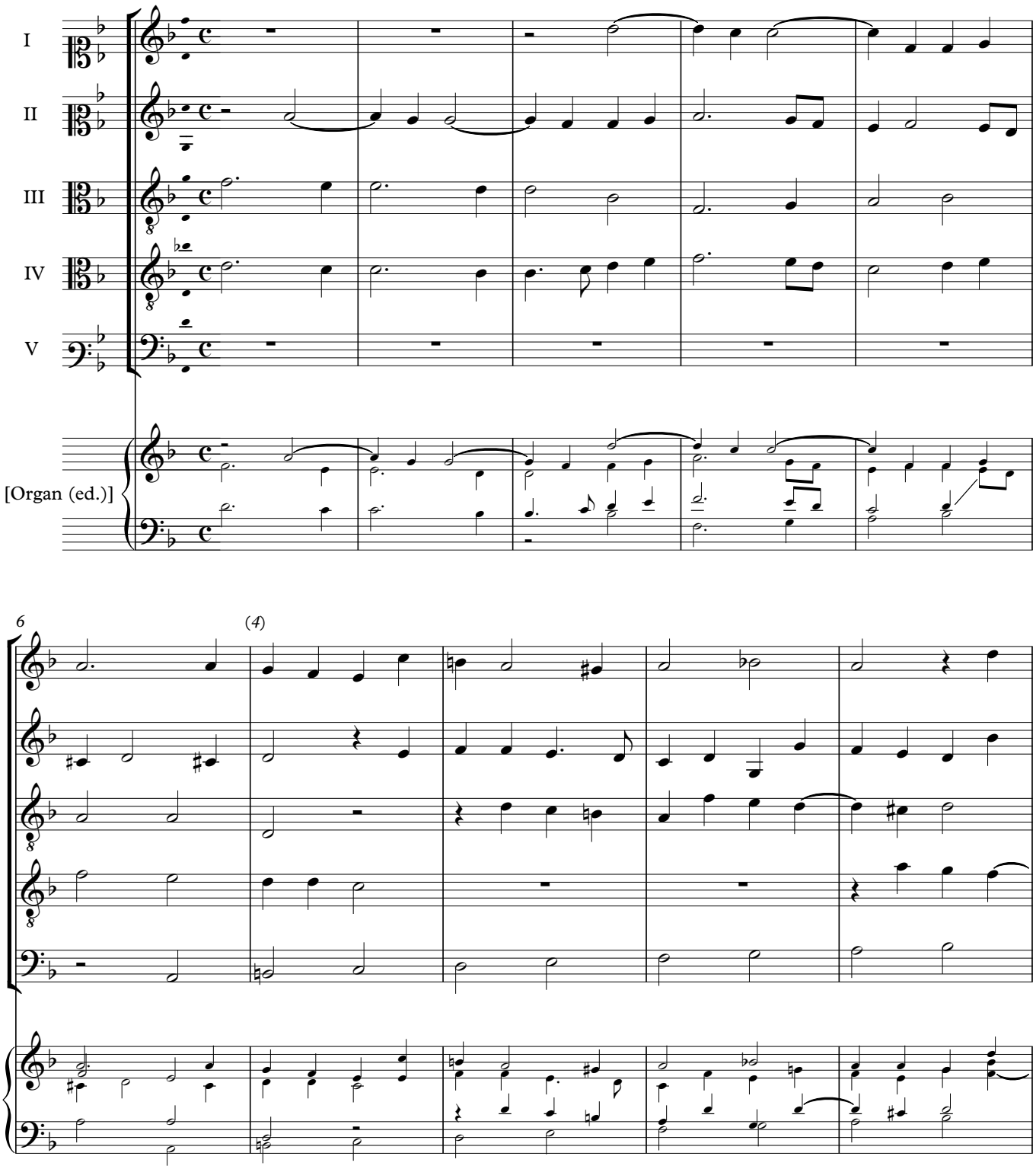

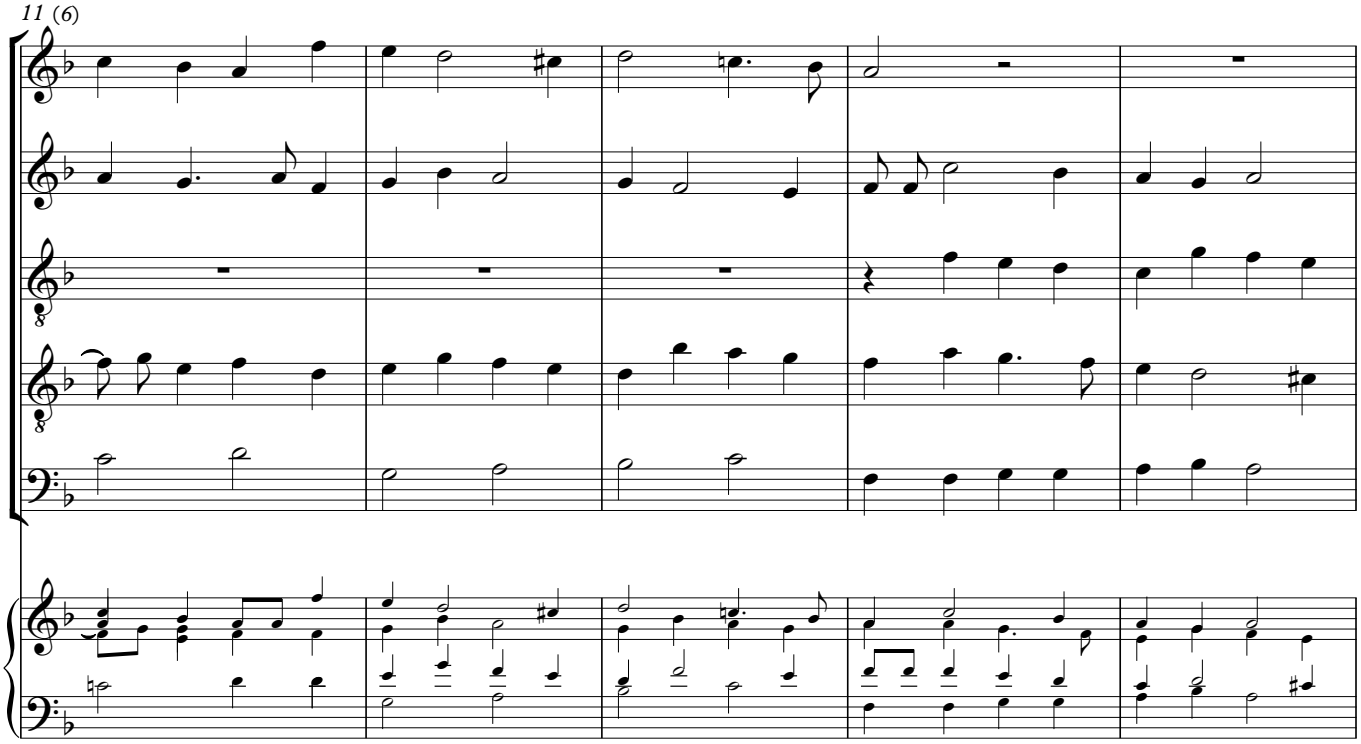
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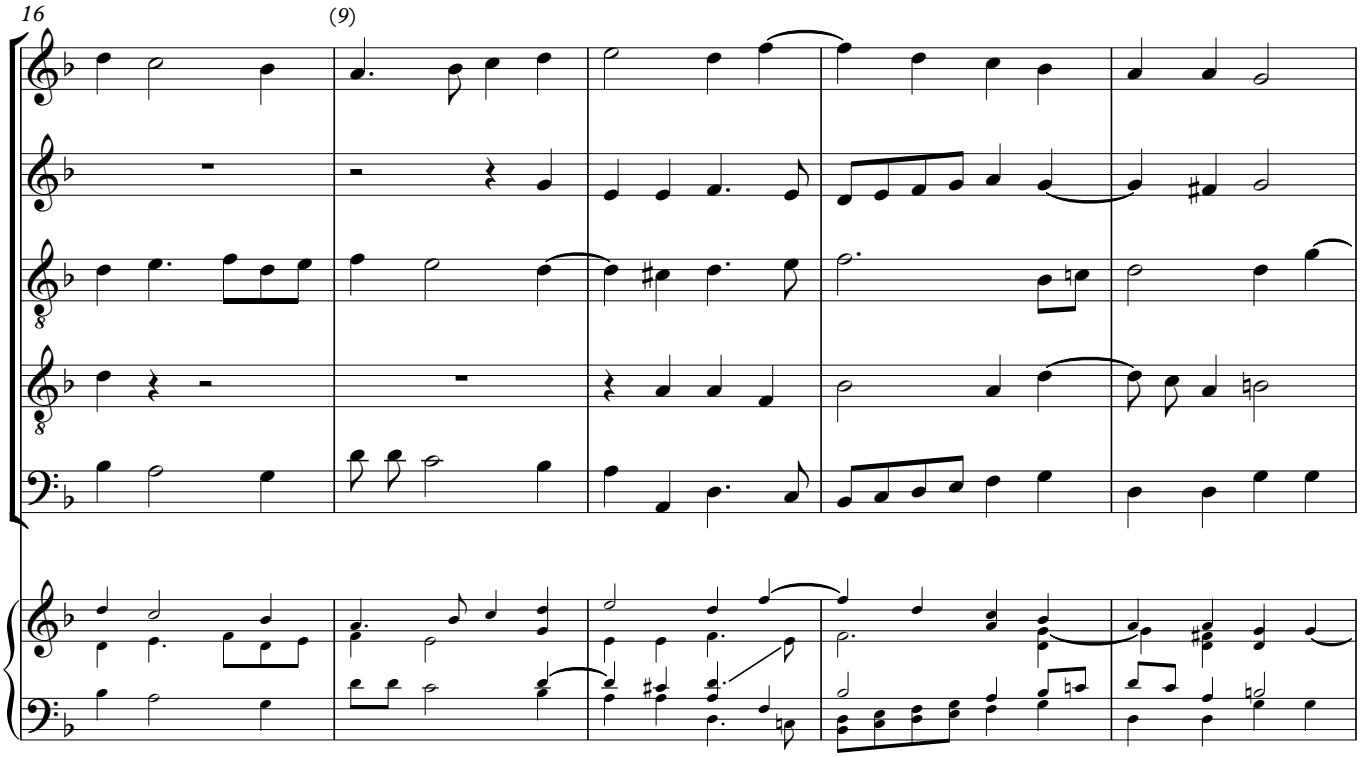
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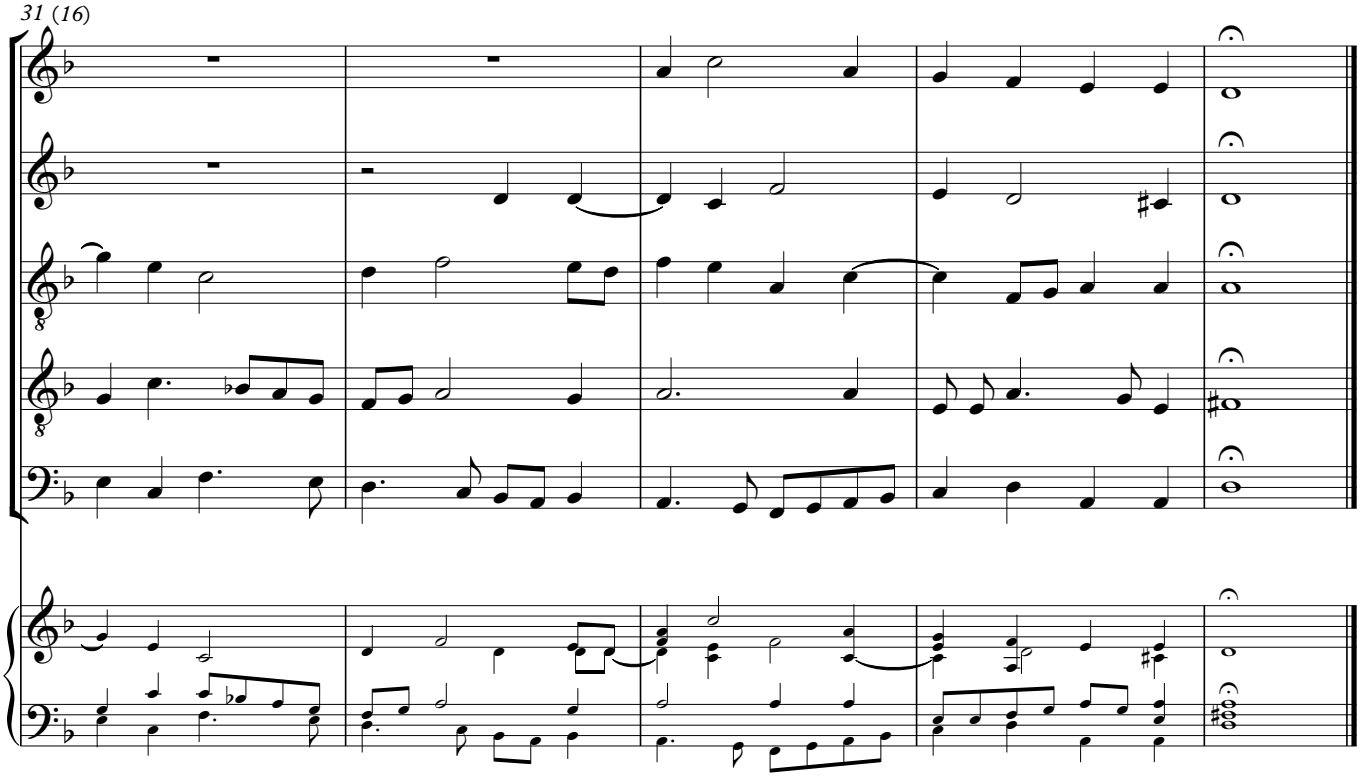
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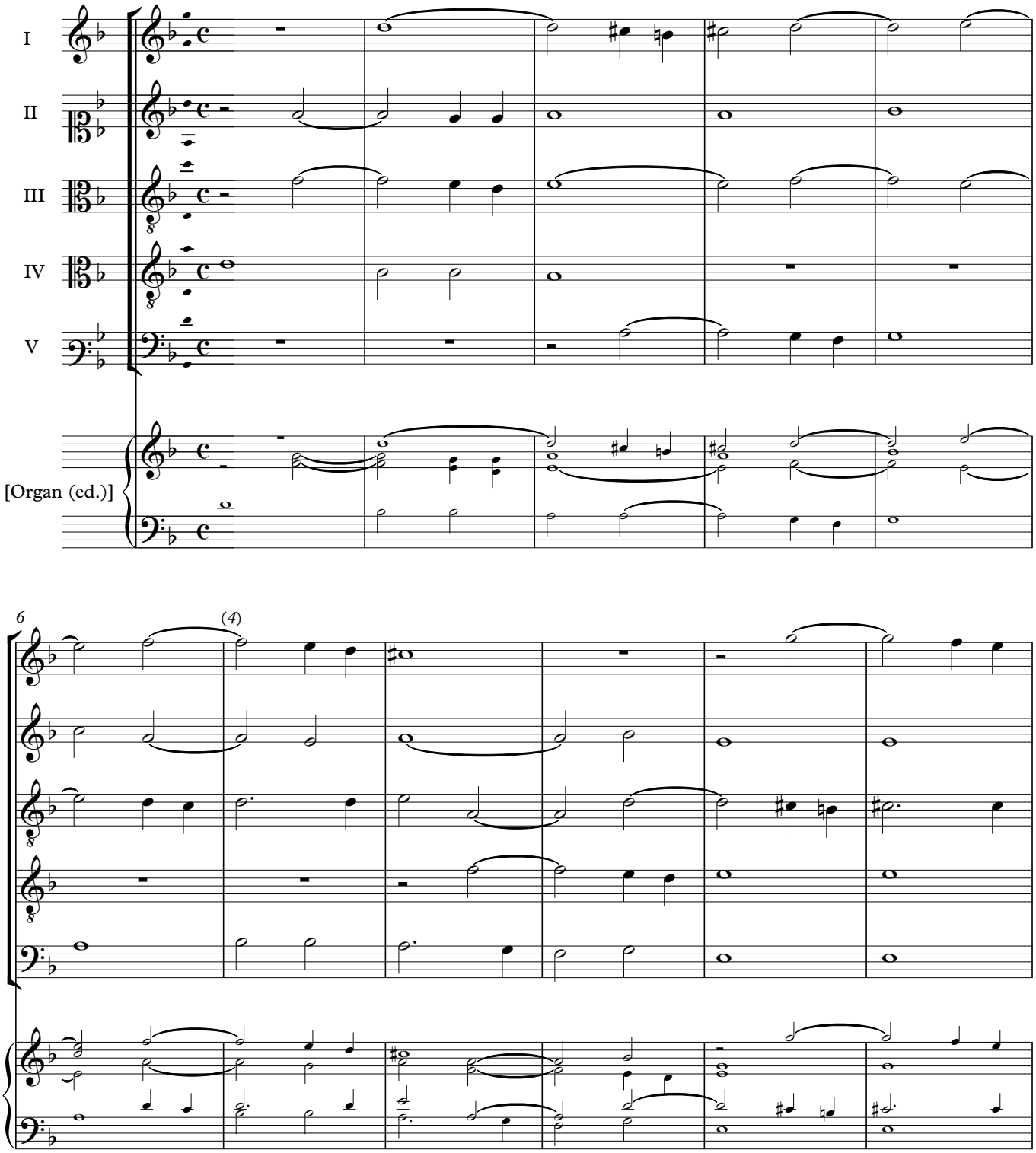
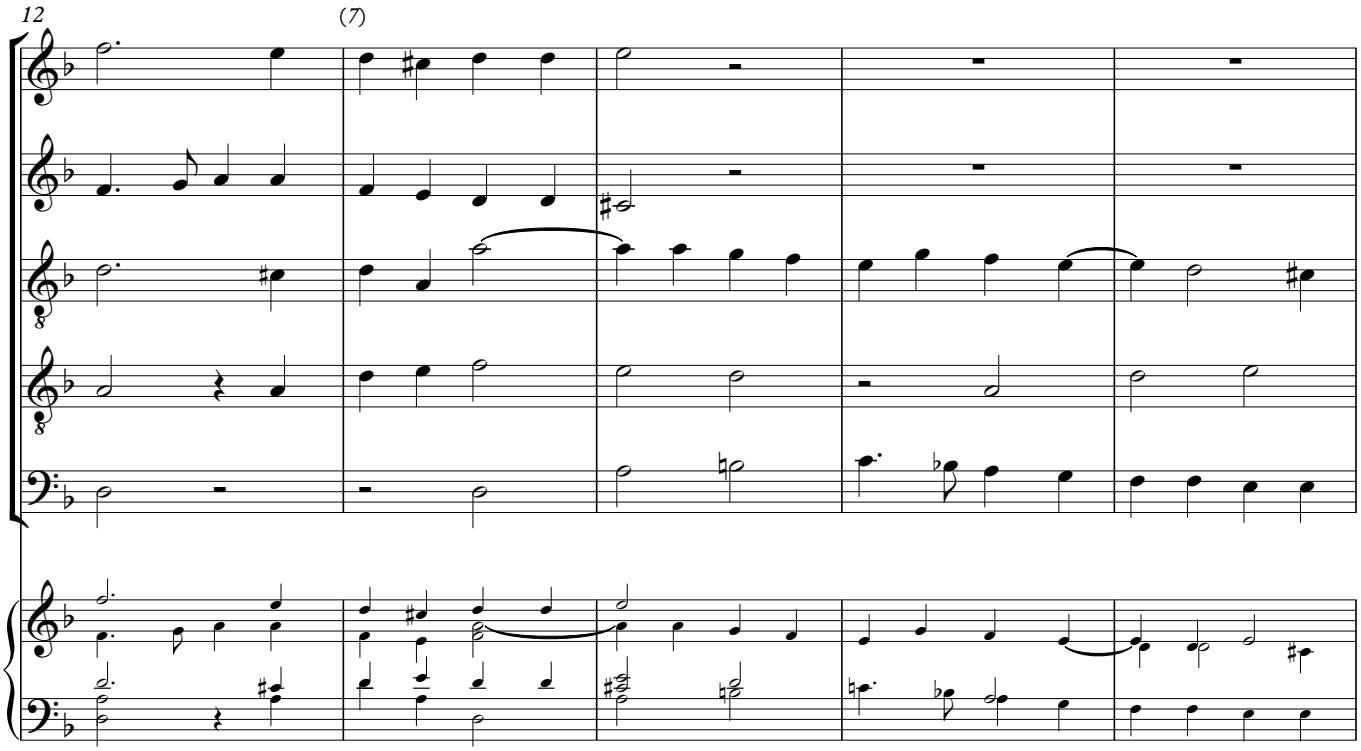
16 [Faire is the Rose, yet fades with heate or colde]

ORLANDO GIBBONS
Edited by Jonathan Wainwright

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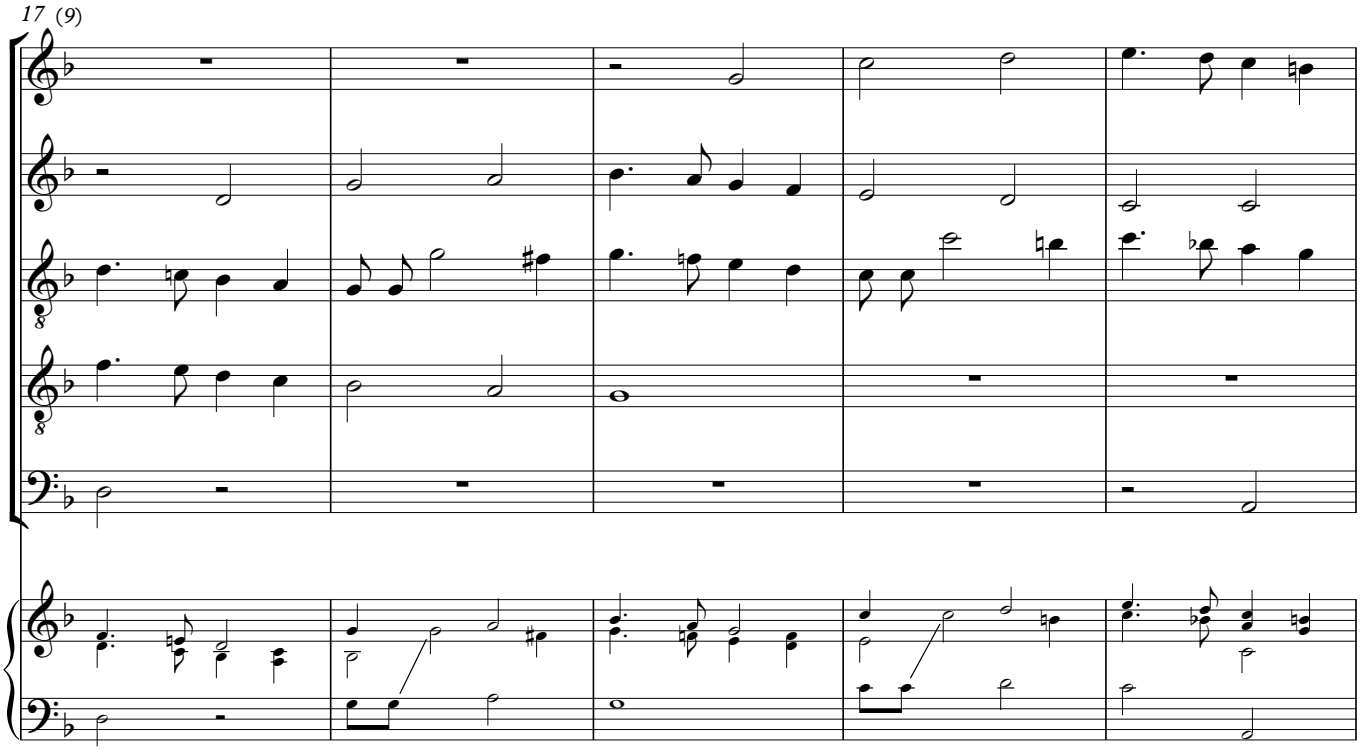
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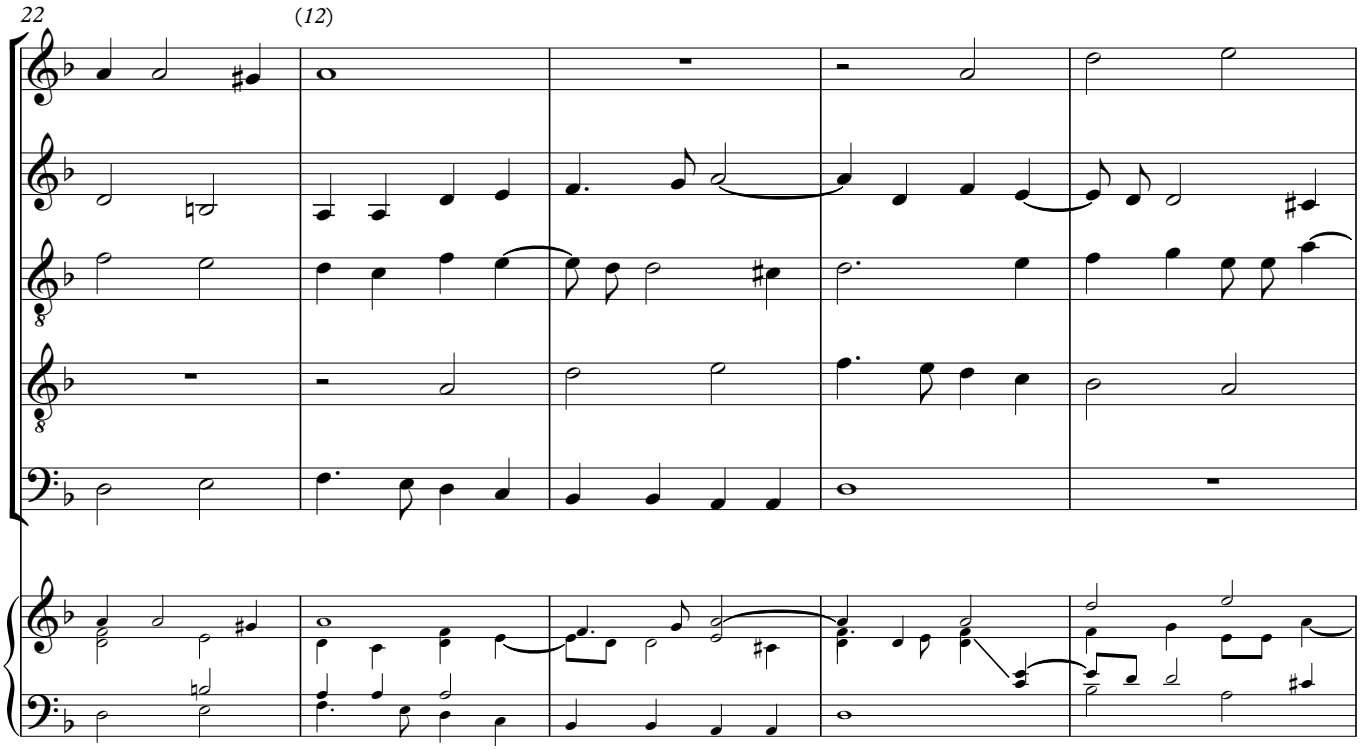
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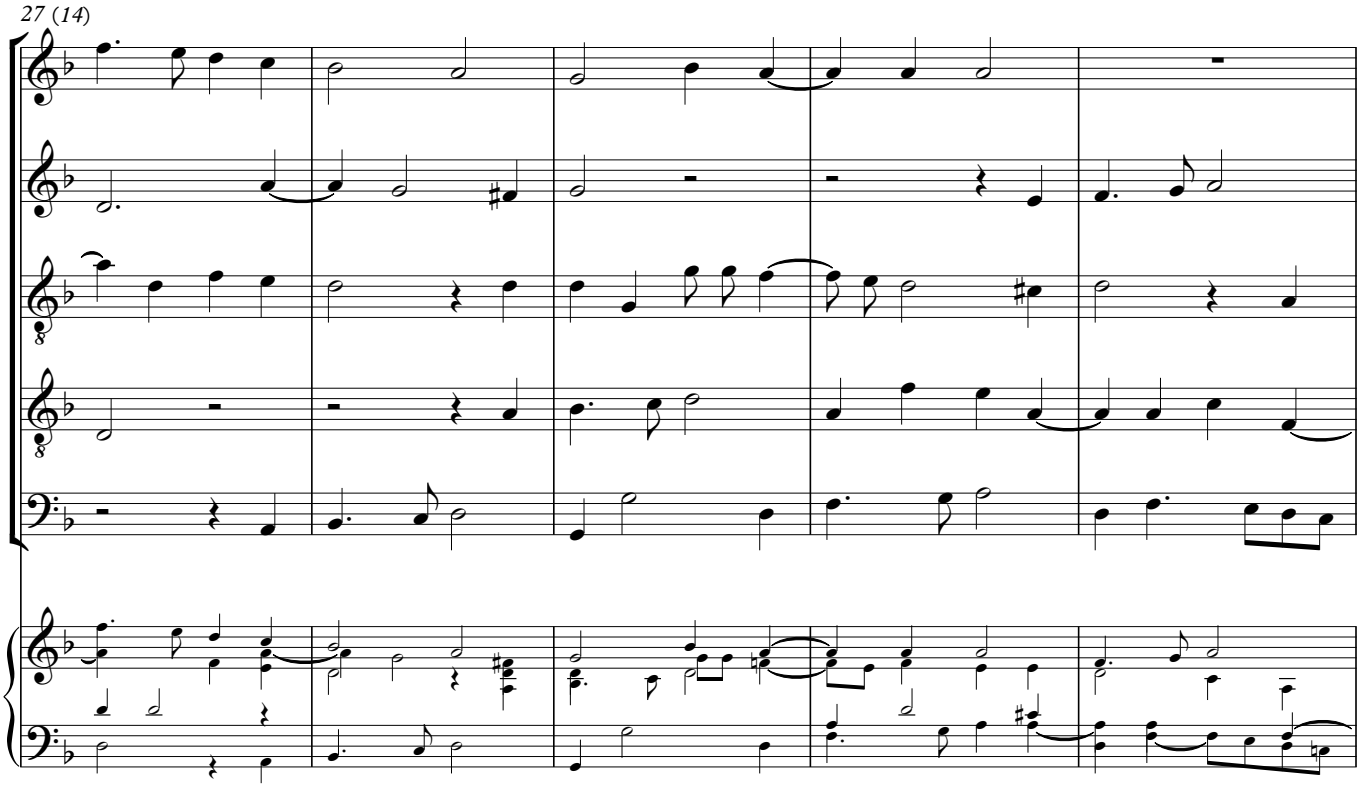
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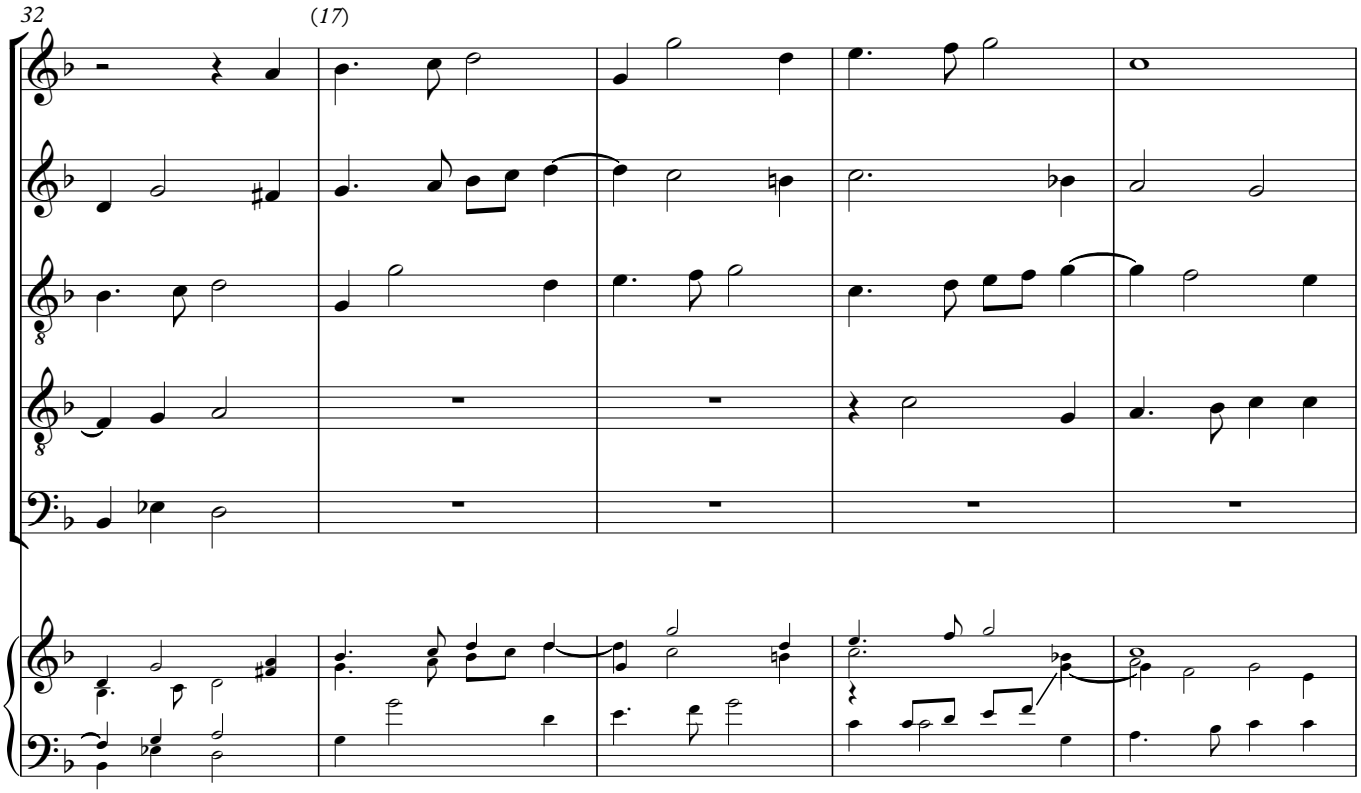
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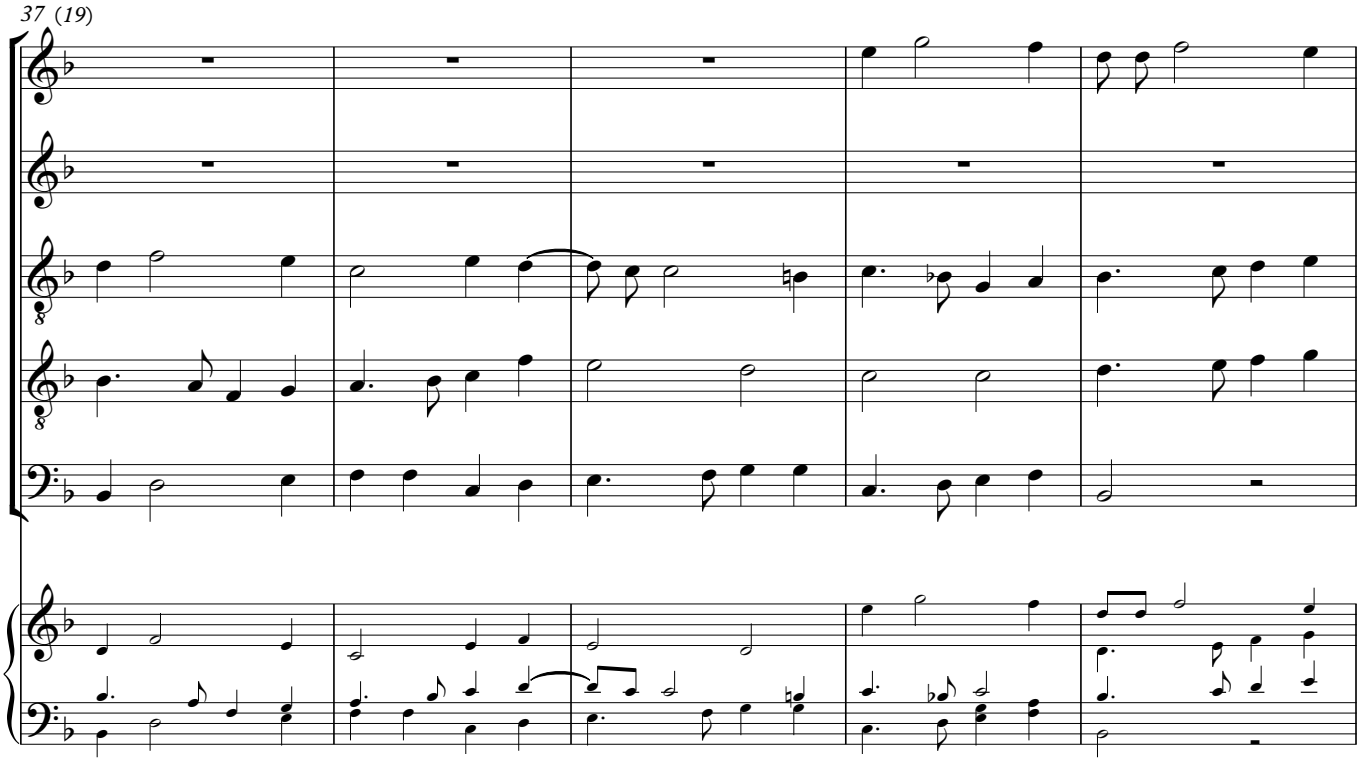
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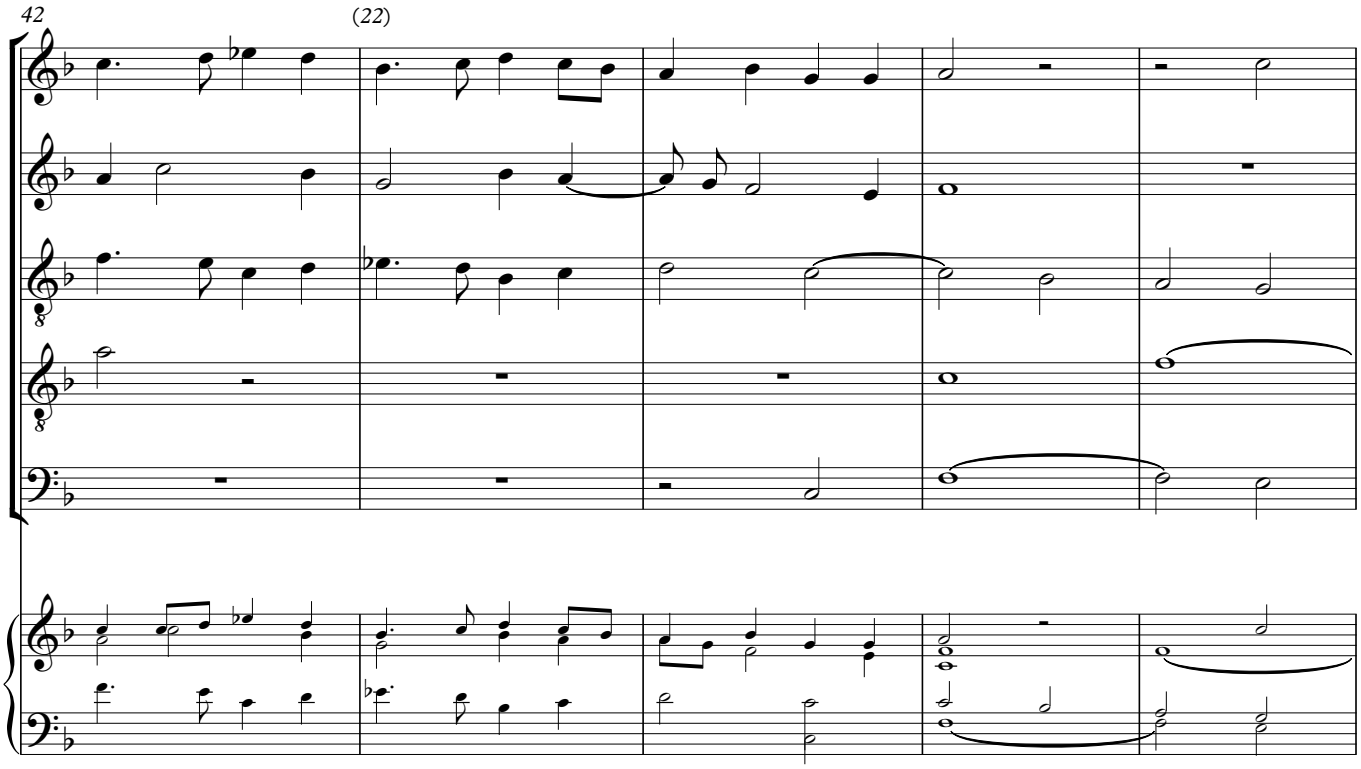
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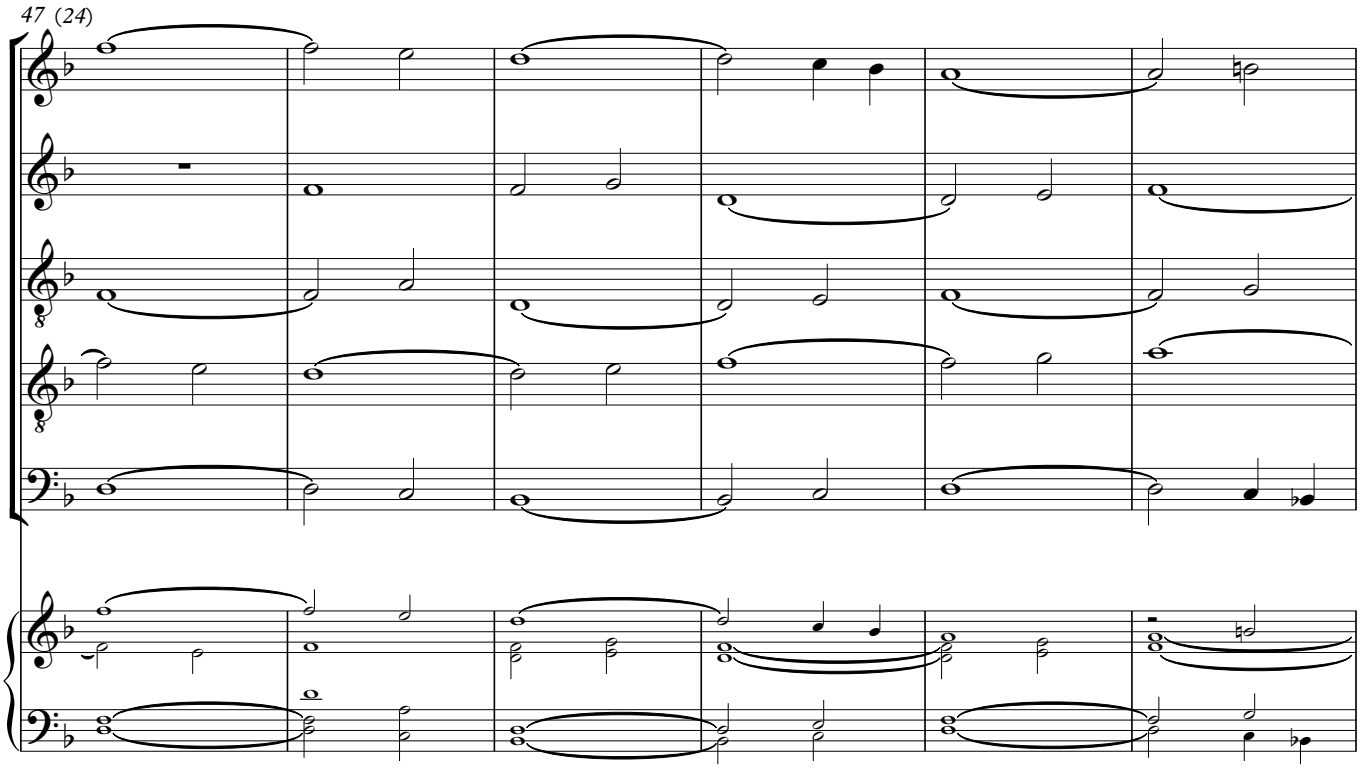
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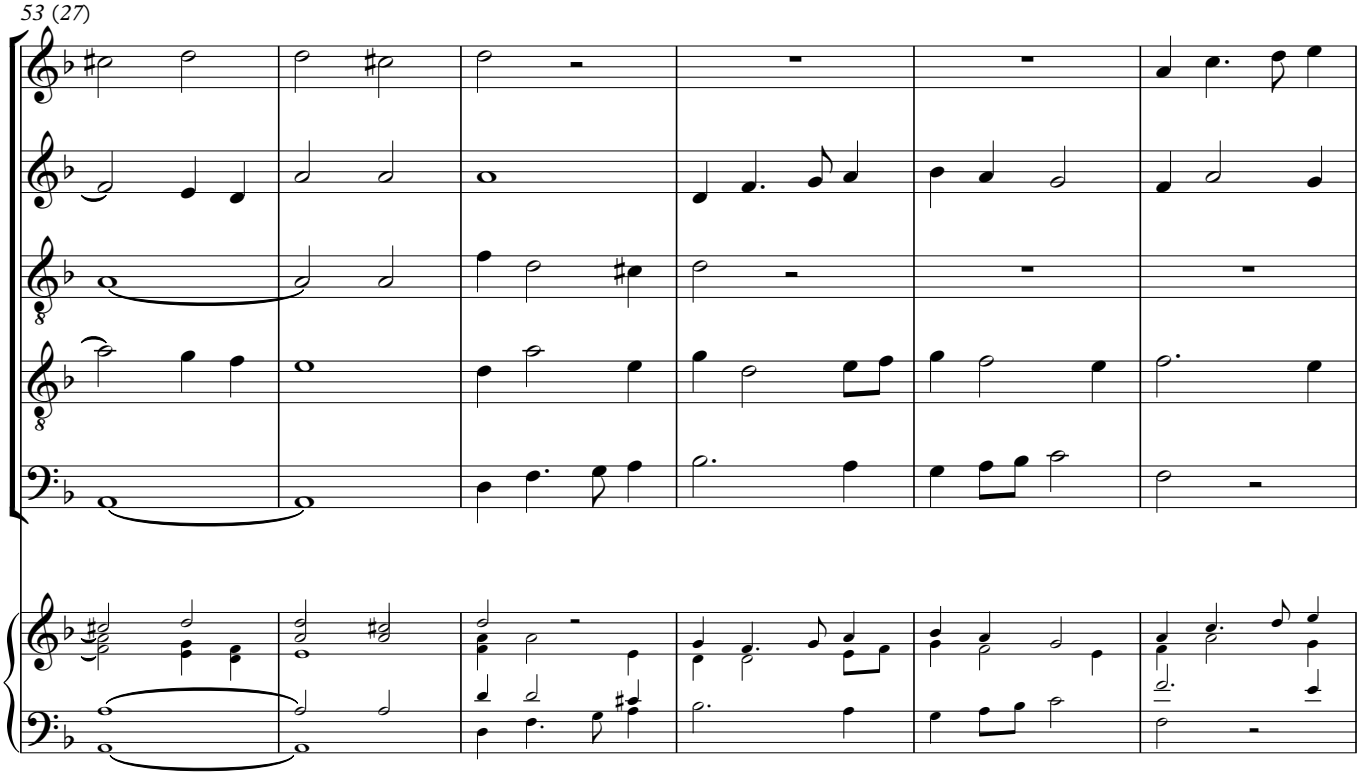

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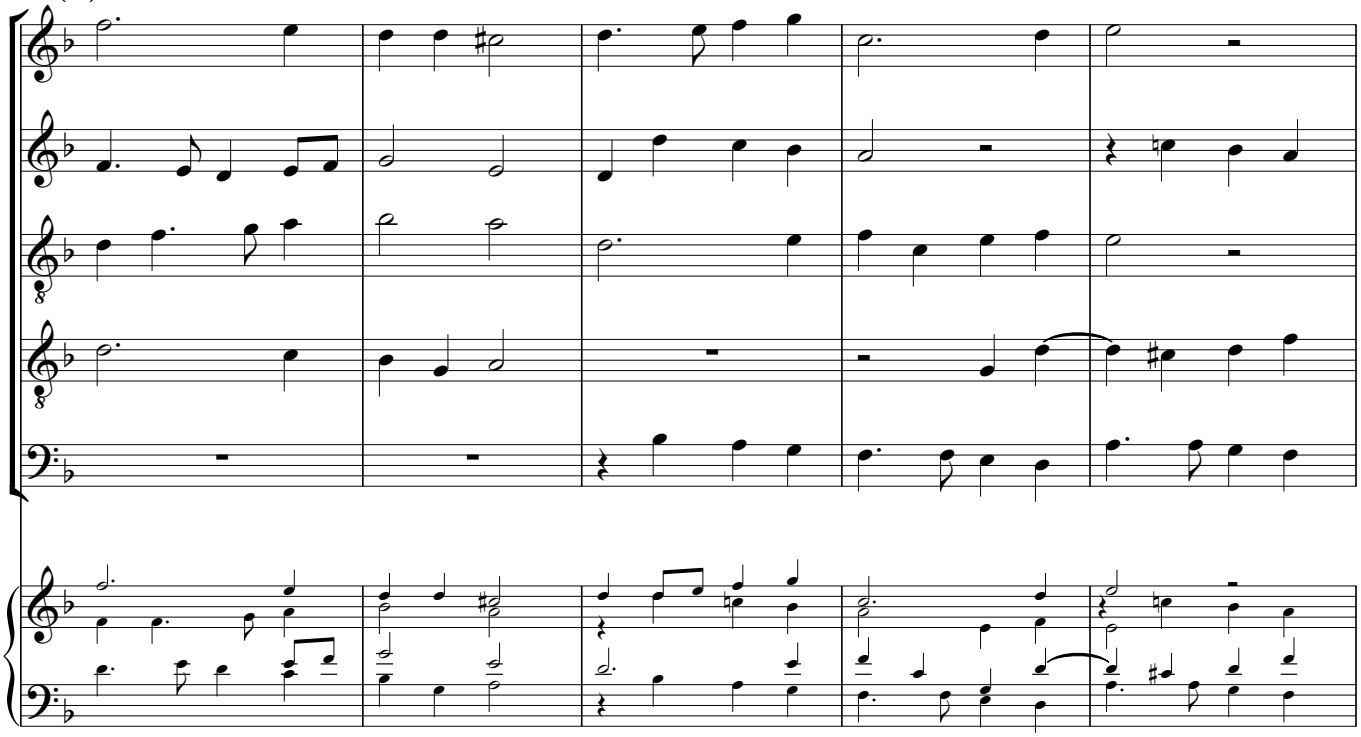

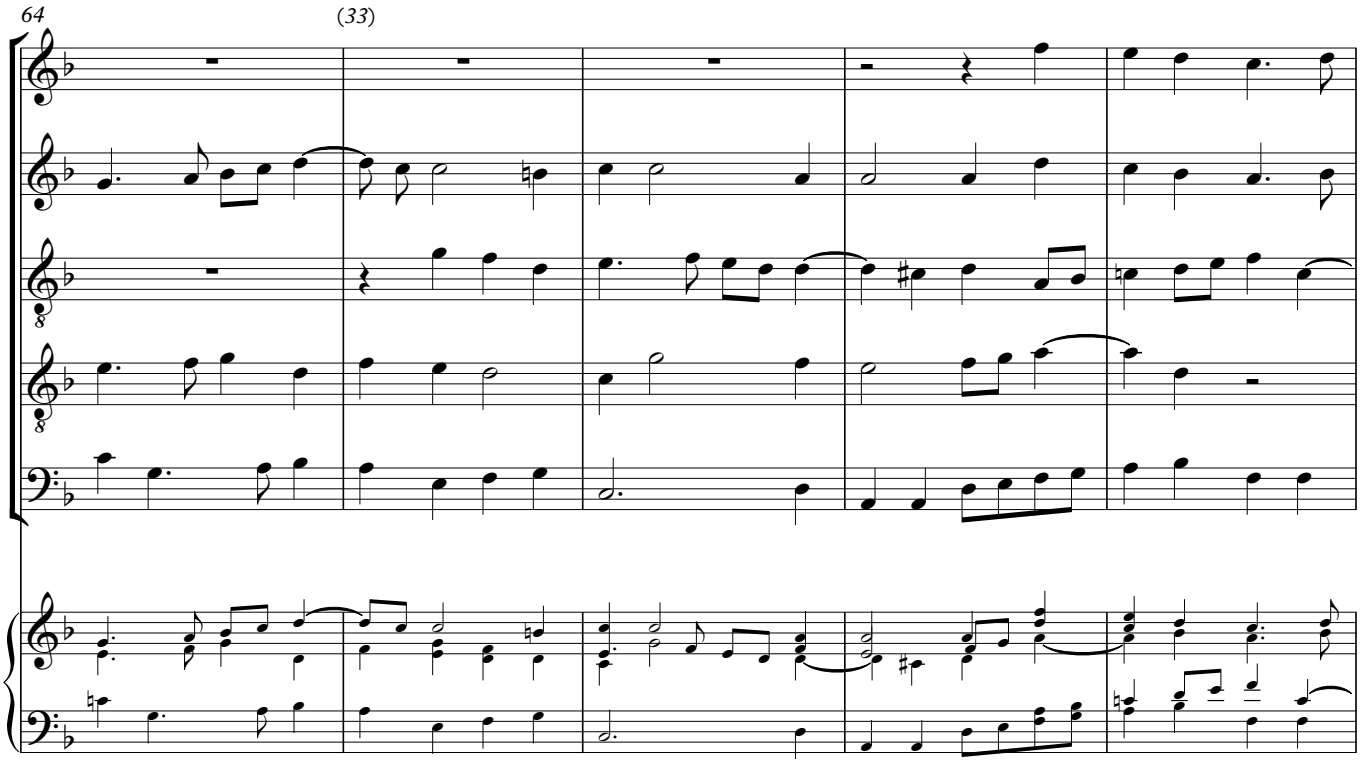
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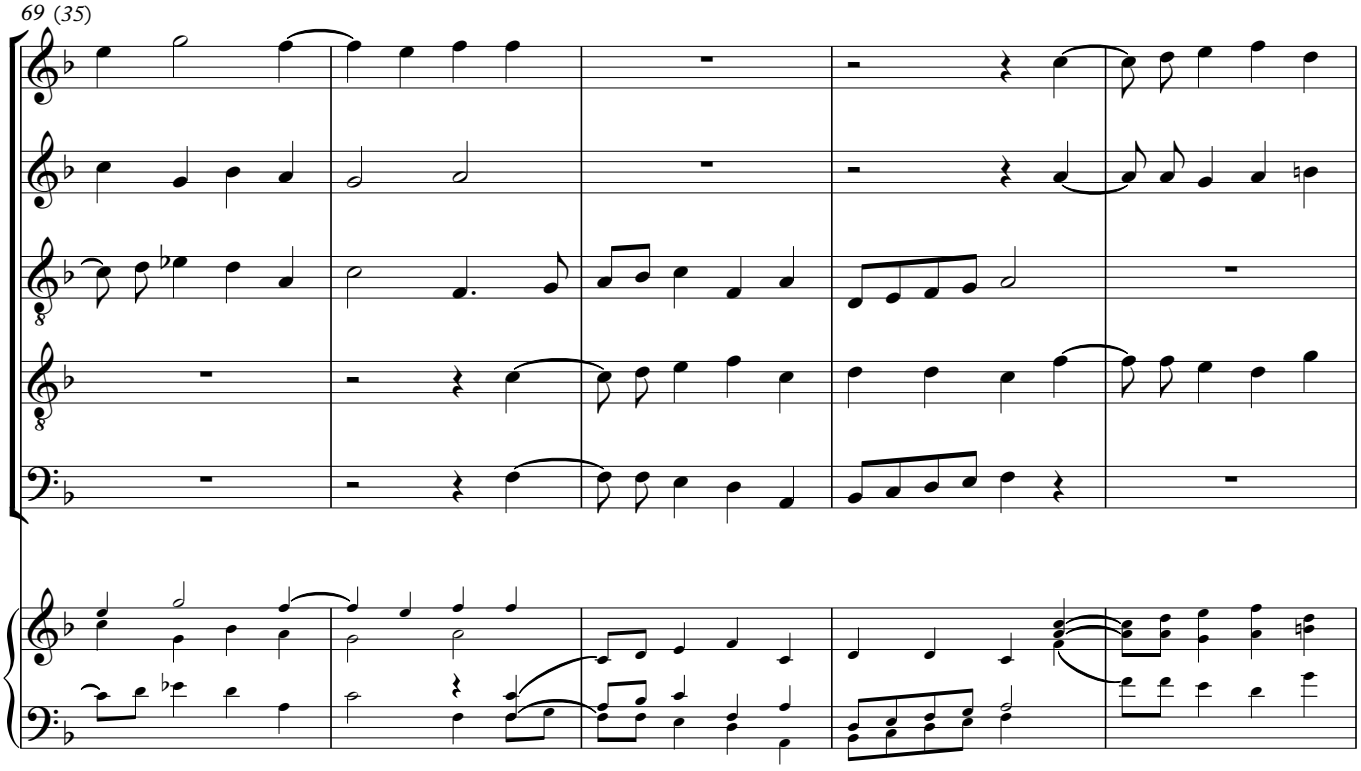
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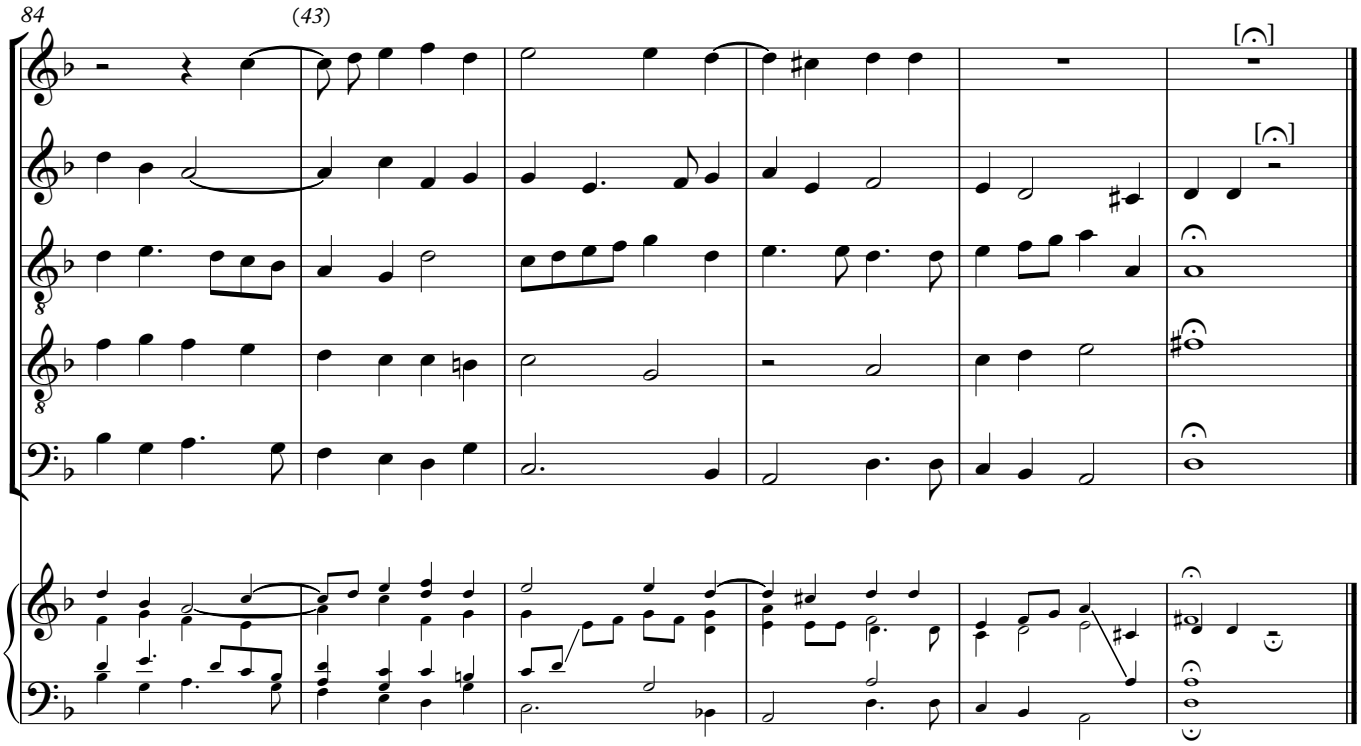
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[Nay, let mee weepe]

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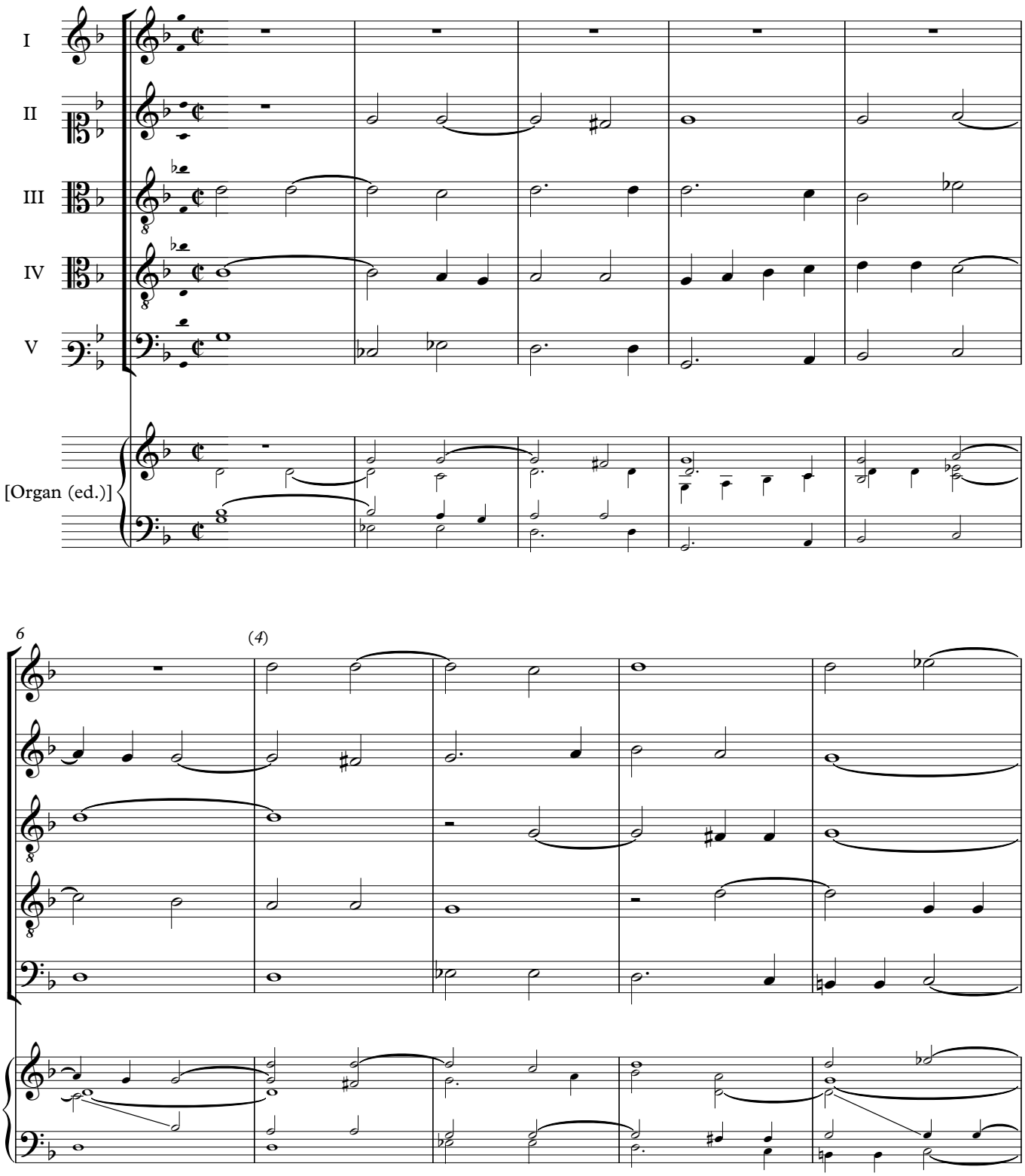

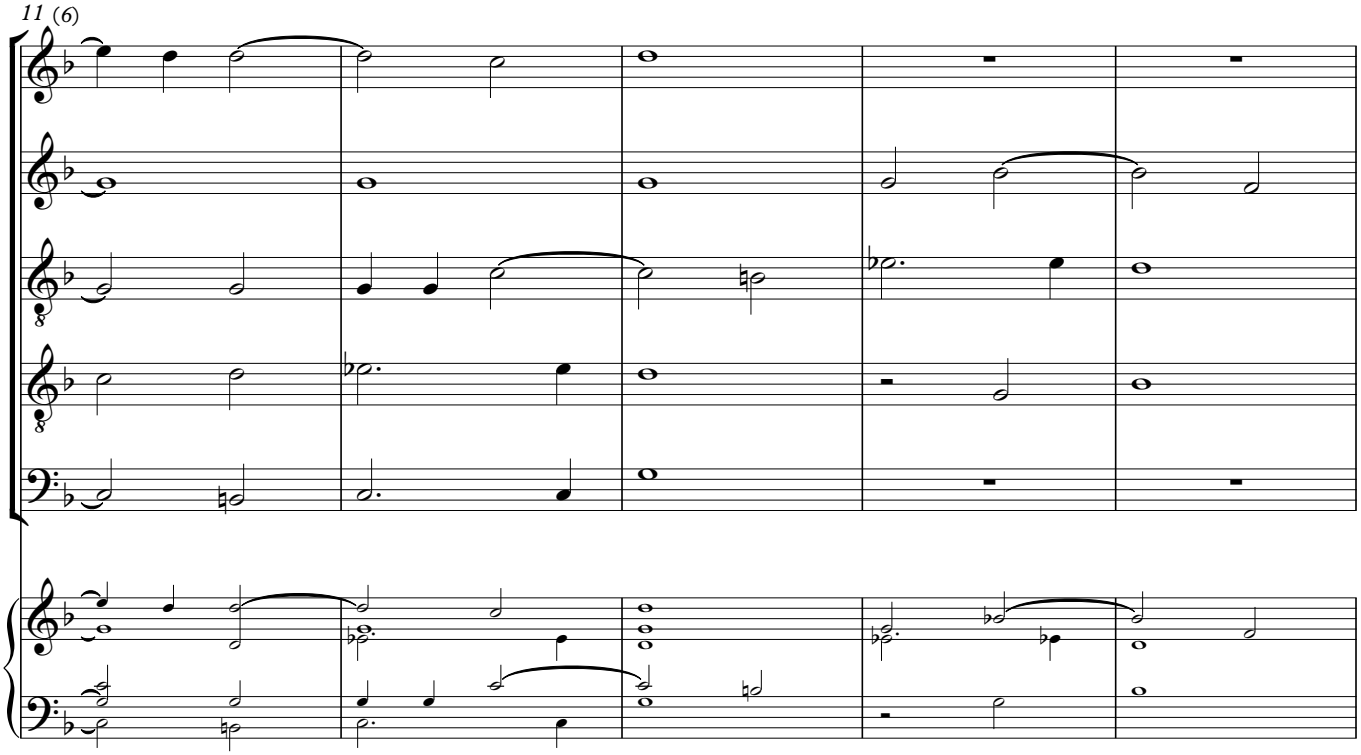
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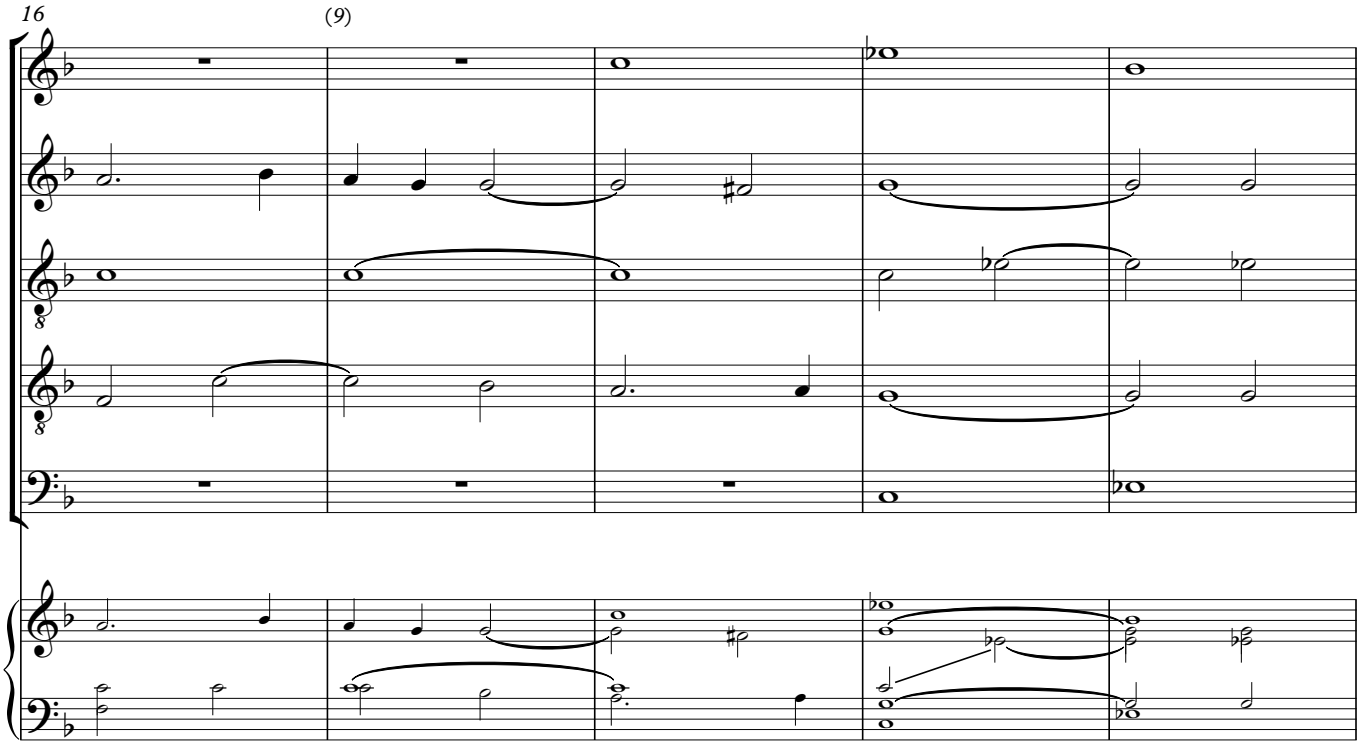
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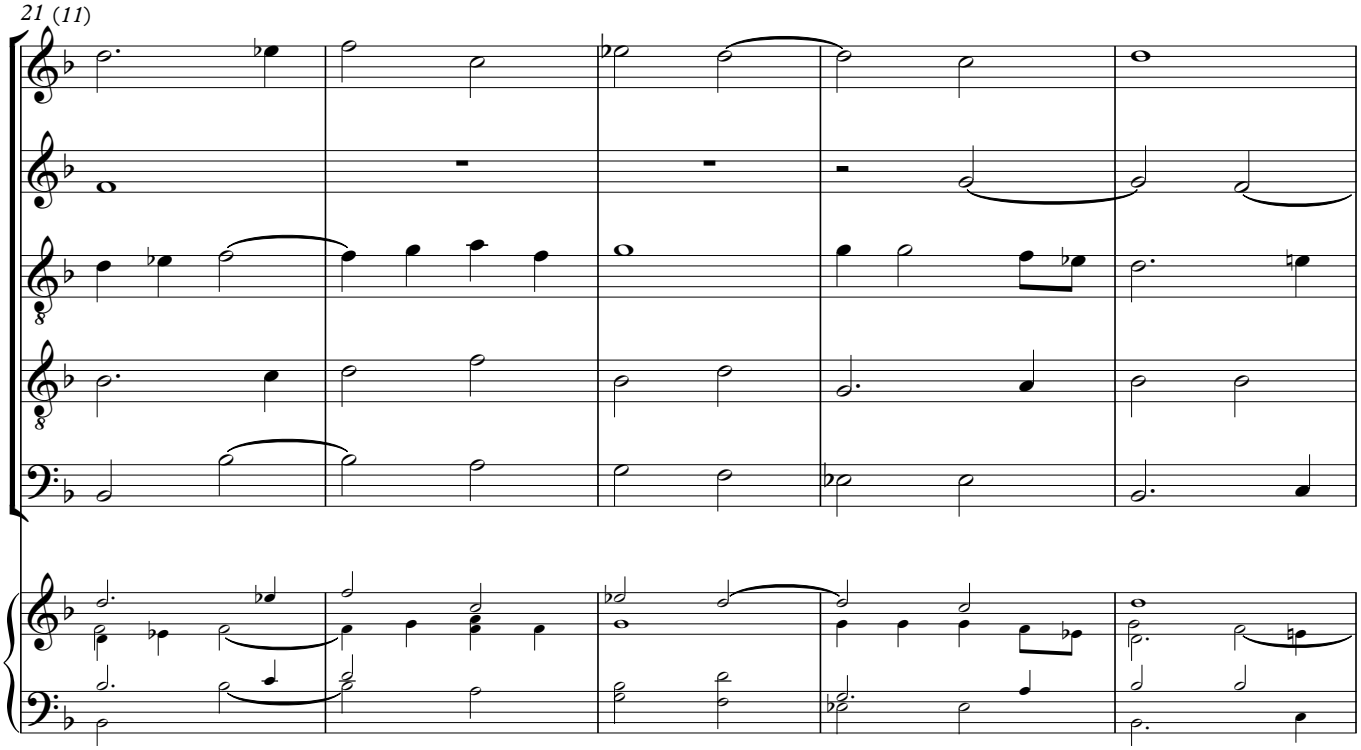
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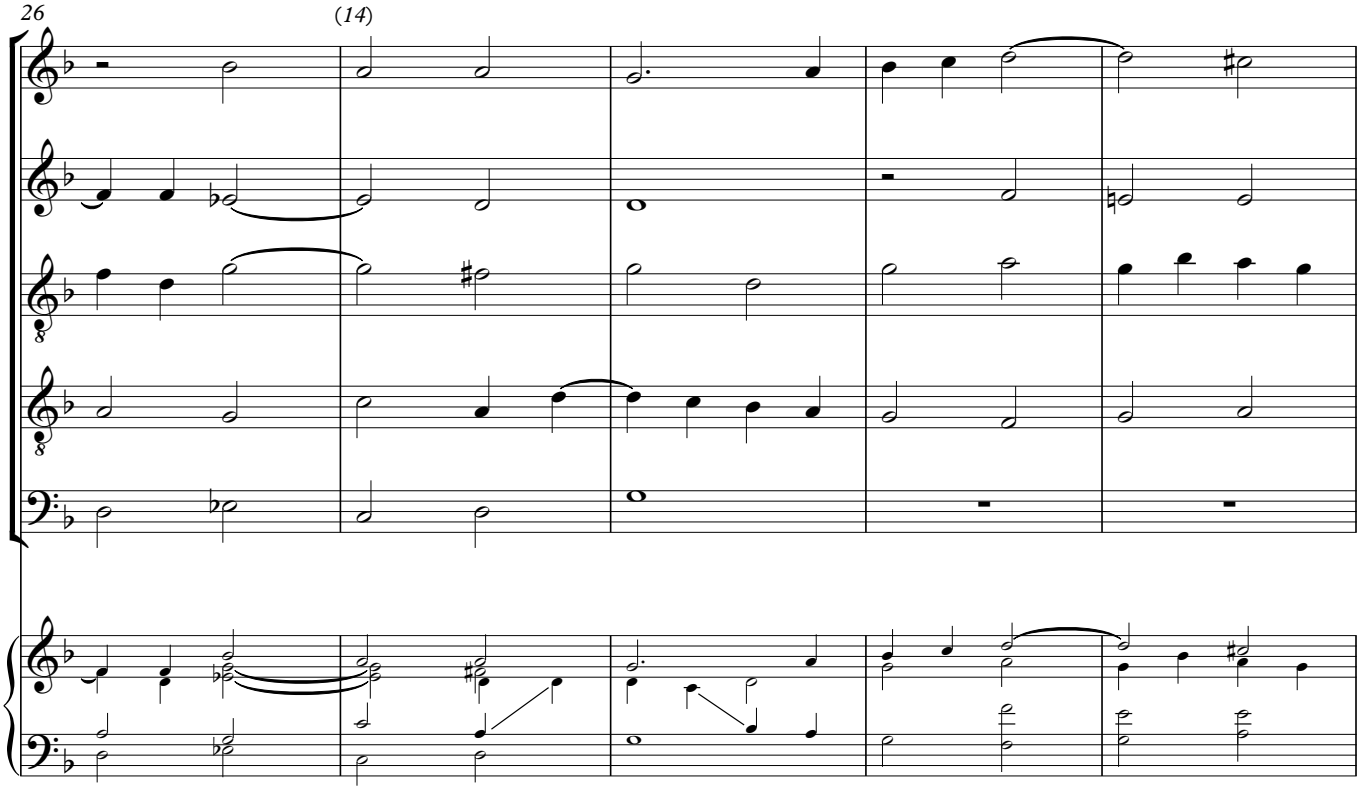
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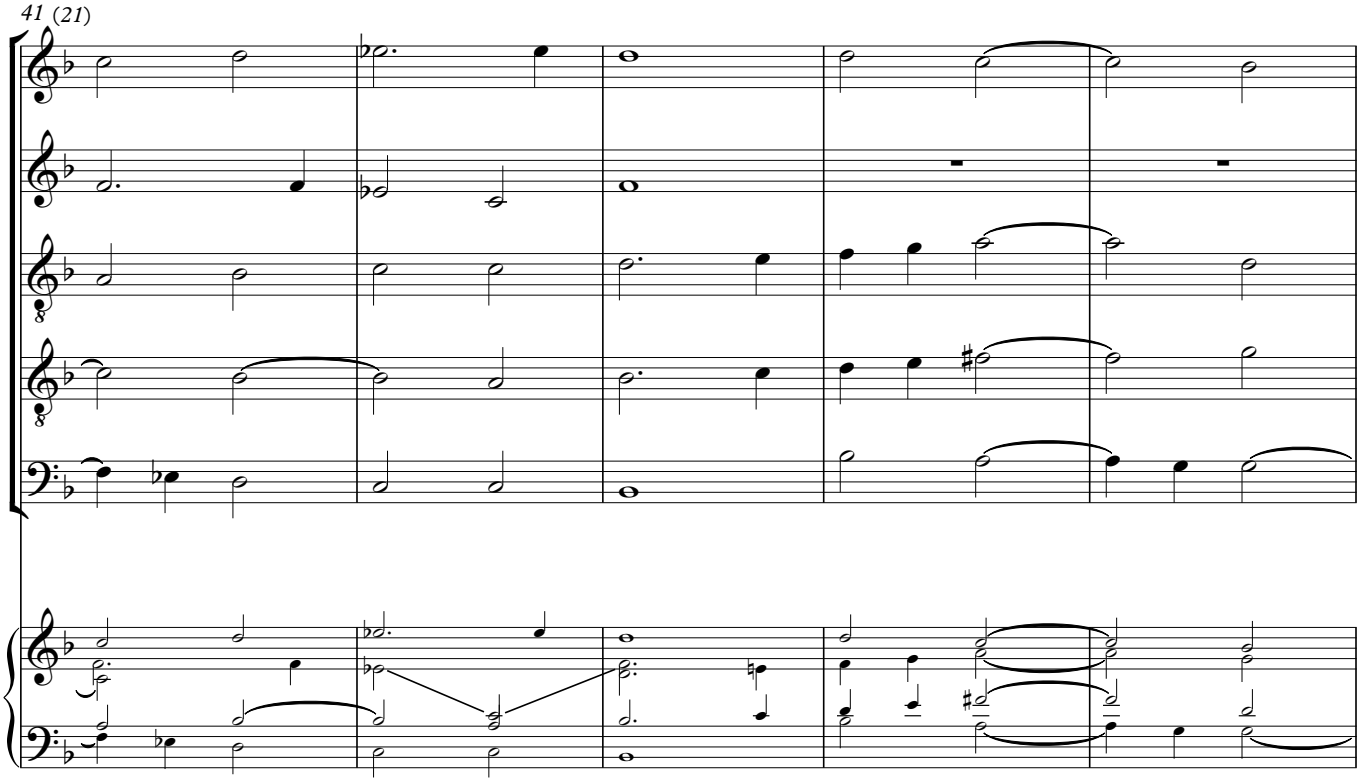
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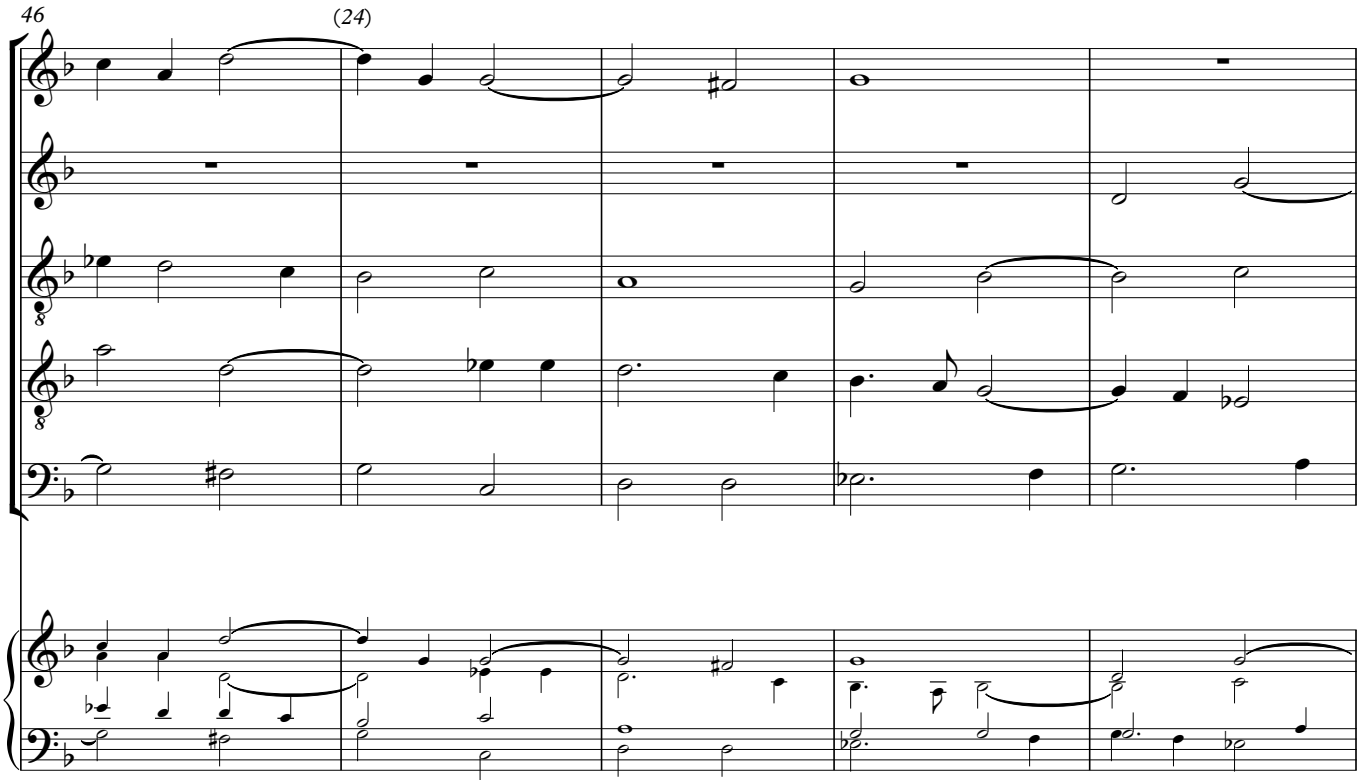
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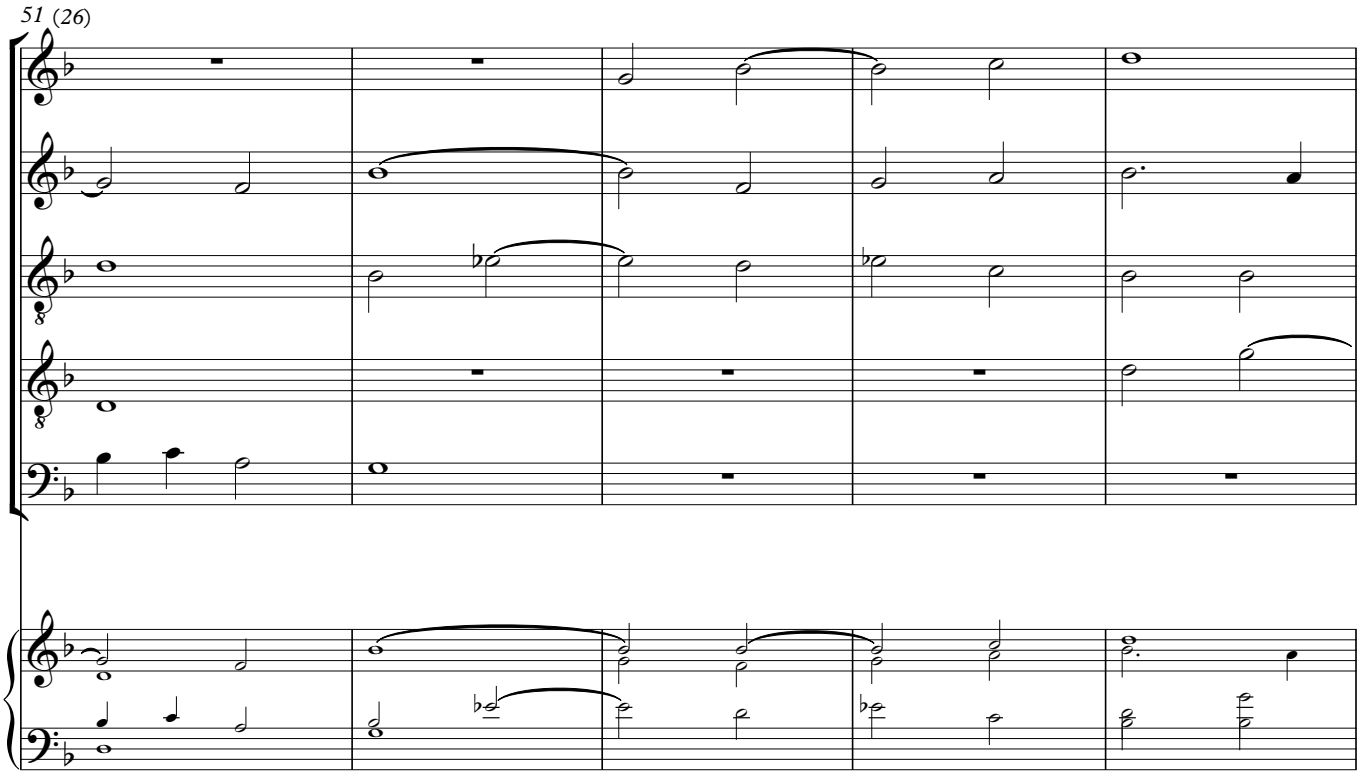
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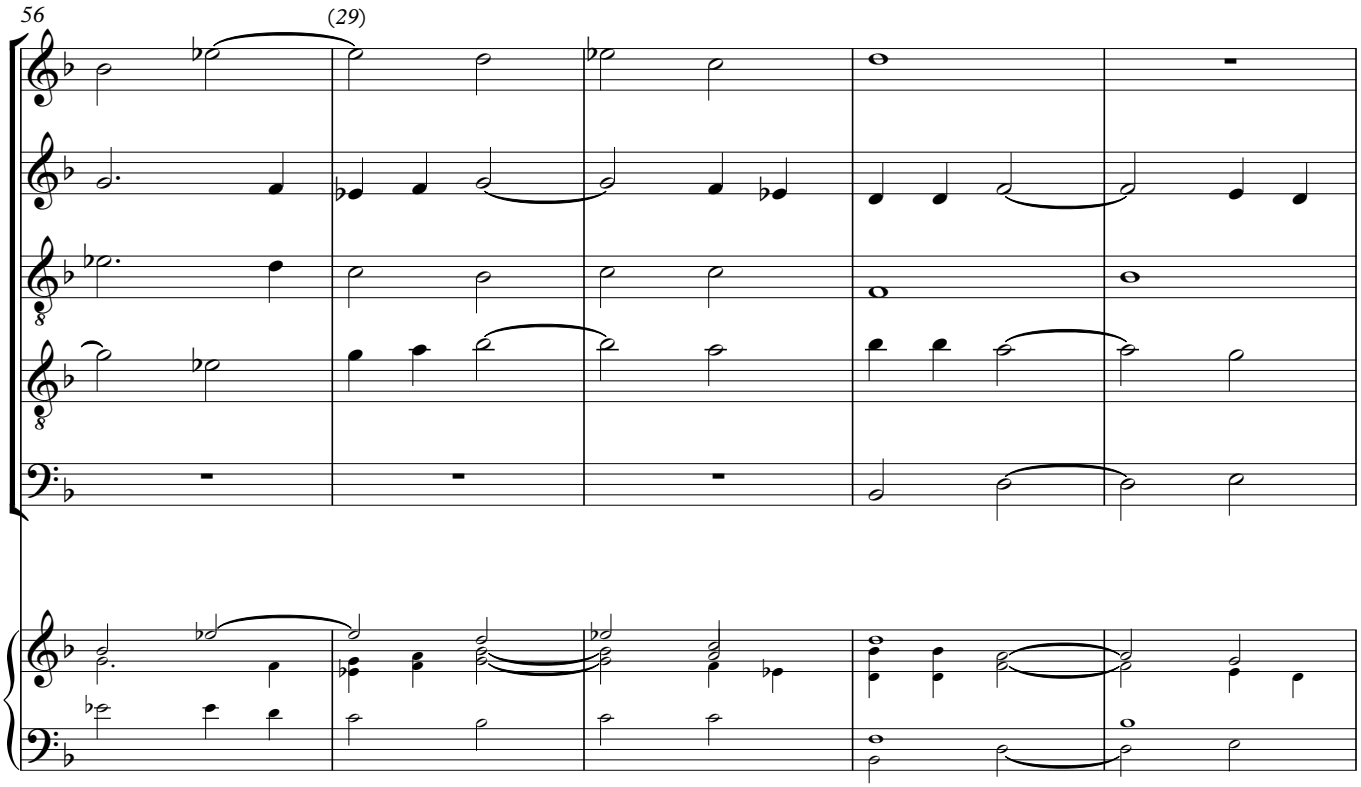
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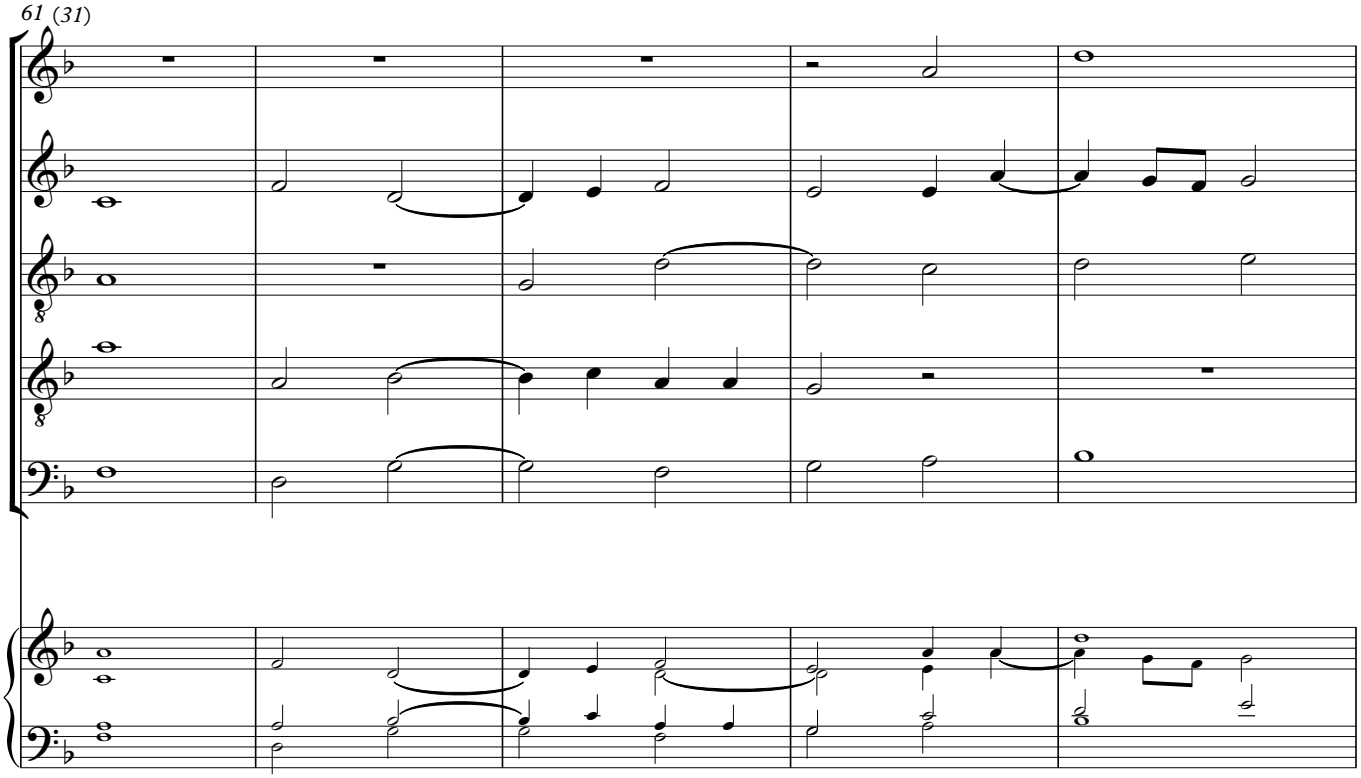
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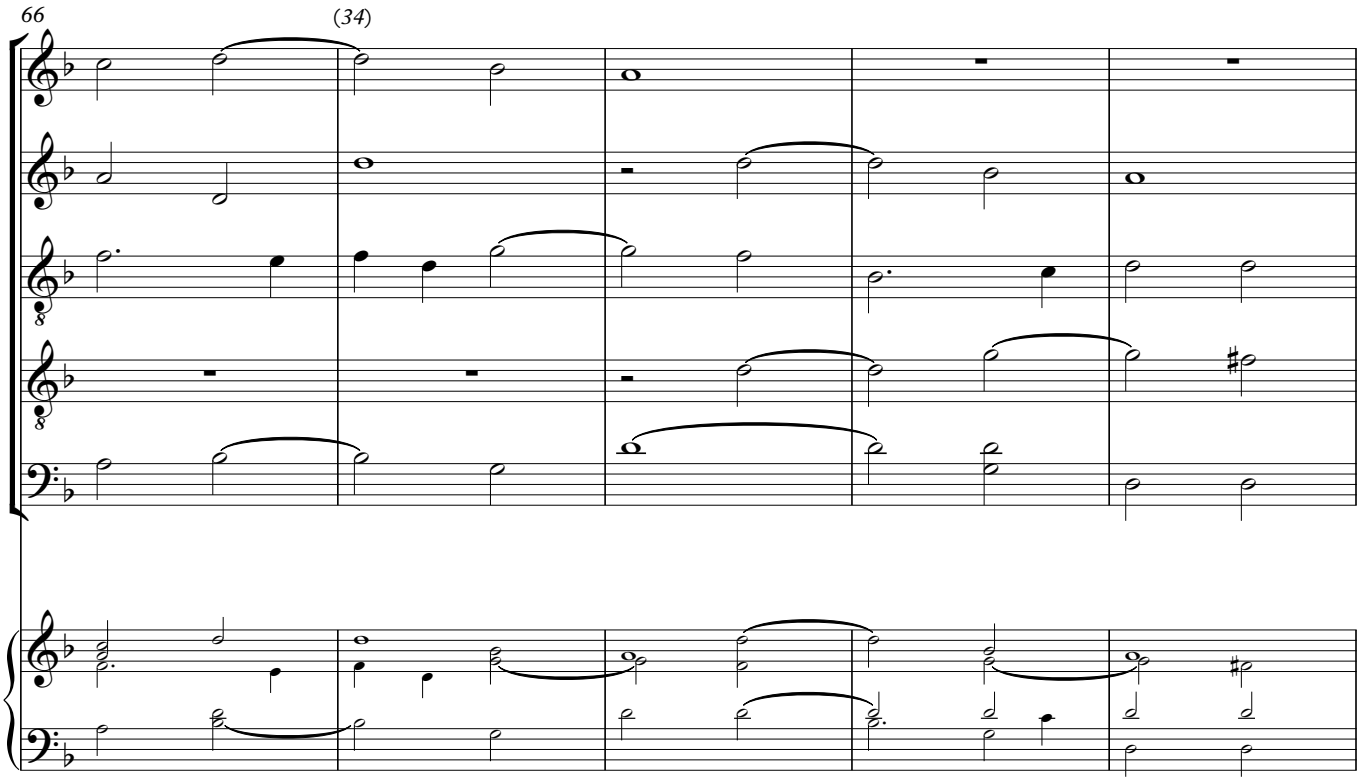
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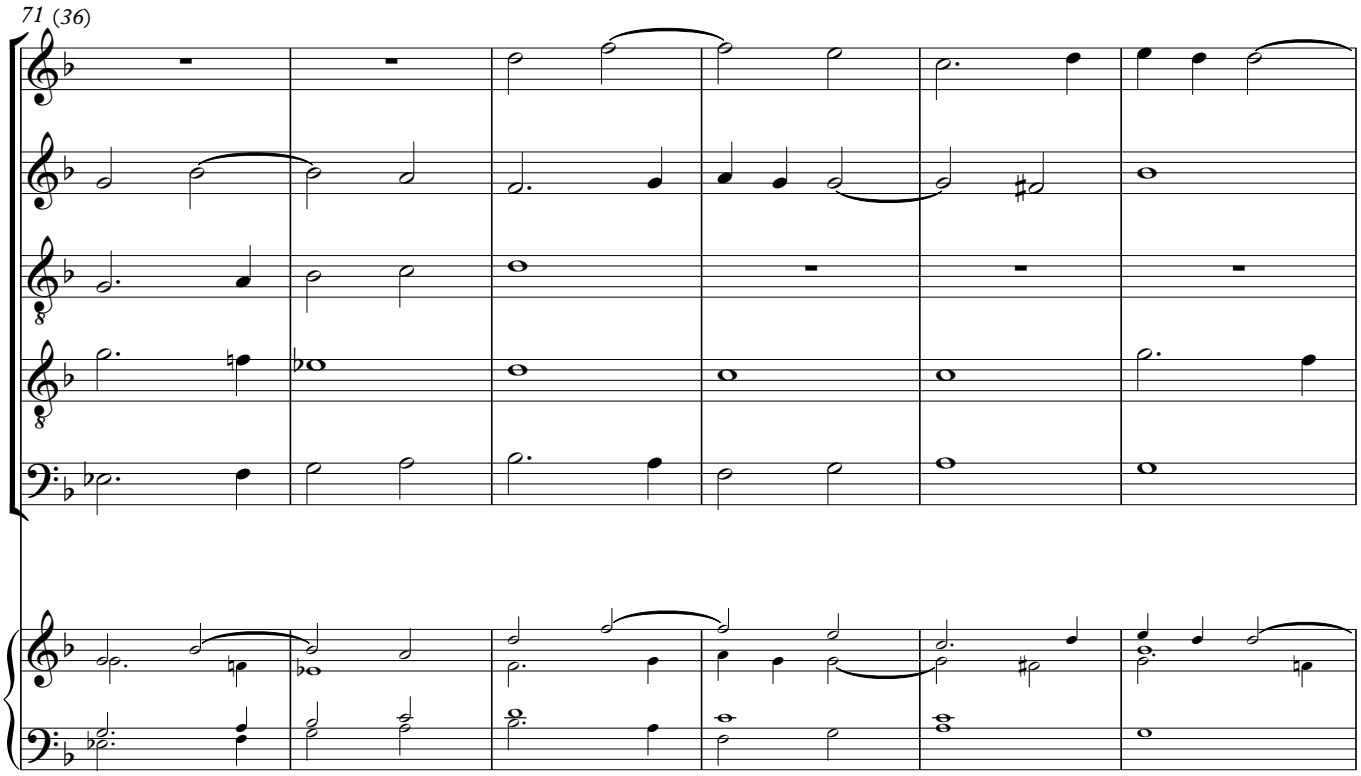
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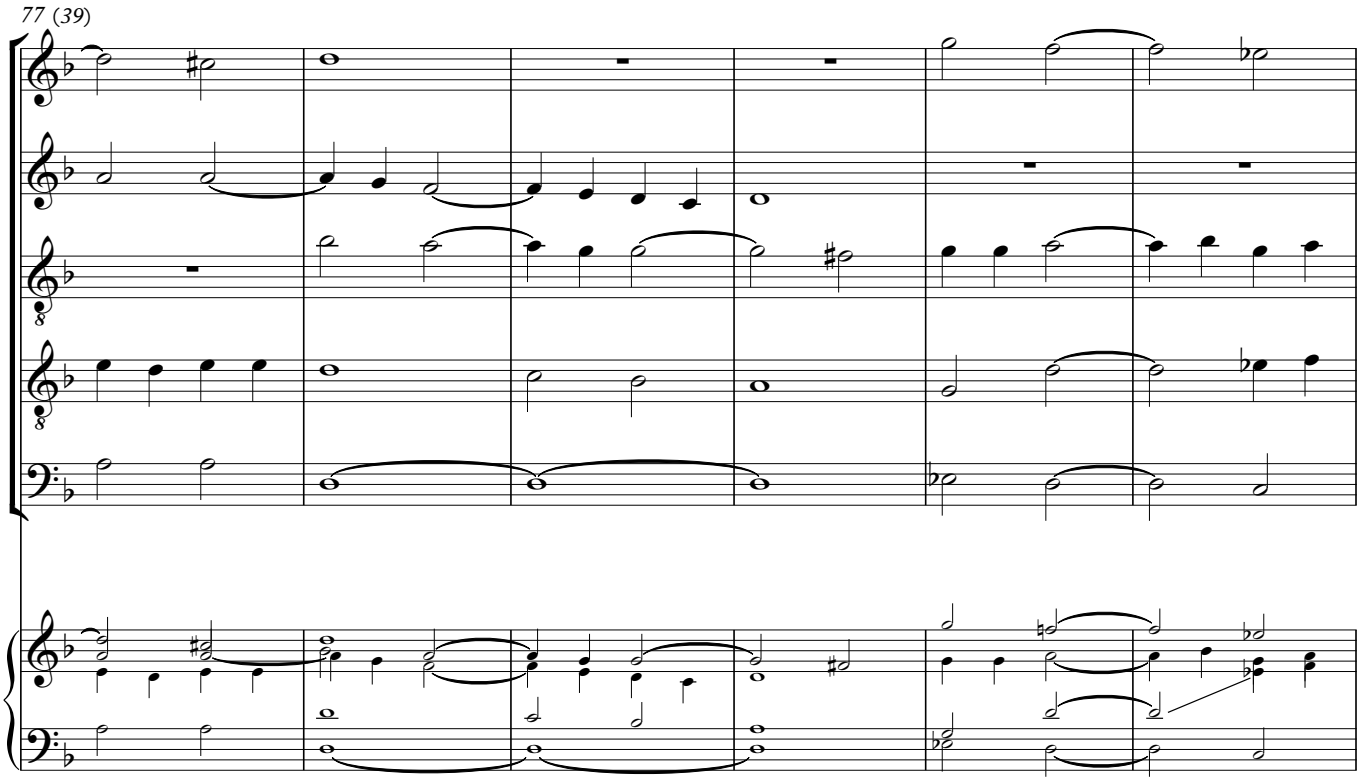
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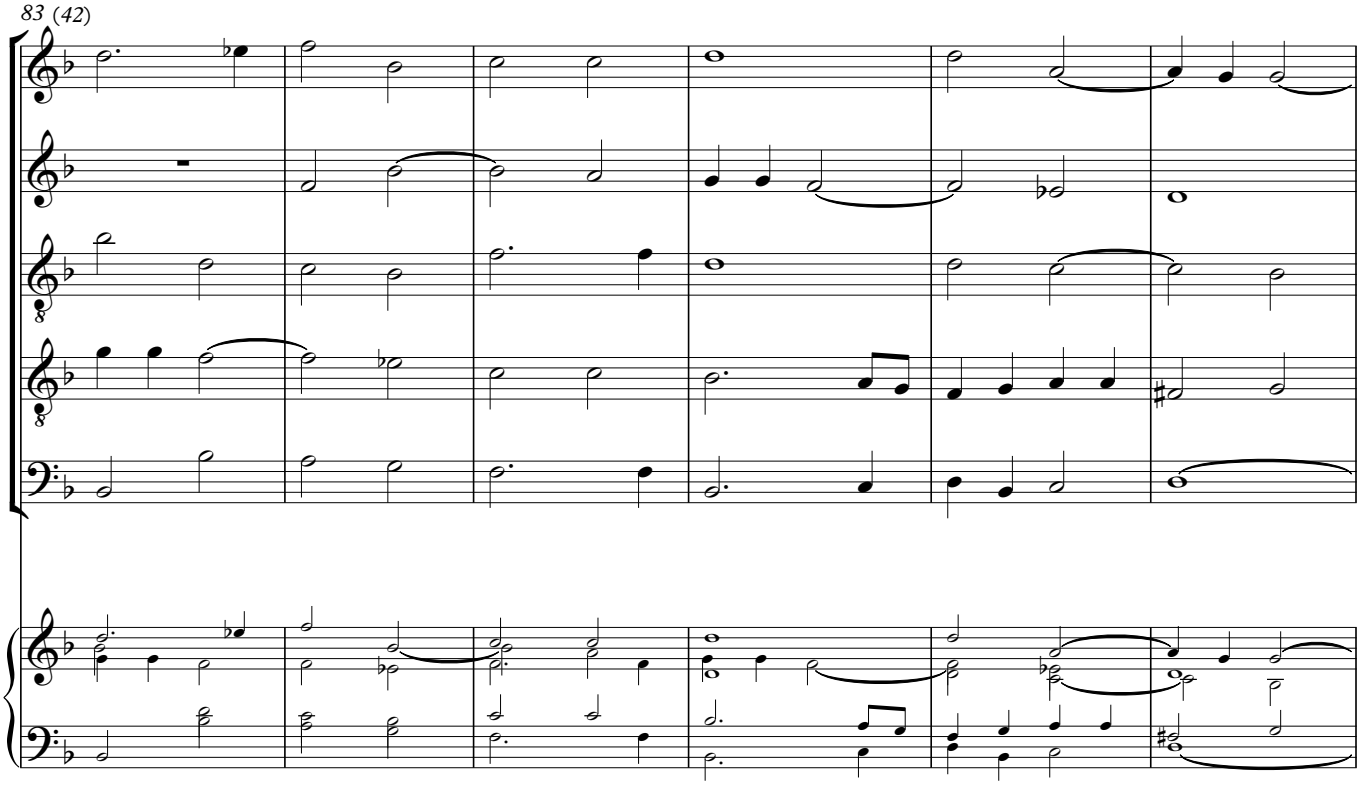
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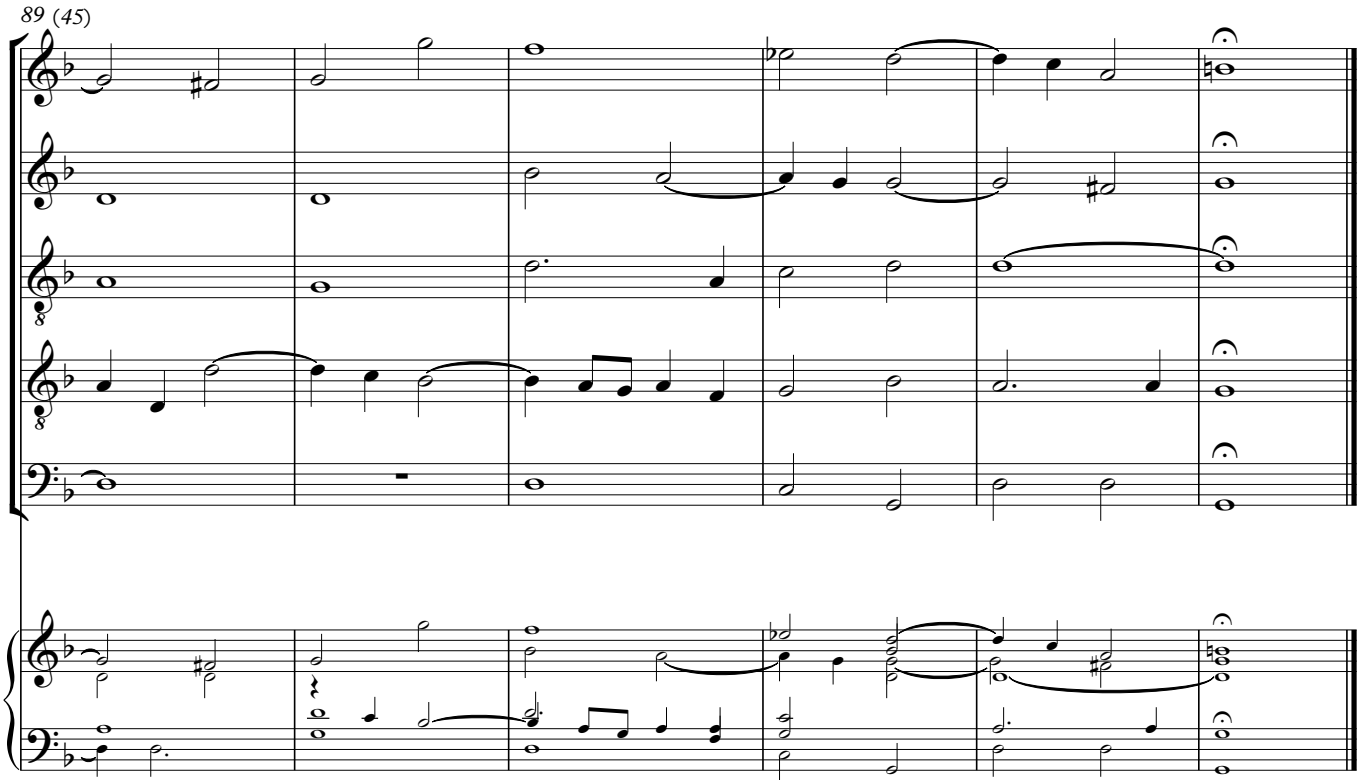
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18

[Yet if that age had frosted ore his head]

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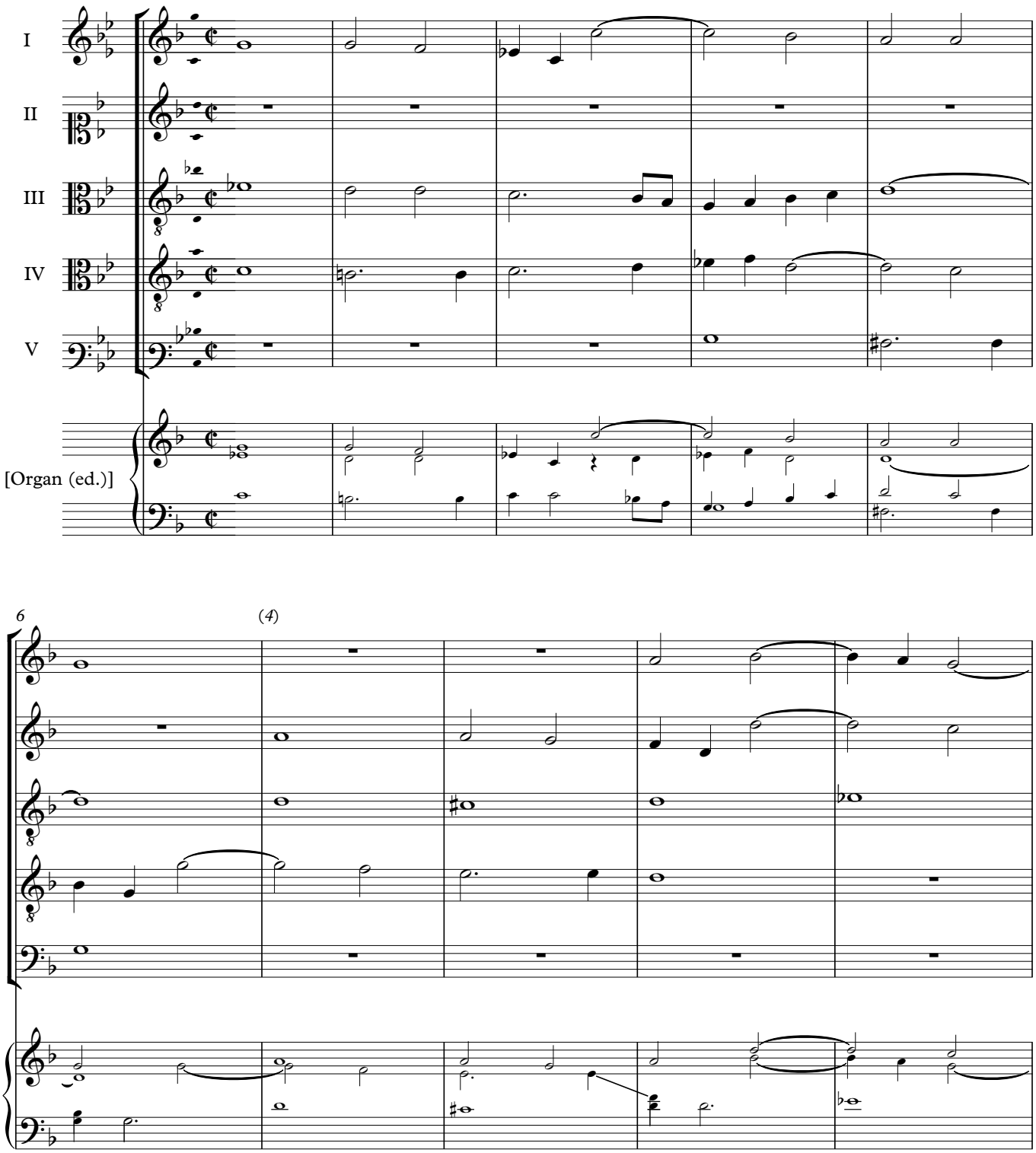

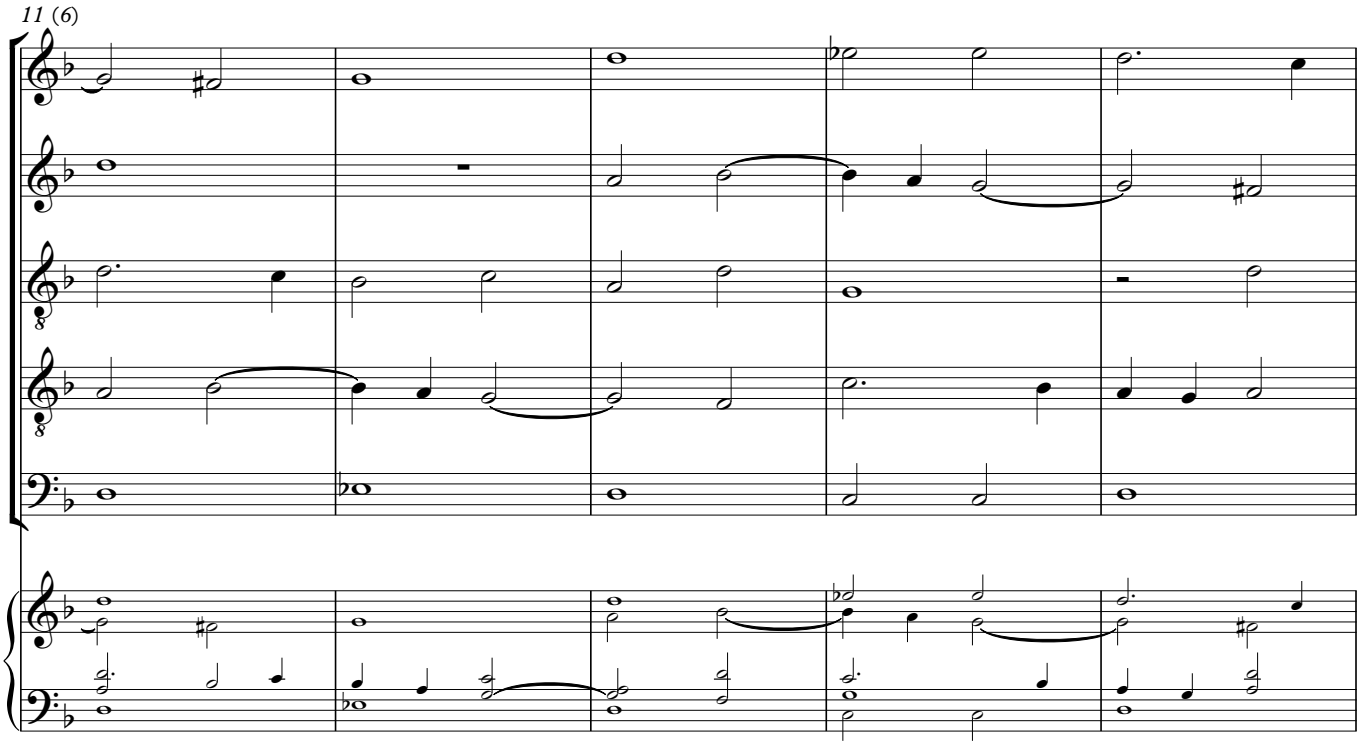
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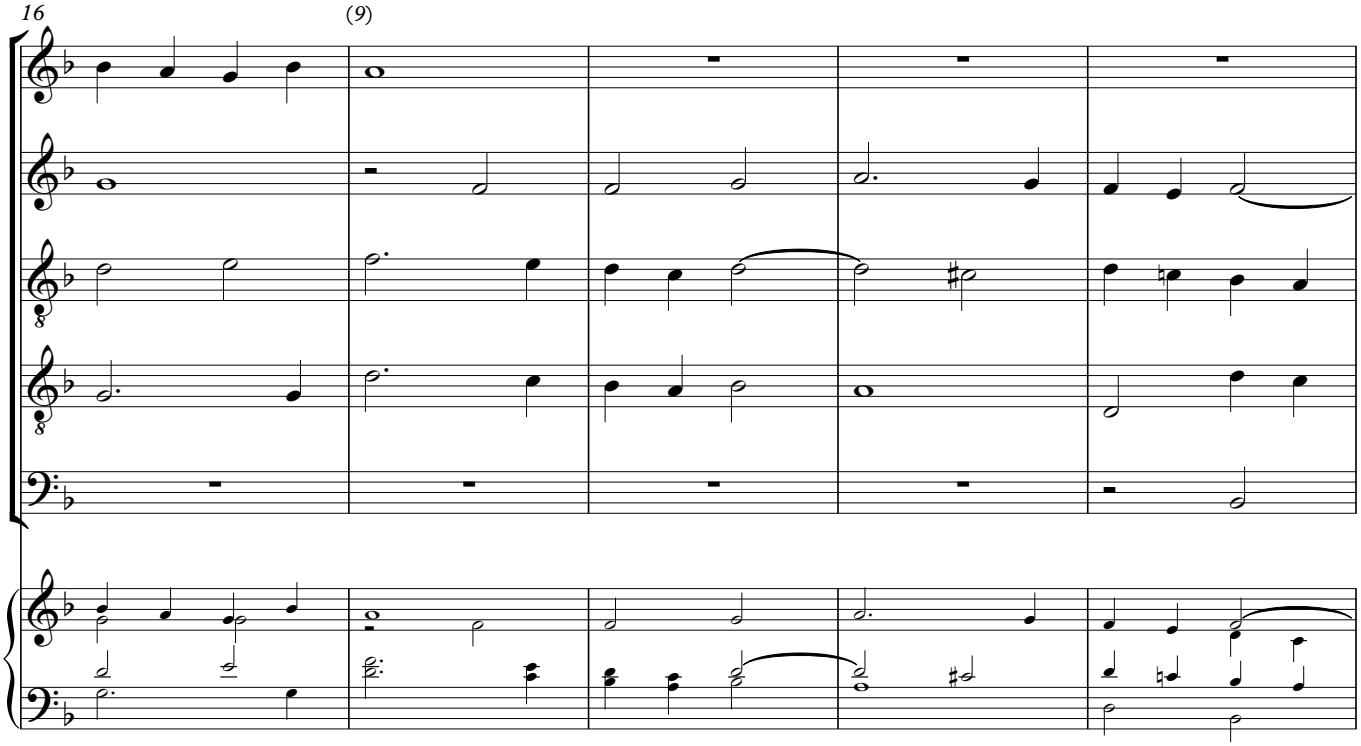
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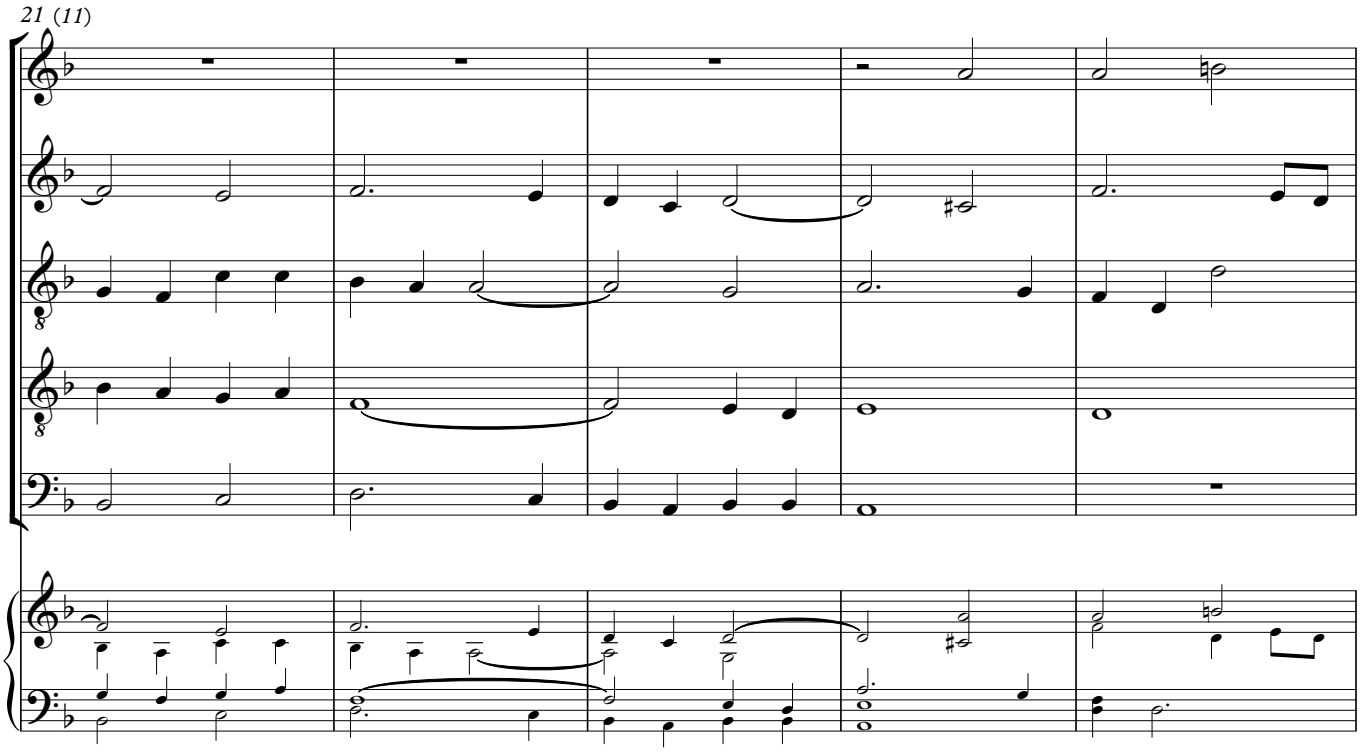
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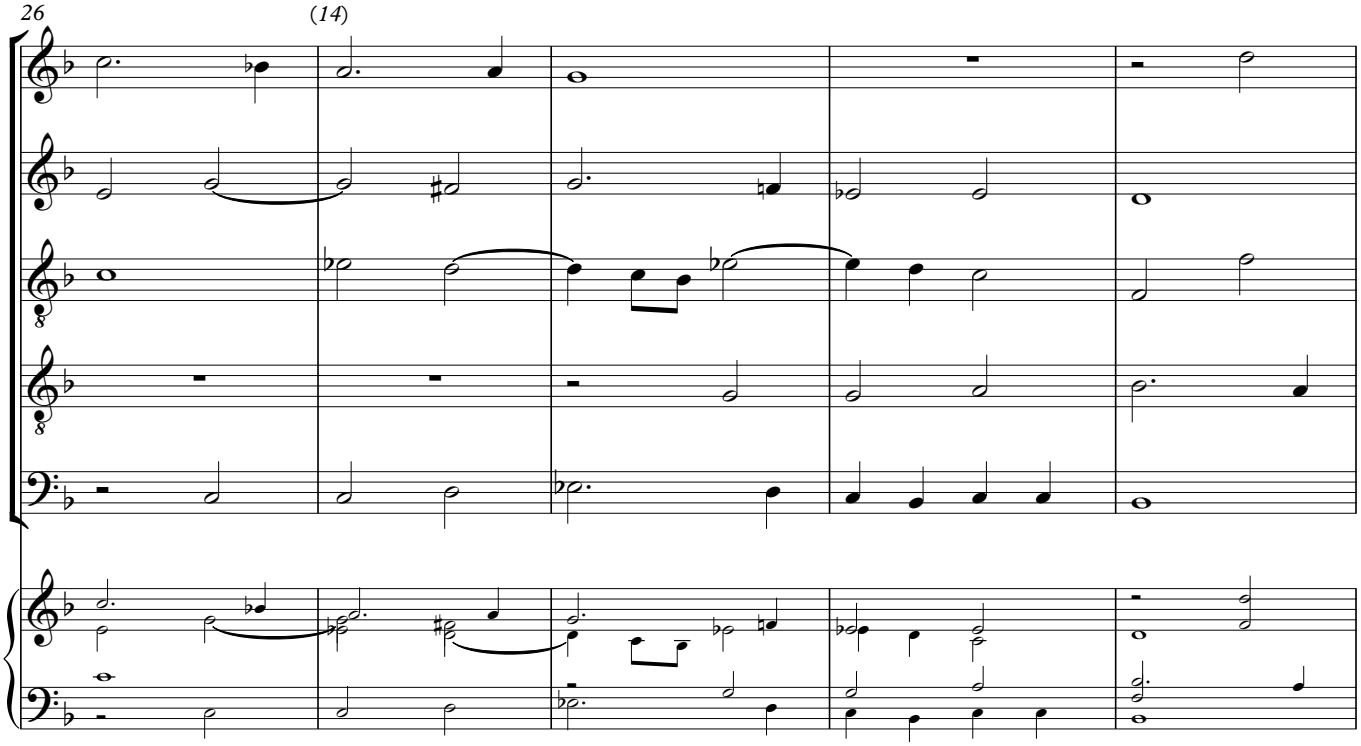
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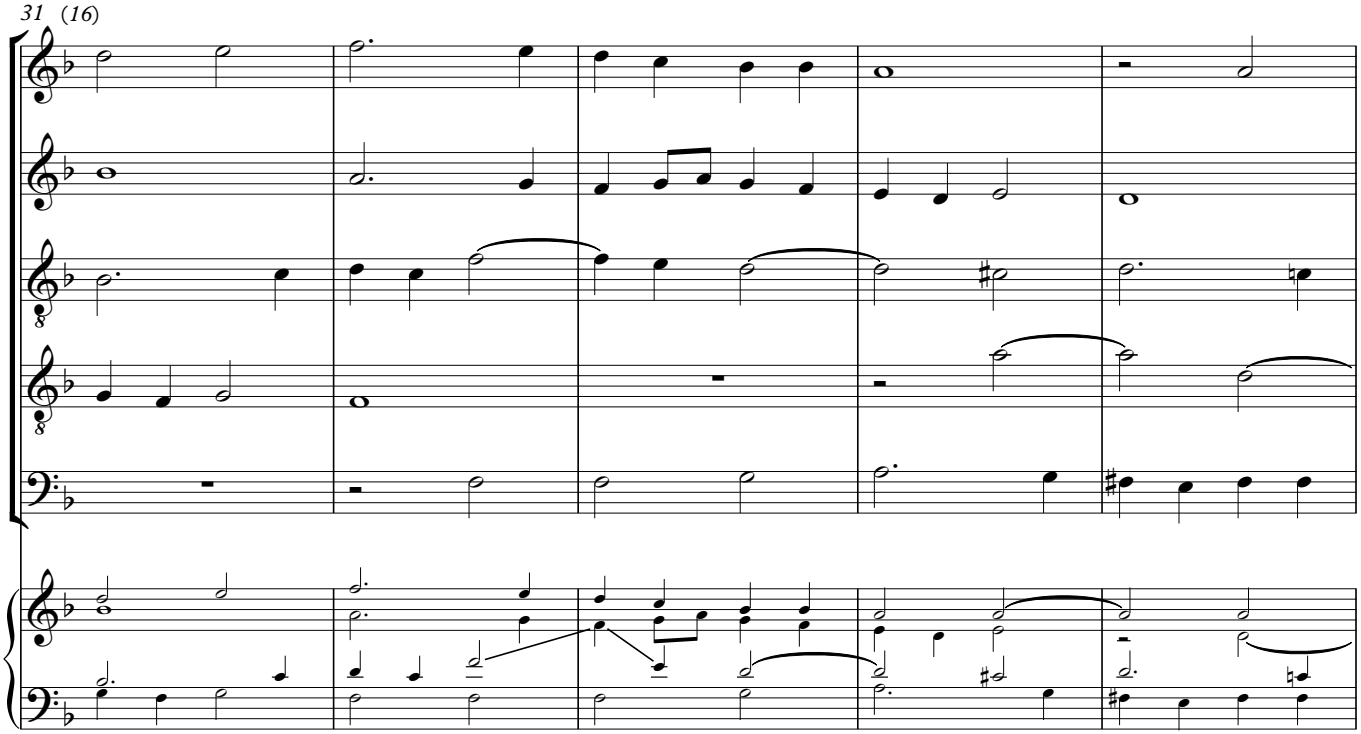
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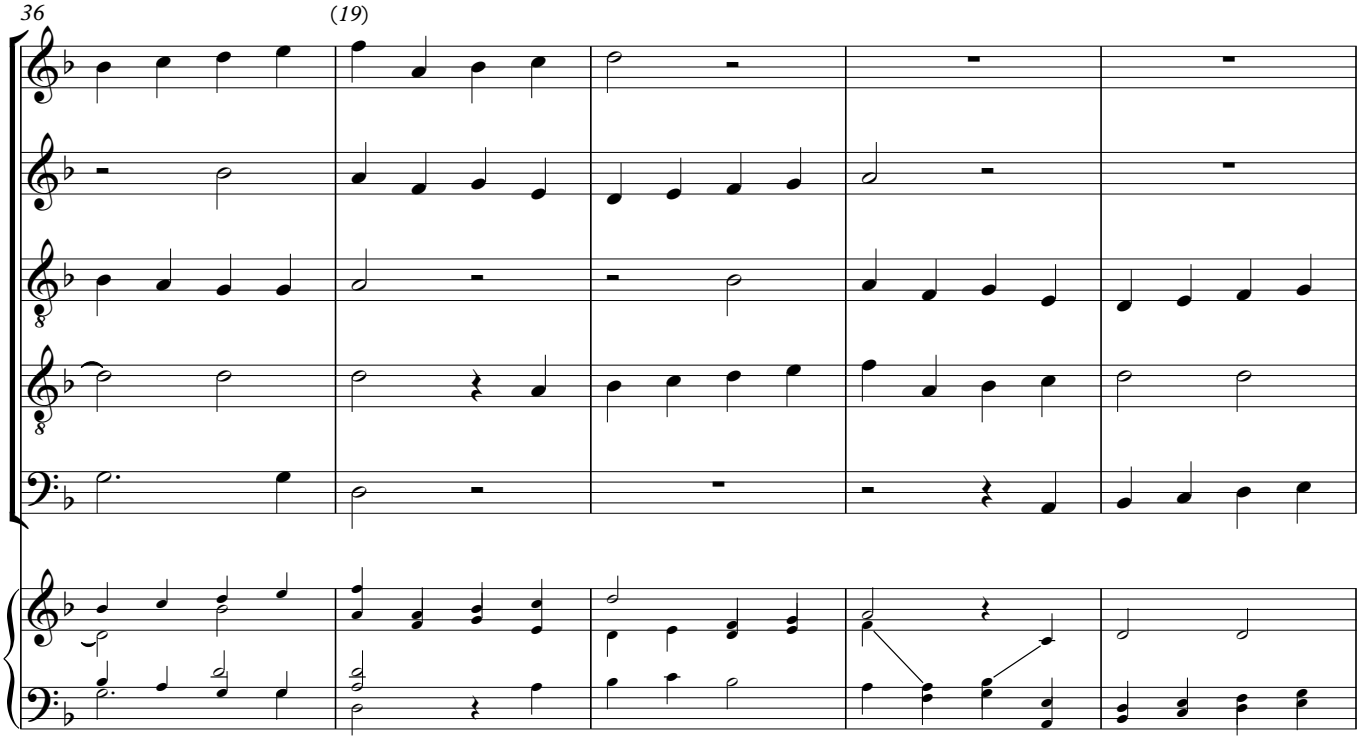
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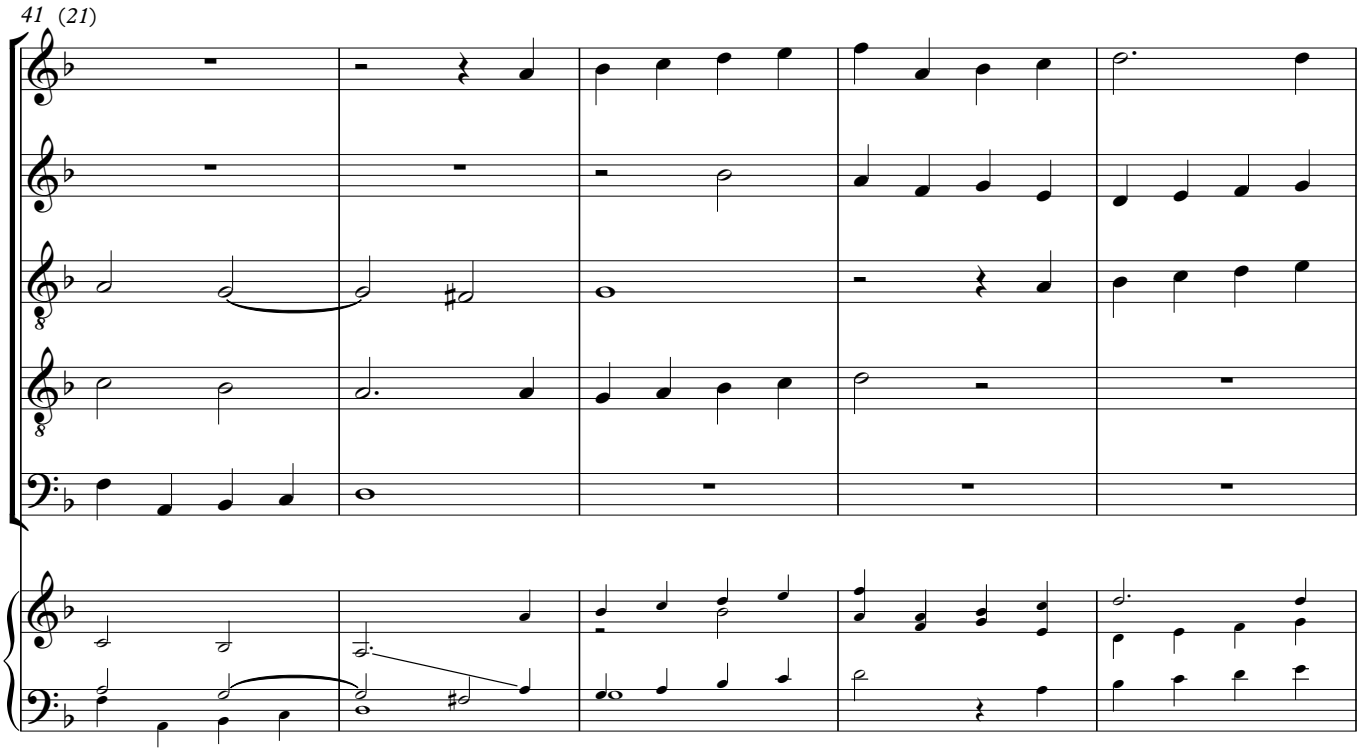
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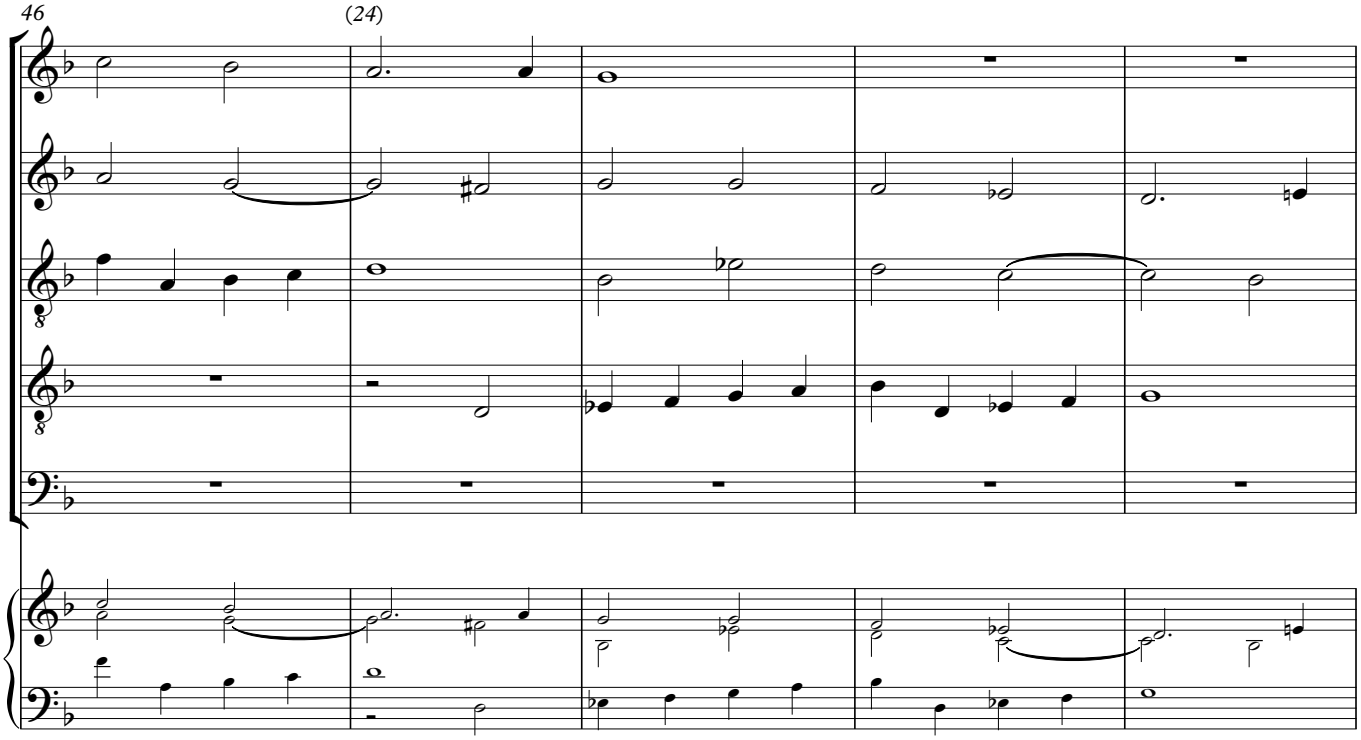
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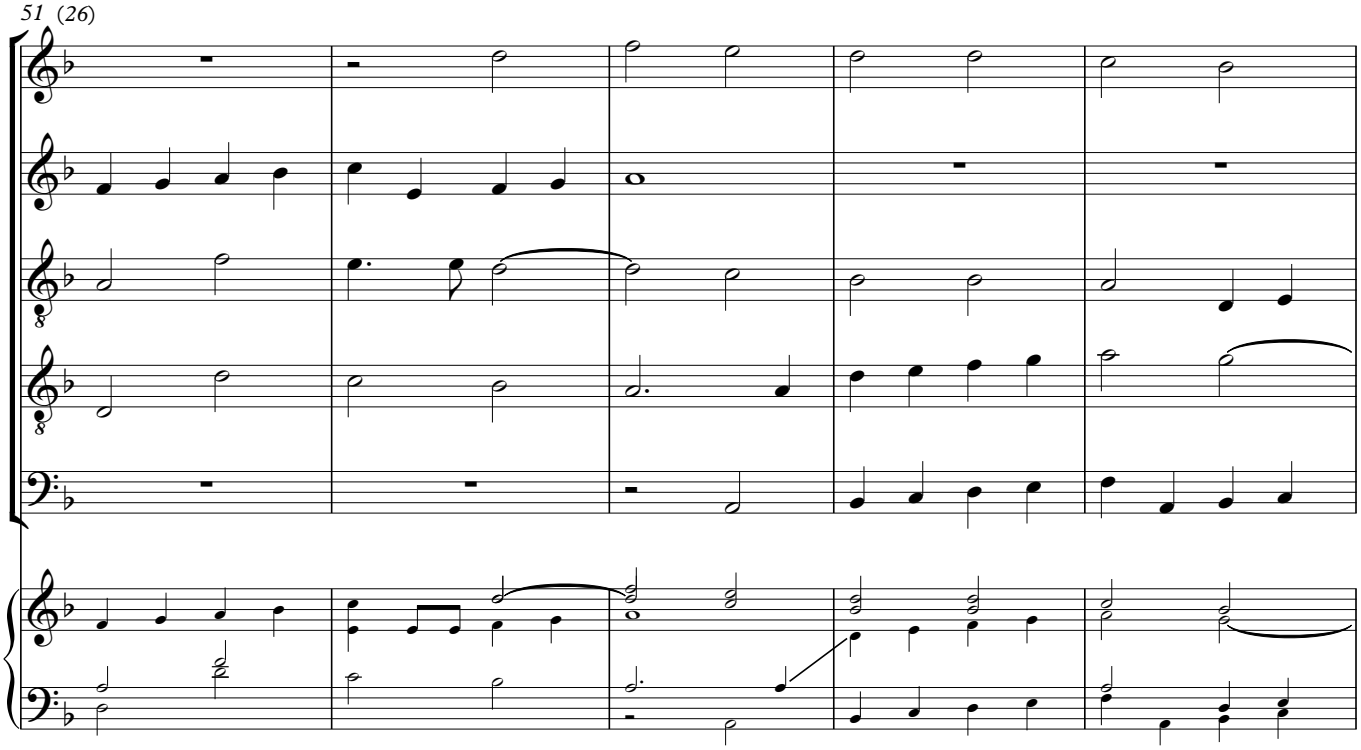
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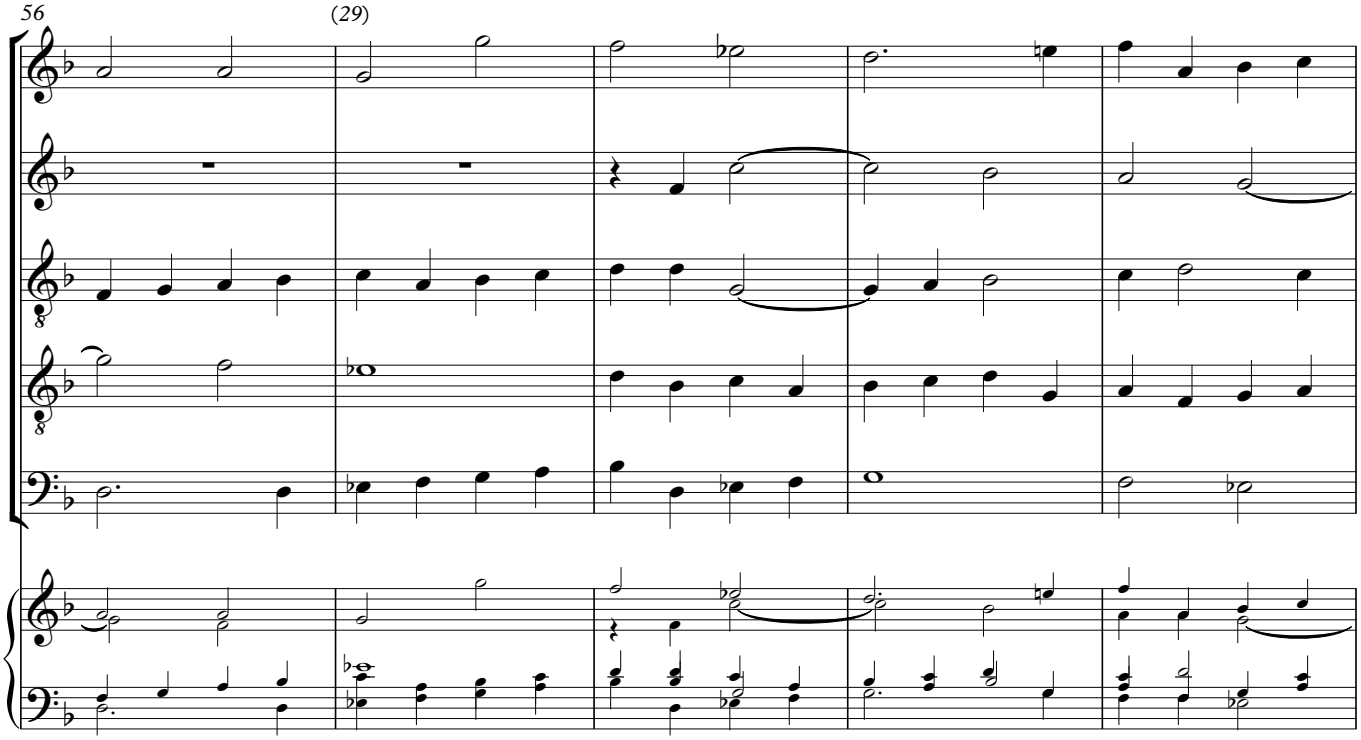
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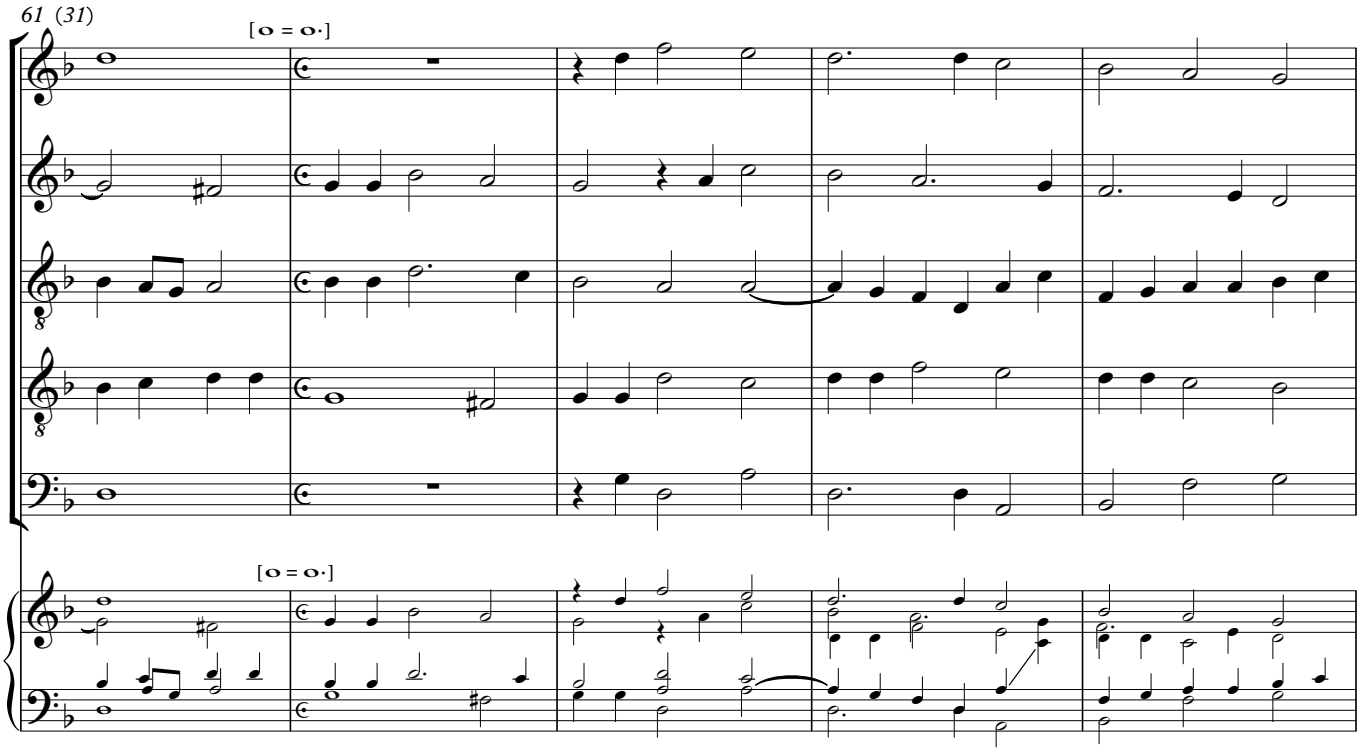
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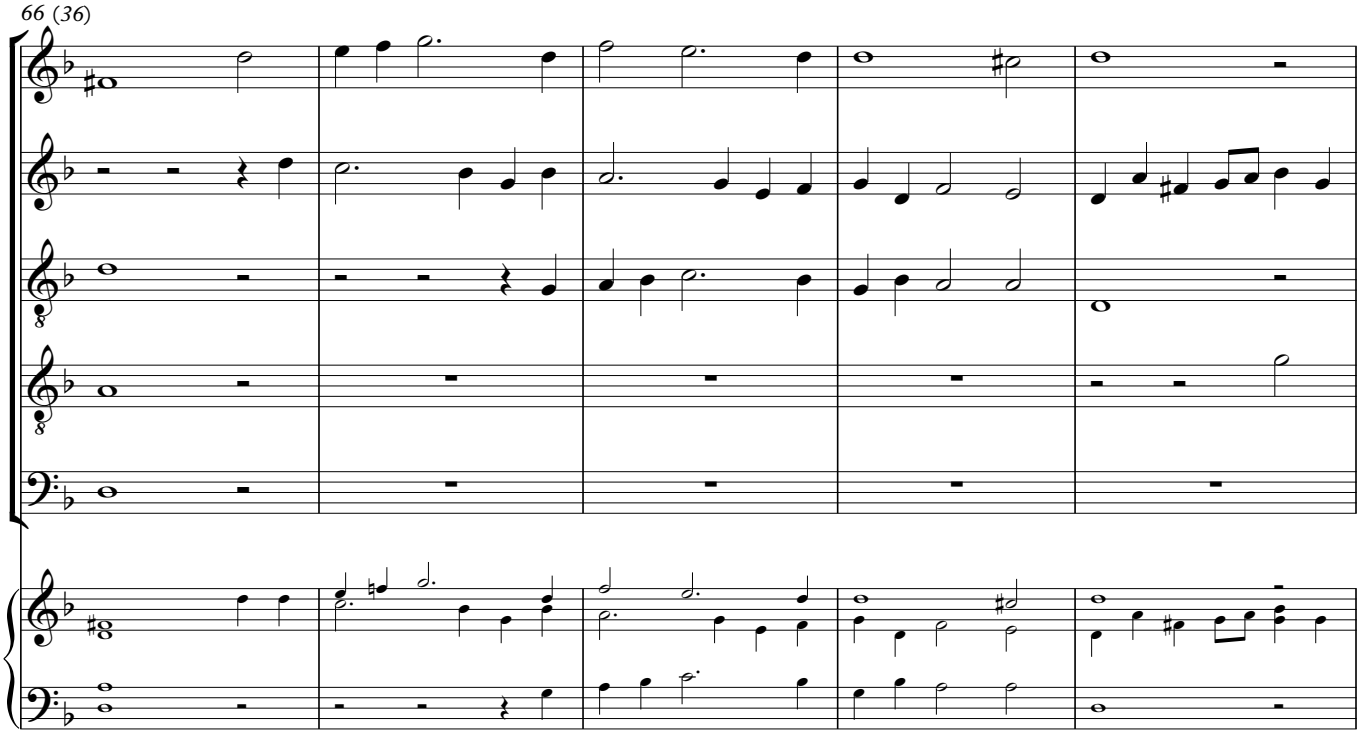
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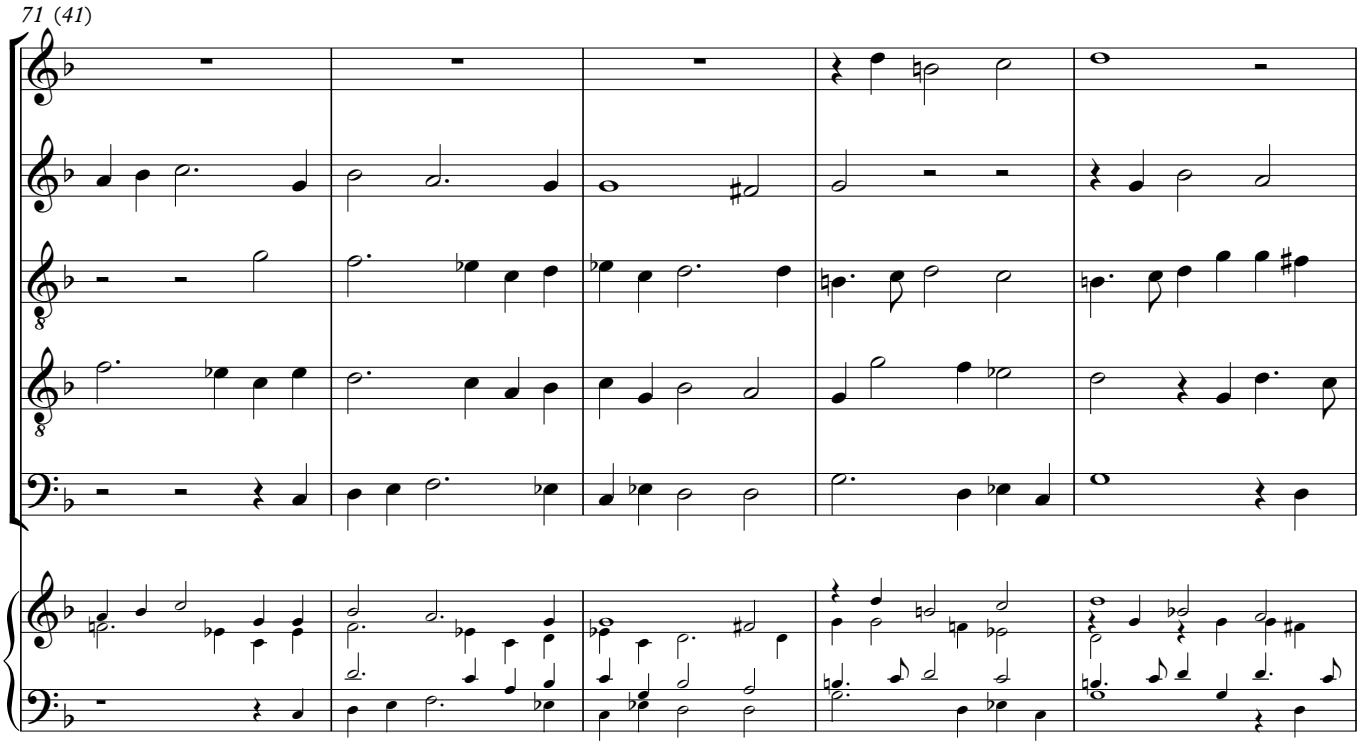
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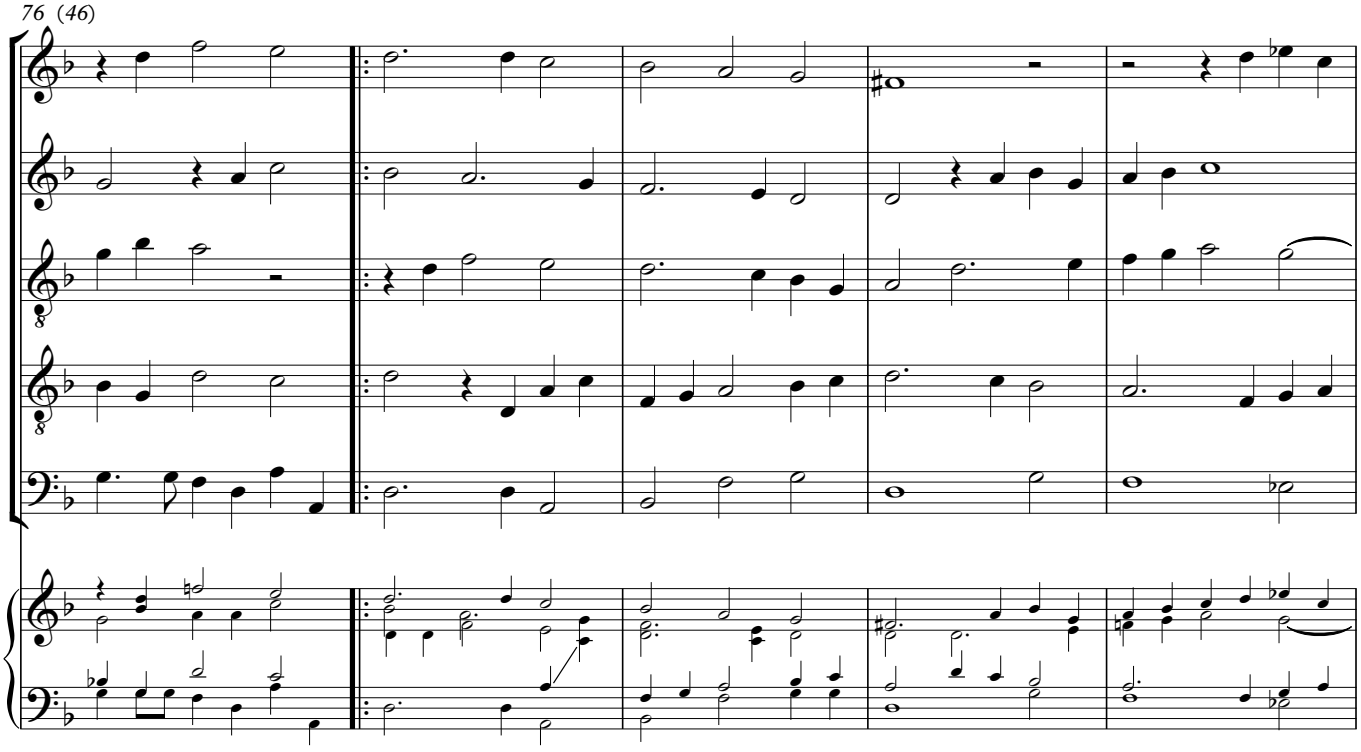
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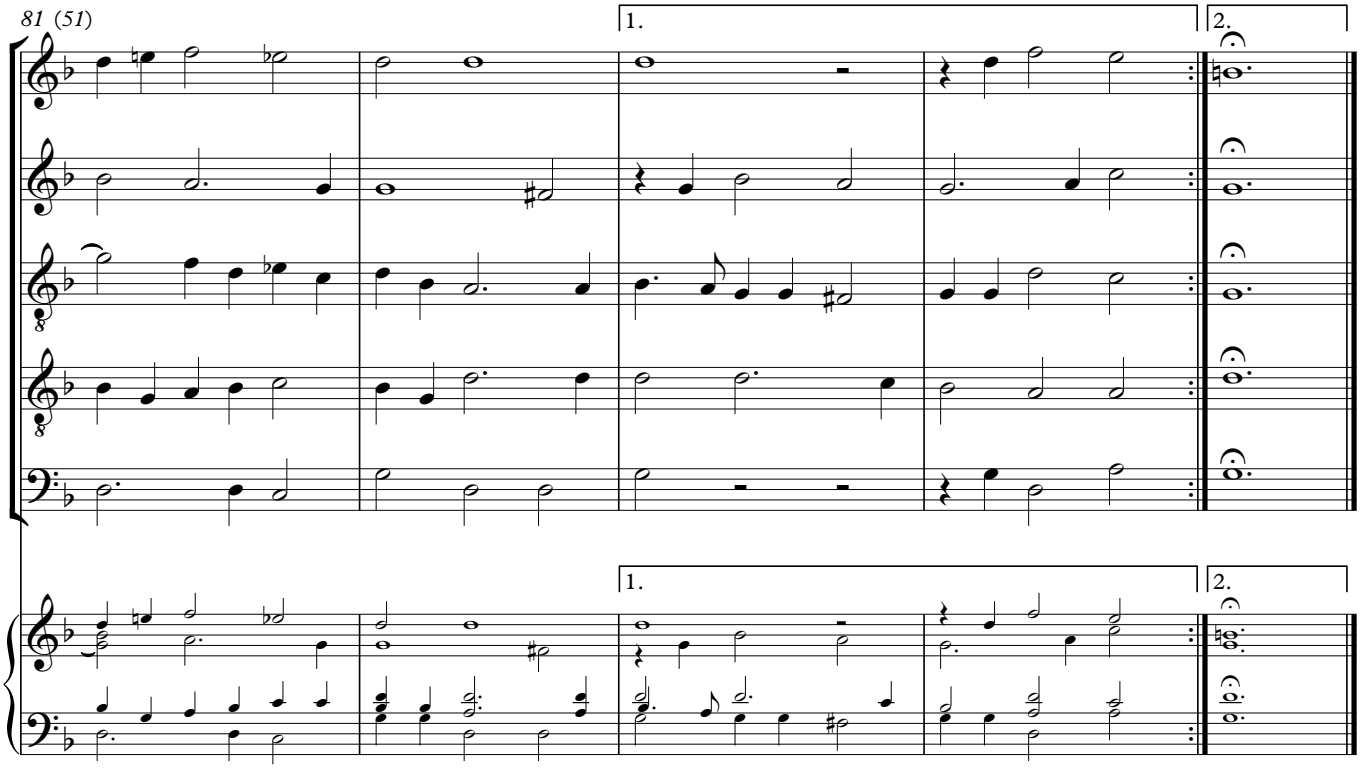
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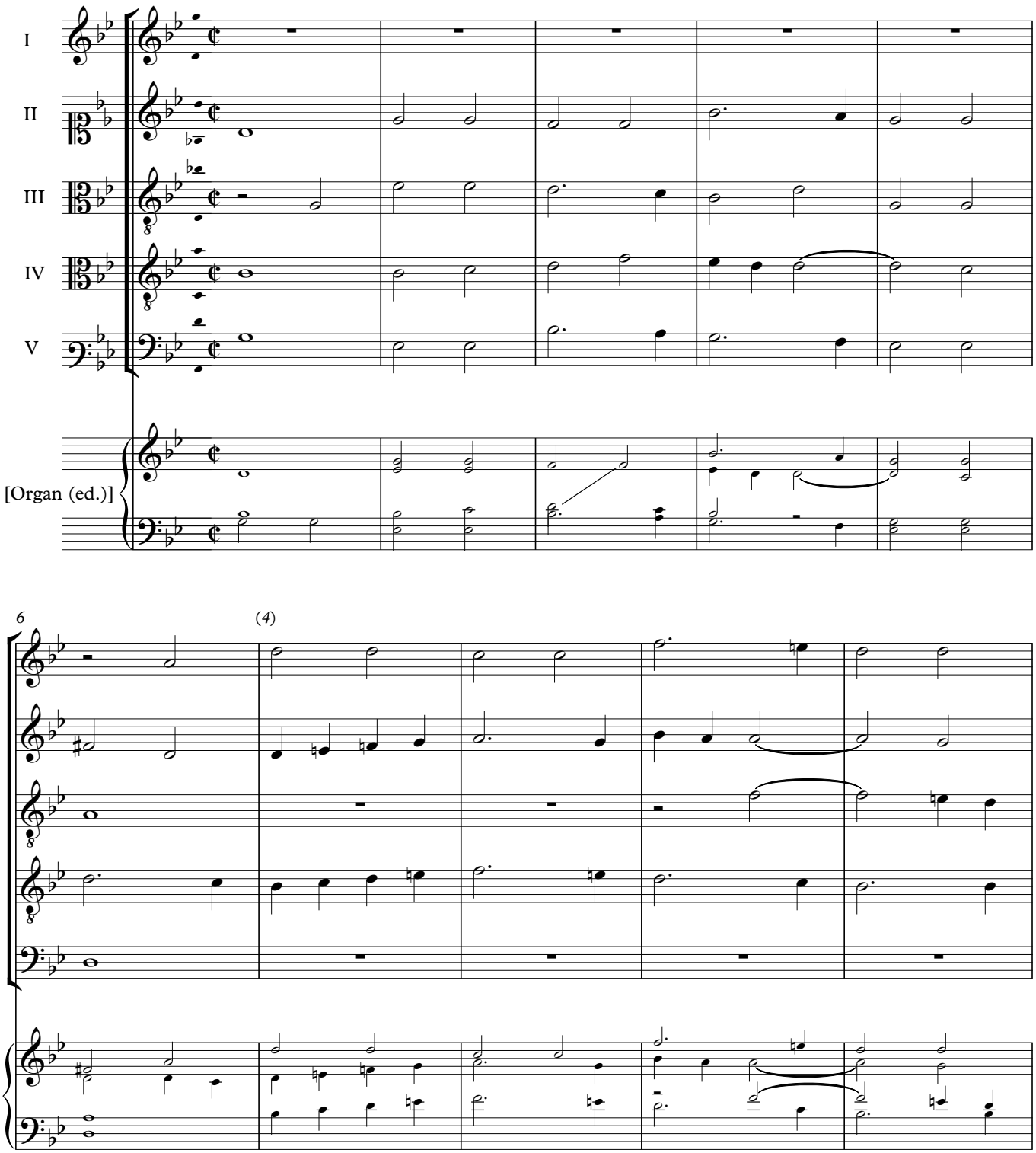
1.
2.
1.
2.

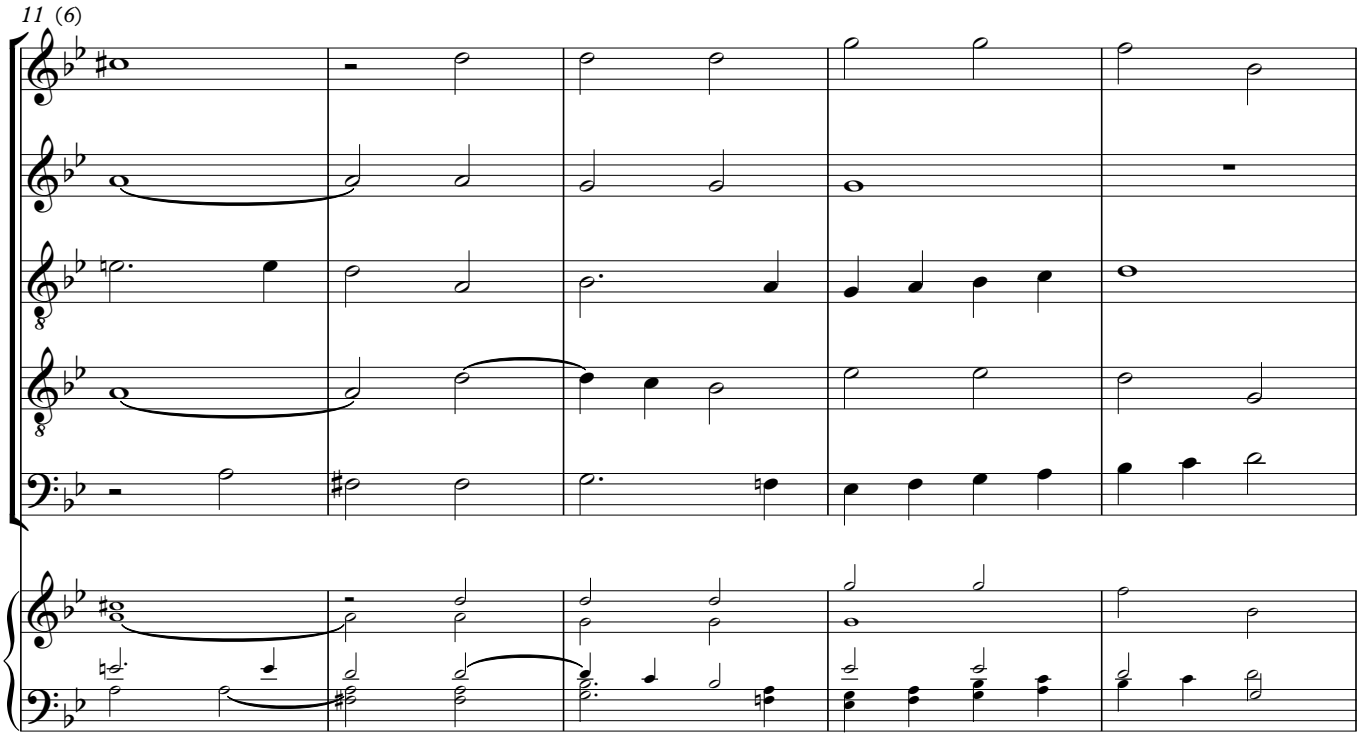
19

[Nere let the Sunne with his deceiving light]

ORLANDO GIBBONS

Edited by Jonathan Wainwright

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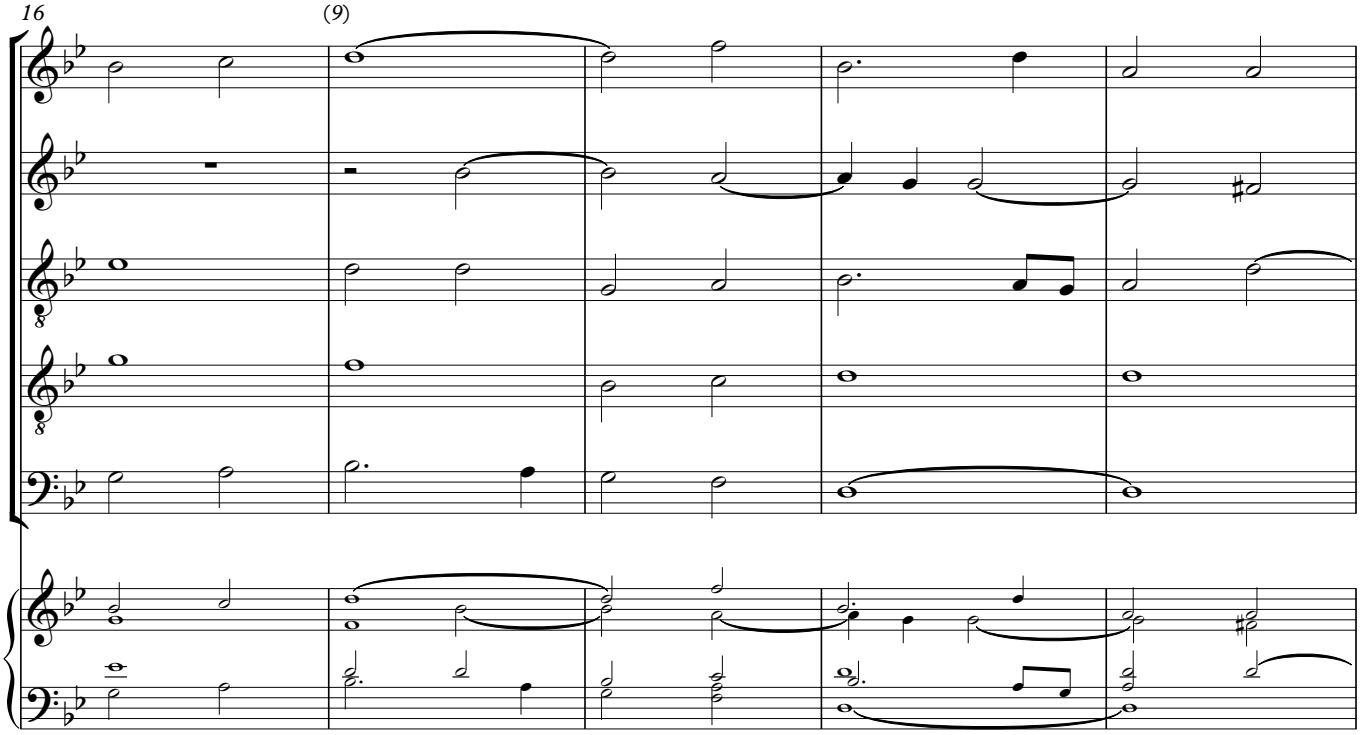
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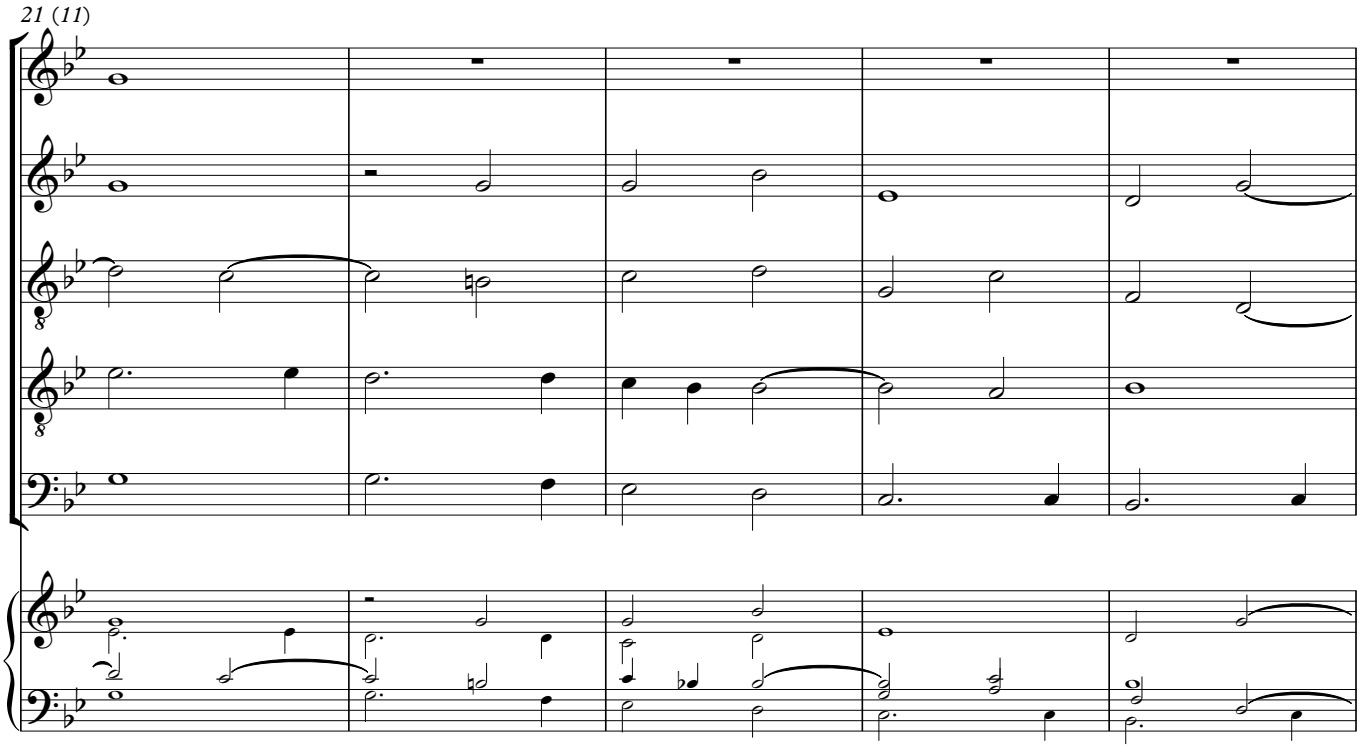
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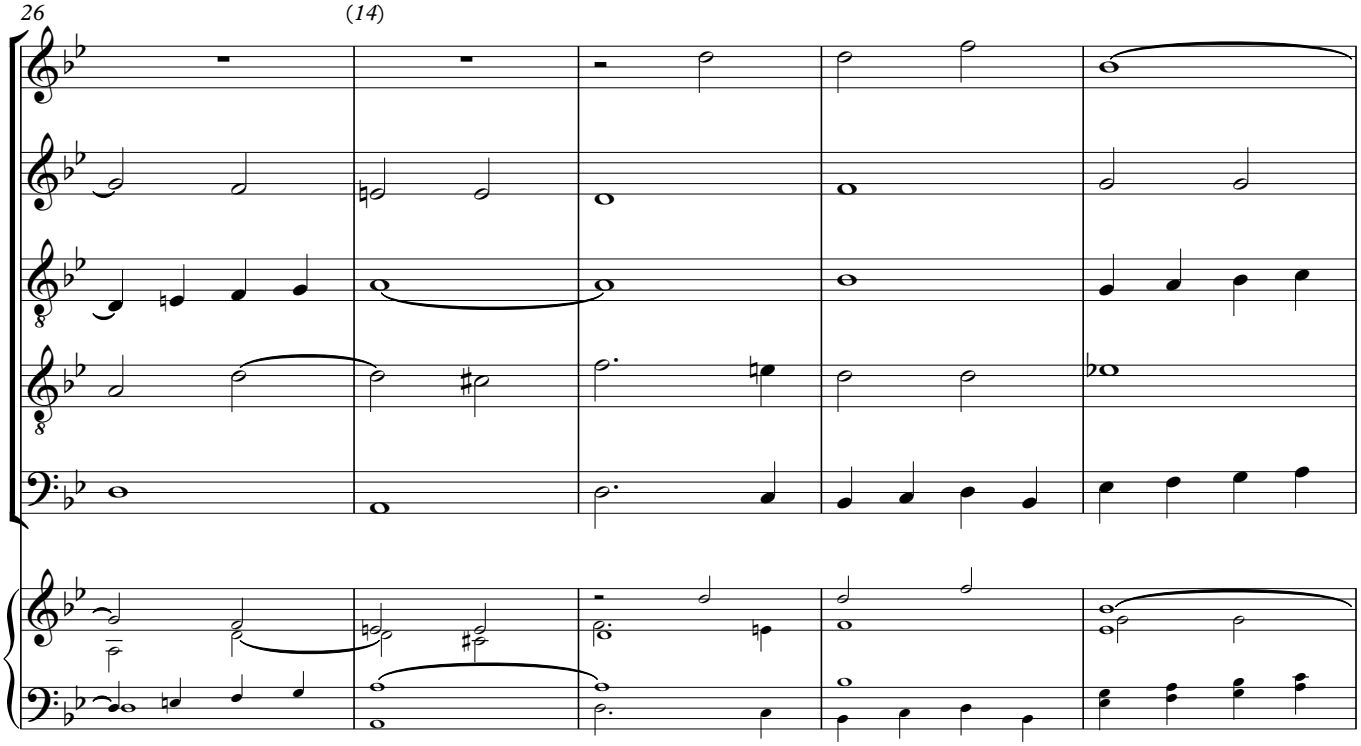
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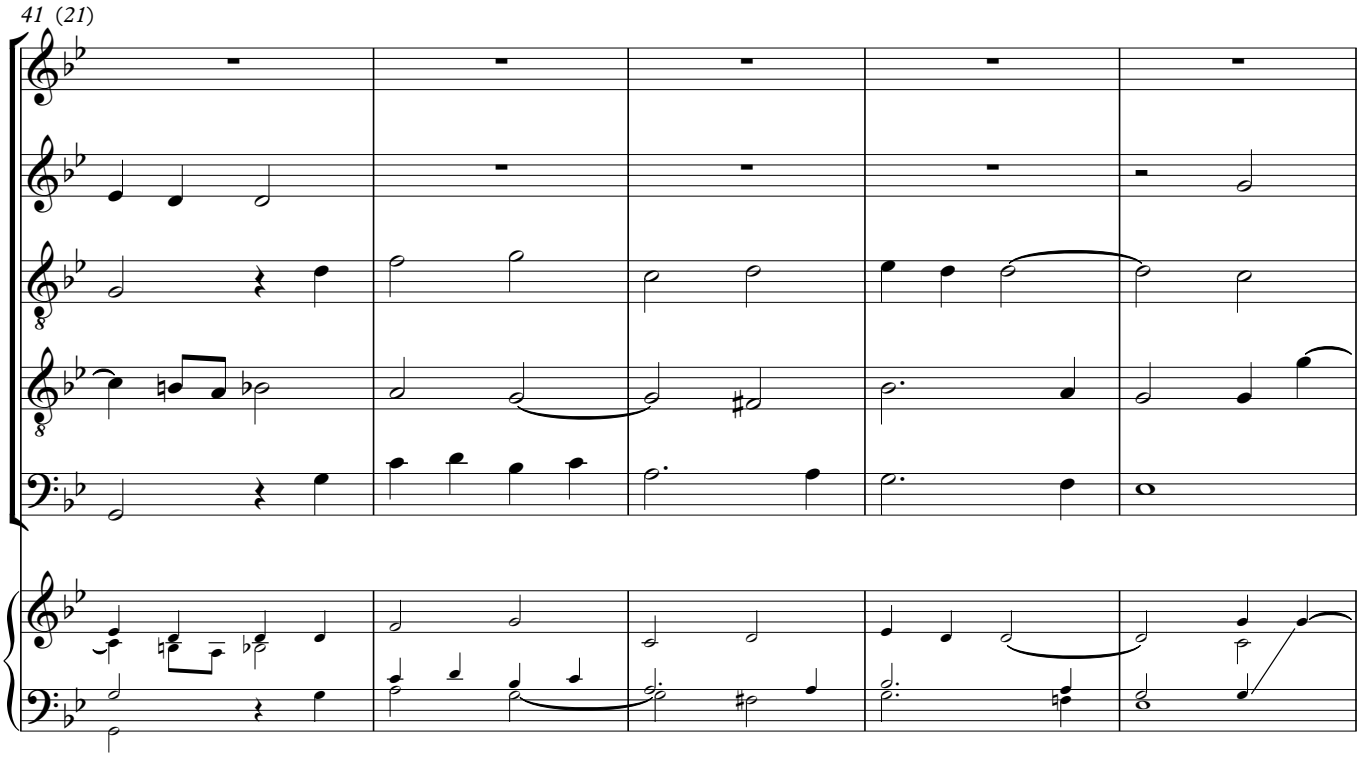
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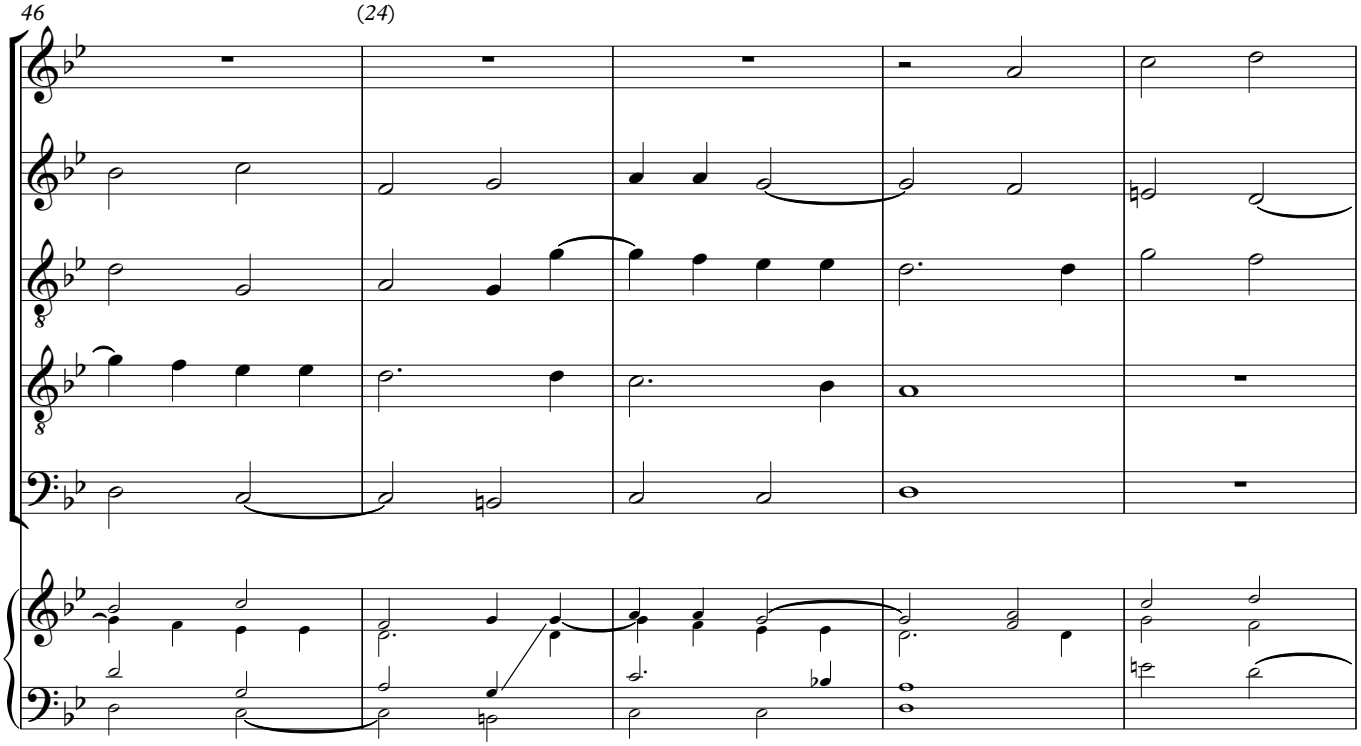
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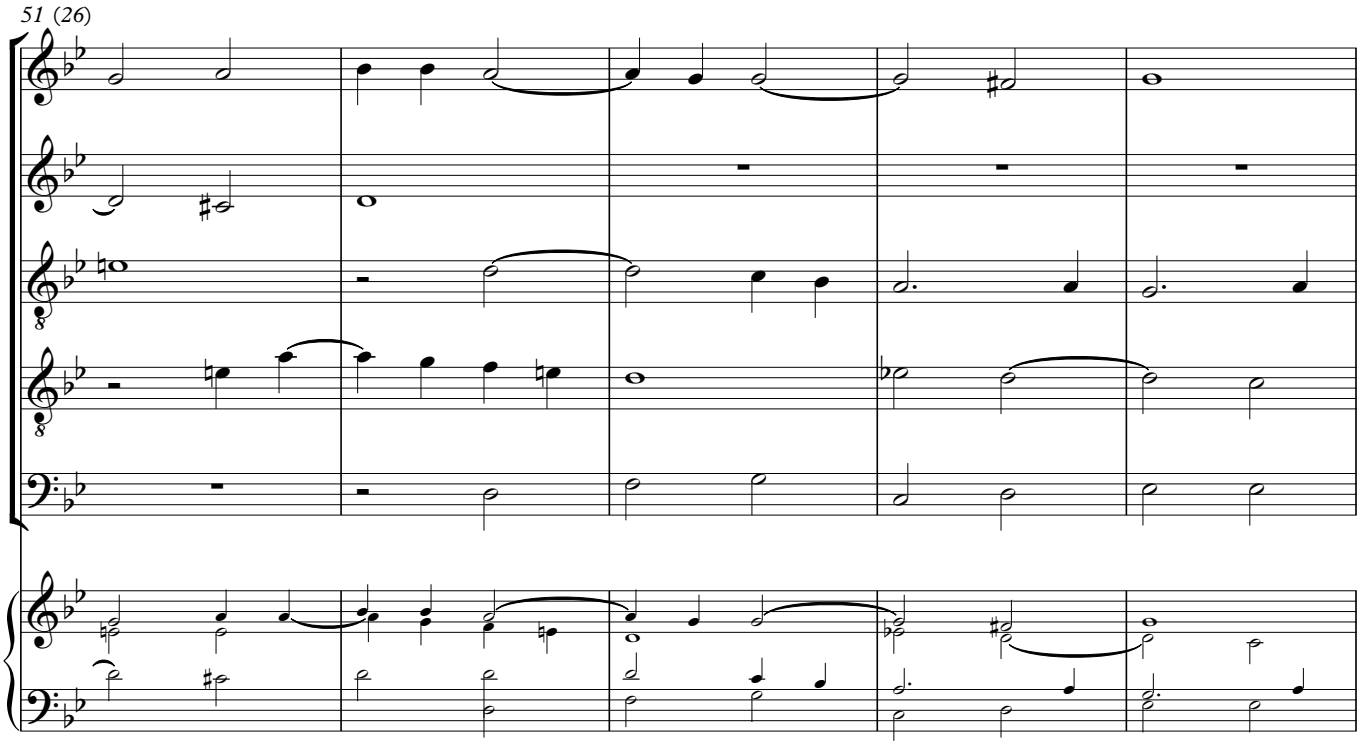
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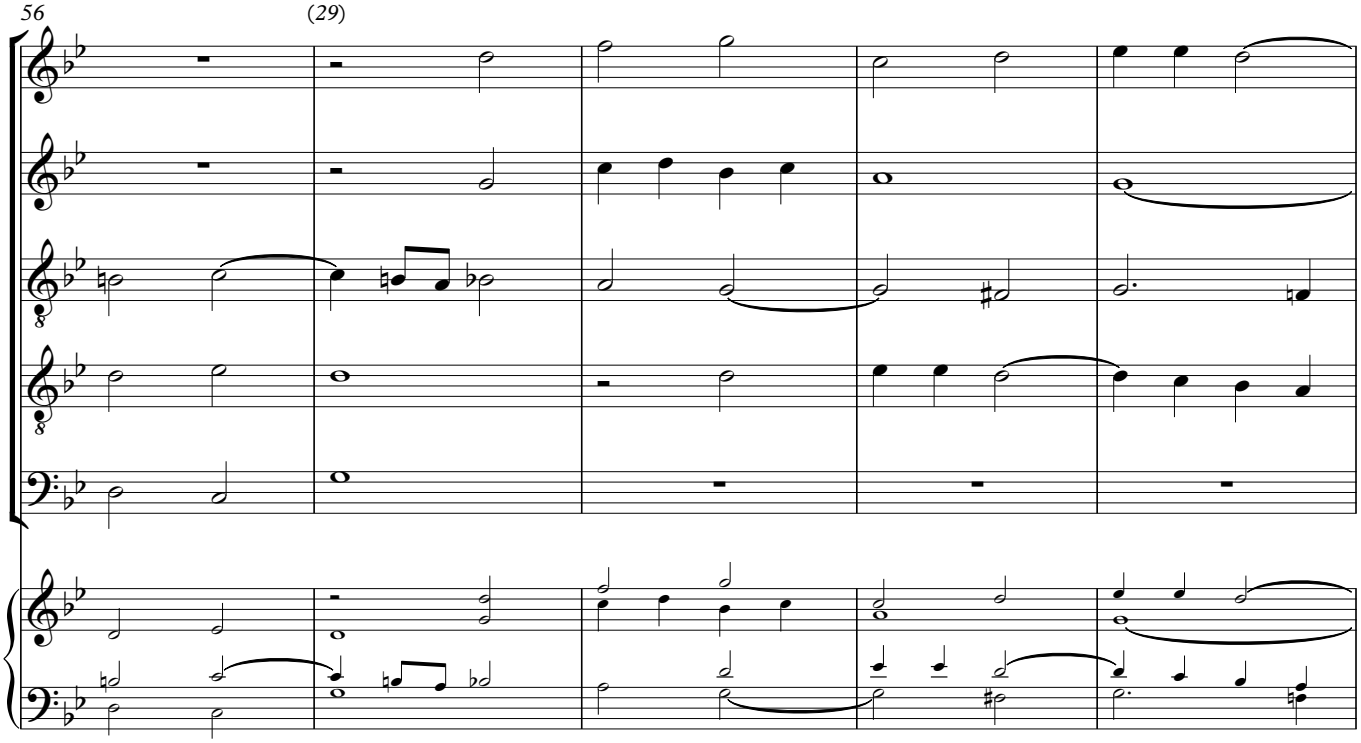
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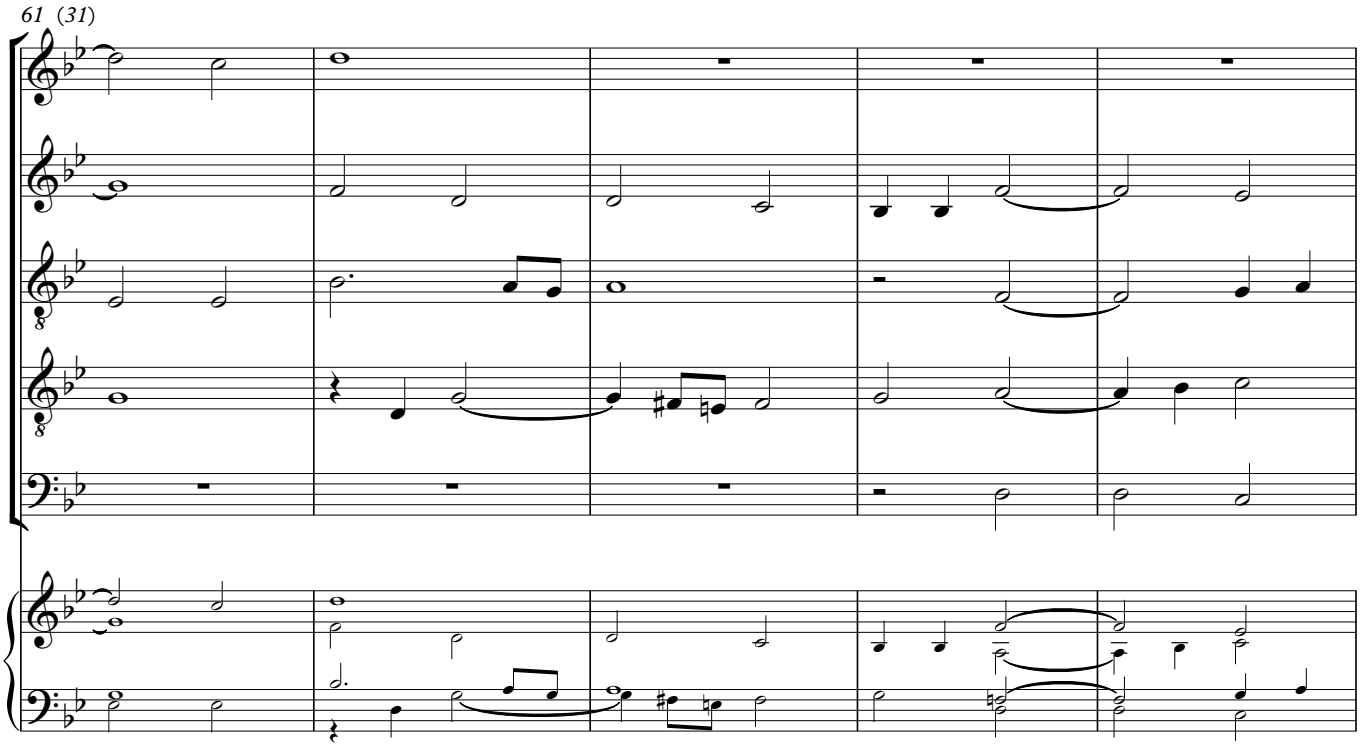
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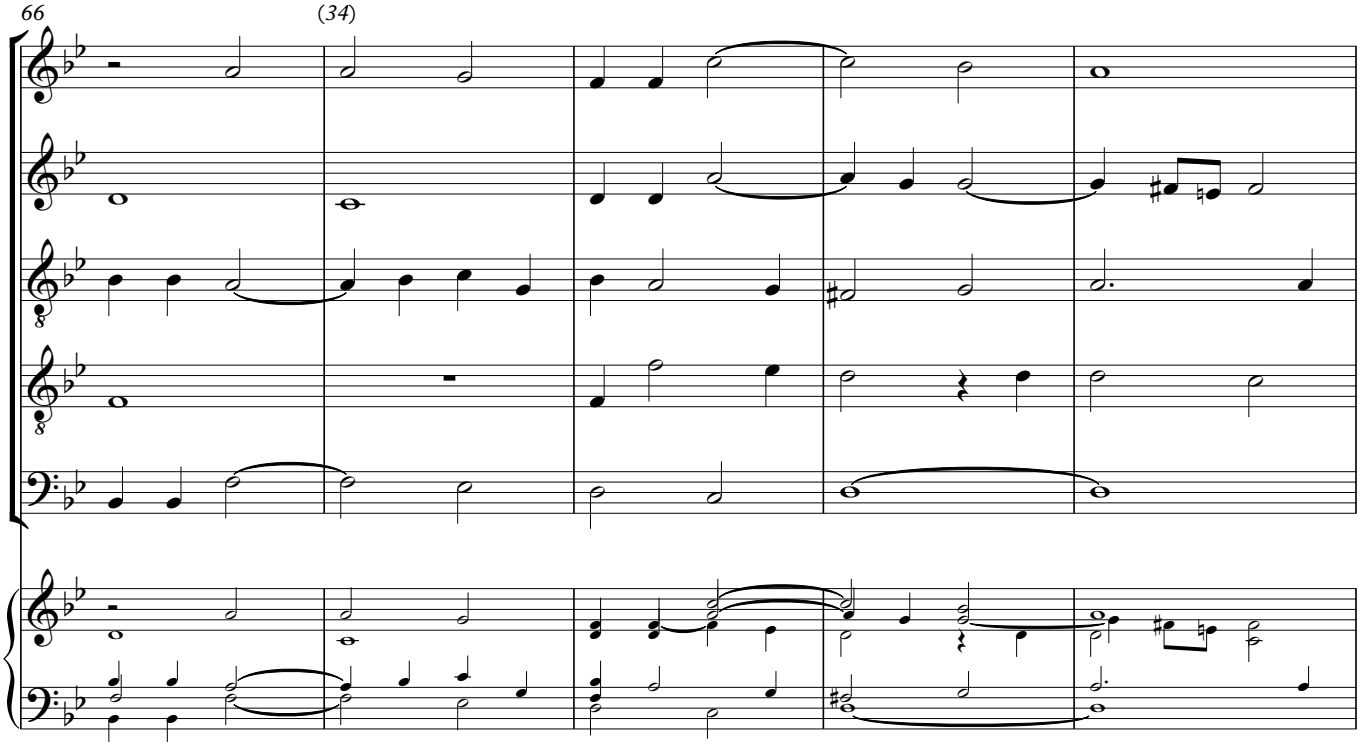
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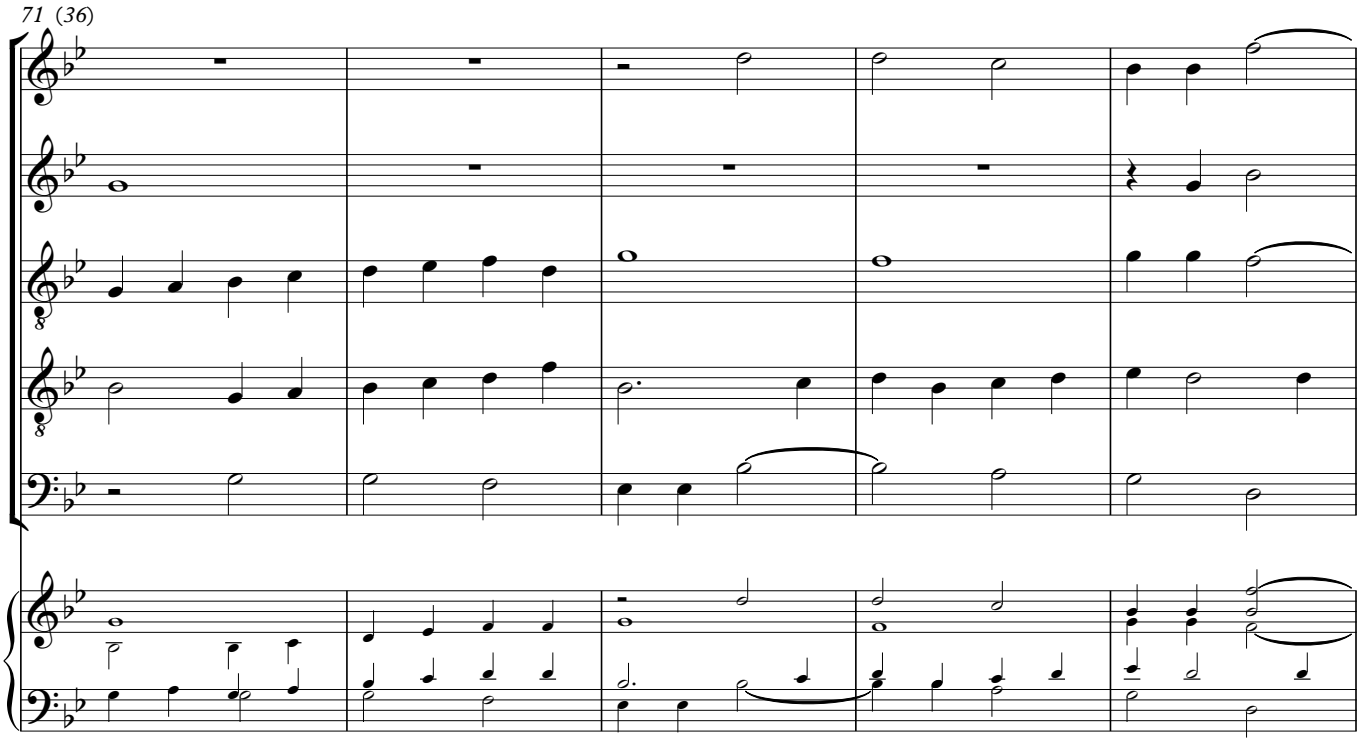
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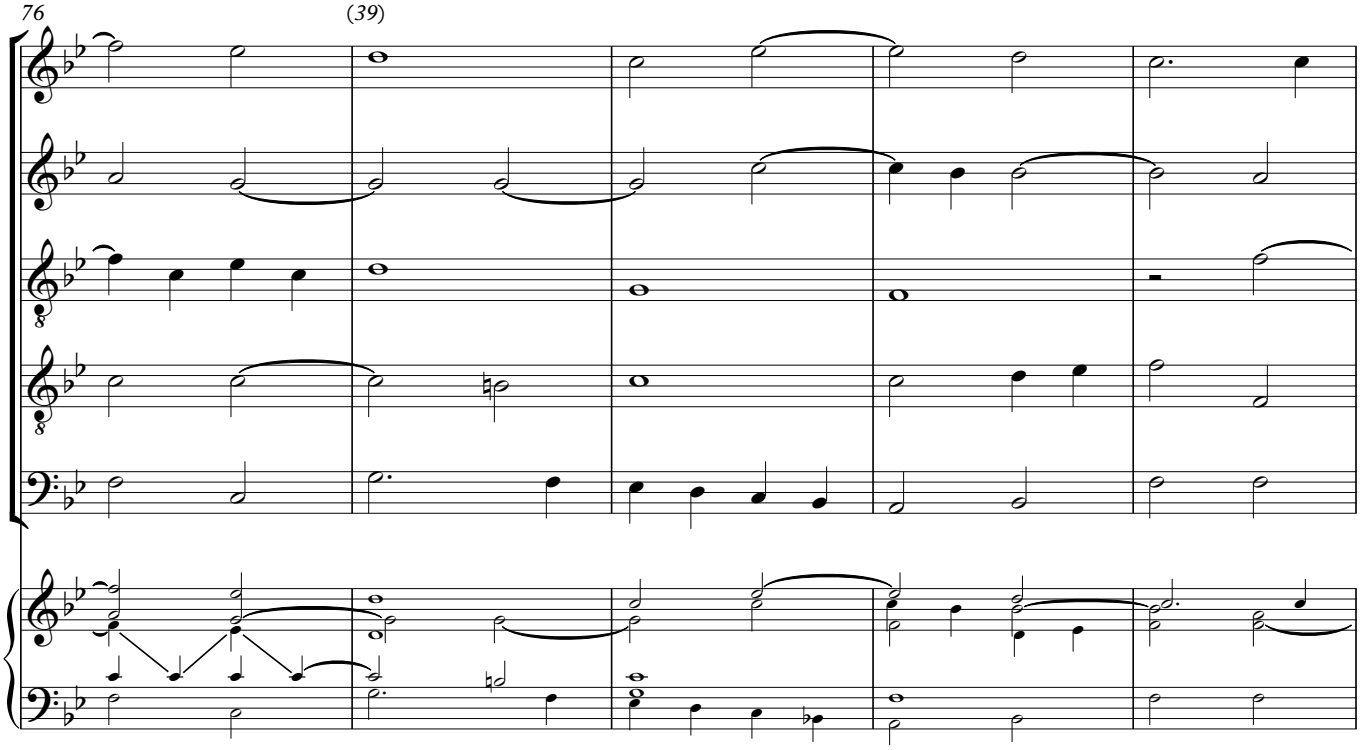
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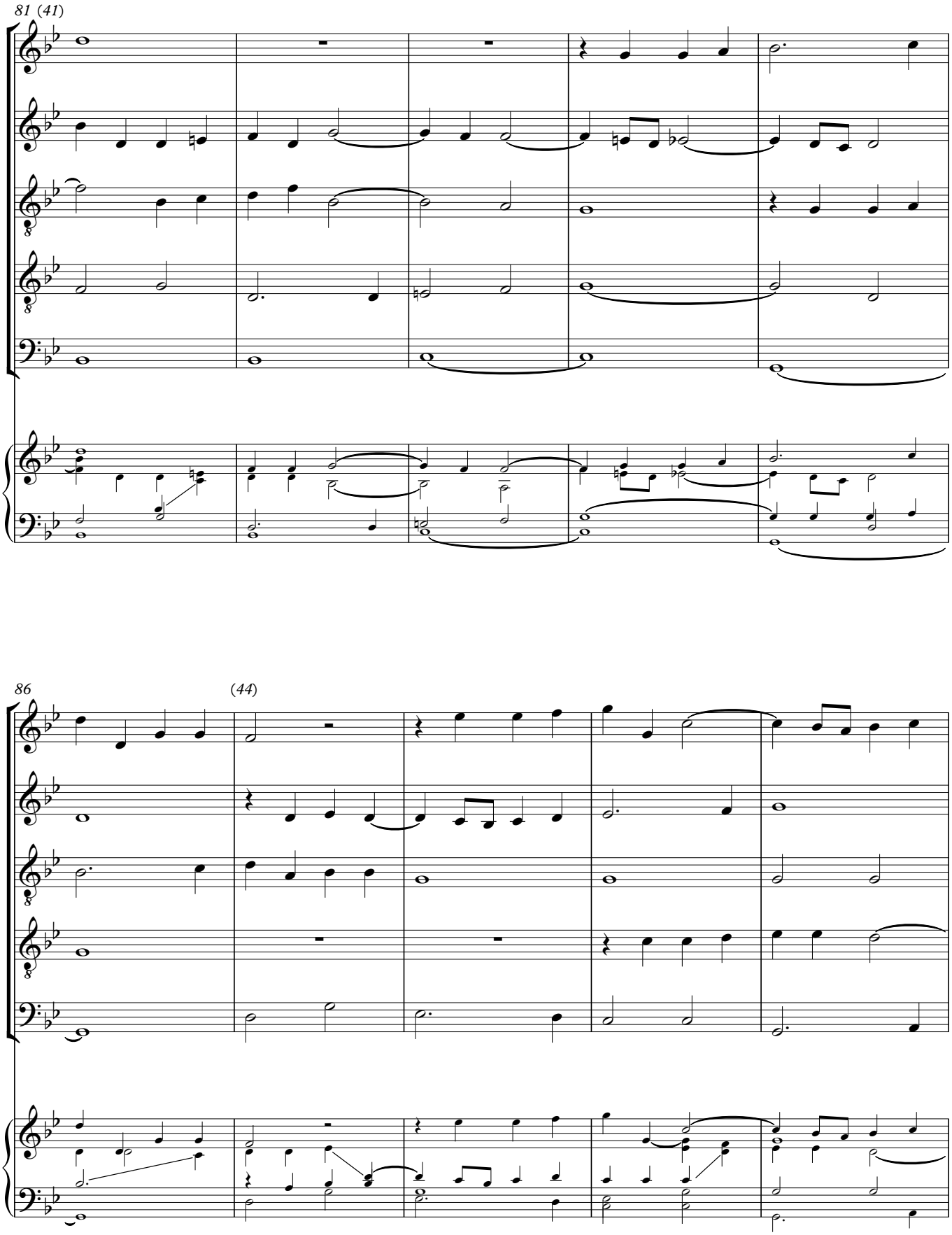
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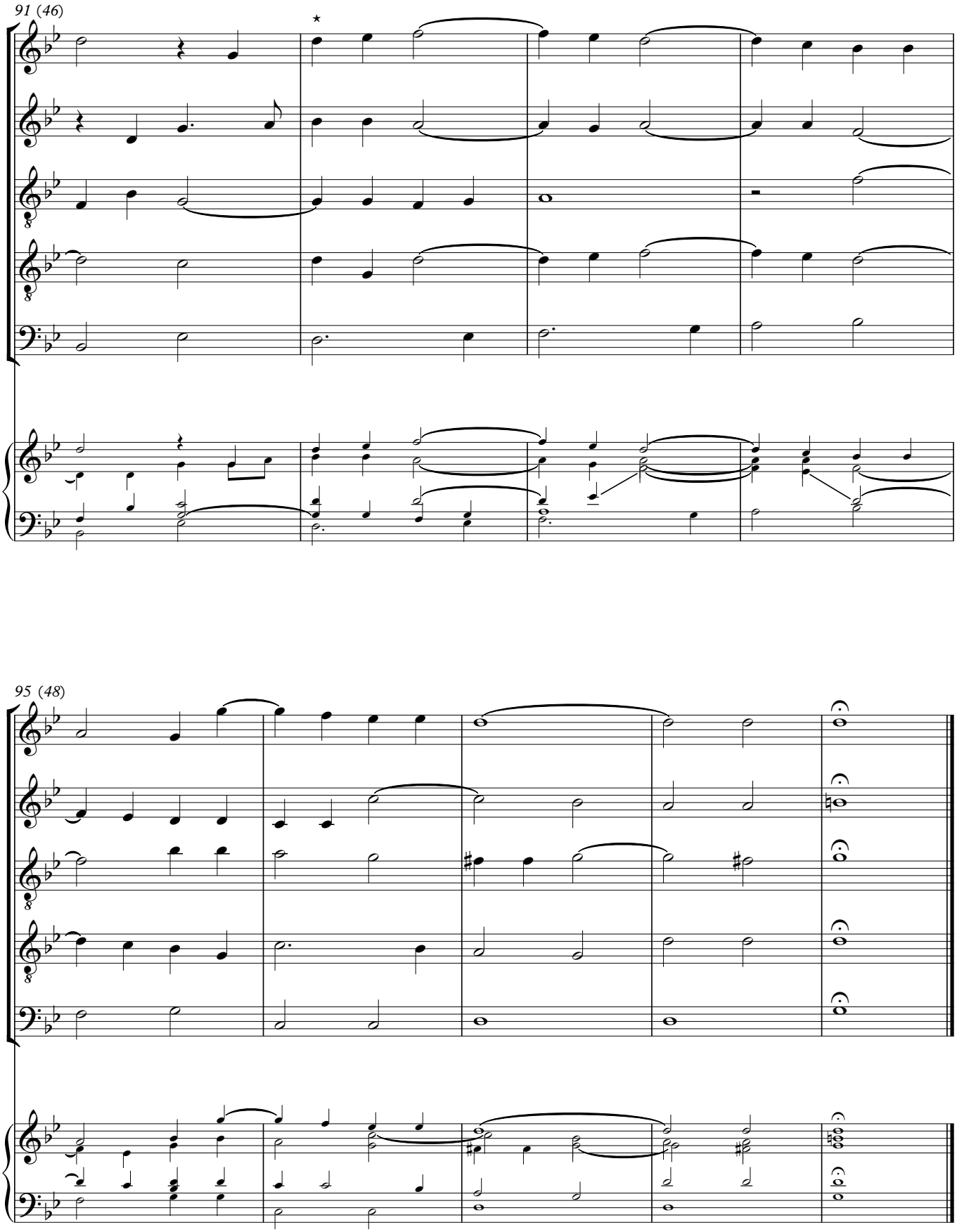
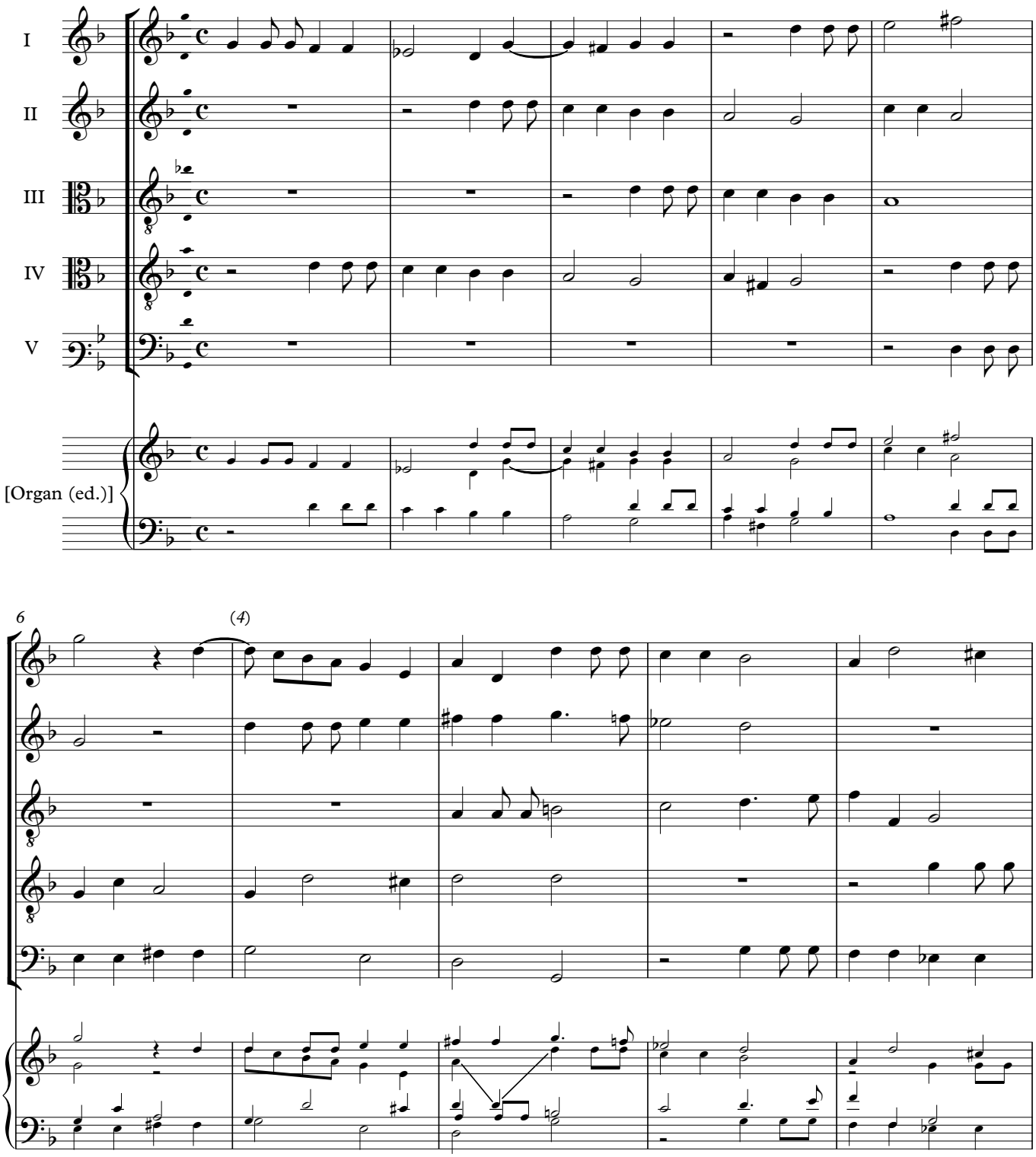
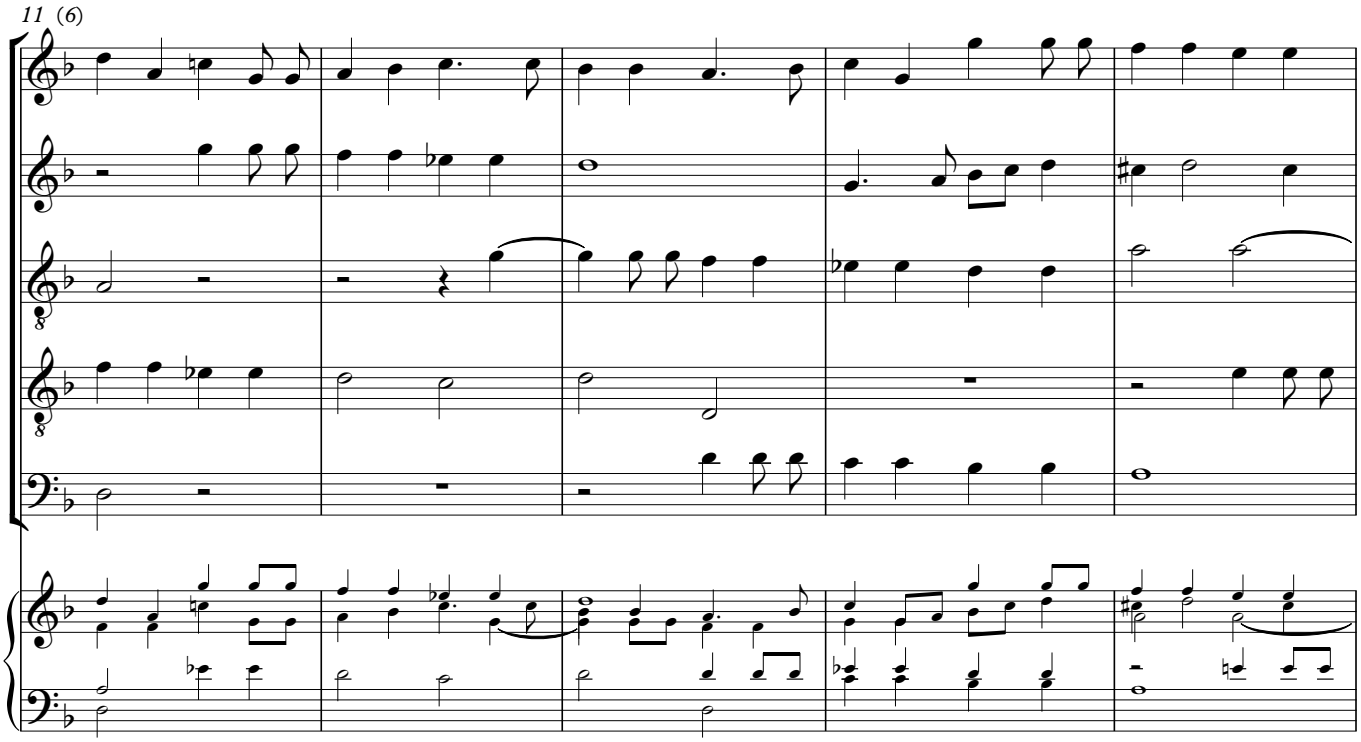


* The Es in bb. 92-5 (all parts) are naturals in (1612)

[Trust not too much faire youth unto thy feature]

ORLANDO GIBBONS
Edited by Jonathan Wainwright

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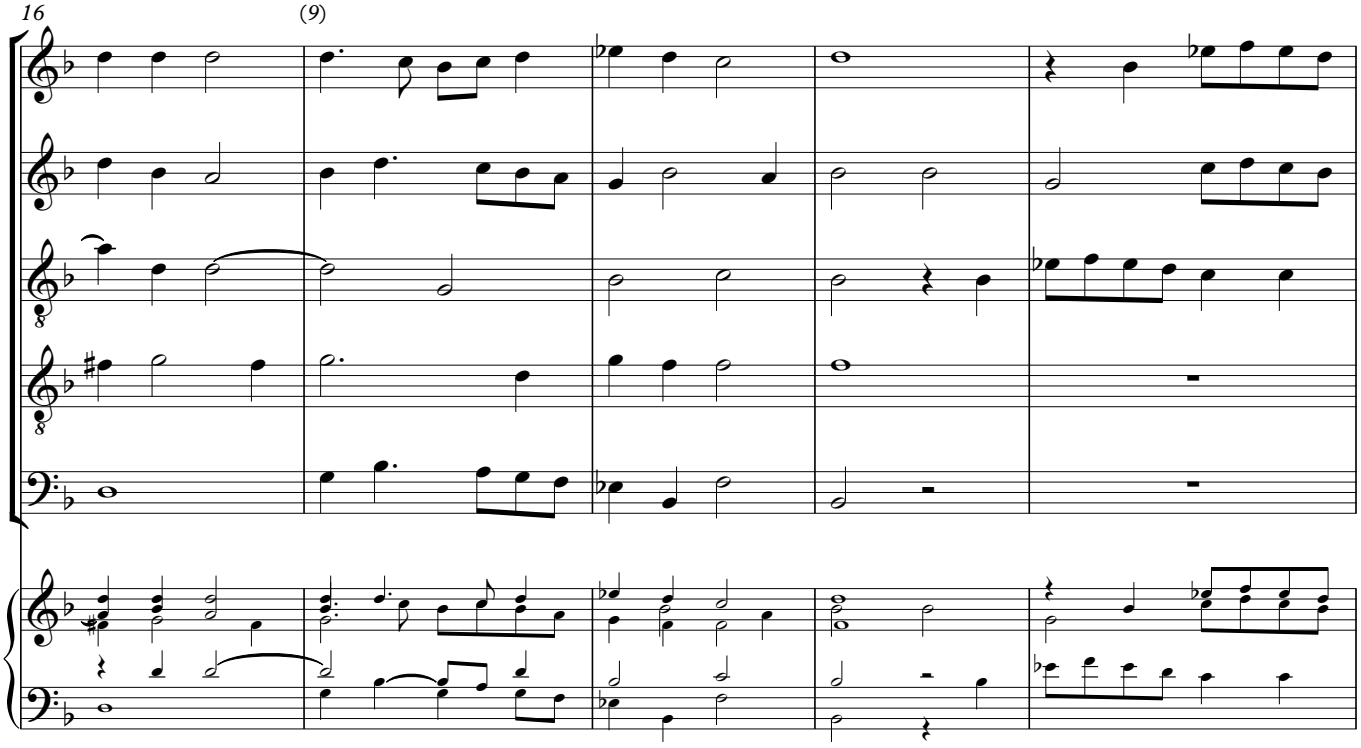
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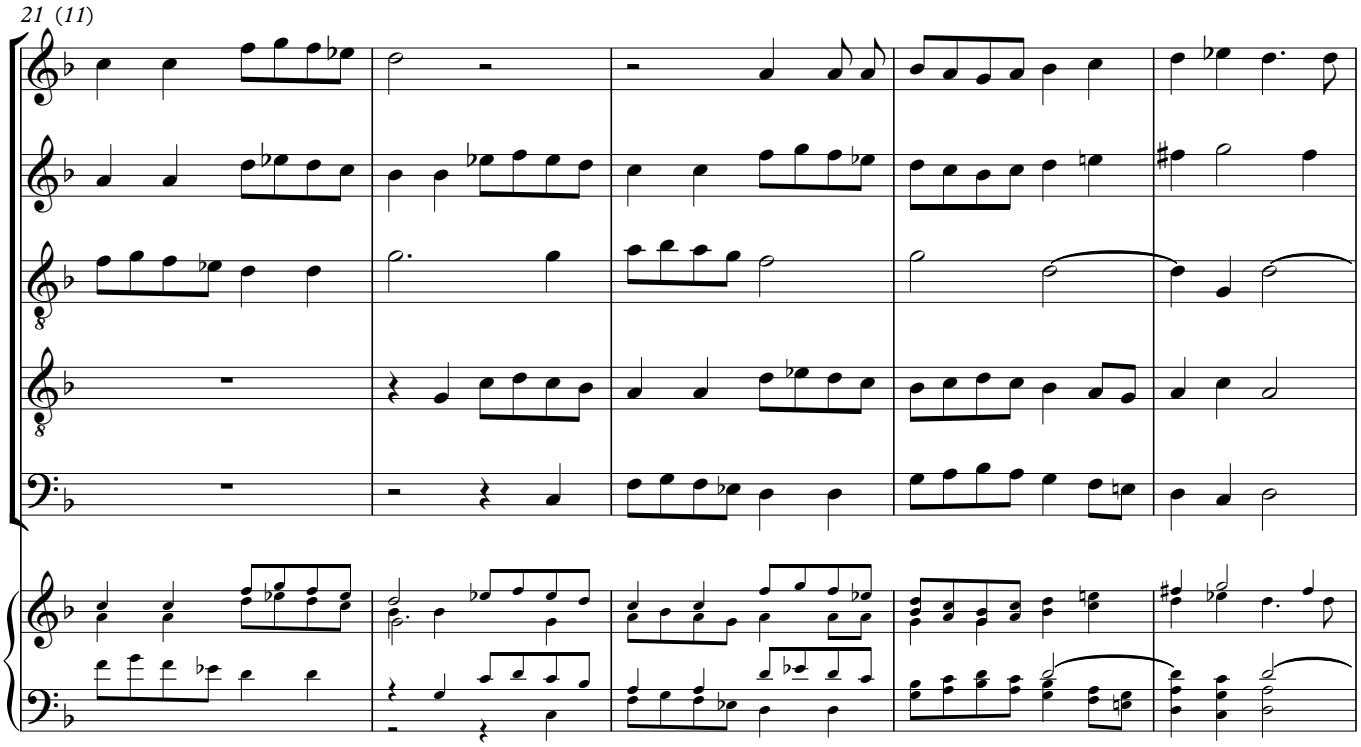
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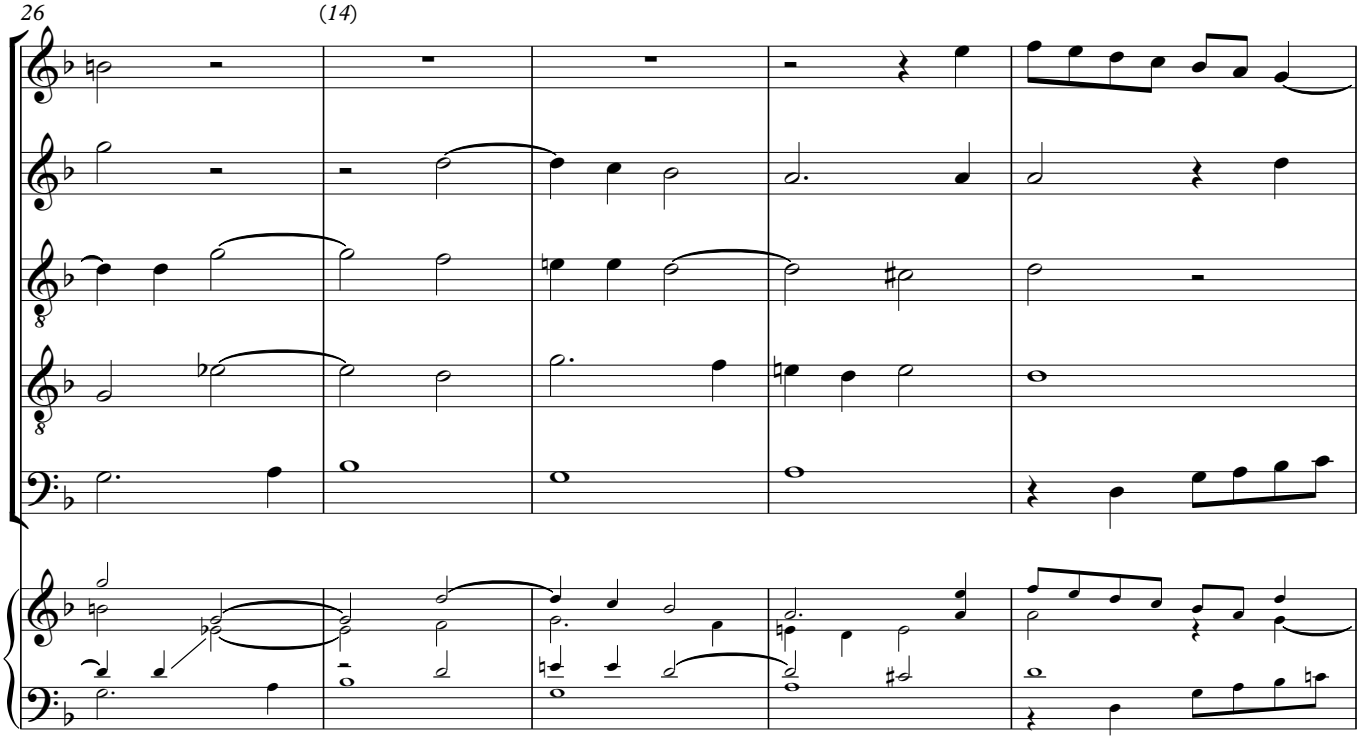
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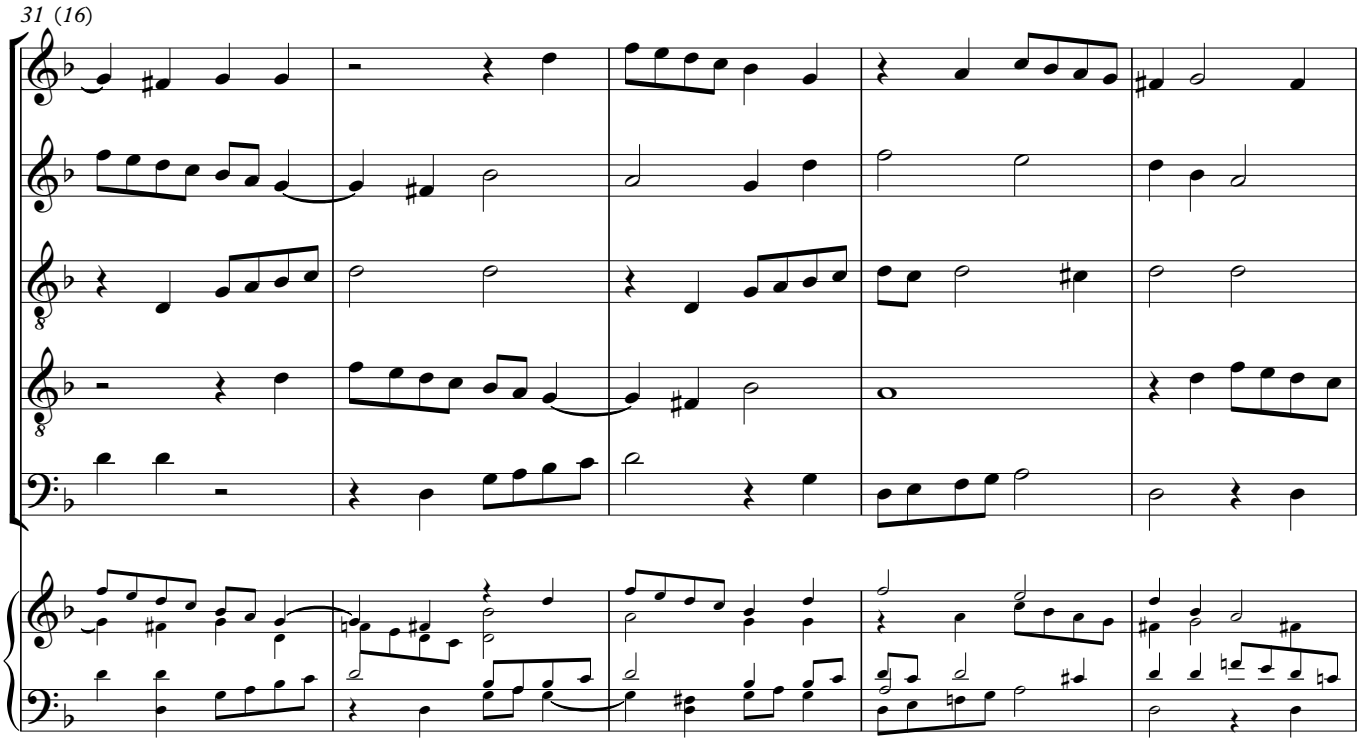
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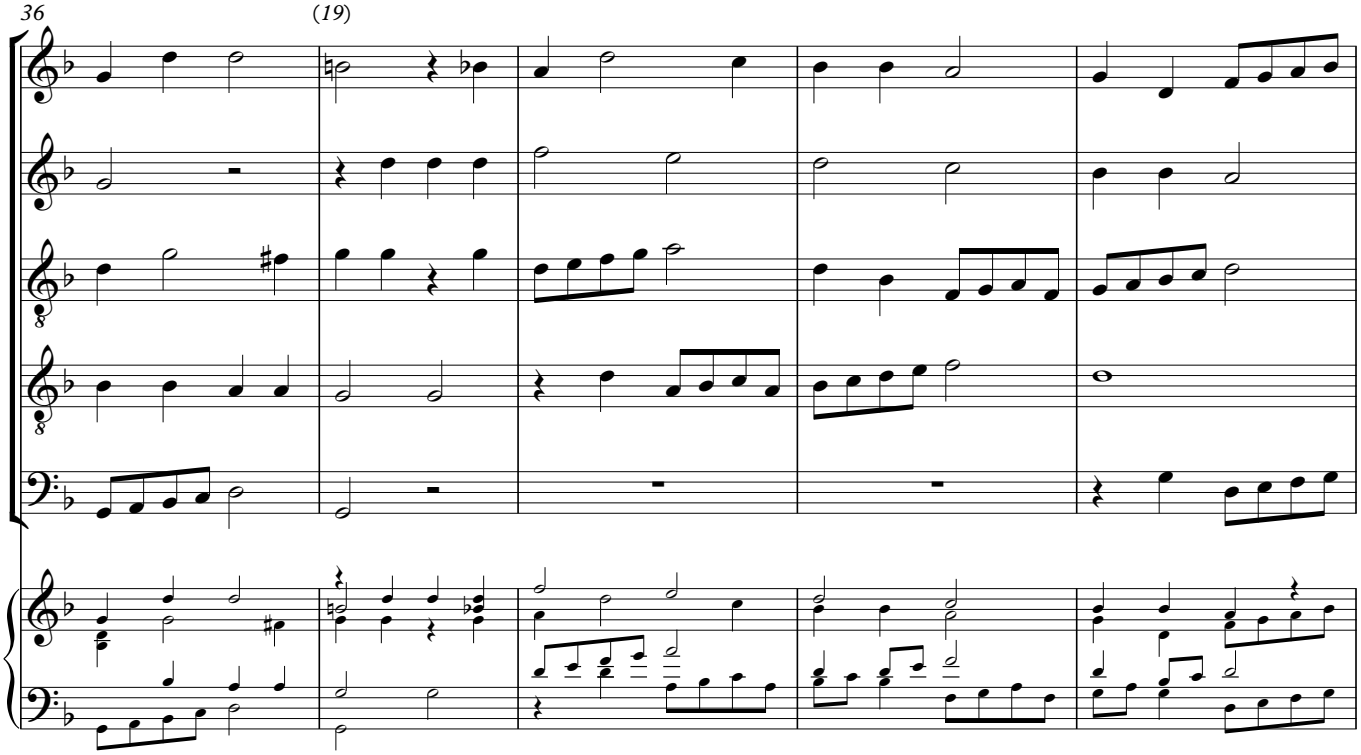
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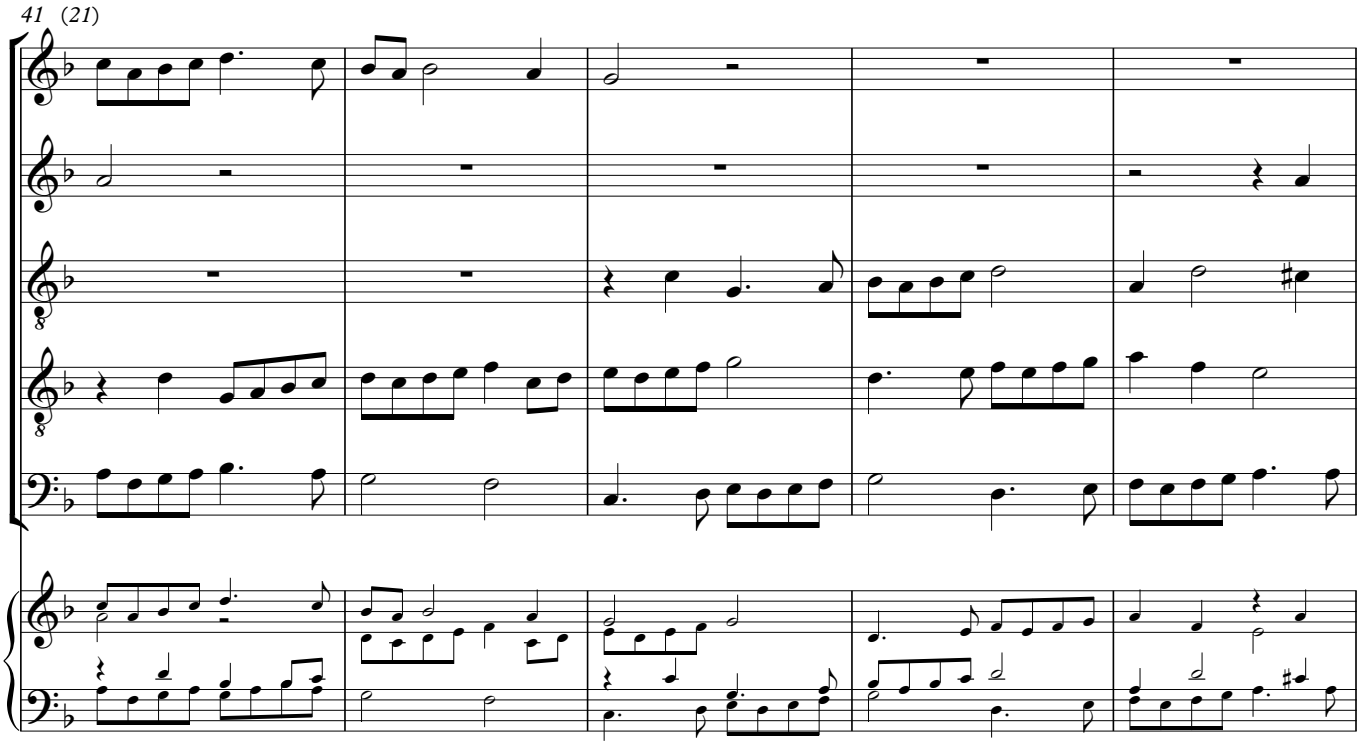
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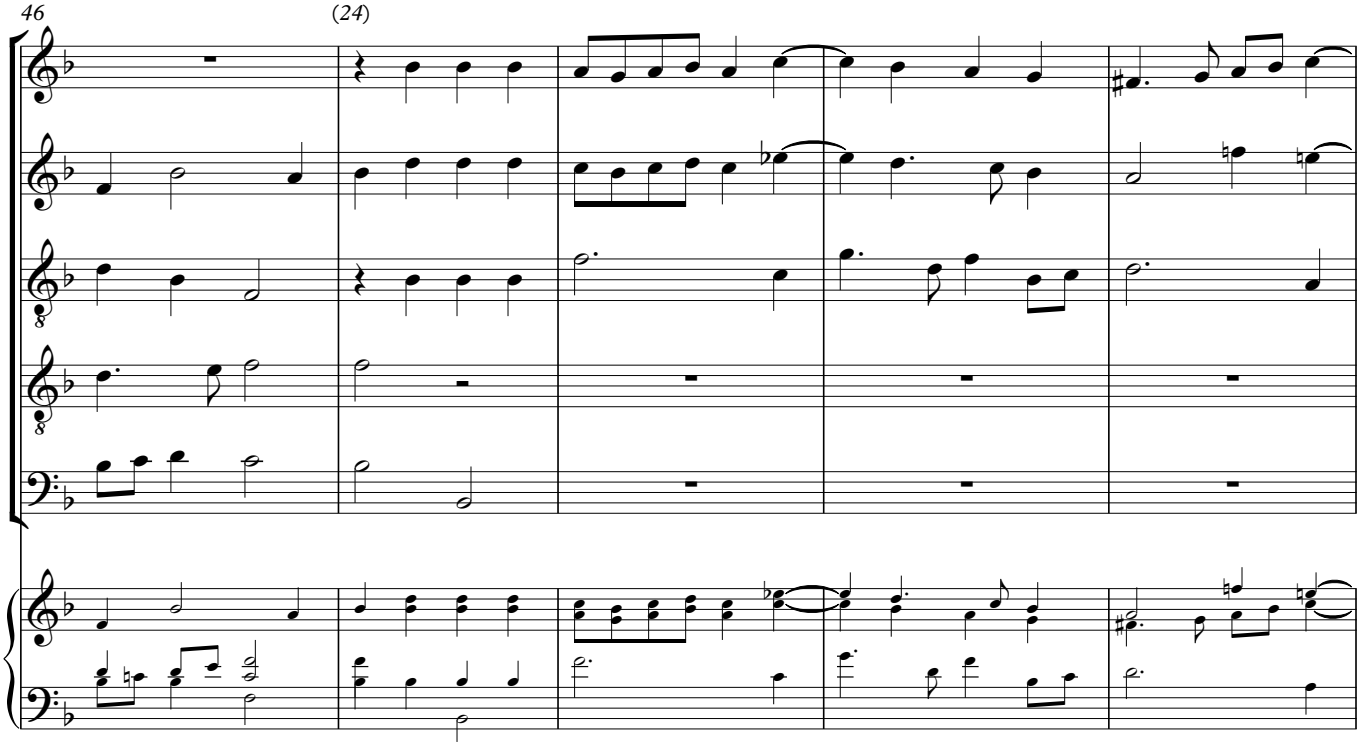
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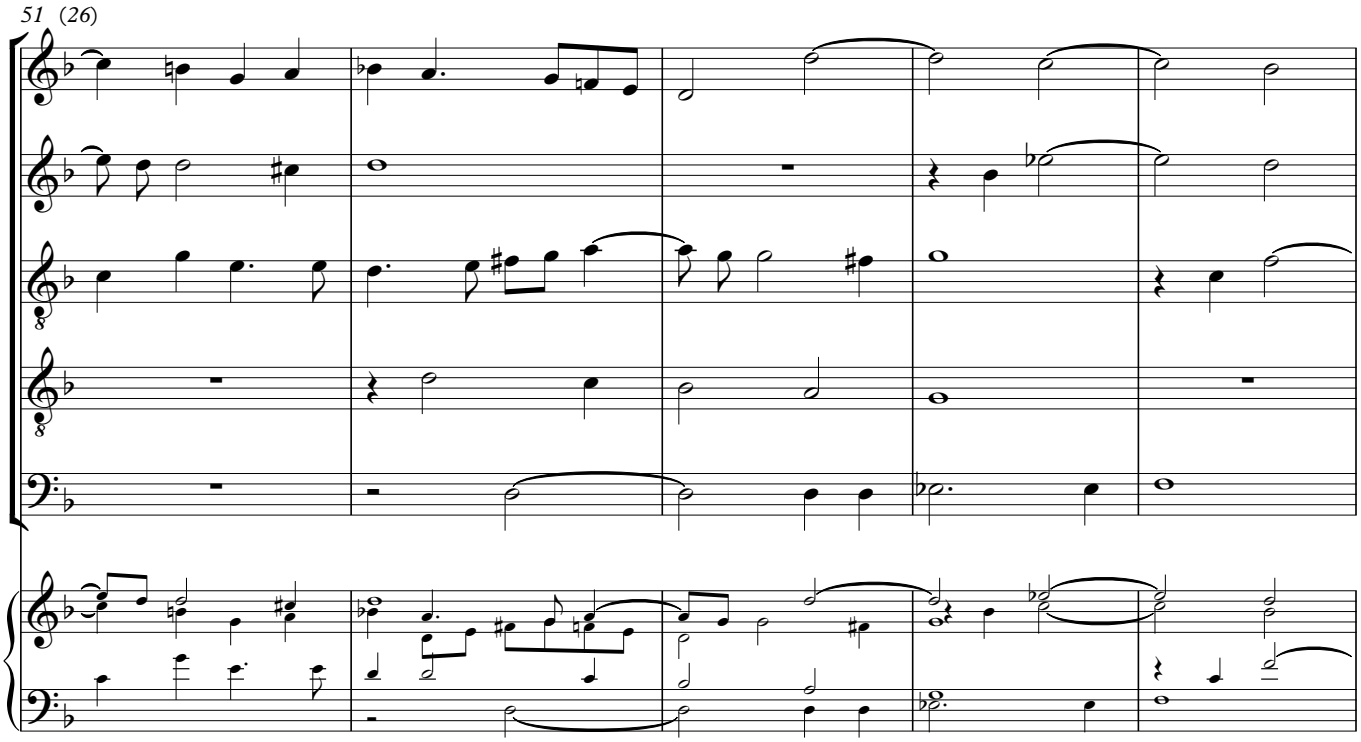
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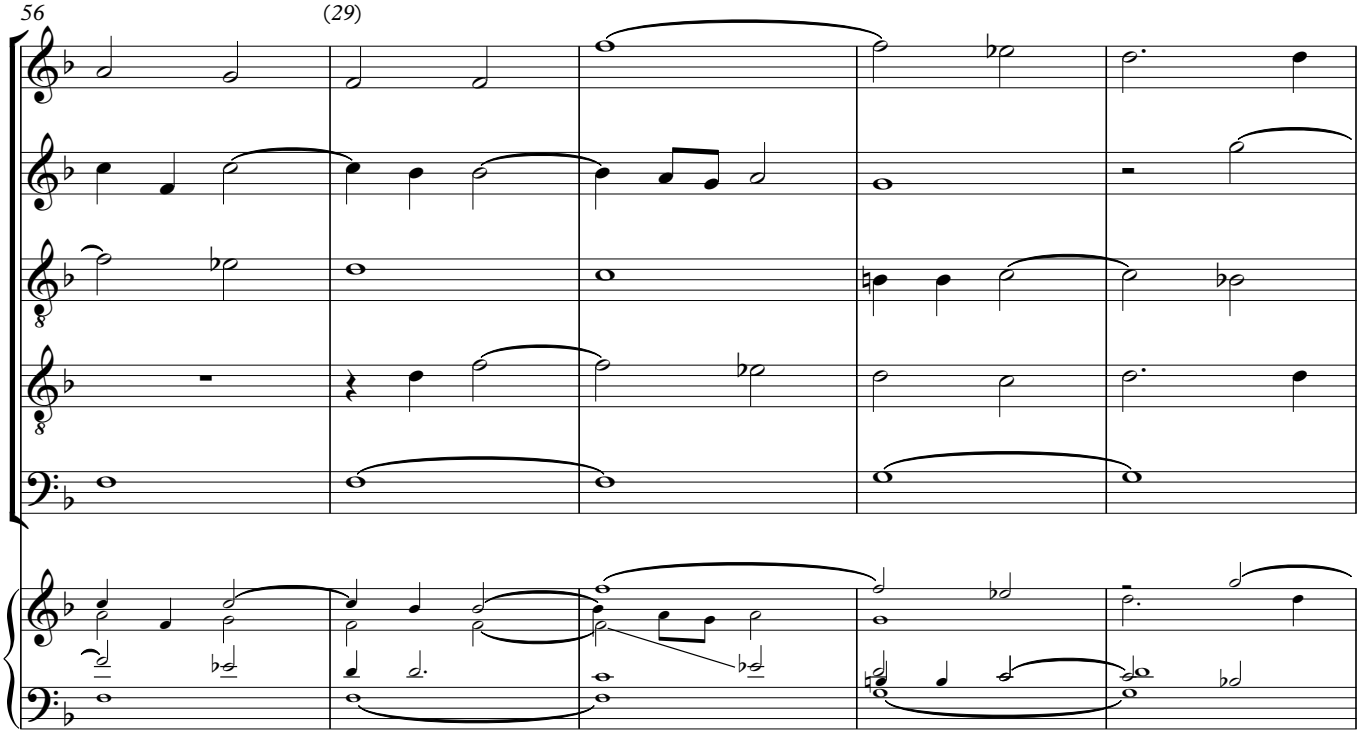
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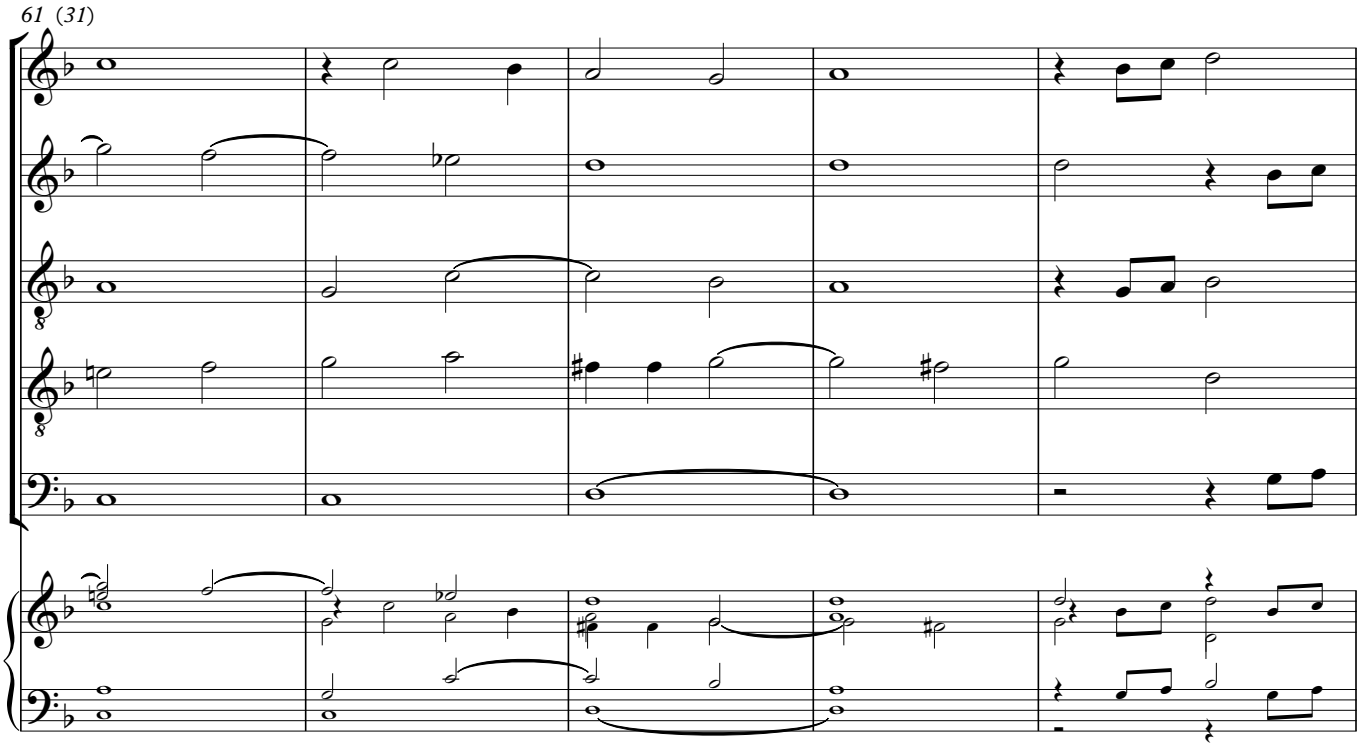
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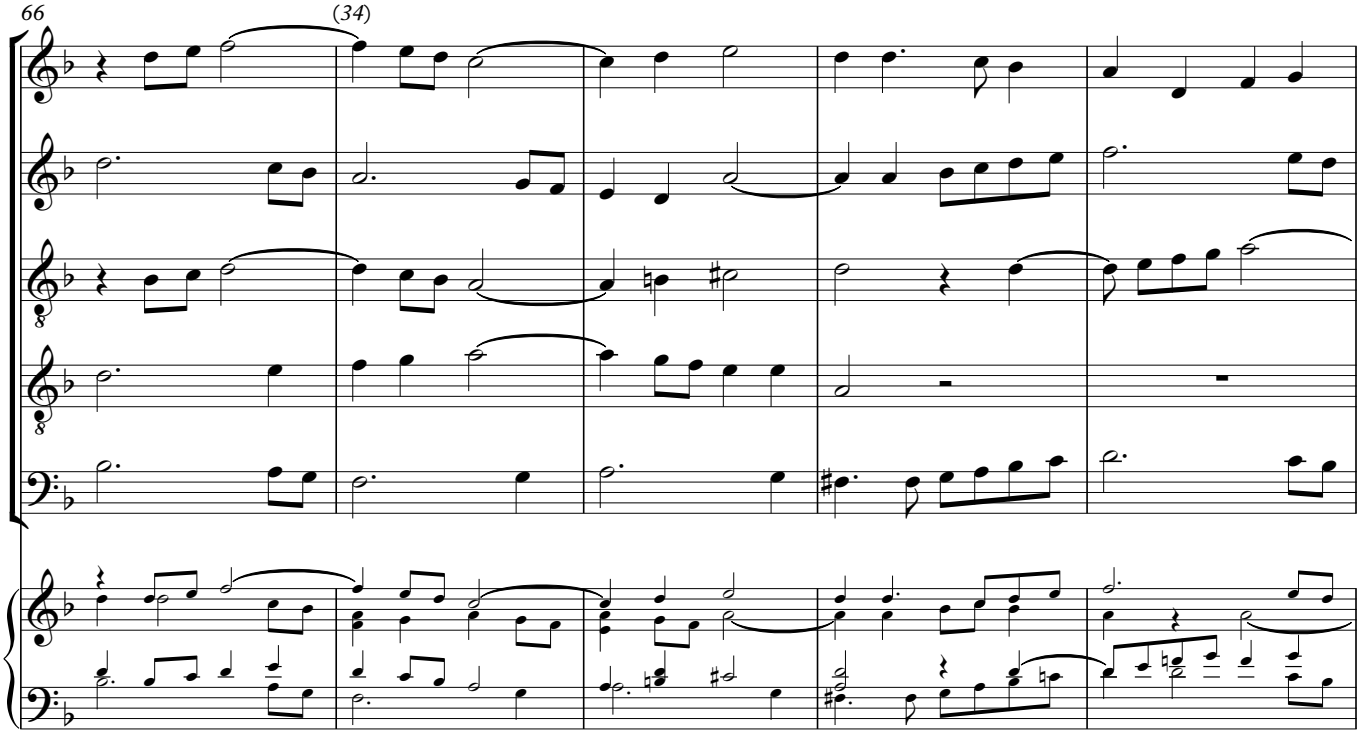
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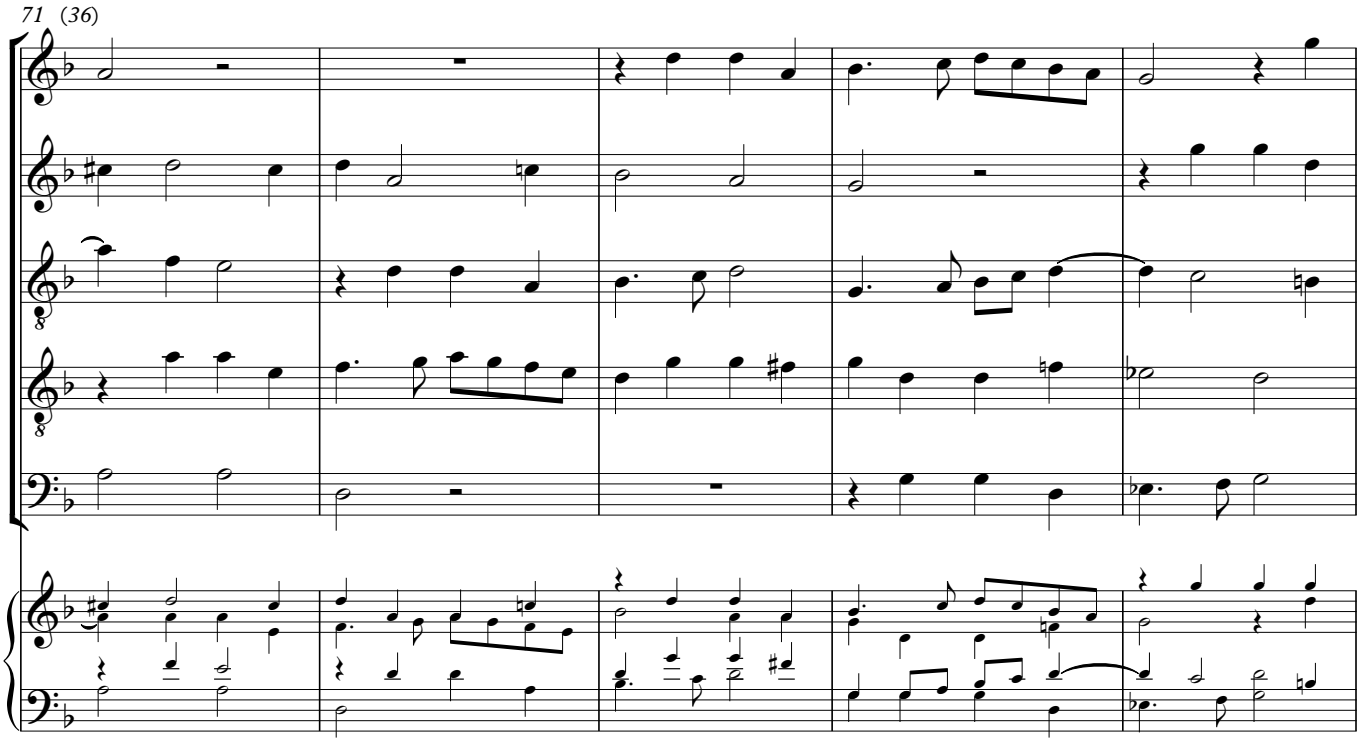
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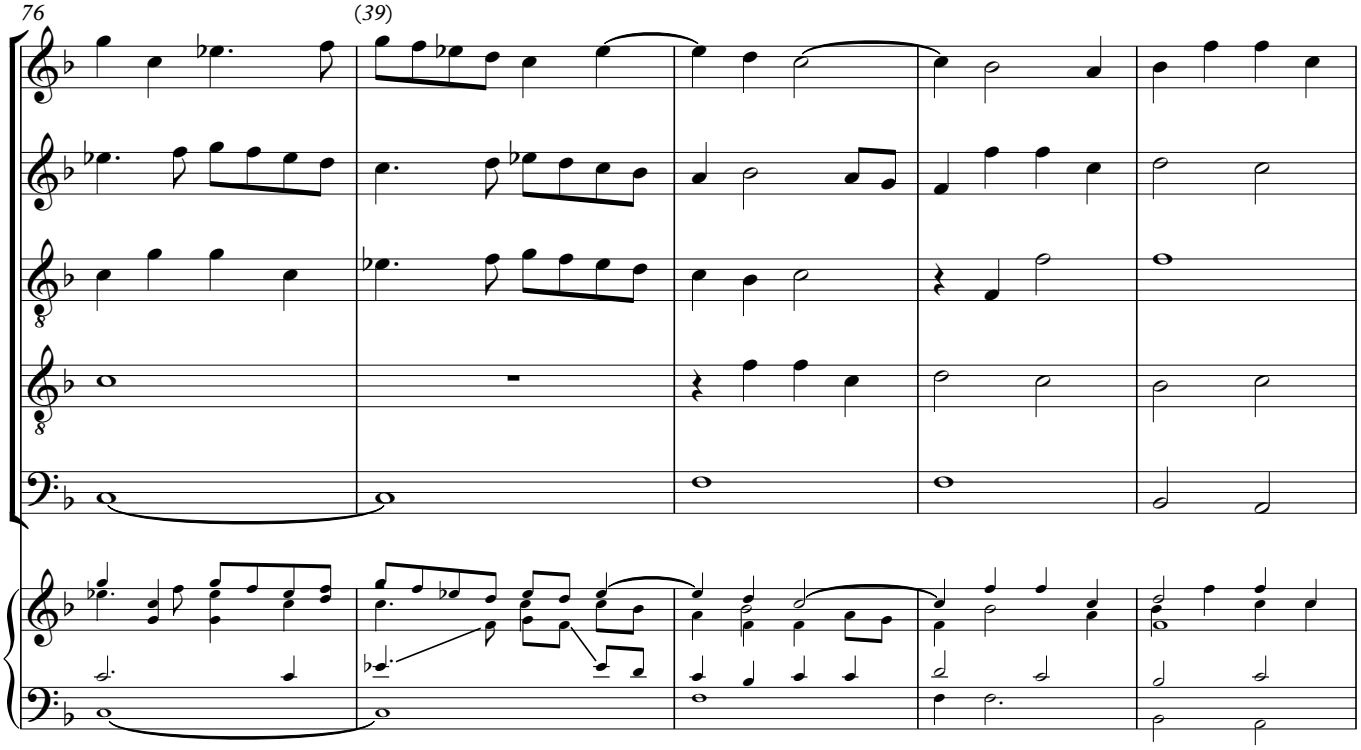
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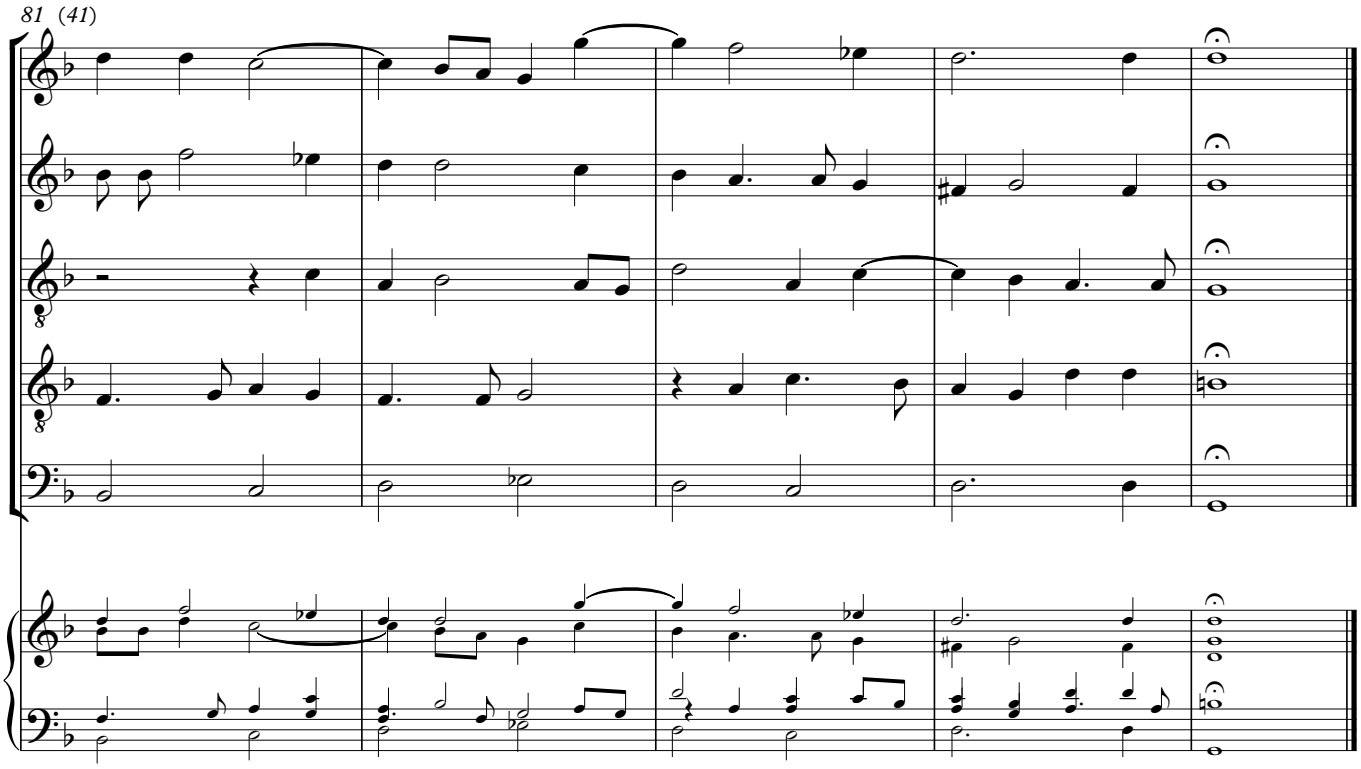

81 (41)

Appendix

Awake my soule

ANON.
Edited by Jonathan Wainwright

I
II
III
IV
V
[Organ (ed.)]

A - wake my soule, [thou too se - cure - ly sleep'st,
A - wake my soule, [thou
A - wake

6 (4)

A - wake my soule, [thou too se - cure - ly
my soule, [thou too se - cure - ly sleep'st, se - cure - ly
thou too se - cure - - - ly sleep'st,
too se - cure - ly sleep'st, A - wake my soule,
A - wake my

11 (6)

sleep'st, se - cure - ly sleep'st,

sleep'st, thou too se - cure - ly sleep'st, se - cure - ly sleep'st,

thou too se - cure - ly sleep'st, se -

thou too se - cure - ly sleep'st, A - wake my soule, thou

soule, [thou too se - cure - ly sleeps't, A - wake

16 (9)

A - wake my soule, thou too se - cure - ly

Pour forth thy tears of grief

-cure - ly sleep'st, A - wake my soule,

too se - cure - ly sleep'st, A - wake my

my soule, thou too se - cure - ly sleep'st, se - -

21 (11)

sleep'st, Pour

of grief, of joy, Pour forth thy tears of

Pour forth thy tears of grief,

soule, thou too se - cure - ly sleep'st, Pour

-cure - ly sleep'st, Pour forth thy tears,

26 (14)

forth thy tears, Pour forth thy tears,

grief, of grief, Pour forth thy tears, pour

of grief, forth thy

forth thy tears of grief, Pour forth thy

thy tears of grief,

31 (16)

Pour forth thy tears of grief, of

forth thy tears of grief, of joy,

tears, pour forth thy tears of grief, of grief, of joy,

tears, forth thy tears of grief, of joy,

tears of grief, of grief, of joy,

36 (19)

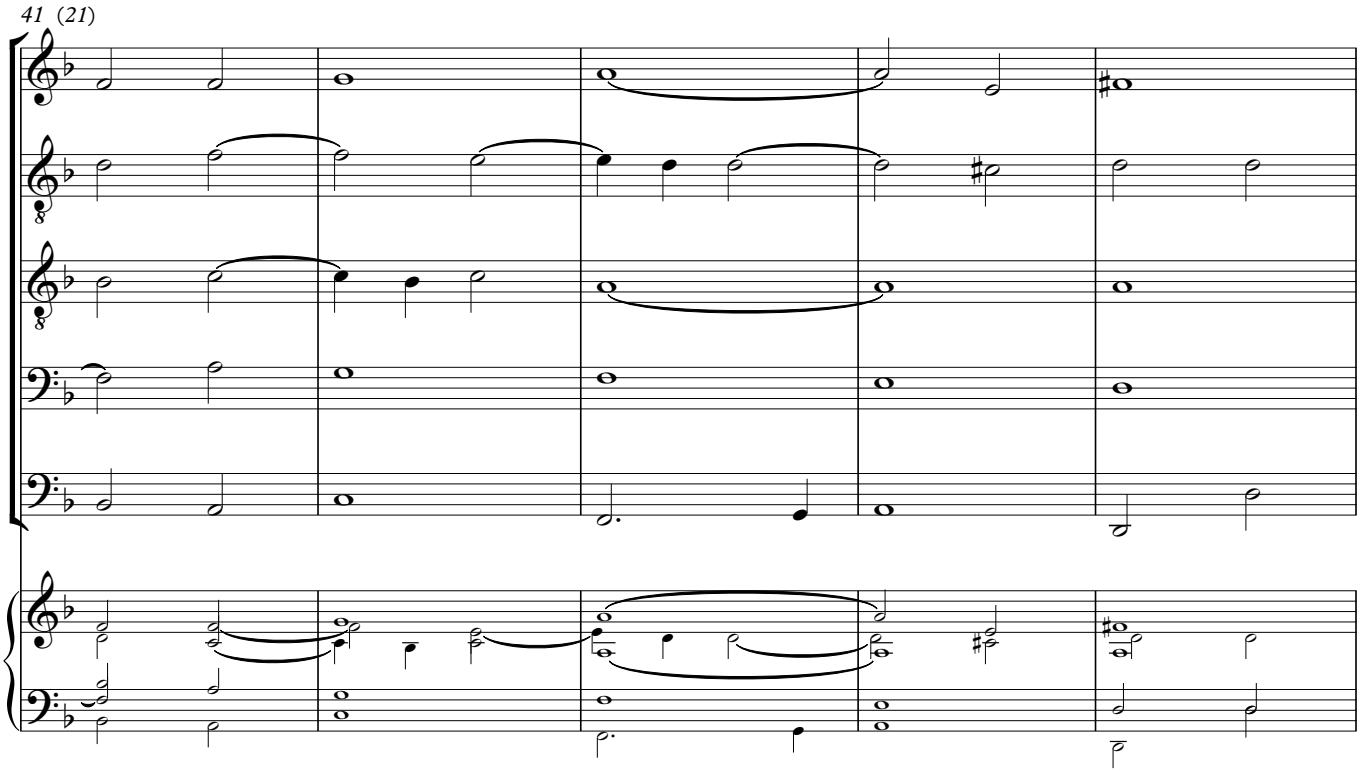
joy, of love.]

of love.]

of love.]

of love.]

of love.]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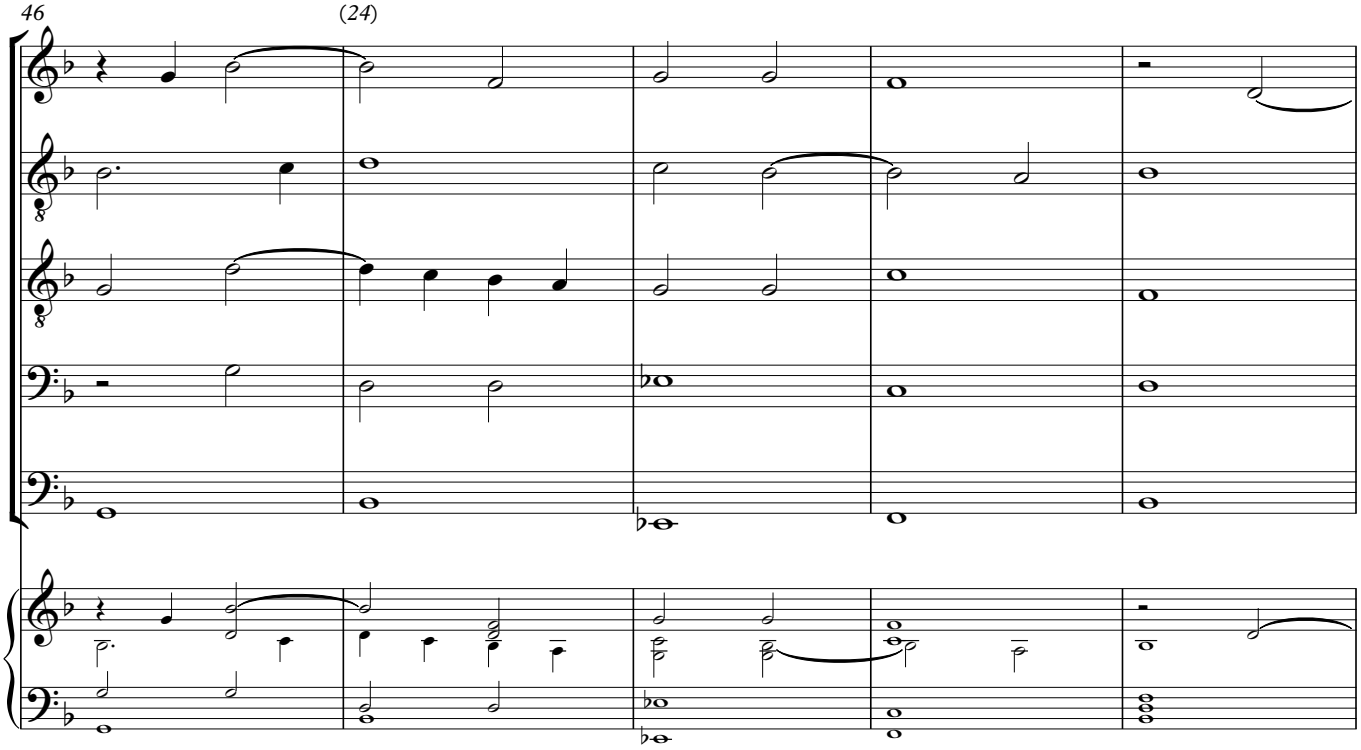
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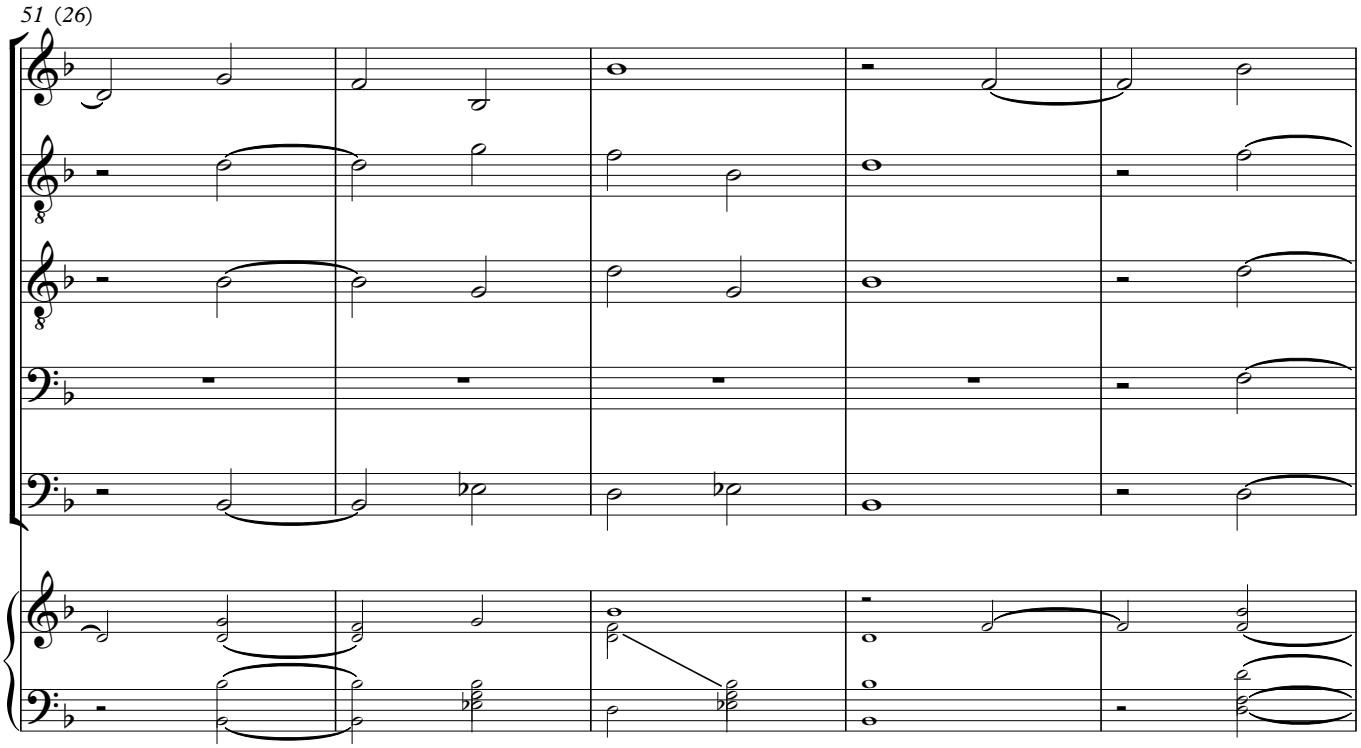
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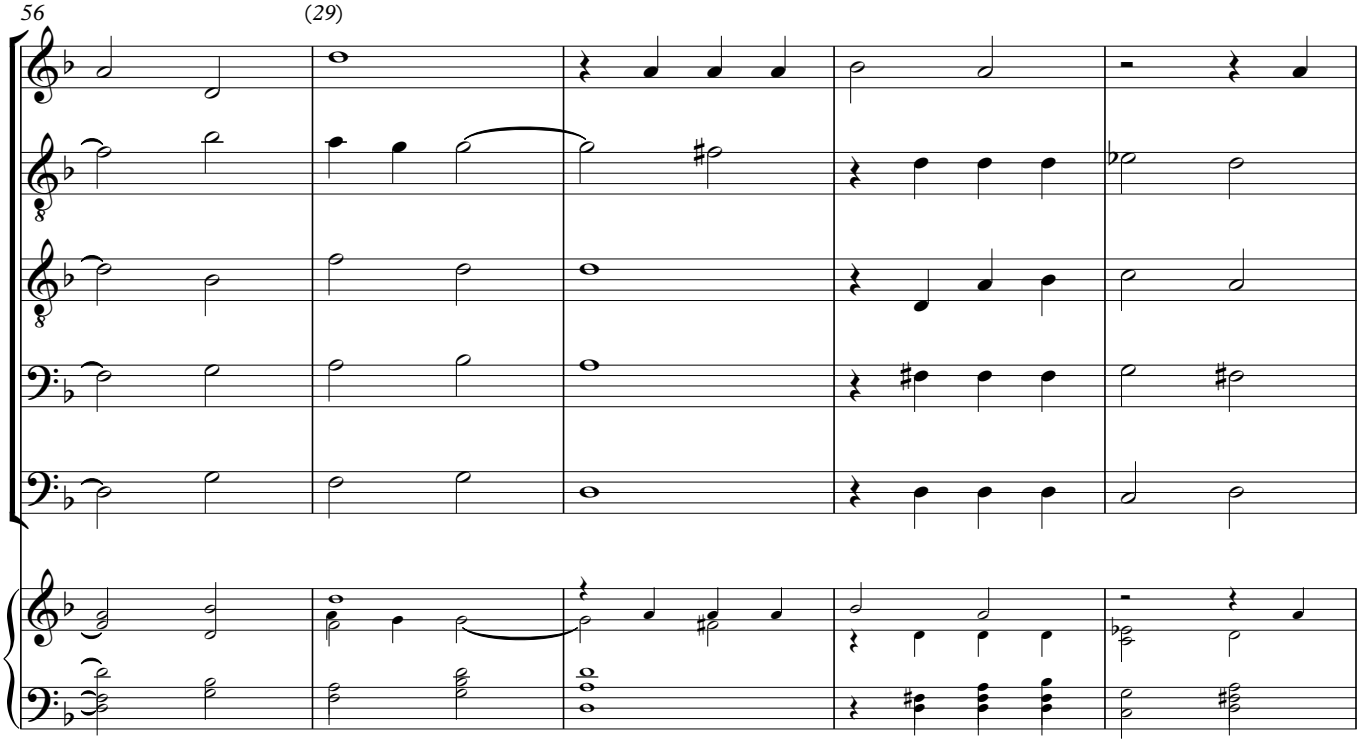
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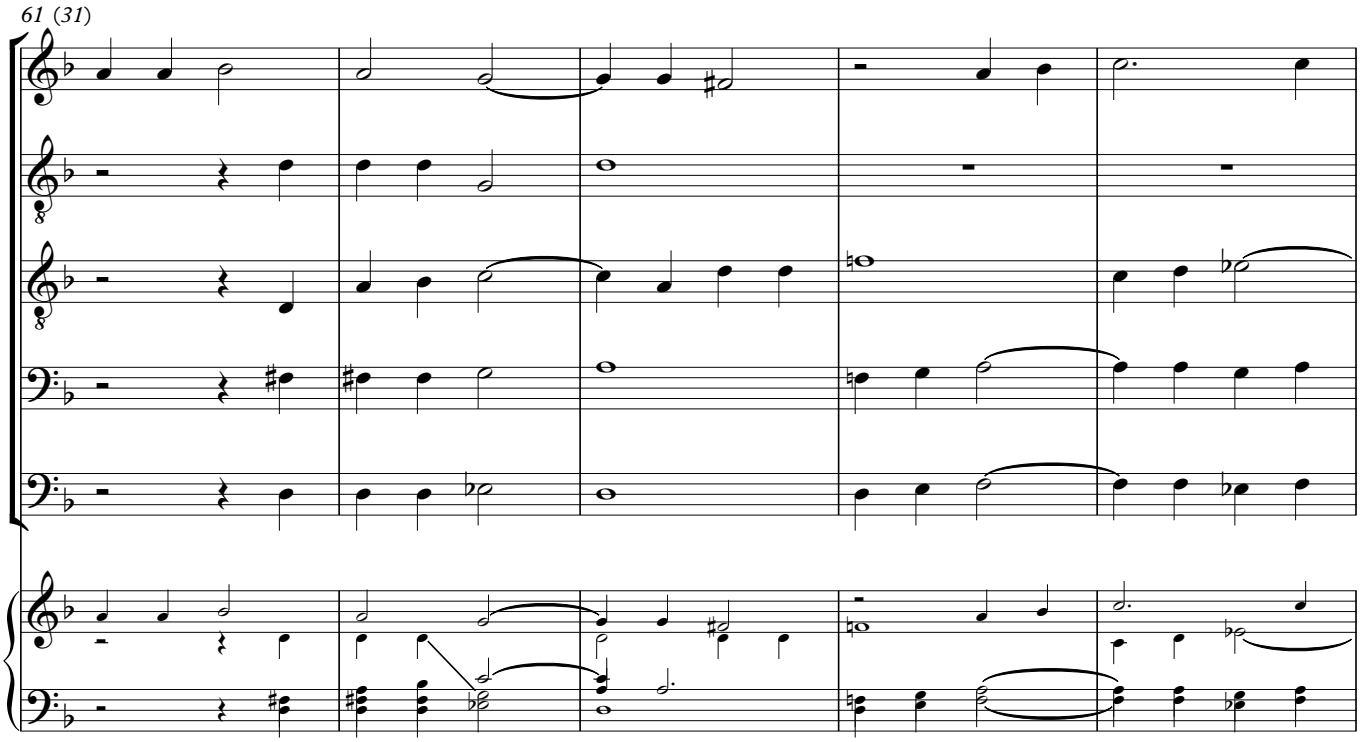
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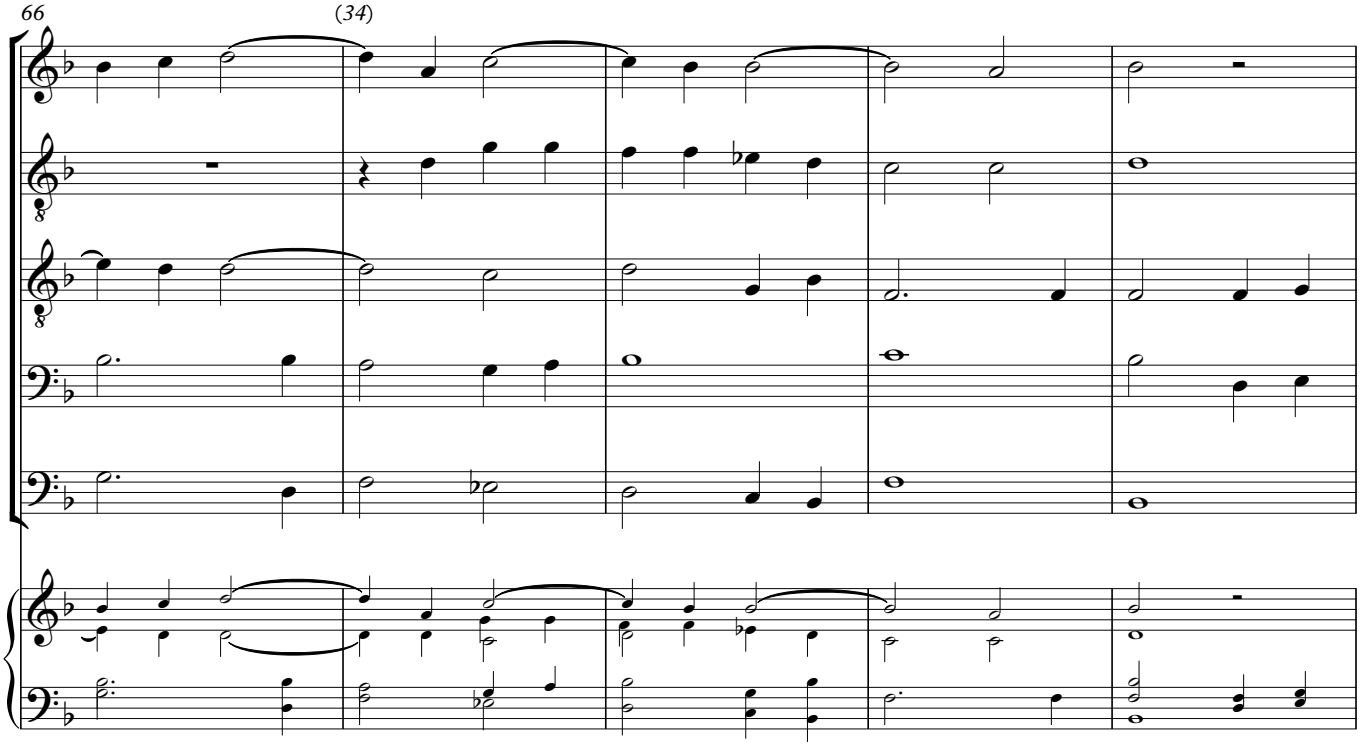
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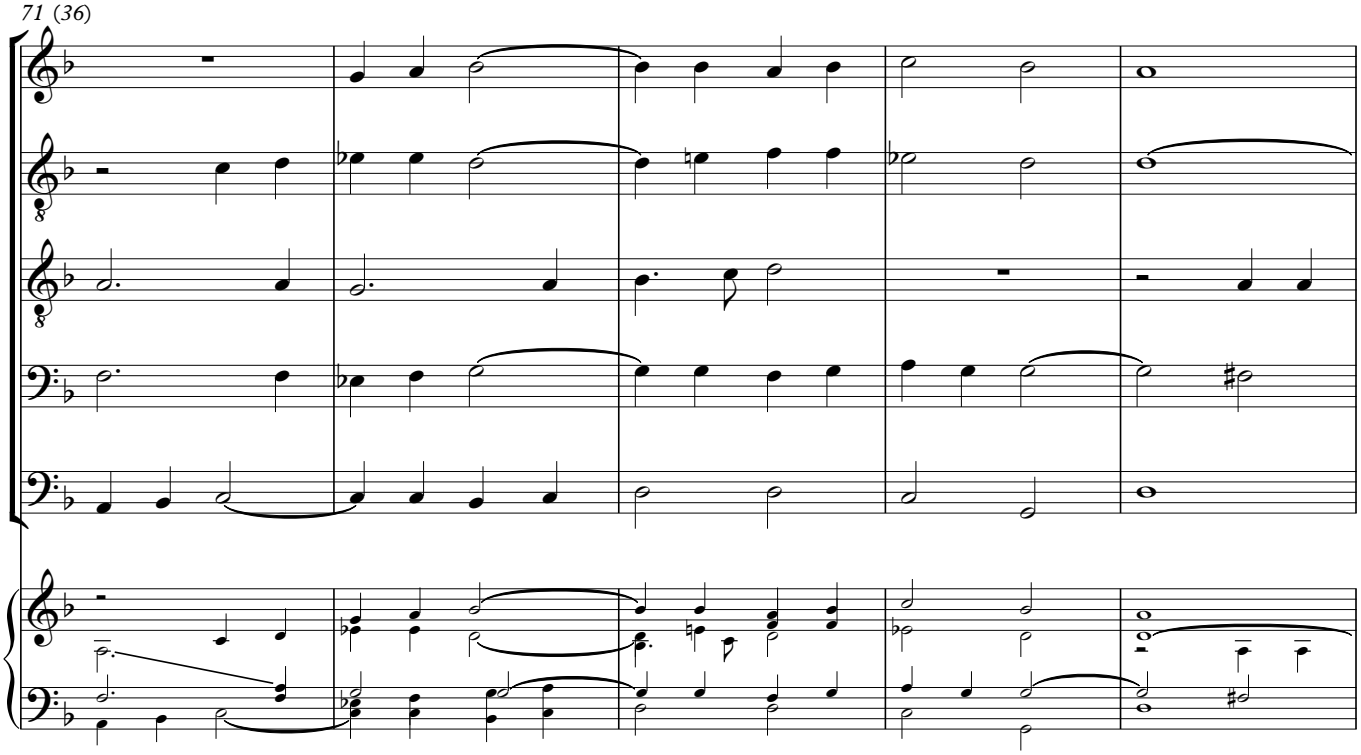
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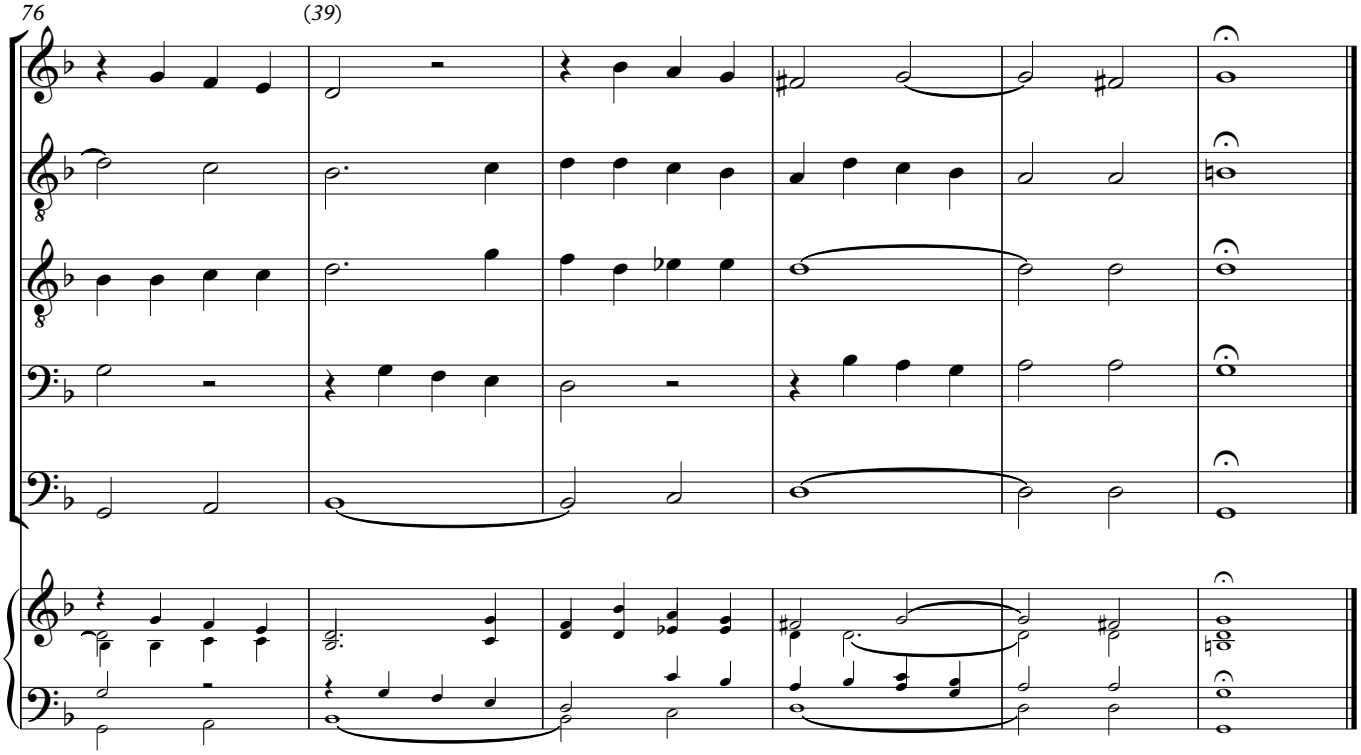

76
(39)

SOURCES

Primary source

Mus. 21 Oxford, Christ Church Mus. 21. Scorebook of English madrigals, anthems, fantasies, and Italian madrigals. The music by Orlando Gibbons and Coprario was copied in the 1620s; the other music, both English and Italian, was added in the ?1630s; and Benjamin Rogers interpolated copies of his own compositions and added various ascriptions and annotations *c*.1673–85. See John Harper, 'Orlando Gibbons: The Domestic Context of His Music and Christ Church MS 21', *Musical Times,* cxxiv (1983), pp. 767–70*;* Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), pp. 187–8 and 370–74; Andrew Ashbee, Robert Thompson and Jonathan Wainwright (compilers), *The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Volume 1* (Aldershot, 2001), pp. 190–94; and John Milsom, *Christ Church Library Music Catalogue* <https://library.chch.ox.ac.uk/music/>. Facsimile available at <https://digital. bodleian.ox.ac.uk/objects/b70f2ca1-32e1-483b-8c46-3c59565c2ab3/>.

Secondary source

1612 THE | *FIRST SET* | OF | MADRIGALS | AND MOTTETS | of 5. Parts: apt for | Viols and Voyces. | *NEWLY COMPOSED* | by *Orlando Gibbons*, Batche- | ler of Musicke, and Organist of | his Majesties Honourable Chappel | *in Ordinairie*. | *LONDON:* | Printed by THOMAS SNODHAM, | the Assigne of *W. Barley*. | 1612.

Five partbooks: Cantus, Altus, Tenor, Quintus, Bassus; includes dedication 'TO THE RIGHT WOR- | thy, my much Honoured friend, | Syr *Christopher Hatton*, Knight of the Ho- | nourable Order of the Bath.' *RISM* A/I: G 1994. Extant copies: Cambridge, University Library; London, British Library (2 copies); London, Royal College of Music; Oxford, Bodleian Library; Oxford, Christ Church (2 copies; Mus. 708–12 consulted); York, Minster Library; Cambridge MA, Harvard.University, Harvard College Library (Quintus partbook only); New York, Public Library for the Performing Arts, Music Division (Altus and Quintus partbooks only); Washington DC, The Library of Congress; and Washington DC, Folger Shakespeare Library (2 copies; one has only Cantus and Altus partbooks). Modern edition: Orlando Gibbons*, First Set of Madrigals and Motets (1612)*, ed. Edmund H. Fellowes (revised by Thurston Dart), The English Madrigalists v (London, 1964; first pub. 1914).

TEXTUAL COMMENTARY

All departures from the primary source (Oxford, Christ Church Mus. 21) are recorded as are variants with *The First Set of Madrigals and Mottets* (1612). The following abbreviations are used in the Textual Commentary:

PART NAMES	I–V	viols 1–5
NOTE VALUES	*b*	breve
	s	semibreve
	s.	dotted semibreve (etc.)
	s-rest	semibreve rest (etc.)
	m	minim
	c	crotchet
	q	quaver

PITCH

Pitch names are given in the Helmholtz system: C–B, c–b, c′–b′, c″–b″ (c′ = middle C).

♯, ♭: if functioning as a natural, are shown in the Commentary as ♮.

OTHERS	k-s	'key' signature
	o	no accidental(s) in source
	t	tie/tied/tied to
	t-s	time-signature

SYSTEM OF REFERENCE

References take the form: the part name, 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 ^{1} in the new bar), and the error or variant. Thus:

'II 78^{6}: o (Mus. 21)' indicates that the accidental is omitted on the sixth note of bar 78 of the second viol part in the source Oxford, Christ Church Mus. 21; and

'I $4^{3–4}$: *m*b♭′ *c*-rest (1612)' indicates that the third and fourth symbol of the fourth bar of the first viol part is a minim b′ flat followed by a crotchet rest in *The First Set of Madrigals and Motets* (1612).

A superscript roman numeral indicates a particular beat of a bar: thus 43^{ii} means second beat of bar 43.

MR ORLANDO GIB[B]ONS HIS SONGES OF 5. PARTES

1 THE SILVER SWAN

SOURCES
Mus. 21 p. 57
1612 no. 1

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
IV 10^1–11^1: *c*g *m*c′ *c*b♮ *c*c′ (1612)
I $10^{iii–iv}$: upper notes only (1612)
IV 12^3: *q*g *q*g (1612)
All parts 15: 2nd-time bar is editorial (Mus. 21); the repeat is written out in (1612)

2 O THAT THE LEARNED POITTES

SOURCES
Mus. 21 pp. 58–61
1612 no. 2

VARIANTS
All parts 1: t-s **c** (1612)
V 28^3–30^4: *c*a *c*a *m*b(♭) *m*g *m*c′ *m*a (1612)
I $30^{2–3}$: *m*c′ (1612)
I 32^2–33^2: *c*-rest *c*c′ *m*f″ (1612)
II 33^4: ♮ (1612)
II 45^2–46^1: *m*.g″ *c*g″ (1612)
III 62^1: *c*f (1612)
V 70^1: f (1612)

3 FANTASIE 5 PARTES [I WAIGH NOT FORTUNES FROWNE NOR SMILE]

SOURCES
Mus. 21 pp. 62–5 (incorrect later attribution: 'Fantasie 5 partes Mr Ferrabosco')
1612 no. 3

VARIANTS
All parts 1: t-s **c** (1612)
I 4^1: *c*b′ *c*b′ (1612)
III 7^1: *m*.b *c*b (1612)
IV 9^3: *c*a *c*a (1612)
II 13^1: *c*b′ *c*b′ (1612)
V $13^{1–2}$: *s*d (1612)(
III 17^3: *c*a *c*a′ (1612)
V 20^1: *m*.d *c*d (1612)
I 22^1: *m*.d″ *c*d″ (1612)
I 26^1: *c*d″ *c*d″ (1612)
IV $26^{2–3}$: *c*e′ *c*f(♯)′ (1612)
IV 26^3: o (Mus. 21)
I 33^4–35^1: *c*c″ *c*c″ (1612)
I 38^2: ♯ (1612)
IV 40^1: *c*.d′ *q*d′ (1612)
I 47^1–48^1: *s*.g′ (1612)
II 61^3: *c*d″ *c*d″ (1612)

4 [I TREMBLE NOT AT NOYSE OF WARRE]

SOURCES
Mus. 21 pp. 66–9
1612 no. 4

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
II 1^{3}: ♯ (1612)
I 3^{2}: ♯ (1612)
I $4^{1–2}$ *m*a′ (1612)
III 6^{3}: ♯ (1612)
III 8^{4}: *c*.d′ *q*d′ (1612)
III 9^{1}: *q*e′ *q*f′ (1612)
I 10^{2}: ♯ (1612)
IV 19^{3}: *c*d′ *c*d′ (1612)
IV 29^{1}: *m*.g′ *c*g′ (1612)
V 30^{1}: *c*A *c*A (1612)
II 31^{3}: *c*a′ *c*a′ (1612)
III 37^{1}: ♯ (1612)
III $52^{3–4}$: *m*e′ (1612)
III $53^{2–3}$: *m*d′ (1612)
V 61^{1}: g (1612)

5 [I SEE AMBITION NEVER PLEASDE]

SOURCES
Mus. 21 pp. 70–73
1612 no. 5

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
II 3^{1}: *m*g′ *c*g′ (1612)
I 5^{3}: *q*a′ *q*a′ (1612)
III 9^{3}: *c*a′ *c*a′ (1612)
IV 11^{1}: *q*d *q*d (1612)
I 12^{3}: *q*e′ *q*e′ (1612)
IV 13^{3}: *c*.a *q*a (1612)
III 14^{2}: *c*.e′ *q*e′ (1612)
II 17^{1}: *c*e″ *c*e″ (1612)
III 17^{3}: *c*.f♯′ *q*f(♯)′ (1612)
II 18^{2}: *c*.e′ *q*e′ (1612)
II 20^{2}: *c*.b′ *q*b′ (1612)
IV 20^{2}: *c*e′ *c*e′ (1612)
II 21^{3}: *c*a′ t *c*a′ (Mus. 21); *c*a′ *c*a′ (1612)
III 21^{2}: *c*g′ *c*g′ (1612)
IV 21^{4}: *c*d′ *c*d′ (1612)
V 21^{3}: *c*.d *q*d (1612)
All parts 22–23: no repeat barline (1612)
III 24^{3}: *c*.g′ *q*g′ (1612)
I $25^{3–4}$: *m*b′ (1612)
IV 25^{1}: o (1612)
IV 27^{3}: *c*.a *q*a (1612)
III 30^{4}–31^{1}: *c*d′ *m*d′ (1612)
IV $31^{1–2}$: *m*g (1612)
V $42^{1–2}$: *m*d (1612)
IV 43^{4}: a (1612)
II $49^{1–2}$: *m*a′ (1612)
II 50^{3}: *c*.a′ *q*a′ (1612)
IV 50^{3}: *c*.a *q*a (1612)
I 56^{5}–57^{1}: *c*.a′ *q*a′ (1612)
III $62^{1–2}$: *c*c′ (1612)
III $63^{2–3}$: *c*d′ *c*-rest (1612)
All parts 67^{end}: no repeat barline (repeat indicated by 𝄆 at bb. 22–23) (Mus. 21); no repeat barline (1612)

6 [I FAINE NOT FRIENDSHIP WHERE I HATE]

SOURCES
Mus. 21 pp. 74–7
1612 no. 6

VARIANTS
All parts 1: t-s lacking (Mus. 21); **C** (1612)
III 2^{1}: *m*g′ *m*g′ (1612)
IV 5^{3}–6^{1}: *c*e′ *c*e′ *c*.f♯′ *q*f♯′ (1612)
V 10^{1}: *m*d *m*d (1612)
IV 10^{4}: *c*a *c*a (1612)
II 12^{1}: *c*b′ *c*b′ (1612)
IV 13^{2}–14^{1}: *c*e′ *m*e′ (1612)
II 14^{1}–15^{1}: *s*.a′ (1612)
III 22^{2}: ♯ (1612)
III 23^{1}: *q*f♯′ *q*d′ (1612)
IV 31^{3}: *c*.a *q*a (1612)
IV 51^{4}–52^{1}: *m*d′ *c*-rest (1612)
II 53^{2}: *c*g′ *c*g′ (1612)
IV 54^{5}: ♯ (1612)
All parts 56–74 are not written out; the repeat of 34–51 is indicated by *custodes* with the note ‘in this place [b. 57] the trebles doe change’, and a *fine* sign (:S:) at 52^{i}; b. 74 is therefore editorial based on b. 52 (Mus. 21)
II $57^{2–3}$: *c*e″ *c*d″ (1612)
III 69^{2}: o (1612)
V $73^{1–2}$: *m. c* (1612)
IV 73^{4}: *m*d′ (1612)
I 74^{1}: d″ (1612)
II 74^{1}: b′ (1612)

7 [HOW ART THOU THRAL’D, O POORE DESPISED CREATURE?]

SOURCES
Mus. 21 pp. 78–81
1612 no. 7

VARIANTS
All parts 1: t-s lacking (Mus. 21); **C** (1612)
III 9^{1}: o (1612)
V 16^{3}: *c*.B♭ *q*B(♭) (1612)
III $17^{2–3}$: *c*a (1612)
V 24^{1}–25^{1}: *s*.e *m*e (1612)
IV 36^{3}–37^{2}: *m*d′ (1612)
IV $40^{2–3}$: *c c* (1612)
II 40^{3}: o (1612)
II 47^{1}: o (1612)
I 53^{3}: o (1612)

8 FANTASIE 5 PARTE [FAREWELL ALL JOYES]

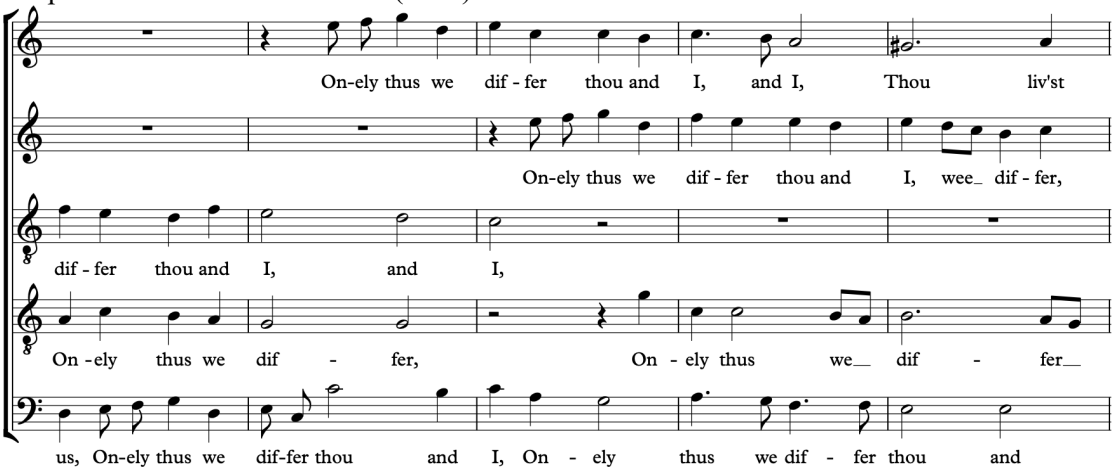
SOURCES
Mus. 21 pp. 82–5
1612 no. 8

VARIANTS
All parts 1: t-s **C** (1612)
III 37^{6}: ♯ (1612)
IV 46^{2}: ♯ (1612)
IV 53^{3}: o (Mus. 21)
I & II 54–69: parts reversed (1612) with note ‘change’ between I & II at b.54 in (Mus. 21)
I 63^{5}: o (1612)

9 [DAINTIE FINE BIRD WHICH ARE INCAGED THERE]

SOURCES
Mus. 21 pp. 86–9
1612 no. 9

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
All parts 27–32 are as follows in (1612):



V 33^1–34^1: t lacking (1612)
II 43^1–44^1: t (1612)

10 [FAIRE LADIES THAT TO LOVE CAPTIVED ARE]

SOURCES
Mus. 21 pp. 88–91
1612 no. 10

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
II 7^3–8^2: *m*g″ *c*f″ (1612)
I 9^1: ♯ (1612)
IV 23^1: *c*a′ *c*a′ (1612)
V $24^{1–2}$: *m*d′ (1612)
II 24^3: *q*c″ *q*c″ (1612)
I $28^{1–2}$: *m*c″ (1612)
I 32^6: ♯ (1612)
I 33^3: ♯ (1612)
V $33^{3–4}$: *c. q* (1612)
I 38^6: ♯ (1612)

11 [MONGST THOUSANDS GOOD]

SOURCES
Mus. 21 pp. 93–5
1612 no. 11

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
II 6^{2}: o (1612)
V 41^{3}: o (1612)
I 47^{4}: o (Mus. 21)
II 51^{4}: b′ (1612)
I 63^{1}: ♯ (1612)
II $64^{2–3}$: *c c* (1612)
IV 67^{1}: *m*b *m*b (1612)

12 [NOW EACH FLOWRY BANCKE OF MAY]

SOURCES
Mus. 21 pp. 95–101
1612 no. 12

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
III 7^{1}–9^{1}: *s*e′ *b*e′ (1612)
II $10^{1–2}$: *s*a′ (1612)
I 14^{1}–15^{1}: *m*d″ *m*d″ *s*d″ (1612)
I 19^{1}–20^{1}: *m*a′ *m*a′ *s*a′ (1612)
III 19^{1}–20^{1}: *s*a *c*-rest *c*.a *q*g *c*a (1612)
II 19^{2}: o (1612)
IV 19^{3}–20^{2}: *s*d′ (1612)
IV $22^{3–4}$: *c. q* (1612)
V 30^{1}: *m*.A *c*A (1612)
V 31^{1}: *m*.d *q*d *q*d (1612)
I $31^{3–4}$: *m*a′ (1612)
V $32^{1–2}$: *s*g (1612)
IV 33^{1}: *m*c′ (1612)
III $33^{1–2}$: *m m* (1612)
IV 36^{3}: *c*.e′ *q*e′ (1612)
IV 37^{1}: *m*d′ (1612)
V $37^{3–4}$: *m*a (1612)
IV 42^{1}–43^{1}: *s*e′ *m*-rest (1612)
III 42^{3}: *c*.b *q*b (1612)
V $45^{1–2}$: *m*c (1612)
II 46^{2}: o (1612)
III 46^{6}: ♯ (1612)
II $47^{1–2}$: *m*b′ (1612)
III 47^{4}–48^{1}: *c*.d′ *q*d′ (1612)
IV 49^{1}: *m*a *m*a (1612)
III 50^{1}–52^{1}: *s*a *m*-rest *m*.a (1612)
II $52^{1–2}$: *c*-rest *c*d′ *c*d′ (1612)
I 53^{3}–54^{2}: *m*g′ (1612)
I $55^{3–4}$: *m*e″ (1612)
II $55^{3–4}$: *m*e′ (1612)
II 56^{1}: o (1612)
I 57^{3}–58^{1}: *c*.e″ *q*e″ (1612)
IV 59^{2}: *c*.a′ *q*a′ (1612)
I 60^{2}: *c*.d″ *q*d″ (1612)
I 61^{3}–62^{3}: *c*.a′ *q*a′ *c*d′ *q*e′ *q*f′ *c*g′ (1612)
II 61^{2}: *c*.g′ *q*g′ (1612)
III 64^{2}: *c*.g′ *q*g′ (1612)
III $65^{1–2}$: *s*e′ (1612)
I 67^{5}–68^{1}: *c*.a′ *q*a′ (1612)
V 68^{2}: *c*d *c*d (1612)
IV $69^{2–3}$: *m*g′ (1612)
III $70^{2–3}$: *m*g′ (1612)
I 70^{3}–71^{2}: *m*d″ (1612)
II 71^{3}–72^{1}: *c*.g′ *q*g′ (1612)
I $71^{4–5}$: *m*b′ (1612)
I 72^{1}–73^{1}: *c*c″ *c*d″ *c*g′ *c*a′ *m*b′ (1612)
II $72^{3–4}$: *m*e′ (1612)
IV $73^{2–3}$: *m*g′ (1612)
I 73^{3}–74^{2}: *m*d″ (1612)
I 74^{4}: *c*.b′ *q*b′ (1612)
V 77^{1}: *m*.g *c*g (1612)
IV 77^{3}: *c*.d′ *q*d′ (1612)
IV 78^{1}: *c*.c′ *q*c′ (1612)
I 78^{2}: *c*-rest (1612)
IV 79^{1}: *c*.g *q*g (1612)
III 79^{3}–80^{2}: *m*d′ (1612)
III 80^{4}: *c*.b *q*b (1612)
IV 80^{3}–81^{2}: *m*g′ (1612)
I 81^{2}: *c*.d″ *q*d″ (1612)
IV $82^{2–3}$: *m*d′ (1612)
IV 83^{3}: *c*.b *q*b (1612)
III 84^{3}–85^{1}: *q*g′ *q*f♯′ *c*e′ (1612)
I 85^{1}–86^{1}: t (1612)

13 [*LAIS* NOW OLD, THAT ERST ATTEMPTING LASSE]

SOURCES
Mus. 21 pp. 100–104
1612 no. 13

VARIANTS
All parts 1: t-s lacking (Mus. 21); **C** (1612)
IV 9^{1}–10^{1}: *m*.f *c*f *s*f (1612)
V 22^{3}: o (Mus. 21)
V 27^{4}: ♭ (1612)
V 29^{4}: o (Mus. 21; 1612)
I $33^{1–2}$: *m*a′ (1612)
IV $33^{1–2}$: *c*d′ (1612)
II 39^{4}–40^{2}: *m*b(♭)′ (1612)
IV 40^{4}: ♮ (1612)
III $48^{2–3}$: *c*d (1612)
V $55^{1–3}$: *m*-rest *c*-rest (1612); Mus. 21 also includes *m*-rest *c*-rest below *c*-rest *c*d *c*f

14 [WHAT IS OUR LIFE?]

SOURCES
Mus. 21 pp. 104–10
1612 no. 15

VARIANTS
All parts 1: t-s lacking (Mus. 21); **¢** (1612)
I $7^{1–2}$: *s*e′ (1612)
II $10^{1–2}$: *m*e′ (1612)
IV $21^{1–2}$: *s*c♯′ (1612)
I 22^{1}–23^{1}: *c*a′ *c*a′ *m*.d″ *c*d″ (1612)
V 25^{2}: ♮ (1612)
I 28^{4}: o (1612)
V 29^{2}: *c*a *c*a (1612)
I $29^{4–5}$: *c. q* (1612)
III $34^{3–4}$: *c. q* (1612)
[IV 39^{1} is misprinted as e in Fellowes (rev. Dart), The English Madrigalists v, p. 91; it is d in Mus. 21 and 1612]
III 40^{3}: *c*.g *q*g (1612)
IV 45^{2}–46^{1}: *m*.a *c*g (1612)
I 47^{1}: ♯ (1612)
V 49^{1}: ♯ (1612)
IV 56^{4}: ♭ (1612)
V $58^{1–2}$: *c. q* (1612)
V $61^{3–4}$: *c. q* (1612)
II 69^{1}: *c*f′ *c*f′ (1612)
V 71^{1}–72^{1}: *s*.c *m*c (1612)
V $74^{1–2}$: *m*e (1612)
IV 77^{1}–78^{1}: *s*.g *m*g (1612)
IV 91^{1}–92^{1}: *s*a *m*-rest (1612)
II 98^{1}: the direct at the end of the stave has ♯, but the ♯ is lacking in front of the note (Mus. 21); no ♯ in (1612)
I 104^{4}: ♮ (1612)
II 109^{1}: ♯ (1612)

15 [AH DEERE HART, WHY DOE YOU RISE?]

SOURCES
Mus. 21 pp. 110–11
1612 no. 16

VARIANTS
All parts 1: t-s lacking (Mus. 21); **C** (1612)
III 1^{1}: *c*-rest *m*f′ (1612)
II 6^{1}: ♯ (1612)
IV $13^{3–4}$: *c. q* (1612)
All parts 28–35: the repeat of bb. 19–26 is not written out, but indicated by repeat signs (Mus. 21)
IV $28^{1–3}$: *m*.a (1612)
IV 29^{1}: *c*b(♭) *c*b(♭) (1612)
III 33^{3}: *q*a *q*b(♭) (1612)

16 [FAIRE IS THE ROSE, YET FADES WITH HEATE OR COLDE]

SOURCES
Mus. 21 pp. 112–17
1612 no. 14

VARIANTS
All parts 1: t-s lacking (Mus. 21); **C** (1612)
III 12^{2}: ♯ (1612)
V $16^{1–4}$: *m*f *m*e (1612)
V $24^{1–4}$: *m*B(♭) *m*A (1612)
IV 29^{3}: *c*.d′ *q*d′ (1612)
IV 30^{4}–31^{2}: *c*a *m*a (1612)
IV 35^{2}: *c*c′ *c*c′ (1612)
III 40^{2}: ♭ (cautionary) (1612)
III 44^{1}: *c*d′ *c*d′ (1612)
II 73^{5}: ♮ (1612)
III $86^{1–5}$: *m*c′ *c*c′ (1612)
V $87^{1–3}$: *c*A *c*A *m*d (1612)

17 [NAY, LET MEE WEEPE]

SOURCES
Mus. 21 pp. 117–21
1612 no. 17

VARIANTS
All parts 1: t-s lacking (Mus. 21); **¢** (1612)
All parts k-s: (1612) has two flats (B♭ and E♭)
IV $10^{2–3}$: *m*g (1612)
III 21^{2}: ♭ (in k-s) (1612)
III 24^{4}: ♭ (in k-s) (1612)
III 25^{2}: ♮ (1612)
II 31^{2}: ♭ (in k-s) (1612)
III 54^{1}: ♭ (in k-s) (1612)
III $58^{1–2}$: *s*c′ (1612)
III 60^{1}: *m*.b(♭) *c*b(♭) (1612)
II 67^{1}: d′ (1612)
V 69: g only (1612)
IV $77^{3–4}$: *m*e♮′ (1612)
IV 78^{1}: *m*.d′ *c*d′ (1612)
IV 80^{1}: *m*.a *c*a (1612)
I 83^{2}: ♭ (in k-s) (1612)
IV 84^{2}: ♭ (in k-s) (1612)
V 87^{3}: *c*c *c*c (1612)

18 [YET IF THAT AGE HAD FROSTED ORE HIS HEAD]

SOURCES
Mus. 21 pp. 122–5
1612 no. 19

VARIANTS
All parts 1: t-s lacking (Mus. 21); **¢** (1612)
All parts 1–48: (1612) has k-s of one flat; the two flats in (Mus. 21) (parts I, III–V) is probably an error (see b. 49 entries below)
III 16^{2} & 17^{2}: ♭ (if following the k-s) (Mus. 21)
IV 23^{2} & 24^{1}: ♭ (if following the k-s) (Mus. 21)
V $23^{3–4}$: *m*B(♭) (1612)
II 24^{2}: ♯ (1612)
II 29^{1}: ♭ (1612)
V $29^{3–4}$: *m*c (1612)

I 31^2 & 32^2: ♭ (if following the k-s) (Mus. 21)
III 33^2: ♭ (if following the k-s) (Mus. 21)
V 35^2: ♭ (if following the k-s) (Mus. 21)
V 35^3: o (Mus. 21)
V $35^{3–4}$: *m*f♯ (1612)
I 36^4: ♭ (if following the k-s) (Mus. 21)
IV 38^4: ♭ (if following the k-s) (Mus. 21)
III 39^4 & 40^2: ♭ (if following the k-s) (Mus. 21)
V 40^4: ♭ (if following the k-s) (Mus. 21)
I 43^4: ♭ (if following the k-s) (Mus. 21)
III 45^4: ♭ (if following the k-s) (Mus. 21)
All parts 49: the k-s changes to one flat at the start of the new page (p. 124) in (Mus. 21)
II 49^2: ♭ (1612)
IV 49^3: ♭ (1612)
IV 50^1: *m*.g *c*g (1612)
III 56^1: ♯ (Mus. 21)
IV & V: 57^1: ♭ (1612)
V 58^3 & 60^2: ♭ (1612)
All parts t-s: 𝄡 (1612)
IV 71^2: ♭ (1612)
III 72^2 & 73^1: ♭ (1612)
V 72^4, 73^2 & 74^3: ♭ (1612)
IV 74^4: ♭ (1612)
III 75^1: ♮ (1612)
All parts 77–82 are not repeated in (1612)
V 80^2: ♭ (1612)
I 80^4: ♭ (1612)
I & III 81^4: ♭ (1612)
All parts 83–4: the first-time bars and the repeat of bb. 77–82 do not appear in (1612)

19 [NERE LET THE SUNNE WITH HIS DECEIVING LIGHT]

SOURCES
Mus. 21 pp. 126–9
1612 no. 18

VARIANTS
All parts 1: t-s lacking (Mus. 21); ¢ (1612)
II 7^2: ♮ (1612)
IV 7^4: ♮ (1612)
IV 8^2: ♮ (1612)
I 9^2: ♮ (1612)
III 10^2: ♮ (1612)
III 11^1: ♮ (1612)
V $24^{1–2}$: *m m* (1612)
II 31^2: ♮ (1612)
III 33^3: o (1612)
II 59^1: *m*.a′ *c*a′ (1612)
III 59^2: *c*f♯′ *c*f♯′ (1612)
II 60^1–61^1: *s*g′ *s*g′ (1612)
IV 63^3: o (1612)
IV 65^3: *c*c′ *c*c′ (1612)
IV $69^{1–2}$: *m*.d′ (1612)
II 70^3: ♮ (1612)
IV 75^2: *c*.d′ *q*c′ (1612)
IV 79^3: ♮ (1612)
IV 83^1: ♮ (1612)
I 90^2: ♮ (Mus. 21)
I & V 92^2: ♮ (1612)
I & IV 93^2: ♮ (1612)
IV 94^2: ♮ (1612)
II 95^2: ♮ (1612)

20 [TRUST NOT TOO MUCH FAIRE YOUTH UNTO THY FEATURE]

SOURCES
Mus. 21 pp. 130–35
1612 no. 20

VARIANTS
All parts 1: t-s lacking (Mus. 21); **c** (1612)
I 3^{2}: ♯ (1612)
II $12^{1–4}$: *m*f″ *m*e♭″ (1612)
II 18^{1}: *q*g′ *q*g′ (1612)
III 20^{3}: o (Mus. 21; 1612)
I 20^{5}: o (Mus. 21; 1612)
III 21^{4}: ♭ (1612)
II 22^{5}: o (Mus. 21; 1612)
IV & V 23^{4}: ♭ (1612)
II 23^{6}: ♭ (1612)
II 25^{2}: *c*g″ *c*g″ (1612)
III 28^{1}: cautionary ♮ (1612)
V $31^{1–2}$: *m*d′ (1612)
I 35^{3}: o (Mus. 21)
III 40^{5}: *c*d′ *c*d′ (1612)
II 50^{3}: cautionary ♮ (1612)
I $69^{1–3}$: *m*.d″ (1612)
III 69^{2}: *c*d′ (1612)
V 75^{1}: ♭ (1612)
V 76^{1}–77^{1}: *s*.c *m*c (1612)
II 76^{5}: o (Mus. 21); ♭ (1612)
III 77^{5}: o (Mus. 21); ♭ (1612)
V 78^{1}–79^{1}: *s*.f *m*f (1612)
I 78^{3}–79^{1}: *m*c″ *c*c″ (1612)
I $81^{1–2}$: *m*d″ (1612)
V 82^{2}: ♭ (1612)
III 83^{2}: *q*a *q*a (1612)
IV $84^{3–4}$: *c. q* (1612)

Appendix AWAKE MY SOULE

SOURCE
Mus. 21 pp. 136–41

VARIANT
All parts 1: t-s lacking (Mus. 21)
III $6^{1–2}$: *s*f (Mus. 21)