Performing editions (with additional extracts) of music by

GEORGE JEFFREYS (d. 1685)

Transcribed and edited in three volumes by

PETER ASTON

July, 1969

Volume I  Instrumental music, secular songs and theatre music
Volume II  Sacred Music
Volume III  Extracts from miscellaneous pieces not included in the performing editions
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English Church Music

Praise the Lord, O my soul
With notes that are both loud and sweet
Hear my prayer
Sing unto the Lord
Glory be to God on high (1652)
Gloria and Responses for the Communion Service
He beheld the city (1675)
How wretched is the state
In the midst of life (1657)
Hark, shepherd swains: motet for the Nativity of our Blessed Saviour
Busy time this day: motet for the Blessed Innocents' Day
Whisper it softly: motet on the Passion of our Blessed Saviour
Rose heart, thy Lord is risen: motet on the Resurrection of our Blessed Saviour
Look up, all eyes: motet on the Ascension of our Blessed Saviour
A music strange: motet for Whit Sunday (1669)

Appendix to the Performing Editions

Music, from Queen of Souls (William Sneergill, alias Caesar)

Volume III: EXTRACTS

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3. O preciosum et admirandum convivium
4. Jesu, Rex admirabilis
5. Sive vigilum
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*) The Te Deum is dated 1649 in Add. 10338. It is therefore reasonable to assume that the complete Service was composed at the same time. The Evening Service, which appears immediately after the Morning Service in RCM 920A, may well date from the same year.
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Jeffrey's music is found in five autograph sources, three of which are in the British Museum (Add. 10338; Add. 30829-30; 178163; Add. 29282) and two in the Royal College of Music (RCM 920; RCM 920A). There are also several other 17th century manuscripts containing his work: these are in the Bodleian Library, the British Museum, the library of Christ Church, Oxford, the Royal College of Music, and the libraries of York Minster and Durham Cathedral. A complete list and description of the manuscript and printed sources is given in the Catalogue of Jeffrey's music (Appendix I).

In preparing these editions, all the extant manuscript and printed sources have been consulted. Most of the sacred music appears in at least two of the autograph manuscripts, and the frequent revisions which Jeffrey made lead to certain editorial problems: the later versions do not always seem to improve on the original, and whereas the cadential contractions in the part books are generally preferable to the original score book versions, the omission of other, sometimes quite lengthy, passages argues that the editor should work from all the autograph sources. Where a work is complete in the part books, preference has usually been given to the later versions; where one or more of the sources differs from the adopted version, the alternative readings are shown in a footnote.

It is convenient to present the music in three volumes. Volume I contains

(1) The only work to be published in Jeffrey's lifetime was the Sacred Song 'Exultet gloria Domini', which was included in Dering's 'Cantica Sacra II', John Playford, London (1674).

(2) Significantly, Jeffrey does not seem to have bothered to revise any of the instrumental music or secular songs. If he did so, the manuscripts have been lost.

(3) The internal evidence shows conclusively that the score book (Add. 10338) is the earliest extant manuscript and probably contains Jeffrey's original workings: there are several instances of phrases from the RCM part books being written into the score book as corrections. The incomplete set of part books (Add. 30829-30, 178163) and Add. 29282 are certainly earlier than RCM 920 and 920A and may well have been made as performing manuscripts at the same time as the score book.

(4) For a more detailed discussion, see my article 'George Jeffrey', Musical Times, July 1969.
performing editions of the complete instrumental music, secular songs, 
dialogues and theatre music, together with the cantata 'Felicie Pastorella' 
and four of the twelve 3-part Italian songs. Volume II contains 
performing editions of various sacred compositions; and Volume III contains 
transcriptions of extracts from other works referred to in the critical commentary.
In these extracts, a realisation of the basso continuo is not provided; 
the realisations in Volumes I and II are based on the figuring found in all 
the autograph sources.

The complete text and, where necessary, an English translation is written 
out at the beginning of each composition. Spelling and punctuation have 
been modernised, and appropriate corrections made to the Latin and Italian 
texts. I am grateful to Miss Franca Bizzoni for tidying up and providing 
translations of the Italian texts, and to Mr Gordon Pullin for his helpful 
advice and his translations of the Latin.

Each of the performing editions gives the original clefs, key signature,

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1) The instrumental music and secular songs appear together at the beginning of 
Add 10338. Those to which dates are appended were all written between 1629 and 
1631. The earliest dated sacred song is 1648.

2) Jeffreys' sacred music constitutes over two thirds of his total output.

3) Figuring is sparse in Add 10338, but considerably fuller in the part books.

4) There seems little doubt that Jeffreys was in the habit of setting texts 
from memory. This would account for the curious syntax found in the Latin 
and Italian songs. That Jeffreys' knowledge of Italian was rudimentary 
is evident from the ineptitude of the syllabic stresses, a criticism which must 
often be applied to his setting of Latin.
time signature and the first note in each part as it was originally notated.

Where Jeffreys' time signature is C note values remain unchanged; in triple
time note values have been divided by four. Barring has been made consistent,
and editorial rhythmic suggestions which differ from the original are added
above the staff. All tempo indications and marks of phrasing are editorial.

Key signatures and accidentals follow the modern convention. Cautionary
accidentals appear in brackets, and editorial accidentals are written above
the notes to which they refer.

Dynamics written in full are Jeffreys' own; those indicated by an
abbreviation (e.g. ff, cresc, etc.) are editorial, as are the terms VERSE
and FULL.

I have to thank several friends and colleagues for their help in

3) In Volume III the original clefts are shown, but the time signature is
given only when the extract is taken from the beginning of the work.

2) At the beginning of Add. 16338 Jeffreys writes:

"The Italians use 4 words in their own vocal music to express the fancy:

Presto - speed to hasten the time

Adagio - slow to prolong

Fortis - strong to sing it louder

Piano - to sing softer"

The terms 'fortis' and 'piano' are occasionally found in the manuscripts,
but tempo indications are never given.

3) Jeffreys' normal practice was to write 'A 3 voc' etc., and to indicate

Full sections by the word 'Omnes'.


preparing these editions. In particular, I am indebted to Mr Richard Townend, librarian of the Party Room at the Royal College of Music, Mr Bernard Barr, librarian at York Minster, and Mr H. J. R. King, assistant librarian at Christ Church Oxford, for their kindness in making the manuscripts available and for their helpful advice and encouragement. I am also indebted to Mr P. I. King, Northamptonshire County Archivist, for making available various documents and manuscripts, and to Miss Margaret Crum, assistant librarian at the Bodleian library, for identifying Edward Lowc as the copyist of Mus. Sch. o 451 and Mus. Sch. c 115. I am especially grateful to Mr Nicholas Stemitz, who has himself transcribed the complete works, for much helpful advice concerning the chronology of the autograph manuscripts and for his generous offer to show me his transcriptions, and to Dr Watkins Shaw, general editor of the Novello English Church Music series, for his guidance in preparing 'O Domine Deus' I for publication. My task has been made easier by Mr Edward Jones, who has patiently checked with the manuscripts several details in my pencil transcriptions. Finally, I owe a particular debt of gratitude to the members of my English Baroque Ensemble and to my students at York University for making tape recordings of some of these editions.

P.A.
University of York
31 July, 1969

1) Both manuscripts contain sacred songs by Jeffreys.
2) Novello, 1969
FANTASIAS OF THREE PARTS

GEORGE JEFFREYS

Edited by PETER ASTON
FIRST FANTASIA IN C

GEORGE JEFFREYS

Sources: BM Add. Hs 10338 in score, Autograph:
Ch. Ch. 417, 418, 1030 in parts.
Ch. Ch. 468, 469, 472 in parts.
Ch. Ch. 459, 461, 462 in parts.

1) In Add. 10338 the full title is '6 Fantazies of 3 parts for ye viol and the virginal'.

No separate keyboard part is given in any of the sources, but in the first D minor
Fantasia (No. 5) additional bass notes 'for the organ' appear beneath the bass
viol part. These are included in Add. 10338 only.

2) The first page of Ch. Ch. 469 is missing.

3) All Ch. Ch. sources give the time signature as 4
Ch.C. 469 has d.
1) BM Add 10338 has: \[ \text{[music notation]} \]

2) Add 10338 and Ch. Ch. 1080, 462 omit tie.
Ch. 469 omits ties
SECOND FANTASIA IN C

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score, Autograph
Ch. Ch. 417, 418, 1080 in parts.
Ch. Ch. 468, 469, 472 in parts.
Ch. Ch. 459, 461, 463 in parts.

1st TREBLE VIOL (or VIOLIN)

2nd TREBLE VIOL (or VIOLIN)

BASS VIOL (or CELLO)

Virginal or Harpsichord (optional)

\(1\) All Ch. Ch. sources give the time signature as \(\)
I

M

W

OOW*4

4) Gý, CL, 41714 69 Dave "w-, CT

Ch. 412, 472 have: 3
B) Bells 137, 1539 have: 4
C) Bells 137, Ch. 1080 have: 5
D) Ch. 412, 472 have: 6

4) Ch. 412, 469 have minim G
THIRD FANTASIA IN C

GEORGE JEFFREYS

Sources: BM Add. Ms 10338 in score, Autograph.
Ch. Chs. 417, 418, 1080 in parts.
Ch. Chs. 468, 469, 472 in parts.
Ch. Chs. 459, 461, 462 in parts.

1st. TREBLE VIOL (or VIOLIN)

2nd. TREBLE VIOL (or VIOLIN)

BASS VIOL (or CELLO)

VIRGINAL
or HARPSICHORD
(optional)
4

C.

\[\text{\textit{Ch. Ch. 469 has F; all other sources have D}}\]
FOURTH FANTASIA IN C

Source: BM Add. Ms. 10338, in score, autograph.
Ch. Ch. 417, 418, 1080 in parts.
Ch. Ch. 468, 469, 472 in parts.
Ch. Ch. 459, 461, 462 in parts.

1st. TREBLE VIOL (or VIOLIN)

2nd. TREBLE VIOL (or VIOLIN)

BASS VIOL (or CELLO)

VIRGINAL or HARPSICHORD (optional)

All Ch. Ch. sources give the time signature as "4."
FIRST FANTASIA IN D MINOR

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

Ch. Ch. 417, 418, 1020 in parts.
Ch. Ch. 468, 469, 471 in parts.

1) No separate keyboard part is included in any of the sources, but in Add. 10338 additional bass notes 'for the organ' appear beneath the bass viol part.

2) Both Ch. Ch. sources give the time signature as $\frac{4}{4}$.

3) This Fantasia appears in Horiae Musicæ (Vol. 14) edited by Ernst Hermann Meyer (Bärenreiter 1966). No keyboard part is included, and the Ch. Ch. manuscript does not appear to have been consulted.
In BM Add. 16358 only, the notes within (3) Ch. Ch. 417, 467 have the brackets are added beneath the bass violin part 'for the organ.'
In BM add 10838 only the semibreve A is added beneath the bass viol part (for the organ).
SECOND FANTASIA IN D MINOR

Sources: BM Add.Hs.10358 in score. Autograph.

Ch. Ch. 417, 418, 1086 in parts.

Ch. Ch. 468, 469, 472 in parts.

1) Both Ch. Ch. sources give the time signature as \( \frac{4}{4} \).
1) All sources give an alternative upper D
FANTASIA OF TWO PARTS TO THE ORGAN

GEORGE JEFFREYS

Source: BM Add. Ms. 10338 in score. Autograph.

1) Jeffreys gives the full title as 'Fantasia of 2 parts to the Organ. For the Violin.' The organ part is written out. Editorial additions are in small notes.
ITALIAN SONGS OF THREE PARTS

GEORGE JEFFREYS

Edited by PETER ASTON

* The twelve Italian songs of three parts appear together in BM Add. He 10338.
  The first nine, which are numbered, are for two sopranos and bass. The last three have a basso continuo.
O VAGHE

Source: BM Add. Ms. 10338 in score: Autograph.

O vaghe, O care stelle, occhi d'amore, voi stelle
lucè all'alma e fiamme al core. Voi gettate la
mia sorte; da voi pende la vita e la mia morte.

O charming, dear stars, eyes of love, you are light
to my mind and flames to my heart. You enjoy my
destiny; my life and death depend on you.

O Vaghe is number two of the set.
O caro stel-le, oc-chi d'amore, oc-
ca-re stel-le, oc-chi d'amore, d'a-
car stel-le, oc-chi d'amore, oc-
chi d'amore, d'am-
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Im F. Co - ýC eavw-1, ý OL
All ooe---07ýý -Ins
Co re) c ýýa , -1 aý Go ýý -
1 00%
JIJ
Pool a
Go *C" Vov
f ýa, , -I ca, ( Co - tG. VOL ýo- 44 4. Ywýa. Sot
V1. '-
"V- or - Wi/ -w- wrwr1/ i0
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sow"
All' Ombra

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

All' ombra degli altori, vidi nesta seder la mia
Licor. Quando io gridai, non suole seder all' ombre
il sole.

In the shade of the laurels I saw my Licor sitting
sadly. When I shouted, the sun would not sit in
the shadows.

\[ \text{Soprano I} \]
\[ \text{Soprano II} \]
\[ \text{Bass} \]

---

\( \text{100. All' ombra is number five of the set.} \)
Hesta se der la mia lico ri, la mia lico
Vi di hesta se der la mia lico ri, la mia lico ri, mia lico
Vi di hesta se der la mia lico ri, li

Quand' io gridai, quand' io gridai, quand' io gridai, quand' io gridai

Dai, non suo le se der all' ombre il sole il sole il sole
Dai, non suo le se der all' ombre il sole il sole il sole
Dai, non suo le se der all' ombre il sole il sole il sole
CRUDELTU PER FUGGIRE

GEORGE JEFFREYS

Source: BM Add MS 10338 in score. Autograph.

Cruel tu per fuggire, cruel farni morire. Ah! non si può
morire senza dolore, e dolor non si può che non ha core.

You are cruel to flee, cruel to make me die. Ah, no-one can
die without grief, and he who is heartless cannot grieve.

Cru - del
tu per fug-gi-re, fug-gi - re,

Cru - del
tu per fug-gi-re, fug-gi - re,
Felici pastorelle ch'in compagnia di Clori tutte ridenti e belle gite
cogliendo, ed in misero solo ho per compagn' il duolo. Debber
pietà de gravi affanni miei, fatele fede chi è moro per lei.

Happy young shepherdesses, pretty and laughing you go-gathering in the
company of Clori, and I in misery have grief as my only companion.
Ah, in pity of my heavy worries, bear witness to my dying for her.

\[ The three Italian songs with basso continuo appear together in BM Add. 10338 immediately after the unaccompanied Italian
songs of three parts. "Felici Pastorelle" is the first of the set. \]
Lo so per compasso
il duolo, il duolo.
Deh,
The underlay is not consistent. Misi is treated as three syllables in the second soprano part, but as only two in the outer parts. The above seems the most satisfactory solution.

2) A pause is indicated in Add. 10538, but, like the double bar line, it seems to contradict the verbal sense.
FELICE PASTORELLA

Cantata for Soprano, Tenor, Bass, Chorus SSATB, Strings and Continuo

GEORGE JEFFREYS

Edited by PETER ASTON
Felice pastorella, cui cigne' pena il fianco povera si, ma schietta e
candida gonnella, ricca sol di se stessa e delle grazie di natura
adorna, che'n dolce povertade ne povertà conoscere né i disegi delle
ricchezze sente, ma tutto quel possede per cui desio d'aver non la tormenta,
manda si ma contenta.

Sol' d'anci di natura e d'anci di natura orco madrice, col latte il latte d'anima.
E col dolce de Capi condisce il mel de le nature dolcesse. Quel fonte
ond'ella beve, quel sol acio la bagna e la consiglia, paga lei pago il
mondo. Per lei di rim' il ciel s'acqua' indarno e di grandurne l'arma,
che la sua poverta' nulla parenta, manda si ma contenta.

Sola una dolce e d'ogni affanno sgombra cura le sta nel core, passe le
verdi erbette la greggia a lei commessa, ed ella pasce de suo' begli
occhi il pastorel' amante, non qual le destinare o gli uomini e le
stelle ma qual le die l'amore, e tra l'ombrose piane d'un favoreto
lor misteto adorno vaglioggi' il vaglioggia, né per lui sente foco d'amor
che non gli scopra, né d'ella scopre ancor ch'egli non senta,
manda si ma contenta.

O vera-vita, che non sa che sia mort' innanzi morte!

Happy young shepherdess, rich only in herself and adorned with the graces of
nature, dressed in a pure and simple white skirt. In sweet poverty she neither
knows what it is to be poor nor feels the cares brought by wealth, but she
has everything and worries about nothing. She is naked but still happy.
Her natural gifts are nourished by the gifts of nature and the milk of her kindness, and with the honey of the bees she flavour the honey of her own sweetness. That same spring, when her thirst is quenched and her body is bathed; also tells her, when she is satisfied, that the world is at peace with her. In rain does the sky grow dark with clouds and hail; for her poverty is afraid of nothing.

She is naked but still happy.

Her heart, free from every anxiety, has only the care of protecting her sheep which feed on the grass while she feeds her lover by gazing with her beautiful eyes on that shepherd who is not the one men or the stars destined for her, but the one love gave her. Among the plants of their favourite myrtle grove they long for each other, and none of the ancient love she feels for him is either hidden from him or not shared by him. She is naked but still happy.

O true life, which does not know what it is to die until death comes!

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\*Jeffreys indicates that the highest part is for violin. The lower parts are not designated, but the composer suggests they were intended for viola.
Segue tenor solo
sa e del-le grazie di na-tu-ra-a dor — ra ch'e dol-ce po-ver-ta-de ne po-ver-

e tà co-nos - ce néi di sa-gi del — le rie che-ze sen - te,
quello che mi vuoi proibire di dire.

Non mi dirai cosa dire.

Da veronolit...
Segue chorus

Soprano I and Violin II (optional)
Nei disagi del le ricchez ze sen

Soprano II and Violin II (optional)
Nei disagi del le ricchez ze sen

Alto and Viola II (optional)
Nei di sa gi del le ricchez ze sen

Tenor and Viola II (optional)
Nei disagi del le ricchez ze sen

Bass and Cello (optional)
Nei disagi del le ricchez ze sen

1) Add 10338 does not indicate instrumental doubling in the choruses.
"si - o d'aver non la tormenta,
si - o d'aver non la tormenta,
si - o d'aver non la tormenta,
si - o d'aver non la tormenta,
si - o d'aver non la tormenta, mu -
si - o d'aver non la tormenta,
The passage between the brackets is transposed an octave higher.
Symphony

Segue symphony

Underlay not clear in Add: 10338
Segue bass solo

E col dol ce de l'a pi con dis ce il me de

D'underley lat clear
SYMPHONY
Poco più mosso
VOLIN I

VOLIN II

VIOLE I

VIOLE II

CELLO

1) Original time signature 3. Note values halved.
Segue bass solo

Tempo primo

Bass

quel son-t'ond'el-la be - ve, quel sol an - co la bag -
Per lei di rend' il ciel s'oscura in dar no e di
gran-dine s'ar-
ma,  che la sua po-ver-tà  mul-

la pa-ver-
ta, nu-da si, nu-da si ma con-

Segue chorus
Soprano I and Violin I (optional)
Per lei di rebb’ il ciel s’os-cuir’ in - dar — no e di

Soprano II and Violin II (optional)
Per lei di rebb’ il ciel s’os-cuir’ in - dar — no e di

Alto and Viola I (optional)
Per lei di rebb’ il ciel s’os-cuir’ in - dar — no e di

Tenor and Viola II (optional)
Per lei di rebb’ il ciel s’os-cuir’ in - dar — no e di

Bass and Cello (optional)
Per lei di rebb’ il ciel s’os-cuir’ in - dar — no e di

No independent basso continuo is given in this chorus.
SYMPHONY

1) Add 10338 gives an alternative F
2) The passage between the brackets is transposed an octave higher.
Segue duet

Soprano

Tenor

Solo una dolce e d'ogni affanno sgomenta
cura le sta nel core, pasce la verdi erbetta la greggia a lei comnessa,

cura le sta nel core, pasce la verdi erbetta la greggia a lei comnessa,
Ma quale die? L'amore, e tra l'ombra se
le ma quale die? L'amore, e tra l'om-

Pian-té d'un fa-vorito lor mir-ta-to a-dor - na-dor -
bro-se pian-té d'un fa-vorito lor mir-ta-to a-dor -
no vag-leg-gia t' il vag-leg-gia,
vag-leg-gia t' il vag-leg-gia

ne per lui sen - te fo - co d'a - mor
che non gli
Symphony

Jeffreys writes "Symphonia altered" beside the 'great bass' part.
O vera vita,
che non sa
che sia,
che non sa
che se
vita,
Segue chorus.

SOPRANO I and VIOLIN I (optional)

O vera vita, O vera vita,

SOPRANO II and VIOLIN II (optional)

O vera vita, O vera vita,

ALTO and VIOLA I (optional)

O vera vita, O vera vita,

TENOR and VIOLA II (optional)

O vera vita, O vera vita,

BASS and CELLO (optional)

O vera vita, O vera vita,
THE MASQUE OF VICES

Words by THOMAS RANDOLPH

Music by GEORGE JEFFREYS
1. MUSIC, THOU QUEEN OF SOULS

GEORGE JEFFREYS


Music, thou Queen of souls, get up and string
Thy powerful lute, and some sad requiem sing
Till rocks requite thy echo with a groan,
And the dull cliffs repeat the dulter tone.

Then, on a sudden, with a nimble hand
Run gently o'er the chords, and so command
The pine to dance, the oak his roots forego,
The holm and aged elm to foot it too.

Myrtles shall caper, lofty cedars run
And call the courtly palm to make up one.
Then, in the midst of all their jolly train,
Strike a sad note, and fix them trees again.

Thomas Randolph
'The Masque of Vices'?

1) The three songs 'Music, thou Queen of souls', 'Coy Celia', and 'Say, dance' appear together in BM Add 10338. The title 'The Masque of Vices' is added at the end, after which are several blank pages. There is little doubt that this title refers to the three preceding songs rather than to music which Jeffreys intended to include but never copied out; the title is written at the foot of the page on which 'Say, dance' ends, leaving only three staves. 'Say, dance' is part of 'A ronde Dance presented by the seven deadly sinnes' in Randolph's 'The Muses Looking Glass'. 'Music, thou Queen of souls' was published in his 'Poems with The Muses Looking Glass and Amyntas' (1639), and 'Coy Celia' in his collection 'A Pastoral Ode' (1638).
Music, thou Queen of souls, get up, get up and
strongly powerful lute, and some sad requiem sing
Till

...
rocks requite thy echo, echo with a groan,
Till rocks requite thy echo with a groan. And the
And the dull cliffs repeat the duller tone, repeat the
dull cliffs repeat the duller tone, repeat the
dull cliffs repeat the duller tone, repeat the
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La TC - Cat růý - oý, ýý -

Then, on a sudden,

dul- ler tone, re- peat the dul- ler tone.

Then, on a sudden,

dul- ler tone, the dul- ler tone.

Then, on a sudden,

with a nim- ble hand Run- gent- ly o'er the chords, and so con-

with a nim- ble hand Run gent- ly o'er the chords,

with a nim- ble hand Run- gent- ly o'er the chords,
mand The pine to dance, the oak his roots, his roots fore-go,

mand The pine to dance, - the oak his roots, his roots fore-go,

mand The pine to dance, - the oak his roots, his roots fore-go,

mand The pine to dance, - the oak his roots, his roots fore-go,

mand The pine to dance, - the oak his roots, his roots fore-go,

mand The pine to dance, - the oak his roots, his roots fore-go,
Now

Run.

Run. And call the courtly palm, the courtly palm to make up one,

Run. And call the court—
And call the courtly palm, the courtly palm to

And call the courtly palm— to— make up

—ly palm, the courtly palm to make up one, And call the courtly palm to

make up one. Then, — in the midst of all, the midst of

one. Then, in the midst of all,

make up one. Then, in the midst of all,
In the midst of all this jolly train, Strike a sad note, strike a sad note,

the midst of all this jolly train, Strike a sad note, strike a sad note,

the midst of all, of all this jolly train, Strike a sad note, strike a sad note, strike a sad note, a sad note, strike a sad note, strike a sad note, strike a sad note, strike a sad note.
note, and fix them trees, and fix them trees again.

sad note, and fix them trees again, and fix them trees again.

sad note, and fix them trees again.
2. COY CELIA

Coy Celia, dost thou see
You hollow mountain towering over the plain,
O'er which the fatal tree
With treacherous shade betrays the sleeping swain?
Beneath it is a cell
As full of horror as my breast of care:
Ruin therein might dwell
And fit a place for guilt and black despair.

There will I headlong throw
This wretched night, this heap of misery,
And in the dust below
Bury my carcass and the thought of thee,
Which, when I finished have,
O hate me dead as thou hast done alive,
And come not near my grave
lest I take heat from thee and so revive.

Thomas Randolph
"The Masque of Vices"
Coy Celia, dost thou see
You hol-low moun-tain tot-ter-ing
O'er the plain, O'er which the fa-tal tree
With trea-cher-ous shade be-
Bress the sleep-y swain? Beneath it is a cell As full of hor-
ror as my breast of care: Ru-in there-in night
dwell And fit a place for-guilt, and fit a place for-guilt end-black des-pair,
And fit a place for guilt, for guilt and black despair.

There—will I headlong throw this wretched night, this heap—

There—will I headlong throw this wretched night, this heap of

—will I headlong throw this wretched night, this heap of
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And in the dust below

And in the dust below

Bury my
car-case and the thought of thee, bury my car-case
car-case and the thought of thee, bury my car-case
and the thought — of thee; Which, when I finished have, O hate me

and the thought of thee; Which, when I finished have, O hate me

and the thought of thee; Which, when I finished have, O hate me dead

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

J e f f r e y s here has a double bar line.
"I have done a - live, and come not near my grave..."
3. SAY, DANCE

GEORGE JEFFREYS

Source: BM Add 10338, Autograph, in score.

Say, dance, how shall we go
That never could a measure know?
How shall we sing to please the scene
That never yet could keep a hear?
Disorder is the masque we bring,
And discords are the tunes we sing.
No sound in our harsh ears could find a place
But highest trebles and the lowest bass.

Thomas Randolph
'The Masque of Vices'

Jeffreys adds 'or for two tenors'. As the three songs belong together, this seems the better arrangement.
Say, dance, how shall we go
That never could a measure

Say, dance, how shall we go
That never could a measure

Say, dance, how shall we go
That never could a measure

know?

How shall we sing— to please the scene

That never yet could keep a
That never yet could keep a mean?

How shall we sing to

yet could keep a mean, that never yet could keep a mean? Disorder is the

to please the scene. That never yet could keep a mean? Disorder is the

please the scene. That never yet could keep a mean? Disorder...
The masque we bring, And dis-ords are the tunes, And dis-ords are the tunes we
is the masque we bring, And dis-ords are the tunes we

Sing, Dis-ords is the masque, dis-ords is the masque we bring, And dis-ords is the masque we bring,
No sound in our harsh ears could find a place
But high - est be - lices,
No sound in our harsh ears could find a place
But
SONGS "MADE FOR SOME COMEDIES"
BY SIR RICHARD HATTON"

GEORGE JEFFREYS.
1. YOU THAT HAVE BEEN THIS EVENING'S LIGHT

GEORGE JEFFREYS

Source: BM Add. 10338 in score. Autograph.

you that have been this evening's light,  
The honour of this masquer's right,  
Now sit you still, nor whisper, move 
lest you offend the God of love.

Gods at their banquets make their choice 
To cheer themselves with clearest voice. 
Then to every god assign 
Cups of nectar, heavenly wine.

In their bowls too, let these be 
As in music, harmony.

Sir Richard Hatton

SOPRANO

ALTO

TENOR

BASS

You that have been this evening's light,  
The honour of this
- this mas- quyng night, now sit you still, sit you still, nor-

- mas- quyng night, now sit you still, sit you still, nor - whisper, move, nor -

- mas- quyng night, now sit you still, sit you still, nor - whisper, move, nor -

- whisper, move, nor whisper, move, lest you offend, lest you offend the

- whisper, move, nor whisper, move, lest you offend, lest you offend -

- whisper, move, nor whisper, move, lest you offend, offend -

- whisper, move, nor whisper, move, lest you offend, offend -
God of Love. Gods at their banquets make their choice To cheer themselves, to cheer themselves, to cheer them-

fed the God of Love. Gods at their banquets make their choice To cheer themselves, to cheer them-

— the God of Love. Gods at their banquets make their choice To cheer themselves, to cheer them-

— of Love. Gods at their banquets make their choice To cheer themselves, to cheer themselves, to cheer them-

Cups of nectar

Cups of nectar

Cups of nectar

Cups of nectar
tears, cups of nec-tar, heavenly wine. In their bowls, too, let there be As in

teary tears, cups of nec-tar, heavenly wine. In their bowls, too, let there be As in

heaven___by__wine. In their bowls, too, let there be As in

music, music, harmony, as in music, harmony.

music, music, harmony, as in music, harmony.

music, music, harmony, as in music, music, harmony.

music, music, harmony, as in music, music, harmony.

D) An alternative D is shown.
2. FOND MAIDS

GEORGE JEFFREYS

Source: BM Add. 10338 in score. Autograph.

Fond maids, take warning while you may
And give yourselves to amorous play.
Come, not, virgin, hither: see,
Our cruel torments wiser be.
O be not coy nor wise, those sins are ours
For which in pain we spend our tedious hours.
In gloomy shades, where woe and care,
Where solitude and honour are.
Doomed with a by hell's just sworn
We now do wander up and down.

Sir Richard Hakluyt

SOPRANO

ALTO

TENOR

BASS

Fond maids, take warning while you may And give yourselves, and give yourselves—
Our for which in pain we spend our tedious — hours In gloomy shades, — where we and

Our For which in pain we spend our tedious — hours, our tedious hours

Our For which in pain we spend our tedious hours In gloomy shades, Where we and

In gloomy shades, Where solitude and hour are, where solitude and hour

In gloomy shades, Where solitude and hour are, where solitude and hour

Where we and care, where we and care, Where solitude and hour are, where solitude and hour

Where we and care, Where solitude and hour are, Where — solitude and
Dal segno

Fine.

Wander up and down.

Now down, down, down.
3. CUPID BLUSHES TO BEHOLD

GEORGE JEFFREYS

Cupid blushes to behold
That your bloods are grown so cold,
And his wanton mother swears
Ye're a scandal to your years.
Revive your youthful fires then
And redeem your names again.
Banquet and the jolly wine,
Beauty, music, all combine
With quick spirits lasty strains
To put new life into your veins.

Who then is dull when love thus strives to please
Damn him, kind nature, to your want of these.

Sir Richard Hatton
- ty, music, all combine with quick spirits lofty strange, with quick spirits lofty strange, with quick spirits lofty strange, with quick spirits lofty strange, with quick spirits lofty strange. To put new life into your veins, into your veins, into your veins, into your veins, into your veins.
veins, to put new life into your veins, to put new life into your veins, to put new life into your veins, to put new life into your veins.

Who then is dull when love thus strives to please

veins, new life into your veins.

Who then is dull when love thus strives to please

veins, your—veins.

Who then is dull when love thus strives to please
Damn him, kind na-ture, damn him, kind na-ture, damn him, kind na-ture, to-
to your want of these, to your want of these, damn him, kind na-ture, to your
Damn him, kind na-ture, to your want of these, of these, damn him, kind na-ture, to your
Damn him, kind na-ture, damn him, kind na-ture, damn him, kind na-ture, to your

Dal segno

Fine
HYMEN RATH TOGETHER TIED

GEORGE JEFFREYS

Source: BM Add.10338 in score. Autograph.

Hymen hath together tied
The lusty bridegroom and the willing bride,
And unto the gods they pray
To banish hence the long and tedious day.
Sing we then and so invite
The lovers' friend, the still and shady night
While we touch the trembling strings
To add more feathers to her eagle wings.
Haste then, gentle night, for we
Know thou hast rights as well as he.

Sir Richard Hatton
bride, the willing bride, and unto the gods they pray To barish hence, to barish hence the long and
and the willing bride, and unto the gods they pray To barish hence, to barish hence the long and
and the willing bride, And unto the gods they pray To barish hence, to barish hence the long and


te- dious day, to barish hence the long and te- dious——
te- dious day, to barish hence the long, the long and te- dious, and te- dious

te- dious day, to barish hence the long and te- dious day, the long and te- dious, and te- dious

te- dious day, to barish hence the long and te- dious day, the long and te- dious


day. Sing we then and so in-vite, the lovers' friend.

The still and shady night, the still and shady night, the still and shady night, the still and shady night.
right, and shady right
While we touch the trem—bling

shady—right
While we touch the trem—bling

right, the still and shady right
While we touch the trem—bling

shady—right
While we touch the trem—bling

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

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

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

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

strings, while we touch the trem—bling strings, the
trem. bling strings

trem. bling strings
trem. bling strings

trem. bling strings

To add more feathers to her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
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her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
her sa-ble wings, to add more feathers to
Wings.

Haste then, gentle night, then gentle night, for we know the last rights, for we know the last rights, for we know the last rights, for we know the last rights, for we know the last rights, for we know the last rights.

Wings.

Haste then, gentle night, then gentle night, for we know the last rights.
THE RIVAL FRIENDS

1631

Words by PETER HAUSTED

Music by GEORGE JEFFREYS

The songs appear together in BM Add. 10338. Jeffreys’ full title is: “Songs made for Dr. Hausted’s Comedy called ye Rivall Friends acted before ye Kinge and Queen An. 1631 19th March.” A note also in Jeffreys’ hand appears after the last song: “The dialogue Drowse Phoebus and ye others to this place were made to and sung in Dr Hausted’s unfortunat comedy at Cambridge before the Kinge and Queen called ye Rivall Friends. 31”. A margin note by “Cruel, but once again” is added: “This song was made for the Comodie but I think not suenge”.
1. DROWSY PHOEBUS

A dialogue between Venus, Thetis and Phoebus.

Source: BM Add 10339 m score. Autograph.

GEORGE JEFFREYS

Venus: Drowsy Phoebus, come away
And let us the longed for day
Love thy Thetis’ silver breast
And ope the casements of the East.
Tis Venus calls, away, away,
The wakening mortals long for day.

Phoebus: But see, fond mortal, bow they gaze
On that same pretty blaze.
Thetis, Adrien, I am no longer thine
I must away, for if I stay
My deity’s quite undone.
They will forget to adore the rising sun.

Thetis: And let them long. Tis indeed right
To shut them in eternal night
Whose deeds deserve no day. Lie still,
Arise not yet, my sun.
My night begins when thou art gone.

Venus: Gently, gently, god of light,
Profoundest powers that are greater than thine own.
Here is not a fire doth shine
Yet is beholden unto thine.
They are of themselves divine.

Venus: I’ll woo thee with a kiss to come away.

Thetis: And I with forty four to stay.

Venus: I’ll give to thee the fair Adonis’ spear
So thin will rise.

[Phoebus speaks]

Venus: Will he obey?

Phoebus: To which of these shall I incline my ear?
This morning may brighter than ever shine.

Venus: Unto the upper world repair.

Thetis: O no! I’ll bind him with my flowing hair.

Peter Hausted

‘The Rival Friends’
VENUS (Soprano)

Drown, Phoebus, come a-way And let out the

THETIS (Soprano)

loved for day. Love Thy The-tis' sil-ver breast And ope the

PHOEBUS (Bass)
...case-marks of the East.  The Ve-ns calls, a-way, a-way:  The wa-king...

...nor-tale long for day.  THeTis

...And let them long.  Tis in- deed right to shut them...

...in e-ter-nal night whose deeds de-serve no day.  lie still, A-rise not yet,
I'll woo thee

lie still my sun. My
night—begin when thou art gone.

with a kiss to come a-way.

And— I with forty-four to
I'll give to thee the fair A-donis' spear So thou wilt rise.

And I to keep thee stay.

Here will give a wreath of pearl As fair as ever sea-nymph yet did wear.

Tis Venus wooes thee stay. O stay, O stay.
O come away.

To which of these shall I in-

Un-to the up-per world re-

Oh no!

close my ear?
I'll bind him with my flowing hair.

But see, fond mortals, how they gaze On that same pret

blaze. The - kis, A - dius, I am no long - er thine.
I must away, For if I stay By de-ity's - quite un-done. They will for -

get t'adore - the ris - ing sun, they will for -

get t'ador e the ris - ing sun, the ris - ing
VENUS

Gently, gently, God of light, Profuse are showers that are sun.

Great er than thine own. Here is not a fire doth

Shine yet behold unto thine. They are of themselves di-

\[ An\ alternate\ upper\ A\ is\ given. \]
Phoebus speaks

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

Phoebus speaks

Will he o-bey? Then, in their

names, I do com-mand thee here, Lord of the year, to en-tre-
tain this good-bye — train. Call — back the day of mine — the bright-ly

Val-entine, call back the day of mine the bright-ly Va-len-time.

Segue chorus
And fetch new rays, that a—mor-ous Va-len-tine This morn-ing may bright—

And fetch new rays, that a—mor-ous Va-len-tine This morn-ing may bright—

And fetch new rays, that a—mor-ous Va-len-tine This morn-ing may bright—
— ever than e - ver shine, this morning may, this morning may bright - er than e - ver shine.
— ever than e - ver shine, this morning may, this morning may bright - er than e - ver shine.
— ever than e - ver shine, this morning may, this morning may bright - er than e - ver shine.
— ever than e - ver shine, this morning may, this morning may bright - er than e - ver shine.
2. HAVE PITY, GRIEF

GEORGE JEFFREYS

Have pity, grief, I cannot pay
The tribute which I owe the tears,
Alas, these fountains are grown dry,
And it in vain to hope supply
From others' eyes. For each man bears
Enough about him of his own
To spend his stock of tears upon.
Woo them the heavens, gentle love,
To melt a cloud for my relief,
Or woo the deep, or woo the grave.
Woo what thou wilt so I may have
Withecruh to pay my debts for grief
Hath vowed, unless I quickly pay,
To take both life and love away.

Peter Hansted
'The Rival Friends'

SOPRANO

Have --- p - t - y, grief, I can-not pay The tri - bute
which I owe the tears. A-las, a-las, those fountains are grown dry.

And 'tis in vain to hope supply from others' eyes. For each man bears enough about him of his own To spend his
stock, to spend his stock of tears up – on.

Woo then the heavens, woo – then the heavens, gentle

love, To melt — a cloud, to melt — a
cloud for my relief, or woo the deep, or woo the grave:

for grief—Hath vowed, unless I quickly pay, To take both life,
3. CRUEL, BUT ONCE AGAIN

Source: BM Add 10338 in score. Autograph.

Cruel, but once; but once again,
But one poor kiss for all my pain.
For all my cares, my fears, my wishes,
Oh, pay me but the little in kisses.

Which, if thou dost, they shall outbuy
The trembling spangles of the sky,
And I of wealth shall have such store
That I shall never covet more.

Peter Hansted
'The Rival Friends'

\(\text{SOPRANO}\)

\(\text{Underlay not clear}\)

\(\text{Jeffreys adds a margin note: "This song was made for the comedy; but I think not sung."}\)
one poor kiss for all my pain. For all my cares, my fears, my

wishes, Oh, pay me but the title in kisses Which, if thou
dost, they shall out-buy The burn--

blying stung

les of the
sky, And — I of wealth shall have such store That I shall re-ver co-vent
more, that — I shall re-ver co-vent-more.
4. CUPID, IF A GOD THOU ART

GEORGE JEFFREYS

Source: BM Add. Ms. 10338 in score. Autograph.

Cupid, if a god thou art
Transfix this monster's stubborn heart,
But, if all thy shafts be flown
And thy quiver empty grown,
Here be ladies that have eyes
Can furnish thee with new supplies:
Yet, winged archer, do not shoot at all,
Tis pity that he should so nobly fall.

Peter Hausted
'The Rival Friends'

ALTO (OR TENOR)
But if all thy shafts be flown.

And thy quiver empty grown, thy quiver empty grown.

Soprano I

Soprano II
Here be ladies that have eyes
Can furnish thee, can furnish thee with new supplies.

Here be ladies that have eyes
Can furnish thee, can furnish thee with new supplies.
CHORUS

SOPRANO I

Yet, winged archer, do not shoot at all, Tis pity that

SOPRANO II

Yet, winged archer, do not shoot— at all, Tis pity that

ALTO

Yet, winged archer, do not shoot at all, Tis pity that

TENOR

Yet, winged archer, do not shoot at all, Tis pity that

BASS

Yet, winged archer, do not shoot at all,

Note: Allegro used to bar 27
he should so nobly fall. fall.

he should so nobly fall. fall.

noby fall. fall.

fall, so nobly fall. fall.

should so nobly fall. fall.

should so nobly fall. fall.
5. TO THE LADIES, JOY

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score: Autograph.

To the ladies, joy, delight
And a servant that dares fight.
No need of painting, but a face
With perpetuity of grace.

To the lorde, a gracious eye
If they have a mistress by.
To them both more than all bliss;
Their prince's happiness and bliss.

Peter Housted
"The Rival Friends"
No need of paint-ing, but a face with per-fe-
want that dares fight. No need of paint-ing, but a face with per-fe-

CHORUS

No need of paint-ing, but a

No need of paint-ing, but a

No need of paint-ing, but a

No need of paint-ing, but a

BASS

\( \text{A pause is indicated in the manuscript.} \)
face with perpetuity of grace.

face with perpetuity of grace.

face with perpetuity of grace, of grace.

face with perpetuity of grace.

To the lords,

- a gracious eye If they have a mis-
CHORUS

SOPRANO I
To them both, more than all this,

SOPRANO II

ALTO

TENOR

BASS

To them both, more than all this, Their prince’s happe-ness and
Their prince's happiness and bliss, their prince's happiness and bliss.

Their prince's happiness and bliss, their prince's happiness and bliss.

Their prince's happiness, their prince's happiness and bliss.

Their prince's happiness, their prince's happiness and bliss.
6. BUT WHY DO THE WINGED MINUTES?

GEORGE JEFFREYS

Source: BM Add. Ms 10338 in score. Autograph.

But why do the winged minutes fly so fast away?
Stop your course, ye hasty hours,
And solicit all the powers
To let you stay.
For the earth could ne'er show forth
An object of a greater worth.
But why do the winged minutes fly so fast away?
It is because that those which follow
Crowd on to have a sight
As well as they.

Hark how the ghosts of passed moments
Groan that they are gone,
And rail at fate
And curse the date
Of their short lives expired so soon.
Then stop your course, ye hasty hours,
And solicit all the powers
To let you stay.
For the earth could ne'er show forth
An object of a greater worth.

Peter Hausted
'The Rival Friends'
Stop your course, ye lasty hours, And so-lidit all the powers To let you stay.
greater worth.

But why do the winged minutes fly

ject of a greater worth.

er worth, a greater worth.

greater worth.

It is because that these fling-blowing Crowd—

so fast away?
— on to have a sight as well as they.

Hark how the ghosts of passed
moants Groan that— they are gone, And rail at

And curse the date Of this short lives expired so soon.

Segue chorus
CHORUS

SOPRANO I

Then stop your course, ye hast'ry hours, and so-lit-cit all the powers To let——

SOPRANO II

Then stop your course, ye hast'ry hours, and so-lit-cit all the powers To

ALTO

Then stop your course, ye hast'ry hours, and so-lit-cit all the powers——

TENOR

Then stop your course, ye hast'ry hours, and so-lit-cit all the powers

BASS

Then stop your course, ye hast'ry hours, and so-lit-cit all the powers To

---

No separate basso continuo is given for this chorus due, no doubt, to there being insufficient space on the page. It is hardly likely that these eleven bars were intended to be performed without continuo, but the cramped manuscript at the foot of this page in Add. 10338 made the inclusion of a sixth stave for the basso continuo impossible.
— you stay. For the earth could never show

let you stay. For the earth could never show

To let you stay. For the earth could never show

powers To let you stay. For the earth could never show

let you stay. For the earth could never show
forth An object of a great-er worth.

forth An object of a great-er worth, an object of a great-er worth.

forth could we show forth An object of a great-er worth, of a great-er worth.

forth could we show forth An object of a great-er worth.

forth An object of a great-er worth.
Have you a desire to see
The glorious heavens, epistle,
Or an abstract of the spring,
Adonis' garden, or a thing
Fuller of wonder, nature's shop displayed
Hung with the choicest pieces she has made?
Here behold it open laid.

Or else would you blest your eyes
With a type of paradise,
Or behold how fairest
Love to sit amidst his train,
Or see what made Acteon rue
Diana - forget her virgin crew?
Lift up your eyes and view.

Peter Harsted
"The Rival Friends"
heaven,- the glorious heavens e-ji- to-me?

Or an abstract of the

or a thing ful- ler of won- der, ha-

string, A-do-nie's gar-den?
Hung with the choicest pieces she has made?
CHORUS

SOPRANO I

Here—be-hold it, be-hold it op-en laid, here be-hold it op-en laid, op-en laid.

SOPRANO II

Here be-hold, here be-hold it op-en laid, here be-hold, here be-hold it op-en laid.

ALTO

Here—be-hold, here be-hold it op-en laid, here be-hold it op-en laid.

TENOR

Here—be-hold, here be-hold it op-en laid, here be-hold it op-en laid.

BASS

Here—be-hold, be-hold it op-en laid, here be-hold, here be-hold it op-en laid.

Segue trio
Soprano

Alto solo

Bass Or else would you bless your eyes With a type, a type of 

Or behold how poet's pain love— to sit a-
Or see what made Ac-te-on me.

midst his train?

Dia-na mongst lar-vir-gin men?

Segue chorus
CHORUS

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

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

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

Lift up your eyes, your eyes and view,
Lift up your eyes.
Eyes and view, lift up—your eyes and
Eyes and view, lift up your eyes, lift up your eyes and
Eyes and view, lift up—your eyes, your eyes and—
Eyes and view, lift up your eyes, your eyes and
SECULAR DIALOGUES

GEORGE JEFFREYS
LOVELY SHEPHERD

A dialogue between Febisse and Endymion

GEORGE JEFFREYS

Source: BM Add. Ms. 10338 in score. Autograph.

Febisse: Lovely shepherd, ope thine eye,
Sleep is lost when I stand by.

Endymion: Who's that who does forbid me sleep?
Has the wolf dispersed my sheep?

Febisse: I keep thy flocks, they feed secure and free:
Would I could guard my heart as well from thee.

Endymion: I blush to hear of love.

Febisse: And I grieve to see thy cruelty.

Endymion: As yet I have no cares, but can
To my comely eaten reed
Sing the praises of great Pan;
But love, they say, does sorrow breed.

Febisse: Peevish lad, canst thou disdain
The silver goddess of the night
When, with all her starry train,
She comes to bring thee full delights?
Forth to me unto my bed;
Or in revenge I'll kiss thee dead.

Endymion: I am but young, fair Queen, and do not know
Whether there be a god of love or no.

Febisse: I'll show thee Cupid's bow, and he
Every day shall play with thee:
But the rights belong to her.
Bid Latmos then Adieu:
On that cold mount spend not thine age's prime,
Thou hast higher hills to climb.

Febisse and Endymion: On that cold mount spend not thine age's prime,
Thou hast higher hills to climb.
FEBISSE (SOPRANO)

love - ly sleep - herd, - ope thine eye, sleep is

ENDYMION (BASS)

loss when I stand by.

Who's that who does for-bid me - sleep? Has the wolf dis - posed my
I keep thy flock, they feed secure and free: Would I could guard my heart as well from sleep?

And I grieve, and I grieve—

I blush—to hear of love.
As yet I have no care, but can—To my cow-bell-ringing

Sing the praises of great Pan, sing the praises of great Pan, sing the praises—
great pain. But love, they say, does sorrow breed, but

Pee-vish lad, canst thou dis-

love, they say, does sorrow breed.
daim The silver goddess of the night When with all its stars

train, she comes to sing thee full delight? Follow me, follow me unto my
bed, or in revenge— I'll kiss thee dead.

I am but your fair Queen's queen, and do not

know whether there be a god of love or no.
Bid boy and be Every day shall play with thee, every day shall play— with thee: But the

right belongs to me. Bid hat—now then A-dieu! On that cold
mount—spend not thine a—ge's prime, spend not thine a—ge's prime, Thou last

high—er hills to climb, thou last high—er hills to climb, thou last
higher hills — to climb.

On that cold

mount, on that cold mount stand not thine age's prime,

Thou hast
This seems to be an afterthought. The original doubles the basso continuo, the quavers being added in another ink.
WHY SIGH YOU, SWAIN?
Dialogue between a Nymph and a Shepherd

GEORGE JEFFREYS

Source: BM Add. Ms. 10338 in score. Autograph.

Nymph: Why sigh you, swain? This passion is not common.
Is't for your kids and lambkins?

Shepherd: For a woman.

Nymph: How fair is she that on so sage a brow
Prints lowering looks?

Shepherd: Just such a thing as you.

Nymph: Is she a maid?

Shepherd: What man can answer that?

Nymph: Or widow?

Shepherd: No.

Nymph: What then?

Shepherd: I know not what.
Saint-like she looks, a siren if she sing,
Her eyes are stars, her mind is everything.

Nymph: If she be fickle, shepherd, leave to voe
Or fancy me.

Shepherd: No, thou art woman too.
Nymph: But I am constant.

Shepherd: Then thou art not fair.

Nymph: Bright as the morning.

Shepherd: Wandering as the air.

Nymph: What grows upon this cheek?

Shepherd: A pure carnation.

Nymph: Come, taste a kiss.

Shepherd: O, sweet temptation.

Nymph and Shepherd: Ah, love, and canst thou never lose the field? Where Cupid lays a siege the town must yield. He warms the chillier blood with glowing fire, And thaws the icy frost of cold desire.
con-mon. Is't for your kids and—lamb-kins? How fair is she

For a—woman.

that on so sage a brow Prick low—eing looks?

Just such a thing as

1) In bars 5 and 6, the harmony is written out above the basso continuo. The figures do not appear.
Is she a maid?

Or wid-ow? What then?

you.

What man can an-swer that?

No. I know not

what. Saint — like she looks, — a si-van

dolce
If she sing, Her eyes are stars,—his mind is every thing.

No, thou art woman.
But I am constant, bright as the morning.

Then thou art not fair.

What grows upon this cheek?

Wandering as the air.

A pure carnation.

Jeffreys gives the upper A as an alternative.
Bars 38 - 45 were added in a later revision. The additional passage is written out on a separate folio, with a note showing where it is to be inserted. Original cadence:

Sweet temptation.
0 sweet, —— 0 ——— sweet temp-ta-tion. Ah, love,

and canst thou re —— ver-lose the field? Where Cu-pid lays a siege the town

and canst thou re-ver, re-ver lose the field? Where Cu-pid lays a siege the

1) No words are given in bars 43-45, but stars indicate that the phrase was not intended as a wordless cadenza.

2) No basso continuo is given in bars 43-45, but the omission of words in these bars suggests that the passage was written out hurriedly and the absence of a basso continuo an oversight. This is confirmed by the fact that no rests are written in, which would certainly have been the case if the phrase had been intended to be sung without continuo.
must yield. He thrusts the chill-er blood with glowing fire, with glowing fire.

And thrust the chill-er blood with glowing fire, with glowing fire. And thrust the chill-er blood with glowing fire.

Must yield. He thrusts the chill-er blood with glowing fire, with glowing fire.

And thrust the chill-er blood with glowing fire, with glowing fire.

And thrust the chill-er blood with glowing fire, with glowing fire.
icy frost, of cold, of cold desire.

icy frost of cold, of cold, of cold desire.