

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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d) 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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EDITORIAL PROCEDURE

Jeffreys' music is found in five autograph sources, three of which are in the British Museum (Add 10338; Add 30829-30, 17816; 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 sources¹ is given in the Catalogue of Jeffreys' music (Appendix I).

In preparing these editions, all the extant manuscript and printed sources have been consulted. Most of the sacred music² appears in at least two of the autograph manuscripts, and the frequent revisions which Jeffreys 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,³ the omission of other, sometimes quite lengthy, passages argues that the editor should work from all the autograph sources.⁴ 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 Jeffreys' lifetime was the sacred song 'Erit gloria Domini', which was included in Dering's 'Cantica Sacra II', John Playford, London (1674).
- 2) Significantly, Jeffreys 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 Jeffreys' 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, 17816) 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 Jeffreys', Musical Times, July 1969.

performing editions of the complete instrumental music, secular songs, dialogues and theatre music, together with the cantata 'Felice Pastorella' and four of the twelve 3-part Italian songs;¹⁾ Volume II contains performing editions of various sacred compositions;²⁾ 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.³⁾

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.⁴⁾ 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,

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.¹⁾

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;²⁾ those indicated by an abbreviation (p, ff, cresc, etc.) are editorial, as are the terms VERSE and FULL.³⁾

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

1) In Volume II the original clefs 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 10338 Jeffreys writes:

"The Italians use 4 words in their own vocall music to expresse their 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 Parry Room at the Royal College of Music, Mr Bernard Barr, librarian at York Minster, and Mr H. J. R. Wing, 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 Lowe as the copyist of Mus. Sch. e 451 and Mus. Sch. c 11.¹⁾ I am

especially grateful to Mr Nicholas Steinitz, 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'²⁾ 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.

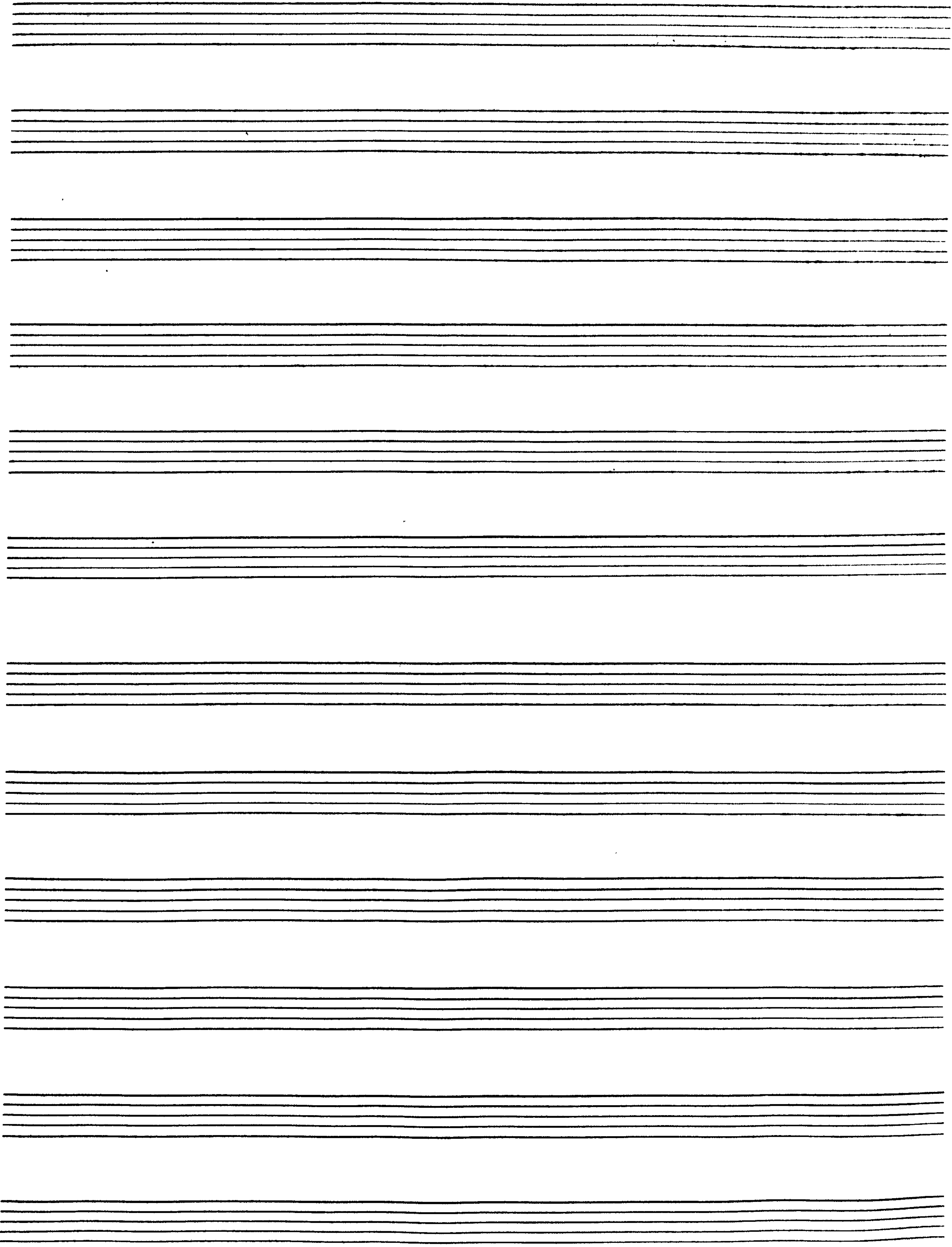
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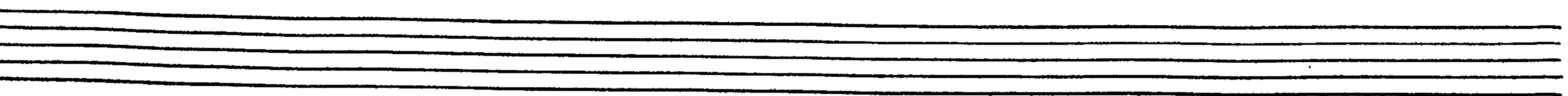
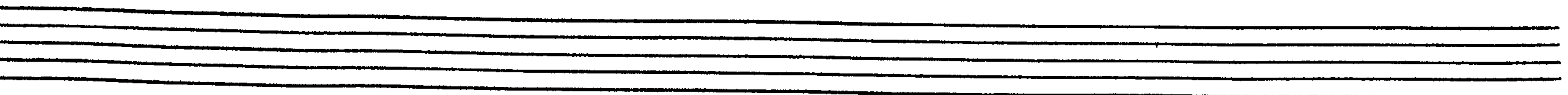
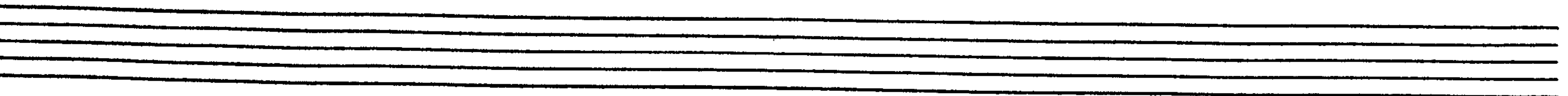
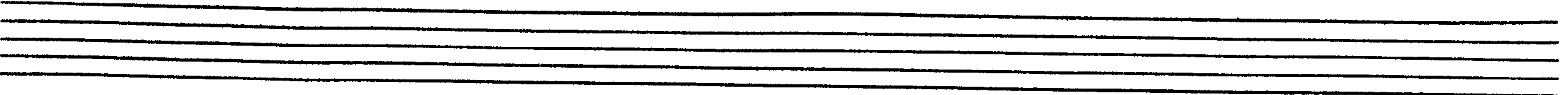
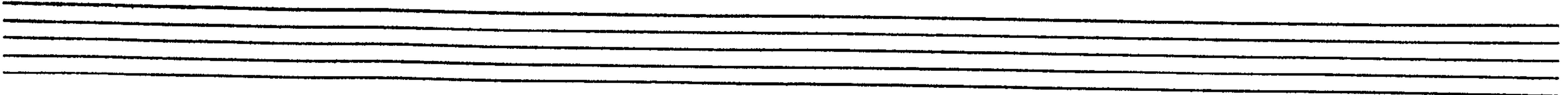
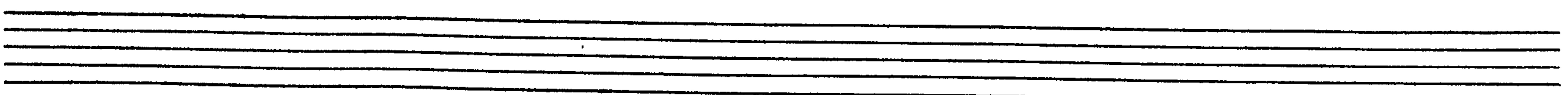
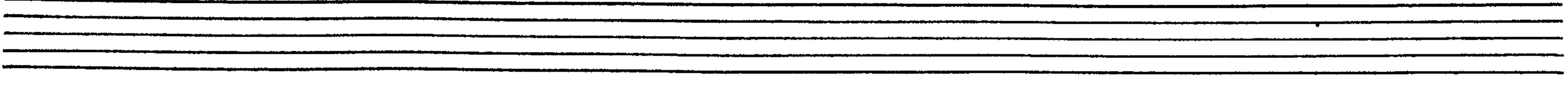
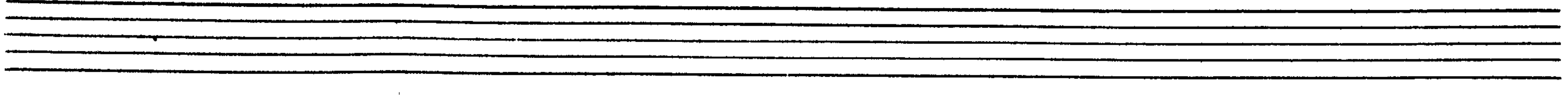
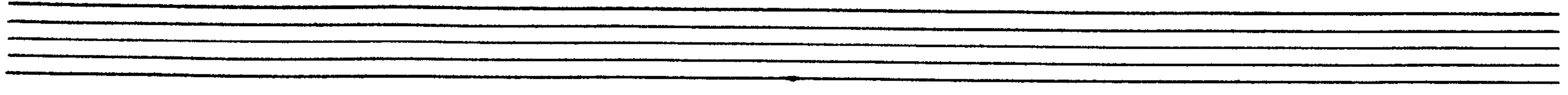
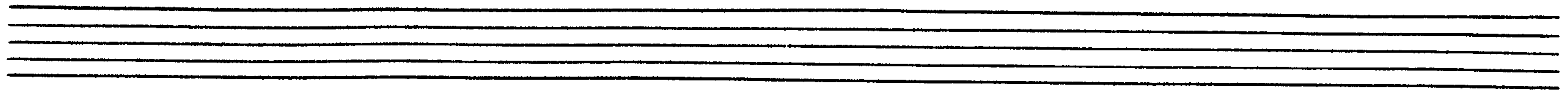
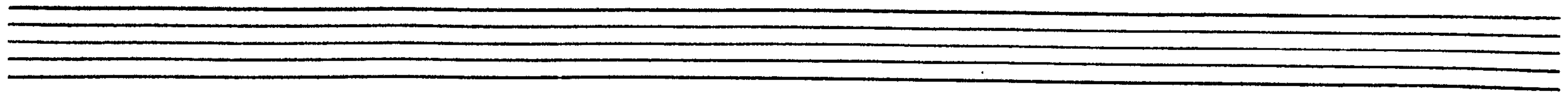
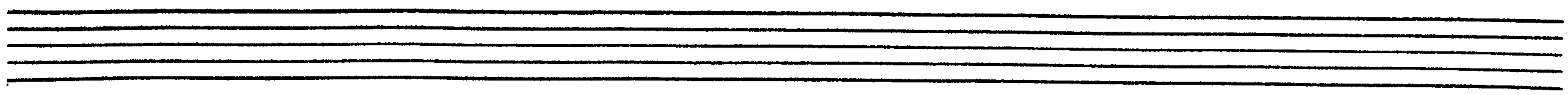
University of York

31 July, 1969

1) Both manuscripts contain sacred songs by Jeffreys.

2) Novello, 1969





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FANTASIAS OF THREE PARTS

GEORGE JEFFREYS

Edited by PETER ASTON

FIRST FANTASIA IN C

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score.¹⁾ Autograph.

Ch. Ch. 417, 418, 1080 in parts.

Ch. Ch. 468, 469,²⁾ 472 in parts.

Ch. Ch. 459, 461, 462 in parts.

3)

1st. TREBLE VIOL (or VIOLIN)

2nd. TREBLE VIOL (or VIOLIN)

BASS VIOL (or CELLO)

VIRGINAL
or HARPSICORD
(optional)

1) In Add 10338 the full title is '6 Fantazies of 3 parts for y^e viols 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 C

5

5

This system contains measures 5 through 8. It features five staves: a vocal line at the top, followed by two empty staves, a bass line, and a grand staff (treble and bass clefs). Measure 5 is marked with a boxed '5'. The vocal line has a melodic line with a slur over the final two notes. The bass line and grand staff provide harmonic accompaniment with various note values and rests.

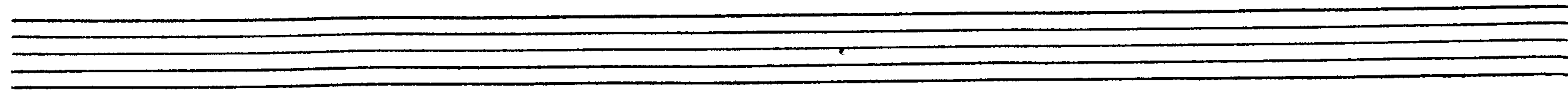
10

10

This system contains measures 9 through 12. It features five staves: a vocal line at the top, followed by two empty staves, a bass line, and a grand staff (treble and bass clefs). Measure 9 is marked with a boxed '10'. The vocal line has a melodic line with a slur over the final two notes. The bass line and grand staff provide harmonic accompaniment with various note values and rests.

) All sources have semibreve C

Musical score for the first system, measures 1-15. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). Measure 15 is boxed with the number 15.

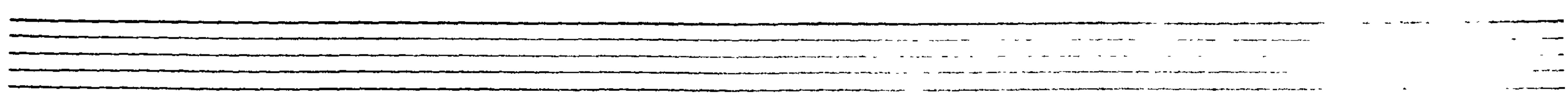


Musical score for the second system, measures 16-20. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). Measure 20 is boxed with the number 20.

1) BM Adv 10338 has: || Ch. Ch. 418 has:

2) Ch. Ch. 468 has E

Handwritten musical score for the first system, consisting of five staves. The top two staves are in treble clef, the third is in alto clef, and the bottom two are in bass clef. The music features various note values, rests, and phrasing slurs.



Handwritten musical score for the second system, starting with a boxed "25" at the beginning. It consists of five staves with musical notation, including treble, alto, and bass clefs.

1) All sources have semibreve C



Musical score system 1, measures 28-30. The system consists of four staves. The first staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a single bass clef line. Measure 28 is marked with a box containing the number 28. Measure 30 is marked with a box containing the number 30. The music features various note values, including quarter, eighth, and sixteenth notes, with some slurs and ties.



Musical score system 2, measures 35-35. The system consists of four staves. The first staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a single bass clef line. Measure 35 is marked with a box containing the number 35. The music continues with similar notation to the first system, including slurs and ties.

40

This system contains measures 40 through 43. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet in measure 42. A boxed measure number '40' is located at the top right of the system.

40

This system contains measures 44 through 47. It continues the vocal and piano parts from the previous system. A boxed measure number '40' is located at the top right of the system.

45

45

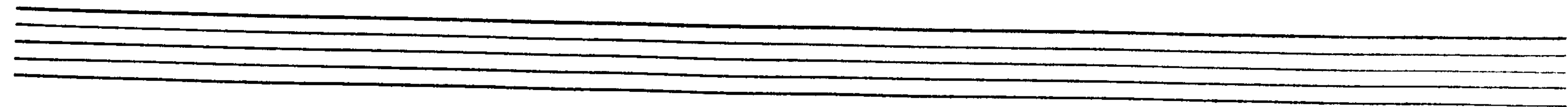
50

50

) Ch. Ch. 469 has o.

55

55



60

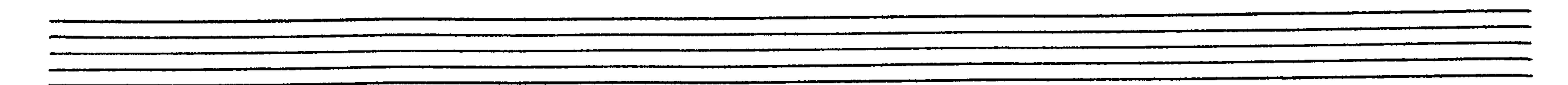
60

1) BM Add 10338 has: 

2) # to first F omitted in Add 10338



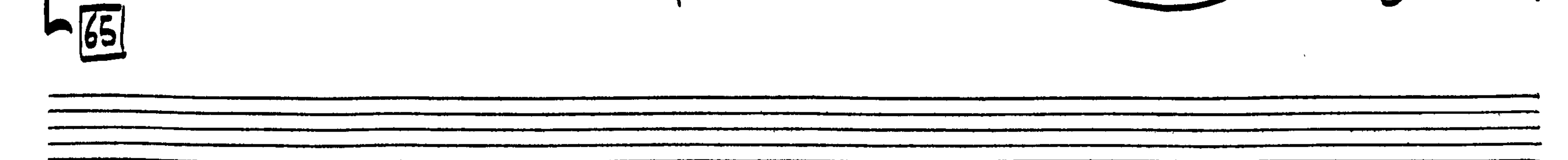
Musical score system 1, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features various note values, rests, and accidentals. A 3/8 time signature is present in the second measure of the second staff. A fermata is placed over a note in the first measure of the second staff.



Two empty musical staves, one in treble clef and one in bass clef.



Musical score system 2, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. A measure number '65' is enclosed in a box at the beginning of the first staff. The music continues with various note values and accidentals. A 3/8 time signature is present in the second measure of the second staff.



Two empty musical staves, one in treble clef and one in bass clef.

70

Musical score for measures 70-74. The score consists of five staves. The top two staves are in treble clef, and the bottom two are in bass clef. The fifth staff is a grand staff. The music features a melody in the upper staves and accompaniment in the lower staves. Measure 70 is marked with a box containing the number 70.

70

75

Musical score for measures 75-79. The score consists of five staves. The top two staves are in treble clef, and the bottom two are in bass clef. The fifth staff is a grand staff. The music continues with a melody and accompaniment. Measure 75 is marked with a box containing the number 75.

75

80

80

1) BM Add 10338 has: 

2) Add 10338 and Ch. Ch. 1080, 462 omit tie.

Handwritten musical score for a piano piece, measures 84-85. The score is written on four staves. The first staff has a treble clef and a 'D' dynamic marking. The second and third staves have treble and bass clefs respectively. The fourth staff has a grand staff with treble and bass clefs. Measure 84 is marked with a box containing '85'. Measure 85 is also marked with a box containing '85'. The music features various note values, ties, and rests.

d) Ch. 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, 462 in parts.

1st TREBLE VIOL (or VIOLIN)

2nd TREBLE VIOL (or VIOLIN)

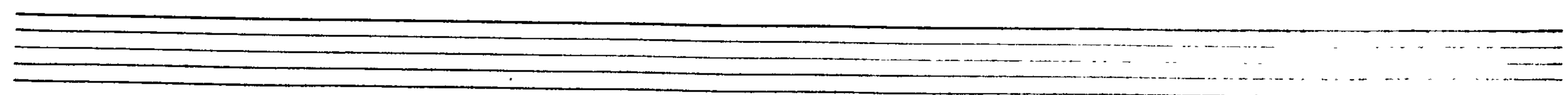
BASS VIOL (or CELLO)

VIRGINAL
or HARPSICORD
(optional)

) All Ch. Ch. sources give the time signature as ϕ



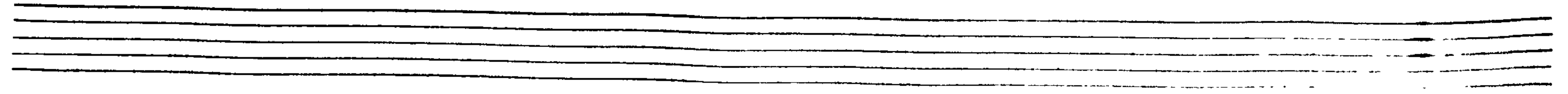
Musical score system 1, consisting of four staves. The first staff begins with a boxed number '5'. The second and third staves contain melodic lines with various note values and rests. The fourth staff is a piano accompaniment with chords and moving lines. A second boxed number '5' is located at the bottom left of the system.



Two empty musical staves, one above the other, with no notation.



Musical score system 2, consisting of four staves. The first staff begins with a boxed number '5'. The second and third staves contain melodic lines with various note values and rests. The fourth staff is a piano accompaniment with chords and moving lines. A second boxed number '5' is located at the bottom left of the system.



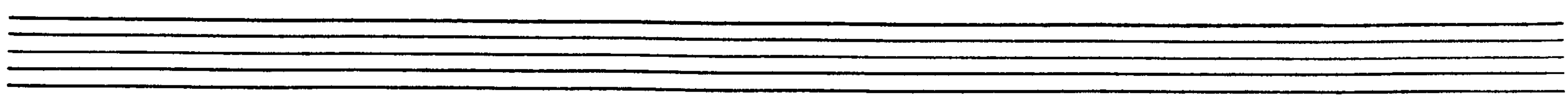
Two empty musical staves, one above the other, with no notation.

Handwritten musical score for the first system, measures 15-16. The system consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. Measure 15 is boxed. The music includes various note values, rests, and accidentals.

Handwritten musical score for the second system, measures 20-21. The system consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. Measure 20 is boxed. The music includes various note values, rests, and accidentals.

Handwritten note: D BY Add 10338 has:

Musical score for the first system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features various note values, rests, and articulation marks like '+' and 'D'.



Musical score for the second system, starting with a boxed '25' in the top left. It consists of five staves with treble and bass clefs. The notation includes notes, rests, and specific markings like '2)' and '3)'.

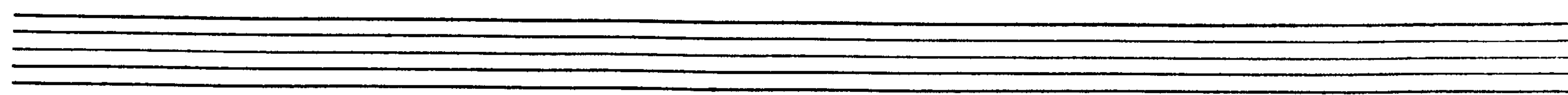
1) Ch. Ch. 418, 472 have: 2) Ch. Ch. 417 has 3) BM Add. 10338 has:

Musical score for measures 30-35. The score is written on five staves. The first two staves are in treble clef, and the last three are in bass clef. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated in boxes above the staves. The music features various note values, rests, and accidentals.

Musical score for measures 36-41. The score is written on five staves. The first two staves are in treble clef, and the last three are in bass clef. Measure numbers 36, 37, 38, 39, 40, and 41 are indicated in boxes above the staves. The music continues with complex rhythmic patterns and melodic lines.

Ch. Ch. 418, 472 have

Handwritten musical score for the first system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various notes, rests, and accidentals. A '2)' annotation is present above the first staff.



Handwritten musical score for the second system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. A box containing the number '40' is at the start of the first staff. Annotations '3)' and '4)' are present above the first and second staves respectively.

1) Ch. Ch. 418, 472 have: 2) B7 Add 10338 has: 3) B7 Add 10338, Ch. Ch. 1080 have:

4) Ch. Ch. 417, 469 have minim G

45

Musical score for measures 45-48. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Measure 45 is marked with a box containing the number '45'. The music features various note values, including quarter and eighth notes, and rests.

45

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

50

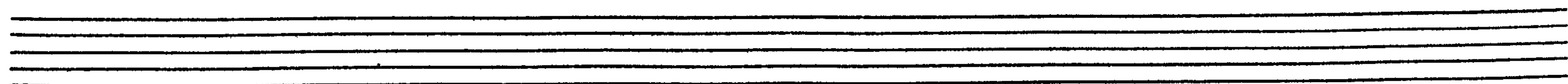
Musical score for measures 50-53. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Measure 50 is marked with a box containing the number '50'. The music continues with various note values and rests.

50

) BM Add 10338 has:

Musical notation for the reference 'BM Add 10338 has:'. It shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a quarter note on G4, a quarter rest, and a quarter note on A4.

The first system of the musical score consists of five staves. The top staff is a single melodic line in treble clef. The second staff is a single melodic line in treble clef. The third staff is a single melodic line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) containing a piano accompaniment. Measure 55 is marked with a box containing the number '55'. Measure 56 is also marked with a box containing the number '55'. The music features various rhythmic values, including eighth and sixteenth notes, and rests.



The second system of the musical score consists of five staves. The top staff is a single melodic line in treble clef. The second staff is a single melodic line in treble clef. The third staff is a single melodic line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) containing a piano accompaniment. The music continues with various rhythmic patterns and rests across measures 57, 58, 59, and 60.

) Sharp omitted in Ch. Ch. 472

60

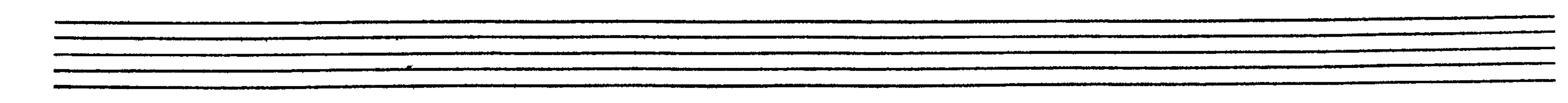
60

65

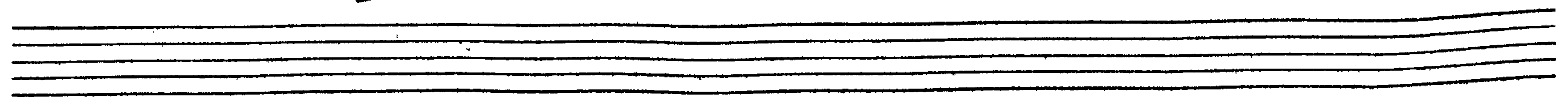
1) Ch. Ch. 1080, 468 have: 2) Ch. Ch. 417, 469 have: 3) Ch. Ch. 1080, 468 have:

4) All Ch. Ch. sources have: etc.

Musical score system 1, measures 70-74. Includes treble and bass staves with various musical notations and measure numbers 70 and 74.



Musical score system 2, measures 75-79. Includes treble and bass staves with various musical notations and measure numbers 75 and 79.





Musical score system 1, measures 80-86. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 80 is marked with a boxed '80'. The music features a melodic line in the upper staves and a supporting bass line in the lower staves, with various note values and rests.



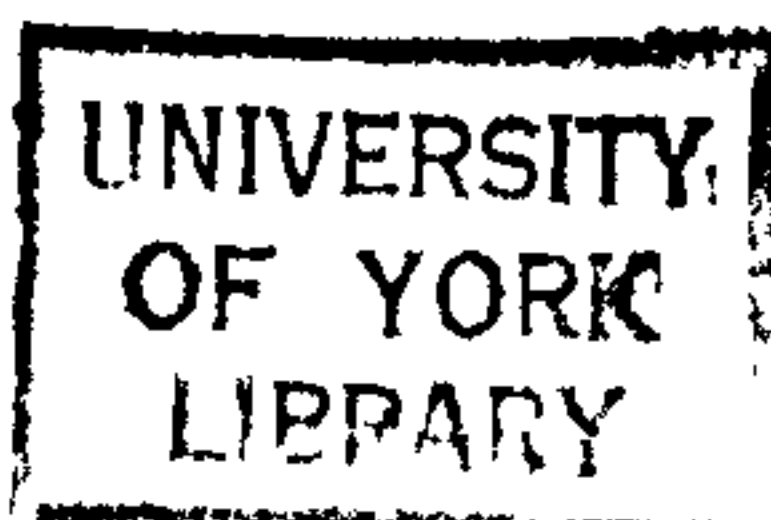
Musical score system 2, measures 85-91. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 85 is marked with a boxed '85'. The music continues with melodic and bass lines, including some chromatic movement and rests.

Musical score system 1, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is also in treble clef. The third staff is in bass clef. The fourth and fifth staves are grouped by a brace on the left and are in treble and bass clefs respectively. The music features various note values, rests, and accidentals.



Musical score system 2, consisting of five staves. The top staff is in treble clef and begins with a boxed measure number '90'. The second staff is in treble clef. The third staff is in bass clef. The fourth and fifth staves are grouped by a brace on the left and are in treble and bass clefs respectively. The music continues with various note values and accidentals.

) Ch. Ch. 418, 472 have minim D



Musical score for measures 95 and 96. The score is written on five staves. The first two staves are in treble clef, and the last two are in bass clef. The third staff is a grand staff. Measure 95 is marked with a box containing '95'. Measure 96 is marked with a box containing '96'. The music consists of eighth and sixteenth notes with various phrasing slurs and ties.

Musical score for measures 100 and 101. The score is written on five staves. The first two staves are in treble clef, and the last two are in bass clef. The third staff is a grand staff. Measure 100 is marked with a box containing '100'. Measure 101 is marked with a box containing '101'. The music consists of eighth and sixteenth notes with various phrasing slurs and ties.

) Tie omitted in 84 Add 10338

THIRD FANTASIA IN C

GEORGE JEFFREYS

Sources: BM Add Ms 10538 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)

D All Ch. Ch. sources give the time signature as C



Musical score system 1, consisting of five staves. The top staff is a treble clef with a boxed '5' above it. The second staff is a treble clef with a common time signature 'C'. The third staff is a bass clef. The fourth and fifth staves are grouped by a brace on the left and contain a piano accompaniment with chords and moving lines. A boxed '6' is located below the fifth staff.



Musical score system 2, consisting of five staves. The top staff is a treble clef with a boxed '10' above it. The second staff is a treble clef. The third staff is a bass clef. The fourth and fifth staves are grouped by a brace on the left and contain a piano accompaniment. A boxed '10' is located below the fifth staff.

) Ch. Ch. 417, 469 have: 

Musical score for measures 15 and 16. The score consists of five staves. The first staff has a measure rest followed by a half note G4. The second staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The fourth staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The fifth staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A box containing the number '15' is positioned above the first staff. A box containing the number '16' is positioned above the second staff.

Musical score for measures 17, 18, 19, and 20. The score consists of five staves. The first staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The fourth staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The fifth staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A box containing the number '17' is positioned above the first staff. A box containing the number '18' is positioned above the second staff. A box containing the number '19' is positioned above the third staff. A box containing the number '20' is positioned above the fourth staff.

Musical score for measures 21 and 22. The score consists of two staves. The first staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A box containing the number '21' is positioned above the first staff. A box containing the number '22' is positioned above the second staff.

1) Ch. Ch. 418, 472 have: || 2) Ch. Ch. 418, 472 have:

Musical score for measures 1-24. The score is written on five staves. The first two staves are in treble clef, and the last two are in bass clef. The third staff from the top is a grand staff. The music features various note values, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and naturals. A fermata is present over the final note of the first staff. A double bar line is located at the end of the second measure.



Musical score for measures 25-32. The score is written on five staves. The first two staves are in treble clef, and the last two are in bass clef. The third staff from the top is a grand staff. Measure 25 is marked with a box containing the number '25'. The music continues with various note values and rests. A double bar line is located at the end of the fourth measure.

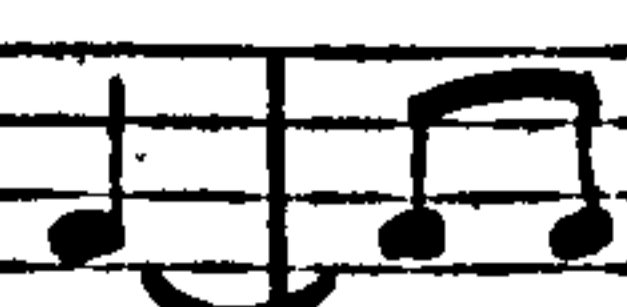

Musical score for measure 33. The score is written on two staves, one in treble clef and one in bass clef. The measure is marked with a box containing the number '25'. The music consists of a few notes and rests. The text 'Ch. Ch. 1080 hasi' is written below the staves.

30

30

35

35

1) Ch. Ch. 472 has  2) Ch. Ch. 418, 472 have: 

40

Musical score for measures 40-43. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 40 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note. Measure 41 continues the melodic line with a slur over the first two notes and a sharp sign on the second note. Measure 42 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note. Measure 43 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note.


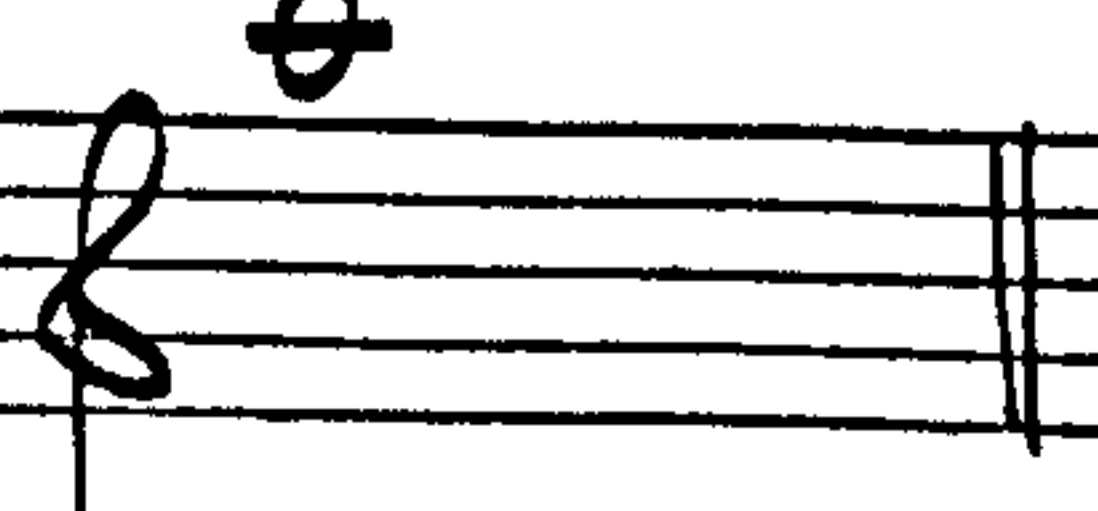
40

Two empty musical staves, one in treble clef and one in bass clef.

45

Musical score for measures 45-48. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 45 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note. Measure 46 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note. Measure 47 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note. Measure 48 features a melodic line in the upper voice with a slur over the first two notes and a sharp sign on the second note.

45

1) BN Add 10338 has:  2) Ch. Ch. 417, 469 have: 



Musical score system 1, measures 50-54. The system consists of five staves. The first staff has a measure number '50' in a box above it. The second and third staves are treble clef. The fourth and fifth staves are bass clef. The music features various note values, rests, and accidentals.



Musical score system 2, measures 55-59. The system consists of five staves. The first staff has a measure number '55' in a box above it. The second and third staves are treble clef. The fourth and fifth staves are bass clef. The music continues with various note values, rests, and accidentals.



60
Ch. Ch. 469 has F; all other sources have D

65

65

This system contains five staves of music. The first staff is in treble clef and contains measures 65 through 69. The second staff is also in treble clef. The third staff is in bass clef. The fourth and fifth staves are grouped together with a brace on the left and contain piano accompaniment. Measure numbers 65 and 65 are boxed in the first and third staves respectively.

70

70

This system contains five staves of music. The first staff is in treble clef and contains measures 70 through 74. The second staff is also in treble clef. The third staff is in bass clef. The fourth and fifth staves are grouped together with a brace on the left and contain piano accompaniment. Measure numbers 70 and 70 are boxed in the first and third staves respectively.

75

Musical score for measures 75-79. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some melodic lines and accompaniment. A fermata is present over a note in the second measure of the top staff.

75

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system.

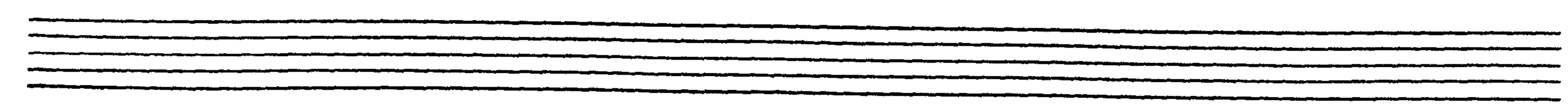
80

Musical score for measures 80-84. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some melodic lines and accompaniment. A fermata is present over a note in the second measure of the top staff.

80

Two empty musical staves, one in treble clef and one in bass clef, positioned below the second system.

Handwritten musical score for the first system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features various note values, rests, and dynamic markings.



Handwritten musical score for the second system, consisting of five staves. The first staff has a boxed '85' at the beginning. The music continues with various notes and rests.

85
) 87 Add 10338 has:

Musical score for measures 90-94. The score is written on five staves. The first two staves are in treble clef, and the last three are in bass clef. Measure 90 is marked with a box containing the number '90'. The music features a melodic line in the upper staves and a supporting bass line in the lower staves, with various rhythmic patterns and accidentals.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

Musical score for measures 95-99. The score is written on five staves. The first two staves are in treble clef, and the last three are in bass clef. Measure 95 is marked with a box containing the number '95'. The music continues with a melodic line in the upper staves and a supporting bass line in the lower staves, featuring various rhythmic patterns and accidentals.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

The first system of music consists of five staves. The top two staves are in treble clef, the third staff is in bass clef, and the bottom two staves form a grand staff. The music includes various note values, rests, and ties, with some notes marked with a '+' sign.

The second system of music consists of five staves. The top staff has a box containing the number '100'. The bottom staff has a box containing the number '100'. The music continues with similar notation to the first system, including various note values, rests, and ties.

) Tie omitted in all Ch. Ch. sources.

Musical score for the first system, measures 104-105. The score is written for four staves. The first staff contains a melodic line with a long tie across measures 104 and 105, marked with a 'D' above the first measure and a boxed '105' above the second. The second and third staves contain accompaniment with various rhythmic patterns and ties. The fourth staff contains a piano accompaniment with chords and melodic lines. A boxed '105' is located at the bottom right of the system.

Musical score for the second system, measures 106-107. The score is written for four staves. The first three staves contain melodic and accompaniment lines. The fourth staff contains a piano accompaniment with chords. The system ends with a double bar line.

D) Tie omitted in all Ch. Ch. sources

FOURTH 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, 462 in parts.

1st. TREBLE VIOL (or VIOLIN)

2nd TREBLE VIOL (or VIOLIN)

BASS VIOL (or CELLO)

VIRGINAL
or HARPSICHORD
(optional)

d) All Ch. Ch. sources give the time signature as C

Handwritten musical score for the first system, measures 5-8. The system consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. A measure rest is present in the second measure. A boxed number '5' is written above the first measure. The second staff is in treble clef and contains a line of whole rests. The third staff is in bass clef and contains a bass line with eighth and quarter notes, including a slur over the last two measures. The fourth staff is in bass clef and contains a bass line with eighth and quarter notes, including a slur over the last two measures and a double bar line at the end of the system.

Handwritten musical score for the second system, measures 9-12. The system consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. A measure rest is present in the second measure. A boxed number '10' is written above the fourth measure. The second staff is in treble clef and contains a bass line with eighth and quarter notes. The third staff is in bass clef and contains a bass line with eighth and quarter notes, including a slur over the last two measures. The fourth staff is in bass clef and contains a bass line with eighth and quarter notes, including a slur over the last two measures and a double bar line at the end of the system. Below the system, there is a single staff with the handwritten text "BM Add 10338 has" followed by a musical notation consisting of a quarter note, a half note, and a quarter note.

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is another vocal line in treble clef, providing a counter-melody. The third staff is the bass line in bass clef. The fourth staff is the piano accompaniment, featuring chords and arpeggiated figures. A square box containing the number '15' is located above the first staff in the third measure.

15

The second system of music also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It continues the melodic line from the first system. The second staff is another vocal line in treble clef. The third staff is the bass line in bass clef. The fourth staff is the piano accompaniment. A square box containing the number '15' is located above the first staff in the third measure.

15

20

20

25

25

1) ch. ch. 417, 468 have: || 2) ch. ch. 417, 468 have:

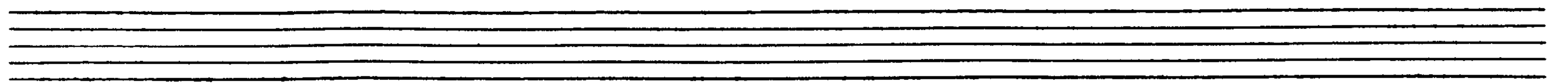
Musical score for measures 30-31. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Measure 30 is marked with a box containing the number 30. The music features various note values, including quarter and eighth notes, and rests. A 3/4 time signature is visible at the beginning of the first staff.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

Musical score for measures 35-36. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Measure 35 is marked with a box containing the number 35. The music features various note values, including quarter and eighth notes, and rests. A 3/4 time signature is visible at the beginning of the first staff.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

Handwritten musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and accidentals.



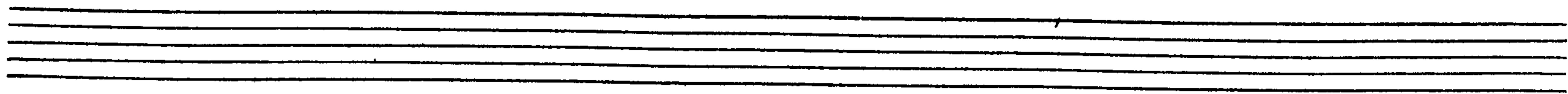
Handwritten musical score for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. A box containing the number '40' is present at the beginning of the first staff.



1) BM Add 10338 omits the flat.

45

46



50

51

1) Ch. Ch. 418, 472 have 2) Ch. Ch. 417, 468 have 3) B7 Add 10338 omits flat

4) Ch. Ch. 469, 1080 have

56

Musical score for measures 54-56. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 54 shows a melodic line in the upper voice and a bass line. Measure 55 features a complex chordal texture in the upper voice. Measure 56 concludes with a final chord. A box containing the number '56' is located above the first staff of this system.

55

Two empty musical staves, one in treble clef and one in bass clef, positioned between the two systems of music.

Musical score for measures 57-60. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 57 begins with a melodic line in the upper voice. Measure 58 features a complex chordal texture in the upper voice. Measure 59 continues the melodic and harmonic development. Measure 60 concludes with a final chord. A box containing the number '55' is located below the second staff of this system.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

60

65

1) All Ch. Ch. sources have:

2) Ch. Ch. 417, 468 have:

3) Ch. Ch. 417, 468 have crotchet D

etc.

70

70

75

75

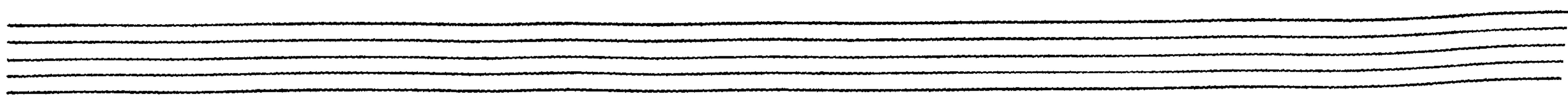
1) Ch. Ch. 418, 472 have: ||



Musical score system 1, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. A 3/4 time signature is present at the end of the system.



Musical score system 2, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. A square box containing the number '80' is located at the beginning of the first staff. The music continues with various note values and rests. A 3/4 time signature is present at the end of the system.





Musical score system 1, measures 85-88. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a supporting line. The third staff is a bass clef with a simple bass line. The fourth and fifth staves are grouped by a brace on the left and contain a piano accompaniment with chords and moving lines. A box containing the number '85' is located above the first measure of the top staff and below the first measure of the fifth staff.



Musical score system 2, measures 90-93. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a supporting line. The third staff is a bass clef with a simple bass line. The fourth and fifth staves are grouped by a brace on the left and contain a piano accompaniment with chords and moving lines. A box containing the number '90' is located above the first measure of the top staff and below the first measure of the fifth staff.

Musical score for a piano piece, page 53. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The piece concludes with a double bar line and repeat dots.

Empty musical staves on page 53.

FIRST FANTASIA IN D MINOR³⁾

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score.¹⁾ Autograph.

Ch. Ch. 417, 418, 1080 in parts.

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

2)

TREBLE VIOL (OF VIOLIN)

TENOR VIOL (OF VIOLA)

BASS VIOL (OF CELLO)

ORGAN (optional)

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 C

3) This Fantasia appears in Hortus Musicus (Vol 14) edited by Ernst Hermann Meyer (Bärenreiter 1964). No keyboard part is included, and the Ch. Ch. manuscripts do not appear to have been consulted.

5

5

This system contains measures 5 through 8. It features five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and another single treble clef staff at the bottom. Measure 5 is marked with a boxed '5' in the top staff. Measure 8 is marked with a boxed '5' in the bottom staff. The music includes various note values, accidentals, and rests.

10

10

This system contains measures 9 through 12. It features five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and another single treble clef staff at the bottom. Measure 9 is marked with a boxed '10' in the top staff. Measure 12 is marked with a boxed '10' in the bottom staff. The music includes various note values, accidentals, and rests.

Musical score for measures 15 and 16. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. The music features various note values, rests, and accidentals.

Two empty musical staves, one treble clef and one bass clef, positioned between the first and second systems of music.

Musical score for measures 20, 21, 22, and 23. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). Measure 20 is marked with a box containing the number 20. Measure 23 is marked with a box containing the number 23. The music features various note values, rests, and accidentals. At the bottom of the page, there are two additional staves with handwritten text: "1) Ch. Ch. 468 has:" followed by a musical phrase, and "2) Ch. Ch. 468 has:" followed by another musical phrase.

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The first staff has a treble clef and contains a melody with a quarter rest in the final measure. The second staff has an alto clef and contains a melodic line with a quarter rest in the third measure. The third staff has a bass clef and contains a melodic line with a quarter rest in the final measure. The fourth and fifth staves are part of a grand staff (treble and bass clefs) and contain a piano accompaniment with chords and moving lines.

Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music continues from the first system. The first staff has a treble clef and contains a melody with a quarter rest in the first measure, followed by a measure with a box containing the number '25'. The second staff has an alto clef and contains a melodic line with a sharp sign (#) in the fourth measure. The third staff has a bass clef and contains a melodic line with a sharp sign (#) in the fourth measure. The fourth and fifth staves are part of a grand staff (treble and bass clefs) and contain a piano accompaniment with chords and moving lines. A box containing the number '25' is located at the bottom left of the system.

30

30

35

35

1) Both Ch. Ch. sources have: etc. 2) 87 Add 10338 omite shaw

45

45

50

50

55

55

1)


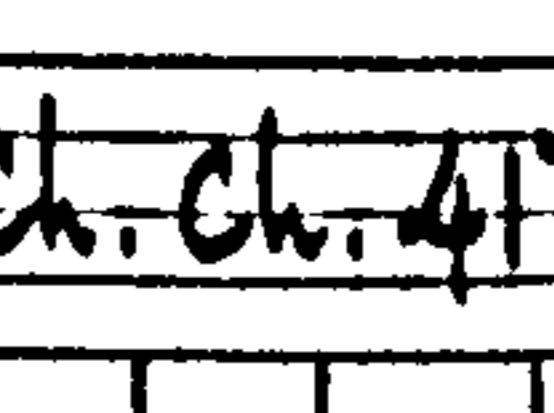
2)

3)

60

60

60


In BM Add. 10338 only, the notes within 2) Ch. Ch. 472 has:  3) Ch. Ch. 477, 469 have  the brackets are added beneath the bass viol part 'for the organ'.

65

65

70

70

1) \flat to first B omitted in all sources; \flat to second B in Ch. Ch. 468 only 2) Ch. Ch. 472 has: 

3) \flat to B in both Ch. Ch. sources, confirming \flat in previous bar. 4) \flat to E in all sources. 5) BM Add 10338

has:



Handwritten musical score for measures 63-66. The score is written on five staves. The first two staves are for the right hand (treble clef), and the last two are for the left hand (bass clef). The middle staff is a grand staff. The music is in 3/4 time and features a key signature of one sharp (F#). Measure 63 shows a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 64 continues the melody with some triplet-like figures. Measure 65 features a more complex melodic line with sixteenth notes and a bass line with a long note. Measure 66 concludes the phrase with a final chord in the right hand and a bass line.

Two empty musical staves, one for the right hand and one for the left hand, positioned between the first and second systems of music.

Handwritten musical score for measures 75-78. The score is written on five staves. The first two staves are for the right hand (treble clef), and the last two are for the left hand (bass clef). The middle staff is a grand staff. The music is in 3/4 time and features a key signature of one sharp (F#). Measure 75 starts with a boxed measure number '75' and shows a melodic line in the right hand with quarter notes and a bass line with quarter notes. Measure 76 continues the melody with eighth notes and a bass line with quarter notes. Measure 77 features a more complex melodic line with sixteenth notes and a bass line with quarter notes. Measure 78 concludes the phrase with a final chord in the right hand and a bass line.

Two empty musical staves, one for the right hand and one for the left hand, positioned at the bottom of the page.

80

Musical score for measures 80-86. The score is written for five staves. The first staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth and fifth are a grand staff (treble and bass clefs). The music is in 3/4 time and features a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

86

85

Musical score for measures 85-89. The score is written for five staves, continuing the notation from the previous system. It maintains the same clefs and key signature. The music continues with complex rhythmic patterns and melodic lines.

89

) Ch. Ch. d/B has:

The first system of music consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are another grand staff. A box containing the number '90' is located above the first staff at the end of the first measure. The music features various note values, rests, and phrasing slurs.

The second system of music consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff. The fourth and fifth staves are another grand staff. A box containing the number '90' is located below the fifth staff at the end of the first measure. The music continues with similar notation to the first system, including various note values and phrasing.

95

100

1) # omitted in Ch. Ch. 472 2) 87 Add: 10338 and Ch. Ch. 412 have:

Musical score for measures 105-106. The score consists of five staves. The top staff is in treble clef, the second and third staves are in alto and bass clefs respectively, and the bottom two staves are in bass clef. Measure 105 is marked with a box containing '105'. Measure 106 is marked with a box containing '106'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 107-110. The score consists of five staves. The top staff is in treble clef, the second and third staves are in alto and bass clefs respectively, and the bottom two staves are in bass clef. Measure 107 is marked with a box containing '107'. Measure 110 is marked with a box containing '110'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

In BM Add 10338 only, the semibreve A is added beneath the bass viol part (for the organ).

SECOND FANTASIA IN D MINOR

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

Ch. Ch. 417, 418, 1080 in parts.

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

1) TREBLE VIOL (or VIOLIN)

TENOR VIOL (or VIOLA)

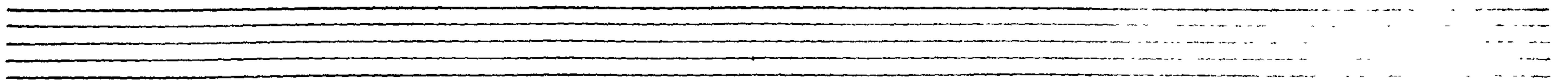
BASS VIOL (or CELLO)

ORGAN (optional)

1) Both Ch. Ch. sources give the time signature as 4/4



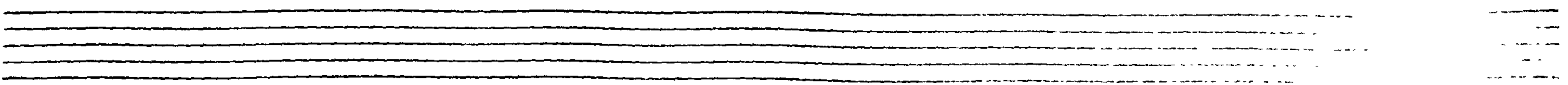
Musical score system 1, consisting of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a square box containing the number '5' above the first measure. The second staff is in alto clef with a key signature of one flat and a common time signature, containing a melodic line with a sharp sign. The third staff is in bass clef with a key signature of one flat and a common time signature, containing a melodic line with a sharp sign. The fourth and fifth staves are grand staff notation (treble and bass clefs) with a key signature of one flat and a common time signature, containing a piano accompaniment with chords and a melodic line. A square box containing the number '5' is located below the fifth staff.



Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system.



Musical score system 2, consisting of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature, containing a melodic line with a square box containing the number '10' above the second measure and a sharp sign above the fifth measure. The second staff is in alto clef with a key signature of one flat and a common time signature, containing a melodic line with a sharp sign. The third staff is in bass clef with a key signature of one flat and a common time signature, containing a melodic line with a sharp sign. The fourth and fifth staves are grand staff notation (treble and bass clefs) with a key signature of one flat and a common time signature, containing a piano accompaniment with chords and a melodic line. A square box containing the number '10' is located below the fifth staff.



Two empty musical staves, one in treble clef and one in bass clef, positioned below the second system.

15

The first system of music consists of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music is in 3/4 time and features a key signature of one sharp (F#). The first measure contains a whole note chord. The second measure has a half note chord. The third measure has a quarter note chord. The fourth measure has a quarter note chord. A box containing the number '15' is located above the first staff.

15

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system.

The second system of music consists of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music is in 3/4 time and features a key signature of one sharp (F#). The first measure contains a quarter note chord. The second measure has a quarter note chord. The third measure has a quarter note chord. The fourth measure has a quarter note chord.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the second system.

20

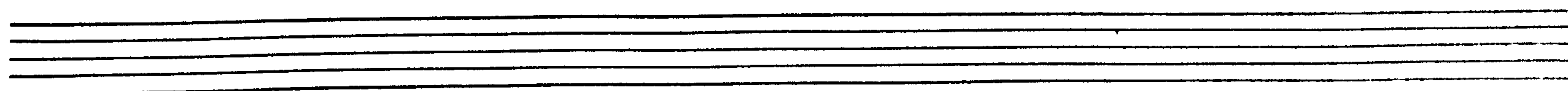
Musical score for measures 20-24. The score is written for four staves: Treble, Bass, Bass, and Treble. The first staff (top) has a measure number '20' in a box. The music consists of quarter and eighth notes, with some rests and accidentals. The second staff (Bass clef) has a measure number '20' in a box. The third staff (Bass clef) has a measure number '20' in a box. The fourth staff (Treble clef) has a measure number '20' in a box. The music is in a 4/4 time signature and features various rhythmic patterns and chordal structures.

Musical score for measures 25-29. The score is written for four staves: Treble, Bass, Bass, and Treble. The first staff (top) has a measure number '25' in a box. The music continues with quarter and eighth notes, including some triplets and rests. The second staff (Bass clef) has a measure number '25' in a box. The third staff (Bass clef) has a measure number '25' in a box. The fourth staff (Treble clef) has a measure number '25' in a box. The music is in a 4/4 time signature and features various rhythmic patterns and chordal structures.

Musical score for measures 30-34. The score is written for four staves: Treble, Alto, Bass, and Grand Staff. Measure 30 is marked with a box containing the number 30. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Grand Staff includes a piano (p) dynamic marking.

Musical score for measures 35-39. The score is written for four staves: Treble, Alto, Bass, and Grand Staff. Measure 35 is marked with a box containing the number 35. The music continues with similar rhythmic and melodic motifs. The Grand Staff includes a piano (p) dynamic marking.

The first system of music consists of five staves. The top staff is a single melodic line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a bass line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for a piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs.



The second system of music consists of five staves. The top staff is a single melodic line in treble clef, starting with a boxed measure number '40'. The second staff is a piano accompaniment in treble clef. The third staff is a bass line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for a piano accompaniment. The music continues in 3/4 time and the key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs.



45

Musical score for measures 45-49. The score consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs) with a brace on the left. Measure 45 is marked with a box containing the number 45. The music is in 3/4 time and features various melodic lines and chords.

45

50

Musical score for measures 50-54. The score consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs) with a brace on the left. Measure 50 is marked with a box containing the number 50. The music continues with melodic and harmonic development.

50

55

Musical score for measures 55-59. The score consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a piano accompaniment in treble and bass clefs. The fourth and fifth staves are a grand piano accompaniment in treble and bass clefs. Measure 55 is marked with a box containing the number 55. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

55

60

Musical score for measures 60-64. The score consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a piano accompaniment in treble and bass clefs. The fourth and fifth staves are a grand piano accompaniment in treble and bass clefs. Measure 60 is marked with a box containing the number 60. The music continues with similar rhythmic and melodic motifs as the previous section.

60

Handwritten musical score for measures 61-64. The score is written on four staves: Treble, Alto, Bass, and Grand Staff. Measure 61 has a '2)' above the first note. Measure 62 has a '1)' above the first note. Measure 63 has a '2)' above the first note. Measure 64 has a '1)' above the first note. The music is in a key with one sharp (F#) and a 3/4 time signature.

Handwritten musical score for measures 65-70. The score is written on four staves: Treble, Alto, Bass, and Grand Staff. Measures 65 and 70 are boxed. The music is in a key with one sharp (F#) and a 3/4 time signature.

1) # omitted in Ch. Ch. 468

2) Ch. Ch. 417 has B \flat

Musical score for measures 71-74. The score consists of five staves. The top staff is a single melodic line in treble clef. The second staff is a single melodic line in alto clef. The third staff is a single melodic line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) containing a piano accompaniment with chords and moving lines. The music is in 3/4 time and features various rhythmic values and accidentals.

Musical score for measures 75-78. The score consists of five staves. The top staff is a single melodic line in treble clef, starting with a boxed measure number '75'. The second staff is a single melodic line in alto clef. The third staff is a single melodic line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) containing a piano accompaniment with chords and moving lines. The music is in 3/4 time and features various rhythmic values and accidentals.

) Ch. Ch. 1080 has: 

The text indicates a variation for Chapter 1080, followed by a short musical notation snippet in bass clef, 3/4 time, consisting of a quarter note, a half note, and a quarter note.

80

80

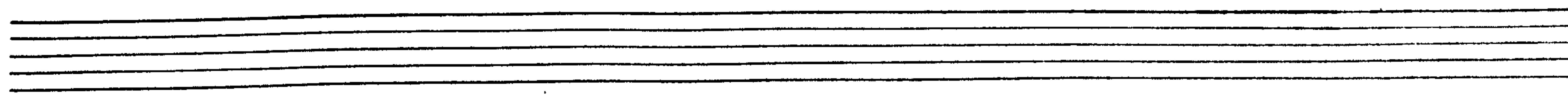
85

85

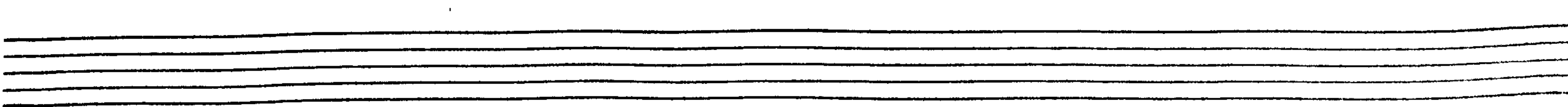
1) Ch. Ch. 468 has: Ch. Ch. 1080 has: 2) Both Ch. Ch. sources have:

90

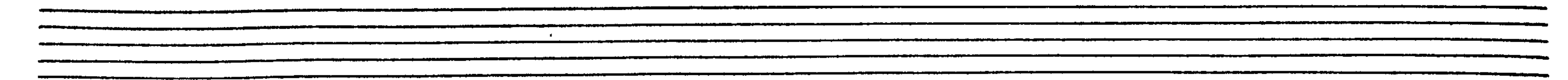
Handwritten musical score for the first system, measures 90-93. It consists of four staves: Treble, Alto, Bass, and Grand Staff. The music is in 3/4 time and features various note values, rests, and accidentals. A boxed '90' is at the top right of the first staff.



Handwritten musical score for the second system, measures 94-97. It consists of four staves: Treble, Alto, Bass, and Grand Staff. The music continues with similar notation to the first system. A boxed '90' is at the bottom right of the first staff.



95



100

100

1) Ch. Ch. 468 has:

Handwritten musical score for a four-part setting of a short piece. The score consists of four systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The music is in a key with one sharp (F#) and a common time signature. The first system ends with a double bar line and a box containing the number '105'. The fourth system ends with a double bar line and a box containing the number '105'.

1) All sources give an alternative upper D

FANTASIA OF TWO PARTS TO THE ORGAN¹⁾

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

VOLIN

BASS VIOL (or CELLO)

ORGAN

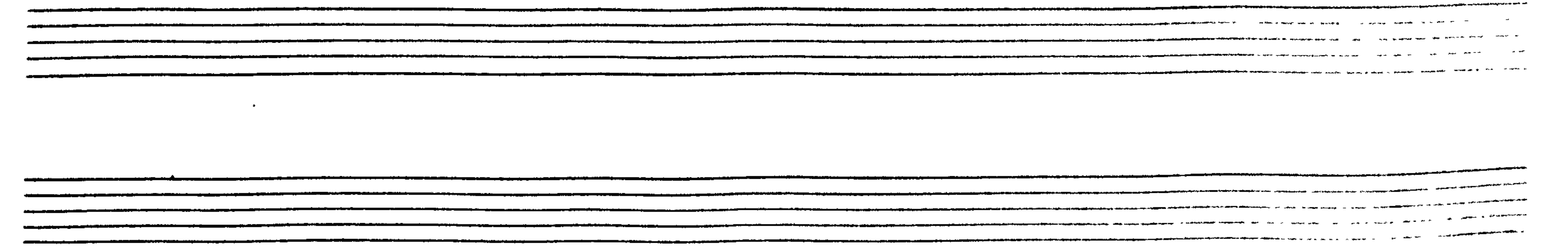
¹⁾ Jeffreys gives the full title as 'Fantazia of 2 parts to the Organ. For the Violin'.
The organ part is written out. Editorial additions are in small notes.



Musical score system 1, measures 15-18. The system consists of four staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#). The second staff is a single bass clef staff. The third and fourth staves are a grand staff (treble and bass clefs). Measure 15 is marked with a box containing the number '15'. The music features a melodic line in the treble clef and a bass line in the bass clef, with piano accompaniment in the grand staff.



Musical score system 2, measures 19-22. The system consists of four staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#). The second staff is a single bass clef staff. The third and fourth staves are a grand staff (treble and bass clefs). Measure 19 is marked with a box containing the number '20'. The music continues with melodic and bass lines, and piano accompaniment.



Two sets of empty musical staves at the bottom of the page, each consisting of a single treble clef staff and a single bass clef staff.

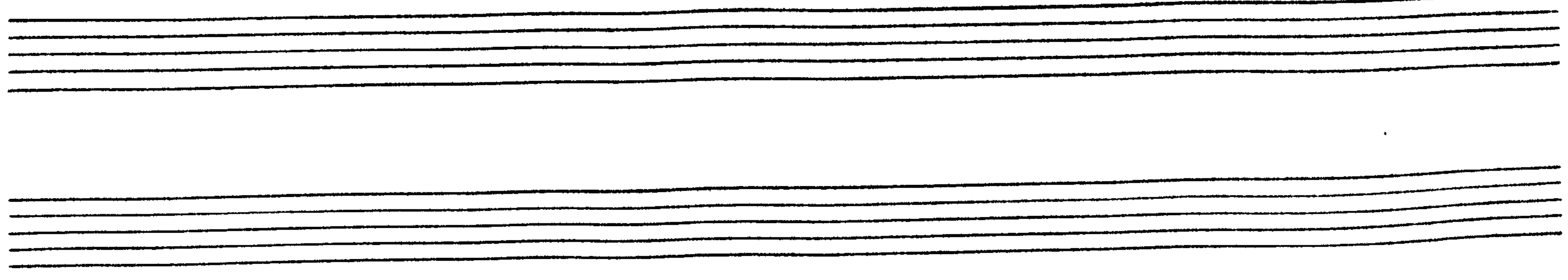
1) Original clef  resumed at bar 31 



Musical score system 1, measures 29-32. The system consists of four staves. The top staff is a single treble clef line. The second staff is a single bass clef line. The third and fourth staves are grouped by a brace on the left, representing a grand staff with two treble clefs and two bass clefs. Measure 29 is marked with a boxed '30' above the first staff. Measure 30 is marked with a boxed '30' below the fourth staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests.



Musical score system 2, measures 33-36. The system consists of four staves, identical in layout to system 1. Measure 33 is marked with a boxed '35' above the first staff. Measure 35 is marked with a boxed '35' below the fourth staff. The notation continues with various rhythmic patterns and rests.



Two sets of empty musical staves at the bottom of the page, each consisting of four staves.

Musical score system 1, measures 37-40. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. A box containing the number '40' is located above the first staff at the end of the system.

Musical score system 2, measures 41-44. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. A box containing the number '40' is located below the second staff at the end of the system.

Two sets of empty musical staves at the bottom of the page, each consisting of five lines.

Musical score system 1, measures 45-50. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 45 is marked with a box containing the number '45'. Measure 50 is marked with a box containing the number '50'. The vocal line features a melodic line with some rests and a slur over measures 46-47. The piano accompaniment includes chords and moving lines in both hands.

Musical score system 2, measures 51-54. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes and a treble line with chords and moving lines.

Two sets of empty musical staves, each consisting of two staves, located at the bottom of the page.

Handwritten musical score for measures 55-59. The first system shows a treble staff with a boxed measure number '55' and a bass staff. The second system shows a grand staff with a boxed measure number '55' at the beginning. The third system is empty. The music is in G major and 3/4 time.

Handwritten musical score for measures 60-63. The first system shows a treble staff with a boxed measure number '60' and a bass staff. The second system shows a grand staff with a boxed measure number '60' at the beginning. The third system is empty. The music is in G major and 3/4 time.

) Add 10338 has: ||

Musical score for measures 65 and 66. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. Measure 65 is marked with a boxed '65'. Measure 66 is marked with a boxed '65'. The music features a melodic line in the treble clef and a bass line in the bass clef, with a piano accompaniment in the grand staff.

Musical score for measures 70 and 71. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. Measure 70 is marked with a boxed '70'. Measure 71 is marked with a boxed '70'. The music features a melodic line in the treble clef and a bass line in the bass clef, with a piano accompaniment in the grand staff.

Two sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

A musical score system consisting of four staves. The top two staves are for a vocal line, with a treble clef on the first and a bass clef on the second. The bottom two staves are for a piano accompaniment, with a treble clef on the third and a bass clef on the fourth. The key signature is one sharp (F#) and the time signature is 3/4. The music spans four measures. The first measure has a vocal melody starting on a half note, followed by a quarter note. The second measure has a vocal melody starting on a half note, followed by a quarter note. The third measure has a vocal melody starting on a half note, followed by a quarter note. The fourth measure has a vocal melody starting on a half note, followed by a quarter note. The piano accompaniment consists of chords and single notes in both hands.

A musical score system consisting of four staves. The top two staves are for a vocal line, with a treble clef on the first and a bass clef on the second. The bottom two staves are for a piano accompaniment, with a treble clef on the third and a bass clef on the fourth. The key signature is one sharp (F#) and the time signature is 3/4. The music spans four measures. The first measure has a vocal melody starting on a half note, followed by a quarter note. The second measure has a vocal melody starting on a half note, followed by a quarter note. The third measure has a vocal melody starting on a half note, followed by a quarter note. The fourth measure has a vocal melody starting on a half note, followed by a quarter note. The piano accompaniment consists of chords and single notes in both hands. There are boxed numbers '75' at the beginning of the first staff and the end of the fourth staff.

Two sets of empty musical staves, each consisting of two staves (treble and bass clef).

Musical score system 1, measures 80-84. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 80 is marked with a box containing the number 80. The music features a vocal melody with some rests and a piano accompaniment with chords and moving lines.

Musical score system 2, measures 85-89. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 85 is marked with a box containing the number 85. The music continues with a vocal melody and piano accompaniment.

Two sets of empty musical staves at the bottom of the page, each consisting of five lines.

Musical score system 1, consisting of five staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A box containing the number '90' is located above the vocal staff in the fourth measure. The system concludes with a double bar line.

Musical score system 2, consisting of five staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A box containing the number '90' is located below the piano staff in the fourth measure. The system concludes with a double bar line.

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

Musical score for measures 95-99. The score is written for a piano with treble and bass staves. Measure 95 is marked with a boxed '95' at the beginning of the treble staff. The music features a melodic line in the treble and a more active bass line. The key signature has two sharps (F# and C#). The piece concludes with a double bar line at the end of measure 99.

Musical score for measures 100-101. Measure 100 is marked with a boxed '100' at the beginning of the treble staff. The music consists of a few notes in the treble and bass staves, followed by a double bar line. Measure 101 is mostly empty, with a few notes in the bass staff. The key signature remains two sharps. The piece concludes with a double bar line at the end of measure 101.

Musical score for measure 102. The measure is marked with a boxed '100' at the beginning of the treble staff. The music consists of a few notes in the treble and bass staves, followed by a double bar line. The key signature remains two sharps. The piece concludes with a double bar line at the end of measure 102.



ITALIAN SONGS OF THREE PARTS¹

GEORGE JEFFREYS

Edited by PETER ASTON

1) The twelve Italian songs of three parts appear together in BM Add. Ms 10238. The first nine, which are numbered, are for two sopranos and bass. The last three have a basso continuo.

O VAGHE¹⁾

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

O vaghe, O care stelle, occhi d'amore, voi siete
luce all'alma e fiamme al core. Voi godete 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.

SOPRANO I
O va - ghe, O, O ca-re stel-le,

SOPRANO II
O va - ghe, O, O ca-re stel-le, O

BASS
O va - ghe, O ca-re stel-le, O

1) O Vaghe is number two of the set.

5

O, O ca-re stel - le, oc - chi d'a - mo - re, oc - ca - re stel - le, oc - chi d'a - mo - re, d'a - ca - re stel - le, oc - chi d'a - mo - re,

5

10

chi d'a - mo - re, d'a - mo re, voi sie - te lu - ce all' al - ma, lu - mo re, oc - chi d'a - mo - re, voi sie - te lu - ce all' al - oc - chi d'a - mo re, voi sie - te lu - ce all' al - ma all'

10

15

ce all' al - ma e fiam - me al co re, e fiam - me al co ma all' al - ma e fiam - me al co re, e fiam - me al al - ma e fiam - me al co re, e fiam - me al co

15

re, e fiam-me al co - re, e fiam-me al
 co re, e fiam-me al co - re, -
 - re, e fiam-me al co - re, e fiam-me al co - re al co

co re. 20 mp Voi go-de-te la mia
 e fiam-me al co - re. mp Voi go-de-te la mia sor
 - re, e fiam-me al co - re. mp Voi go-de-te la mia sor

Sor - te, voi go-de-te la mia Sor
 te, voi go-de-te la mia Sor - te, voi go-de-te la mia sor
 te, voi go-de-te la mia sor - te, sor

1) Add 10338 gives an alternative low F.

2) A repeat of the first section is also indicated, but this seems less satisfactory.

25 *cresc.*

te; da voi — pen-de la vi — ta, da voi pen-de — la — vi —

te; da voi — pen-de la vi — ta, da voi pen-de la vi —

25 te; da voi — pen-de la vi — ta, da voi pen-de la vi —

30

ta e la mia mor — te, e la mia mor — te

ta e la mia mor — te, e la mia mor — te, e la mia

ta e la mia mor — te, e la mia mor — te,

30

1st time ————— 2nd time —————

e la mia mor — te. te.

mor — te, mor — te. *mp* Voi go-de-te la mia te.

la mia mor — te. *mp* Voi go-de-te la mia te.

ALL' OMBRA¹⁾

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

All' ombra degli allori vidi mesta seder la mia
Licori. Quand' io gridai, non suole seder all' ombre
il sole.

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

The musical score is written for three voices: Soprano I, Soprano II, and Bass. It is in common time (C) and 4/4 meter. The key signature has one sharp (F#). The lyrics are written below the notes.

SOPRANO I
All' om - bra de - gli al - lo - ri vi - di mes - ta, vi - di

SOPRANO II
All' om — bra de - gli al - lo — ri vi - di mes - ta,

BASS
All' om — bra de - gli al - lo — ri vi - di mes - ta,

1) All' ombra is number five of the set.

5

nes-ta se — der la mia li-co — ri, la mia li-co —

vi-di nes-ta se — der la mia li-co — ri, — la mia li-co-ri, mia li-

vi-di nes-ta se — der la mia li-co — ri, li -

mf 10

- ri, li-co — ri. *mf* Quand' io gri - dai, quand' io gri-

co — ri. *mf* Quand' — io gri - dai, quand' io gri-

co — ri. *mf* Quand' — io gri - dai, quand' io gri-

dai, non suo — le se-der all' om — bre il so — le il so —

dai, non suo — le se-der all' om — bre il so — le il so —

dai, non suo — le se-der all' om — bre il so — le il so —

le, se-der all' om - bre il so - le il so - le. le. le.

le, se-der all' om - bre il so - le il so - le. le. le.

le, se-der all' om - bre il so - le il - so - le. le. le.

CRUDEL TU PER FUGGIRE¹⁾

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

Cruel tu per fuggire, cruel farmi morire. Ahi, non si può
morir senza dolore, e doler non si può chi 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.

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

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

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

¹⁾ Cruel tu per fuggire is number eight of the set.

5 *più f*
 tu per fug-gi-re, fug-gi — re, Cru — del, cru —
 gi — re, tu per fug-gi-re, fug-gi — re, Cru — del, cru —
 gi — re, fug-gi — re, Cru — del, cru —

10 *mp*
 del far-mi mo-ri — re, mo-ri — re,
 del far — mi — mo-ri — re, far-mi mo-ri —
 del far-mi mo-ri — re, mo-ri — re, far-mi mo-

15 *mf*
 far-mi mo-ri — re, mo-ri — re. Ahi,
 re, far-mi mo — ri — re.
 ri — re, mo-ri — re.

Ahi, non si può, non si può mo - rit sen - za do - lo

Ahi, non si può mo - rit, mo - rit sen - za do - lo

Ahi, non si può mo - rit, mo - rit sen - za do - lo

20 re, e do - ler, do - ler non si - può, non si può

re, e do - ler non si può, non si può, non si può chi

20 re, e do - ler non si - può, non si può chi

25 - chi non ha co - re, e do - ler, do - ler

non ha co - re, e do - ler non si può, non si può, non si

non ha co - re, e do - ler non si può, non si

1) Add 10338 gives the following alternative to the passage in brackets: e do - ler, do - ler

2) Add 10338 gives an alternative low E.

30

1st. time ——— 2nd time ———

non si può, non si può chi non ha co — re. re.
 può — chi non ha co — re, chi — non ha co — re. re.
 può chi non, chi non ha co — re. re.

FELICI PASTORELLE

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

Felici pastorelle ch' in compagnia di Clori tutte ridenti e belle gite
 cogliendo, ed io misero solo ho per compagn' il duolo. Deh, per
 pietà de' gravi affanni miei, fatele fede ch' io 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.

SOPRANO I

Fe - li — ci - pas - to - rel - le ch' in com - pag -

SOPRANO II

Fe - li — ci - pas - to - rel - le

BASS

Fe - li - ci pas - to - rel - le

HARPSICHORD

1) 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.

ni - a, ch'in com-pag-ni - a di Clo - ri tut-te ri -

ch'in com-pag-ni a di Clo ri tut-te ri-den-ti e

ch'in com-pag-ni - a di Clo - ri tut-te ri-den-ti e

5

cresc.

cresc.

cresc.

den-ti e bel - le, tut-te ri-den-ti e bel - le, e bel -

bel - le, tut-te ri-den-ti e bel - le, e bel -

bel - le, tut-te ri-den-ti e bel - le, e bel -

5

cresc.

10

le gi-te cog-li-en-do gi-te cog-li-en-do fi-o-ri, fi-o-ri, gi-te cog-li-en-do, gi-te cog-li-en-do fi

15

fi-o-ri, fi-o-ri, gi-te cog-li-en-do fi-o-ri, gi-te cog-li-en-do, gi-te cog-li-en-do fi

15

en - do fi - o - ti,

ti,

ed i - o mi - se - ro

(freely) (a tempo)

Detailed description: This system contains five staves. The top staff is a vocal line with a melisma on 'ti,'. The second staff is another vocal line with lyrics 'en - do fi - o - ti,'. The third staff is a vocal line with lyrics 'ti,' and 'ed i - o mi - se - ro'. The fourth and fifth staves are piano accompaniment. The piano part includes a section marked '(freely)' and another marked '(a tempo)'. The key signature has one sharp (F#) and the time signature is 3/4.

20

ed i - o mi - se - ro so -

ed i - o mi - se - ro so

so - lo, ed i - o mi - se - ro so

20

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'ed i - o mi - se - ro so -'. The second staff is another vocal line with lyrics 'ed i - o mi - se - ro so'. The third staff is a vocal line with lyrics 'so - lo, ed i - o mi - se - ro so'. The fourth and fifth staves are piano accompaniment. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

25

ho per com-pagn' il duo — lo,

ho per com-pagn' — il duo — lo,

ho per com-pagn' — il duo — lo,

25

30

ho per com-pagn' — il duo — lo, il duo — lo.

ho per com-pagn' il — duo — lo.

ho per com-pagn' il duo — lo. *mp* Deh,

30

mp

Deh, per pie-tà de' gra - vi, per pie-

Deh, per pie-tà de' gra - vi, per pie-tà de'

per pie-tà de' gra - vi, per pie-tà de'

35

tà de gra - vi af-fan - ni mi - e - i,

gra - vi af-fan - ni mi - e i,

gra - vi af-fan - ni mi - e i,

35

1) The underlay is not consistent. Miei 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. 10838, but, like the double bar line, it seems to contradict the verbal sense.

40

mf

fa - te - le fe - de, fa - te - le, fa - te - le fe - de ch'i -

mf

fa - te - le fe - de, fa - te - le fe — de ch'i - o

mf

fa - te - le fe - de, fa - te - le . fe - de ch'i - o

40

45

— o mo - ro per le — i, ch'i —

mo - ro, ch'i - o mo — ro per le — i, ch'i - o

mo - ro per le — i, per le — i, ch'i —

45

Handwritten musical score for a vocal piece. The score consists of four systems of staves. The first system includes a vocal line with lyrics "mo-ro, ch'i-o mo-ro per le i." and a piano accompaniment. A box containing the number "50" is positioned above the first measure of the vocal line. The second system continues the vocal line with lyrics "mo-ro, ch'i-o mo-ro per le i." and the piano accompaniment. The third system shows the vocal line with lyrics "mo-ro per le i." and the piano accompaniment. The fourth system shows the piano accompaniment with various chords and a box containing the number "50" below the first measure. The music is written in a key with one sharp (F#) and a 4/4 time signature.

Five systems of empty musical staves, each consisting of a grand staff (treble and bass clefs).

FELICE PASTORELLA

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

GEORGE JEFFREYS

Edited by PETER ASTON

FELICE PASTORELLA

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

Felice pastorella, cui cignea' pena il fianco povera s'è, ma schietta e
candida gonnella, ricca sol di se stessa e delle grazie di natura
adorna, che'n dolce povertade n'è povertà conosce né i disagi delle
ricchezze sente, ma tutto quel possede per cui desio d'aver non la tormenta,
nuda s'è ma contenta.

Co' doni di natura i doni di natura anco nudrica, col latt' il latte d'anima.
E col dolce de l'api condisce il mel de le natie dolcezze. Quel fonte
ond' ella beve, quel sol anco la bagna e la consiglia, paga lei pago il
mondo. Per lei di nemb' il ciel s'escur' indarno e di grandine s'arma,
che la sua povertà nulla paventa, nuda s'è ma contenta.

Sola una dolce e d'ogni affanno sgombra cura le sta nel core, pasce le
verdi erbetta la greggia a lei commessa, ed ella pasce de suo' begli
occhi il pastorell' amante, non qual le destinaro o gl' uomini o le
stelle ma qual le die' l'amore, e tra l'ombrose piante d'un favorito
lor mirteto adorno vagheggiat' il vagheggia, né per lui sente foco d'amor
che non gli scopra, né d'ella scopre ardor ch'egli non senta,
nuda s'è ma contenta.

O vera vita, che non sa che sia morir 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 flavours the honey of her own sweetness. That same spring, where 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 vain 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 ardent 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!

SYMPHONY

The musical score is written on seven staves. The top staff is for Violin I, followed by Violin II, Viola I, Viola II, Cello and Bass, and Harpsichord. The bottom-most staff is an unlabeled bass line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The first measure of each staff shows a common time signature 'C' and a key signature change to one flat. The score includes various note values, rests, and dynamic markings such as 'mf' (mezzo-forte). The Harpsichord part features a prominent melodic line with a long slur across several measures.

1) Jeffreys indicates that the highest part is for violin. The lower parts are not designated, but the compass suggests they were intended for Viols.

This musical score is written for piano and consists of five systems of staves. The first system includes a treble clef staff with a boxed measure number '5' at the beginning and a boxed measure number '10' at the end of the system. The second system includes two treble clef staves. The third system includes two treble clef staves. The fourth system includes a bass clef staff with a treble clef staff above it, both containing notes and rests. The fifth system includes a treble clef staff with a bass clef staff below it, both containing notes and rests. The score features various musical notations including notes, rests, and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a boxed measure number '10' at the end of the fifth system.

Four sets of empty musical staves, each consisting of five lines, are arranged vertically at the bottom of the page.

Handwritten musical score for a piano piece, consisting of six systems of staves. The score includes various musical notations such as notes, rests, dynamics (p, cresc.), and articulation marks. A boxed number '15' appears in the fifth measure of the first system and the fifth measure of the sixth system. The piece concludes with a double bar line.

Segue tenor solo

Four empty musical staves at the bottom of the page, intended for a tenor solo.

VIOLIN 20
solo
mp

TENOR mp

Fe - li - ce pas - tor - el - la cui cign - ca' pe - nail fian - co - po - vera

mp

20

25

sù, ma schiet - ta e can - di - da gon - nel - la, ric - ca sol - di se stes -

25

30

sa e del-le gra-zie di na-tu-ra a-dor — na, che'n dol-ce po-ver-tà-de né po-ver-

31

35

tà co-nos-ce né i di sa-gi del — le ric-chez-ze sen-te,

35

Handwritten musical score for the first system. It consists of four staves: two vocal staves and two piano accompaniment staves. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line includes the lyrics: "ma tut-to quel, ma tut-to quel pos-se - de per cui de-si - o d'a-ver non la tor-". The piano accompaniment features a bass line with a prominent bass clef and a treble line with chords and single notes.

Handwritten musical score for the second system. It consists of four staves: two vocal staves and two piano accompaniment staves. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line includes the lyrics: "nen — ta, mu — da si, mu — da". The piano accompaniment continues with chords and single notes. There are boxed numbers "40" at the beginning and end of the system.

45

su ma con-ten — ta.

Segue chorus

45

SOPRANO I and VIOLIN I (optional) ¹⁾

Ne'i di-sa-gi del-le ric-chez-ze — sen —

SOPRANO II and VIOLIN II (optional) ¹⁾

Ne'i di-sa-gi del-le ric-chez — ze sen —

ALTO and VIOLA I (optional) ¹⁾

Ne'i di-sa-gi del-le ric-chez — ze — sen —

TENOR and VIOLA II (optional) ¹⁾

Ne'i di-sa-gi del-le ric-chez-ze sen —

BASS and CELLO (optional) ¹⁾

Ne'i di-sa-gi del-le ric-chez-ze sen —

1) Add 10338 does not indicate instrumental doubling in the choruses.

50

te, ma tut-to quel, — ma tut-to quel pos-se — de per cui de-
 te, ma tut-to quel — pos-se — de per cui de-
 te, ma tut-to quel, quel pos-se — de, ma tut-to quel pos-se — de per cui de-
 te, ma tut-to quel pos-se — de, pos-se — de — per cui de-
 te, ma tut-to quel pos-se — de — per cui de-
 te, ma tut-to quel pos-se — de — per cui de-

50

55

si - o d'a-ver non la tor-men - ta,

si - o d'a-ver non la tor-men - ta,

si - o d'a-ver non - la tor-men - ta,

si - o d'a-ver non la tor-men - ta,

si - o d'a-ver non la tor-men - ta,

55

Handwritten musical score for a vocal piece. The score is written on five systems of staves. The first system consists of five staves: a blank treble staff, a vocal line with lyrics, a piano accompaniment line, a bass line, and a blank bass staff. The second system consists of two staves: a vocal line with lyrics and a piano accompaniment line. The lyrics are: "ma da si ma con-ten ta,". The score includes dynamic markings such as *mp* *sost.* and *p* *sost.*, and a tempo marking of 60. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a cursive, handwritten style.

65

da - si, m - da si ma con - ten - ta.
 mu - da - si ma con - ten - ta, con - ten - ta.
 mu - da - si ma con - ten - ta.
 mu - da - si ma con - ten - ta.
 mu - da - si ma con - ten - ta.

65

Segue symphony

SYMPHONY

Handwritten musical score for a symphony, measures 70-73. The score includes parts for Violin I, Violin II, Viola I, Viola II, Cello, and Double Bass. The key signature is one flat (B-flat), and the time signature is 4/3. The music is marked with a dynamic of *mp* (mezzo-piano). Measure 70 is boxed. The score shows melodic lines for the strings, with some notes beamed together and some measures containing rests. The bottom of the page shows empty staves.

70

Handwritten musical score for a piano piece, measures 75-79. The score is written on six staves. The first two staves are for the right hand, and the last two are for the left hand. The middle two staves are empty. The music is in 2/4 time with a key signature of one sharp (F#). Measure 75 is marked with a box containing the number 75. The piece concludes with a double bar line and repeat dots at the end of measure 79.

1) The passage between the brackets is transposed an octave higher

Segue bass solo

90

di na-tu-raa-co mu - dri - ca, - col latt'il lat-te, - lat-te d'a - ni - ma.

90

Segue symphony

SYMPHONY

95

VIOLIN I

VIOLIN II

VIOLA I

VIOLA II

CELLO

95

) Underlay not clear in Add. 10338

100

Segue bass solo

100

BASS

105

E col dol — ce - de l'a - pi con - dis - ce il nel de

105

) Underlay not clear

le na - ti - e dol - cez - ze.

Segue symphony

Detailed description: This block contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are "le na - ti - e dol - cez - ze." The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music concludes with a double bar line and the instruction "Segue symphony".

SYMPHONY

Poco più mosso

VIOLIN I

mf

VIOLIN II

mf

VIOLA I

mf

VIOLA II

mf

CELLO

Detailed description: This block contains the beginning of a symphony score for strings. It features five staves: Violin I, Violin II, Viola I, Viola II, and Cello. The music is in 3/4 time with a key signature of one flat. The tempo is marked "Poco più mosso" and the dynamic is "mf". There are two boxed "110" markings, one at the beginning of the Violin I staff and one at the end of the Cello staff. The score shows the first few measures of music for each instrument.

1) Original time signature 3. Note values halved.

Handwritten musical score for a piano piece, measures 113-115. The score consists of seven staves. The first six staves are for the piano, and the seventh is for the bass. The music is in 4/4 time with a key signature of one flat. The piece concludes with a double bar line and the instruction "Segue bass solo".

Tempo primo

Handwritten musical score for a vocal and piano piece, measures 116-119. The score is in 4/4 time with a key signature of one flat. It features a vocal line with lyrics and piano accompaniment. The lyrics are "Quel fon-teond'el-la be - ve, quel sol en - co la bag -". The piano part includes a "mp" dynamic marking and a "6 5" fingering instruction.

120

na e la con-sig - li - a, pa - ga le - i pa - goll mon - do.

125

120

125

Segue symphony

SYMPHONY

VIOLIN I

mf

VIOLIN II

mf

VIOLA I

mf

VIOLA II

mf

CELLO

mf

130

Segue bass solo

BASS

mf

135

Per lei di nemb' il ciel s'os - cur' in - dar - no e di

mf

135

) Add 10338 gives an alternative Bb

140

gran-di-ne s'ar - ma, che la sua po-ver-ta mi-

140

la pa-ven - ta, mu - da sí, mu - da sí ma con -

145

ten - te.

Segue chorus

145

SOPRANO I and VIOLIN I (optional)

mf

Per lei di nemb' il ciel s'os-cur' in - dar — no e di

SOPRANO II and VIOLIN II (optional)

mf

Per lei di nemb' il ciel s'os-cur' in - dar — no e di

ALTO and VIOLA I (optional)

mf

Per lei di nemb' il ciel s'os-cur' in - dar — no e

TENOR and VIOLA II (optional)

mf

8 Per lei di nemb' il ciel s'os-cur' in - dar — no

BASS and CELLO (optional)

mf

Per lei di nemb' il ciel s'os-cur' in - dar — no

mf

150

1) No independent basso continuo is given in this chorus.

gran-di-ne s'ar - ma, e di gran-di-ne s'ar - ma, che la sua po-ver-

gran-di-ne s'ar-ma, gran-di-ne s'ar ma, che la sua

di gran-di-ne s'ar-ma, e di gran-di-ne s'ar - ma, che la sua po-ver-

e di gran-di-ne s'ar ma, che la sua po-ver-

e di gran-di-ne s'ar ma, s'ar ma, che la sua po-ver-

155

ta ml-la pa-ven-ta, mu-da

po-ver-ta ml-la pa-ven-ta, mu-da

ta ml-la pa-ven-ta, mu-da st,

ta ml-la pa-ven-ta, pa-ven-ta, mu-da st, mu-da-

ta ml-la pa-ven-ta, mu-da st,

155

160

Musical staff with lyrics: sí, m - da sí ma con - ten - ta.

Musical staff with lyrics: sí, m - da sí ma con - ten - ta.

Musical staff with lyrics: m - da sí - ma con - ten - ta.

Musical staff with lyrics: sí, m - da sí ma con - ten - ta.

Musical staff with lyrics: m - da sí ma con - ten - ta.

Musical staff with lyrics: m - da sí ma con - ten - ta.

Musical staff with lyrics: m - da sí ma con - ten - ta.

160

SYMPHONY

Handwritten musical score for Violini, Viola, and Cello. The score is written on six staves. The top two staves are for Violini I and Violini II, both marked *mf*. The next two staves are for Viola I and Viola II, also marked *mf*. The bottom two staves are for Cello, marked *mf*. The music is in a key with one flat (B-flat) and a 4/4 time signature. A box containing the number '165' is placed above the first staff and below the last staff. There are two bracketed passages in the Cello part, each labeled with a '2)' above it, indicating an alternative or transposed version of the music.

1) Add 10338 gives an alternative F

2) The passage between the brackets is transposed an octave higher.

Handwritten musical score for a piece in 3/4 time, featuring vocal lines and piano accompaniment. The score includes a key signature of one flat and a 3/4 time signature. It consists of two systems of staves, with the first system containing vocal staves and piano accompaniment, and the second system containing piano accompaniment. A measure number '170' is boxed in the top right of the first system and the bottom right of the second system.

170

170

Musical score for piano accompaniment, measures 142-145. The score is written for the right and left hands on grand staves. The key signature has one flat (B-flat) and the time signature is 3/4. The right hand features a melodic line with a prominent trill in measure 144. The left hand provides a harmonic accompaniment with chords and moving lines.

Segue duet

175

SOPRANO

TENOR

So - la u - na - dol - ce e d'og-ni af-fan-no sgom-bra

So - la u - na - dol - ce e d'og-ni af-fan-no sgom-bra

175

Musical score for vocal duet and piano accompaniment, measures 175-180. The score includes staves for Soprano and Tenor voices and piano accompaniment. The key signature has one flat and the time signature is 3/4. The vocal lines are in harmony, and the piano accompaniment provides a steady harmonic support.

180

cu - ra le sta nel co re, pas - ce le ver - di er - bet - te la - greg -

cu - ra le sta nel co re,

185

gia a lei com - mes - sa,

pas - ce le ver - di er - bet - te la - greg - gia a lei com - mes -

185 # 4 #

ed el-la pas - ce de suo' beg - li oc - chi il pas - tor - ell' a - man - te,

sa, ed el-la pas - ce de suo' beg - li oc - chi il pas - tor - ell' a - man - te,

190

non qual le des - ti - na - ro o gl' uo - ni - ni o le stel - le

non qual le des - ti - na - ro o gl' uo - ni - ni o le stel -

190

195

na qual le die' l'a mo re, e tra l'om-bro - se

le na qual le die' l'a - mo - re, e tra l'om-

195

200

pian - te d'un fa - vo - ri - to lor mir - te - to a - dor - n'a - dor -

bro - se pian - te d'un fa - vo - ri - to lor mir - te - to a - dor

200

no vag-heg-gia-t'il vag-heg-gia, vag-heg-gia - t'il vag-heg -

no vag-heg-gia-t'il vag-heg-gia, vag-heg-gia-t'il vag-heg - gia

205

205

Detailed description: This system contains two systems of musical notation. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Both systems include a boxed measure number '205' at the end of the system.

gia, né per lui sen - te fo - co d'a - mor che non gli

né per lui sen - te fo - co d'a - mor

Detailed description: This system contains two systems of musical notation. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment.

Handwritten musical score for measures 210-214. The score is written for a voice part (treble clef) and piano accompaniment (grand staff, bass and treble clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of vocal lines with lyrics and piano accompaniment with chords and melodic lines. Measure 210 is marked with a box containing '210'. The lyrics are: scop - ra, che non gli scop - ra, che non gli scop - ra, che non gli scop - ra, che non gli scop - ra, - scop - ra, che non gli scop -

210

scop - ra, che non gli scop - ra, che non gli scop - ra, che non gli scop - ra, che non gli scop -

210

Handwritten musical score for measures 215-219. The score is written for a voice part (treble clef) and piano accompaniment (grand staff, bass and treble clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of vocal lines with lyrics and piano accompaniment with chords and melodic lines. Measure 215 is marked with a box containing '215'. The lyrics are: scop - ra, né d'el-la scop - re, né d'el-la scop - re ar - scop - ra, né d'el-la scop - re, né d'el-la scop - re ar -

215

scop - ra, né d'el-la scop - re, né d'el-la scop - re ar - scop - ra, né d'el-la scop - re, né d'el-la scop - re ar -

215

220

dor che-gli non sen — ta, m — da si ma con-ten —

dorch'e-gli non sen — ta, m — da si

220

Detailed description: This block contains the first system of a musical score, measures 220-225. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are in Italian. Measure 220 starts with a treble clef and a key signature of one flat. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 221 continues the vocal line with a half note D5 and a quarter note E5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 222 has a vocal line with a half note F5 and a quarter note G5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 223 has a vocal line with a half note A5 and a quarter note B5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 224 has a vocal line with a half note C6 and a quarter note B5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 225 has a vocal line with a half note A5 and a quarter note G5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3.

225

ta, con-ten — ta, m — da si, m — da

ma con-ten — ta, con-ten — ta, m — da —

225

Detailed description: This block contains the second system of a musical score, measures 225-230. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are in Italian. Measure 225 starts with a treble clef and a key signature of one flat. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 226 continues the vocal line with a half note D5 and a quarter note E5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 227 has a vocal line with a half note F5 and a quarter note G5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 228 has a vocal line with a half note A5 and a quarter note B5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 229 has a vocal line with a half note C6 and a quarter note B5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3. Measure 230 has a vocal line with a half note A5 and a quarter note G5. The piano accompaniment has a bass line with a quarter note G2 and a treble line with a quarter note Bb3.

su ma con-ten-ta.

su ma con-ten-ta.

Segue symphony

SYMPHONY

VIOLIN I

230

VIOLIN II

VIOLA I

VIOLA II

CELLO

230

Jeffreys writes "Simphonia altered" beside the 'great bass' part.

This musical score is arranged in a system of five staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle staff is in alto clef. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The score consists of four measures. The first measure contains a whole note chord in the bass clef and a half note in the alto clef. The second measure contains a half note in the alto clef and a half note in the bass clef. The third measure contains a half note in the alto clef and a half note in the bass clef. The fourth measure contains a half note in the alto clef and a half note in the bass clef. There are two boxed numbers '235' in the score: one above the first measure of the top staff and one below the second measure of the bottom staff. The music includes various note values, rests, and dynamic markings such as mf and f .

Four empty musical staves are located at the bottom of the page, arranged in two pairs. Each pair consists of a treble clef staff and a bass clef staff.

Handwritten musical score for a piece with 240 measures. The score consists of seven staves. The first staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat. The third and fourth staves are bass clefs with a key signature of one flat and a 3/2 time signature. The fifth staff is a bass clef with a key signature of one flat. The sixth and seventh staves are bass clefs with a key signature of one flat. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A box containing the number '240' is located at the end of the first staff and the beginning of the seventh staff.

Empty musical staves at the bottom of the page.

Meno mosso

SOPRANO

TENOR

BASS

245

ve-ra vi - ta, O ve-ra

ve-ra vi - ta, O ve-ra vi

ve-ra vi ta, O ve - ra

250

vi - ta, che non sa — che si — a, si - a, che non

— ta, che non sa — che si - a, si — a, che non

vi - ta, che non sa che si - a,

250

255

sa che si — a mo-ri — re,

sa — che si — a mo-ri —

che non sa che si — a mo-ri —

255

260

mo-ri' in-nan-zi mor-te, mo-ri'

re, mo-ri' in-nan-zi mor-te,

— re, mo-ri' — in-nan-zi mor-te, in-

in - nan - zi mor te.
 mo - ri' in - nan - zi mor te.
 nan - zi mor te.
 alko

Segue chorus.

SOPRANO I and VIOLIN I (optional)
 O ve-ra vi - ta, O ve-ra vi - ta,

SOPRANO II and VIOLIN II (optional)
 O ve-ra vi - ta, O ve-ra vi - ta,

ALTO and VIOLA I (optional)
 ve - ra vi - ta, O ve - ra - vi - ta,

TENOR and VIOLA II (optional)
 O ve-ra vi - ta, O ve-ra vi - ta,

BASS and CELLO (optional)
 O ve-ra vi - ta, O ve-ra vi - ta,

270

che non sa che - si - a mo - rit' in-han-zi mor-te, in-

che non sa che - si - a, mo - ri - re, mo - rit' in-han-zi

che non sa - che si - a, mo - ri - re, mo - ri - re, mo - rit'

che non sa che si - a, mo - ri - re, mo - rit' in-han-zi mor-

che non sa che - si - a, mo - rit' in-han-zi mor-

270

275

han-zi mor - - - te, mo - rit' in-han-zi mor - - - te.

mor - - - te, mo - rit' in-han-zi mor-te, mo - rit' in-han-zi mor - - - te.

- in-han-zi mor - - - te, mo - rit' in-han-zi mor - - - te, - mor - - - te.

te, mo - ri - re, mo - rit' in - han - zi mor - te, in - - - han-zi-mor - te.

te, mo - rit' in-han-zi mor - - - te.

280

275

280

THE MASQUE OF VICES

Words by THOMAS RANDOLPH

Music by GEORGE JEFFREYS

1. MUSIC, THOU QUEEN OF SOULS

GEORGE JEFFREYS

Source: BM Add 10338. Autograph. In score.

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 duller 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 rude 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' (1638), and 'Coy Celia' in his collection 'A Pastoral Ode' (1638).

TENOR I
 TENOR II
 BASS

Mu — sic, thou Queen of souls, get up, — get up and
 Mu — sic, thou Queen of souls, get up, — get up —
 Mu — sic, thou Queen — of souls, get up — and string Thy

5

string Thy power - ful late, and some sad re - quem - sing Till
 — and string Thy power - ful late, and some — sad re — quem sing
 power - ful late, and some sad re - quem sing

5

10

rocks re-quite thy e-cho, e-cho with a groan,
Till rocks re-quite thy e-cho with a groan, And the

10

15

20

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

15

20

25

— let tone, re — peat the — dul — let tone. Then, on a sud — den,

dul — let tone, re — peat the dul — let tone. Then, on a sud — den,

dul — let tone, the — dul — let tone. Then, on a sud — den,

25

30

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

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

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

30

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

and so com-mand The pine to dance, —

This system contains the first system of music. It features a vocal line in the upper staff with lyrics, a second vocal line below it, and a piano accompaniment in the lower two staves. The music is in a minor key and 3/4 time.

35

— the oak his roots — fore-go,

and so com-mand The pine to dance, — the oak his roots fore-

35

Basso continuo has:

This system contains the second system of music. It continues the vocal lines and piano accompaniment from the first system. A box with the number '35' is placed above the first staff. At the bottom of the system, there is a separate line for the Basso continuo with the instruction 'Basso continuo has:'.

40

and so com-mand — The pine to dance, the pine — to dance, the — oak his roots, the —
 and so com-mand The pine to dance, the — pine to dance, the — oak his roots, his
 go, and so com-mand the pine to dance, the oak his roots, his

40

45

— oak his roots fore-go, The holm and a - ged elm, the holm and a - ged elm —
 roots fore — go, The holm and a - ged elm, the holm and a - ged
 roots fore - go, The holm and a - ged

45

50

to foot - it too. Myrt - les shall ca - per, lof - ty, lof - ty - ce - dars

elm to - foot - it too. Myrt - les shall ca - per, lof - ty ce - dars -

elm to foot it too. Myrt - les shall ca - per, lof - ty ce - dars

50

55

run And call the court - ly palm, — the court - ly palm to make up one,

run

run And call the court -

55

And — call the court-ly palm, the court-ly palm to

And — call the court-ly palm — to — make up —

— ly palm, the court-ly palm to make up one, And call the court-ly palm to

60

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,

60

65

all, of all this jol - ly train, Strike a sad note, strike a sad

the midst of all this - jol - ly — train, Strike a sad — note,

the midst of all, of all this jol - ly train, Strike a sad — note, strike a

70

75

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

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

sad — note, — a sad # note, strike — a

75

note, and fix them trees, and fix them trees a - gain.

sad note, and fix them trees a - gain, and fix them trees a - gain.

sad note, and fix them trees a - gain.

Manuscript not clear. Some overwriting in both tenor parts.

2. COY CELIAGEORGE JEFFREYS

Source: BM Add 10338. Autograph. In score.

Coy Celia, dost thou see
 You hollow mountain tottering o'er the plain,
 O'er which the fatal tree
 With treacherous shade betrays the sleepy 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 wight, this heap of misery,
 And in the dust below
 Bury my carcase 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'

Musical score for Tenor I, Tenor II, and Bass. The score is in 4/4 time and features a key signature of one flat (B-flat). Tenor I has lyrics: "Coy Ce — lia, dost thou see You hol-low moun-tain tot - tering". Tenor II and Bass parts are present but contain no lyrics. The score includes dynamic markings such as *mf* and *f*, and a fermata over the final note of the Tenor I line.

Musical score for Tenor I, Tenor II, and Bass. The score is in 4/4 time and features a key signature of one flat (B-flat). Tenor I has lyrics: "o'er the plain, O'er which the fa - tal tree With trea - cher-ous shade be -". Tenor II and Bass parts are present but contain no lyrics. The score includes dynamic markings such as *f* and *mf*, and a fermata over the final note of the Tenor I line. The system is marked with a square box containing the number 5.

10

trays the sleep - y Swain? Be - heath it is a cell As — full of hor —

10

15

— ror as my breast — of care: Ru - in there - in night

15

20

dwell And fit a place for - guilt, and fit a place for - guilt and - black de - spair,

20

25

And fit a place for - guilt, for - guilt and black de - spair.

mp

There —

25

30

mp There — will I head-long throw This wret - ched wight, this heap —

mp There — will I head-long throw This wret - ched wight, this heap of

— will I head-long throw This wret - ched wight, this — heap of

5

30

35

of mi-se-ry, And in the dust be-low

mi-se-ry, And in the dust be-low

mi-se-ry, And in the dust be-low Bu-ry my

35

40

Bu-ry my car-case and the thought of thee, bu-ry my car-case

Bu-ry my car-case and the thought of thee, bu-ry my car-case

car-case and the thought of thee, bu-ry my car-case

40

45 and the thought — of thee; Which, when I fi-nished have, O hate me

and the — thought of thee; Which, when I fi-nished have, O hate me

and the thought of thee; Which, when I fi-nished have, O — hate me dead

45 50

55 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

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

55

) Jeffreys here has a double bar line.

60

— hast done a - live,

done a — live, And — come not hear my grave, and come not hear my

done a - live,

60

Detailed description: This system contains measures 60 through 64. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "— hast done a - live," (measure 60), "done a — live, And — come not hear my grave, and come not hear my" (measure 61), and "done a - live," (measure 62). The piano part provides harmonic support with chords and melodic lines. A box with the number "60" is located at the top right of the first staff and at the bottom right of the piano part.

65

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

grave

And — come not hear my

65

Detailed description: This system contains measures 65 through 69. The lyrics are: "And — come not hear my grave, and come not hear my — grave" (measure 65), "grave" (measure 66), and "And — come not hear my" (measure 67). The piano accompaniment continues with chords and melodic lines. A box with the number "65" is located at the top right of the first staff and at the bottom right of the piano part.

70

lest I take heat from thee and so re-vive, and so re-vive, — and so re-

lest I — take heat from thee and so re-vive, and so re-vive, and so re —

grave lest I take heat from thee — and so re-vive, and so re-vive, re-

75

vive, lest I take heat from thee and so re-vive, and so re-vive, re — vive.

vive, lest I take heat from thee and so re-vive, and — so re-vive, — and so re-vive.

vive, lest I — take heat from thee and so re-vive, — and — so re-vive.

75

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 mean?
 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'

The musical score is written for four parts: Tenor I, Tenor II, Bass, and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Say, dance, how shall we go That ne-ver could a mea - sure". The piano part provides harmonic support with chords and melodic lines.

1) Jeffreys adds 'or for two tenors'. As the three songs belong together, this seems the better arrangement.

5

know? Say, dance, how shall we go That ne-ver could a mea-sure

know? Say, dance, how shall we go That ne-ver could a - mea-sure

know? Say, dance, how shall we go That ne-ver could a mea - sure

5

10

know? How shall we sing — to please the scene

know?

know? That ne-ver yet could keep a

10

15

That ne-ver yet could keep a mean? That ne-ver

That ne-ver yet could-keep a mean? How shall we sing —

mean? How shall we sing to

15

20

yet could keep. a mean, that ne-ver yet could keep a — mean? Dis-or-der is the

— to please the scene That ne-ver yet — could-keep a mean? Dis-or-der is the

please the scene That ne-ver yet could keep a mean? Dis-or — der

20

25 30

8 masque, the masque we bring, And dis — cords — are the tunes, and dis-cords are the tunes we

8 masque, — the masque we bring, And dis — cords — are the tunes — we

is — the masque we bring, And dis — cords — are the tunes we

25 30

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in 8/8 time. The first vocal line starts with a box containing the number '25' and ends with a box containing '30'. The lyrics are: 'masque, the masque we bring, And dis — cords — are the tunes, and dis-cords are the tunes we'. The second vocal line has the lyrics: 'masque, — the masque we bring, And dis — cords — are the tunes — we'. The third vocal line has the lyrics: 'is — the masque we bring, And dis — cords — are the tunes we'. The piano accompaniment is in the lower register, with chords and moving lines in both hands.

35

mf

8 sing, Dis- or — der, dis-or-der is — the masque we bring, And

8 sing, Dis-or-der is the masque, dis-or-der is — the masque, the masque we bring,

mf

8 sing, Dis-or-der is — the masque we bring, And dis —

35

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in 8/8 time. The first vocal line starts with a box containing the number '35' and ends with a box containing '35'. The lyrics are: 'sing, Dis- or — der, dis-or-der is — the masque we bring, And'. The second vocal line has the lyrics: 'sing, Dis-or-der is the masque, dis-or-der is — the masque, the masque we bring,'. The third vocal line has the lyrics: 'sing, Dis-or-der is — the masque we bring, And dis —'. The piano accompaniment is in the lower register, with chords and moving lines in both hands. There are dynamic markings 'mf' and 'p' throughout the score.

40

dis - cords - are the tunes - we sing, the tunes - we sing.

And dis - cords - are the tunes we sing.

- cords - are the tunes we sing, - the tunes - we sing.

40

mf
No sound in our harsh ears, in our harsh ears could find a place But high - est treb - les,

mf
No sound in our harsh ears, in our harsh ears could find - a place But

mf
No sound in our harsh ears could find, could find a place

45

50

but high - est treb - les, high - est treb - les

high - est treb - les, but high - est treb - les

or — the low - est bass, or the low - est

50

Da segno Fine

or — the low - est bass. bass.

or the low - est bass. bass.

bass, or the low est bass. bass.



SONGS "MADE FOR SOME COMEDYES

BY SIR RICHARD HATTON"

1631

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 masquing night,
 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
 You that have been this - eve - ning's light, The ho-nour of —

ALTO
 You that have been this eve-ning's light, The ho-nour of this

TENOR
 You that have been this eve-ning's light, The ho-nour of this

BASS
 You that have been this eve-ning's light, The ho-nour of this

The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is written in 4/4 time with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

5

10

— this mas- quing night, Now sit you still, now sit you still, not —

mas- quing — night, Now — sit you still, sit you still, not — whis- per, Move, not —

mas- quing, this mas- quing night, Now — sit you still, sit you still, not — whis- per, Move, not

mas — quing night, Now sit you still, sit you still, not whis — per, Move, not

15

15

— whis- per, Move, not whis — per, Move lest you of- fend, lest — you of- fend the

— whis- per, Move, not whis — per, Move lest — you of- fend, — lest you of-

whis- per, Move, not whis — per, Move lest you of- fend, of- fend —

whis — per, Move, not — whis — per, Move lest — you of- fend the God —

God of Love. Gods at their ban-quets make their choice To cheer them-selves, to cheer them-selves, to cheer them-

Send the God of Love. Gods at their ban-quets make their choice To cheer them-selves, to cheer them-

— the — God of Love. Gods at their ban-quets make their choice To cheer them-selves, to cheer them-selves,

— of Love. Gods at their ban-quets make their choice To cheer them-selves, them-

selves with clear - est voice. Then to e-very god as - sign, then to e-very god as-sign Cups of nec -

selves with clear-est voice. Then to e-very god as-sign Cups of nec —

them-selves with clear-est voice. Then to e-very god as-sign, then to e-very god as-sign Cups of nec -

selves with clear-est voice. Then to e-very god as-sign, as - sign Cups of nec - tar,

30

tar, cups of nec-tar, - heaven - ly wine. In their bowls, too, let there be As in
 tar, cups of nec-tar, - heaven - ly wine. In their bowls, too, let there be As in
 tar, cups of nec-tar, heaven - ly — wine. In their bowls, too, let there be As in -
 heaven — ly wine. In their bowls, too, let there be As in

Dal segno Fine

35

mu - sic, in mu-sic, har - mo - ny, as in mu - sic, har - mo - ny. ny.
 mu-sic, as in mu - sic, har - mo - ny, as in mu - sic, har - mo - ny. ny.
 mu - sic, har - mo - ny, as in mu - sic, in mu-sic, har - mo - ny. ny.
 mu-sic, in mu — sic, har - mo - ny, as in mu - sic, har - mo - ny. ny.

35

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, virgins, hither: see,
 Our cruel torments wiser be.
 O be not coy nor nice, 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 unto't by hell's just frown
 We now do wander up and down.

Sir Richard Hatton

The musical score is written for four vocal parts and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo and dynamics are marked 'mp' (mezzo-piano). The lyrics are written below the vocal staves.

SOPRANO
 Fond maids, take warn-ing while you may And give your-selves, and give your-selves —

ALTO
 Fond maids, take warn-ing while you may And give your-selves, and give your-selves, your-

TENOR
 Fond maids, take warn-ing while you may And give your-selves, and give your-selves

BASS
 Fond maids, take warn-ing while you may And give your-selves, and give your-selves —

The piano accompaniment consists of two staves at the bottom, with the right hand playing chords and the left hand playing a simple bass line.

5

— to a-hor-ous play. Come not, vir — gins, hi-thes: see, Our cru-el tor - nents

selves to a-hor-ous play. Come not, vir — gins hi - thes: see, Our cru-el tor-nents

8 to a - hor-ous play. Come not, vir - gins, - hi - thes: see, Our cru-el tor - nents

— to a-hor-ous play. Come not, vir - gins, hi - thes: see, Our cru-el tor-nents

10

wi - ser — be. O be not coy nor nice, those — sins are

wi - ser be. O be not coy nor nice, nor nice, those sins are

8 wi - ser be. O be not coy nor nice, O be not coy nor nice, those sins are

wi - ser be. O be not coy nor nice, nor nice, O be not coy nor nice, those sins are

10) Add 10338 has

15



ours For which in pain we spend our te - dious — hours In gloo-my shades, — where we and



ours For which in pain we spend our te — dious - hours, our te - dious hours



ours For which in pain we spend our te — dious hours In gloo-my shades, where we and



ours For which in pain we spend our te — dious hours In gloo-my shades,



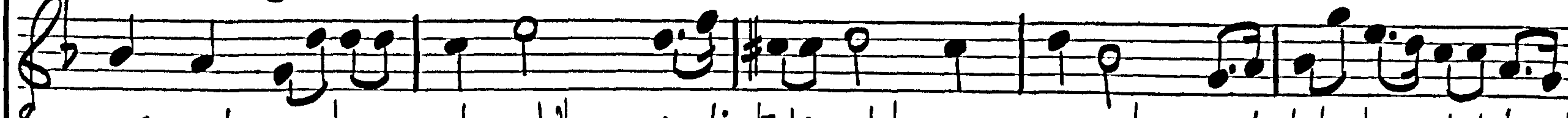
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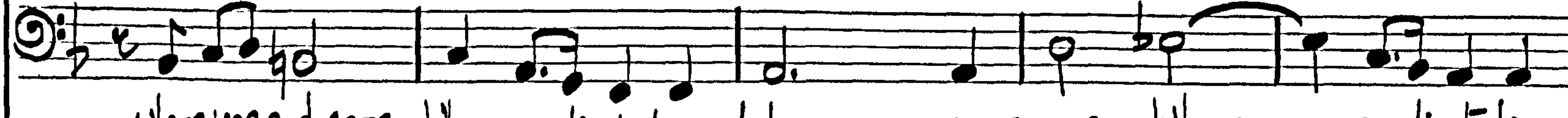
care, Where so - li - tude and ho — nor are, where so - li - tude and ho —



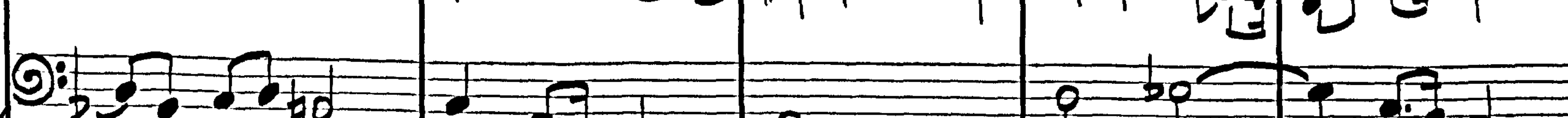
In gloo-my shades, Where so - li - tude — and ho - nor are, where so - li -



care, and care, where we and care, Where so - li - tude and ho - nor are, where so - li - tude, where so - li - tude and ho - nor



where we and care, Where so - li - tude and ho — nor are, Where — so - li - tude and



20

25

- now, and ho - now are. Doomed un - to't by hell's just frown We now do

tude and ho - now are. Doomed un - to't by hell's just frown We now do wan -

are, and ho - now are. Doomed un - to't by hell's just frown We now do

ho - now are. Doomed un - to't by hell's just frown We

30

wan - des up and down, we now do wan - des up and down, up and down, we now do

des, we now do wan - des up and down, we now do wan - des, we now do wan - des

wan - des up, do wan - des up and down, we now do wan - des up and down, we now do wan - des, we

now do wan - des up and down, we now do wan - des up and down, we now do wan - des

30

Dal segno.

Fine.

1 2

wan-der up and down. down.

up and down. down.

how do wan-des up and down. down.

up and down. down.

up and down. down.

3. CUPID BLUSHES TO BEHOLD

GEORGE JEFFREYS

Source: BM Add 10338 in score. Autograph.

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 lusty wine,
 Beauty, music, all combine
 With quick spirits' lofty 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

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is C major, and the time signature is 4/4. The tempo and dynamics are marked 'mf' (mezzo-forte). The lyrics are written below the vocal staves.

SOPRANO
 Cu - pid blush-es to be-hold That your bloods are grown so cold, that —

ALTO
 Cu - pid blush-es to be-hold That your bloods are grown so cold, that your

TENOR
 Cu - pid blush-es to be-hold That your bloods are grown so cold, that your

BASS
 Cu - pid blush-es to be-hold — That your bloods, that your

The piano accompaniment consists of two staves at the bottom of the page, with the right hand in treble clef and the left hand in bass clef. The piano part provides harmonic support for the vocal lines.

5

your bloods are grown so cold, And his wan-ton no-thes swears Ye're a scan-dal, ye're a scan - dal -
 bloods are grown so cold, And his wan-ton no-thes swears Ye're a scan-dal to your years, ye're a
 bloods are grown so cold, And his wan-ton no-thes swears Ye're a scan-dal, ye're a scan-dal, ye're -
 bloods are grown so cold, And his wan-ton no-thes swears Ye're a scan-dal, ye're a scan-dal

10

to your years. Re-vive your youth-ful fires then And re-deem your names a-gain, re-deem your -
 scan-dal to your years. Re-vive your youth-ful fires then And re-deem your names a-gain, re-deem -
 a scan-dal to your years. Re-vive your youth-ful fires then And re-deem your names a-gain, re-deem your -
 to your years. Re-vive your youth-ful fires then And re-deem - your names, your

) Add 10338 has

1) (♩ = ♩)

15

names a gain. Ban-quet and the lus-ty wine, and the-lus-ty
 - your-names a-gain. Ban-quet and the lus-ty wine, and the-lus-ty
 8 names, your-names a-gain. Ban-quet and the lus-ty wine, the lus-ty
 names a-gain. Ban-quet and the lus-ty wine, and the-lus-ty

20

#

2) (♩ = ♩)

wine, ban-quet and the lus-ty wine, the lus-ty wine, Beau-ty, beau-
 wine, ban-quet and the lus-ty wine, the lus-ty wine, Beau-ty, beau-
 8 wine, ban-quet and the lus-ty wine, the lus-ty wine, Beau-ty, beau-ty
 wine, ban-quet and the lus-ty wine, the lus-ty wine, Beau-ty, beau-ty
 wine, ban-quet and the lus-ty wine, the lus-ty wine, Beau-ty, beau-ty

1) Original time signature



Note values divided by four.

2) Original time signature C
Note values unchanged.

25

ty, mu-sic, all com — bine With quick spi-rits' lof-ty, lof-ty strains, with quicke

ty, mu-sic, mu — sic, all com — bine With quick spi-rits' lof-ty strains, with quick spi-rits', with

mu-sic, — all com — bine, all com — bine With quick spi-rits' lof — ty strains, with quick

mu-sic, mu-sic, all com — bine With quick spi-rits' lof-ty strains, with quick spi-rits'

30

spi-rits' lof - ty strains To put new life in-to your veins, in - to your

quick spi-rits' lof - ty strains To put new life, to put new life in-to your

spi - rits' lof - ty strains To put new life in-to your veins, in-to your veins,

lof - ty, lof-ty strains To put new life in-to your

D) Jeffreys gives an alternative C

veins, to put new life in - to your veins, to put new life in - to your veins, to put new life in - to your

veins, in - to your veins, to put new life in - to your veins, to put new

in - to your veins, to put new life in - to your veins, to put new life in - to your

veins, to put new life in - to your veins, new life in -

veins, new life in - to your veins. Who then is dull when love thus strives - to - please

life, new life in - to 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

to 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, 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

1 *Dal segno* 2 *Fine*
 - your - want of these. these.
 want, to your want of these. these.
 want of _____ these. these.
 want of these. these.

4. HYMEN HATH 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 sable wings.
 Haste then, gentle night, for we
 Know thou hast rights as well as he.

Sir Richard Hatton

SOPRANO
 Hy - men hath to - ge - thes tied The lus - ty bride - groom, the lus - ty

ALTO
 Hy - men hath to - ge - thes tied The lus - ty bride - groom, the lus - ty

TENOR
 Hy - men hath to - ge - thes tied The lus - ty bride - groom and the wil - ling

BASS
 Hy - men hath to - ge - thes tied The lus - ty bride - groom

Hy - men hath to - ge - thes tied The lus - ty bride - groom

1) Add 10338 has

5

bride-groom and the wil-ling bride, And un-to the gods they pray To ba-nish hence, to ba-nish hence the long and
 bride, the wil-ling bride, And un-to the gods they pray To ba-nish hence. the long and te-dious—
 and the wil-ling bride, And un-to the gods they pray To ba-nish hence, to ba-nish hence the long and—
 and the wil-ling bride, And un-to the gods they pray To ba-nish hence, to ba-nish hence the long and

10

te-dious day, to ba-nish hence the long and te-dious—
 day, to ba-nish hence the long, the long and te-dious, and te-dious
 te-dious day, to ba-nish hence the long and te-dious day, the long and te-dious, and te-dious
 te-dious day, to ba-nish hence the long and te-dious day, the long and te-dious

15

day. Sing we then and so in - vite, and so in - vite The lo - vers' friend, the lo-vers' friend,

day, and so in - vite, sing we then and so in - vite The lo - vers' friend,

day, and so in - vite, sing we then and so in - vite The lo - vers' friend,

day, and so in - vite, and so in - vite The lo - vers' friend, the lo-vers'

the lo-vers' friend the still and sha-dy

the still and sha-dy night, the still and sha-dy night, the still and

the still and sha-dy night, the still and sha-dy night, the still and sha-dy

friend, the still and sha-dy night, the lo-vers' friend, the still and sha-dy night, the still and

20

right, and sha-dy night While we touch the trem bling
 sha-dy night While we touch the trem bling
 night, the still and sha-dy night While we touch the trem bling
 sha-dy night While we touch the trem bling

25

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 trem
 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

) Add 10338 has

30

trém - bling strings *cresc.* To add more fea - thers to — her - sa - ble wings, to add more fea - thers to her

trém - bling strings *cresc.* To add more fea - thers to her sa — ble, her sa - ble wings, to add more fea - thers to her

— bling strings *cresc.* To add more fea - thers to her sa - ble — wings, more fea -

trém - bling strings To add more fea - thers to her sa — ble wings, to add more fea - thers to —

35

sa — ble, her sa - ble wings, to add more fea - thers to — her — sa - ble

sa - ble wings, her sa - ble wings, to add — more fea - thers to her sa - ble wings, sa - ble

— thers — to her sa — ble wings, to add more fea - thers to her sa - ble wings, to her sa - ble

— her - sa — ble wings, to add more fea - thers to her sa — ble

wings. Haste then, gen-tle night, then gen-tle night, for we know thou hast rights, for we know thou hast wings. Haste then, gen-tle night, then gen-tle night, for we know, for we know thou hast wings. Haste then, gen-tle night, then gen-tle night, for we know, for we know thou hast wings. Haste then, gen-tle night, then gen-tle night, for we know, for we know thou hast wings.

rights, for we know thou hast rights as well as he, for we know thou hast rights, for we know thou hast rights, thou hast rights as well as he, for we know thou hast rights, thou hast rights, for we know thou hast rights as well as he, for we know thou hast rights, for we know thou hast rights, for we know thou hast rights as well as he, for we know thou hast rights

45

Dal segno

Fine

1

2

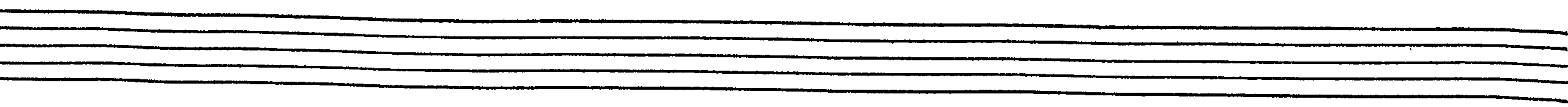
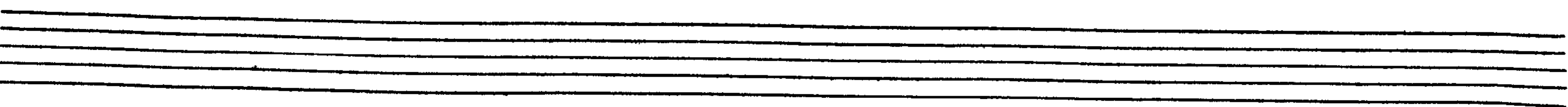
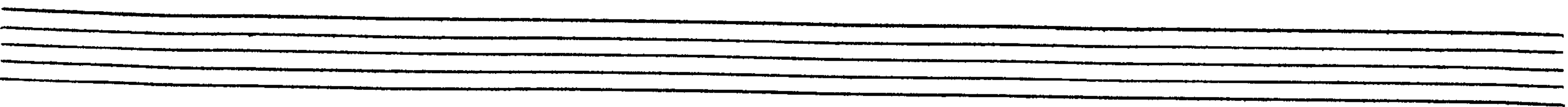
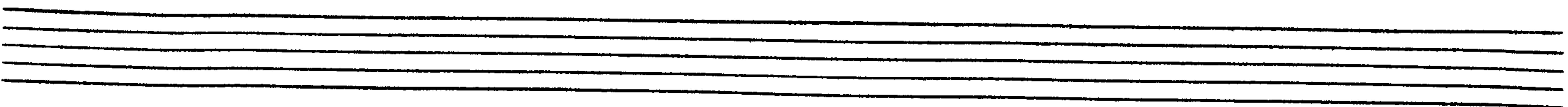
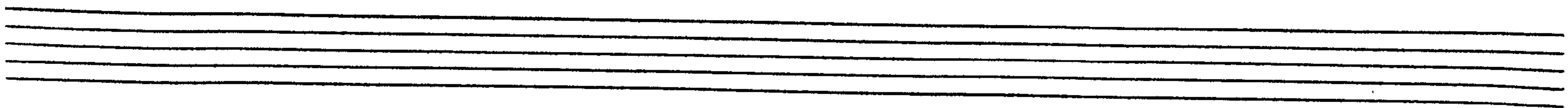
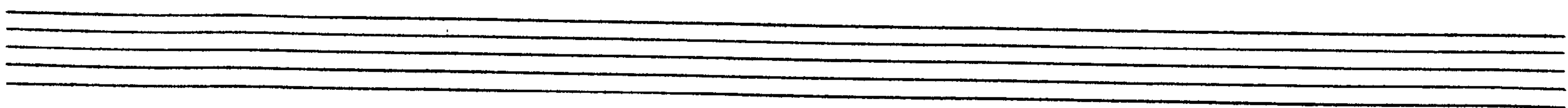
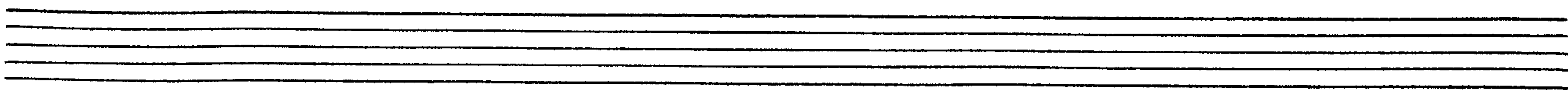
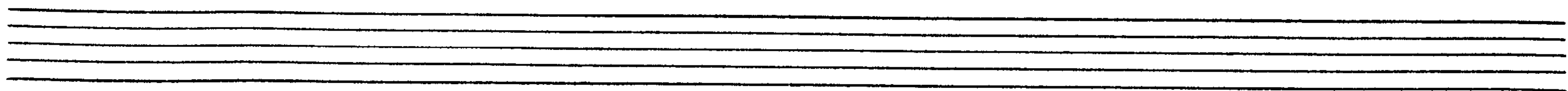
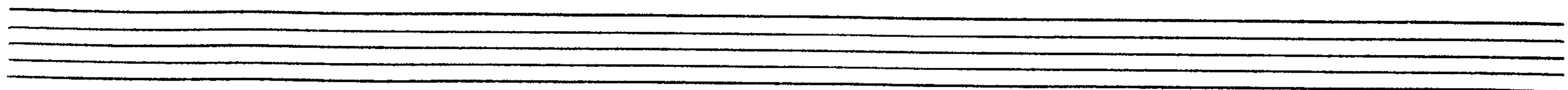
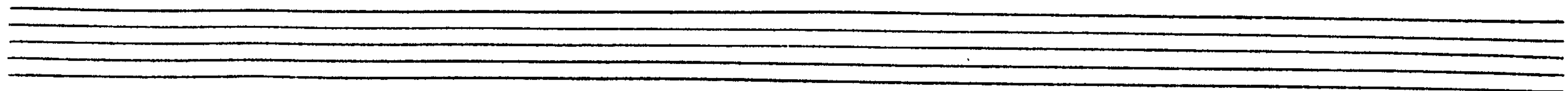
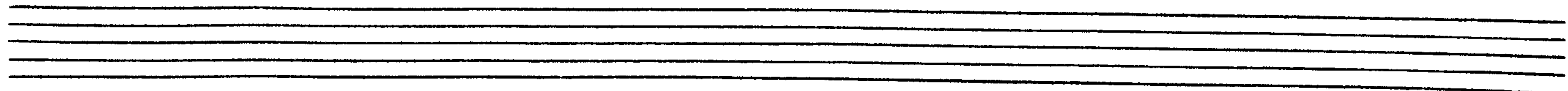
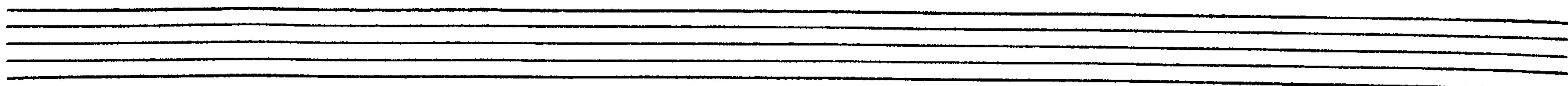
rights as well as he. he.

rights as well as he. he.

rights as - well as he. he.

as well as he. he.

45



THE RIVAL FRIENDS

1631

Words by PETER HAUSTED
Music by GEORGE JEFFREYS

D) The songs appear together in BM Add 10338. Jeffreys' full title is: "Songs made for Dr. Hausted's Comedy called y^e Rivall Friends acted before y^e Kinge and Queen An. 1631 19th March". A note also in Jeffreys' hand appears after the last song: "The dialogue Drowsy Phoebus and y^e others to this place were made to and sung in Dr Hausted's unfortunate comedy at Cambridge before the Kinge and Queen called y^e Rivall Friends. 31". A margin note by 'Cruel, but once again' is added: "This song was made for the Comodie but I think not sunge".

1. DROWSY PHOEBUS

A dialogue between Venus, Thetis and Phoebus

Source: BM Add 10338 in score. Autograph.

GEORGE JEFFREYS

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

Phoebus: But see, fond mortal, how they gaze
On that same pretty blaze.
Thetis, Adieu, I am no longer thine
I must away, for if I stay
My deity's quite undone.
They will forget t'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,
Profane not 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.

[Phoebus speaks]

Will he obey?

Venus: I'll give to thee the fair Adonis' spear
So thou wilt rise.

[Phoebus speaks]

Thetis: And I to keep thee here
Will give a wealth of pearl as fair
As ever sea-nymph yet did wear.
Tis Thetis woos thee stay. O stay.

Then, in their names, I do command thee here,
Lord of the year, to entertain this good-bye
train.
Call back the day of mine,
The sprightly Valentine.

Venus: Tis Venus woos thee rise. O come away. Chorus: And fetch new rays, that amorous

Valentine

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)
 Drow - by Phoebus, come a-way And let out the

THETIS (SOPRANO)

PHOEBUS (BASS)

longed for day. Love thy The-tis' sil-ver breast And of the

V. 10 *cresc.*

case-ments of the East. Tis Ve-nus calls, a-way, a-way: The wa-king

V. 15

not - tals long for day.

Th. *mf* **THETIS**

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

Th. 20 *p*

in e - ter - nal night Whose deeds de-serve no day. Lie still, A - rise not yet,

V. 25 VENUS

I'll woo thee

Th. lie still my sun. My night — be-gins when thou art gone.

25

V. with a kiss to come a-way.

Th. *mf* And — I with for-ty-four to

30

V. I'll give to thee the fairest A - do - nis' spear So thou wilt rise.

Th. stay. And I to keep thee

35

Th. here Will give a wreath of pearl As fairest as e - ver - sea - nymph yet did wear.

40

V. VENUS *mf*

Th. *mp* Tis The - tis woos thee stay. *piu f* O stay, O stay.

Tis Ve - nus woos thee

40

V. *f* rise. O come a-way. 45



Ph. *mp* PHOEBUS To which of these shall I in-


V. 50
Un-to the up-ber world re-pair.

Th. *f* O no!

Ph. cline my ear?

THETIS

Th.  I'll bind him with my flow  ing hair.

Ph. 

Ph.  **55** *mp* But see,  fowl mor-tal, how they gaze On that same pret - ty

 **55**

Ph.  **60** blaze. The - tis, A - dieu, I am no long - er thine.

 **60**

65 *mf cresc.*

Ph. I must a-way, For if I stay My de-i-ty's - quite un-done. They will for-

70 *mf cresc.*

Ph. get t'a-dore ——— the ri ——— sing sun, they will for-

Ph. get t'a-dore the ri ——— sing sun, the ri - sing

75 VENUS

V. *Gent - ly, gent - ly god of light, Pro - fane not powers that are*

Ph. *sun.*

80

V. *great — er than thine own. Here — is not a fire doth*

85

V. *shine Yet is be - hold — en - in - to thine. They are of them - selves di -*

cresc.

1) An alternative upper A is given.

90

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

Phoebus speaks

95

V. vine. Will he o - bey? Then, in their

Phoebus speaks *mf*

95

100

V. names, I do com - mand thee here, Lord of the year, to en - ter -

100

V. *tain this good-bye-train. Call — back the day of mine — the spright-ly*

V. *Va - len - tine, call back the day of mine the spright-ly Va - len - tine.*

Segue chorus

110

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

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

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

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

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

110

1) No separate basso continuo is given for this chorus.

115

-er than e - ver shine, this morning may, this morning may bright - er than e - ver shine.

- er than e - ver shine, this morning may, this morning may bright - er than e - ver shine.

er than e - ver shine, this morning may bright - er than e - ver shine.

- er than - e - ver shine, this morning may bright - er than e - ver shine.

- er than e - ver shine, this morning may bright - er than e - ver shine.

115

2. HAVE PITY, GRIEF

GEORGE JEFFEREYS

Source: BM Add 10338 in score. Autograph.

Have pity, grief, I cannot pay
 The tribute which I owe the tears.
 Alas, these 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 of tears upon.
 Woo then 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
 Wherewith to pay my debt: for grief
 Hath vowed, unless I quickly pay,
 To take both life and love away.

Peter Hausted
 'The Rival Friends'

SOPRANO

Have — pi - ty, grief, I can-not pay The tri - bute

5

which I owe the tears. A-las, a-las, those — foun-tains are grown

5

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 3/4 time and G major. The lyrics are written below the vocal line. A box with the number '5' is located at the top left and bottom left of the system.

10

dry, And — tis in vain to hope sup-ply from o - thers' eyes. For —

10

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in 3/4 time and G major. The lyrics are written below the vocal line. A box with the number '10' is located at the top center and bottom center of the system.

15

— each man bears E-nough a-bout him of his own To spend his

15

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in 3/4 time and G major. The lyrics are written below the vocal line. A box with the number '15' is located at the top center and bottom center of the system.

stock, to spend his stock of tears up - on.

Woo then the heavens, woo — then the heavens, — gent - le

love, To melt — a cloud, to melt — a

6 7 6 6 7 6

30

cloud for my re-lief, Or — woo the deep, or woo the

30

Detailed description: This system contains three measures of music. The first measure is marked with a boxed '30'. The lyrics are 'cloud for my re-lief, Or — woo the deep, or woo the'. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). The music features quarter and eighth notes, with some notes beamed together. The lyrics are written below the treble staff.

35

grave: Woo — what thou wilt so I may have Where-with to pay my debt:

35

Detailed description: This system contains four measures of music. The first measure is marked with a boxed '35'. The lyrics are 'grave: Woo — what thou wilt so I may have Where-with to pay my debt:'. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff. The music features quarter and eighth notes, with some notes beamed together. The lyrics are written below the treble staff.

40

for grief — Hath — vowed, un-less I quick-ly pay, To — take both life,

40

Detailed description: This system contains four measures of music. The first measure is marked with a boxed '40'. The lyrics are 'for grief — Hath — vowed, un-less I quick-ly pay, To — take both life,'. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff. The music features quarter and eighth notes, with some notes beamed together. The lyrics are written below the treble staff.

to take both life — and — love a — way.

3. CRUEL, BUT ONCE AGAIN²⁾

GEORGE JEFFREYS

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 tithe 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 Hausted
 'The Rival Friends'

SOPRANO

Cru — el, but once, but once a — gain, But —

1) Underlay not clear 2) Jeffreys adds a margin note: "This song was made for the comode, but I think not sung".

5

— one poor kiss for all my pain. For all my cares, my fears, my

5

10

wish-es, Oh, — pay me but the title in kiss-es Which, if thou

10

15

dost, they shall out-buy The Gem — bling stang — les of the

15

sky, And — I of wealth shall have such store That I shall ne - ver co - vet

20

20

Detailed description: This system contains the first four measures of a musical piece. The vocal line is written on a treble clef staff in 3/4 time. The lyrics are 'sky, And — I of wealth shall have such store That I shall ne - ver co - vet'. The piano accompaniment is on a grand staff (treble and bass clefs). A boxed number '20' is placed above the fourth measure of the vocal line and below the fourth measure of the piano accompaniment.

more, that — I shall ne - ver co - vet - more.

Detailed description: This system contains the next four measures of the musical piece. The vocal line continues with the lyrics 'more, that — I shall ne - ver co - vet - more.'. The piano accompaniment continues. The system concludes with a double bar line. Below this system are several empty musical staves.

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)

BASS Cu - Cupid, if a god thou art Transfix this mon

5

- star's - stub - born heart,

mp

But, if all thy shafts be flown

5

SOPRANO I

10

mp

Here be

SOPRANO II

And thy qui-ver em - pty grown, — thy qui-ver em - pty grown,

10

Original clef

15

la - dies that have eyes Can fur-nish thee, can fur-nish thee with new sup-plies, Here be la - dies

Here be la-dies that have eyes Can fur-nish thee with new sup-plies, Here be la -

Here be la - dies that have eyes Can fur-nish thee with new sup-plies, Here be la -

15

20

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

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

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

20

CHORUS

SOPRANO I
 Yet, wing-ed ar-ches, do not shoot at all, Tis pi

SOPRANO II
 Yet, wing-ed ar - ches, do not shoot — at all, Tis pi - ty that

ALTO
 Yet, wing-ed ar - ches, do not shoot at all, Tis pi

TENOR
 Yet, wing-ed ar - ches, do not - shoot at all,

BASS
 Yet, wing-ed ar - ches, do not shoot at all,

mp

) Alto def used to bar 27

25

- ty that he should so wo - bly fall, tis pi - ty that

he should so wo - bly fall, tis pi - ty that-

- ty that he should so wo - bly fall, tis pi - ty that he should so

Tis pi - ty that he should so wo - bly -

Tis pi - ty that he

6 7 6

25

30

1st time 2nd time

he should so nobly fall. fall.

he should so nobly fall. fall.

nobly fall. fall.

fall, so nobly fall. fall.

— should so nobly fall. fall.

30

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 lords, a gracious eye
If they have a mistress by.
To them both more than all this:
Their prince's happiness and bliss.

Peter Hausted
'The Rival Friends'

ALTO

TENOR

To the la - dies, joy, de - light
And a ser -

mf

mf

f

5

No need of paint-ing, but a face with per-fection that dares fight. No need of paint-ing, but a face with per-fection

5

CHORUS

10

SOPRANO I No need of paint-ing, but a

SOPRANO II No need of paint-ing, but a

ALTO tu - i - ty of grace. No need of paint-ing, but a

TENOR tu - i - ty of grace. No need of paint-ing, but a

BASS tu - i - ty of grace, of grace. No need of paint-ing, but a

10

) A pause is indicated in the manuscript.

face With per-pe-tu - i - ty of grace.

face With per-pe-tu-i - ty of grace.

face With per-pe-tu-i - ty of grace, of grace.

face With per-pe-tu - i - ty of grace. solo mf

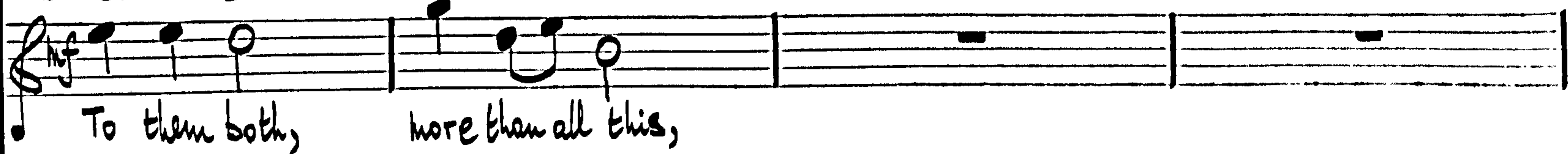
face With per-pe-tu - i - ty of grace. To the lords, —

— a gra - cious eye If they have a mis - tress by.

Segue chorus

CHORUS

20 SOPRANO I



Musical staff for Soprano I, starting with a treble clef and a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, B4, A4, G4.

To them both, more than all this,

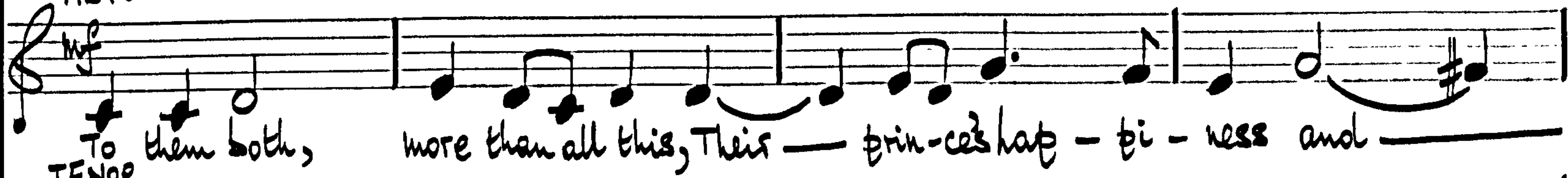
SOPRANO II



Musical staff for Soprano II, starting with a treble clef and a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

To them both, more than all this, Their prin-ces's hap - pi - ness and

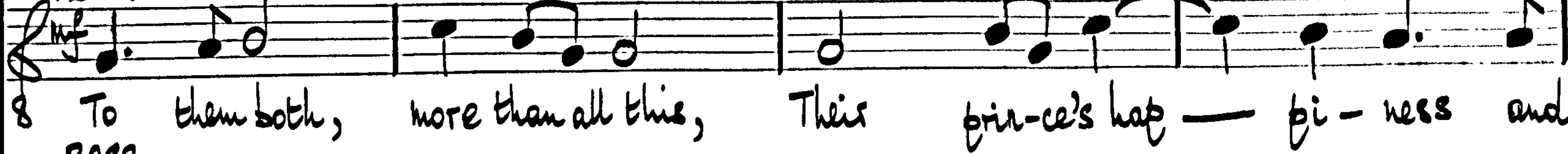
ALTO



Musical staff for Alto, starting with a treble clef and a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

To them both, more than all this, Their prin-ces's hap - pi - ness and

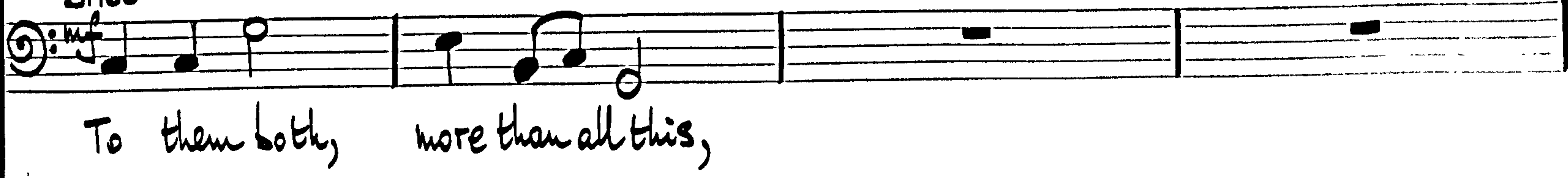
TENOR



Musical staff for Tenor, starting with a treble clef and a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

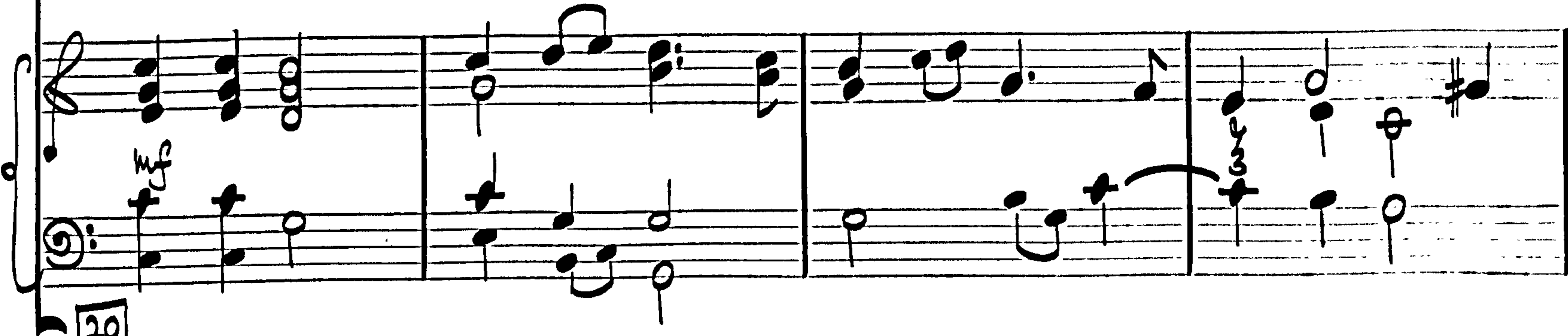
To them both, more than all this, Their prin-ces's hap - pi - ness and

BASS



Musical staff for Bass, starting with a bass clef and a dynamic marking of *mf*. The notes are: G3, A3, B3, C4, B3, A3, G3.

To them both, more than all this,



Piano accompaniment staff, starting with a treble clef and a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

20

25

Their prin-ce's hap - pi-ness and - bliss, their prin-ce's hap - pi-ness and bliss.

bliss, Their prin-ce's hap - pi - ness and — bliss.

bliss, this prin-ce's hap - pi - ness, their prin-ce's hap - pi-ness, this prin-ce's hap - pi-ness and bliss.

bliss, their prin-ce's hap - pi - ness and bliss, this prin-ce's hap - pi-ness and bliss.

Their prin-ce's hap - pi - ness, this prin-ce's hap - pi-ness and bliss.

25

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'

The musical score is written on four staves. The top two staves are for Soprano I and Soprano II. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood marking is *mp*. The lyrics are written below the vocal staves. The first staff (Soprano I) begins with the lyrics 'But why do the winged minutes fly so fast a-'. The second staff (Soprano II) is mostly empty, with a few notes. The piano accompaniment consists of chords and single notes.

way?

Stop your course, ye has-ty hours, And so-li-cit all the powers To let you stay.

Segue chorus

CHORUS

SOPRANO I

For the earth could ne'er show forth An ob-ject of ——— a great-er worth, a great —

SOPRANO II

For the earth could ne'er show forth An ob-ject of a great-er worth —

ALTO

For the earth could ne'er show forth, could ne'er show forth An ob —

TENOR

For the earth could ne'er show forth, could ne'er show forth An ob-ject of a great —

BASS

For the earth could ne'er show forth An ob-ject of a

er — worth.

— a great - er worth. *solo mf* But why do the winged mi-nutes fly —

— ject of a great - er worth.

8 — er worth, a great - er worth.

great - er worth.

15

SOPRANO I *solo mf*

It is be - cause that those which fol-low Crowd —

SOPRANO II

— so fast a - way?

16

S I 20

— on to have a sight As well as they.

S II

Hark how the ghosts of pas-sed

S II

no-vents Groan ——— that — they are gone, And rail at

S II 25

fate And curse the date Of this short lives ex-pired So soon.

25

Segue chorus

CHORUS

30

SOPRANO I
mf
Then stop your course, ye has-ty hours, And so-li-cit all the powers To let —

SOPRANO II
mf
Then stop your course, ye has-ty hours, And so-li-cit all the powers To

ALTO
mf
Then stop your course, ye has-ty hours, And so-li-cit all the powers —

TENOR
mf
Then stop your course, ye has-ty hours, And so-li-cit all the powers, all the

BASS
mf
Then stop your course, ye has-ty hours, And so-li-cit all the powers To

30

D) 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 staff for the basso continuo impossible.

Handwritten musical score for a song. The score consists of six vocal staves and one piano accompaniment staff. The lyrics are: "you stay. For the earth could ne'er show let you stay. For the earth could ne'er show To - let you stay. For the earth could ne'er show powers To let you stay. For the earth could ne'er show let you stay. For the earth could ne'er show". The music is written in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs).

35

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

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

forth, could we'er show forth An ob-ject of a great - er worth, of a great - er worth.

8 forth, could we'er show forth An ob-ject of a great - er worth.

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

35

7. HAVE YOU A DESIRE?

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph

Have you a desire to see
The glorious heavens epitome,
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 bless your eyes
With a type of paradise,
Or behold how poets gain
Love to sit amidst his train,
Or see what made Acteon rue
Diana 'mongst her virgin crew?
Lift up your eyes and view.

Peter Hausted
'The Rival Friends'

SOPRANO

mf Have — you a de - sire to see The glo - rious

ALTO

TENOR

BASS

The musical score is written on five staves. The top staff is for the Soprano voice, with lyrics written below it. The second staff is for the Alto voice, the third for the Tenor voice, and the fourth for the Bass voice. The bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo/mood marking is *mf*.

5

heavens, — the glo-ri-ous heavens e - pi - to - me?

Or an ab-stract of the

10

Or — a thing Ful - ler of won - der, ha —

spring, A - do - nis' gar - den?

— two's-shop dis-played?

mf Hung with the choi-cest pie-ces she — has made,

This system contains the first system of handwritten musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "— two's-shop dis-played?" and "Hung with the choi-cest pie-ces she — has made,". A dynamic marking of *mf* is present above the piano line. The piano part includes a grand staff with treble and bass clefs.

hung with the choi - cest pie - ces she has made?

This system contains the second system of handwritten musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "hung with the choi - cest pie - ces she has made?". The piano part continues with a grand staff.

Segue chorus

CHORUS

SOPRANO I 20

mp Here — be-hold it, be-hold it o - pen laid, here be-hold it o - pen laid, o - pen laid. 25

SOPRANO II

mp Here be-hold, here be-hold it o - pen laid, here — be-hold, here — be-hold it o - pen laid.

ALTO

mp Here — be-hold, here — be-hold it o - pen laid, here be-hold it o - pen laid.

TENOR

mp Here — be-hold it, be-hold it o - pen laid, here — be-hold, here — be-hold it o - pen laid.

BASS

Here — be-hold it o - pen laid, here — be-hold it o - pen laid.

20 25

Segue trio

SOPRANO

ALTO solo

BASS Or else ——— would you bless your eyes — With a type, a type of ta — ra —

The first system of the musical score consists of four staves. The top staff is for the Soprano voice, showing a series of whole rests. The second staff is for the Alto solo, with a treble clef and a *mf* dynamic marking; it contains a melodic line with eighth and sixteenth notes. The third staff is for the Bass voice, with lyrics written below it: "Or else ——— would you bless your eyes — With a type, a type of ta — ra —". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs) showing chords and moving lines.

30

Or be - hold how po - et's fair Love — to sit a -

30

The second system of the musical score also consists of four staves. The top staff is for the Soprano voice, showing a series of whole rests. The second staff is for the Alto solo, with a treble clef and a *mf* dynamic marking; it contains a melodic line with eighth and sixteenth notes. The third staff is for the Bass voice, with lyrics written below it: "Or be - hold how po - et's fair Love — to sit a -". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs) showing chords and moving lines. A box containing the number "30" is located at the beginning and end of the system.

35

solo mf

Or see ——— what made Ac - te - on me

midst his train?

35

40

Di - a - wa' mongst — her - vir - gin crew?

Segue chorus

40

CHORUS

SOPRANO I

mp Lift up your eyes, lift up your eyes and view, lift up your *cresc.*

SOPRANO II

mp Lift up your eyes, — your eyes and view, lift up your *cresc.*

ALTO

mp Lift up your eyes, — your eyes and view, lift up your eyes, lift *cresc.*

TENOR

mp Lift up your eyes, lift up — your eyes and view, lift up your eyes, lift up — *cresc.*

BASS

mp Lift up your eyes, — your eyes and view, lift up your *cresc.*

The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The music is in 3/4 time and features a steady, rhythmic accompaniment for the vocal parts.

Five sets of empty musical staves are provided at the bottom of the page, likely for additional parts or rehearsal marks.

45

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

45

1 *Dal segno* 2 *Fine*

view. *mp* Lift view.
view. *mp* Lift view.
view. *mp* Lift view.
view. *mp* Lift view.
view. *mp* Lift view.
view. *mp* Lift view.

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 loss 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 oaten reed
Sing the praises of great Pan;
But love, they say, does sorrow breed.

Febisse: Peevish lad, can'st thou disdain
The silver goddess of the night
When, with all her starry train,
She comes to bring thee full delights?
Follow 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 boy, and he
Every day shall play with thee:
But the nights belong to me.
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)

5

loss when I stand by.

Who's that who does for-bid me - sleep? Has the wolf dis-posed my

5

mp 10 *piu f*

I keep thy flocks, they feed se-cure and free: Would I could guard my heart as-well from
sleep?

10

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a mezzo-piano (*mp*) dynamic and a 10 rehearsal mark. The lyrics are "I keep thy flocks, they feed se-cure and free: Would I could guard my heart as-well from sleep?". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. A 10 rehearsal mark is placed below the piano part at the end of the fourth measure.

thee. *mf* 15

And — I grieve, and I grieve —

I blush — to hear of love.

15

Detailed description: This system contains measures 5 through 8. The vocal line starts with a mezzo-forte (*mf*) dynamic and a 15 rehearsal mark. The lyrics are "thee. And — I grieve, and I grieve — I blush — to hear of love.". The piano accompaniment continues with a similar texture. A 15 rehearsal mark is placed below the piano part at the end of the eighth measure.

— to see thy — cru — el — ty.

As yet I have no cares, but can ——— To my com — ly — eat — en

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "— to see thy — cru — el — ty." followed by a rest, then "As yet I have no cares, but can" followed by a long horizontal line, and finally "To my com — ly — eat — en". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a 3/4 time signature.

20

cresc.

reed Sing the prai — ses of great Pan, sing the prai — ses of great Pan, sing the prai — ses —

20

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "reed Sing the prai — ses of great Pan, sing the prai — ses of great Pan, sing the prai — ses —". Above the first few notes of the vocal line is the marking "*cresc.*". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a 3/4 time signature. There are boxed numbers "20" at the beginning and end of the system.

25

f *mp*

great Pan; But love, they say, does Sor - row breed, but

25

30

f

Pee - vish lad, can't thou dis -

love, they say, does Sor - row breed.

f

30

dain The - sil - ver - god - dess of the night When with all his - star - ry

This system contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "dain The - sil - ver - god - dess of the night When with all his - star - ry". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand.

35 train, — she - comes to - bring thee — full de - lights? Fol - low me, *mp cresc.* fol - low me un - to my

35

This system contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are "train, — she - comes to - bring thee — full de - lights? Fol - low me, *mp cresc.* fol - low me un - to my". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand. A box containing the number "35" is located at the beginning of the system.

40

f bed, Or in re-venge — I'll kiss thee dead.

p I am but young, fair Queen, fair Queen, and do not

40

Detailed description: This block contains the first system of a musical score, measures 40 through 44. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Measure 40 is marked with a box containing the number '40'. The vocal line begins with a forte (*f*) dynamic and includes the lyrics 'bed, Or in re-venge — I'll kiss thee dead.' The piano accompaniment provides harmonic support. Measure 44 is also marked with a box containing '40'. The system concludes with a double bar line.

45

mp I'll show thee Cu —

know Whe - ther there be a god of — love or no.

45

Detailed description: This block contains the second system of a musical score, measures 45 through 49. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Measure 45 is marked with a box containing the number '45'. The vocal line begins with a mezzo-piano (*mp*) dynamic and includes the lyrics 'I'll show thee Cu —' and 'know Whe - ther there be a god of — love or no.' The piano accompaniment continues with chords and moving lines. Measure 49 is also marked with a box containing '45'. The system concludes with a double bar line.

Handwritten musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics: "Bid boy, and he e-very day shall play with thee, e-very day shall play with thee: But the". The piano accompaniment includes the instruction "cresc." and a boxed "50". There are also empty staves above and below the system.

Handwritten musical score for the second system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics: "rights be-long to me. Bid lat - nos then A-dieu: On that cold". The piano accompaniment includes the instruction "cresc." and a boxed "50". There are also empty staves above and below the system.

55

mount — spend not thine a — ge's prime, — spend not thine a — ges prime, Thou hast

55

60

high — er hills to climb, thou hast high — er hills to climb, thou hast

60

high - er hills to climb. On that cold

On that cold

65

mount, on that cold mount stand not thine a - ge's prime, Thou hast

mount, on that cold mount stand not thine a - ge's prime,

cres.

70

) Underlay not clear

high - er hills to climb, to climb, thou hast high —
cresc.

Thou hast high - er hills — to climb, to climb, thou hast

cresc.

— er hills to climb, — high - er hills — to — climb.
f 75

high - er hills to climb, thou hast high - er hills to climb.
f

75

D) 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 woe
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 can'st thou never lose the field?
 Where Cupid lays a siege the town must yield.
 He warms the chiller blood with glowing fire,
 And thaws the icy frost of cold desire.

NYMPH (SOPRANO)

Why ——— sigh you, swain? This pas-sion is hot

SHEPHERD (BASS)

mp

1) Originally: [chord] This is crossed out, and the minim D added in another ink.

com-mon. Is't for your kids and-lamb-kins? How fair is she

mf

For a-wo-how.

5 3 5 4 3

that on so sage a brow Prints low ——— ering looks?

Just such a thing as

10

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 wi-dow? What then?
you. What man can an-swer that? No. I know not

15

15

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four measures of music with lyrics: "Is she a maid? Or wi-dow? What then?". The piano accompaniment is written in a bass clef with the same key signature and time signature. It consists of four measures of music, primarily using chords and single notes. A box containing the number "15" is located above the vocal line in the third measure and below the piano line in the fourth measure.

what. Saint — like she looks, — a si - ren
dolce

Detailed description: This system continues the musical score. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four measures of music with lyrics: "what. Saint — like she looks, — a si - ren". The piano accompaniment is in a bass clef with the same key signature and time signature, consisting of four measures of music. A piano dynamic marking "dolce" is placed at the beginning of the piano line. The system concludes with empty staves at the bottom of the page.

20

if she sing, Her eyes are stars, — her mind is e — very-thing.

20

25

— she be fick-le, shep-herd, leave to woe Or — fan-cy me. No, — thou art wo - man

25

mp

30

But I am con-stant, Bright — as the morn-ing.

mp

too. Then thou art not fair.

30

What grows up-on this cheek? Come

Wan-dering as the air. A pure car-na-tion.

1) Jeffreys gives the upper A as an alternative.

35

taste a kiss.

O sweet, O sweet temp-ta-tion, O

35

40

Sweet, O sweet, O, — O — sweet temp-ta-tion,

sweet, O sweet, O sweet temp-ta-tion,

40

) 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 temp-ta-tion.

O sweet, O sweet tempta-tion. Ah, love,
O sweet tempta-tion. Ah, love,

45

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

50

1) No words are given in bars 43-45, but slurs 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 thaws the chil — let blood with glow-ing
 town must yield. He — thaws the chil — let blood

This system contains a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part and an alto part. The piano accompaniment consists of a right-hand part and a left-hand part. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "— must — yield. He thaws the chil — let blood with glow-ing" for the soprano and "town must yield. He — thaws the chil — let blood" for the alto.

55
 fire, with glow — ing — fire, And thaws the
 with glow-ing fire, — with glow-ing fire, And — thaws the c —

55

This system continues the musical score, starting at measure 55. It features the same vocal and piano parts. The lyrics are: "fire, with glow — ing — fire, And thaws the" for the soprano and "with glow-ing fire, — with glow-ing fire, And — thaws the c —" for the alto. The piano accompaniment continues with chords and melodic lines.

60

i - cy frost of cold, of cold, of cold de sire.

— cy — frost of cold, of cold, of cold de - sire.

60

Detailed description: This is a musical score for a song. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line (bass clef) and a piano accompaniment (bass clef). The third system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: 'i - cy frost of cold, of cold, of cold de sire.' and '— cy — frost of cold, of cold, of cold de - sire.' There are two boxed numbers '60' in the score, one above the first vocal line and one below the piano accompaniment of the third system. The music is in a key with one sharp (F#) and a 3/4 time signature.