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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1) The Te Deum is daled 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 sources[1] is given in the Catalogue of Jeffreys' music (Appendix 1).

In preparing these editions, all the extant manuscript and printed sources have been consulted. Most of the sacred music[2] 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

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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 stave. 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 III 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 softlier"

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.

P.A.
University of York
31 July, 1969

1) Both manuscripts contain sacred songs by Jeffreys.

2) Novello, 1969

(ii)

FANTASIAS OF THREE PARTS

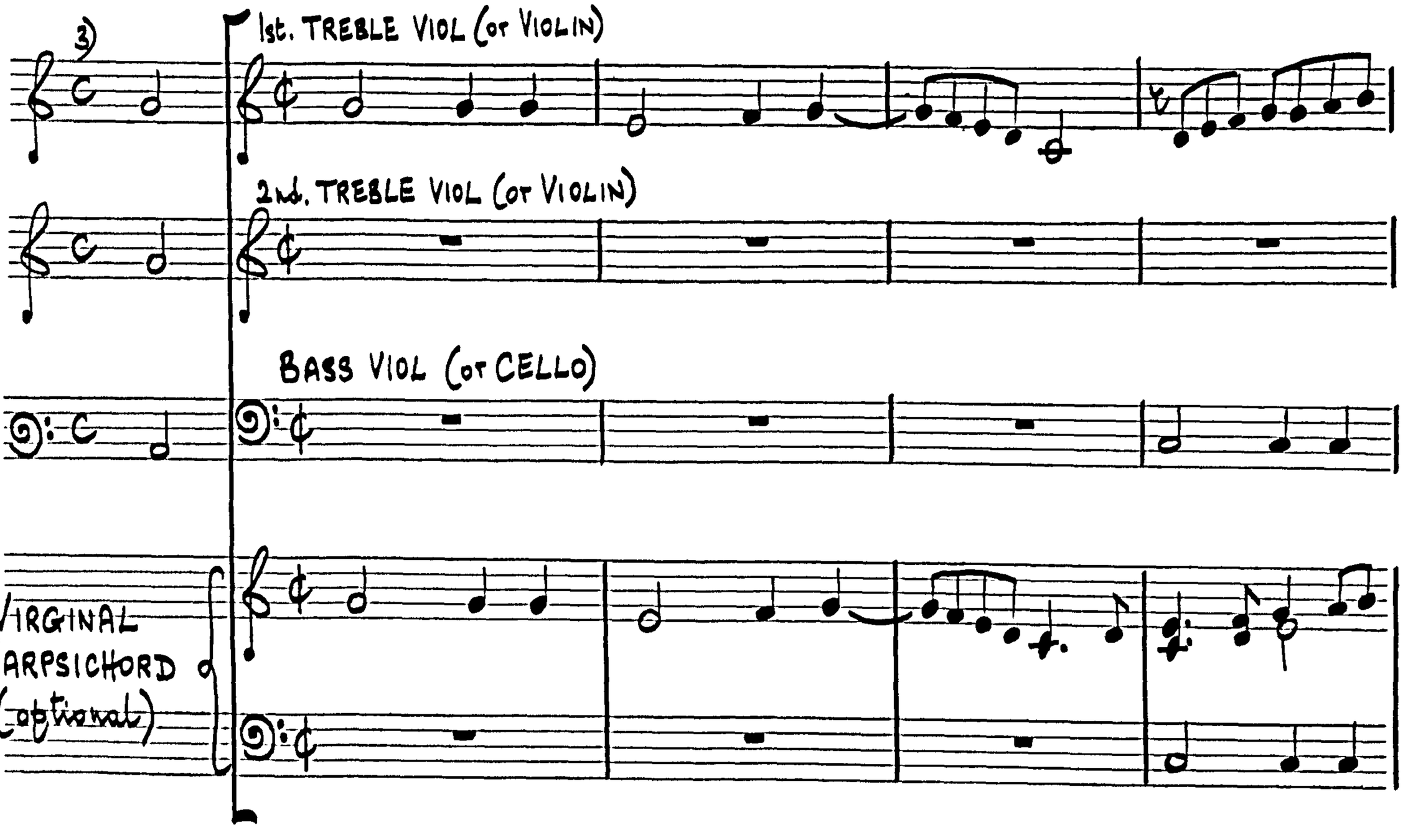
GEORGE JEFFREYS

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.



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

5

10

) All sources have semibreve G

15

1)

2)

3

15

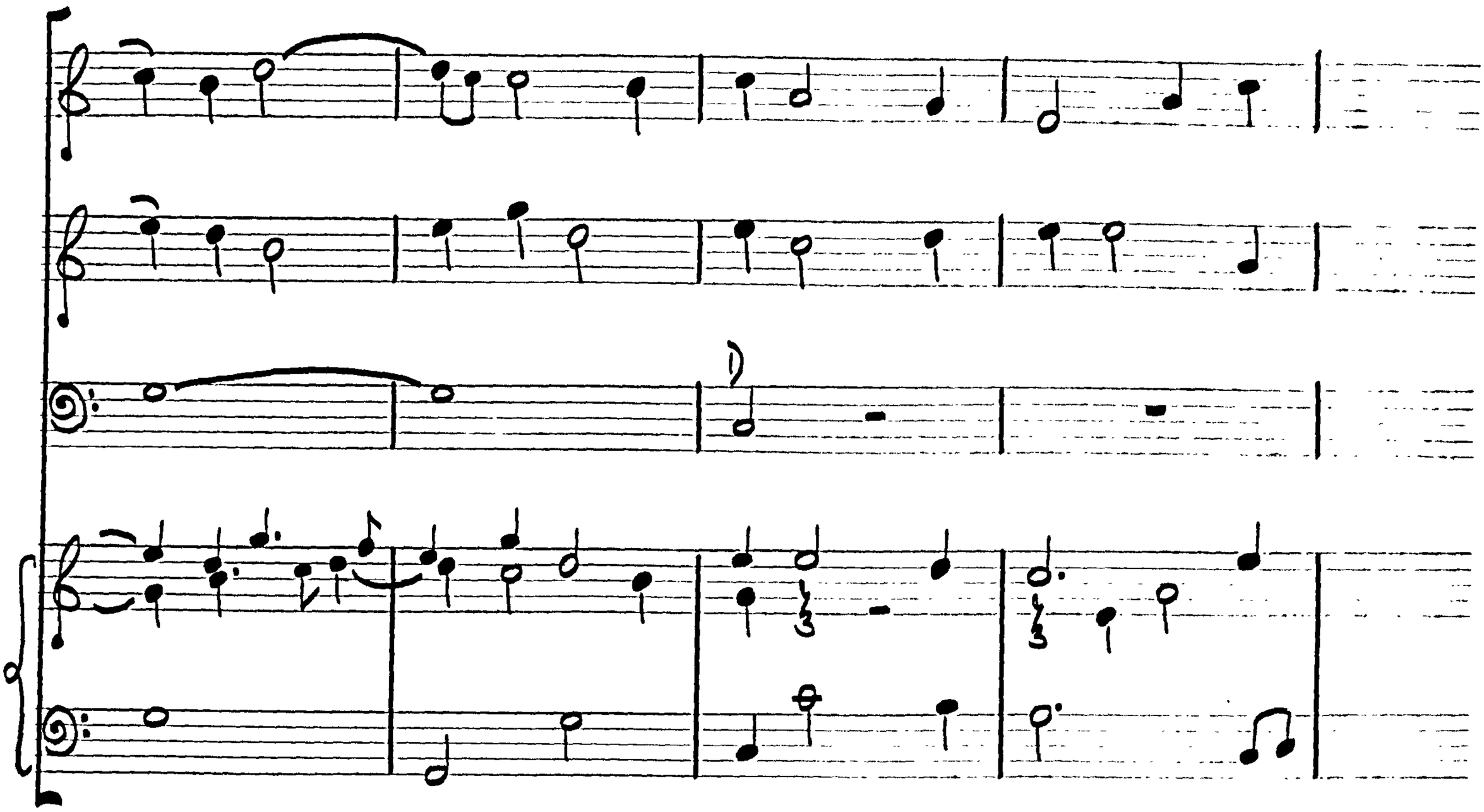
20

20

1) BM Add 10338 has:

Ch. Ch. 418 has:

2) Ch. Ch. 468 has E



1) All sources have semibreve C

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30

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45

45

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) Ch. Ch. 469 has d.

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55

60

60

1) BM Add 10338 has:

2) # to first F omitted in Add 10338

65

65

70

70

76

75

80

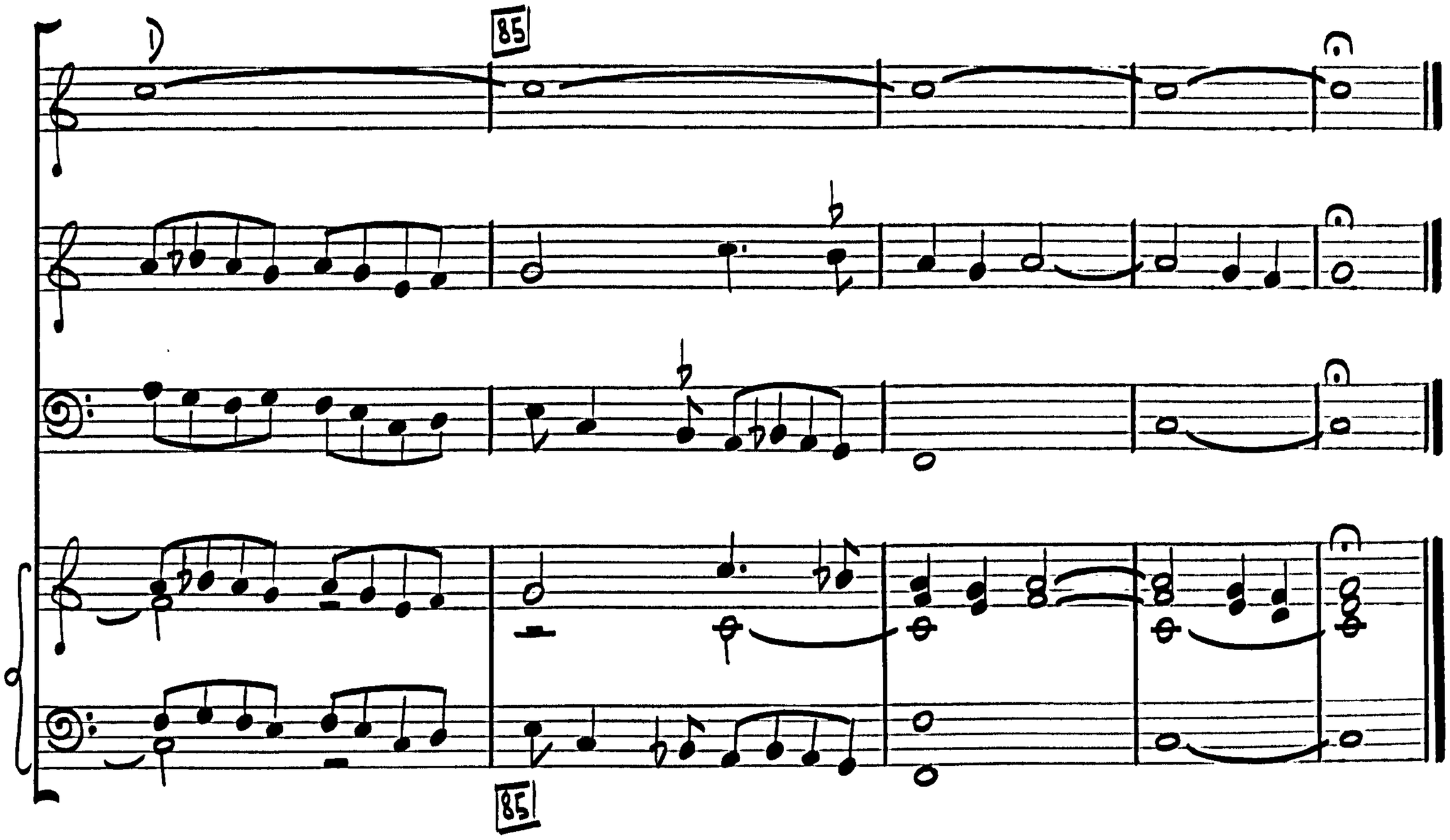
1)

2)

80

1) BM Add 10338 has:

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

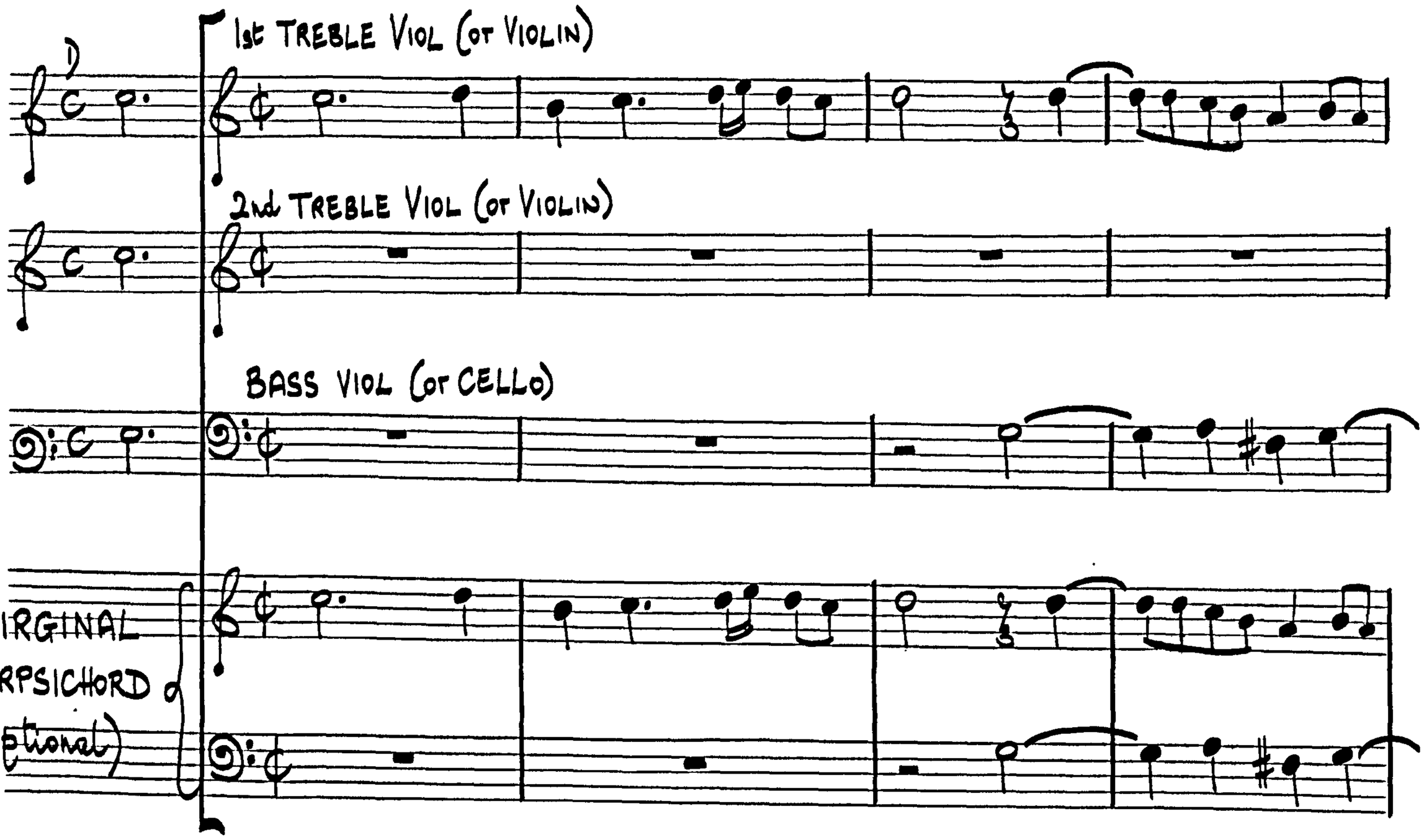


1) Ch. Ch. 469 omits ties

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.



1) All Ch. Ch. sources give the time signature as ¢

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5

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15

20

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1) BM Add 10338 has:

25

25

1) Ch. Ch. 418, 472 have:

2) Ch. Ch. 417 has

3) BM Add. 10338 has:

30

30

36

35

1) Ch. Ch. 418, 472 have ♩ ♩

40

40

1) Ch.Ch.418,472 have:

2) BM Add.10338 has:

3) BM Add.10338, Ch.Ch.1080 have

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

45

45

50

50

BM Add. 10338 has:

55

56

♭) Sharp omitted in Ch. Ch. 472

60

1)

60

65

3)

4)

2)

4)

4)

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:

8va

etc.

70

70

75

75

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&

85

85

90

90

) Ch. Ch. 418, 472 have minim D

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96

96

100

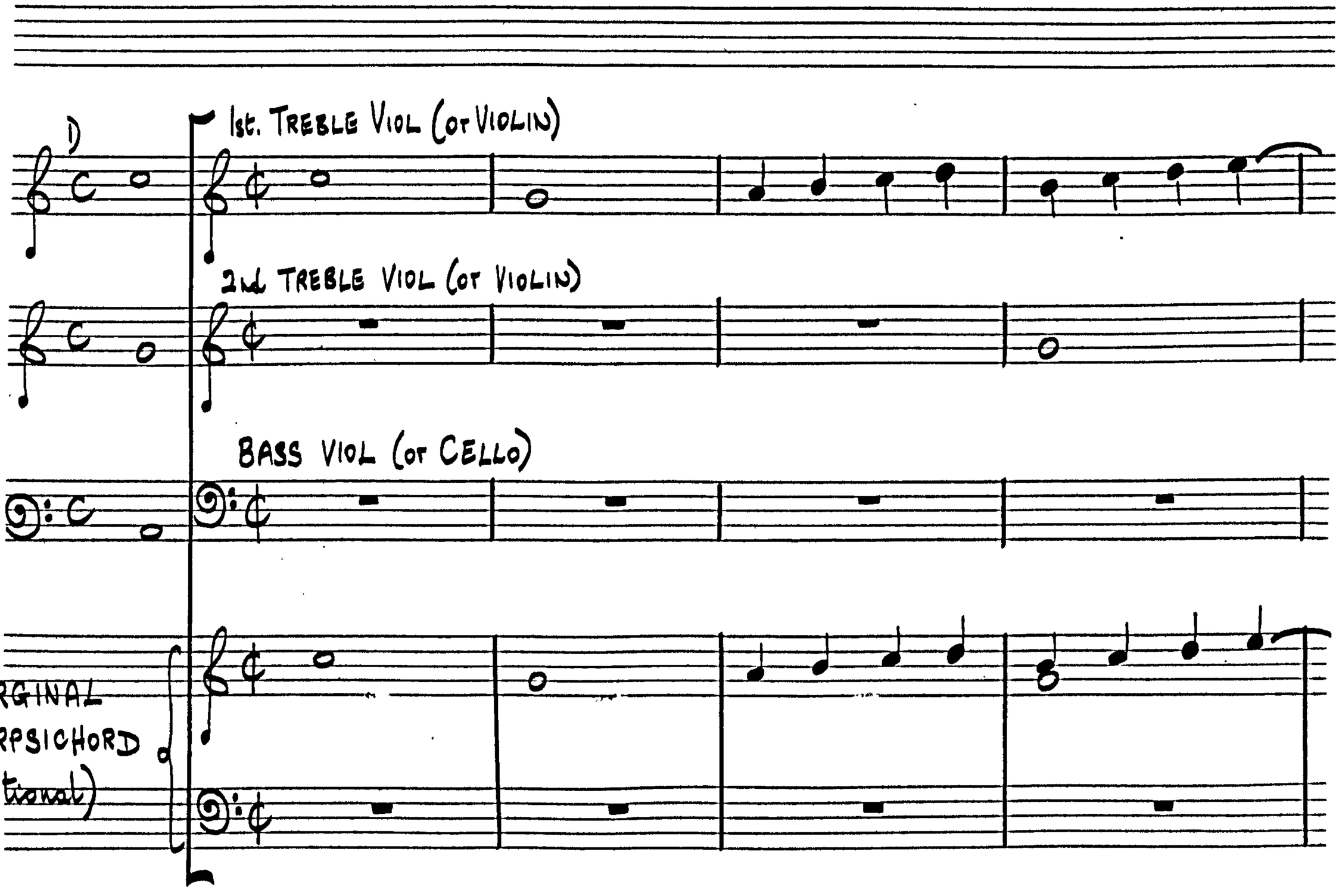
100

) Tie omitted in BM Add 10338

THIRD 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.



1) All Ch. Ch. sources give the time signature as ¢

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6

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1) Ch. Ch. 417, 469 have:

16

1)

2)

15

20

1) Ch. Ch. 418, 472 have:

2) Ch. Ch. 418, 472 have:

25

25

Ch. Ch. 1080 bas:

30

1) 2)

30

35

35

1) Ch. Ch. 472 has ♩ ♩. ♪ 2) Ch. Ch. 418, 472 have: 𝄞 𝅗𝅥

40

1)

2)

40

45

45

1) BM Add 10338 has:

2) Ch. Ch. 417, 469 have:

50

50

55

55

60

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

65

65

70

70

75

80

85

85

) BM Add 10338 has:

90

90

95

95

100

100

1) Tie omitted in all Ch. Ch. sources.

1)

106

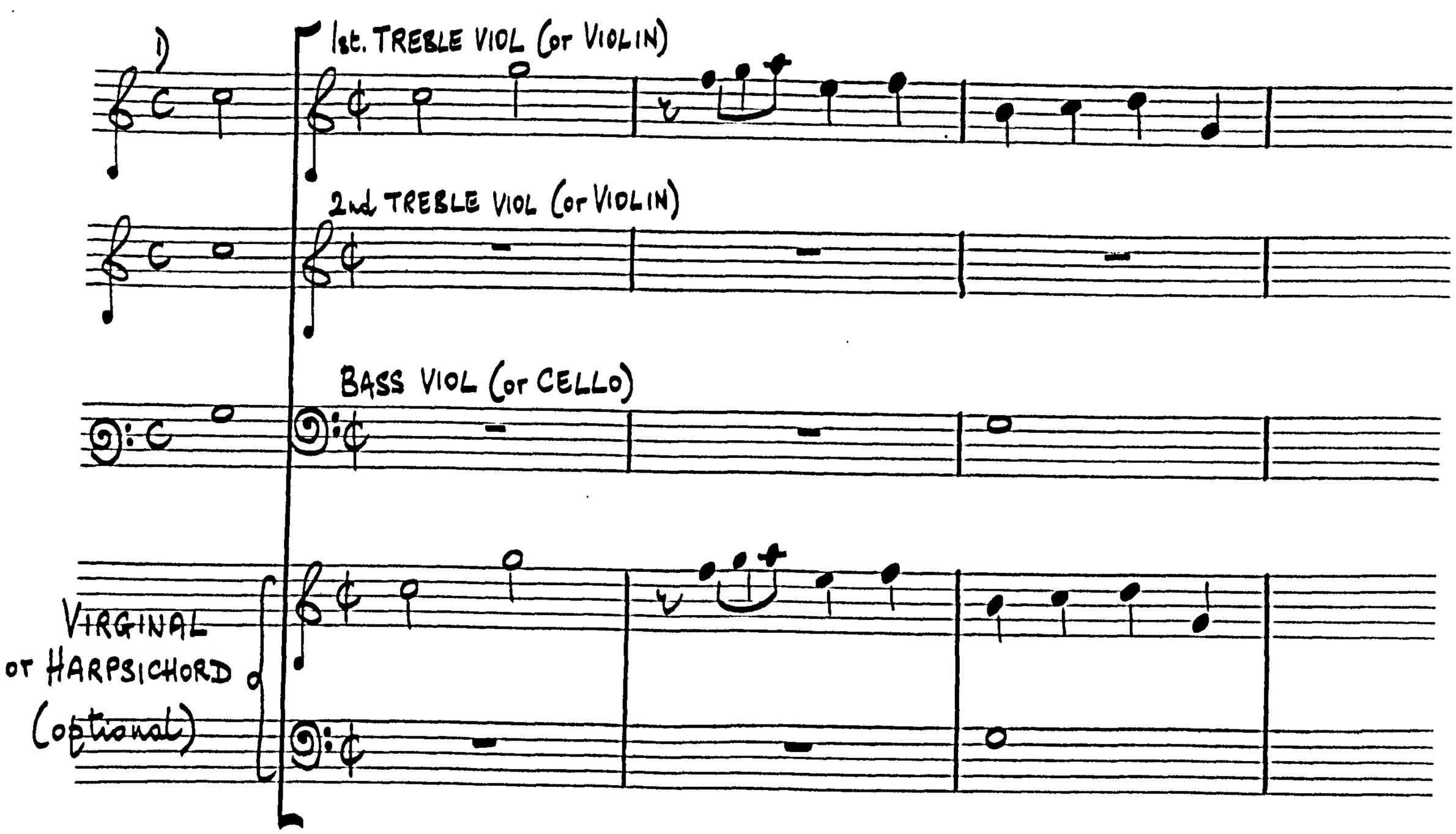
105

1) 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.



1) All Ch. Ch. sources give the time signature as ¢

5

5

10

10

1) BM Add 10338 has

15

15

10

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25

1) Ch. Ch. 417, 468 have:

2) Ch. Ch. 417, 468 have:

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30

35

35

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♭) BM Add 10338 omits the flat.

45

3)

2)

1)

45

50

4)

50

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

4) Ch.Ch. 469, 1080 have 𝅗𝅥 𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥

56

55

60

1)

1)

1)

60

65

2)

3)

65

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

2) Ch. Ch. 417, 468 have:

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

70

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75

75

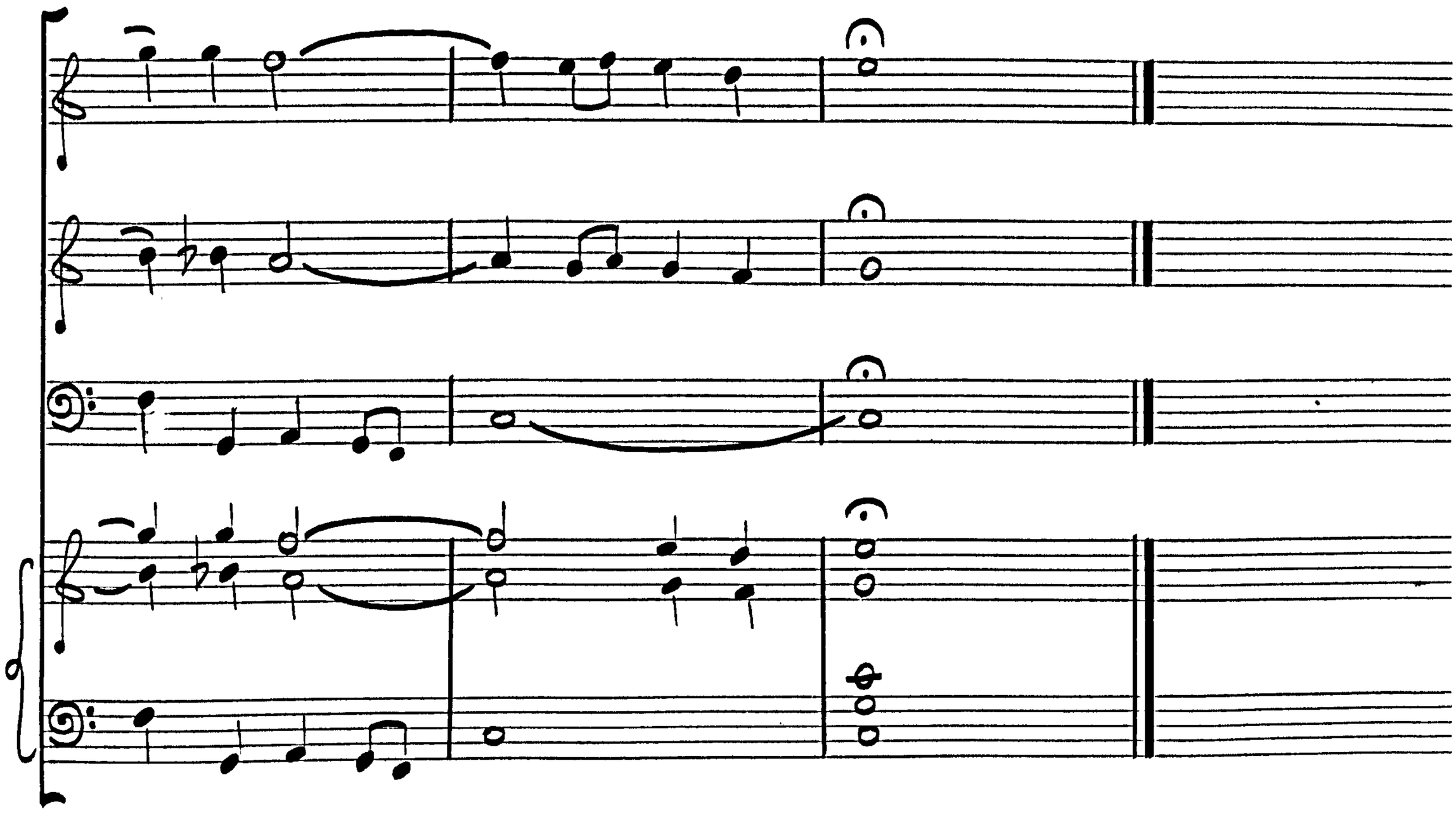
1) Ch. Ch. 418, 472 have:

85

85

90

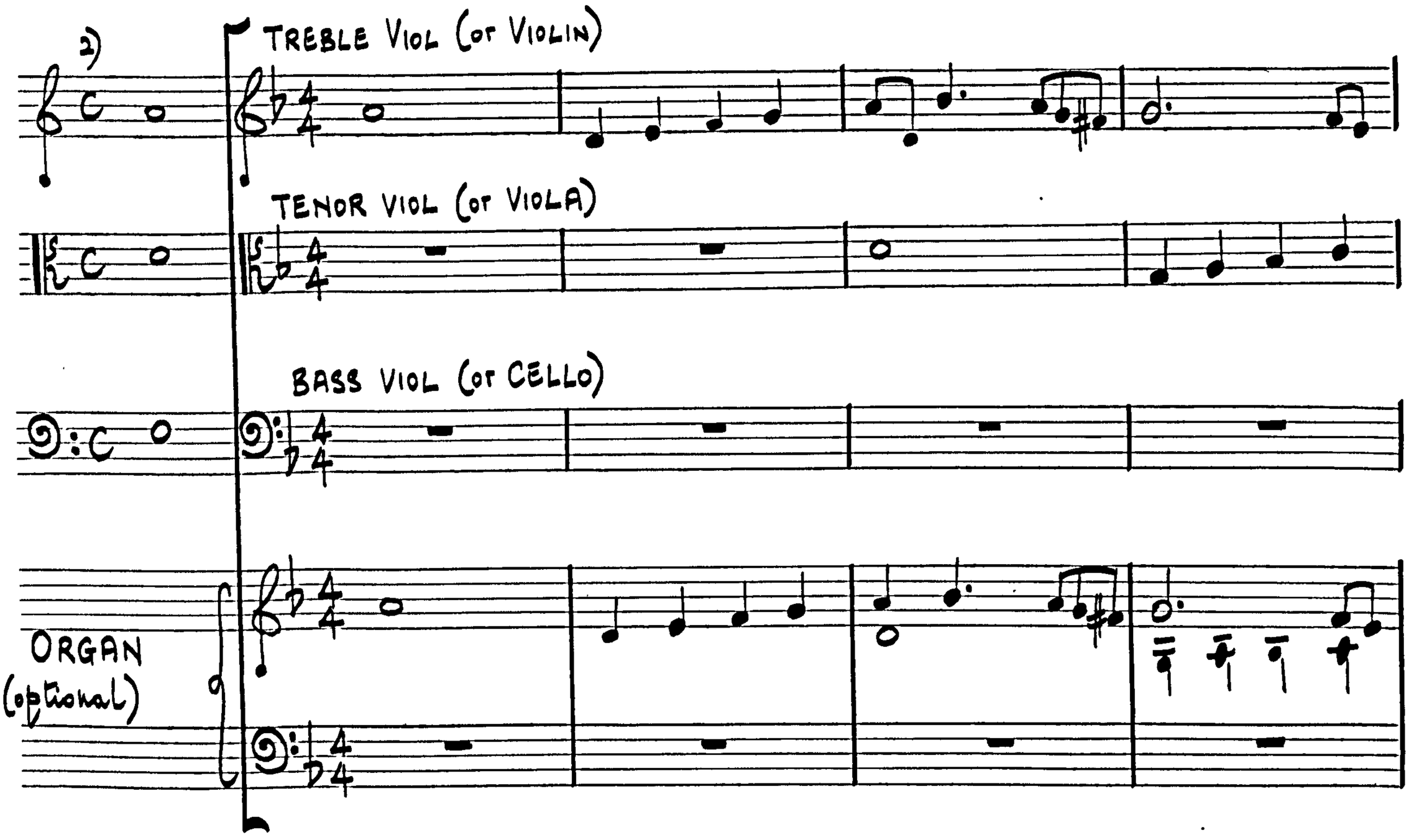
90



FIRST FANTASIA IN D MINOR [3]

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.



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 ¢

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.

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15

1)

2)

16

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1) Ch. Ch. 469 has:

2) Ch. Ch. 468 has:

25

25

30

30

35

1) 2)

1)

1)

1)

35

1) Both Ch. Ch. Sources have: etc. 2) BM Add 10338 omits sha

40

40

1) Both Ch. Ch. sources have: etc. 2) In BM Add 10338 only, the notes within the brackets are added beneath the bass viol part 'for the organ'.

45

45

50

50

55

3)

2)

55

1)

60

60

1) In BM Add. 10338 only, the notes within the brackets are added beneath the bass viol part 'for the organ'.

2) Ch.Ch. 472 has:

3) Ch.Ch. 417, 469 have

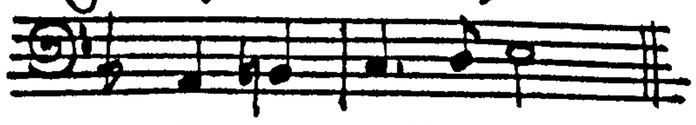
65

70

65

70

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



3) ♮ to B in both Ch. Ch. sources, confirming ♭ in previous bar. 4) ♭ to E in all sources. 5) BM Add 10338 has:

76

75

80

1)

80

85

85

) Ch. Ch. 4|8 has :

90

90

95

95

100

100

1) # omitted in Ch.Ch. 472 2) B7 Add 10338 and Ch.Ch. 418 have:

105

106

110

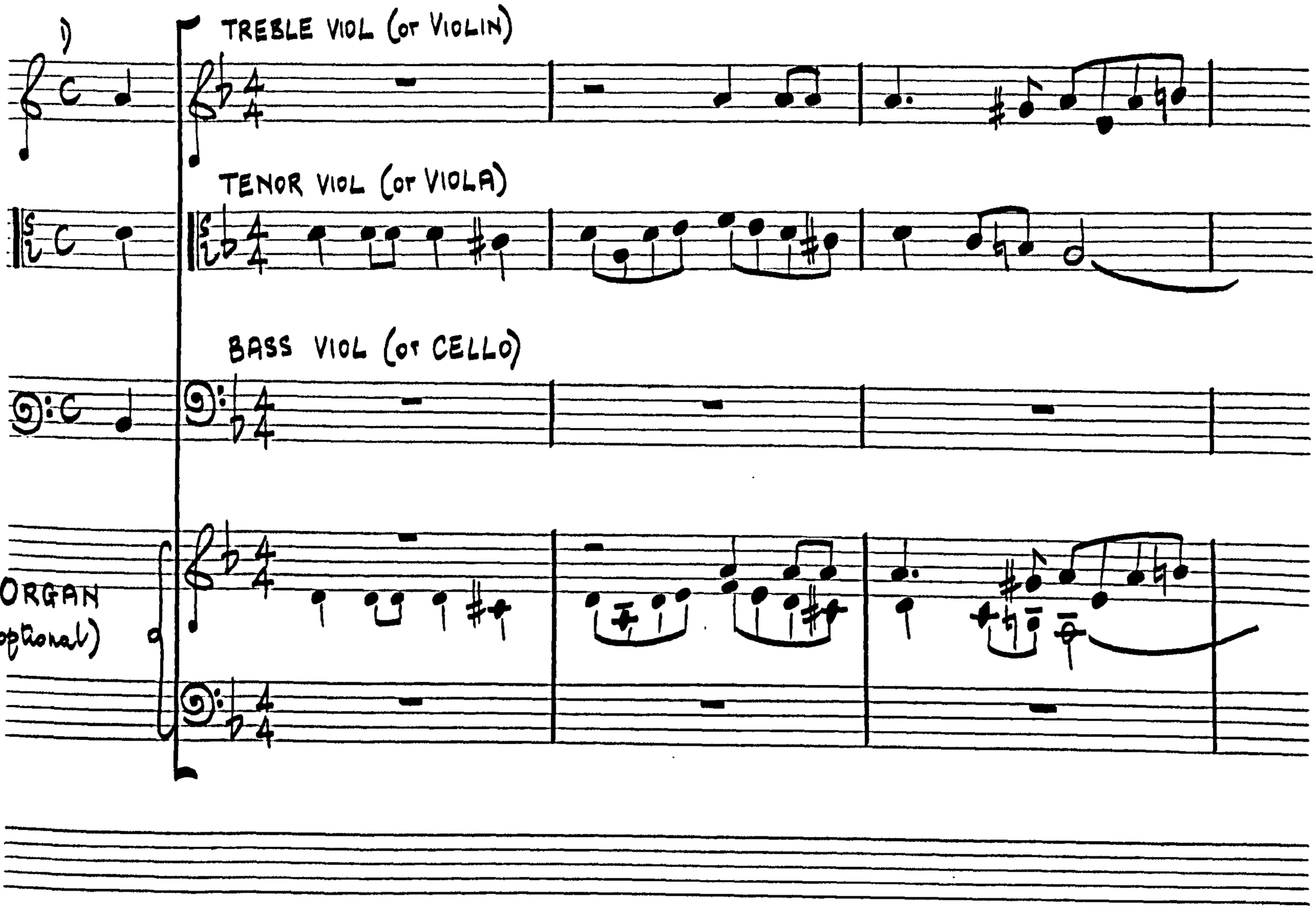
110

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

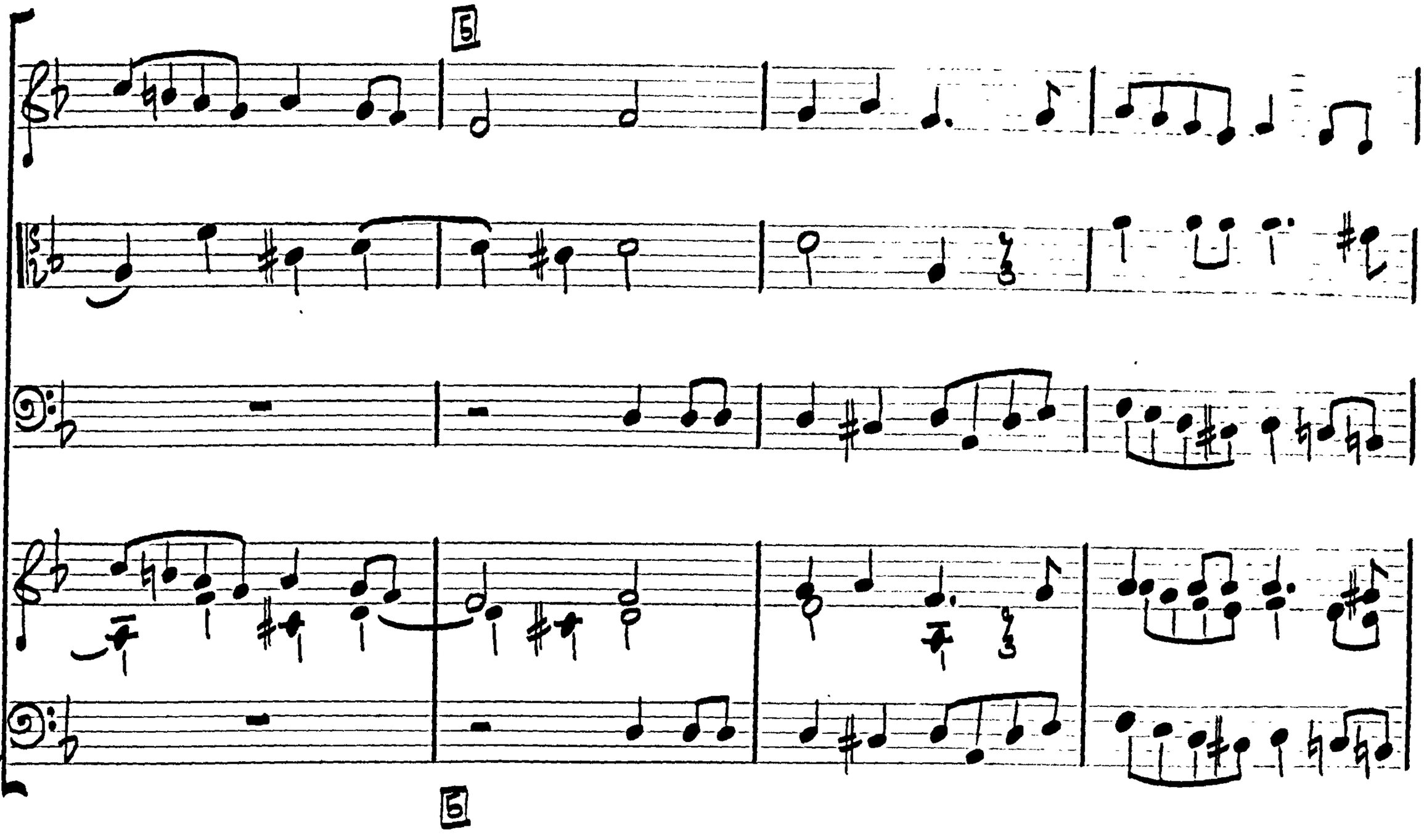
SECOND FANTASIA IN D MINOR

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) Both Ch. Ch. sources give the time signature as ¢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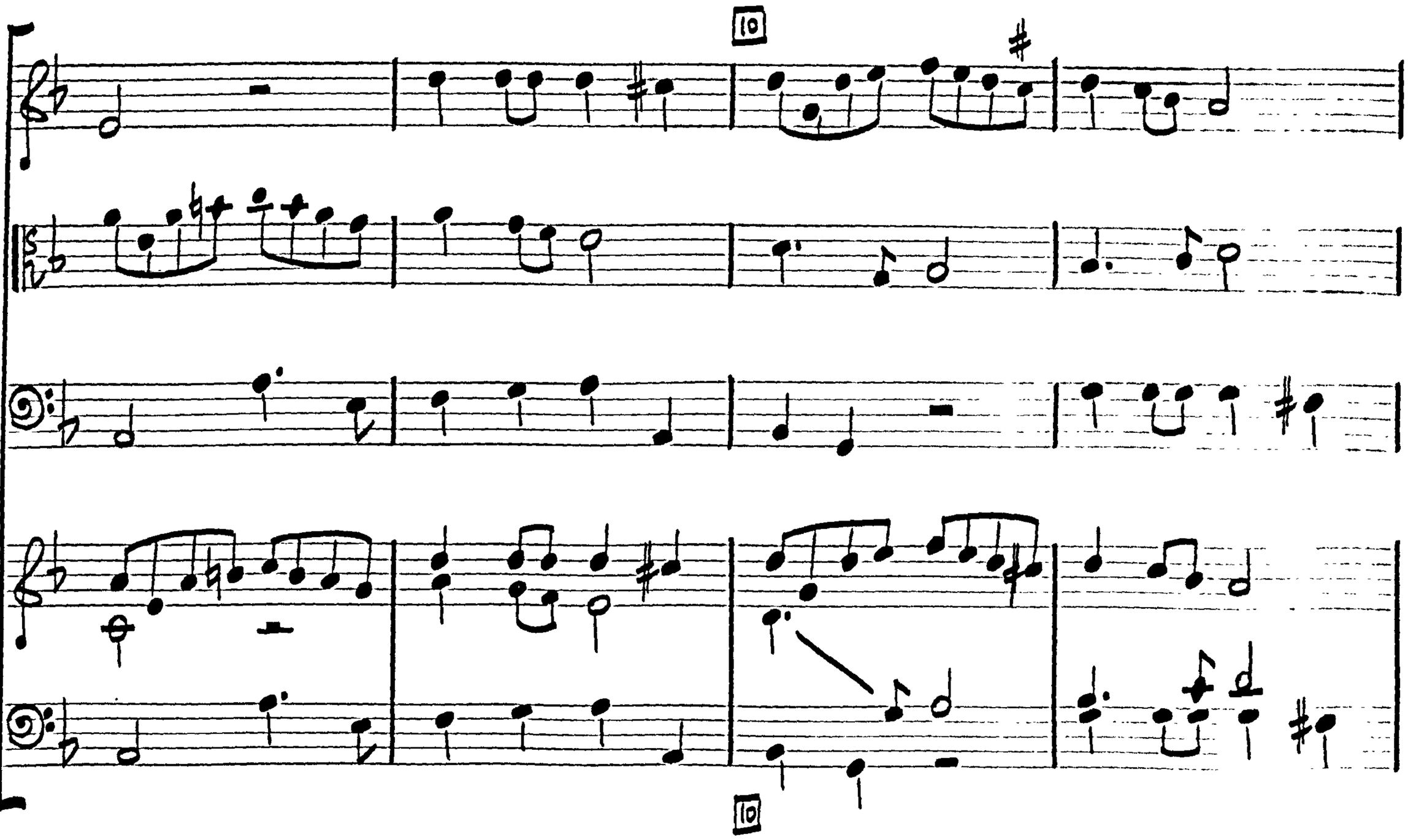
10
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15

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70

65

70

1) ♯ omitted in Ch. Ch. 468 2) Ch. Ch. 417 has B♭

75

75

1) Ch. Ch. 1080 has:

80

D

2)

80

85

85

1) Ch. Ch. 468 has:

Ch. Ch. 1080 has:

2) Both Ch. Ch. sources have:

90

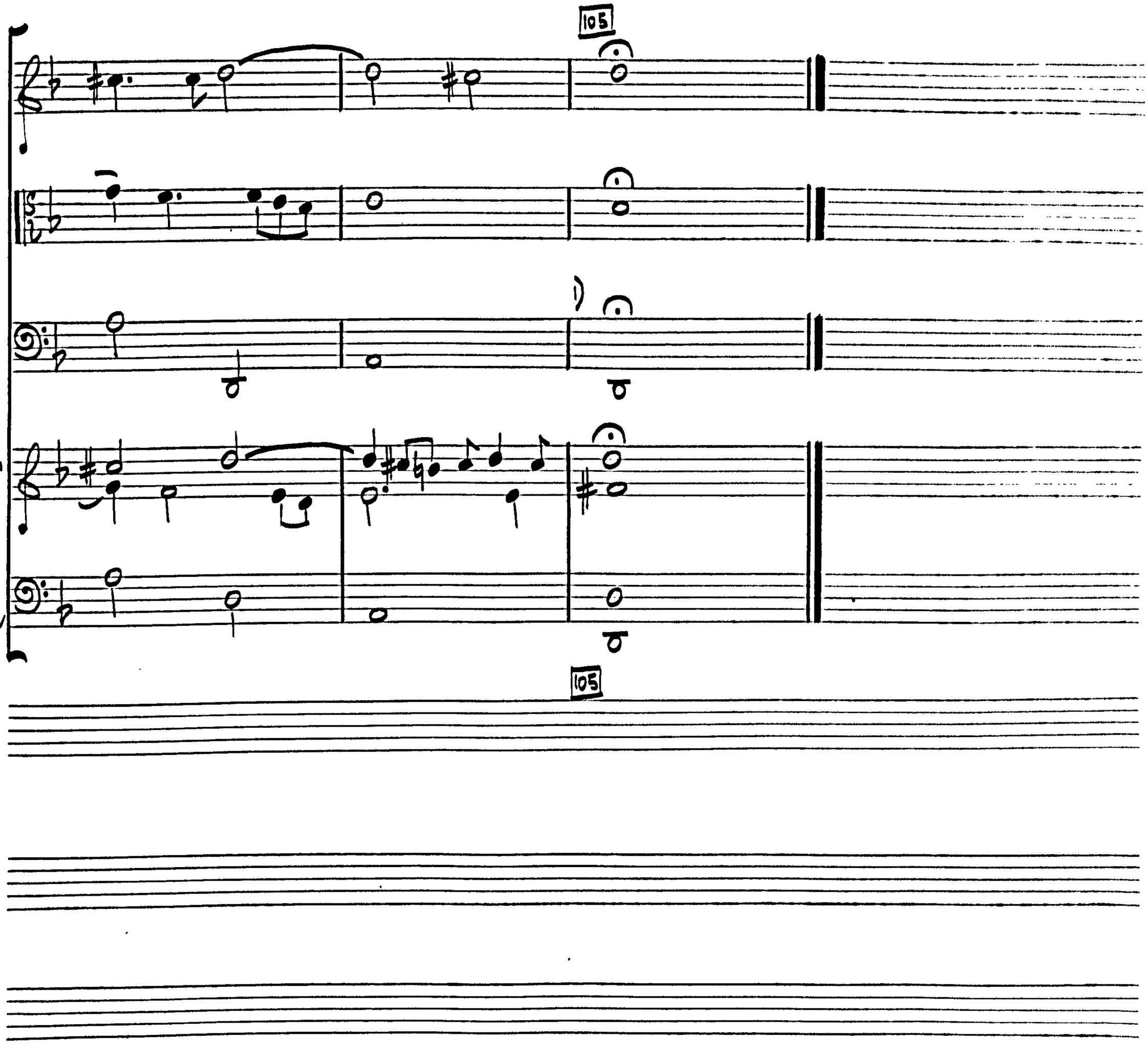
90

95

100

100

1) Ob. Ch. 468 has:

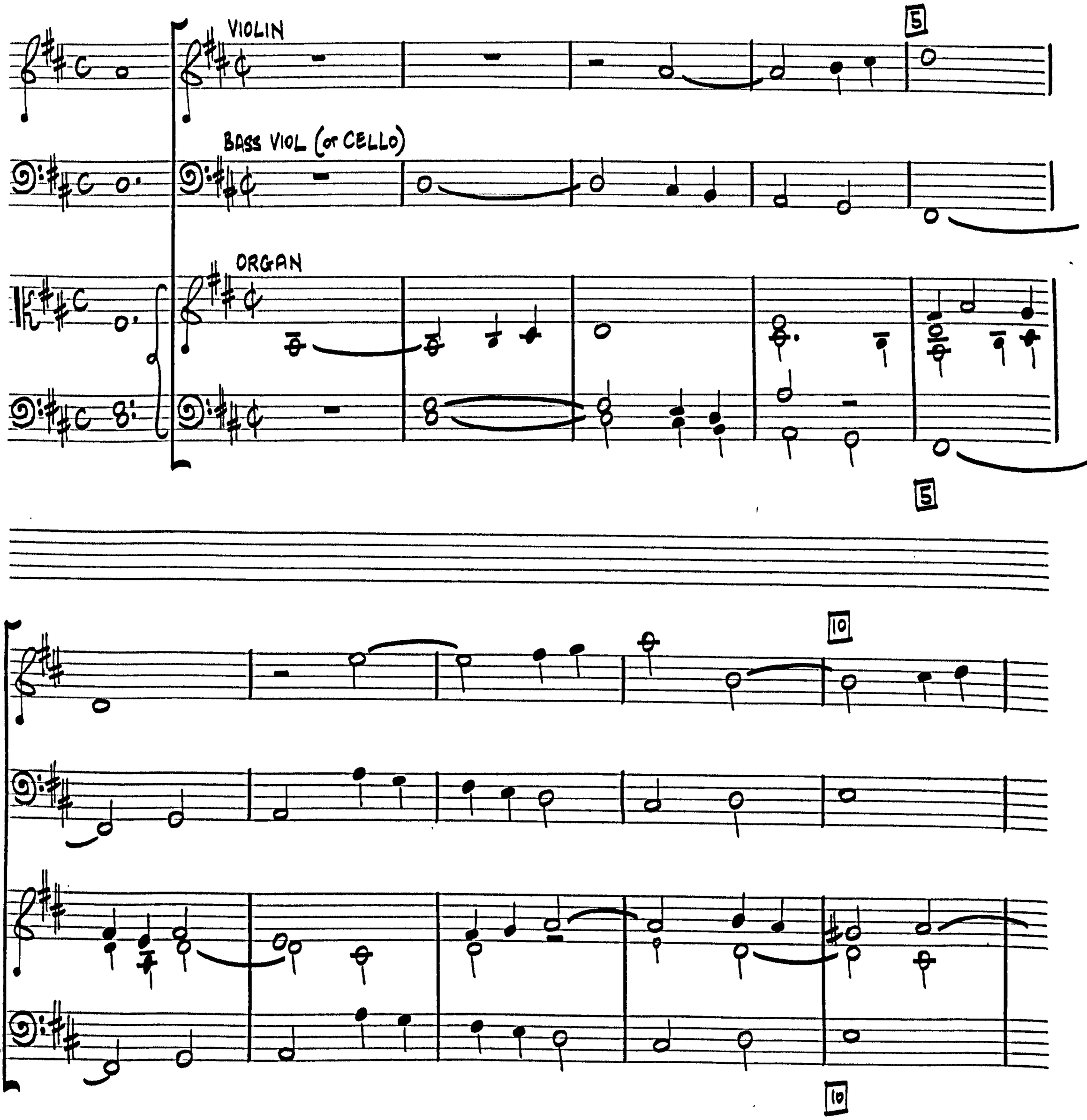


1) All sources give an alternative upper D

FANTASIA OF TWO PARTS TO THE ORGAN [1]

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.



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.

15

15

20

20

25

25

1) Original clef | resumed at bar 3

30

30

35

35

40

40

45

50

F

45

50

55

55

60

1)

60

1) Add 10338 bars:

65

65

70

70

75

75

85

85

80

80

90

90

95

95

100

100

ITALIAN SONGS OF THREE PARTS[1]

GEORGE JEFFREYS

Edited by PETER ASTON

[1] The twelve Italian songs of three parts appear together in BM Add. Ms 10338. The first nine, which are numbered, are for two sopranos and bass. The last three have a basso continuo.

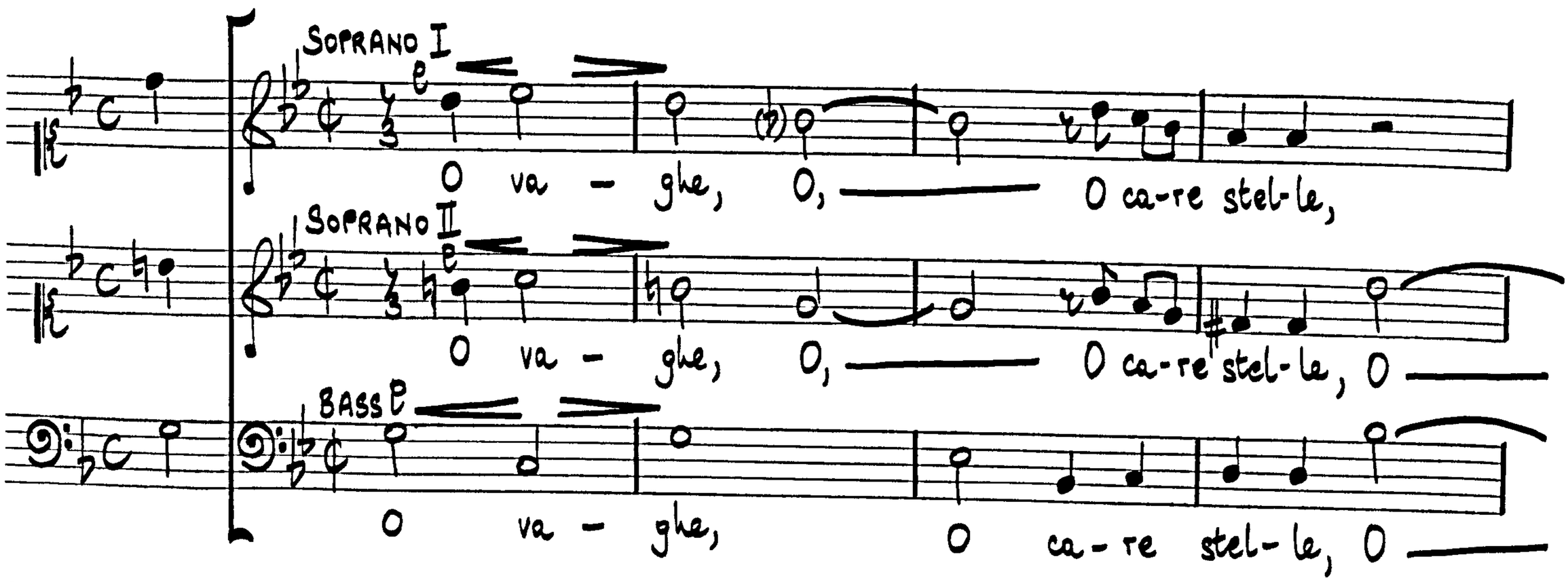
O VAGHE[1]

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.



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 -

5

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

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

20

co re. Voi go-de-te la mia

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

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

20

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 —

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

25

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. Voi go-de-te la mia te.

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

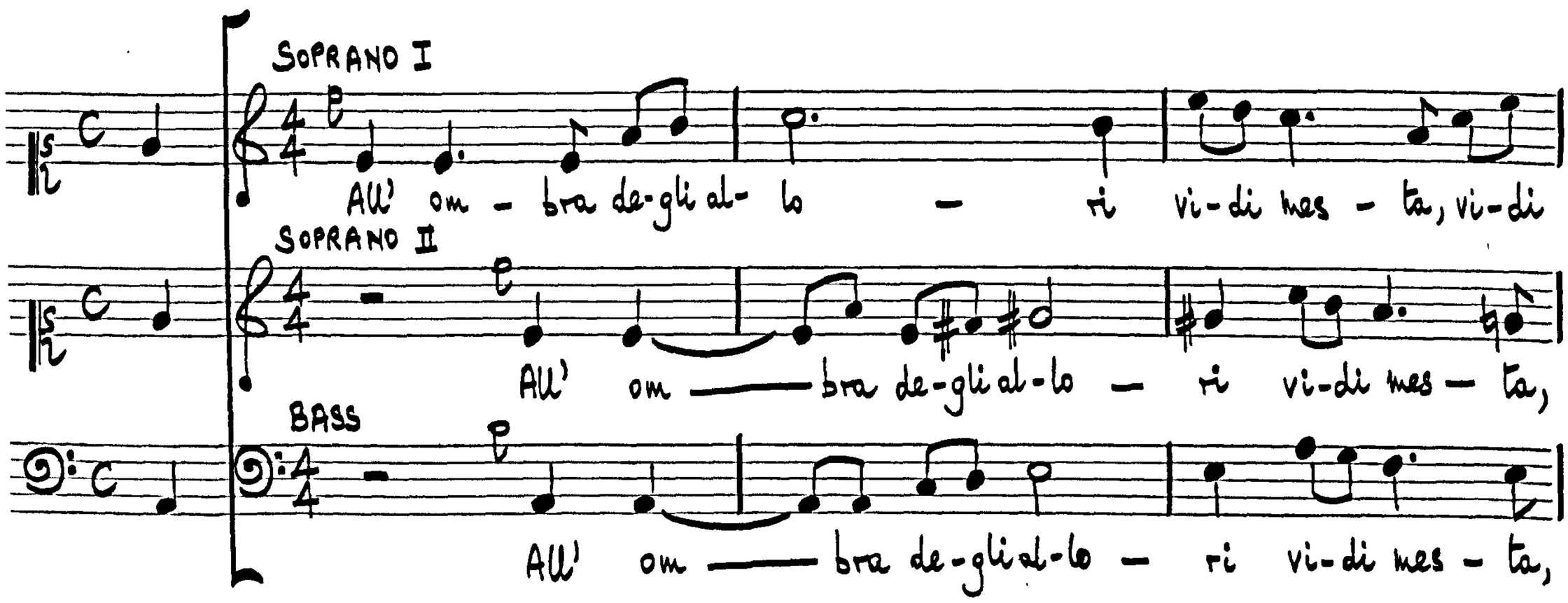
All' Ombra [1]

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.



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

5

mes-ta se — der la mia Li-co - ri, la mia Li-co —

vi-di mes-ta se - der la mia Li-co - ri, — la mia Li-co-ri, mia Li-

vi-di mes-ta se - der la mia Li-co - ri, Li -

5

- ri, Li-co - ri.

co — ri.

co - ri.

mf 10

Quand' io gri - dai, quand' io gri-

mf

Quand' - io gri - dai, quand' io gri-

mf

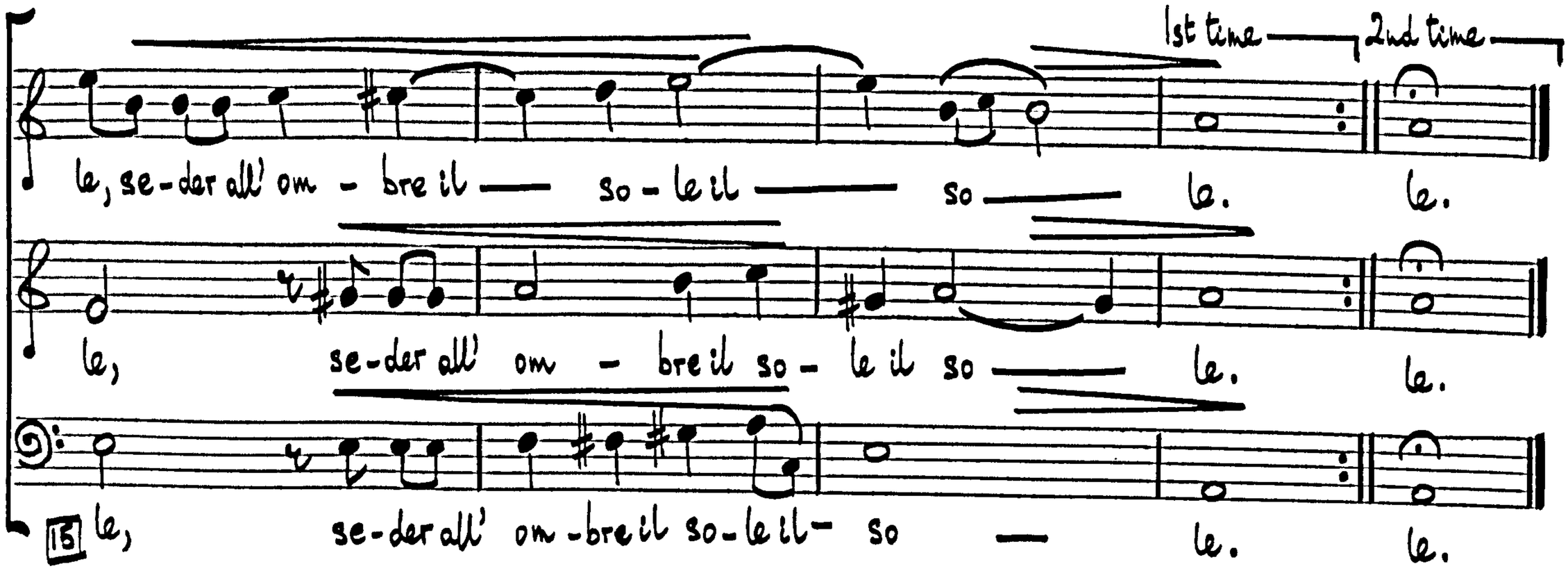
Quand' - io gri - dai, quand' io gri-

10

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 -



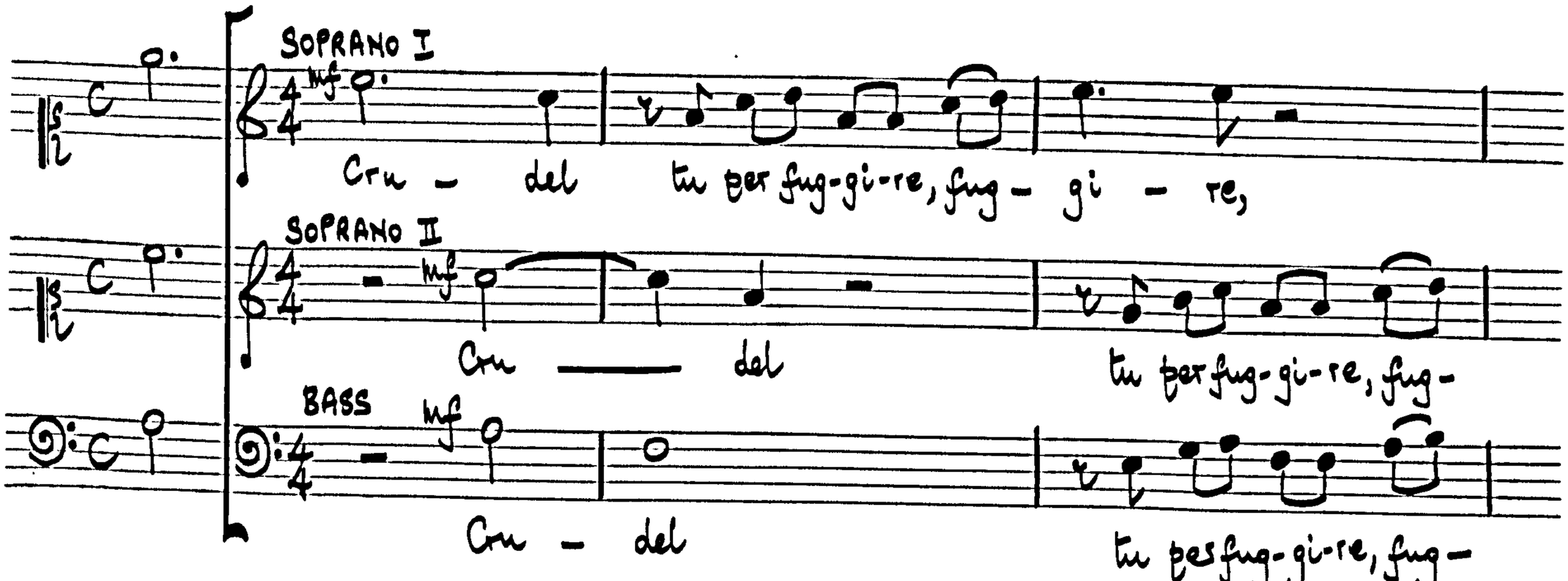
CRUDEL TU PER FUGGIRE [1]

GEORGE JEFFREYS

Source: GB Add Ms 10338 in score. Autograph.

Crudel tu per fuggire, crudel 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.



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

5

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 —

5

10

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-

10

15

far-mi mo- ri — re, mo- ri - re. Ah,

re, far- mi mo — ri - re.

ri — re, mo- ri — re.

15

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

mf

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

mf

Ahi, non si può mo- rir, mo- rir 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

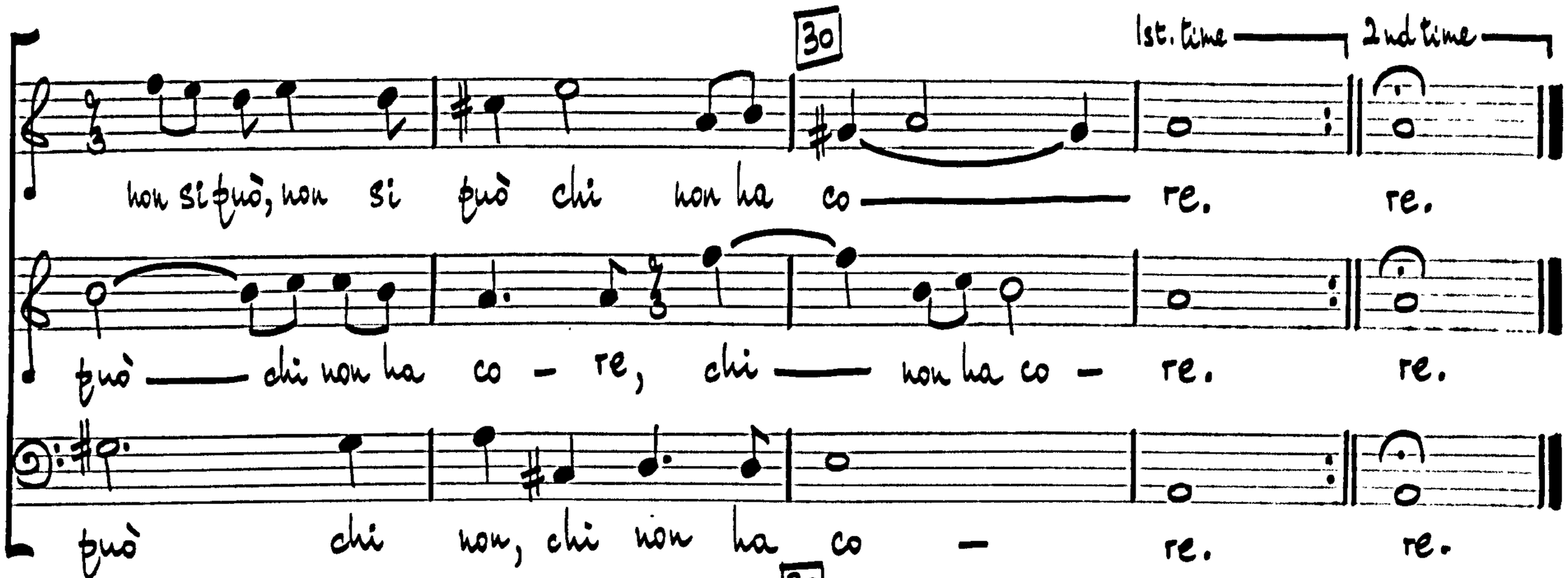
non ha co - re, e do - ler non si può, non si

25

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

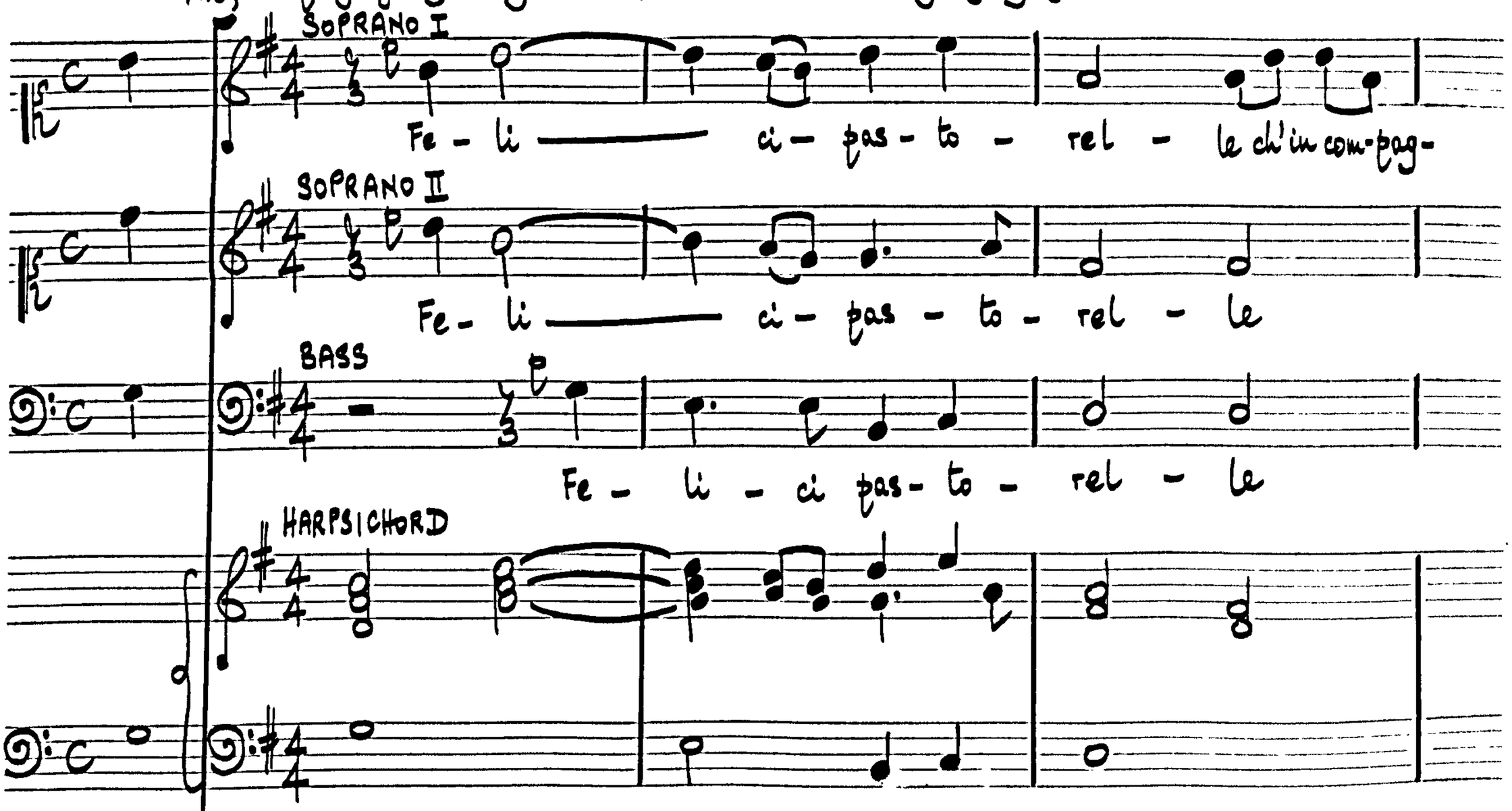
FELICI PASTORELLE [1]

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.



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.

5

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

cresc.

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

cresc.

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

5

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 —

10

mf

le gi-te cog-li-en-do

mf

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

mf

le gi-te cog-li- en - do, gi-te cog-li- en - do fi ——

10

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-

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

15

o ri,

en - do fi - o - ri,

o - ri, ed i - o mi - se - ro

(freely) (a tempo)

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

25

Io ho per com-pagn' il duo — lo,

Io ho per com-pagn' — il duo — lo,

Io ho per com-pagn' — il duo — lo,

25

30

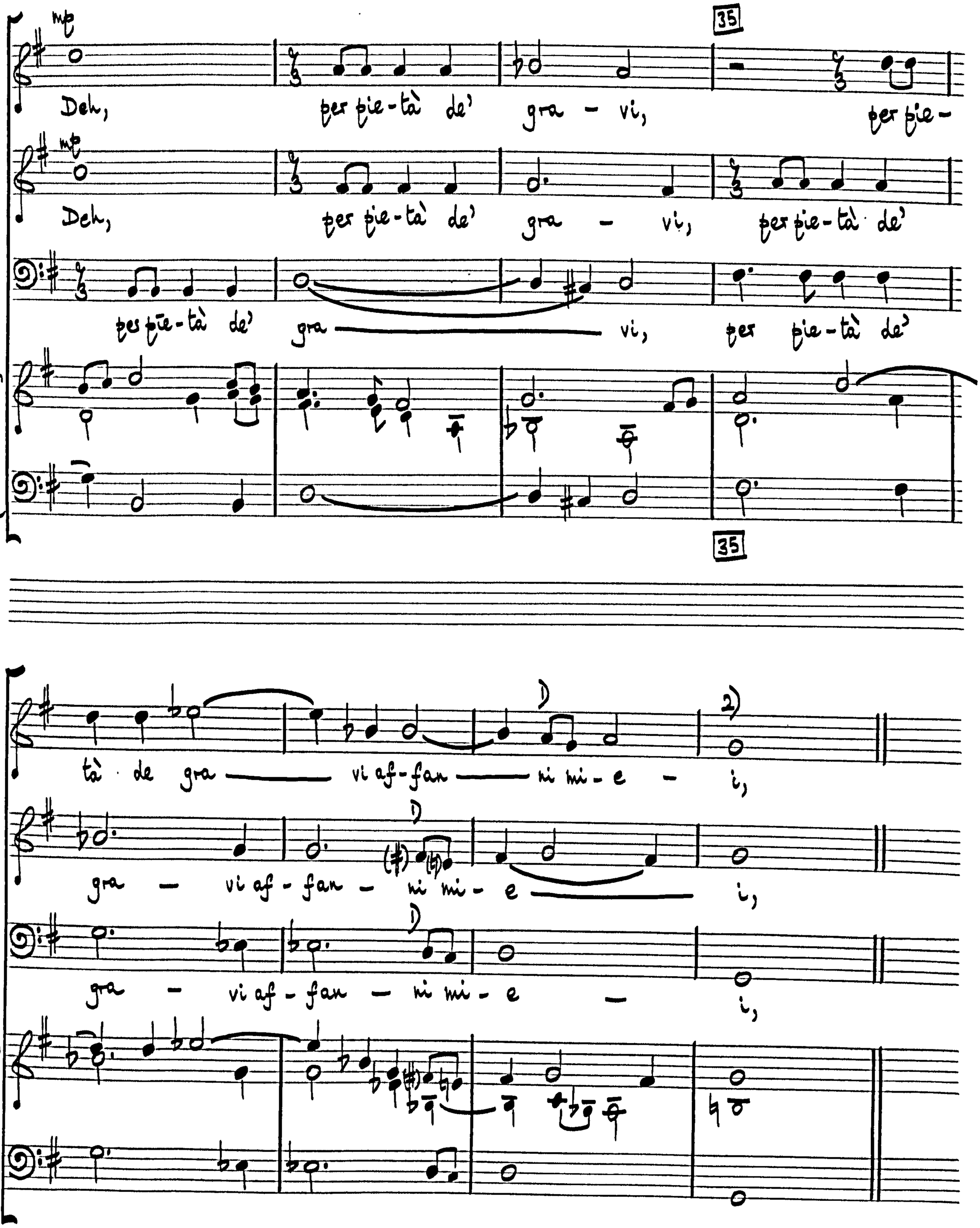
ho per com-pagn' — il duo — lo, il duo — lo.

ho per com-pagn' il — duo — lo.

mp

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

30



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. 10338, 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

50

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

mo - ro, ch'i — o mo - ro per le — i.

— o mo - ro per le — i.

50

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 sì, ma schietta e candida gonnella, ricca sol di se stessa e delle grazie di natura adorna, che'n dolce povertade nï povertà conosce nè i disagi delle ricchezze sente, ma tutto quel possede per cui desio d'aver non la tormenta, nuda sì 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'oscur' indarno e di grandine s'arma, che la sua povertà nulla paventa, nuda sì ma contenta.

Sola una dolce e d'ogni affanno sgombra cura le sta nel core, pasce le verdi erbette 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 sì ma contenta.

O vera vita, che non sa che sia morir innanzi morte!

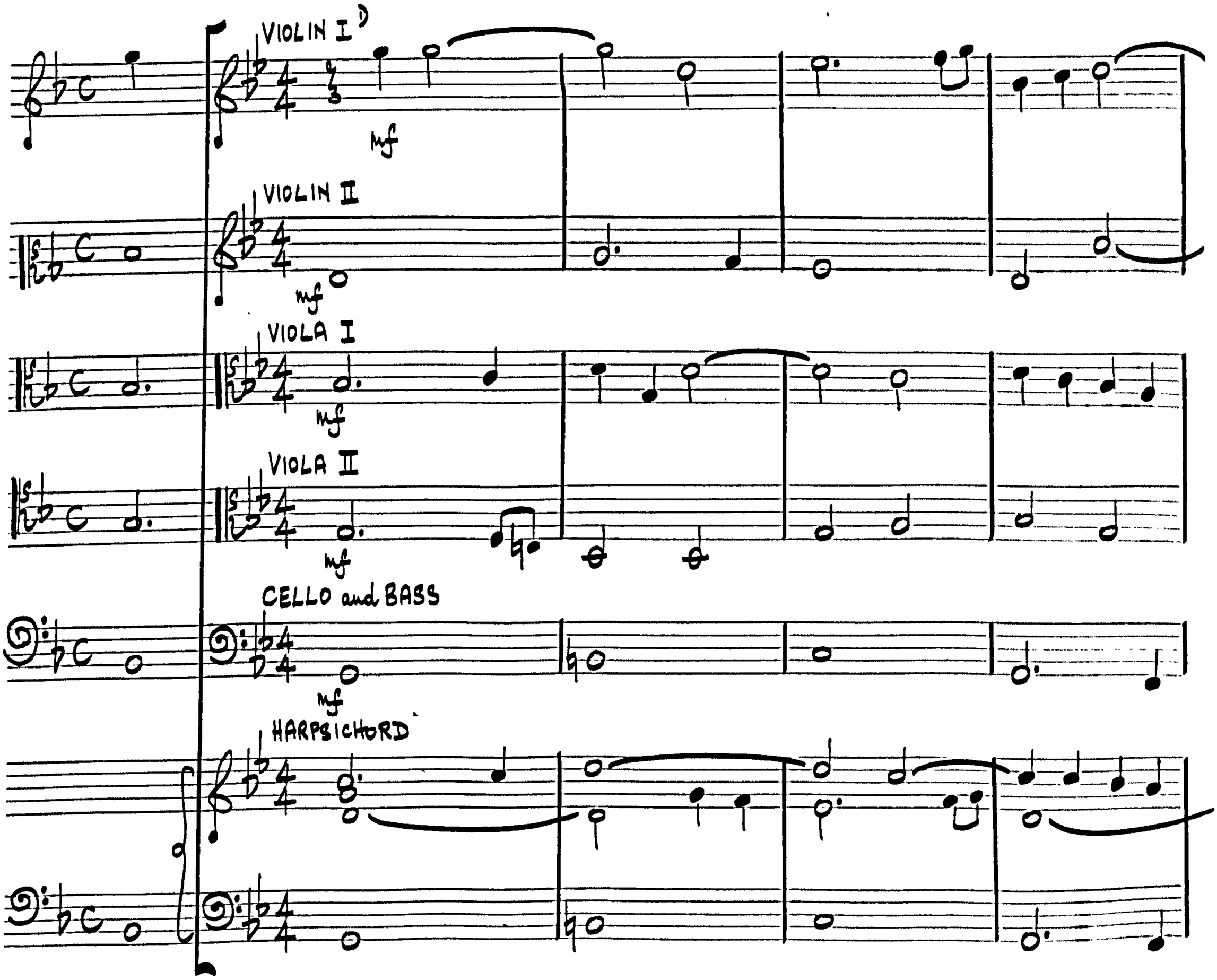
Happy young shepherdess, rich only in herself and adorned with the graces of nature, dressed in a pure and simple white skirt. In sweet poverty she neither knows what it is to be poor nor feels the cares brought by wealth, but she has everything and worries about nothing. She is naked but still happy.

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.

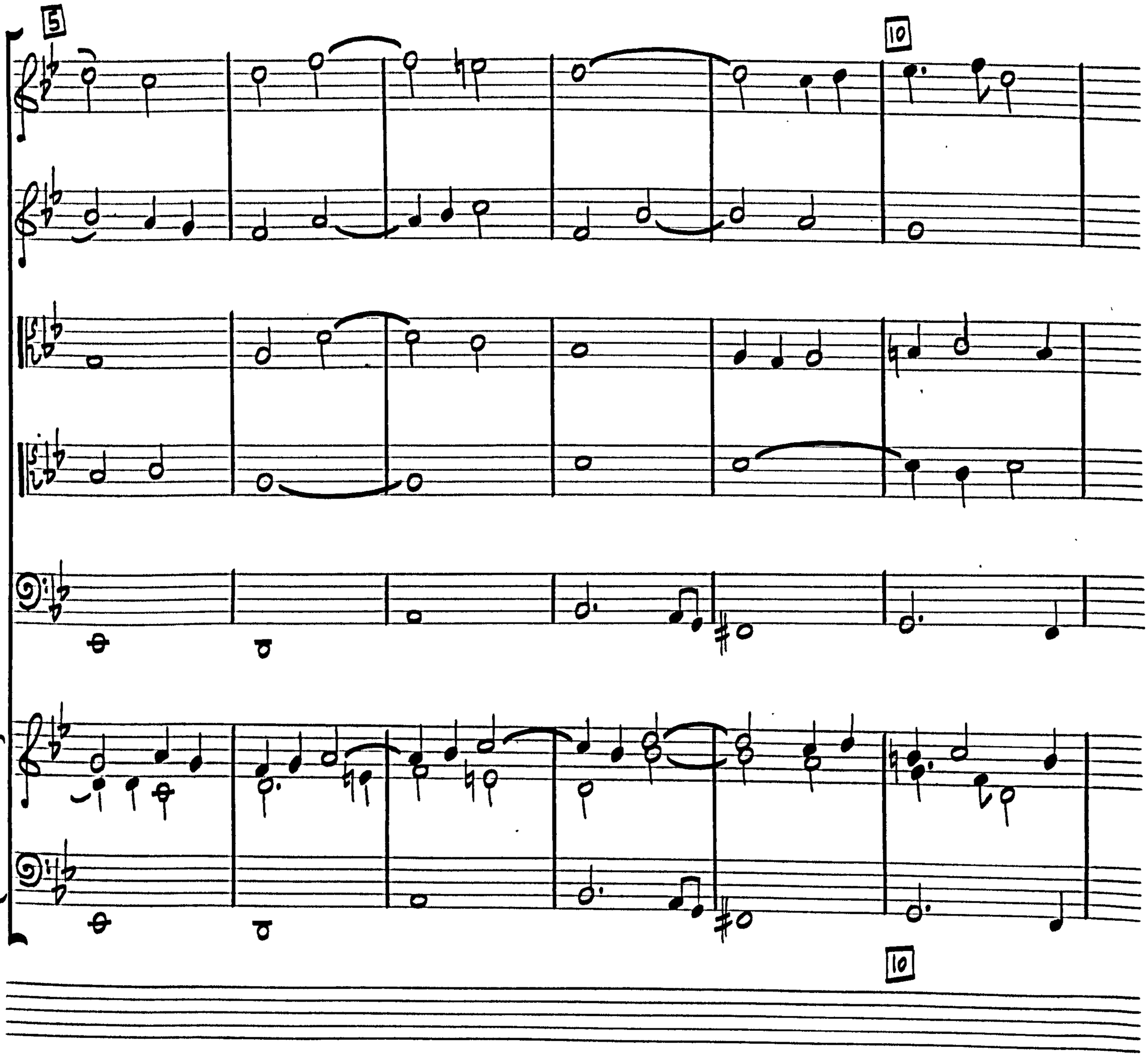
Her heart, free from every anxiety, has only the care of protecting her sheep which feed on the grass while she feeds her lover by gazing with her beautiful eyes on that shepherd who is not the one men or the stars destined for her, but the one love gave her. Among the plants of their favourite myrtle 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



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.


5
10
10

15

p cresc.

p cresc.

f

p cresc.

f

p cresc.

f

p cresc.

f

p cresc.

f

15

Segue tenor solo

VIOLIN
Solo
mp

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

mp

20

20

25
si, 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-ta-de né po-ver-

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

35

ma tut-to quel, ma tut-to quel pos-se - de per cui de-si — o d'a-ver non la tor-

40

men — ta, mu — da sì, mu - da

40

45

su ma con-ten — ta.

Segue chorus

45

SOPRANO I and VIOLIN I (optional) 1)

mp

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

SOPRANO II and VIOLIN II (optional) 1)

mp

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

ALTO and VIOLA I (optional) 1)

mp

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

TENOR and VIOLA II (optional) 1)

mp

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

BASS and CELLO (optional) 1)

mp

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

mp

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

50

te, ma tut-to qual, ma tut-to qual pos- se - de per cui de-

te, ma tut-to qual pos- se - de per cui de-

te, ma tut-to qual, qual pos- se - de, ma tut-to qual pos- se - de per cui de-

te, ma tut-to qual pos- se - de, pos- se - de per cui de-

te, ma tut-to qual pos- se de per cui de-

50

55

si — o d'a-ver non la tor- men — ta,

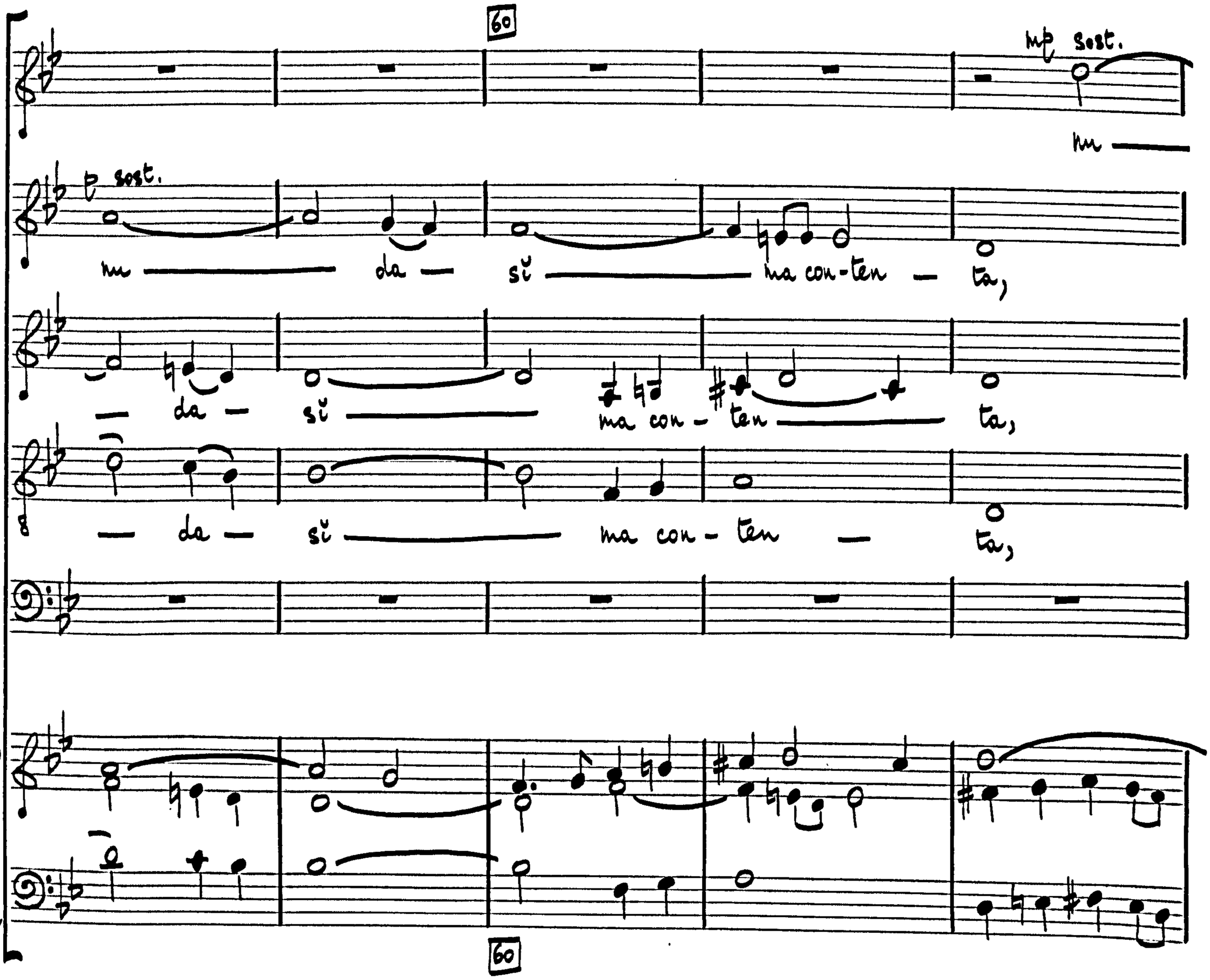
si — o d'a-ver non la tor - men - ta,

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

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

si — o d'a-ver non la tor - men - ta,

55


60
mp sost.
mu
p sost.
mu da — sŭ ma con-ten — ta,
da — sŭ ma con — ten ta,
— da — sŭ ma con - ten — ta,
60

65

— da — sŭ, — mu - da sŭ — ma con - ten - ta.

mp

mu — da - sŭ ma con — ten - ta, con - ten - ta.

mp

mu — da - sŭ — ma con - ten - ta.

mp

8 mu — da — sŭ ma con — ten — ta.

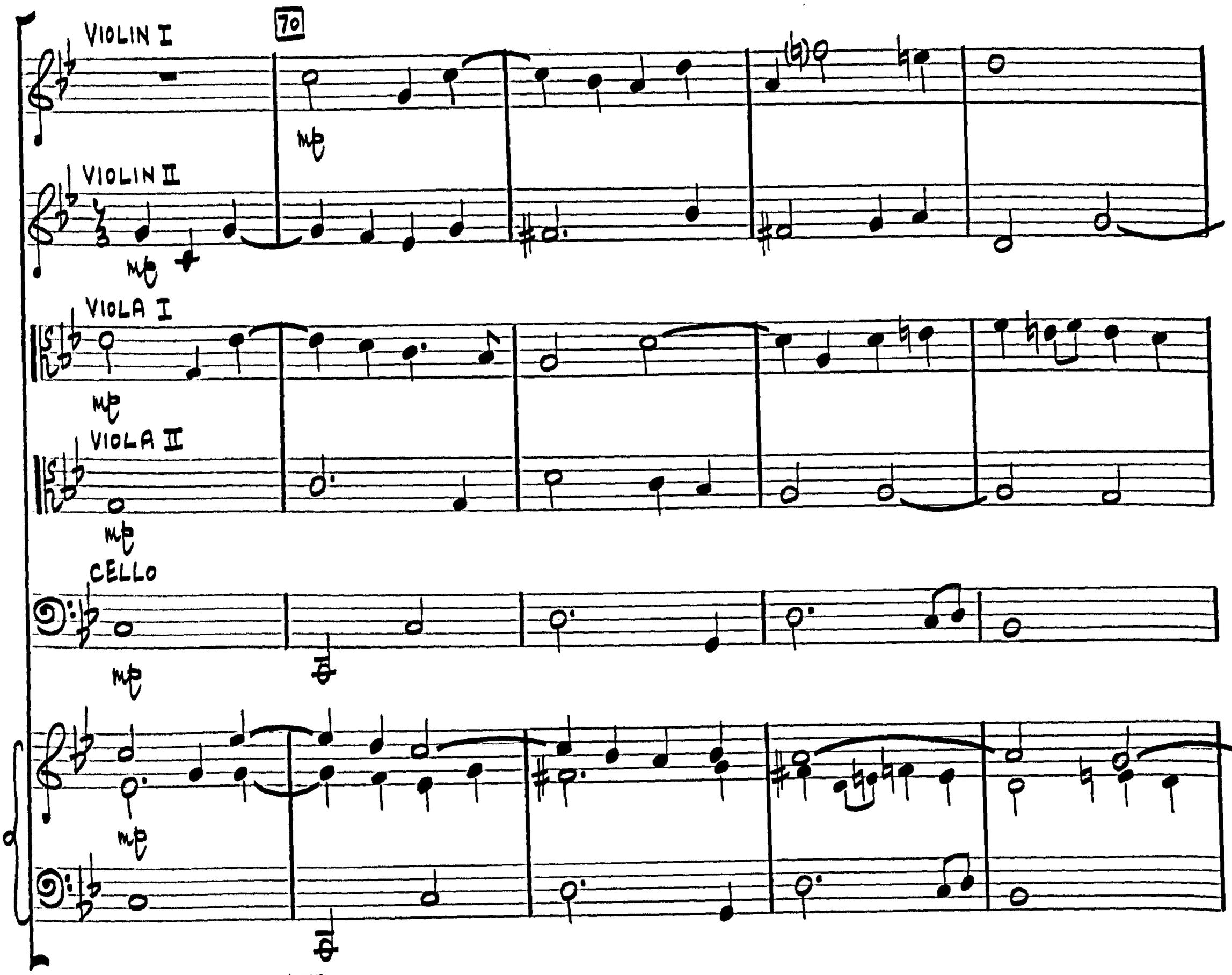
mp sost.

mu — da — sŭ ma con - ten — ta.

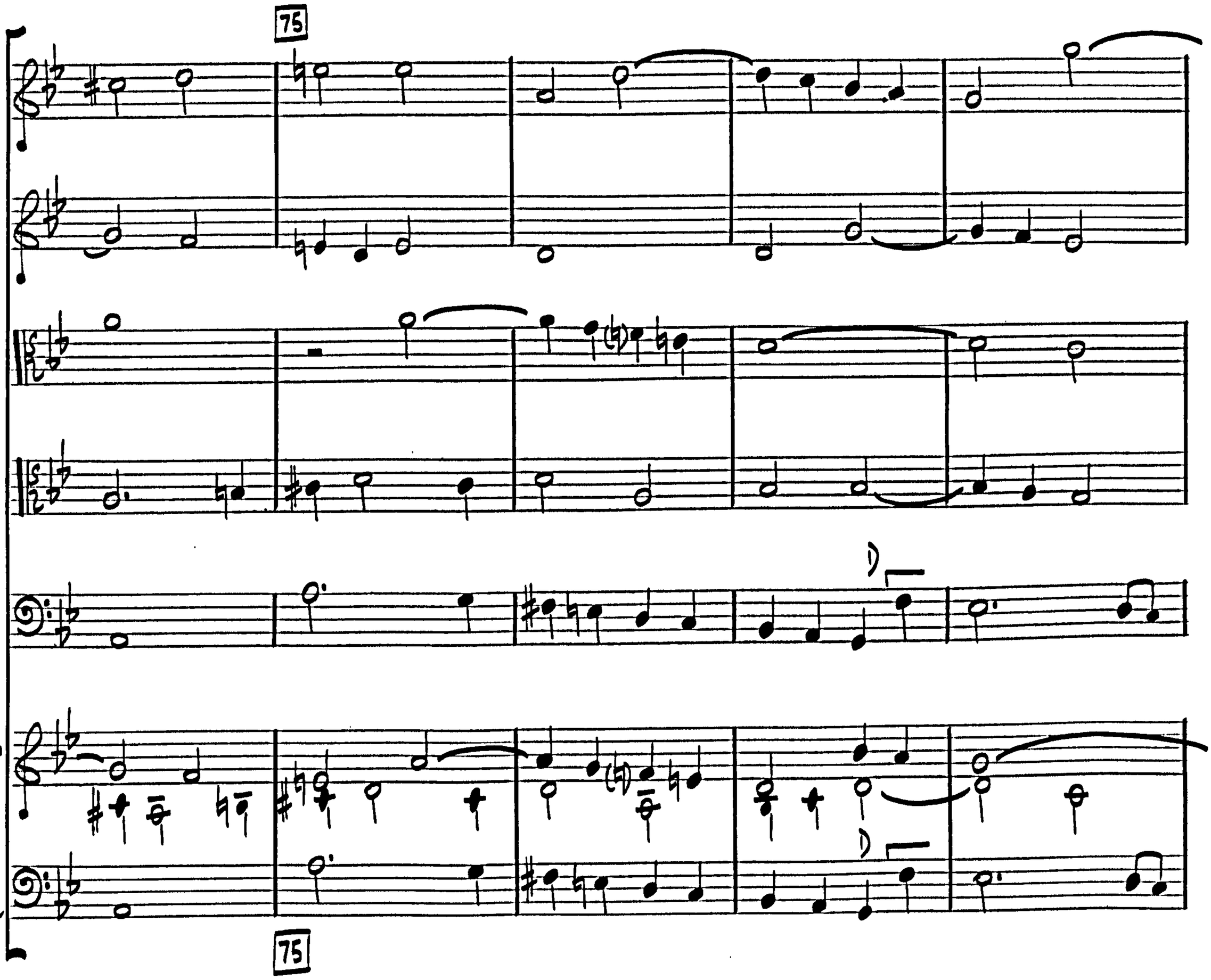
65

Segue symphony

SYMPHONY



70



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

80

80

Segue bass solo

85

BASS

mp

Co'

do - ri di — na - tu - ra i do - ri

mp

90

di ma-tu-ra an-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

1) Underlay not clear in Add. 10338

100

100

Segue bass solo

BASS

E col dol — ce - de l'a - ti con - dis - ce il mel de

105

105

1) Underlay not clear

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

Segue symphony

SYMPHONY

Poco più mosso

VIOLIN I

110

mf

VIOLIN II

mf

VIOLA I

mf

VIOLA II

mf

CELLO

mf

mf

110

1) Original time signature 3. Note values halved.

115

Segue bass solo

Tempo primo

BASS

mp

Quel fon-te ond'el-la be - ve, quel sol an- co la bag-

mp

6 5

120

125

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

120

125

Segue symphony

SYMPHONY

VIOLIN I

mf

VIOLIN II

mf

VIOLA I

mf

VIOLA II

mf

CELLO

mf

mf

mf

130

Segue bass solo

130

BASS

mf

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

mf

135

135

1) Add 10338 gives an alternative Bb

140

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

140

la po-ven - ta, mu - da sì, mu - da sì ma con-

145

ten - ta.

Segue chorus

145

SOPRANO I and VIOLIN I (optional)

mf

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

150

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

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.

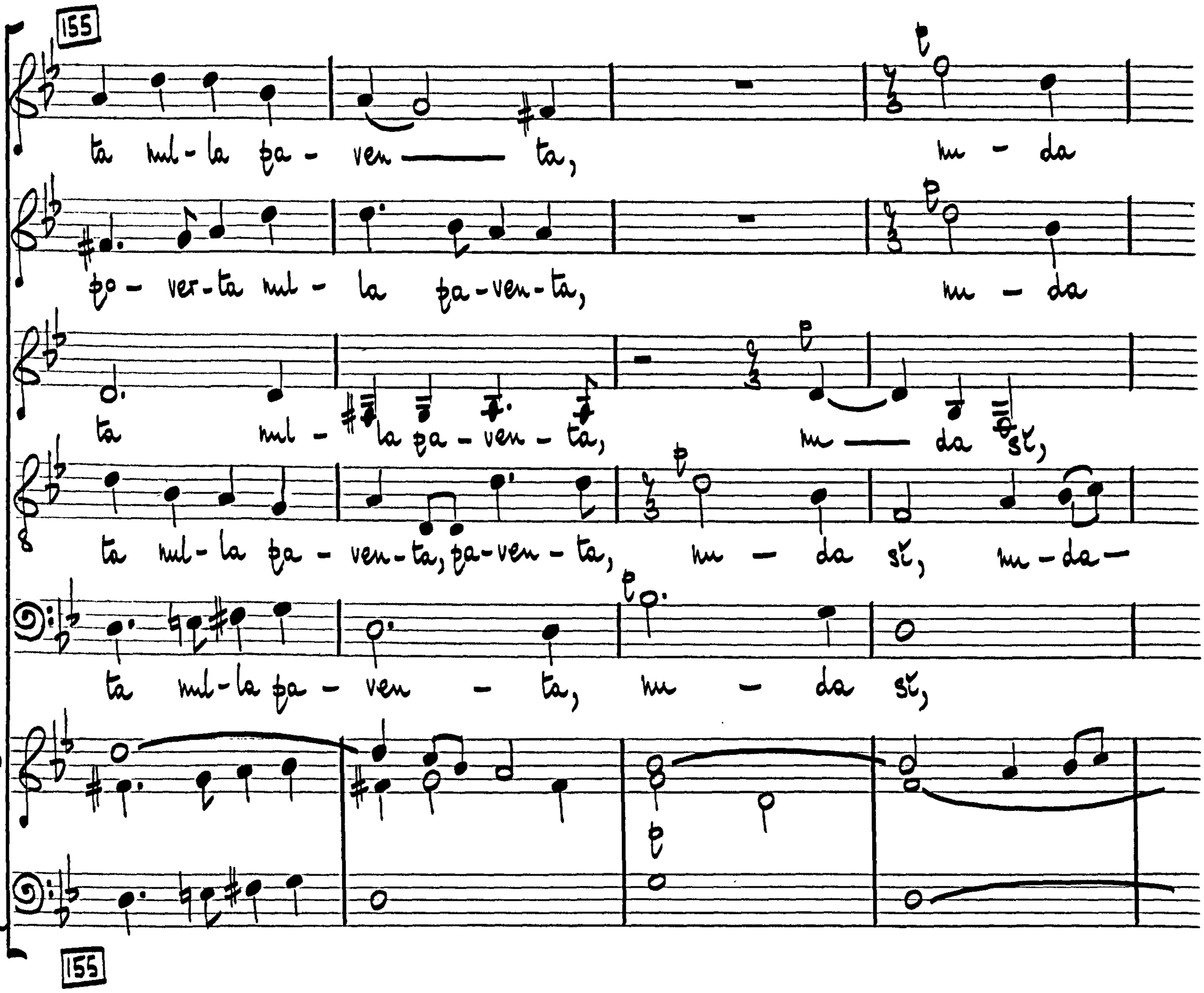
gran-di-ne s'ar — ma, e di gran-di-ne s'ar - ma, che la sua po-ver-

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 mul-la ta-ven——ta, mu-da
to-ver-ta mul-la ta-ven-ta, mu-da
ta mul-la ta-ven-ta, mu——da su,
ta mul-la ta-ven-ta, ta-ven-ta, mu-da su, mu-da-
ta mul-la ta-ven-ta, mu-da su,
155

160

sĭ, mu - da sĭ ma con-tēn - ta.

sĭ, mu - da sĭ ma con - tēn ta.

mu - da sĭ ma con - tēn ta.

sĭ, mu - da sĭ ma con - tēn — ta.

mu - da sĭ ma con - tēn — ta.

160

SYMPHONY

VIOLIN I

VIOLIN II

VIOLA I

VIOLA II

CELLO

165

mf

2)

1) Add 10338 gives an alternative F

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

170

170

Segue duet

175

SOPRANO

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

TENOR

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

175

180

cu - ra le stà nel co — re, tas-ce le ver-di er — bet-te la - greg -

cu - ra le stà nel co — re,

180

185

gia a lei com - mes - sa,

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

185

190

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'no - mi-ni o le stel - le

non qual le des-ti-na - ro o gl'no - mi-ni o le stel —

195

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

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

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

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 —

195

200

200

205

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

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

né per lui sen — te fo-co d'a-mor

210

scop — ra, che non gli scop— ra, che non gli scop ——— ra, che non gli

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

210

215

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

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

215

220

dor ch'e-gli non sen — ta, mu — da sì ma con-ten —

dor ch'e-gli non sen — ta, mu — da sì

220

225

ta, con-ten — ta, mu - da sì, mu - da

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

225

sv ma con-ten- ta.

sv ma —— con-ten —— ta.

Segue symphony

SYMPHONY [1]

VIOLIN I

230

f

VIOLIN II

f

VIOLA I

f

VIOLA II

f

CELLO

f

f

230

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

235

235

240

240

Meno mosso

SOPRANO

TENOR

BASS

245

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

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

O ve-ra vi ta, O ve - ra

245

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

re, mo - rir' in - nan — zi mor - te,

— re, mo - rir' — in - nan — zi mor - te, in -

260

— in — nan - zi mor — te.

mo - rir' — in - nan - zi mor — te.

nan — zi mor — te.

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)

O 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,

e

270

che non sa che- si —— a mo- rir' —— in-nan-zi mor- te, in—

che non sa che- si — a, mo-ri — re, mo- rir' — in-nan-zi

che non sa — che si — a, mo- ri — re, mo-ri — re, mo- rir' —

che non sa che si — a, mo- ri — re, mo- rir' —— in-nan-zi mor—

che non sa che- si —— a, mo- rir' —— in-nan-zi mor—

270

275

han-zi mor —— te, mo - rir' —— in-han-zi mor - te.

mor - te, mo - rir' —— in-han-zi mor-te, mo-rir' in-han-zi mor —— te.

— in-han-zi mor - te, mo - rir' —— in-han-zi mor - te, — mor - te.

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

te, mo - rir' —— in-han-zi mor —— te.

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])

1) The three songs 'Music, thou Queen of souls', 'Coy Celia' and 'Say dance' appear togethes 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 rathes 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

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

TENOR II

Mu — sic, thou Queen of souls, get up, get up —

BASS

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

5

string Thy pow - ful lute, and some sad re - quiem — sing Till

— and string Thy pow-ful lute, and some — sad re — quiem sing

pow - ful lute, and some sad re - quiem 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

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

10

15

20

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

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

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

15

20

25

mp

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

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

dul - ler tone, the - dul — ler 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, —.

35

— the oak his roots —— fore-go,

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

35

) Basso continuo tas: 𝄢

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. Hyrt — les shall ca-per, lof - ty, lof - ty - ce - dars

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

elm to foot it too. Hyrt - 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

70

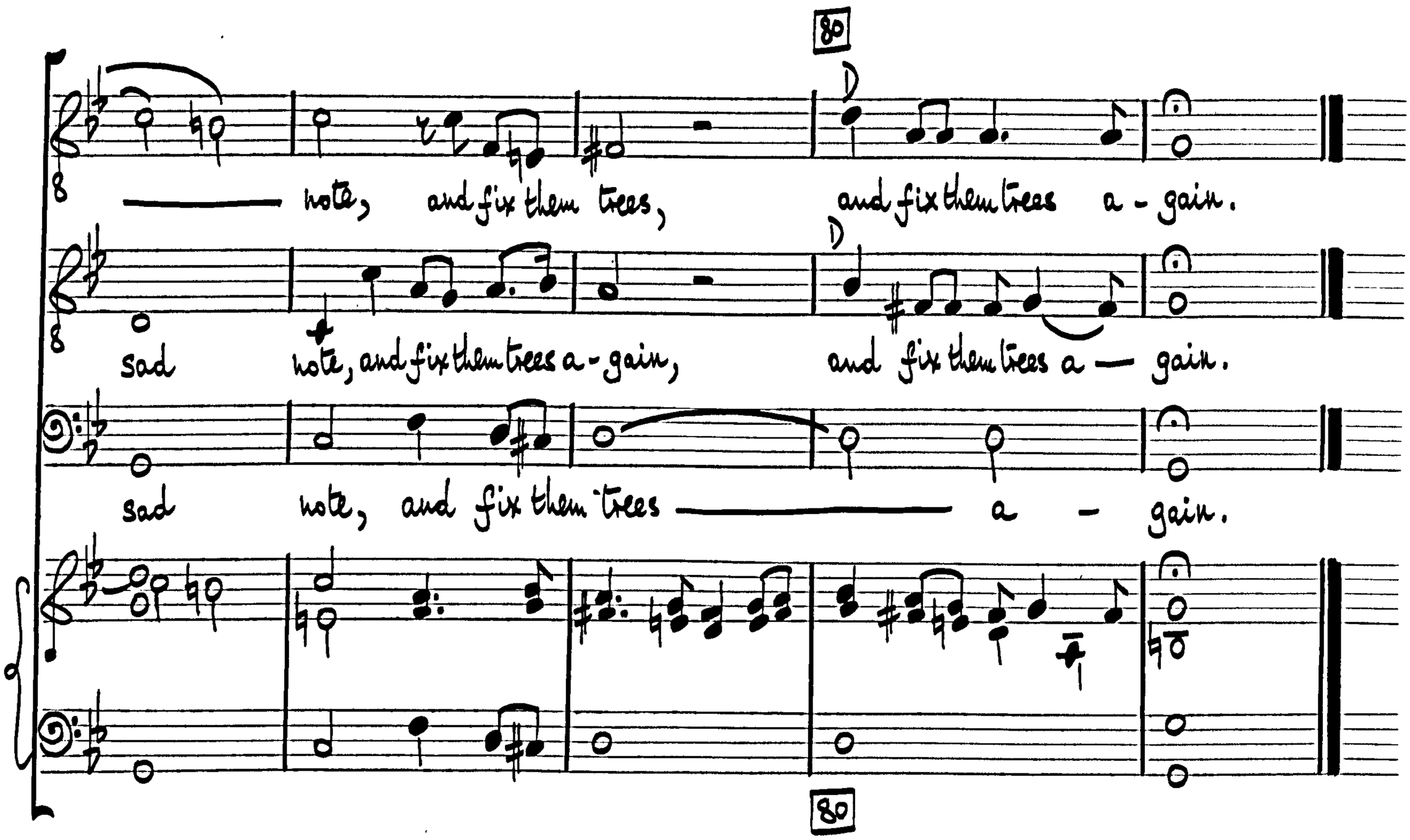
75

— 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



1) Manuscript not clear. Some overwriting in both tenor parts.

2. COY CELIA

GEORGE JEFFREYS

Source: BM Add 10338. Autograph. In score.

Coy Celia, dost thou see
Yon 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'

TENOR I

mf

Coy Ce — lia, dost thou see You hol-low moun-tain tot - tering

TENOR II

BASS

mf

5

o'er the plain, O'er which the fa - tal tree With trea-cher-ous shade be -

5

10

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

15

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

20

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

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 1) 50

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

1) Jeffreys here has a double bar line.

60

— last done a - live,

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

done a - live,

60

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

grave

And — come not near my

65

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-

70

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

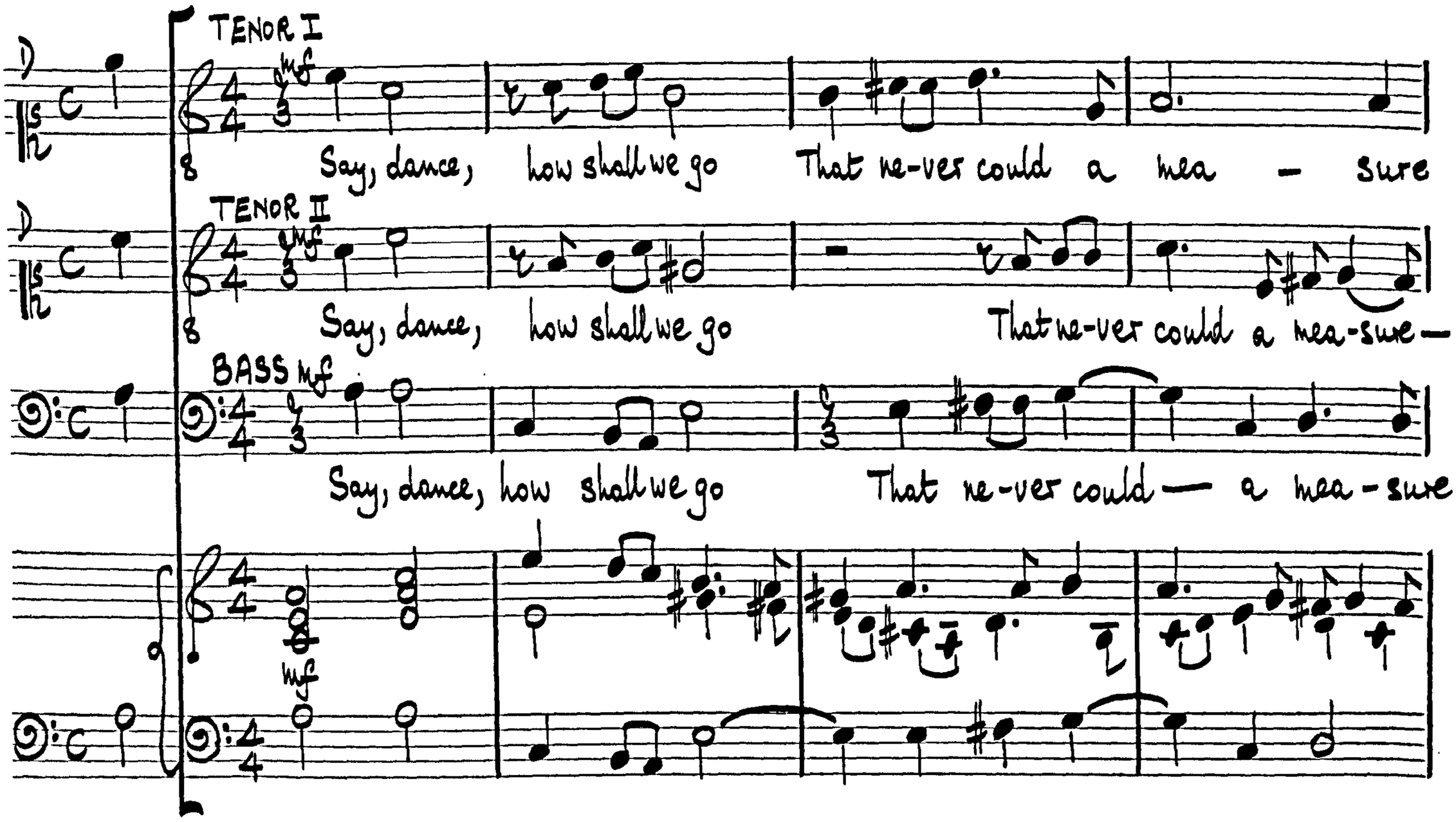
3. SAY, DANCE

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'



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

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

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

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

30

35

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

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

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

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

45

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

mf

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

Dal segno

Fine

1

2

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"

163

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 there be
As in music, harmony.

Sir Richard Hatton

5 10

— this mas — quing night, Now sit you still, now sit you still, nor —

mas - quing — night, Now — sit you still, sit you still, nor — whis-per, Move, nor —

8 mas-quing, this mas-quing night, Now — sit you still, sit you still, nor — whis-per, Move, nor

mas — quing night, Now sit you still, sit you still, nor whis - per, Move, nor

15

— whis-per, Move, nor whis — per, Move lest you of-fend, lest — you of-fend the

— whis-per, Move, nor whis - per, Move lest — you of-fend, — lest you of -

8 whis-per, Move, nor whis - per, Move lest you of-fend, of-fend —

whis - per, Move, nor- whis - per, Move lest — you of-fend the God —

15

20

mp

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

mp

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

mp

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

mp

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

25

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,

25

30

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

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

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

heaven —— ly wine. In this bowls, too, let there be As in

Dal segno Fine

35

1 2

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

1) An alternative D is shown.

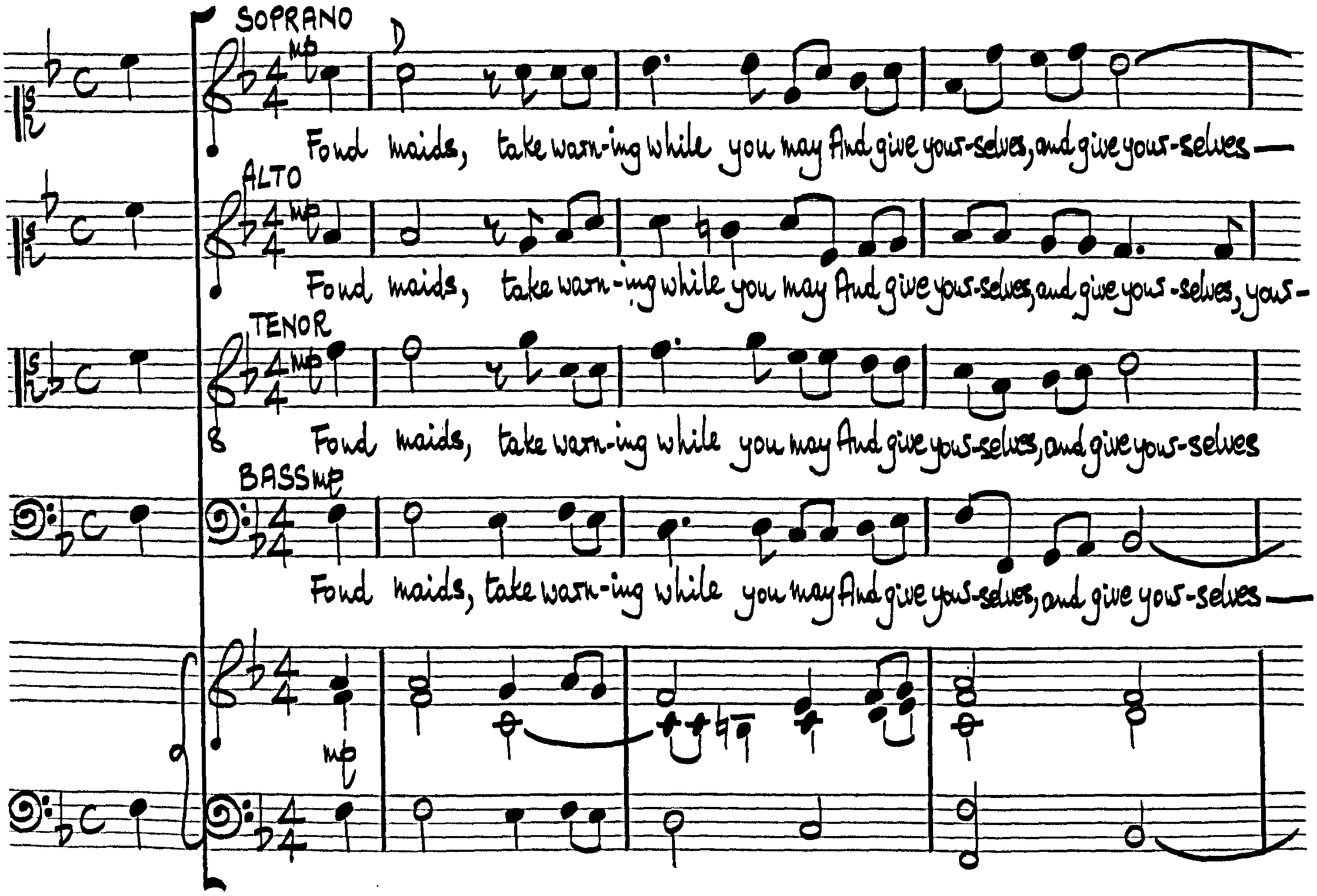
2. FOND MAIDS

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



5

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

selves to a-mor-ous play. Come not, vir ——— gins hi - ther: see, Our cru-el tor-ments

8 to a - mor-ous play. Come not, vir-gins,- hi - ther: see, Our cru-el tor - ments

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

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 woe and

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

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

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

20

care, Where so - li - tude and ho —— nour are, where so - li - tude and ho ——

In gloo-my shades, Where so - li - tude —— and ho - nour are, where so - li -

care, and care, where woe and care, Where so - li - tude and ho - nour are, where so - li - tude, where so - li - tude and ho - nour

where woe and care, Where so - li - tude and ho - nour are, Where —— so - li - tude and

20

25

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

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

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

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

30

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

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

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

now do wan —— der up and down, we now do wan - der up and down, we now do wan - der

30

Dal segno. Fine.

1 2

wan-ders up and down. down.

up and down. down.

how do wan-ders up and down. down.

up and down. down.

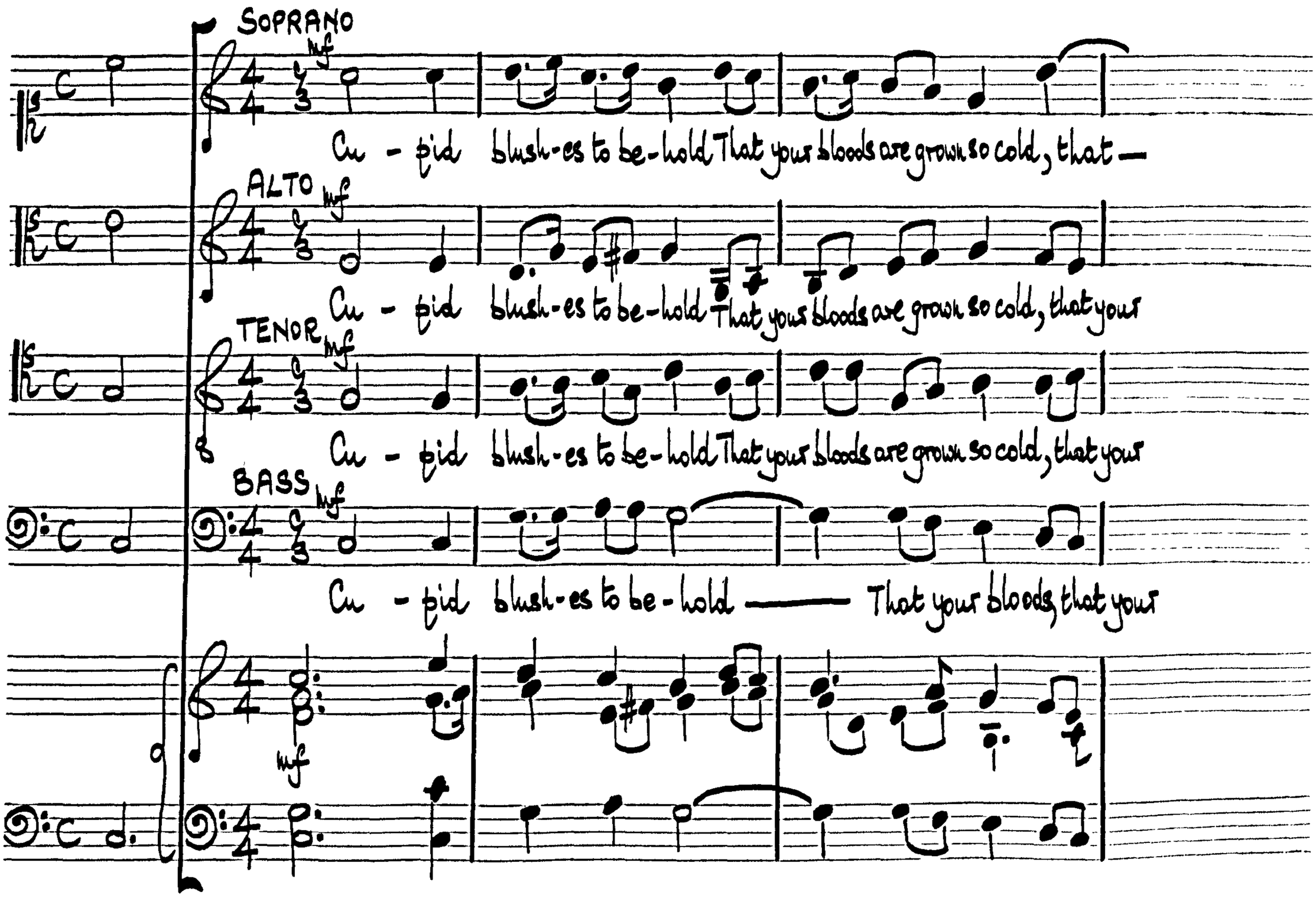
3. CUPID BLUSHES TO BEHOLD

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



5

— your bloods are grown so cold, And his wan-ton mo-thes swears Ye're a scan-dal, ye're a scan — dal —

bloods are grown so cold, And his wan-ton mo-thes swears Ye're a scan-dal to your years, ye're a

bloods are grown so cold, And his wan-ton mo-thes swears Ye're a scan-dal, ye're a scan-dal, ye're —

bloods are grown so cold, And his wan-ton mo-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 yeass. Re-vive your youth-ful fires then And re-deem your names a-gain, re-deem —

— a scan-dal to your yeass. 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

— yours- names a - gain. Ban - quet and the lus-ty wine, and the- lus - ty

names, yours- 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-

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 $\frac{6}{3}$ 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 quick

— 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

1) 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 -

35

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

40

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

Dal segno

1

Fine

2

— 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

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

night, 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

1) Add 10338 has ♫

30

cresc.

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

cresc.

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

cresc.

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

cresc.

trem - 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

40

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 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

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

1

2

Fine

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

1) The songs appear together in BM Add 10338. Jeffreys' full title is: "Songs made for Dr. Hausted's Comedy called ye Rivall Friends acted before ye Kinge and Queen An. 1631 19th March". A note also in Jeffreys' hand appears after the last song: "The dialogue Drowsy Phoebus and ye others to this place were made to and sung in Dr Hausted's unfortunate comedy at Cambridge before the Kinge and Queen called ye Rivall Friends. 31". A margin note by 'Gnel, 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.

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

Thetis: And I with forty four to stay.

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

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.

Venus: Tis Venus woos thee rise. O come away.

Phoebus: To which of these shall I incline my ear?

Venus: Unto the upper world repair.

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

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.

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

[Phoebus speaks]

Will he obey?

[Phoebus speaks]

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

Chorus: And fetch new rays, that amorous Valentine
This morning may brighter than ever shine.

Peter Haustead
'The Rival Friends'

VENUS (SOPRANO)

mp

Drow - sy Phoe - bus, come a - way And let out the

THETIS (SOPRANO)

PHOEBUS (BASS)

mp

5

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

5

V.

10

cresc.

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

cresc.

10

V.

15

mor-tals long for day.

Th.

THETIS

mf

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

mf

15

Th.

20

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

20

25 VENUS

V. mp 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.

mf

Th. And — I with for - ty - four to

30

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

Th. stay. And I to keep thee

30

35

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

40

VENUS

V. mf Tis Ve - nus woos thee

Th. mp pmf Tis The - tis woos thee stay. O stay, O stay.

40

V.

Ph.

rise.

f

O come a - way.

45

PHOEBUS

mp

To which of these shall I in -

45

V.

Th.

50

In - to the up - per world re - pair.

THETIS

f

O no!

Ph.

cline my ear?

50

Th.

I'll bind him with my flow ing hair.

Ph.

Ph.

55

mp

But see, fond mor-tal, how they gaze On that same fret - ty

55

Ph.

60

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

60

65

mp cresc.

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

65

70

mf cresc.

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

70

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 po-wers that are

Ph.

Sun.

80

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

6 6 3 4 3

85

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

cease.

1) An alternative upper A is given.

90

V.

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

Phoebus speaks

95

Phoebus speaks

mf

V.

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

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 sprightly

V.

105

Va - len-tine, call back the day of mine the sprightly Va - len - tine.

105

Segue chorus

110

SOPRANO I

mf

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

SOPRANO II

mf

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

ALTO

mf

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

TENOR

mf

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

BASS

mf

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

mf

110

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

115

— er than e - ver shine, this morn-ing may, this morn-ing may bright — er than e - ver shine.

— er than e - ver shine, this morn-ing may, this morn-ing may bright - er than e - ver —— shine.

er than e - ver shine, this morn-ing may bright - er than e - ver shine.

— er than - e - ver shine, this morn-ing may bright — er than e - ver shine.

— er than e - ver shine, this morn-ing may bright - er than e - ver shine.

115

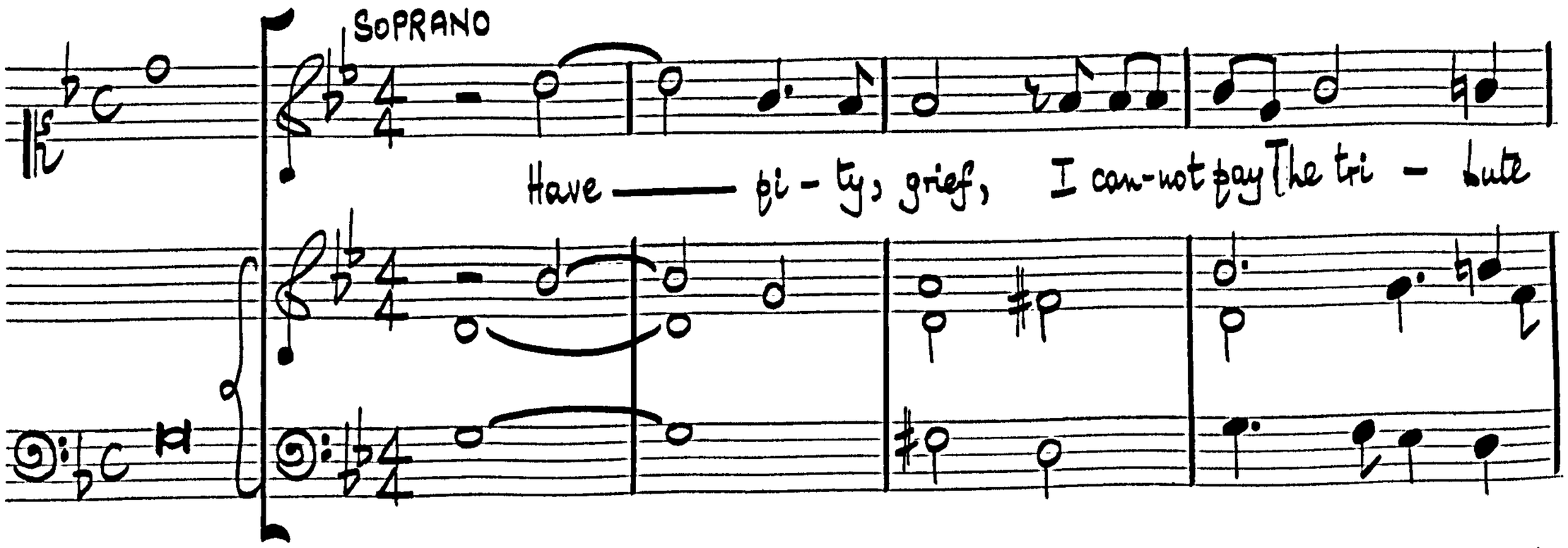
2. HAVE PITY, GRIEF

GEORGE JEFFREYS

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'



5

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

5

10

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

10

15

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

15

20

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

20

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

25

love, To melt ——— a cloud, to melt ——— a

6 7 6 6 7 6

25

30

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

30

35

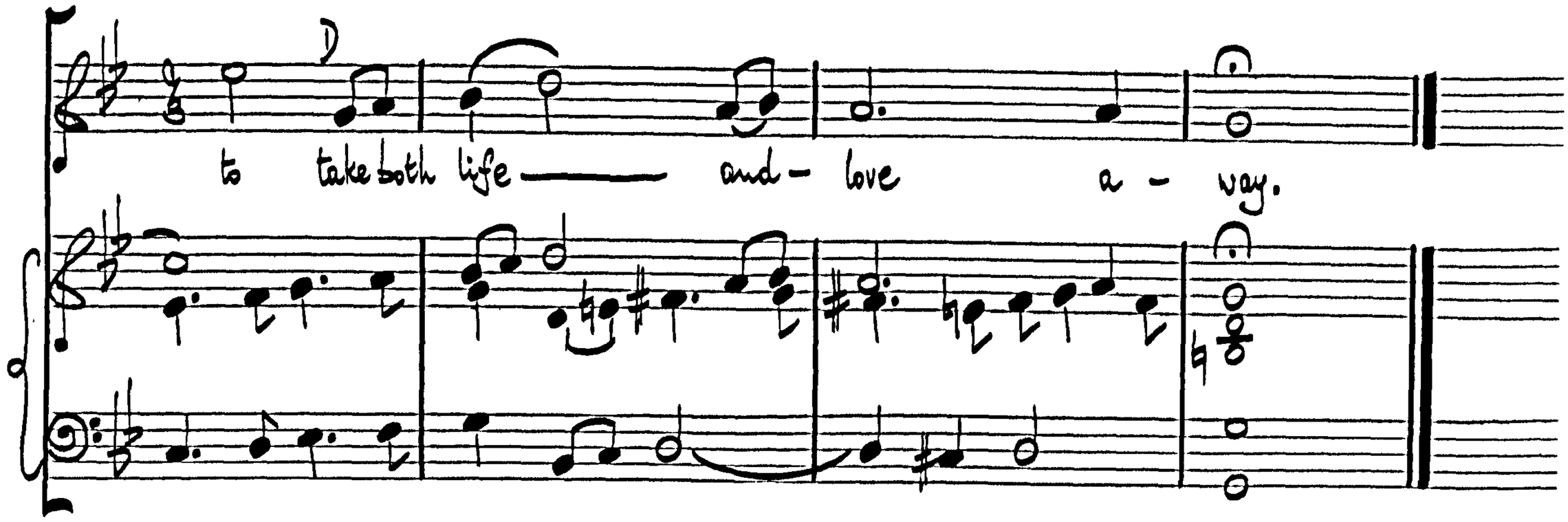
grave: Woo — what thou wilt so I may have Where-with to pay my debt:

35

40

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

40



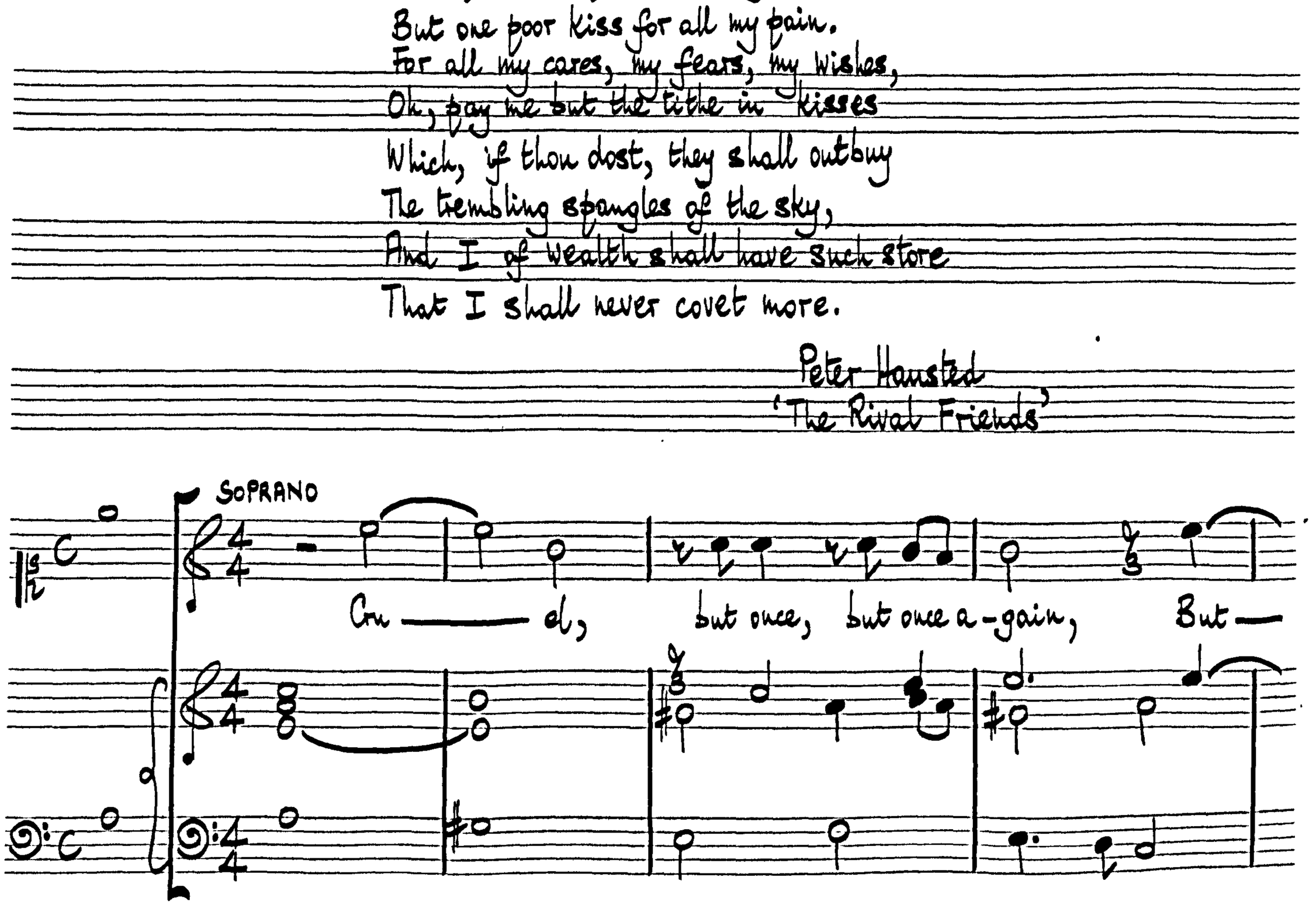
3. CRUEL, BUT ONCE AGAIN [2]

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'



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

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

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

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

20

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

20

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

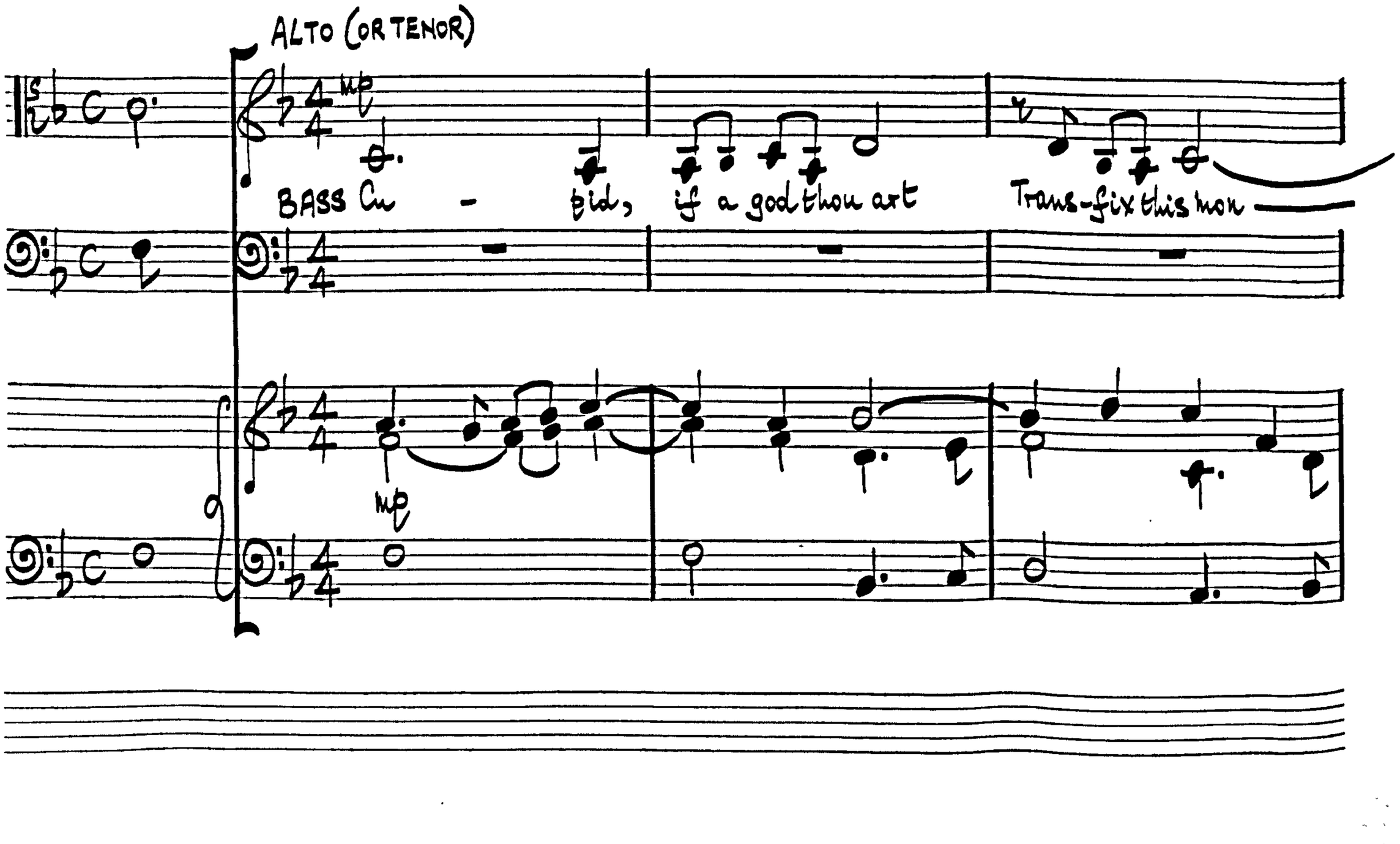
4. CUPID, IF A GOD THOU ART

GEORGE JEFFREYS

Source: BM Add Ms 10338 in score. Autograph.

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

Peter Hausted
'The Rivat Friends'



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

mp

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

mp

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-cher, do not shoot at all, Tis pi —

SOPRANO II

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

ALTO

Yet, wing-ed ar - cher, do not shoot at all, Tis pi —

TENOR

Yet, wing-ed ar - cher, do not — shoot at all,

BASS

Yet, wing-ed ar - cher, do not shoot at all,

1) Alto clef used to bar 27

25

– ty that he should so no —— bly fall, tis pi – ty that

he should so no – bly fall, tis pi – ty that–

– ty that he should so no – bly fall, tis pi —— ty that he should so

Tis pi – ty that he should so no – bly–

Tis pi – ty that he ——

6 7 6

25

30

1st time 2nd time

he should so no - bly fall. fall.

he should so no - bly fall. fall.

no - bly fall. fall.

falls so no - bly fall. fall.

— should so no - bly fall. fall.

30

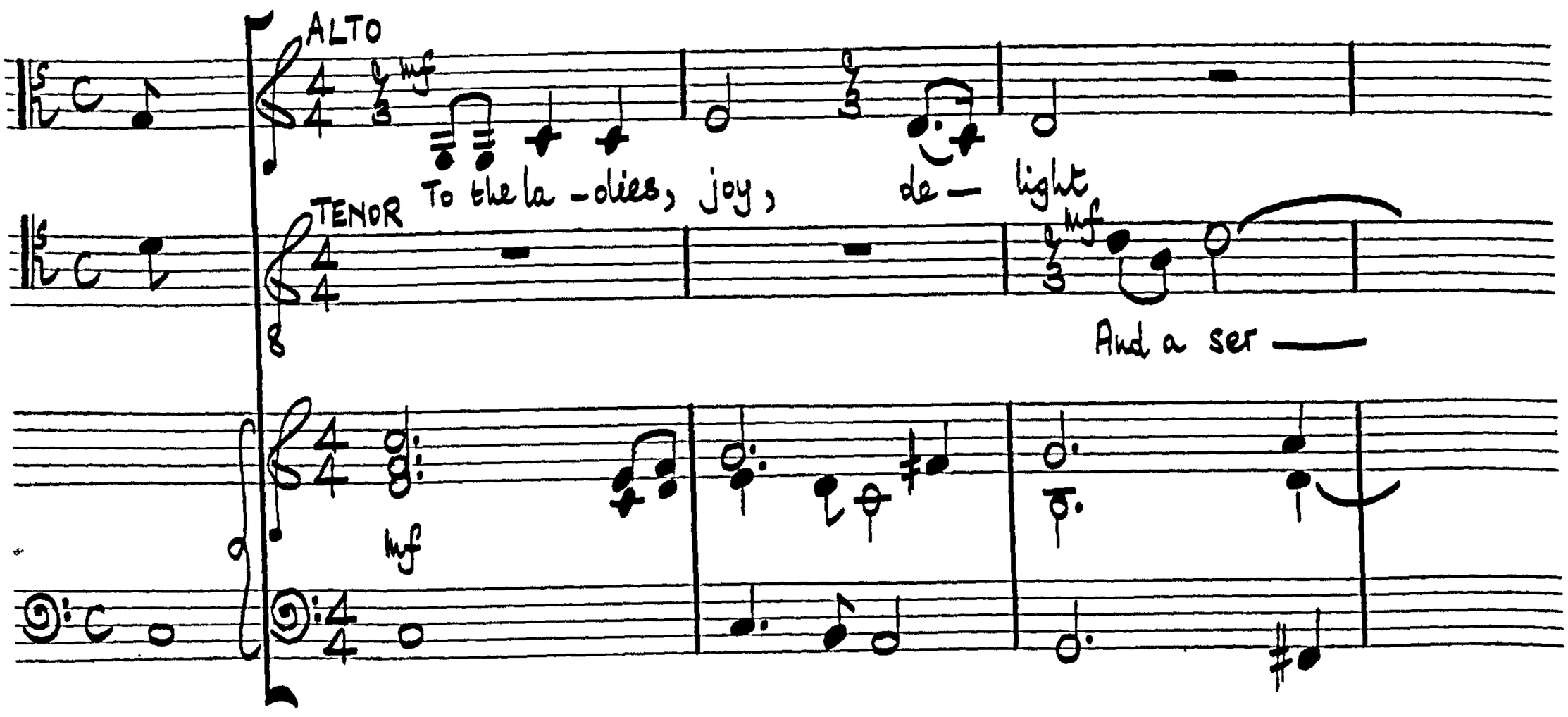
5. TO THE LADIES, JOY

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 Housted
'The Rival Friends'



5

No need of paint-ing, but a face With per-fe-

vant that dares fight. No need of paint-ing, but a face With per-fe-

5

CHORUS

SOPRANO I

10

mf

No need of paint-ing, but a

SOPRANO II

mf

No need of paint-ing, but a

ALTO

)

mf

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

TENOR

mf

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

BASS

mf

No need of paint-ing, but a

10

) A pause is indicated in the manuscript.

15

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

face With pes-pe-tu-i-ty —— of —— grace.

face With pes-pe-tu-i-ty —— of grace, of grace.

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

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

solo mf

To the lords, ——

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

Segue chorus

CHORUS

20

SOPRANO I

mf

To them both, more than all this,

SOPRANO II

mf

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

ALTO

mf

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

TENOR

mf

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

BASS

mf

To them both, more than all this,

mf

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'

5

way?

mp

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

5

Segue chorus

CHORUS

SOPRANO I

mp

10

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

SOPRANO II

mp

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

ALTO

mp

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

TENOR

mp

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

BASS

mp

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

10

— er worth.

Solo mf

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

— ject of a great - er worth.

— 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

20

SI — on to have a sight As well as they.

SII Hark how the ghosts of pas-sed

SII mo-ments Groan ——— that- they are gone, And rail at

25

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

Segue chorus

CHORUS

SOPRANO I

mf

30

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

1)

30

1) No separate basso continuo is given for this chorus due, no doubt, to there being insufficient space on the page. It is hardly likely that these eleven bars were intended to be performed without continuo, but the cramped manuscript at the foot of this page in Add 10338 made the inclusion of a sixth stave for the basso continuo impossible.

— you — stay. For the earth could 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

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

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

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

35

7. HAVE YOU A DESIRE?

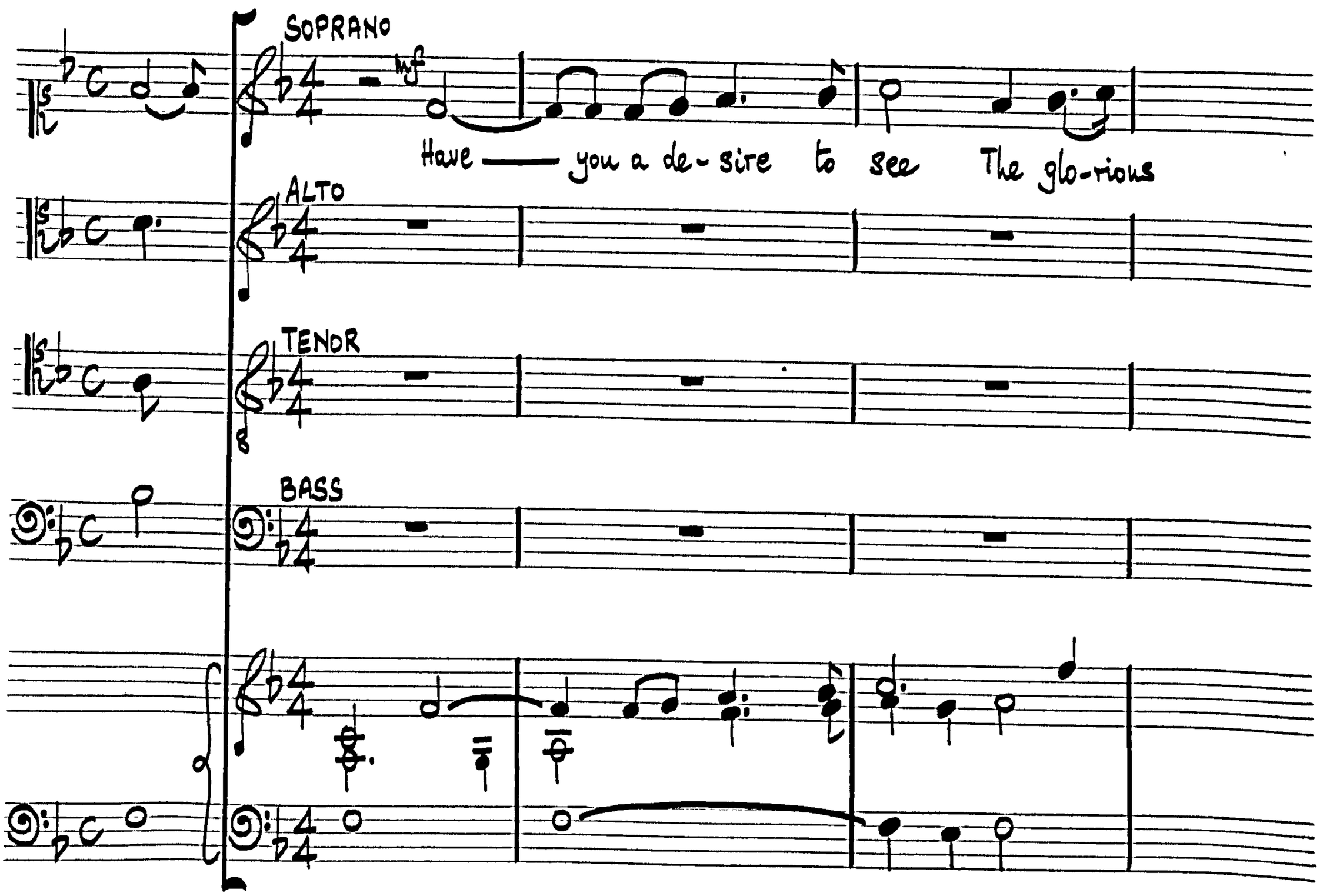
GEORGE JEFFREYS

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 fain
Love to sit amidst his train,
Or see what made Acteon rue
Diana 'mongst her virgin crew?
Lift up your eyes and view.

Peter Haunsted
'The Rival Friends'



5

heavens, — the glo-rious heavens e-pi - to - me?

mf

Or an ab-stract of the

10

mf

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

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

15

— tive's-shop dis-played?

mf

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

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

Segue chorus

CHORUS

20 25

SOPRANO I

mp

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

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

mf

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

30

o

dise?

mf Solo

Or be - hold how po - ets fain Love — to sit a -

30

35

Solo mf

Or see —— what made Ac - te - on rue

midst his train?

35

40

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

40

Segue chorus

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

45

eyes and view, lift up — your eyes and

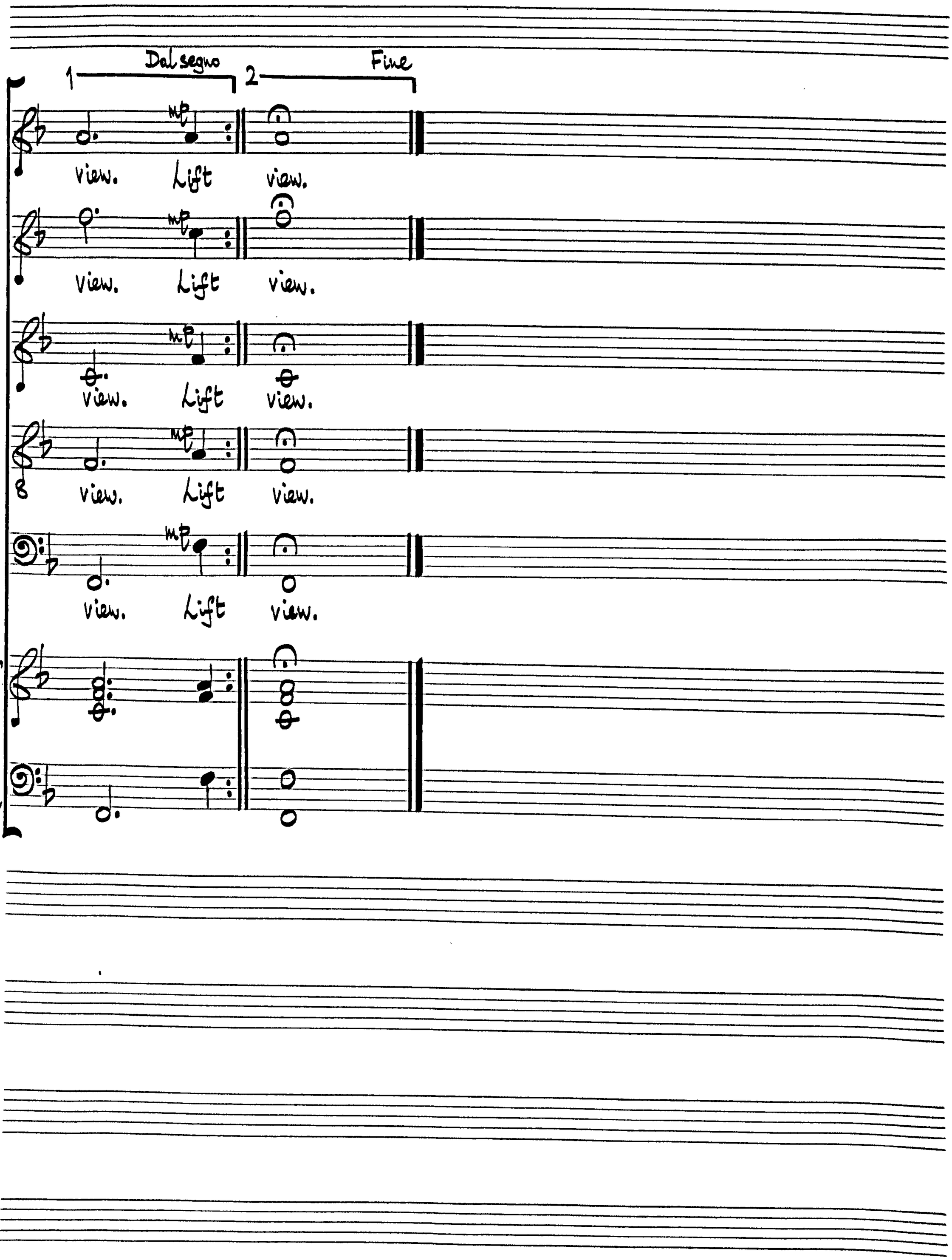
eyes and view, lift up your eyes, lift up your eyes and

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
mp
view.
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)

mp

Love - ly sleep - herd, - ope thine eye, Sleep is

ENDYMION (BASS)

mp

loss when I stand by.

5

f

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

5

mp

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

sleep?

10

più f

10

thee.

And — I grieve, and I grieve —

mf

I blush — to hear of love.

15

15

– to see thy – cru – el – ty.

As yet I have no cares, but can —— To my cone-ly – oat-en

20

cresc.

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

20

25

f

mp

gf

great Pan;

But love, they say, does sor - row breed, but

mp

25

30

f

Pee - vish lad, can'st thou dis -

love, they say, does sor - row breed.

f

30

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

35

train, — she-comes to- bring thee — full ole-lights? Fol-low me, fol-low me un-to my

35

40

f

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

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

f

40

45

mp

I'll show thee Cu —

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

45

cresc.

50

f

– tid boys, and he E – very day shall play with thee, e – very day shall play —— with thee: But the

cresc.

f

50

mp

nights be – long to me. Bid hat — nos then A – dieu: On that cold

mp

55

cresc.

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

65

high - er hills —— to —— climb. On that cold

mp

On that cold

mp

mp

65

70

mount, on that cold mount stand not thine a - ge's —— prime, Thou hast

cresc.

mount, on that —— cold mount stand not thine a - ge's prime,

70

1) Understay 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.

f 75

— er hills to climb, — high-er hills —— to —— climb.

f

high - er hills to climb, thou hast high-er hills to climb.

f

75

1) 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.

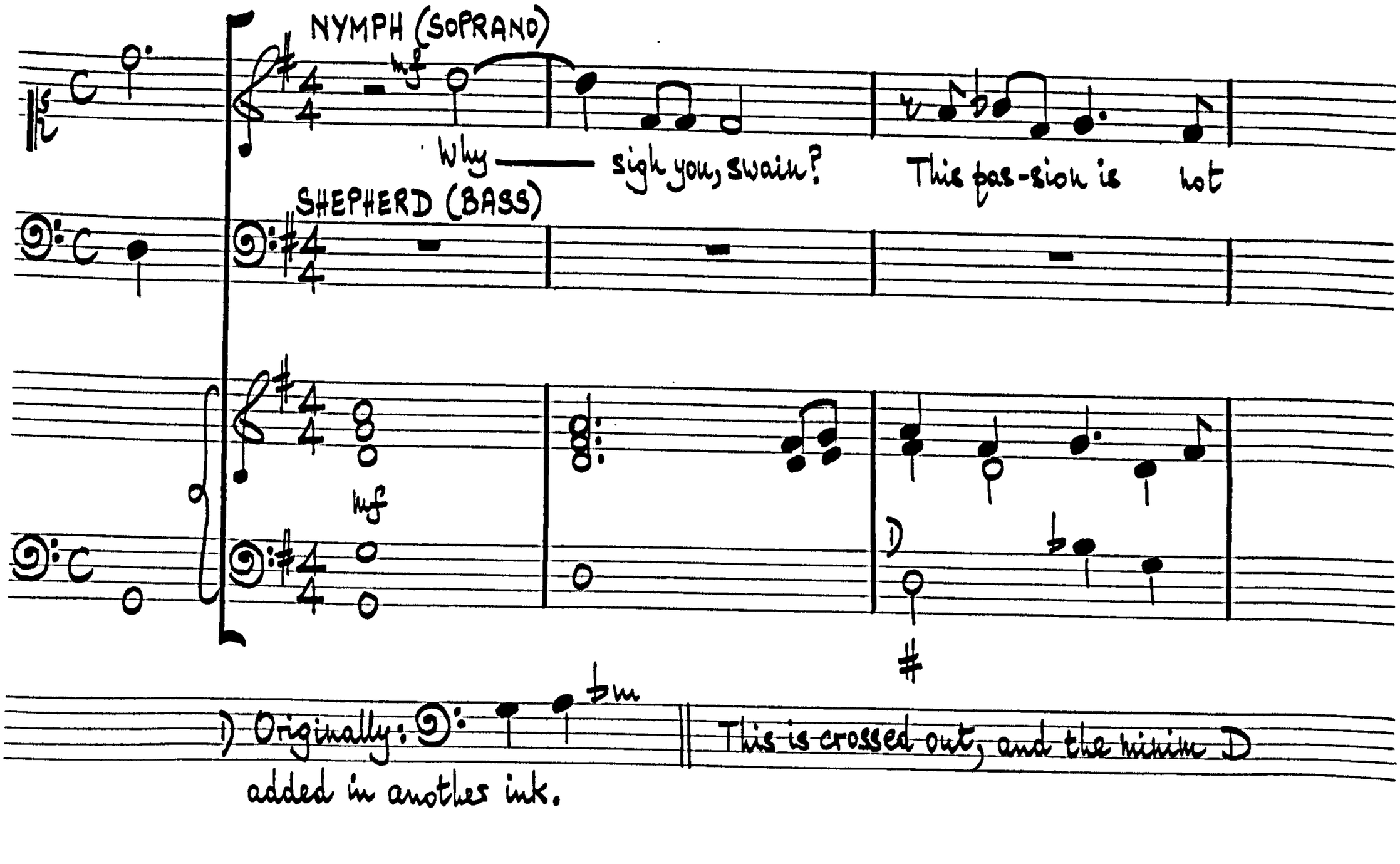
Nymph: What grows upon this cheek?

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.



1) Originally: added in another ink.

This is crossed out, and the minim D

5

com-mon. Is't for your kids and-lamb-kins? How fair is she

mf

For a-wo-man.

5

3 5 4 3

10

that on so sage a brow Printe 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.

15

Is she a maid? Or wi-dow? What then?

you. What man can an-swer that? No. I know not

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

p dolce

20

mp

If —

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.

mf

No, — thou art wo - man

25

mp

But I am con-stant,

30

Bright — as the morn-ing.

mp

too.

Then thou art not fair.

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.

mp

O

O sweet, O sweet temp - ta - tion, O

mp

35

40

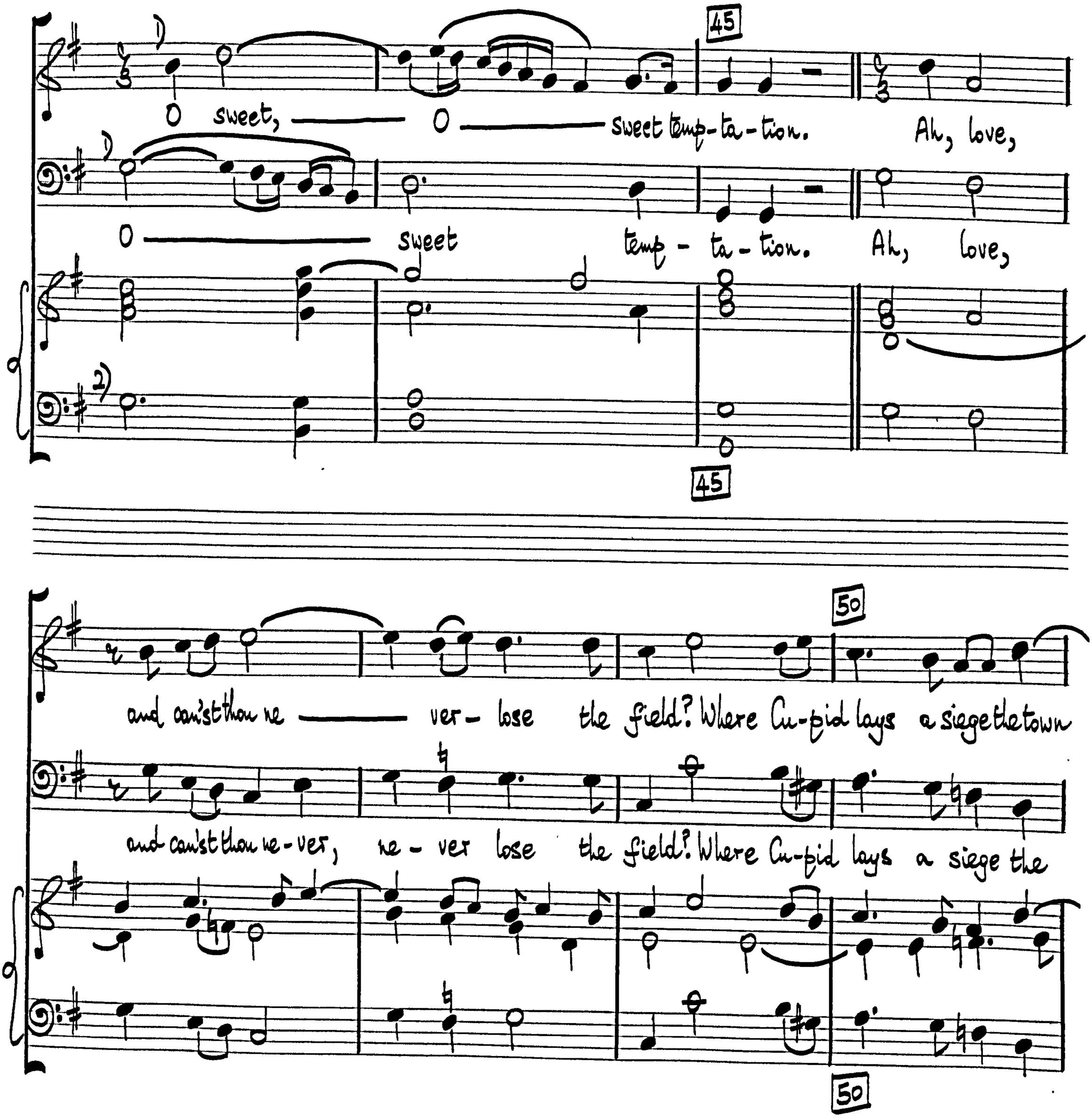
Sweet, O Sweet, O, — O — sweet temp - ta - tion,

Sweet, O Sweet, O Sweet temp - ta - tion,

40

1) 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.



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 - ler blood with glow-ing

town must yield. He — thaws the chil — ler blood

fire, with glow - ing — fire, And thaws the

with glow-ing fire, — with glow - ing fire, And — thaws the i —

60

i - cy frost —— of cold, of cold, of cold de —— sire.

— cy — frost of cold, of cold, of cold de - sire.

60