



*The*  
THIRD BOOK  
of  
ELIZABETHAN  
SONGS

*that were*  
originally composed for one voice to sing  
and four stringed instruments  
to accompany

*Transcribed from 16th and early 17th  
century MSS*

By  
PETER WARLOCK

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# ELIZABETHAN SONGS WITH STRING QUARTET

*Transcribed and Edited by Peter Warlock*

## PREFACE TO VOLUMES TWO AND THREE

OF THE secular music composed in England during the first half of Queen Elizabeth's reign (i.e., between 1553 and 1578) practically no examples have hitherto been rendered accessible in modern reprints. The present edition of Elizabethan songs with string quartet accompaniment, together with the issue of eleven numbers from Thomas Whythorne's 'Songes of three, fower, and five Voyces' (1571) is an attempt to bridge the gap that occurs in our secular music between the time of King Henry VIII and the publication of Byrd's 'Psalms, Sonnets, and Songs of Sadness and Piety' in 1588. Many of the madrigals of the late 16th and early 17th century are described as being 'apt for voices or viols', but it is clear that the songs with string quartet were not mere adaptations of songs originally composed for five voices. The vocal line is sharply differentiated from the accompanying viol parts, which are of a definitely instrumental character. Although these are the earliest English songs for a solo voice with instrumental accompaniment that have come down to us, it is extremely unlikely that they are actually the earliest examples of this form of music. They are not tentative experiments in a new style, but genuine achievements of lyrical and dramatic musical composition.

### WHEN MAY IS IN HIS PRIME. (ANONYMOUS.)

From MSS 984-8. Christ Church, Oxford. This exceptionally fine set of manuscript part-books belonged originally to one Robert Dowe; it bears the date 1581, though much of the music it contains must have been written several years earlier.

The name of the composer of this song is not stated in the MS, but the poem was printed in 'The Paradyse of Daynty Devises' in 1576 as the work of Richard Edwards, who was Master of the Children of the Chapel Royal from 1561 until his death in 1566. Since Edwards is known to have been a composer as well as a poet and dramatist, it is possible that the music of this song is also of his composition. Edwards is perhaps best known as the author (and probably the composer) of the madrigal 'In going to my naked bed', and of the song 'When griping grief the heart doth wound', which is quoted by Shakespeare in 'Romeo and Juliet' (Act IV, scene 5). He was also the author of 'The excellent comedie of two the most faithfullest freendes Damon and Pithias' (performed at Court in 1565 and printed in 1571) which is thought to have been the play Shakespeare had in mind when he wrote the burlesque drama of 'Pyramus and Thisbe' which is played by Bottom and his company in the last act of 'A Midsummer Night's Dream'. But it was probably not so much this particular play as a whole class of plays, in which the language was stilted and the action derived from a series of conventions (as in the melodrama of the nineteenth century), that Shakespeare was satirizing. A 'death song' was a regular feature of these plays, and several of the songs of this kind will be found in the present edition. Those who wish to pursue this subject further will find a mass of interesting detail in Mr G. E. P. Arkwright's excellent paper on 'Elizabethan Choirboy Plays and their Music'. (Proceedings of the Musical Association, 1914.)

### ABRADAD. (RICHARD FARRANT OR ROBERT PARSONS.)

From MSS 984-8. Christ Church, Oxford. (Collated with the version given in Add. MSS 177876-91, British Museum.) In the Christ Church manuscript the song is assigned to Farrant: in the British Museum MS, which is of considerably later date, to Robert Parsons. As authenticated songs of both Farrant and Parsons are given in the present edition, the reader may form his own opinion as to which ascription is the right one. Richard Farrant, who died in 1570, was Master of the Children of the Chapel at Windsor—a company of boy actors who, like the Children of the Chapel Royal, presented plays at Court from time to time, for the delectation of the Queen. This song is evidently an excerpt from a play about Panthea and Abradates (whose story is related by Xenophon), and is a kind of *Liebestod* sung by Panthea after her husband has been killed in battle.

### AH, SILLY POOR JOAS. (ANONYMOUS.)

From MSS 984-8. Christ Church, Oxford. This exquisite lullaby is anonymous. It appears in the manuscript on the next page to Byrd's 'My little sweet darling' (printed in Volume One of the present edition) and may possibly be the work of Byrd. It has a rhythmic structure of the utmost subtlety, phrases of triple and duple time seeming to overlap, while the metrical scheme of the whole remains unchanged. The manuscript contains a large number of compositions by Byrd (mostly acknowledged), including the original versions, for solo voice and string quartet, of several numbers afterwards published in 'Psalms, Sonnets, and Songs of sadness and piety' as madrigals for five voices.

### ENFORC'D BY LOVE AND FEAR. (ROBERT PARSONS.)

From MSS 984-8. Christ Church, Oxford. The words of this song appear in 'The Paradyse of Daynty Devises' with the heading: 'Being in love, he complaineth'. There are seven additional verses which do not figure in the manuscript, and the poem is signed R. L. Little is known of Robert Parsons beyond the facts that he became a Gentleman of the Chapel Royal in 1563, and came to an untimely end in 1570, when he was drowned in the River Trent at Newark. His extant compositions include Services, Anthems, and a number of very interesting pieces for string quintet. His name occurs in Thomas Morley's list of famous English composers ('A Plaine and Easie Introduction to Practicall Musicke', 1597), and his early demise is referred to in a Latin couplet in the manuscript from which this song is taken:

Qui tantus primo Parsone in flore fuisti,  
Quantus in autumnno, ni morerere, fores!

### PANDOLPHO. (ROBERT PARSONS.)

From Add. MSS 17786-91, British Museum. (Collated with a manuscript in the library of the Royal College of Music. Sacred Harmonic Society's Catalogue.) This is evidently a song from a stage play.

### BUY NEW BROOM. (THOMAS WHYTHORNE.)

From 'Songes of three, fower, and five Voyces' (1571). This was the first song for a single voice with instrumental accompaniment to be printed in England. It is apparently based upon a genuine street-cry of the period.

### O JOVE, FROM STATELY THRONE. (RICHARD FARRANT.)

From Add. MSS, 17786-91. British Museum. Mr Arkwright thinks this song may perhaps come from the play 'Xerxes' which Farrant presented at Court in 1575.

O DEATH, ROCK ME ASLEEP. (ANONYMOUS.)

From Add. MSS 18,936-9, British Museum. (Collated with Add. MSS 30,480-4, British Museum.) The music of this song is entirely different from the setting of the same poem, for voice and lute (in triple time, with an *ostinato* figure) which is found in Add. MSS 15,117. The latter version has been published by H. E. Wooldridge ('Old English Popular Music') and Arnold Dolmetsch ('Select English songs and dialogues of the sixteenth and seventeenth centuries'), but both these editions are modernized and incorrect. The poem, of which three additional verses are given in Add. MSS 26,737, is said to have been written by George Boleyn, Viscount Rochford, while in the Tower awaiting execution for the crime of incest with his sister Anne, the Queen, who is also said to have written the poem on the eve of *her* execution; but there is not much authority for either ascription. It is more probable that this is another 'death-song' from an early play; and it may not be without significance, in this connexion, that in Add. MSS 15,117 this song and the 'death-song' from Edward's 'Damon and Pithias' appear on consecutive pages in the same handwriting. 'O death, rock me asleep' is referred to in 'The Second Part of King Henry IV' (Act II, scene 4), and in Thomas Nashe's 'Choice of Valentines'.

IN A MERRY MAY MORN. (RICHARD NICHOLSON.)

From Add. MSS 17,797, British Museum. The songs by Richard Nicholson are of somewhat later date than the other songs contained in this edition. Nicholson, who was organist of Magdalen College, Oxford, from 1595 until his death in 1639, contributed a madrigal to 'The Triumphs of Oriana' in 1601. A cycle of eleven songs for three voices, dealing with the courtship of 'John and Joan', is contained in a manuscript, date 1637, which is now in the possession of Mr James Walter Brown, of Carlisle, and was fully described by him in an article in the 'Cornhill Magazine' of May, 1920. A song for voice and string quartet, 'John, quoth Joan', which may have formed part of a further cycle on the same subject, appears in the first volume of the present edition.

SEND FORTH THY SIGHS. (NATHANAEL PATTRICK.)

From Add. MSS 17,786-91. British Museum. Presumably another song from a drama. Very little of Patricke's secular music has survived. The manuscript from which this song is taken contains two other compositions which appear to be dramatic songs for voice and string quartet, but no words are given. Patricke, who was 'sometyme Master of the children of the Cathedrall Church of Worcester and organist of the same', died in 1595. Thomas East obtained a licence to print a volume of madrigals by Patricke in 1597, but it is not known whether this volume ever appeared.

GUICHARDO. (ANONYMOUS.)

From MSS 984-8. Christ Church, Oxford. This song, though anonymous, seems to be from the same hand as 'Abradad'. Mr Arkwright suggests that it is taken from an unidentified play dealing with the story of Guichardo and Gismonda.

CUCKOO. (RICHARD NICHOLSON.)

From Add. MSS 17,797. British Museum.

A DOLEFUL DEADLY PANG. (NICHOLAS STROGERS.)

From MSS 984-8. Christ Church, Oxford. Nothing is known about the life of Strogers. Of his other compositions we have only a Service and a Fantasia for the virginals.

NO MORE, GOOD HERDSMAN, OF THY SONG. (RICHARD NICHOLSON.)

From Add. MS 17,797. British Museum.

ALAS, ALACK, MY HEART IS WOE. (ANONYMOUS.)

From MSS 984-8. Christ Church, Oxford. Another anonymous 'death-song'.

In transcribing these songs, the note values have been generally halved (i.e., ♩ of the original MS becomes ♪ in this edition), since the minim was still, as its name implies, a *short* note in the sixteenth century and was commonly used as a beat-unit in much the same way as we now use the crotchet. The original manuscripts are invariably unbarred. In the present edition bars have been inserted at regular intervals of three or four beats, for the sake of convenience in reading and to show the metrical structure of the music at a glance. It must be clearly understood that these bars alone have no rhythmical significance whatever, nor are they connected in any way with the accentuation and phrasing of the music; the accents must be determined by the phrases, and the phrases by the sense of the words and the position of the cadences. Accidentals not indicated in the manuscript, which seem, nevertheless, essential to the sense of the music, are inserted, tentatively, in brackets. The system known as *musica ficta*—a relic of the middle ages by which the integrity of the modes was theoretically preserved by leaving the insertion of accidentals to the discretion of singers, in accordance with certain conventions—did not altogether give place to the practice of inserting each accidental as it was required until the very end of the sixteenth century. In unbarred music of the mid-sixteenth century it is often difficult to tell whether an accidental is intended to remain in force until contradicted by another accidental (this is the procedure adopted by Whythorne, as he specifically states in the tenor part-book of his 1571 songs), or whether the accidental is valid only for the note which it immediately precedes. We have no very precise information about the conventions governing the principle of *musica ficta* at this period; and a detailed comparison between two manuscripts of the same song tends to show that opinions differed very widely as to when and where accidentals should be inserted. A few examples from the two manuscripts of 'O Death, rock me asleep' (Add. MSS 18,936-9 which we may call the A text, and Add. MSS 30,480-4, which we may call the B) will illustrate this point:

Bar 2. Viola. B text has no flat to the E	Bar 13. Violin II A text has no flat to the E.
Bar 4. Cello. " " " " " "	Bar 38. " " A " " " " " "
Bar 8. Violin II A text has no flat to the E.	Bar 40. Violin I. B " " " sharp to the B.
Bar 12. " " B " " " " " "	" Viola. B " " " flat to the E.

On the whole, however, the A text is a much more reliable MS than the B. The editor wishes to thank the Governing Body of Christ Church, Oxford, for permission to publish the songs contained in the Dowe manuscript, and Mr G. E. P. Arkwright and Mr W. Barclay Squire for much valuable help and advice.

PETER WARLOCK.

EYNSFORD, KENT.

February 1926.

# O DEATH, ROCK ME ASLEEP

Anonymous

Very slow

Violin I

Violin II

Viola

'Cello

Voice

Very slow

Short score  
(for practice  
only)

O death, O death, rock me a-sleep, Bring

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me to qui - et - rest; — Let pass my wea - ry, guilt - less

ghost Out of my - care - ful breast.

Toll on the passing bell, Ring out the dole - ful knell;

Let the sound my death tell. Death doth draw

nigh; Sound my death dole-ful - ly, For now I

die, for now I die, for now I die.

# IN A MERRY MAY MORN

RICHARD NICHOLSON

Fairly quick and lively

Violin I

Violin II

Viola

'Cello

Voice

In a mer-ry May morn when the fields the flow'rs a -

Short score  
(for practice  
only)

-dorn The cuck - oo chants it cheer-ful-ly, the cuck - oo chants it cheer-ful-



-ly, And ev - ry bird doth sing for joy Of such a plea-sant Spring, for joy of

such a plea-sant Spring, With chirp-ing notes most mer - ri - ly. Then said the

good man to his wife, 'The cuck-oo lives a plea - sant life, the cuck-oo lives a

plea - sant life: Cuck - oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo! Then

said the good man to — his — wife, 'The cuckoo lives a plea - sant life, the cuckoo lives a

plea - sant life: Cuck - oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo!

# SEND FORTH THY SIGHS

NATHANAEL PATTRICK

(Composed before 1595)

Violin I

Violin II

Viola

Cello

Voice

Short score  
(for practice  
only)

Slow

Send forth thy sighs, thy sighs,

thy sighs, the wit-ness-es of woe; Pour down thy plaints,

pour down thy plaints, the signs of thy un-rest; Let trick-ling

tears from forth thy fountains flow, For these same weeds be-come your

calling best. Let sobs, let sighs, let plaints, let

tears and all Bear witness just, bear witness just of this thy fa-tal fall.

Let sobs, let sighs, let plaints, let tears and all Bear witness just, bear

witness just of this thy fa-tal fall, of this thy fa - tal fall.

# GUICHARDO

Anonymous

Rather slow

Violin I

Violin II

Viola

'Cello

Voice

Rather slow

Short score  
(for practice  
only)

Come, tread the paths of pen-sive pangs With

me, ye lov - ers true. Be - wail with me your luck - less

lots, With tears your eyes be - dew. Aid me, you ghosts who

loath - ed life, Your lov - ers be - ing slain, With sighs and

\* Marked  $\frac{1}{4}$  in the MS.

sobs and notes of dole My hard hap to com - plain.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves for the piano accompaniment (treble and bass clefs). The bottom two staves are also piano accompaniment. The lyrics are written below the vocal line.

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves for the piano accompaniment (treble and bass clefs). The bottom two staves are also piano accompaniment. There are no lyrics in this system.

Fare - well, my lords and friends,

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves for the piano accompaniment (treble and bass clefs). The bottom two staves are also piano accompaniment. The lyrics are written below the vocal line.



Fare - well all prince - ly state: Let fa - ther rue his rig - our

shown In slay - ing of my mate. Gui - chard - o, Gui - chard -

- o, ah, Gui - chard - o, if thy sprite do walk, Come down thy lov - er

nigh. Be - hold, be - hold, I yield to thee my ghost.

Ah, see, — I die, I die, I die, ah, see, I die, I die, I die,

ah, ah, ah, a - las, I die, I die, I die, I die.

# CUCKOO

RICHARD NICHOLSON

Violin I

Violin II

Viola

'Cello

Voice

Short score  
(for practice only)

Fast

Cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo, euck-

-oo, cuck - oo, cuck - oo! So mer-ri - ly sings the cuck -

-oo, so mer-ri - ly sings the cuck - - - oo!

The cuck-oo hath a pleas - ant note, Both loud and per - fect ev - er - y jot;

His tune comes plain - - ly through his throat, So mer - ri - ly sings

the cuck - oo, so mer - ri - ly sings the cuck - oo!

Cuck-

-oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck -

-oo, cuck - oo, cuck - oo! So mer-ri-ly

sings the cuck - oo, so mer-ri-ly sings the cuck - - oo!

# A DOLEFUL DEADLY PANG

NICHOLAS STROGERS

Rather slow

Violin I

Violin II

Viola

Cello

Voice

Rather slow

A dole - ful deadly pang con-sumes my pi-ning

Short score  
(for practice  
only)

heart, Which beau - ty's wounding shot re - news with still in - creasing smart. A - las, I

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

sigh and sob; I will go plead for life. Love's va - pours that dis-til to

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

tears, in drowning eyes be rife. O pity me, I die,

Fifth system of musical notation, including vocal line and piano accompaniment.

Sixth system of musical notation, including vocal line and piano accompaniment.

O pi - ty me, I die, I die, I die, I die, I die, I die, I die.

† The MS. lacks these two beats.



# NO MORE, GOOD HERDSMAN, OF THY SONG

RICHARD NICHOLSON

Fairly fast

Violin I

Violin II

Viola

'Cello

Voice

Fairly fast

No more, no more,— good herds - man, of thy song; Me-think you

Short score  
(for practice  
only)

hold'st me o - ber long, For since this stran - gerynymph was here,

That in our woods did sing so clear And made the swains to flock a - pace To be - par - ta -

- ker of her grace. Your pipes to me but harsh do sound Wherein such sweet - ness erst I found. Well

may the nymph then ev - er fare, For she, for she, for she is she - with - out compare. Well - pare.

# ALAS, ALACK, MY HEART IS WOE

Anonymous

Slow

Violin I

Violin II

Viola

'Cello

Slow

Voice

A - las, a - lack, my heart is woe,

Short score  
(for practice  
only)

mourn with him whom fates constrain. I sigh, I sob, I sink in grief:

I fain would die, would die; Death, yield relief! Death, yield relief! I

sigh, I sob, I sink in grief: I fain would die, would die; Death, yield relief, Death, yield relief!







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