

Martin Peerson
(c.1571–c.1650)
Private Musicke
OR THE
FIRST BOOKE
of Ayres and Dialogues:

Contayning Songs of 4. 5. and 6. parts,
of severall sorts, and being Verse and Chorus
And for want of *Viols*, they may be performed to
either the Virginall or Lute, where the Proficient
can play upon the Ground, or for a shift
to the Base Viol alone.

All made and composed, according to the rules of Art,
by M. P. Batchelar of M U S I C K E.



Urtext Score
Edited by
Christian Mondrup

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To the right Vertuous, Beauteous, and accomplished Gentlewomen,

Mistris MARY HOLDER,¹ daughter
to the worshipfull Cle: Holder³
Prebend Residenciary of the Collegiat
Church of Southwell.

And Mistris SARA HART²
daughter to the worshipfull
JOHN HART⁴ of
London Esquire.



Three occasions did somewhat moove me to the publishing of this private Musice; I call it private, for that here are Songs for one with a Violl, or 2. or 3. 4. 5. or 6. besides the portablenesse of the Booke: The first occasion was, the wandring of divers of these Dialogues from hand to hand in unperfect Coppies, neither as I meant, or made them; The second, they falling thus unperfectly into the hands of some unperfect practitioners, they have taken upon them to mend them, (or indeed rather mard them) and have put their names unto them, as the original authors of them: The third occasion was, that some of my Labors in this kind, have thus unperfectly stolen⁵ unto the Presse, without my will or knowledge, by meanes whereof, neither the hearer, nor the Authour had or hath their due right. These occasions did a little stirre me to the deivery of my true meaning in this little worke. But a fourth occasion I confesse, did more powerfully prevaile with me then these before recited, and that was, your gracefull good likings, and loving favours to these, and other of my harsh and unformall Tones; following herein your honored Parents steppes, no lesse gently and mildely respecting the poverty of the Compositions, then not neglecting the good will of the Authour; gracing me and these with your often hearing, and sundry times performing them with your owne voyces and fingers: you both being so equally iudicious and exquisite in this admirable Art of Musicke, surpassing the most, and inferiour to none that ever I heard of your sexe, and in 3. or 4. severall sorts, besides all other your excellent gifts and parts of learning, fitting your places and callings, as I protest I was not a little troubled, (save that there must be in each number a priority of order, you being in every degree of perfection equall) which of your names I should first write in this Booke.

These favours I freely acknowledge, to the true causes of this undertaking, I hating ingratitude, and having no other meanes in part to require your goodnesse but this, doe in all humility and thankfullnesse, (and to the rich worth of your rarest perfections) dedicate this poore worke to your kinde acceptances as a testimony of my thankfull heart, for all your graces and good regards had of me for these, and these for me from time to time[.]. And if it please you, still to respect and accept my humble heart (in this Action) according to my hope, in protecting this poore and unpolished peece, it shall be none of the least of your loves, your gracing this endeavour with your Names, I shall not doubt but that your reputations (being knowne to be full of all vertue and modesty, as also of iudgement equall to your practise in this learned science,) will stop the blacke mouth of each rashly forward ignorant, who being not able to doe any worthy thing himselfe, will not be pleased with others that strive to doe their best; and out of pride and arrogant boldnesse would assume his owne greatnesse, with pressing other mens supposed disgraces. Thus, presuming of your gentle mildnesse, together with your sweetest tempered construction of this my bold adventure, I leave you to the ensuing sounds, as also to the hope of the heavenly harmonies hereafter; never leaving to be the true admirer of all your reall vertues[.].

Bassingshaw in London this 15. of May, 1620.

MARTIN PEERSON.

¹ "Probably sister to the musical canon, William Holder of St. Paul's" (Middleton 1895, pp. 232 sq., Goodwin 1891, pp. 121 sq.)

² Sara Hart (1600–1685). Life dates according to a monument inscription in St. Peters Church, Oxford "Mrs. Sarah Zouch Widow of Dr. Ric. Zouch, Professor of Law in this Univ. and Judge of the Admiralty. She died, aged 85, March 22, 1685" (The Antient and Present State of the City of Oxford, Monumental Inscriptions, p. (14)). Her father, John Hart, mentioned her in his will: "Item I give to my good and welbeloved daughter Sara Zouch the wife of Dr. Zouch of Oxford my harpsichord and organ thereunto" (Jones 1957, quoted in Heydon 1990, p. 28, see also Holland Erskine 1900).

³ Clement Holder (c.1560-1638), Prebend of Southwell, [Nottinghamshire], 1590-1638, (Alumni cantabrigienses, vol. II, part 1, p. 390)

⁴ "John Hart was one of the Procurators of the Court of the Arches, and the Hart family was prominent enough to have been mentioned in the records of the Visitation of London, 1633-1635" (Jones 1957, quoted in Heydon 1990, p. 28, see also The Visitation of London, p. 357).

⁵ "stolne" in Peerson 1620.

1. Open the dore, whose there within?

Anonymous lyrics

Cantus

Contra-Tenor

Tenor

Bassus

O - pen the dore, Whose there with-in? The fair-est of thy
Were I as faire as you pre-tend Yet to an un-knowne

5

C

CT

T

B

Moth-ers kin, O come, come, come a - broad, And heere the shrill birds
sild-seene friend I dare not ope the dore. To heere the sweet birds

10

C

CT

T

B

sing, The Ayre with tunes that loade, It is too soone to goe to
sing, Oft proves a dan - gerous thing. The Sun may run his wont - ed

16

C rest, The Sun not mid - way yet to West, The day doth misse thee, And
 race, And yet not gaze on my poore face, The day may misse mee: There -

CT

T

B

23

C will not part un - till it kisse thee. thee.
 fore de - part, You shall not kisse me. me.

CT And will not part un - till it kisse thee. thee.
 There-fore de - part, You shall not kisse me. me.

T And will not part un - till it kisse thee. thee.
 There-fore de - part, You shall not kisse me. me.

B And will not part un - till it kisse thee. thee.
 There-fore de - part, You shall not kisse me. me.

2. Resolv'd to love

Words from *Diana* (1592), a sonnet sequence by Henry Constable (1562-1613)

Cantus

Contra-Tenor

Tenor

Bassus

Re-solv'd to love, un-wor-thy to ob-taine,
Much sor-row in it selfe my love doth move,
All paine if you com-mand it, joy shall prove,

5

C

CT

T

B

I doe not fa-vour crave, but hum-ble wise, To thee my sighes in verse I
More my di-spaire to love a hope-lesse blisse: My fol-ly most to love when
And wise-dome to seeke joy: then say but this, Be-cause my plea-sure in thy

11

C

CT

T

B

sa-cri-fice, One-ly some pit-ty and no helpe to gaine. gaine.
sure to misse, Oh helpe me but this last griefe to re-move. move.
tor-ment is, I doe com-mand thee with-out hope to love. love.

One-ly some pit-ty and no helpe to gaine. gaine.
Oh helpe me but this last griefe to re-move. move.
I doe com-mand thee with-out hope to love. love.

One-ly some pit-ty and no helpe to gaine. gaine.
Oh helpe me but this last griefe to re-move. move.
I doe com-mand thee with-out hope to love. love.

3. Ah were she pittifull

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558-1592)

Cantus

Contra-Tenor

Tenor

Bassus

Ah were she pit - ti - full, as she is faire, Or but so
But beau - ty be - ing pit - ti - less and sterne, Cru - ell in

6

C

CT

T

B

milde as she is seem - ing so, Then were my hopes great -
deede, though milde in out - ward show: Will nei - ther hopes, or

11

C

CT

T

B

- er then my di - spaire, Then all the world were heaven, and no - thing woe.
my dis-paire dis - cerne, But leades me to a hell of end - lesse woe.
Then all the world were heaven, and no - thing woe.
But leades me to a hell of end - lesse woe.
Then all the world were heaven, and no - thing woe.
But leades me to a hell of end - lesse woe.
Then all the world were heaven, and no - thing woe.
But leades me to a hell of end - lesse woe.

4. Disdaine that so doth fill me

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Cantus

Contra-Tenor

Tenor

Bassus

Dis - daine that so doth fill me, Hath sure - ly sworne to
Thy lookes are life un - to me, And yet those lookes un -
Life one - ly can - not please me, Death one - ly can - not

4

C

CT

T

B

kill me, And I must dye, De - sire that still doth burne me, To
doe me: O death and life, Thy smile some rest doth show me, Thy
ease mee: Change is de - light. I live that death may kill me, I

9

C

CT

T

B

life a - gaine will turne me, And live must I, O
frowne with warre ore - throw me, O peace and strife, Nor
dye that life may fill me, Both day and and night. If

13

C

kill me, O kill me, O kill me then dis - daine, *) That
 life, nor death, nor life, nor death is ei - ther, Then
 once di - spaire, if once di - spaire de - cay, De -

CT

O kill me then dis - daine, *) O
 Nor life, nor death is ei - ther, Nor
 If once di - spaire de - cay, If

T

O kill me, O kill me, me then dis - daine, *) O
 Nor life, nor death, nor death is ei - ther, Nor
 If once di - spaire di - spaire de - cay, De -

B

O kill me then dis - daine, *) O
 Nor life, nor death is ei - ther, Nor
 If once di - spaire de - cay, If

17

C

I may live, that I may live a - gaine. O gaine.
 give me both, then give me both or nei - ther. Nor nei - ther.
 sire will weare, De - sire will weare a - way. If way.

CT

kill me then dis-daine, that I may live a - gaine. gaine.
 life, nor life nor death, then give me both or nei - ther. nei - ther.
 once di - spaire de - cay, de - sire will weare a - way. way.

T

kill me then, that I may live a - gaine. gaine.
 life, nor death, then give me both or nei - ther. nei - ther.
 sire will weare, De - sire will weare a - way. way.

B

kill me, kill me then dis-daine, that I may live a - gaine. gaine.
 life nor death, nor life nor death, then give me both or nei - ther. nei - ther.
 once, if once di - spaire de - cay, de - sire will weare a - way. way.

1. 2.

5. O Pretious time

Anonymous lyrics

Cantus

Contra-Tenor

Tenor

Bassus

O Pre - tious time, cre - a - ted by the might of his blest
And wise - ly par - ted in - to day and night, For his best

5

C

CT

T

B

word, use That and made all come - ly the fea - tures, Oh woe is

10

C

CT

T

B

mee, oh woe is me that have mis-spent this
That have mis - spent, that have mis - spent this trea - sure, In
that have mis-spent this trea - sure, In

15

C

CT

T

B

treasure, In vaine de - light of fond and wick - ed plea - sure.
treasure, In vaine de - light of fond and wick - ed plea - sure.
vaine de-light of fond and wick - ed plea - sure.
vaine de - light of fond, of fond and wick - ed plea - sure.

6. Can a Mayde that is well bred

Anonymous lyrics

Cantus

Contra-Tenor

Tenor

Bassus

Can a Mayde that is well bred, Hath a
Such a Maide a - las I know, Oh that
Rea-son, wake and sleepe no more, Land up -

4

C

CT

T

B

blush so love - ly red, Mod - est lookes, wise, milde, dis - creet, And a
weedes mongst Cornes should grow: Or a Rose should prick - les have, Wound-ing
on some saf - er shoare: Thinke on her and be a - fraide, Of a

8

C

CT

T

B

na - ture pas - sing sweet, Breake her pro-mise, un - true prove, On a
where she ought to save. I that did her parts ex - toll, Will my
faith - lesse fick - le Maide. Of a faith-lesse fick - le Maide, Thus true

12

C so-daine change her love, Or be wonne ere to ne-glect, him to whom she vow'd re-lav- ish tongue con-troll: Out-ward parts doe blinde the eyes, Gall in gold-en pills oft love is still be-traide: Yet it is some ease to sing, That a Maide is light of

CT

T

B

17

C spect, him to whom she vow'd re-spect? lyes, Gall in gold - - - - end pills oft lyes. wing, That a Maide is light of wing.

CT Him to whom, to whom she vow'd re-spect? Gall in gold - - - - en, gold - en pills oft lyes. That a Maide, a Maide is light of wing.

T Him to whom she vow'd, she vow'd re-spect? Gall in gold - en pills, in pills oft lyes. That a Maide is light, is light of wing.

B Him to whom she vow'd, she vow'd, she vow'd re-spect? Gall in gold - en pills, in gold - en pills oft lyes. That a Maide is light, a light, is light of wing.

7. O I doe love, then kisse me

Words first published in Robert Jones (c.1577-1617), *The First Set Of Madrigals* (1607)

Cantus

Contra-Tenor

Tenor

Bassus

O I doe love, I doe love, then kisse me, And

C

CT

T

B

af - ter Ile not misse thee, With bod - ies love - ly meet - ing, To dal - ly pret - ty

C

CT

T

B

sweet - ing, to dal - ly pret - ty, pret - ty sweet - ing, Though I am some - what

C

CT

T

B

a - ged, Yet is not love as - sua - ged, But with sweet ar - dent

17

C clips, He lay thee on the lips, He lay thee on the lips, And make thee ev - er sweare, fare -

CT Fare -

T Fare -

B He lay thee on the lips, And make thee ev - er sweare, fare -

22

C well, fare-well, fare - well, fare-well, fare - well old Batch - e - ler. But ler.

CT well, fare-well, fare - well, fare-well, fare - well old Batch - e - ler. ler.

T well, fare-well, fare - well, fare-well, fare - well old Batch - e - ler. ler.

B well, fare - well, fare - well, fare - well, fare - well old Batch - e - ler. ler.

8. Since just disdaine began to rise

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Cantus

Contra-Tenor

Tenor

Bassus

Since just dis - daine be - gan to rise,
Thine eyes that some as starres es - teeme,

5

C

CT

T

B

and cry _____ re - venge for spite-full wrong, What erst I
From whence _____ them - selves they say take light: Like to the

11

C

CT

T

B

prays'd, I _____ now di - spise, and thinke my loue was all too long,
fool - ish _____ fire I deeme, That leades men to their death by night,

17

C

CT

T

B

- I tread in durt that scorne-full pride, which in thy looks, thy looks -
Thy words and oathes are light as winde, And yet, and yet, farre light -

23

C - I have di - s - cry'd Thy beau - ty is a paint - ed
 - er is thy minde: Thy friend-ship is a bro - ken

CT

T

B

29

C skin, for fooles to see their fac - es in, for fooles,
 reede, That failes thy friend in great-est neede, that failes,

CT

T

B

For That

For That

For That

35

C for fooles _____ to see their fac - es in. in.
 that failes _____ thy friend in great - est neede. neede.

CT

T

B

fooles, for fooles to see _____ their fac - es in. in.
 failes, that failes thy friend _____ in great - est neede. neede.

fooles, for fooles to see _____ their fac - es in. in.
 failes, that failes thy friend _____ in great - est neede. neede.

fooles, for fooles to see _____ their fac - es in. in.
 failes, that failes thy friend _____ in great - est neede. neede.

1. 2.

9. At her faire hands, how have I grace intreated

Words by Francis or Walter Davison published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Cantus

Contra-Tenor

Tenor

Bassus

At her faire hands, how have I grace in - treat - ed, With
How of - ten have my sighes de - clar'd mine an - guish, Where -

5

C

CT

T

B

pray - ers oft re - peat - ed, Yet stil my love is thwart - ed, Heart let her goe, let her
in I dai - ly lan - guish? Yet doth she still pro - cure it, Heart, let her goe, let her

10

C

CT

T

B

goe let her goe, for shee'le not be con - vert - ed, Say shall she goe, O no, no, no, no, no, O
goe let her goe, for I can - no en - dure it: O no, no, O O no, no, O O no, no, O O no, no, O

16

C

CT

T

B

no, no, no, no, no She is most faire though she be mar - ble heart - ed
She gave the wound, and she a - lone must cure it.
no, no, though she be mar - ble heart - ed
and she a - lone must cure it.
no, no, though she be mar - ble heart - ed
and she a - lone must cure it.
no, no, though and she be mar - ble heart - ed
and she a - lone must cure it.

10. Now Robin laugh and sing

Anonymous lyrics

Cantus

Altus

Tenor

Bassus

Now Rob - in
And while the

5

C

A

T

B

laugh and sing, now Rob - in laugh and sing, thy Mas - ter's sheepe - sheer - ing, When
droane doth play, and while the droane doth play, Up - on this mer - ry day: The

9

C

A

T

B

Pyes and Cus - tards smoake, then Rob - in plyes his poake, And plaies the mer-ry, mer-ry
Coun - try Las - ses throng, With Tim-brels to their song, In praise of lust-y, lust-y

14

C

A

T

B

Ca - ter, My teeth doth run, doth run a - wa - ter, my teeth doth run a -
Bob - in, The Townes chiefe jol - ly, jol - ly Rob - in, the Townes chiefe jol - ly

18

C

A

T

B

wa - ter, And when the Bag-pipes play for this the mer-ry, mer - ry day,
 Rob - in, Who footes it ore the Downes, Not car - ing, car-ing for such Clownes

23

C

A

T

B

And bids strike up, strike up the droane,
 Then strike up, strike up, still the droane,
 Then comes in lit-tle Joane, Then comes in lit-tle Joane, And bids strike up, strike up the droane, and
 As scorne his lit-tle Joane, As scorne his lit-tle Joane, Then strike up, strike up, still the droane, then
 Then comes in lit-tle Joane, And bids strike up, strike up the droane,
 As scorne his lit-tle Joane, Then strike up, strike up, still the droane,
 And bids strike up, strike up the droane,
 Then strike up, strike up, still the droane,

27

C

A

T

B

and bids strike up the droane. droane.
 then strike up still the droane. droane.
 bids strike up, strike up, strike up, and bids strike up the droane. And droane.
 strike up, strike up, strike up still, then strike up still the droane. Who droane.
 and bids strike up the droane. droane.
 then strike up still the droane. droane.
 and bids strike up the droane. droane.
 then strike up still the droane. droane.

1. 2.

11. Hey the horne

Anonymous lyrics

Cantus

Contra-Tenor

Tenor

Bassus

Hey the horne, the horn - a to Vul - can doth be - long, And
If Vul - can have the horn - a, then Ve - nus is to blame: And

5

C

CT

T

B

Ve - nus, for she gave it, is Mis - trisse of my song, If Vul - can should not
Mars, that did en - tice her, un - to that wan - ton game, Yet Vul - can needs must

10

C

CT

T

B

have it, then Vul - can should have wrong, The horne, the horne, the
keepe it, to set all well in frame: The horne, the horne, the
The horne, the horne, the
The horne, the horne, the
The horne, the horne, the
The horne, the horne, the

14

C

CT

T

B

horn - a, The horne, the horne, the horn - a. The horn - a.
horn - a, The horne, the horne, the horn - a. The horn - a.
horn - a, The horne, the horne, the horn - a. The horn - a.
horn - a, The horne, the horne, the horn - a. The horn - a.

12. Upon my lap my Sovereigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Cantus

Up - on my lap my Sove-raigne sits, and sucks up - on my
 When thou hast tak-en thy re - past, Re - pose (my Babe) on
 I grieve that du-ty doth not worke All what my wish - ing
 Yet as I am, and as I may, I must and will be

Contra-Tenor

Tenor

Bassus

7

C

Brest, Meane - time His love mayne-taines my life, and gives my sense her rest.
 me: So may thy Mo - ther and thy Nurse Thy Crad - le al - so be. Sing
 would: Be - cause I would not be to thee, But in the best I should. mine.
 thine: Though all too lit - tle for thy selfe, Vouch - saf - ing to be mine.

CT

T

B

Sing lul-la,

14

C

lul-la, lul - la - by, sing lul - la, lul-la - by, my lit-tle, lit-tle Boye, Sing
 Sing lul - la, by, sing lull, lul - la - by, my lit-tle, lit-tle, Boye, sing
 lul - la, lul - la - by, sing lull, lul - la - by, Sing
 Sing lul-la - by, sing lul-la, lul-la, lul - la - by, Sing

CT

T

B

20

C

lul - la, lul-la - by, sing lul - la, lul-la - by, mine one - ly Joy, Sing Joy,
 lul - la, lul-la - by, sing lul - la - by, mine one - ly joy, Joy,
 lul - la - by, sing lul-la, lul-la - by mine one - ly joy, Sing lul-la, Joy,
 lul - la - by, sing lul - la, lul-la - by, mine one - ly joy, Joy,

CT

T

B

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Cantus

Contra-Tenor

Tenor

Bassus

Locke up faire lids the treas-ure of my heart, Pre -
And while, O sleepe, thou clos-est up her sight, Her
But yet, o dreame, if thou wilt not de-part, In

7

C

CT

T

B

serve those beames, this ag-e's one-ly light, 1. To her sweet sence, sweet sleepe, some
light, where love did forge his fair-est dart: 2. O har-bour all her parts in
this rare sub-ject from thy com-mon right: 3a. But wilt thy selfe in such a
3b. Kisse her from me, and say un-

16

C

CT

T

B

ease im-part, Her sence too weake to beare her spir-it's might. might.
ease-full plight, Let no strange dreame make her faire bod-y start. start.
seat de-light, Then take my shape and play a Lov-er's part. part.
to her sprite, Till her eyes shine, I live in dark-est night. night.

1. Her sence too weake to beare her spir-it's might. might.
2. Let no strange dreame make her faire bod-y start. start.
3a. Then take my shape and play a Lov-er's part. part.
3b. Till her eyes shine, I live in dark-est night. night.

14. Love her no more

Anonymous lyrics

Cantus

Contra-Tenor

Tenor

Bassus

Love her no more,

Detailed description: This block contains the first system of a musical score for four voices: Cantus, Contra-Tenor, Tenor, and Bassus. The Cantus part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The other three parts (Contra-Tenor, Tenor, and Bassus) are in bass clef with the same key signature and time signature. The lyrics 'Love her no more,' are written under the Cantus staff. The music consists of a few measures, with the Cantus part having a longer rest than the other parts.

5

C

CT

T

B

love her no more, Her selfe she doth not love, Shame and the black - est clouds of night,

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features four staves: C (Cantus), CT (Contra-Tenor), T (Tenor), and B (Bassus). The lyrics are 'love her no more, Her selfe she doth not love, Shame and the black - est clouds of night,'. The music continues with various note values and rests across the four parts.

10

C

CT

T

B

Hide her for ev - er from thy sight, O day, O day, Why doe thy beames in her

Detailed description: This block contains the third system of the musical score, starting at measure 10. It features four staves: C (Cantus), CT (Contra-Tenor), T (Tenor), and B (Bassus). The lyrics are 'Hide her for ev - er from thy sight, O day, O day, Why doe thy beames in her'. The music continues with various note values and rests across the four parts.

15

C

CT

T

B

eyes move? Flye her deere hon - or'd friend, doe so,

Detailed description: This block contains the fourth system of the musical score, starting at measure 15. It features four staves: C (Cantus), CT (Contra-Tenor), T (Tenor), and B (Bassus). The lyrics are 'eyes move? Flye her deere hon - or'd friend, doe so,'. The music continues with various note values and rests across the four parts.

20

C Shee'le be the cause of much, much woe

CT

T

B

24

C Shee'le be the cause of much, much _____ woe, A - las she will un - doe thee, Her

CT

T

B

A - las she will un - doe _____ thee, Her love is

30

C love is fa - tall to thee, Curse her then and goe, Curse _____ her then and goe.

CT

T

B

fa - tall to _____ thee, Curse her then and goe.

15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly

Anonymous lyrics

[Part 1]

Score for Part 1 of 'Come pretty wag and sing'. The score is for five voices: Cantus [1], Cantus [2], Contra-Tenor, Tenor, and Bassus. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in 13-measure phrases. The lyrics for Cantus [2] are: 'Come pret-ty wag and sing, The suns all ripen-ing wing, fans up the wan-ton'.

Score for Part 2 of 'Then with reports most sprightly'. The score is for five voices: C1, C2, CT, T, and B. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in 6-measure phrases. The lyrics for C1 and C2 are: 'O let us both, let's both goe chant it, O let us both, let's both goe spring, O let us both, let's both goe chant it, O let us both, let's both goe'.

Score for Part 3 of 'Then with reports most sprightly'. The score is for five voices: C1, C2, CT, T, and B. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in 12-measure phrases. The lyrics for C1 and C2 are: 'chant it Dain - ty, dain-ty flow-ers, sproute up with A-prill show-ers, and decke the sum-mer chant it'.

18

C1 bow-ers, O — how fresh May doth flant it, O, — O how fresh May doth flant it.

C2 O how fresh — May doth flant it, O, how fresh — May doth flant it.

CT O how fresh — May doth flant it.

T O how fresh May doth flant it.

B O how fresh May doth flant it.

25 [Part 2]

C1 Then with re-ports most spright-ly, Trip with thy voice most light - ly, and

C2 Then with re-ports most spright-ly, Trip with thy voice most light-ly,

CT

T

B

30

C1 sing, and sing, so pret-te-ly, For now, for now the Cuck - oo sings,

C2 O sing O sing, so wit-te-ly, for now, for now the Cuck - oo sings,

CT

T

B

38

C1 cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo, that

C2 cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo,

CT cuck - oo, cuck - oo,

T cuck - oo, cuck - oo,

B

43

C1 ec-cho, that ec-cho, that ec-cho doth re - bound, and dal-ly with the sound, and

C2 that ec-cho, that ec-cho, that ec-cho doth re - bound, and dal-ly with the sound, and

CT That ec-cho doth re - bound,

T That ec-cho doth re - bound,

B That ec-cho doth re - bound,

49

C1 dal-ly with the sound, and dal-ly with the sound, and dal-ly with the sound.

C2 dal-ly with the sound, and dal-ly with the sound, and dal - ly, dal-ly with the sound.

CT And dal-ly with the sound, and dal - ly with the sound.

T And dal-ly with the sound, and dal - ly with the sound.

B And dal-ly with the sound, and dal - ly with the sound.

17. Pretty wantons sweetly sing

Anonymous lyrics

Cantus [1]

Cantus [2]

Altus

Tenor

Bassus

Pret - ty wan - tons

5

C1

C2

A

T

B

sweet - ly sing, In hon - our of the smil - ing

11

C1

C2

A

T

B

Looke how the light-wing'd chirp-ing quire with nim-ble skips, with nim-ble skips, spring,

16

C1

C2

A

T

B

with nim-ble skips the Spring ad - mire, the Spring ad-mire, the Spring ad -

21

C1

C2

A

T

B

mire, with nim-ble skips the Spring ad - mire, But O, But O, But O, But O,

27

C1

C2

A

T

B

harke, harke, harke, harke how the Birds sing, hark, Hark, Hark,

32

C1

C2

A

T

B

harke how the Birds sing, But O that

how the birds sing, Hark, how the birds sing, O mark that

37

C1

C2

A

T

B

Note, marke that Note, Jug, Jug, Jug, Jug, Jug, Jug,

note, O mark that note, Jug, Jug, Jug, Jug, Jug,

42

C1

C2

A

T

B

Jug, Jug, Jug, Te-rew, te - rew, te-rew, te - rew, te-rew, te -

Jug, Jug, Jug, Te-rew, te-rew, te-rew, te-rew, te-rew,

46

C1

C2

A

T

B

rew, te-rew, O pret' - ly war-ble from a sweet, sweet throat, from a sweet

te-rew, te-rew, O pret' - ly war-ble from a sweet, sweet throat, from a sweet

with a hey

51

C1

C2

A

T

B

O pret' - ly war-ble from a sweet throat, from a

throat, O pret' - ly war-ble from a sweet, sweet throat, from a

throat, O pret' - ly war-ble from a sweet throat,

no - - ny no - ny, with a hey no - ni no, with

O pret' - ly war-ble from a sweet throat, from a

56

C1

C2

A

T

B

sweet, sweet throat, from a sweet throat, from a sweet throat.

sweet throat, from a sweet throat, from a sweet throat.

from a sweet throat, from a sweet, from a sweet, sweet throat.

a hey no - ny no - ny no, with a hey no - ny no.

sweet throat, from a sweet throat.

18. Sing love is blinde

Anonymous lyrics

Cantus

Quintus

Altus

Tenor

Bassus

5

C

Q

A

T

B

Yet in the darke, love

Sing love is blinde, so now is lov's La - dy

11

C

Q

A

T

B

light can finde,

Lov's a good Clarke, reads per - fit - ly, per - fit - ly,

17 $\text{♩} = \text{♩}$

C Then tell me, then tell me, wheth-er hee's not a foole, wheth-er

Q

A and puts to - geth - er, Then tell me, then tell me,

T

B and puts to - geth - er,

22

C hee's not a foole that cryes _____ to hit the marke, to

Q

A to hit the marke,

T

B

27 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

C hit the marke, O

Q

A to hit the marke, Cu - pid wants eyes, and is a ba - by,

T

B

33

C no, O no, O no, though *Cu-pid's* young and blind with all,

Q

A O no, O no O no, yet

T

B

38

C With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a hey no-ny,

Q With a hey no-ny, no-ny, with a hey no-ny, [no-ny, with a hey no-ny,

A he can make the strong-est fall, With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a hey no-ny,

T With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a hey no-ny,

B With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a hey _____

43

C no-ny, no-ny, no-ny, no-ny no - ny, hey no - ny, no-ny, no-ny no. Then no.

Q no - - ny no - ny, no - ny no.] no.]

A no-ny, no-ny, no-ny, no-ny no, hey no - ny, no - - ny no. no.

T no-ny, no-ny, no-ny, no-ny no, hey no - ny no. no.

B no - ny, no - - ny no. no.

19. What neede the morning rise

Anonymous lyrics

Cantus

Altus [1]

Altus [2]

Tenor

Bassus

What neede the morn-ing rise, see - ing a Sun in both thine eyes?

5

C

A1

A2

T

B

What need a Sun to shine, see - ing a cleer - er light in thine? No 'tis on

O 'tis on thee to gaze,

10

C

A1

A2

T

B

thee to gaze,

Strike them in - to a-maze by thy more gold-en rayes, Let no eye dare to

14

C Let no eye dare to see how thus I yeeld to

A1 see, how thus I chal-lenge thee,

A2

T

B

20

C thee, O let no hate nev-er, nev-er

A1 O let no hate, our white hands sev-er, nev-er

A2

T

B O let no hate, O let no hate our white hands sev - er,

25

C nev-er, nev-er nev - - - - - ver. 1. 2. ver.

A1 nev-er, nev-er nev - - - - - ver. Let ver.

A2 nev - - - - - ver. ver.

T nev - - - - - ver. ver.

B nev - - - - - ver. ver.

20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie

Anonymous lyrics

First part

Cantus

Altus

Contra-Tenor

Tenor

Bassus

Gaze not on youth, let age containe thy wandring eye, thy

6

C

A

CT

T

B

No, no I must looke a-bout and

wandring eye, thy eye from objects vaine

12

C

A

CT

T

B

see, I must looke a-bout and see, In love what heavenly objects

17

C be, But when the eye is on the face,

A

CT But when the eye, but when the eye is on the face,

T

B

23

C The minde is in an - oth - er place, The minde is

A

CT The minde is in an - oth - er place, the minde

T

B is

30

C in, is in, is in an - oth - er place, an - oth - er place.

A Is in an - oth - er place, in an - oth - er place.

CT is in, is in, an - oth - er place, in an - oth - er place.

T Is in an - oth - er place, an - oth - er place.

B in, is in, is in an - oth - er place, an - oth - er place.

37 Second part

C I one - ly seeke to please mine eye,

A

CT True plea - sure is in Chas - ti -

T

B

44

C I may be chast, I may be chast, yet gaze my fill,

A

CT tie, No learne

T

B

50

C She _____ one - ly she,

A She _____ one - ly

CT - of me, and sing this ^{*)} (still,) She _____ one - ly. she, she,

T She _____ one - -

B She one - - ly, She, she _____

*) Only first time.

57

C She _____ one - ly she, one - ly she is ev - er chast,

A shee, she _____ one - ly she, is ev - er chast, _____

CT she _____ one - ly, she, she ev - er is chast, That

T - ly she, is ev - er, is ev - er

B - one - ly, she is ev - er, ev - - er chast, _____

64

C That is with eve - ry look that is with eve - ry

A _____ That is with eve - ry look out - fac't,

CT is with eve - ry looke, That is with eve - ry looke, looke

T chast, _____ That is with eve - ry looke out - fac't, out -

B That is with eve - ry looke, _____ That is with eve - ry looke out -

70

C looke out - fac't, That _____ is with _____ eve - ry _____ look, look _____ out - fac't.

A eve - ry look out - fac't, eve - ry look out - fac't.

CT - out - fac't, that is with eve - ry look out - fac't.

T fac't, That _____ is with eve - ry look out - fac't.

B fac't, that is with eve - ry looke out - - fac't.

22. The Spring of joy is dry

Anonymous lyrics

Cantus

Altus

Contra-Tenor

Tenor

Bassus

The Spring of joy

7

C

A

CT

T

B

is dry, that ran in - to my heart, And

16

C

A

CT

T

B

all my com - forts flye, my love and I, my love and I, I must part,

24

C

A

CT

T

B

I ____ must part, I ____ must part, Fare - well my love, I goe,

If

32

C

A

CT

T

B

fate will have it so, yet to con-tent us both, re - turne a - gain, re - turne ____ a -

40

C

A

CT

T

B

gain, as doth the shad-ow to ____ the houre, The fish un -

The Bee un - to the flower,

48

C to the hooke, That we, that wee, may sport our fill,

A

CT

T The Cat - tie to the brook, That we, That we may

B

55

C may sport our fill, And love con - tin - ue still, And love con -

A

CT

T sport our fill, may sport our fill, And love con - tin - ue still,

B

63

C tin - ue still, and love con - tin - ue still. still. still.

A And love con - tin - ue still. still.

CT love love con - tin - ue still. still.

T and love con - tin - ue still, and love con - tin - ue still. Fare - still.

B And love con - tin - ue still. still.

23. Is not that my fancies Queene

Anonymous lyrics

Cantus

Altus

Contra-Tenor [1]

Contra-Tenor [2]

Tenor

Bassus

Is not that my fan - cies

7

C

A

CT1

CT2

T

B

Queene, in the bright - nesse of her rayes, Pass-ing

16

C

A

CT1

CT2

T

B

sum-mers cheer - est dayes? That comes trip-ping, trip-ping, trip-ping, comes trip-ping, trip-ping,

23

C

A

CT1

CT2

T

B

Is not that my

trip-ping, that _____ comes trip - - ping ore the Greene?

31

C

A

CT1

CT2

T

B

Shep - hears swaine, Spright - ly clad in love - ly blew,

39

C

A

CT1

CT2

T

B

Fair - est of _____ the fair - est crew, That comes gly - ding, comes

47

C gly - - ding ore — the plaine? It is my Love,

A

CT1

CT2

T It is my Love, tis

B

55

C tis my Love, tis my Love, it is my Love, O hap-py, hap -

A

CT1

CT2

T my love, tis my love, it is my love, And thus, and thus — we meete,

B

62

C - py meet - ing, O hap - py, — hap - py greet - ing,

A

CT1

CT2

T And thus, and thus — we greeete, Hap-pier

B

70

C Hap-pier then the Gods a - bove, the Gods a - bove,

A

CT1

CT2 then the Gods a - bove, the Gods a - bove,

T

B

76

C Meet-ing may we love for ev - er, Ev-er love, ev - er love, ev - er love, and nev - er, nev-er

A Meet-ing may we love for e - ver, Ev-er love, ev - er love, ev - er love, and nev - er nev-er se -

CT1 Meet-ing may we love for ev-er, Ev-er love, ev - er love, ev - er love,

CT2 Meet-ing may we love for ev - er, Ev-er love, ev - er love, ev - er love, and nev - er,

T Meet-ing may we love ev-er, Ev-er love, ev-er love, ev-er love, and and nev -

B Meet-ing may we love for ev - er, Ev-er love, ev - er love, ev - er love, and ne -

85

C sev - er, and nev - er, nev-er, ne - ver sev-er, and nev-er, nev - er, nev-er sev-er.

A ver, and nev - er, nev-er sev-er, and nev - er, nev - er sev - - - - ver.

CT1 and [nev - er sev-er, and nev-er sev - er, nev - er sev - - - - er.]

CT2 nev - er sev-er and nev - - er, nev - er, sev-er, and nev-er, nev - er, nev-er sev-er.

T - er sev-er [and nev - er, nev - er sev - er, and nev-er, nev - er sev - er.]

B ver se - - - - ver, and ne - ver se - ver.

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Cantus [1]

Cantus [2]

Altus

Contra-Tenor

Tenor

Bassus

See, see,

5

C1

C2

A

CT

T

B

see, see, O see, who is heere, who is heere come

- see, see, see, see, O see, who is heere come

- see, see, see, see, O see, who is here, come

O see,

O see,

O see,

11

C1

C2

A

CT

T

B

- a May - ing, And his sweet beau-teous

a May - ing,

- a May - ing, The Mas - ter of the O - ce-an,

16

C1 *O - ri-an,* Why left we off our play - ing, to gaze, to gaze on

C2 Why left we off our play - ing? On

A Why left we off our play - ing, To gaze, to gaze on

CT

T

B Why left we off our play - ing? On

21

C1 them that Gods as wel as men a - maze?

C2 them that Gods as men a - maze? Up Night - in-gale and

A them that Gods as men a - maze?

CT

T

B them that Gods as men a - maze?

27

C1 Jug Jug Jug Jug Jug Jug Lark raise thy

C2 sing, Jug, Jug Jug, Jug, Jug, Jug,

A Jug Jug Jug Jug Jug, Jug, Jug,

CT Jug, Jug, Jug, Jug, Jug, Jug,

T

B Jug, Jug, Jug, Jug,

31

C1 note, _____ thy note _____ and wing, All birds, all birds their Mu - sick

C2 _____ all birds, All birds their Mu - sick

A Thy note _____ [and wing, all birds, all birds their Mu - sick

CT _____

T _____

B _____ All birds their Mu - sick

37

C1 bring,

C2 bring, Re - cord from eve - ry bush,

A bring, Sweet] Rob-in, Lin-nit, Thrush, The Wel-come of the

CT _____

T _____

B bring,

43

C1 The wel-come of the King and Queene, Whose like were nev - er seene for

C2 _____ Whose like were nev - er seene for

A King and Queene, Whose like were nev - er seene for

CT _____

T _____

B _____ Whose like were nev - er seene for

48

C1 good and faire, Nor can be though fresh

C2 good and faire, Nor can be though fresh

A good and faire, nor can be nor can be though fresh

CT

T

B good and faire, though fresh

53

C1 May should eve - ry day, should eve - ry day, in - vite a sev - eral

C2 May should eve - ry day, should eve - ry day in - vite a sev - eral paire, in - vite a

A May should eve - ry day, should eve - ry day, in - vite a sev - eral paire, in -

CT

T

B May should eve - ry day, should eve - ry day, ^{*)}

58

C1 payre, a sev - eral paire, in - vite, in - vite a sev - eral paire

C2 sev - eral sev - eral paire, in - vite, in - vite a se - ve - rall paire

A vite a sev - eral paire, [in - vite, in - vite a sev - eral paire]

CT

T

B in - vite, in - vite a se - ve - rall paire

*) See Urtext Edition, critical notes.

Literary texts

In the scores the spelling of the words is kept close to that in the original print (Peerson 1620) except for typographical conventions at that time (v for u at the beginning of a word, u for v, w for u within a word, and generally i for j). In this section, however, the spelling has been modernized as rendered in Fellowes' *English Madrigal Verse 1588–1632*¹ (Fellowes 1920, pp. 158 sqq.).

In Elizabethan song-books, incl. *Private Music*, the names of the poets were never given (Fellowes 1920, p. viii) and most likely the composers were the authors of the music only, not of the words (Bullen 1896, p. VII). With a large number of Elizabethan poems publicly available and searchable on the internet the identification of poets is much more viable than it was for Fellowes when he finished his collection in 1917. (Fellowes 1920, p. viii). Nonetheless he succeeded in identifying most of the poets credited in this new edition.

1. Open the door, who's there within?

Open the door, who's there within?
The fairest of thy mother's kin.

O come, O come abroad,
And hear the shrill birds sing,
The Air with tunes that load.
It is to soon to go to rest,
The sun not midway yet to west.
The day doth miss thee,
And will not part until it kiss thee.

Were I as fair as you pretend,
Yet to an unknown sild-seen friend

I dare not ope the door.
To hear the sweet birds sing
Oft proves a dangerous thing.
The sun may run his wonted race,
And yet not gaze on my poor face.
The day may miss me.
Therefore depart, you shall not kiss me.

Anonymous words. The poem belongs to a widespread group of songs on "the night visit" (Baskervill 1921, pp. 601 sq.).
'sild': seldom.

2. Resolved to love

Resolved to love, unworthy to obtain.
I do not favour crave; but humble-wise
To thee my sighs in verse I sacrifice,
Only some pity and no help to gain.

Much sorrow in myself my love doth move;
More my despair to love a hopeless bliss;
My folly most to love when sure to miss.
O help me but this last grief to remove

All pain, if you command it, joy shall prove
And wisdom to seek joy. Then say but this:
Because my pleasure in my torment is,
I do command thee without hope to love.

Words from *Diana* (1592), a sequence of sonnets by Henry Constable (1562–1613) (Elizabethan sonnets, p. 79).

3. Ah, were she pitiful

Ah, were she pitiful as she is fair,
Or but so mild as she is seeming so,
Then were my hopes greater than my despair,
Then all the world were heaven and nothing woe.

But beauty being pitiless and stern,
Cruel in deed though mild in outward show,
Will neither hopes or my despair discern,
But leads me to a hell of endless woe.

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558–1592) (Green 1831, p. 242). "Greene's authorship of this full-throated song of love is probable but not certain; his *Pandosto* appeared in 1988, but not till an edition of 1677 was *Ah, were she pitiful* included" (Spencer 1951, p. 272)

4. Disdain that do doth fill me

Disdain that do doth fill me,
Hath surely sworn to kill me,
And I must die.
Desire that still doth burn me,
To life again will turn me,
and live must I.
O kill me then, Disdain,
That I may live again.

Thy looks are life unto me,
And yet those those looks undo me,
O death and life!
Thy smile some rest doth show me,
Thy frown with war o'erthrow me,
O peace and strife!
Nor life nor death is either;
Then give me both, or neither.

¹ "After much careful consideration of the subject, modern spelling and punctuation have been adopted in this edition. It must be remembered by those who would prefer Elizabethan spelling for all reprints of the poetry of that period that the words of these song-books were often repeated several times in each of the voice-parts, so that individual words were sometimes spelt in every possible variety of ways in one single passage". (Fellowes 1920, p. xix).

Life only cannot please me;
 Death only cannot ease me,
 Change is delight.
 I live that death may kill me,
 I die that life may fill me,
 Both day and night.
 If once despair decay,
 Desire will wear away.

Along with no. 8, *Since just disdain began to rise* this text is from an anthology, *A Poetical Rhapsody* collected and edited by Francis Davison (c.1575–1619), published first time 1602 (Davison [1602] 1891, pp. 58 sq.). Both texts are attributed to an author, 'A. W.' whose identity has been subject of numerous speculations. The writer Hyder Edward Rollins (1889–1958) has argued for the initials 'A. W.' denoting 'Anonymous Writer' (Rollins 1932). The words were Also set to music by Robert Jones in *Ultimum Vale* (1608, no. 16) (Fellowes 1948, p. 271).

5. O precious Time

O precious Time, created by the night
 Of his blest word that made alle comely features,
 And wisely parted into day and night
 For his best use and service of the creatures.
 O woe is me, that have mis-spent this treasure
 In vain delight and fond and wicked pleasure.

Unknown poet.

6. Can a maid that is well bred

Can a maid that is well bred,
 Hath a blush so lovely red,
 Modest looks, wise, mild, discreet,
 And a nature passing sweet,
 Break her promise, untrue prove,
 On a sudden change her love,
 Or be won ere to neglect
 Him to whom she vowed respect?

Such a maid, alas I know.
 O that weeds 'mongst corn should grow,
 Or a rose should prickles have,
 Wounding where she ought to save!
 I that did her parts extol,
 Will my lavish tongue control,
 Outwards parts do blind the eyes,
 Gall in golden pills oft lies.

Reason, wake and sleep no more;
 Land upon some safer shore;
 Think on her and be afraid
 Of a faithless fickle maid.
 Of a faithless fickle maid
 Thus true love is still betrayed,
 Yet it is some ease to sing
 That a maid is light of wing.

Unknown poet.

7. O I do love, then kiss me

O I do love, then kiss me,
 And after I'll not miss thee
 With bodies' loving meeting
 To dally, pretty sweetening.
 Though I am somewhat aged,
 Yet is not love assuaged;
 But with sweet ardent clips,
 I'll lay thee on the lips,
 And make thee ever swear:
 Farewell old bachelor.

Unknown poet. The words were also set to music by Robert Jones (c.1577–1617) in *The First Set Of Madrigals* (1607)

8. Since just disdain began to rise

Since just disdain began to rise,
 And cry revenge for spiteful wrong,
 What erst I praised I now despise,
 And think my love was all too long.
 I tread in dust that scornful pride
 Which in thy looks I have descried.
 Thy beauty is a painted skin
 For fools to see their faces in.

Thine eyes that some as stars esteem,
 From whence themselves, they say, take light,
 Like to the foolish fire I deem,
 That leads men to their death by night.
 Thy words and oaths are light as wind,
 And yet far lighter is thy mind.
 Thy friendship is a broken reed
 That fails thy friend in greatest need.

Words by 'A. W.' from the anthology *A Poetical Rhapsody*. See notes to no. 4. Also set to music by Robert Jones in *Ultimum Vale* (1608, no. 18) (Fellowes 1948, p. 271).

9. At her fair hands

At her fair hands how have I grace entreated
 With prayers oft repeated;
 Yet still my love is thwarted.
 Heart, let her go, for she'll not be converted,
 Say, shall she go?
 O no, no, no!
 She is most fair, though she be marble-hearted.

How often have my sighs declared mine anguish,
 Wherein I daily languish!
 Yet doth she still procure it.
 Heart, let her go, for I cannot endure it.
 Say, shall she go?
 O no, no, no!
 She gave the wound, and she alone must cure it.

Words by Francis Davison (c.1575–1621) or Walter Davison (1581–c.1608) from the anthology *A Poetical Rhapsody*. Also set to music by Robert Jones in *Ultimum Vale* (1608, no. 18) (Fellowes 1948, p. 271).

10. Now, Robin, laugh and sing

Now, Robin, laugh and sing,
Thy master's sheep-shearing,
When pies and custards smoke
Then Robin plies his poke,
And playing the merry cater,
My teeth doth run a-water.
And when the bagpies play
For this the merry day,
Then comes in little Joan
And bids strike up the drone.

And while the drone doth play
Upon this merry day,
The country lasses throng
With timbrels to their song
In praise of Lusty Bobin,
The town's chief jolly Robin,
Who foots it o'er the downs,
Not caring for such clowns
As scorn his little Joan;
Then strike up still the drone!

Unknown poet. The song depicts a rural *sheep-shearing festival*. "It is interesting to note the presence of a piper hired to cheer on the shearers through their labours. That evening, neighbours, friends, and all those who had taken part in the day's shearing would be invited to a hearty meal." (Shakespeare's Festive World, p. 156).

11. Hey, the horn, the horn-a

Hey, the horn, the horn-a
To Vulcan doth belong.
And Venus, for she gave it,
Is mistress of my song.
If Vulcan should not have it,
Then Vulcan should have wrong.

If Vulcan have the horn-a,
Then Venus is to blame,
And Mars that did entice her
Unto that wanton game.
Yet Vulcan needs must keep it,
To set all well in frame.

Unknown poet.

12. Upon my lap my sovereign sits

Upon my lap my sovereign sits
And sucks upon my breast.
Meantime his love maintains my life,
And gives my sense her rest.
Sing lullaby, my little boy,
Sing lullaby, my only joy.

When thou hast taken thy repast,
Repose, my babe, on me;
So may thy mother and thy nurse
Thy cradle also be.
Sing lullaby, my little boy,
Sing lullaby, my only joy.

I grieve that duty doth not work
All what my wishing would,
Because I would not be to thee
But in the best I should.
Thy cradle also be.
Sing lullaby, my little boy,
Sing lullaby, my only joy.

Yet as I am, and as I may,
I must and will be thine,
Though all too little for thyself,
Vouchsafing to be mine.
Sing lullaby, my little boy,
Sing lullaby, my only joy.

Words by Richard Rowlands (born Verstegan) (c.1550-1640) from *Our Blessed Ladie's Lullaby* first published in *Odes: In imitation of the seauen penitential psalmes, with sundry other poemes and ditties tending to deuotion and pietie* (1601) (Shipley 1893, pp. 406 sqq.). Richard Rowlands was a descendant of "a Dutch family which was driven from Gelderland to England about 1500" (Richard Rowlands, biography). Being a catholic he had to leave the Oxford University without a degree and moved to Antwerp. Martin Peerson was convicted of recusancy.¹ His choice of a poem by Rowlands praising Virgin Maria indicates that Peerson, like William Byrd and other contemporary English composers did show Catholic inclinations.

13. Lock up, fair lids

Lock up, fair lids, the treasure of my heart;
Preserve those beams, this age's only light.
To her sweet sense, sweet sleep, some ease impart,
Her sense too weak to bear her spirit's might.
And while, O sleep, thou closest up her sight,
Her light where Love did forge his fairest dart,
O harbour all her parts in easeful plight,
Let no strange dream make her fair body start.
But yet, O dream, if thou wilt not depart
In this rare subject from thy common right,
But wilt thyself in such a seat delight,
Then take my shape, and play a lover's part;
Kiss her from me, and say unto her sprite,
Till her eyes shine I live in darkest night.

Sonnet by Sir Philip Sidney (1554–1586), first published in *The Countess of Pembroke's Arcadia* (Sidney [1590] 1907, p. 474).

¹ Refusal, especially on the part of Roman Catholics, to attend Anglican services when they were obligatory.

14. Love her no more

Love her no more, herself she doth not love,
Shame and the blackest clouds of night
Hide her for ever from thy light.
O day, why do thy beams in her eyes move.
Fly her, dear honoured friend, do so;
She'll be the cause of much much woe.
Alas, she will undo thee,
Her love is fatal to thee.
Curse here then, and go!

Unknown poet.

15–16. Come, pretty wag, and sing

Come, pretty wag, and sing;
The sun's all-ripening wing
Fans up the wanton spring.
O let us both go chant it,
Dainty, dainty flowers
Sprout up with April showers
And deck the summer bowers;
O how fresh May doth flaunt it.

Then with reports most sprightly
Trip with thy voice most lightly.
O sing so prettily, for now
The cuckoo sings cuckoo, cuckoo,
That echo doth rebound,
And dally with the sound.

Unknown poet.

17. Pretty wantons, sweetly sing

Pretty wantons, sweetly sing
In honour of the smiling Spring.
Look how the light-winged chirping choir
With nimble skips the Spring admire.
But O, hark how the birds sing, mark that note,
Jug, jug, tereu, tereu,
Prettily warbled from a sweet throat.

Unknown poet.

18. Sing, love is blind

Sing, love is blind.
So now is Love's lady, Yet in the dark
Love light can find.
Love's a good clerk,
Reads perfectly and puts together.
Then tell me whether
He's not a fool that cries to hit the mark?
O no, though Cupid's young and blind withal,
Yet he can make the strongest fall.
With a hey nonny nonny no.

Unknown poet.

19. What need the morning rise

What need the morning rise,
Seeing a sun in both thine eyes?
What need a sun to shine,
Seeing a clearer light in thine?
{ O, 'tis on thee to gaze.
{ No, 'tis on thee to gaze.
Strike them into amaze
By thy more golden rays.
Let no eye dare to see
{ How thus I challenge thee.
{ How thus I yield to thee.
Let no hate never
Our white hands sever.

Unknown poet.

20–21. Gaze not on Youth

Gaze not on Youth; let Age contain
Thy wandering eye from objects vain.

No, I must look about and see
In love what heavenly objects be.
But when the eye is in the face,
The mind is in another place.

True pleasure is in chastity.
I only seek to please mine eye.
I must be chaste, yet gaze my fill.

No, learn of me, and sing this still:
She, only she, is ever chaste,
That is with every look outfaced.

Unknown poet.

22. The spring of joy is dry

The spring of joy is dry
That ran into my heart;
And all my comforts fly.
My love and I must part.
Farewell, my love, I go,
If fate will have it so.
Yet to content us both
Return again, as doth
The shadow to the hour,
The bee unto the flower,
The fish unto the hook,
The cattle to the brook,
That we may sport our fill,
And love continue still.

Unknown poet.

23. Is not that my fancy's queen

Is not that my fancy's queen,
In the brightness of her rays
Passing Summer's cheerest days,
That comes tripping o'er the green?

Is not that my shepherd's swain,
Sprightly clad in lovely blue,
Fairest of the fairest crew
That comes gliding o'er the plain?

'Tis my love, and thus we meet.
'Tis my love, and thus we greet.
Happier than the gods above,
Meeting, may we ever love,
Meeting, may we love for ever,
Never, never, never, sever.

Unknown poet.

24. See, O see, who comes here a-maying

See, O see, who comes here a-maying?
The Master of the Ocean
And his sweet beauteous Orian.
Why left we off our playing?
On them to gaze
That gods as well as men amaze,
Up, nightingale, and sing
Jug, jug, jug, jug.
Lark, raise thy note and wing,
All birds their music bring,
Robin, linnet, thrush,
Record on every bush
The welcome of the King and Queen,
Whose like was never seen
For good and fair;
Nor can be; though fresh May
Should every day
Invite a several pair.

Words by Ben Jonson (1572–1637) from an “entertainment” *The Penates* (Jonson [1590] 1816, p. 490). In the original print (Peerson 1620) Peerson specified date and location: “This Soong was made for the *King and Queenes*¹ entertaynement at High-gate on May-day. 1604”

¹ King James I (1566–1625) and Queen Anne of Denmark (1574–1619).

Critical notes

Martin Peerson

Not much is known of the life of the English composer Martin Peerson (c.1571–c.1650). He was probably born in March, Cambridgeshire as indicated by an entry in a marriage register regarding his assumed parents (Rastall 2005) and by his will leaving legacies to the poor in March (Middleton 1895). Apart from that the sparse attestations of his life are related to the London area. One of these is his connection to the playwright Ben Jonson 1604 when he composed a six part madrigal to a song from Jonson's *The Penates*, a May-Day entertainment for the king and queen. Later that piece became part of Peersons collection *Private Musicke* (Peerson 1620, no. 24). Along with Jonson and others Peerson was convicted of recusancy.¹ Another song from *Private Musicke* *Upon my lap*, (Peerson 1620, no. 12) to a poem praising Virgin Mary by a recusant poet, Richard Rowlands may imply (secret) Catholic sympathies. Peerson had to pledge allegiance to the Anglican church when he graduated Bachelor of Music at Oxford 1613. From around 1625 until his death he was master of the choristers at St Paul's Cathedral.

Private Musicke

Source

ORIG. *Private Musicke. Or the First booke of ayres and dialogues* (Peerson 1620), printed in London 1620 by Thomas Snodham.² The only complete copy of the original printing is preserved in the Douce collection at the Bodleian Library, Oxford.

Audience

Peerson did not specify the terms 'dialogue' and 'air' on any piece in *Private Musicke*, so it is not clear whether he distinguished between them. We find textual dialogues like *Open the door* (no. 1) and songs like *Come pretty wag* "that are antiphonally voiced, but not textually dialogical" (Bank 2016, p. 194). In that respect these songs are resembling the Italian madrigal comedy as "'musical' dialogue [...] a form of poetry and music where multiple perspectives were set antiphonally, either with two singers or a single singer voicing two different perspectives." (Bank 2016, p. 174). Written for one or two voices with instrumental accompaniment *Private Musicke* is a collection of 'consort songs', suitable for domestic (private) performance.

They seem to be most fit for a small ensemble of voices and viols. After the turn of the seventeenth century, a significant number of private households owned at least one small chest of viols, typically consisting of a treble, a tenor, and a bass. For the amateur musicians in such households, *Private Musicke* probably would have provided a practical and enjoyable collection of attractive secular songs. (Heydon 1992, p. 3)

Harmony

A characteristic feature of English late 16th century and early 17th century music is "the simultaneous use of major and minor third", typically near a cadence (Fellowes 1948, p. 113). Among Fellowes' examples is "Lullaby" from William Byrd's "Psalmes, Sonets and Songs" (Byrd 1588). There are several similar phrases in Peerson's "Private Musicke", e.g. "O Pretious time" (Peerson 1620).



Byrd 1588, no. 32, bar 28–29



Peerson 1620, no. 5, bar 17–19

Also typical in Elizabethan music is to apply "the minor third simultaneously with the suspended fourth when resolved on to the major third" (Fellowes 1948, p. 172). Among Fellowes' examples is the conclusion of the above mentioned "Lullaby" by William Byrd. There are similar examples in Peerson's "Private Musicke" like "Since iust disdaine began to rise"

¹ "Recusancy [...] was the state of those who refused to attend Anglican services during the history of England, Wales and Ireland. The term was first used to refer to people, known as recusants who remained loyal to the pope and the Roman Catholic Church and did not attend Church of England services." (Wikipedia).

² Thomas Snodham was a music printer. 1595 he became apprentice of his adoptive father, the music printer Thomas East. Among Snodhams significant publications was William Byrd's *Psalmes, Songs, and Sonnets* (1611). He died 1624. (Morehen 2001, pp. 92 sq.).



Byrd 1588, no. 32, bar 83–84



Peerson 1620, no. 8, bar 38–39

In 1916 when Fellowes finished his treatise on the English madrigals dissonant music was unusual. This is probably reflected in these comments:

“Such dissonances are undoubtedly harsh and even intolerable to most modern ears, accustomed to instruments tuned on principles of equal temperament; but it must be remembered that the effect would have been far less harsh to Tudor musicians to whom the equal temperament was quite unknown. The explanation of these discords is usually to be found by viewing the individual voice-parts horizontally rather than by analysing the chords perpendicularly; and the effect is much softened by a recognition of the *terminus acutus* and the *terminus gravis*[...]”(Fellowes 1948, pp. 171 sq.) “[...]the true explanation is to be found in the practice which prevailed in early times of sharpening the major third in the rising scale and flattening the minor third in the falling scale. In such conditions these modifications of the correct tonality were known as the *terminus acutus* and the *terminus gravis*. It is not too much to say that if this principle is recognized, and the major third is deliberately sharpened while the minor third is flattened, modern musicians can find in these clashes a new sensation of beauty in sound, or rather, will rediscover an old one which their Tudor ancestors evidently enjoyed.”(Fellowes 1948, p. 99)

Nonetheless the Tudor composer William Byrd in his preface to “Psalmes, Sonets and Songs”, “The Epistle to the Reader”, found it appropriate to point out the occurrence of such dissonances in his music:

“In the expressing of these songs, either by voyces or instruments, if there happens to bee any jarre or dissonance, blame not the Printer, who (I doe assure thee) through his great paines and diligence, doth heere deliver to thee a perfect and true Coppie.”

Modern editions

At least 2 complete transcriptions of *Private Musicke* have been made prior to this edition: one prepared by Julia Jeanne Heydon as part of her Doctor of Musical Arts dissertation (Heydon 1990) and volume II of the Complete Works by Martin Peerson edited by the musicologist Richard Rastall (Peerson 2007). None of these have been consulted in this IMSLP published edition, transcribed from the original partbooks.

4. Disdaine that so doth fill me

Bar No.	Part	Note No.	Comment
15–16			“dispaire” in ORIG., “disdaine” in Davison [1602] 1891

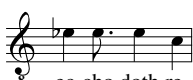
7. O I doe love, then kisse me

Bar No.	Part	Note No.	Comment
3	Cantus	3	No ♯ in ORIG..
6	Bassus	1	No ♭ in ORIG..
18	Cantus	3	Text “a” in ORIG..

9. At her faire hands

Bar No.	Part	Note No.	Comment
9	Cantus	1	Stanza 2 “Harke” in ORIG., “Heart” in Davison [1602] 1891

15. Come pretty wag and sing, 16. Then with reports most sprightly

Bar No.	Part	Note No.	Comment
45	Contra-Tenor		 in ORIG. ec-cho doth re-

17. Pretty wantons sweetly sing

Bar No.	Part	Note No.	Comment
35	Bassus	2	No ♯ in ORIG..
56	Altus	3	No ♯ in ORIG..
57	Altus	2	No ♯ in ORIG..

20. Gaze not on youth, 21. True pleasure is in Chastitie

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
22	Altus	1	No ♯ in ORIG..

22. The Spring of joy is dry

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
22	Cantus		Breve rest in ORIG..

23. Is not that my fancies Queene

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
85–92	Contra-Tenor 1		ORIG. damaged; underlaid text reconstructed by the editor.
86–92	Tenor		ORIG. damaged; underlaid text reconstructed by the editor.

24. See, see, O see who is here come a maying

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
26–37	Tenor		ORIG. damaged; music reconstructed by the editor.
41	Altus	1	ORIG. damaged; music reconstructed by the editor.
46	Altus	1–3	ORIG. damaged; music reconstructed by the editor.

53–54	Bassus	ORIG.	causing crossing of voice with the Tenor part.
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May should eve - ry day, should

The crossing of voice problem is neutralized if 16-foot instruments play the Bassus notes.

59–64	Altus		ORIG. damaged; underlaid text reconstructed by the editor.
63–64	Tenor		ORIG. damaged; music reconstructed by the editor.

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