

**The Lyrics of the *Henry VIII Manuscript***  
For the Renaissance English Text Society

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Edited by

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## Table of Abbreviations and Sigla

Abbreviations for textual witnesses (manuscript and otherwise), non-textual / musical witnesses (in aid of suggesting potential texts for incipits found in the edition), as well as other frequently used abbreviations are given in the following tables.

### *Sigla, Textual Witnesses*

<b>CFitz</b>	Cambridge, <i>Fitzwilliam Museum MS 1,005.</i>
<b>CGon</b>	Cambridge, <i>Gonville &amp; Caius College MS 383/603.</i>
<b>CPet</b>	Cambridge, <i>Peterhouse MS 195.</i>
<b>CTri</b>	Cambridge, <i>Trinity College MS O.2.53.</i>
<b>DBla</b>	Dublin, <i>Trinity College MS 160.</i>
<b>EPan</b>	Edinburgh, <i>National Library of Scotland, Panmure MS 9,450.</i>
<b>H</b>	London, <i>BL Additional MS 31,922.</i>
<b>L1587</b>	London, <i>BL Harleian MS 1,587.</i>
<b>L18752</b>	London, <i>BL Additional MS 18,752.</i>
<b>LDev</b>	London, <i>BL Additional MS 17,492.</i>
<b>LEge</b>	London, <i>BL Egerton MS 2,711.</i>
<b>LFay</b>	London, <i>BL Additional MS 5,465.</i>
<b>LR58</b>	London, <i>BL Royal Appendix 58.</i>
<b>LRit</b>	London, <i>BL Additional MS 5,665.</i>
<b>LTho</b>	London, <i>BL Egerton MS 3,537.</i>
<b>LVes</b>	London, <i>BL Cotton MS Vespasian A.xii.</i>
<b>NYDrex</b>	<i>New York Public Library, Drexel MS 4,185.</i>
<b>OxAsh</b>	Oxford, <i>Bodleian MS Ashmole 176.</i>
<b>OxEP</b>	Oxford, <i>Bodleian MS English Poetry E.1.</i>
<b>OxHill</b>	Oxford, <i>Balliol College MS 354.</i>
<b>OxRawl86</b>	Oxford, <i>Bodleian Rawlinson C.86.</i>
<b>PBLe</b>	<i>Legenda aurea.</i>
<b>Wells</b>	Wells Cathedral Library, <i>Music Manuscripts: Fayrfax Fragment.</i>

### *Sigla, Non-textual (Musical) Witnesses*

<b>Am162</b>	Amiens, <i>Bibliothèque Municipale, MS 162</i>
<b>B22</b>	Basel, <i>Universitätsbibliothek MS F.IX.22</i>
<b>B32</b>	Basel, <i>Universitätsbibliothek MS k.k II.32</i>
<b>Br228</b>	Brussels, <i>Bibliothèque Royale de Belgique, MS 228</i>
<b>Br11239</b>	Brussels, <i>Bibliothèque Royale de Belgique, MS 11,239</i>

- B78.B.17** Berlin, *Staatsbibliothek, Preussischer Kulturbesitz Kupferstichkabinett*  
*MS 78.B.17*
- B40021** Berlin, *Staatsbibliothek, Preussischer Kulturbesitz Musikabteilung* *MS*  
*40,021*
- BQ16** Bologna, *Civico Museo Bibliografico Musicale, MS* *Q16*
- BQ17** Bologna, *Civico Museo Bibliografico Musicale, MS* *Q17*
- BQ18** Bologna, *Civico Museo Bibliografico Musicale, MS* *Q18*
- C291** Copenhagen, *Det Kongelige Bibliotek, MS* *Thott 291*
- C1848** Copenhagen, *Kongelige Bibliotek, Ny. Kgl. Samlung, MS* *1,848bis*
- CaP1760** Cambridge, *Magdalene College, MS* *Pepys 1,760*
- Cb124-8** Cambrai, *Bibliothèque Municipale, MS* *124-8*
- CCap** Chicago, *Newberry Library, Capirola Lute* *MS*
- CT3.b.12** Cape Town, *South African Library, MS* *Grey 3.b.12*
- Di517** Dijon, *Bibliothèque Municipale* *MS* *517*
- FI107** Florence, *Biblioteca Nazionale Centrale, MS* *Magliabecchiana*  
*XIX.107bis*
- FI117** Florence, *Biblioteca Nazionale Centrale, MS* *Magliabecchiana* *XIX.117*
- FI121** Florence, *Biblioteca Nazionale Centrale, MS* *Magliabecchiana* *XIX.121*
- FI178** Florence, *Biblioteca Nazionale Centrale, MS* *Magliabecchiana* *XIX.178*
- FI229** Florence, *Biblioteca Nazionale Centrale, MS* *Banco Raro* *229*
- FIC2439** Florence, *Biblioteca del Conservatorio Luigi Cherubini, MS* *2,439*
- FIP27** Florence, *Biblioteca Nazionale Centrale, Panciatichi* *MS* *27*
- FIR2356** Florence, *Biblioteca Riccardiana, MS* *2,356*
- FIR2794** Florence, *Biblioteca Riccardiana, MS* *2,794*
- Fr20** Frankfurt am Main, *Stadt- und Universitätsbibliothek, Fragm. Lat.* *VII 20*
- Heil** Heilbronn, *Stadtarchiv, Musiksammlung* *MS* *X.2*
- J31** Jena, *Universitätsbibliothek, MS* *31*
- L35087** London, *British Library Additional* *MS* *35,087*
- LCA.xxvi** London, *BL Cotton* *MS* *Titus A.xxvi*
- Le1494** Leipzig, *Universitätsbibliothek, MS* *1,494*
- LH5242** London, *British Library Harley* *MS* *5,242*
- Li529** Linz, *Bundesstaatliche Studienbibliothek, MS* *529*
- LLa380** London, *British Library Lansdowne* *MS* *380*
- LR20** London, *British Library Royal* *20 A.XVI*
- M2268** Milan, *Archivio della Fabbrica del Duomo Mus* *2,268*
- Mo871** Montecassino, *Biblioteca dell'Abbazia* *MS* *871*
- Mu326** Munich, *Universitätsbibliothek 8 Cod.* *MS* *326*
- Mu1516** Munich, *Bayerische Staatsbibliothek, Mus.* *MS* *1,516*
- NH91** New Haven, *Yale U, Bieneke Library for Rare Books and Manuscripts, MS*  
*91*
- P676** Paris, *Bibliothèque Nationale, MS* *676*
- P1597** Paris, *Bibliothèque Nationale, f. fr.* *MS* *1,597*
- P1719** Paris, *Bibliothèque Nationale, f. fr.* *MS* *1,719*
- P1722** Paris, *Bibliothèque Nationale, f. fr.* *MS* *1,722*
- P2245** Paris, *Bibliothèque Nationale, f. fr.* *MS* *2,245*

<b>P2973</b>	Paris, <i>Bibliothèque Nationale, Rothschild 2,973</i>
<b>P9346</b>	Paris, <i>Bibliothèque Nationale, f. fr. MS 9,346</i>
<b>P10660</b>	Paris, <i>Bibliothèque Nationale, nouv. acq. fr. MS 10,660</i>
<b>P12744</b>	Paris, <i>Bibliothèque Nationale, f. fr. MS 12,744</i>
<b>P15123</b>	Paris, <i>Bibliothèque Nationale, f. fr. MS 15,123</i>
<b>Pa9822/3</b>	Paderborn, <i>Erzbischöfliche Akademische Bibliothek, Fürstenbergiana, MS 9,822/23</i>
<b>Pav362</b>	Pavia, <i>Biblioteca Universitaria MS Aldini 362</i>
<b>PBA31</b>	Pierre Attaignant, <i>Treze Motetz Musicaulx avec ung Prelude</i>
<b>PBCan</b>	Ottaviano Petrucci, <i>Canti C Numero Cento Ciquanta</i>
<b>PBCha</b>	A. Antico and L.A. Giunta, <i>Chansons a troys</i>
<b>PBFm</b>	Hieronymus Formschneider, <i>Trium Vocum Carmina</i>
<b>PBG33</b>	Hans Gerle, <i>Tabulatur auff die Laudten</i>
<b>PBIsa</b>	Ottaviano Petrucci, <i>Misse Henrici Izac</i>
<b>PBJard</b>	<i>Le Jardin de plaisance et fleur rethorique</i>
<b>PBLau</b>	Ottaviano Petrucci, <i>Laude Libro Secondo</i>
<b>PBLiv</b>	Guillame Vorsterman, <i>Livre Plaisant et Tres Utile</i>
<b>PBMiss</b>	Pierre Attaignant and H. Jullet, <i>Missarum Musicalium Quatuor Vocum cum Suis Motetis. Liber Tertius</i>
<b>PBMot</b>	Andrea Antico, <i>Motetti et Carmina Gallica</i>
<b>PBN36</b>	Hans Newsidler, <i>Ein Newgeordnet Künstlich Lautenbuch</i>
<b>PBOdh</b>	Ottaviano Petrucci, <i>Harmonice Musices Odhecaton A</i>
<b>PBP504</b>	Paris, <i>Bibliothèque Nationale, Rés. 504</i>
<b>PBPre</b>	A. Le Roy and R. Ballard, <i>Premier Livre de Chansons</i>
<b>PBRha</b>	Georg Rhaw, <i>Symphoniae Iucundae atque adeo breves quatuor vocum</i>
<b>PBS07</b>	Francesco Spinacino, <i>Intabulatura de Lauto</i>
<b>PBTie</b>	A. Le Roy and R. Ballard, <i>Tiers Livre de Chansons</i>
<b>PBTre</b>	Pierre Attaignant, <i>Trez Breve et Familiere Introduction pour Entendre &amp; Apprendre . . . du Lutz</i>
<b>PBTri</b>	J. Petreius <i>Trium Vocum cantiones</i>
<b>Pe431</b>	Perugia, <i>Biblioteca Comunale, MS 431</i>
<b>Ps1144</b>	Pesaro, <i>Biblioteca Comunale Oliveriana, MS 1,144 (Formerly 1,193)</i>
<b>PT1</b>	Paris, <i>Bibliothèque Nationale, Music, Rés. Vmd MS 27</i>
<b>R940/41</b>	Regensburg, <i>Bischoeflich Proske'sche Musikbibliothek MS A.R.940-941</i>
<b>RC2856</b>	Rome, <i>Biblioteca Casanatense, MS 2,856</i>
<b>RG27</b>	Rome, <i>Biblioteca Apostolica Vaticana, Cappella Giulia MS XIII.27</i>
<b>RS35</b>	Rome, <i>Biblioteca Apostolica Vaticana, Cappella Sistina MS 35</i>
<b>S/P</b>	Seville, <i>Biblioteca Colombina, MS 5-I-43 / Paris, Bibliothèque Nationale, nouv. acq. frç., MS 4,379</i>
<b>SAM</b>	Segovia, <i>Catedral, Archivo Musical MS s.s</i>
<b>SG461</b>	St. Gall, <i>Stiftsbibliothek MS 461</i>
<b>SG462</b>	St. Gall, <i>Stiftsbibliothek MS 462</i>
<b>SG463</b>	St. Gall, <i>Stiftsbibliothek MS 463</i>
<b>T27</b>	Turin, <i>Biblioteca Nazionale, Riserva Musicale, MS I.27</i>
<b>T/Br</b>	Tournai, <i>Bibliotheque de la Ville, MS 94 / Brussels, Bibliotheque Royale</i>

	<i>de Belgique, MS IV.90</i>
<b>Tu26</b>	Tübingen, <i>Universitätsbibliothek, Bln. Keller, MS 4 Z 26</i>
<b>U237</b>	Ulm, <i>Bibliothek der Von Schermer'schen Familienstiftung MS 237</i>
<b>Up76a</b>	Uppsala, <i>Universitetsbiblioteket, MS 76a</i>
<b>Up76e</b>	Uppsala, <i>Universitetsbiblioteket, MS 76e</i>
<b>V757</b>	Verona, <i>Biblioteca Capitolare MS 757</i>
<b>V11883</b>	Vienna, <i>Oesterreichische Nationalbibliothek, MS 11,883</i>
<b>W287</b>	Wolfenbüttel, <i>Herzog August Bibliothek, MS Guelf. 287 Extrav.</i>
<b>W2016</b>	Warsaw, <i>Uniwersytet, Muziekołowskięo Institut MS mf. 2,016</i>
<b>WLab</b>	Washington, <i>Library of Congress MS M 2.1 L25 Case</i>
<b>WWlf</b>	Washington, <i>Library of Congress MS M 2.1.M.6</i>
<b>Zw78</b>	Zwickau, <i>Ratschulbibliothek MS 78/3</i>

### *Notable Reprintings of the English Lyrics*

For *Manuscript and Early Printed Book Information Sources* and *Notable Reprintings*, full information is provided in the *Bibliography*; these two lists of abbreviations are present in the *Bibliography* as well, for ease of use.

<b>Arber</b>	Arber, Edward. <i>Dunbar Anthology. (Dunbar and his Times.)</i>
<b>Black</b>	Black, Matthew W., ed. <i>Elizabethan and Seventeenth-Century Lyrics.</i>
<b>Briggs Collection</b>	Briggs, Henry B. <i>A Collection of Songs and Madrigals of the Fifteenth Century.</i>
<b>Chambers Lyrics</b>	Chambers, Edmund K. and F. Sidgwick. <i>Early English Lyrics.</i>
<b>Chambers Verse</b>	Chambers, Edmund K. <i>The Oxford Book of Sixteenth Century Verse.</i>
<b>Chappell Music</b>	Chappell, William. <i>Old English Popular Music.</i>
<b>Chappell Popular</b>	Chappell, William. <i>Popular Music of the Olden Time.</i>
<b>Chappell Account</b>	Chappell, William. "Some Account of an Unpublished Collection . . . ."
<b>Chronicle</b>	<i>Chronicles of White Rose of York.</i>
<b>Davies</b>	Davies, Reginald T., ed. <i>Medieval English Lyrics.</i>
<b>Dearmer</b>	Dearmer, Percy, et al. <i>Oxford Book of Carols.</i>
<b>Dyboski</b>	Dyboski, Roman, ed. <i>Songs, Carols, and other Miscellaneous Poems.</i>
<b>Flügel Anglia</b>	Flügel, Ewald. "Liedersammlungen des XVI. Jahrhunderts, Besonders aus der Zeit Heinrich's VIII."
<b>Flügel Neuengl</b>	Flügel, Ewald. <i>Neuenglisches Lesebuch.</i>
<b>Foxwell</b>	Wyatt, Thomas. <i>The Poems of Sir Thomas Wiat.</i> (A.K. Foxwell, ed.).
<b>Furnivall</b>	Laneham, Robert. <i>Captain Cox.</i> (F. J. Furnivall, ed.).
<b>Greene</b>	Greene, Richard L. <i>The Early English Carols.</i>
<b>Hearne</b>	Hearne, Thomas, ed. <i>Joannis Rossi Antiquarii Warwicensis Historia Regum Angliae.</i>



<b>Hebel</b>	Hebel, J. William, et al. <i>Tudor Poetry and Prose</i> .
<b>Hebel and Hudson</b>	Hebel, J. William, and H.H. Hudson. <i>Poetry of the English Renaissance</i> .
<b>Jones</b>	Jones, Emrys, ed. <i>The New Oxford Book of Sixteenth Century Verse</i> .
<b>MacNamara</b>	MacNamara, Francis, ed. <i>Miscellaneous Writings of Henry VIII</i> .
<b>Padelford</b>	Padelford, Fredrick M. <i>Early Sixteenth Century Lyrics</i> .
<b>Percy</b>	Percy, Thomas. <i>Reliques of Ancient English Poetry</i> .
<b>Reed.</b>	Reed, E.B. "The Sixteenth-Century Lyrics in Additional MS 18,752."
<b>Reese</b>	Reese, Gustave. <i>Music in the Renaissance</i> .
<b>Rickert</b>	Rickert, Edith. <i>Ancient English Christmas Carols</i> .
<b>Rimbault</b>	Rimbault, Edward F. <i>A Little Book of Songs and Ballads</i> .
<b>Ritson.</b>	Ritson, Joseph. <i>Ancient Songs</i> .
<b>Seaton</b>	Seaton, Ethel. <i>Sir Richard Roos: Lancastrian Poet</i> .
<b>Stafford Collection</b>	Stafford Smith, John. <i>A Collection of English Songs in Score . . .</i>
<b>Stafford Antiqua</b>	Stafford Smith, John. <i>Musica Antiqua: Selections of Music</i> .
<b>Stevens M&amp;P</b>	Stevens, John E. <i>Music and Poetry in the Early Tudor Court</i> .
<b>Stevens MCH8</b>	Stevens, John E. <i>Music at the Court of Henry VIII</i> .
<b>Tillyard</b>	Tillyard, E.M.W., ed. <i>The Poetry of Sir Thomas Wyatt</i> .
<b>Trefusis</b>	Trefusis, Lady Mary. <i>Songs, Ballads and Instrumental Pieces Composed by King Henry VIII</i> .
<b>Turner</b>	Turner, Sharon. <i>History of England</i> .

#### Other Abbreviations

<b>BL</b>	London, British Library.
<b>Boffey</b>	Boffey, Julia. <i>Manuscripts of English Courtly Love Lyrics in the Later Middle Ages</i> .
<b>Crum</b>	Crum, Margaret. <i>First-Line Index of Manuscript Poetry in the Bodleian Library</i> . Also <i>Addenda</i> .
<b>CSP Milan</b>	<i>Calendar of State Papers and Manuscripts Existing in the Archives and Collections of Milan</i> .
<b>CSP Spain</b>	<i>Calendar of Letters, Despatches, and State Papers Relating to the Negotiations Between English and Spain</i> .
<b>CSP Venice</b>	<i>Calendar of State Papers and Manuscripts, Relating to English Affairs, Existing in the Archives and Collections of Venice and in other Libraries of Northern Italy</i> .
<b>L&amp;P Henry VIII</b>	<i>Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII</i> .
<b>MED</b>	<i>Middle English Dictionary</i> .
<b>OED</b>	<i>Oxford English Dictionary</i> .
<b>Pollard/STC</b>	Pollard, A.W., and G.R. Redgrave. <i>A Short-Title Catalogue of Books Printed in England, Scotland, and Ireland 1475-1640</i> .
<b>PRO</b>	London, Public Record Office.
<b>Ringler MS</b>	Ringler, William A. Jr. <i>Bibliography and Index of English Verse in Manuscript 1501-1558</i> .
<b>Ringler Print</b>	Ringler, William A. Jr. <i>Bibliography and Index of English Verse Printed</i>

1476-1558.

***Robbins Index***

Robbins, R.H. and Carleton Brown. *Index of Middle English Verse.*

***Robbins Suppl.***

Robbins, R.H. and J.L. Cutler. *Supplement to the Index of Middle English Verse.*

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“Blush not fayer nimphe.”

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# Introduction

## 1. Overview

In a time before the social and religious reforms for which he is best known while monarch, a younger Prince Henry was immersed in courtly activities less given to that of one preparing for kingship himself, championing the virtues of those pastimes across the activities of literary, musical, and dramatic coterie and well beyond. Then, upon his brother Prince Arthur's death followed quickly by that of his father Henry VII, as young monarch Henry VIII brought this culturally-situated personal discourse to the throne with him, himself part of the artistic process foundational to the activities of courtly life – a quite remarkable element of Henry's life and the early Renaissance court that is often overlooked.

Truly, when we think of exemplary models illustrative of the nature of courtly literature and culture in Renaissance England, the early court of Henry VIII is not the first to come to mind. By force of scholarship alone, one is typically drawn more to that of his daughter Elizabeth I and, in that context, a consideration of those who assisted in the process of shaping the literary life of her court in a model suited to its monarch, and literary representations of that monarch in terms suitable to the court; of this in particular, there are many illustrations, among them the Cynthia of Edmund Spenser's *Colin Clout*; the Britomart, Glorianna, and Belphoebe of *The Faerie Queene*; Sir Philip Sidney's judicious judge at the centre of his *Lady of May*; and the figure—constructed and interpreted by Spenser, Mary Sidney, William Shakespeare, George Peele, John Davies, and others—of Astrea.<sup>1</sup> What emerges from consideration in such a vein is the nature of the social fiction that is constructed and elaborated in literary terms by these literati and, when viewed in the larger context of court activity, the way in which literary constructions

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<sup>1</sup> See Frances Yates' *Astrea* (29-87).

are reflected in (and themselves reflect) themes and trends in the larger fabric of court life. Such processes are very clearly at work in the earlier Tudor court, and especially so in that of Elizabeth's father Henry in the first years of his reign, but there are far fewer supporting literary and cultural figures of such prominence to recount—unless, of course, one is willing to consider the king directly among those figures who participated in the construction of courtly social fiction.<sup>2</sup>

The *Henry VIII Manuscript* (BL Additional MS 31,922; hereafter referred to as *H*), one of only three large songbooks surviving from the period, is notable for many reasons, but chief among them is its intimate connection with Henry's early court and, within, its exemplification of the musical, lyrical social fictions developed and elaborated by Henry and his early contemporaries, specifically that of courtly love and the elements of spectacle and regal power that Henry brought to it.<sup>3</sup> It provides a rare witness to the fabric constructed and upheld by early Tudor court literati, and offers the even rarer opportunity of examining the light, earlier lyrical works of a figure better known for his later reforms, secular and religious alike. In allowing one to view the court, and its monarch, through the short poetical works which graced them, the lyrics of the *Henry VIII MS* are themselves exemplary of the literary *accoutrement*—the apparel or attire intended for special purposes—of the early Tudor court and of the king himself.

The lyrics of *H* contribute to our critical understanding of the connections between poetry

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<sup>2</sup> See, for example, studies in the literature of the Henrician court carried out by Alistair Fox, in *Politics and Literature in the Reigns of Henry VII and Henry VIII*, and Greg Walker, in *Plays of Persuasion*, among others.

<sup>3</sup> On the nature of the fiction of courtly love, see the fourth chapter of R.F. Green's *Poets and Princepleasers*, "The Court of Cupid" (101-34); also the chapters in *Stevens M&P*: "The 'Game of Love'" (154-202) and "The Courtly Makers from Chaucer to Wyatt" (203-232). On the dynamic of political power inherent to such "fictions," see Anglo (*Spectacle, Pageantry, and Early Tudor Policy*).

and power in early Renaissance society—due to both the prominence of its chief author, the King himself, and its literary reflection of the social and political elements of the early Tudor court. *H* has escaped critical attention by a literary audience until very recently, although embraced for some time by musicologists. The resurgence of interest in historical concerns and the interrelation of poetry and politics in Renaissance literature has induced new literary consideration of the manuscript. With this burgeoning interest in mind, this representation of *H* seeks to stand as the first edition specifically intended and edited for a contemporary literary academic audience. In doing so, the current edition draws and builds on previous work by Flügel (*Anglia, Neuengl*), Stevens (*M&P, MCH8*), and Siemens (“Henry VIII's Lyrics”).

*H* is a court-based songbook: a musical miscellany capturing the diverse tastes of the early Tudor court under Henry VIII. As such, *H* includes works by Henry VIII as well as reflects the contributions of a number of authors, composers, and scribes who produced the document—presumably in London, where it was compiled *ca.* 1522 and bound shortly thereafter. It contains some 109 pieces, of which seventy five are lyrics set to music (with at least a title or incipit provided) and thirty four are settings with no words. Predominantly secular in tone, *H* chiefly reflects a lively and light court atmosphere. Moreover, *H* represents a court culture whose influence echoed from the public sphere associated with Henry VIII into the more private court circles of Wyatt and those further removed from the center of court activity. The forms of English found in this miscellaneous collection reflect the court. Continental languages present in full lyrics, beyond English (forty nine lyrics), include courtly French (eight lyrics) and Latin (one lyric); incipits that suggest absent texts are expressed in French (nine incipits), English (three incipits), Latin (two incipits), Flemish (two incipits), and Flemish/German (one incipit).

The best date that can be accurately assigned the *Henry VIII MS* is *ca.* 1522. The majority of its contents, however, are clearly from earlier. The manuscript has been rebound, though the original bindings and cover remains available at the same shelf mark. A binding shop in London created the design of eight roses and four fleurs-de-lis on the original manuscript's leather cover.<sup>4</sup> Connection with several events suggests a date for the ultimate compilation of *H* no earlier than mid-1522. These instances may be found in Cornish's "Yow and I and amyas" (*H* 35), which includes a direct reflection of the *Schatew Vert* court pageant-disguising on 5 March 1522; "What remedy what remedy" (*H* 69), comprising devices employed by Anthony Browne and Henry VIII at the tournament of 2 March 1522; and Cooper's "I haue bene a foster" (*H* 47; Flood 64-5), which refers to the play presented by Cornish at Windsor on 15 June 1522, with relationship also to "I am a joly foster" (*H* 50) and "Blow *thi* hornne hunter" (*H* 29). The presence of trimmed marginalia (f. 126<sup>v</sup>) suggests the likelihood that *H* saw circulation before it was bound.<sup>5</sup>

The king himself provides the largest group of lyrics in *H*. Henry is the best represented contributor with fifteen lyrics of more than one line of text, followed by William Cornish (nine),

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<sup>4</sup> The roses are documented in Oldham, *Bindings* #1034; *Shrewsbury* #75, A.viii.10[2] and fleurs-de-lis in Oldham, *Bindings* #1055; *Shrewsbury* #74, A.viii.10[1]. The binding shop identified by Oldham for *Lambeth* 94.B.3 (Lyons, 1523), *Lambeth* 18.D.12 (Basle, 1520; Oldham, *Bindings* #878, RCa[1]), *BL Additional MS* 34,807 and roll #892 (*Bindings* RPa[1]; London, 1523).

<sup>5</sup> While helping to establish an approximate end-date, information associated with the binding of *H* does not assist greatly with its precise dating, for it is possible that the tools employed in the design on the bindings of *H* were in use before or after the binding and decoration of *H*. Circulation prior to binding may help explain the presence in *H* of the name of John Lede—a man associated with the Church of St. George in Benenden, Kent, *ca.* 1518 and afterward—on f. 130<sup>r</sup>, the contents of which appear unaffected by trimming and the location and wear of which suggest its place as the original end sheet. For further textual details, see my article "Revisiting the Text of the *Henry VIII Manuscript* (BL Add Ms 31,922): An Extended Note."



Thomas Farthyng (five), and Robert Cooper (three).<sup>6</sup> Both Farthyng and Cooper were associated with Henry's personal chapel and chiefly participated in the cultural life of the court as composers and performers. So too was Cornish, although his role is more exceptional.

A sampling of the works of many are represented in *H*, but Henry appears throughout the manuscript: as composer in the bulk of the musical pieces, as author of the most outstanding and thematically-unified texts, and as monarch presiding over the events and occasions such lyrics would accompany.<sup>7</sup> Some lyrics, such as "Pastyme with good companye" (*H* 5), date from the first two years of his reign—a time when, as Hall says of the court's progress to Windsor in the second year of his reign, Henry was "exercising hym self daily in shotyng, singing, daunsyng, wrastelyng, casting of the barre, plaiyng at the recorder, flute, virginals, and in setting of songes, [and] makyng of balettes" (515). "Pastyme with good companye" itself appears twice in *LRit* (dated 1510) under the title "The Kynges Ballade" (f. 141<sup>v</sup>).<sup>8</sup> The majority of Henry's lyrics were completed prior to 1514, such that the character Youth, in the interlude of the same name (dated *ca.* 1513-14), echoes several lines and sentiments recognizably reflecting Henry's views for its audience.<sup>9</sup> During these early years, the musically skilled young monarch often played

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<sup>6</sup> Beyond the fifteen lyrics of more than one line of text, three incipits and four musical compositions without text have been attributed to Henry.

<sup>7</sup> Please see Starkey (*Virtuous Prince*) for a survey of the years when most of Henry's lyrics and compositions were undertaken, and my article, "Henry VIII as Writer and Lyricist," for an engagement of Henry's place in literary history.

<sup>8</sup> For a contemporary compilation including "Pastyme with good companye," please reference the recording *Adieu Madame: Musik an englischen Hof – Music at the English Court (ca. 1415-1530)*.

<sup>9</sup> See Lancashire (*Two Tudor Interludes* 106, 1.70; 18 ff.) for these echoes. Lyrics by others point equally to a date prior to 1514, especially those which focus on the celebrations surrounding the birth of a son in 1511 who would not survive his first few months ("Aboffe all thyng" [*H* 14] and "Adew adew le company" [*H* 53]) and refer to the 1513 war with the French in the future tense ("ENglond be glad pluk vp thy lusty hart" [*H* 64] and "Pray we to god that all may gyde" [*H* 65]).

and sang in public.<sup>10</sup> Henry's well-known enthusiasm for courtly and popular song<sup>11</sup> would last throughout the time of his rule and into the early seventeenth century, as evidenced by Thomas Ravenscroft's 1609 publication of a book of freemen's (also called *three-men's*) songs, the subtitle of which, *K[ing] H[enry's] Mirth*, is an explicit reference to Henry's pleasure in them.<sup>12</sup>

Cornish (*ca.* 1474-1523) was a noted poet, dramatist, revels organizer, and participant, as well as a deviser, composer, and performer. He remained the most prominent member of a musical family that included John (*fl. ca.* 1500), predominantly a composer, and William (*d.* 1502), predominantly a musician.<sup>13</sup> Cornish made his earliest court appearance *ca.* 1493-94, when he offered a prophecy to the court and participated, in the role of St. George, in Twelfth Night revels.<sup>14</sup> He became a member of the Henry VII's Chapel Royal in 1494<sup>15</sup> and was setting music to texts written by Skelton *ca.* 1495.<sup>16</sup> By 1504, he authored a poetic work for

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<sup>10</sup> See Scarisbrick (15-6), *Cal. Venice* (II: 242), and *CSP Venice* (I: 69; II: 328), among others.

<sup>11</sup> In addition to the courtly songs of his chapel, he also frequently enjoyed singing "fremen songs" with Peter Carew (T. Phillips 113).

<sup>12</sup> The title of this work is *Deuteromelia*; none of the songs gathered by Ravenscroft are of Henry's composition.

<sup>13</sup> John, who has a piece in the *Ritson MS* (*LRit*; see *Stevens M&P* 338), may have been the father of Cornish, as some extant records suggest; alternatively, William may be the father of Cornish, as attribution of several works in the *Fayrfax MS* (*LFay* f. 64<sup>v</sup>, and others) to a William Cornish "iun" suggest. Sadie's edition of *The New Grove Dictionary of Music and Musicians* (4.795-96) provides a good summary of the lives of the three, although that provided by Streitberger (*Court Revels* 50-3) is to be preferred for its detail and weighing of the extant evidence. Details presented are, in part, drawn from these sources; see also Abraham and Hughes' volume of the *New Oxford History of Music* (345) and Pine (19-20).

<sup>14</sup> He received payment for an unspecified service as "a Willmo Cornysshe de Rege," (*PRO* E403/2558 [f. 41<sup>v</sup>]). See Streitberger (*Court Revels* 51).

<sup>15</sup> An entry of 6 January 1494 refers to him as "oon of the kyngys Chappell" (*London, Guildhall Library MS* 3,313 [f. 230<sup>r</sup>]).

<sup>16</sup> See, for example, "Manerly Margery Mylk and Ale," dated *ca.* 1495 (Kinsman and Yonge 11, C37) and present in the *Fayrfax MS* (*LFay*) of several years later, set by Cornish (ff. 96<sup>v</sup>-99<sup>r</sup>). "Woffully araid" (Skelton, *Garlande of Laurel* ll. 1418-19; Kinsman and Yonge 32-33, L118)

which he would become known, like Skelton, as a satirical poet.<sup>17</sup> Cornish also devised pageants and disguisings for the celebrations surrounding the marriage of Prince Arthur and Katherine of Aragon (1501),<sup>18</sup> provided the setting for a carol during the Christmas season of 1502,<sup>19</sup> and by 1509 was Master of the Children for Henry VIII's Chapel Royal. Of the many entertainments associated with Cornish, it is thought that he provided "Yow and I and amyas" (*H* 35) to accompany the *Schatew Vert* pageant of 5 March 1522 that, along with Henry Guildford and Richard Gibson, he likely helped organize.<sup>20</sup> Cornish also authored the political play of 15 June 1522 intended to convey to Charles V the path of the negotiations for an alliance against the French that he and Henry VIII would enter into.<sup>21</sup>

The less well-known Farthing (d. 1520) served just after 1500 in the household of patron and translator Margaret Beaufort (who was also mother to Henry VIII's father, Henry VII).

Margaret Beaufort was responsible for young Henry's education and employed John Skelton as

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attributed to Skelton by Dyce, is also found in the *Fayrfax MS (LFay)* set once by Cornish (ff. 63<sup>v</sup>-67<sup>r</sup>) and once by Browne (ff. 73<sup>v</sup>-77<sup>r</sup>). Others of Skelton's works (certainly works in the Skeltonic tradition) are present in the *Fayrfax MS (LFay)*; see Stevens (*M&P* 351 ff., notes).

<sup>17</sup> Stow mentions him as such (*Annales* 488) for his rhymes that address Richard Empson, including those found in the 1504 "A Treatis bitwene Trowthe and enformacon" (*BL Harleian MS* 43 [ff. 88<sup>r</sup>-91<sup>v</sup>], *BL Royal MS* 18.D.ii [ff. 163<sup>r</sup>-164<sup>r</sup>]), written during Cornish's imprisonment, and the later *ca.* 1510 "A Balade of Empson" (*London, Guildhall Library* 3313 [ff. 320<sup>v</sup>-323<sup>v</sup>]), which begins "O myshchevous M, Fyrst syllable of thy name," and is found in the *Great Chronicle of London*; see Thomas and Thornley, eds. For a discussion of each, and their relation to Empson, see Anglo's "William Cornish in a Play, Pageants, Prison, and Politics."

<sup>18</sup> Cornish was paid £20 "for his iij pagenttes" (*PRO* E101/415/3 [f. 72<sup>v</sup>]).

<sup>19</sup> *PRO* E36/210 (80).

<sup>20</sup> See Streitberger (*Court Revels* 112-4), Anglo ("Evolution of the Early Tudor Disguising" 34), *L&P Henry VIII* (III[ii] 1558-59), *PRO* SP1/29 (ff. 228<sup>v</sup>-237<sup>r</sup>), and Hall (637). It is established that Cornish did author *Troylus and Pandor*, an interlude played on Twelfth Night 1516 that is no longer extant; see Stevens (*M&P* 251; 263n65, 67), Anglo ("William Cornish"), *PRO* E 36/229 (ff. 72<sup>r</sup>-82<sup>r</sup>), and Hall (583).

<sup>21</sup> See Streitberger (*Court Revels* 115), Anglo ("William Cornish" 357-60), *L&P Henry VIII* (III[ii] #2305), *Cal. Spanish* (II #437), Hall (641), and *PRO* SP1/24 (ff. 231<sup>v</sup>, 234<sup>r</sup>-236<sup>r</sup>); for Cornish's entertainment for Charles V on 5 June, see Streitberger (*Court Revels* 114), Hall (637), and *PRO* SP1/24 (ff. 230<sup>v</sup>-233<sup>v</sup>).

his tutor *ca.* 1494. Cooper (*ca.* 1474 - *ca.* 1535-40) was, with Farthing, a clerk at King's College, Cambridge (1493-95) and received the title of 'Doctor' in 1507. Cooper's work is closely allied with the life of the court and demonstrates familiarity with the king's works, perhaps best exemplified in his "I haue bene a foster" (*H* 47), that echoes the burden of *LRit*'s unattributed lyric "y haue ben a foster long and meney day" (f. 53<sup>v</sup>), and receives answer in *H* in the unattributed "I am a joly foster" (*H* 50). Moreover, his provision of "Tyme to pas with goodly sport" for the English humanist John Rastell's *Four Elements* (*ca.* 1517) borrows its tune from Henry's "Adew madam et ma mastress" (*H* 7).

Earlier or older native composers have single examples of their work represented in *H*. These composers include Robert Fayrfax ("Svmwhat musyng"; *H* 73), Chapel Royal member from 1497 to his death in 1521; Richard Pygott ("QUid petis o fily"; *H* 71), an occasional member of the Chapel Royal and Wolsey's chapel master; John Lloyd ("Deme *the* best of euey dowl"; *H* 54), a priest in the Chapel Royal *ca.* 1505 and, by 1510, a gentleman of the Chapel; Henry Rysby ("Whoso that wyll hym selff applye," *H* 18), a clerk at Eton *ca.* 1506-8; William Daggere ("Downbery down"; *H* 15); and John Kempe, lay singer at Westminster Abbey and teacher of its choristers *ca.* 1501-1509 ("Hey nowe nowe"; *H* 10).

While there is significant (although occasionally incomplete) attribution to English composers, neither non-native authors nor any composers represented in *H* are identified, and their works are only represented by incipits. Of non-native composers, those most strongly represented are from the Franco-Flemish tradition. Among this group are Agricola, in his "Belle sur tantes" (*H* 63), for which there is a shared tradition of version attribution also to

Loyset Compère, represented in *H* by “La season” (*H* 37), and beyond.<sup>22</sup>

*H* provides a glimpse into the musical and lyrical life of the court during Henry VIII’s early reign. The latest of the three existing large early Tudor court-based songbooks, following the Ritson MS of *ca.* 1510 (*LRit*; containing sacred and secular lyrics with settings chiefly by members of Henry VII and Henry VIII’s court, designed for lay services, possibly at Exeter Cathedral) and the Fayrfax MS of *ca.* 1500-1501 (*LFay*; containing English lyrics—carols and songs, religious and secular—and musical settings by members of Henry VII’s court, likely for use within Henry VII’s own court or the court of Prince Arthur at Ludlow<sup>23</sup>), *H* uniquely focuses on the works of the remarkable young monarch. Taken together, the three manuscripts preserve and provide a sense of Henry VIII’s court and the social mores and fictions it encompassed.

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<sup>22</sup> See Du Saar, Brooks (“Busnois”), *BL. Add.* (7-9), Hamm (64-66; esp. the list of critical works provided on 65), *Stevens M&P* (386 ff. and elsewhere), and *Stevens MCH8*, among others.

<sup>23</sup> See Bowers (“Early Tudor Courtly Song” 195).

## 2. Physical Description

The manuscript is vellum (12 by 8.25 inches, 309 by 211 millimetres), with some paper additions as the result of its rebinding in 1950-51. *H* was obtained by the British Museum in its original bindings. The original bindings are leather-covered wood with a design characterized by roses, fleur-de-lis, and tooling. The covers measure 13 by 8.5 inches, and were once held together by two clasps (now missing). The effect of the cover design is a double-ruled and centered square, wherein a series of diamonds are created by diagonal tooling; each of the full diamonds in the center of the cover contains a fleur-de-lis, while the remaining divisions contain roses. The tools used on the binding have been identified as belonging to a binder operating in London *ca.* 1520-23. As it currently exists, *H* is bound in modern covers of maroon leather on boards and consists of the following:

1. One paper page (modern addition).
2. Two vellum sheets, chiefly blank save for the latter, which has written in the bottom right corner of the recto of it "Purchd. of B Quaritch, / 22 April 1882." These are original and, while unnumbered, match in composition and wear those numbered ff. 129 and 130, listed below as 4(iv).
3. Two paper pages (modern additions), one containing a list of printed texts and notices, and the other containing the remains of two paper bookplates: (i) of "Thomas Fuller: M:D," with "Stephen Fuller of / Hart Street, Bloomsbury / 1762" written in ink above the Fuller's arms, and (ii) of "The Right Honourable / Archibald Earl of Eglinton."
4. One hundred and thirty vellum sheets comprising the original manuscript, numbered in pencil in the top right corner of the recto face, with an older, erroneous pagination in roman numerals beginning on f. 2<sup>v</sup> and running 1- 251 through f. 128<sup>r</sup> in the upper exterior corner on both recto

and verso. The manuscript is comprised of sixteen gatherings generally of eight leaves each, though the first gathering is of ten; i<sup>10</sup> lacks the tenth leaf (a stub remains), and xvi<sup>8</sup> lacks the first leaf (for which a stub remains as well). The front fly leaves and the end-pages (ff. 129-30) are additional to these gatherings. The physical contents of the manuscript are as follows:

(i) ff. 1<sup>r</sup>-2<sup>r</sup>: blank, except for some extra-scribal markings (noted below).

(ii) ff. 2<sup>v</sup>-3<sup>r</sup>: a numbered (arabic) index of works in the manuscript, listing only pieces having original ink numbering in the manuscript itself, and inaccurate after number 49.

(iii) ff. 3<sup>v</sup>-128<sup>r</sup>: one hundred and nine pieces, of which seventy five are lyrics set to music (with at least a title or incipit provided) and thirty four are settings with no words; these run continuously, except for blank faces left on f. 43<sup>r</sup>, f. 97<sup>v</sup> (which is blank, but ruled for music), and f. 102<sup>v</sup> which contains occasional extra-scribal markings (noted below).

(iv) f. 128<sup>v</sup>: a blank sheet.

5. ff. 129<sup>r</sup>-130<sup>v</sup>: two vellum sheets, chiefly blank save for some extra-scribal markings (noted below), and a pencilled account of the manuscript (dated 1882) on f. 129<sup>v</sup>; ff. 129 and 130 match in composition and wear the first two vellum sheets in the manuscript (noted above). Likely as a result of rebinding, the armorial ownership stamps appear described as number 3 on the list of contents.

6. One paper page (modern addition) containing the manuscript's record of treatment.

Foliations 1 through 130 are numbered in pencil in the top exterior corner of the recto face, with an older pagination of 1 (f. 2<sup>v</sup>) through 251 (f. 128<sup>r</sup>) in the top exterior corner on both recto and verso; the older pagination is erroneous and is largely erased or crossed out. As well, there is an original ink numbering, roman numerals i-lxxii, of works in the manuscript, typically appearing in the top center of the recto of the leaf after which a work begins (this, typically on

the verso); these almost exclusively enumerate those works with fully-completed lyrics, matching those listed in the index on ff. 2<sup>v</sup>-3<sup>r</sup>.

Though chiefly in black ink, slight variations in inking occur throughout. Most notable variations occur on f. 90<sup>r</sup> (hand D, slightly darker), ff. 119<sup>v</sup>-120<sup>r</sup> (in hand C, as on ff. 124<sup>v</sup>-128<sup>r</sup>, though A and C are both present on these sheets), and ff. 124<sup>v</sup>-128<sup>r</sup> (hand C, slightly darker). Other colours—red, blue, and gold (gilding)—are employed for initial capitals. Typically, initial capitals are block style, stretching the height of both the musical staff and the space left for the text below. There are exceptions and, at times, blank spaces have been left in the manuscript for such initials and remain unfilled.

The manuscript shows evidence of five unidentifiable scribal hands employed in its copying, with deployment as follows: A (f. 2<sup>v</sup>, f. 3<sup>r</sup> [final line, “I love vnlovid”], ff. 3<sup>v</sup>-14<sup>r</sup>, f. 18<sup>r</sup>, ff. 21<sup>v</sup>-25<sup>v</sup>, ff. 26<sup>v</sup>-89<sup>v</sup>, ff. 90<sup>v</sup>-124<sup>r</sup>), B (ff. 14<sup>v</sup>-17<sup>v</sup>, ff. 18<sup>v</sup>-21<sup>r</sup>), C (f. 26<sup>r</sup>, ff. 119<sup>v</sup>-120<sup>r</sup> [correcting and augmenting A], ff. 124<sup>v</sup>-128<sup>r</sup>), D (f. 90<sup>r</sup>), and E (f. 3<sup>r</sup>; possibly also making two corrections on f. 2<sup>v</sup>).<sup>24</sup> Extra-scribal markings occur infrequently, as follows: f. 1<sup>r</sup>, f. 2<sup>r</sup>, f. 3<sup>v</sup>, f. 55<sup>r</sup>, ff. 125<sup>v</sup>-127<sup>r</sup>, f. 129<sup>v</sup>, and f. 130<sup>r</sup>.

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<sup>24</sup> Greene identified three hands in five groups of foliations (*Early English Carols* 333) while Stevens, building on Greene’s work, also noted the inclusion of a fourth hand on f. 90<sup>r</sup> (*M&P* 386).



### 3. Provenance

A reasonable provenance for the *Henry VIII MS* begins with Chappell's suggestion that the manuscript appears to have been removed from the courtly circles where it originated, *ca.* 1522, to Benenden in Kent.<sup>25</sup> This is documented by the extra-scribal markings on ff. 129<sup>v</sup>-130<sup>f</sup> that include the name of John Lede, a man associated with the Church of St. George in Beneden *ca.* 1518.<sup>26</sup> Perhaps this removal occurred on one of the frequent royal visits to the seat of the Guildford family, the manor of Helmsted. While Chappell mistakenly asserts that the manuscript was the property of Henry VIII (371), the basic tenets of his argument are plausible and supported by Stevens, who has suggested that the manuscript was commissioned by Henry Guildford, comptroller to Henry VIII's household (*M&P* 386). There is much to confirm Guildford's strong presence in the activities represented by the manuscript and to allow for its passage from immediate court circles to his family's seat in Beneden (held by his brother Edward, also a friend to the king). William Cornish is likely a better candidate than the king as the commissioner and owner of *H*. Cornish is the second most represented composer in the manuscript; was almost as active as Guildford in the aspects of courtly life represented by the contents of *H* (including their joint involvement in the events which mark, temporally, the latest entries); and retired to Hylden, Kent just before his death in 1523.<sup>27</sup> Other possibilities have been considered by Helms, who asserts that the purpose of *H* is the education of royal children.

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<sup>25</sup> Asserted by Chappell in "Unpublished Collection" (385-86), as well as Stevens (*M&P* 386).

<sup>26</sup> The contents of ff. 129<sup>v</sup>-130<sup>f</sup> appear unaffected by trimming. Moreover, the location and wear suggest f. 130<sup>f</sup>'s place as the original end sheet.

<sup>27</sup> It should be noted that two composers represented in *H*, Cooper and Cornish, had ties to Kent, though not to Benenden in particular. Cooper was rector of Snargate in Kent from 1526 to his death (*Sadie* 5:14); Cornish, master of the Chapel Royal and unarguably its most active member in court entertainments, was granted the manor of Hylden in Kent in 1523, though only months prior to his death (*Sadie* 4:795).

According to Helms, Henry and Katherine of Aragon's daughter Mary was likely the intended student (and owner) of *H*.<sup>28</sup>

How exactly *H* came into the possession of Thomas Fuller (1654-1734) of Seven Oaks, Kent, is quite unclear,<sup>29</sup> but details from that point forward can be recounted with a much greater degree of certainty.<sup>30</sup> From Thomas Fuller it passed *ca.* 1762 to Stephen Fuller of Hart Street, Bloomsbury,<sup>31</sup> then on to Archibald Montgomery, the 11th Earl of Eglinton (1726-96).<sup>32</sup> By the marriage of Montgomery's daughter and heiress, Mary, it was transferred to Sir Charles Montolieu Lamb (d. 1860) of Beauport Park, Sussex. Finally, the daughter of Mary Montgomery and Lamb sold *H* to the British Museum on 22 April 1882 through the firm of Quaritch.<sup>33</sup>

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<sup>28</sup> See Helm's "Henry VIII's Book: Teaching Music to Royal Children."

<sup>29</sup> For Fuller's possession, refer to the bookplate noted in the *Physical Description*, above. While it is unclear how the manuscript passed from the hands of its commissioner and earliest owner into those of Fuller, this passage may be connected with the great fire of 1672 at the Church of St. George in Benenden which completely destroyed the church and, presumably, forced the movement of some of its holdings; for the details of this fire, see Haslewood (xxi, 167-75).

<sup>30</sup> These are well-documented in Chappell ("Unpublished Collection" 386), Stevens (*M&P* 386-87), Hamm (65), and British Library (*Catalogue of Additions . . . 1822-1887* 9).

<sup>31</sup> "Stephen Fuller of / Hart Street, Bloomsbury / 1762" is written above the bookplate of Thomas Fuller, and in the top left corner of f. 3<sup>v</sup> one finds the name of "Stephen Fuller" in ink; while no relation has been established yet, presumably there is some.

<sup>32</sup> See his bookplate, described above.

<sup>33</sup> See *Physical Description*, above.

#### 4. Evaluation and Conclusions

The manuscript contributes considerably to our critical understanding of the connections between poetry and power in early Renaissance society—because of the prominence of its chief author, the King himself, and also because of its literary reflection of the social and political elements of the early Tudor court. The lyrics of *H* thoroughly document the fictions of the early Tudor court constructed and upheld by the literati of the day. As such, *H* provides a rare opportunity for examining the light, earlier lyrical works of Henry VIII, a figure better known for his later reforms, secular and religious alike.

In this context, the matter of Henry's authorship is a key issue. Consistent patterns of ascription in *H* denote Henry's work; the pieces attributed to him are clearly marked with the header "The Kynge H. VIII." (as on f. 14<sup>v</sup>) centered at the top of the leaf whereupon each piece begins.<sup>34</sup> In contrast, when other composers' names are given at all, attribution appears following the music and verse of each piece.<sup>35</sup> This specific pattern of ascription draws attention to itself and sets Henry's works apart from that of others collected in the manuscript. More than ascription alone, however, distinguishes Henry's works.

As a group of musical compositions, Henry's works reflect a musical ability of lesser stature than the court composers represented in the manuscript. From a musicology perspective,

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<sup>34</sup> The lyrical English works attributed to him in this manner include "Pastyme with good companye" (*H* 5), "Alas what shall I do for love" (*H* 9), "O my hart *and* o my hart" (*H* 12), "The tyme of youthe is to be spent" (*H* 19), "Alac alac what shall I do" (*H* 25), "Grene growith *the* holy" (*H* 27), "Whoso that wyll all feattes optayne" (*H* 28), "If love now reynyd as it hath bene" (*H* 38), "Wherto shuld I expresse" (*H* 41), "Thow that men do call it dotage" (*H* 44), "Departure is my chef payne" (*H* 45), "Withowt dyscord" (*H* 49), "Whoso that wyll for *grace* sew" (*H* 57), and "Lusti yough shuld vs ensue" (*H* 61). The contents of this list differs with the transcription of the manuscript given by Stevens, who mistakenly attributes "The thoughtes *within* my brest" (*H* 20; *M&P* 392) to Henry, though the scribal attribution is to "T. Ffardyng" (f. 30<sup>f</sup>).

<sup>35</sup> See, for example, Cooper's "Alone I leffe alone" (*H* 11).

Fallows notes that many are “shallow efforts” (“Henry VIII as Composer” 27). With reference to the lyrical texts alone, many of the lyrics ascribed to Henry share a similar tone and common views on related subjects.<sup>36</sup> Chiefly, in Henry’s lyrics the speaker has a greater individuality than typically expected of the speaker personae in works of this time, and certainly greater than the speakers in other works in the manuscript. In a manuscript containing many works that served impersonal functions—such as that of state occasions, entertainments, and jousts—Henry’s works appear more personal. The speaker, in the persona of a lover, addresses his lady directly in “Alas what shall I do for love” (*H* 9) and “Withowt dyscord” (*H* 49), and pays heed to the reply of his lady in “Grene growith *the* holy” (*H* 27) and “Wherto shuld I expresse” (*H* 41). Such works also make frequent use of the first person voice. While this method of direct address is common in lyrics wherein the speaker adopts a role (the lover, the forester), a specific attribute of the first person speaker is unique to Henry’s lyrics: that of the individual who makes proclamations about the rights of courtly love. In lyrics such as “The tyme of youthe is to be spent” (*H* 19), “Whoso that wyll all feattes optayne” (*H* 28), “If love now reynyd as it hath bene” (*H* 38), “Thow that men do call it dotage” (*H* 44), “Whoso that wyll for *grace* sew” (*H* 57), and “Lusti yough shuld vs ensue” (*H* 61), the speaker presents himself as one of the nobility<sup>37</sup> and employs a self-justifying tone in proclaiming chivalric doctrine in a manner

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<sup>36</sup> Subjects, themes, and images in Henry’s lyrics are discussed in more detail in my article “Henry VIII as Writer and Lyricist.”

<sup>37</sup> See “Whoso that wyll all feattes optayne” (*H* 28), where disdain is characterized as thwarting “all gentyl mynd” (l. 4), including the speaker; in “If love now reynyd as it hath bene” (*H* 38), the speaker identifies himself with “Nobyll men” (l. 3); in “Thow that men do call it dotage” (*H* 44), the speaker separates himself from rustics who cannot identify with the virtues of courtly love in stating that “who loue dysdaynyth ys all of the village” (l. 14); in “Whoso that wyll for *grace* sew” (*H* 57), the speaker places himself among those who have proficiency in the art of love: “many oone sayth that loue ys yll / but those be thay which can no skyll” (ll. 5-6).

for which there is no clear English precedent.<sup>38</sup> Such a precedent, however, can be found in Margaret of Austria, ruler of the Burgundian “court of love” with which Henry had much contact,<sup>39</sup> and whose motto is reflected in the line “gruche who lust but none denye” (“Pastyme with good companye” [*H* 5.3]).<sup>40</sup>

Internal evidence such as this, however, is only tangentially suggestive unless one considers the public, courtly context wherein these lyrics were presented. The public aspect of the king’s works fostered a strong contemporary identification of Henry with his widely-disseminated lyric, “Pastyme with good companye,” also known as early as 1509 as “The Kynges Ballade.” The anonymous drama *Youth* (ca. 1514) employs Henry’s lyrics, specifically those that present his persona of the youthful lover (given exemplification in other courtly entertainments as well), and identify Henry with the interlude’s protagonist.<sup>41</sup> Such an identification of Henry with the singular, noble, and self-consciously youthful speaker of his lyrics testifies to his authorship and composition of the pieces attributed to him in the manuscript. The element of proclamation they contain appears less awkward when (as with the works of Margaret of Austria) one considers that they are not the product of a court poet but of a monarch. The point of such identification

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<sup>38</sup> For this assessment of Henry’s lyrics, see Stevens *M&P* (415); Stevens notes that “Let not vs that yongmen be” (*H* 59), unattributed in *H*, is of the same unique manner as those of this nature attributed to Henry.

<sup>39</sup> The manner of proclamation, tone, and subject matter is similar to the lyrical works ascribed to Margaret of Austria, Regent of the Netherlands (see the second chapter of Ives’ *Anne Boleyn*). Links, cultural and otherwise, with the Burgundian court were strong (see Kipling’s *Triumph of Honour*) and this court was seen by Henry to represent the epitome of chivalric behaviour; Henry’s father had courted Margaret after the death of his wife, Elizabeth, and Henry himself had been considered for marriage to Margaret herself, as well as her younger sister Eleanor (see Fraser, *The Six Wives of Henry VIII* 39 ff.).

<sup>40</sup> Wyatt employed this line in “If yt ware not” (ca. 1530) to make reference to the situation existing between the king and Anne Boleyn; see the note to line 3 in this edition, and further discussion in the corresponding commentary.

<sup>41</sup> See Lancashire (*Two Tudor Interludes* 54) and the notes to “Pastyme with good companye” in this edition.

is made explicitly clear in the concluding, ambiguous riddle of “If love now reynyd as it hath bene” (*H* 38): “To louers I put now suer this cace: / which of ther loues doth gett them grace” (ll. 11-12). A fitting answer is “Henry VIII.” The riddle evokes a court of love where the suitor sues for grace from the reigning regent. While Henry is not Venus, nor the object of the lover’s pursuit, the court of love wherein Henry the performer plays at issuing edicts of chivalric doctrine immediately recalls the head of the actual court.<sup>42</sup>

In this way, much of what makes it believable that Henry wrote lyrics at all suggests that such writing would be more public and generic than private and occasional. The lyrical and related musical traditions of the early Tudor court tend to be performance oriented, and royal performances (recitations, singing, instrumentation, and so on) are well documented, particularly in the first two decades of the sixteenth century with respect to the heir to Henry VII’s throne, and after 1509, to the new king himself. Lyrics such as those written by Henry—and songs such as those performed, as we know from the reports of foreign ambassadors—are quite usual in this context, as exemplified further by the lyric written by Henry’s mother Elizabeth, by those written in the Burgundian court by Margaret of Austria, and by those written in the French court by the young Francis I.

The poetic milieu of a monarch would differ greatly from that of the more well-known courtier poets of the day. Wyatt may have written and performed for his lover and for his coterie, but the monarch Henry performed, with accompaniment of at least two other singers (as evinced by the settings in *H*), for the whole court—a point to keep in mind, even when his lyrical works

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<sup>42</sup> Consider, also, the situation of “Though sum saith that yough rulyth me” (*H* 51) which is attributed to Henry on the basis of its employment of his motto “god and my ryght” (l. 3) and line 19, which reads “Thus sayth the king the .viii.th harry.” That these were the king’s words would be made unmistakable.

suggest a more singular engagement.<sup>43</sup> Henry's poetic performances were distinctly public, whether given to large ambassadorial retinues or the comparatively smaller group of Henry's personal entourage.<sup>44</sup> Even when performing later in life with his courtier Peter Carew for the pleasure of Katherine Parr and her ward, Princess Elizabeth, the audience would include the court and entourage of each.<sup>45</sup> The performances became public utterances associated with Henry, best exemplified by the appearance of "Pastyme with good companye" in the early Tudor song books more often than any other lyric,<sup>46</sup> its mention first in the list of shepherd's songs in *The Complaynt of Scotlande*,<sup>47</sup> and its appearance later in a popular moralized version.<sup>48</sup> The presentation and circulation of Henry's lyrics in such a public arena rendered their sentiments readily identifiable targets for anti-court satire.<sup>49</sup> Furthermore, Henry's lyrics are incorporated into contemporary sermons,<sup>50</sup> court-centered didactic works (such as Thomas Elyot's *Governour*<sup>51</sup>), and the historiographical record of the early court, along with the pageants,

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<sup>43</sup> For example "Grene growith *the* holy" (*H* 27) and "Wherto shuld I expresse" (*H* 41).

<sup>44</sup> See reports of Henry's abilities by ambassadorial crews, among them a report of 3 May 1515 to the Signory of Venice wherein it is noted that Henry "played about every instrument, sang and composed fairly" (*CSP Venice* 2.242 #614). One may also look to the continental distribution of the poem; refer to the textual notes accompanying "Pastyme with good companye."

<sup>45</sup> For Henry's enjoyment of singing with Carew, see T. Phillips (113); for a brief mention of the situation of their performance of the lyric "As I walked through the glades and wode so wylde" before Katherine and Elizabeth, see Tapp (v).

<sup>46</sup> It appears twice in the *Ritson MS* (*LRit*) and once in *H*.

<sup>47</sup> It is noted as "pastance [with] gude companye" (Murray 64, and lxxxiii n. 49).

<sup>48</sup> See *Cambridge, Pepysian Library, Magdalene College MS* 1,408, the *Maitland Quarto MS* (31<sup>r</sup>; 63).

<sup>49</sup> Such as that noted earlier in the example of the *Interlude of Youth*.

<sup>50</sup> While preaching in the King's hall, as reported from Pace to Wolsey, the royal almoner incorporated "Pastyme with good companye" (*H* 5) as well as "I loue vnloued suche is myn aduerture" (*H* 74) into his sermon (*L&P Henry VIII*, III (i): 447); later, in his "Second Sermon before Edward VI," Latimer referred to the same lines upon which Elyot elaborates (Latimer 79).

<sup>51</sup> Passages of Elyot's *Boke Named the Governour* echo the ideas expressed in two lines of the poem—"For my pastaunce / Hunte, syng and daunce" (5-6)—referring to the value of

tournaments, and revels noted by Edward Hall in his chronicle.<sup>52</sup> A public audience may perhaps be seen most clearly in the occasional pieces of the *Henry VIII MS* commemorating events like the birth of a son in 1511 (*H* 14, *H* 53), quickly written before the son's early death and the war with France in 1513 (*H* 64, *H* 65).

The lyrics themselves diverge from present historicist and materialist conceptions of early Tudor courtly poetic production. Neither a dissident nor a prince-pleaser, Henry's lyrics do not on the surface appear to be the product of a disaffected courtier or one seeking patronage and court favor—a pointless task for a king. When read in the context of the personae and figures adopted and engaged by Henry, the lyrics take shape as an act of poetic self-justification. Henry's lyrics are an address of a young lover to the aged disdainers opposing his actions, of whom, according to extant documents, there were many.<sup>53</sup> In the relationship of youth and age, youth is subservient; in the relationship of the lover and the disdainer who thwarts the efforts of the lover, it is the lover who is subservient.<sup>54</sup>

Henry's adoption of these poetic personae allows him to develop a voice capable of subversion; his poetic voice, albeit artificial, successfully discusses aspects of courtly reality. In keeping with the accepted method of poetic representation practiced by Royal Orators Skelton

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hunting (I: Ch. 18), singing (I: Ch. 7), and dancing (I: Chs. 19-25).

<sup>52</sup> Specifically, see Hall (515 ff.), wherein Henry's early interest in music and lyrics is recounted.

<sup>53</sup> Consider the concern expressed for the king at his first joust (12 January 1510; see Hall 513) where, in equal disguise with William Compton, one of the two was quite seriously injured and "likely to dye"; with concern that this might be the king, Henry revealed himself publically, uninjured. Anglo (*Tournament Roll* 5) provides a summary of reservations against the king's participation in such events. See also the event recounted by Hall (511) and the *Great Chronicle of London* (Thomas and Thornley, eds., 342 ff.), in which Henry was approached by the queen and her ladies, in the midst of a pageant with a forester theme, to intercede. According to Hall, Henry felt some "grudge and displeasure" between the party of the queen and those performing in the pageant (recounted also in Anglo [*Tournament Roll* 48-49]).

<sup>54</sup> For an expansion of this concept, see my article "Henry VIII as Writer and Lyricist" (18-19).



and Hawes, but more expertly exemplified in the later work of Wyatt, Henry addresses elements of the world around him while engaging topics of love and youthful pursuits. Though working in an accepted mode, Henry individualizes his lyrics and his poetic voice (derived from that of the relatively powerless youth and lover) by drawing upon his position as king in his poetic proclamations. Such is the case in “Though sum saith that yough rulyth me” (*H* 51) where the burden to the lyric, repeated after the recitation of each stanza, echoes the royal motto “Dieu et mon droit” (“god and my ryght” l. 3) and, in the penultimate line, identifies the speaker: “Thus sayth the king the .viii.th harry” (l. 19). Furthermore, the riddle near the end of “If love now reynyd as it hath bene” (*H* 38.11-14) notes that in the context of courtly love the person who is capable of begetting grace holds the power. Simultaneously, the riddle gestures to the world of the political court where the king chiefly gives grace.

Henry’s public audience obviously could not have missed that Henry’s lyrics were explicitly the words of the king. Such identification, as Peter Herman has commented, suggests that Henry’s lyrics are an exemplary site where poetry and politics converge (“Henry VIII” 222). This convergence is especially evident when one considers the implications of regal participation in the activity of poetry—an activity typically held to be reserved for courtiers alone. As the king, the one truly in command of all subjects, Henry’s engagement in the debates between the figures of youth and age, lover and disdainer, brings a political weight not typically available to the youth or the lover. What emerges from this reading of Henry’s lyrics is that the king, working in a public sphere and in a genre noted for its impersonality, displays elements of individuality. In his attempt, as a poet, to address aspects of courtly reality through the fiction of courtly love and, as a lyricist, to work with texts and their settings in the fashion of the troubadour, Henry embraces long-standing traditions while he champions them in his own court.

At the same time, he also anticipates poetic models that would later be more popularly manifest in the works of Wyatt and Surrey.

Without this precise context in mind, it has been noted that Henry was “the presiding genius of early Tudor literature” (Herman, “Henry VIII” 185)—chiefly as a patron. This much is true, but frequently leads to an overlooking of Henry’s role as an authorial figure of the day. As an active participant in the poetic exchanges that characterize C.S. Lewis’ apparent “drab age,” Henry challenged the traditional boundaries of his chosen poetic genre. He personalized the English courtly love lyric, and as none had before, added a dimension of power to the powerless poetic personae he employed in his work. As such, when one considers certain aspects of the development of the English lyric, Henry’s work marks a turning point. Henry’s canon both reflects his inherited literary tradition and suggests, at times, a most fruitful exemplification of the early Tudor lyric in the coterie tradition more reflective of Renaissance England’s golden age.

## 5. Editorial Principles

This edition treats the texts of a manuscript where words and music are presented together for a literary audience.<sup>55</sup> The text of this edition is based on that found in *H*, and textual witnesses contemporary to it. No editions later than the Renaissance period have been collated, although many of these are catalogued in the notes accompanying the English lyrics, as are references to the individual lyrics in standard indexes. Presentation is in old spelling form, where scribal spellings are maintained throughout and the original pointing unaltered. Though contractions are expanded and archaic letters replaced by their modern equivalents (indicated by italics), original word forms and word divisions are retained in all but extreme and awkward cases. In the original text, there are instances where words' basic verbal form have been altered to reflect the intended musical lyrical performance. In this edition, the verbal rather than the musical text is emphasized. Words artificially divided or combined in the original text for the sake of the music have been silently normalized. Pointing and abbreviations are collated as accidentals, though potentially significant instances of pointing are marked by the caret in subscript, as follows: °. Glosses are intended to provide lexical definitions where necessary as well as to demonstrate the resonance of passages and ideas in the literature of the time.<sup>56</sup>

*H* can yield up to four readings for each line, as most of the works were intended to be sung by several voices. The first voice has been adopted as copy text for each lyric because, typically, it is the only one that can be assured of recording a lyric in its entirety. Other voices are treated predominantly as textual witnesses to the copy text and are collated in full. Each individual voice is noted numerically in superscript following the manuscript's sigla; for

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<sup>55</sup> Text and music can be found together in John Stevens' musical edition, *Music at the Court of Henry VIII*.

<sup>56</sup> Modernized texts of Henry VIII's English lyrics are available in my contribution to Peter Herman's collection, *Reading Monarchs Writing*.

example,  $H^2$  indicates the second voice of a lyric occurring in the *Henry VIII MS*. In cases where a witness appears twice within a manuscript, occurrences will be separated by numerical means; for example, *LRit(1)* refers to the first occurrence of a lyric in the *LRit* manuscript, while *LRit(2)* refers to the second. In instances where lyrics are extant in *H* only as incipits, or with other fragmentary textual presence, conjectural texts are suggested in notes based on evidence associated with their musical presence in *H*.

## The Lyrics of the Henry VIII Manuscript

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[ff. 3<sup>v</sup>-4<sup>r</sup>] [1] **Benedictus**  
[Isaac]

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Benedictus

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[ff. 4<sup>v</sup>-5<sup>r</sup>] [2] **Fortune esperee**  
[Busnois]

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Fortune esperee

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[ff. 5<sup>v</sup>-6<sup>r</sup>] [3] **Alles regretz uidez dema presence**  
[Hayne van Ghizeghem / Duke Jean II of Bourbon]

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Alles regretz uidez dema *presence*

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[ff. 6<sup>v</sup>-7<sup>r</sup>] [4] **En frolyk weson**  
[Barbireau]

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En frolyk weson

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[ff. 7<sup>v</sup>-9<sup>r</sup>, music only] [M.i] **la my**  
[Isaac]

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[ff. 9<sup>v</sup>-14<sup>r</sup>, music only] [M.ii] **Fa la sol**  
[Cornish]

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[ff. 14<sup>v</sup>-15<sup>r</sup>] [5] **Pastyme with good companye**  
Henry VIII

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The Kynge H. VIII

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Pastyme *with* good *companye*  
I loue *and* schall vntyll I dye  
gruche who lust but none denye  
so god be plesyd *thus* leue wyll I  
for my pastance 5  
hunt syng *and* daunce  
my hart is sett  
all goodly sport  
for my *comfort*  
who schall me let 10

youthe must haue *sum* daliance  
off good or yll *sum* pastance.  
Company me thynkes then best  
all thoughts *and* fansys to deiest.  
ffor Idillnes 15  
is cheff mastres  
of vices all  
then who can say.  
but myrth and play  
is best of all. 20

Company *with* honeste  
is vertu vices to ffle.  
Company is good *and* ill  
but euery man hath hys fre wyll.  
the best ensew 25  
the worst eschew  
my mynde schalbe.  
vertu to vse  
vice to refuce  
thus schall I vse me. 30

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[ff. 15<sup>v</sup>-17<sup>r</sup>]

[6]

**Adew mes amours et mon desyre**  
Cornish

---

Adew mes amours et mon desyre  
ie vous de *pramnce* depertamant  
et sy ie vous a fayt de plesure  
sy na *passaunce* commandamant

Pardon amoy tres *humblemannt* 5

ie le demand Ia my mon cure  
a seruys loyalmant  
elas ie bien *perdieu* ma payn *with*

Cornysh

---

[ff. 17<sup>v</sup>-18<sup>r</sup>]

[7]

**Adew madam et ma mastress**  
Henry VIII

---

Adew madam et ma mastres.  
Adew mon solas et mon Ioy.  
Adieu iusque *vous* reuoye.  
Adieu vous diz *per gramt tristesse*

---

[ff. 18<sup>v</sup>-19<sup>r</sup>]

[8]

**HElas madam cel que ie metant**  
Henry VIII

---

The Kynge. H.vij

HElas madam cel *que* ie metant  
soffre *que* soie veutre humble *seruant*  
voutre vmble *seruant* ie seray a tousiours  
etant *que* ie viuray *alre naimeray que* vous

---

[ff. 19<sup>v</sup>-20<sup>f</sup>, music only]

[M.iii]

[Unattributed]

---

[ff. 20<sup>v</sup>-21<sup>r</sup>]

[9]

**Alas what shall I do for love**  
Henry VIII

---

Alas what shall I do for love  
for love *alasse* what shall I do  
Syth now so kynd  
I do yow fynde  
to kepe yow me vnto  
*Alasse*

5

---

[f. 21<sup>v</sup>]

[10]

**Hey nowe nowe**  
Kempe

---

Hey nowe nowe.

---

[f. 22<sup>r</sup>]

[11]

**Alone I leffe alone**  
Cooper

---

Alone I leffe alone  
and sore I sygh for one

a lone I leff alone  
and sore I syghe for one

a lone I leue alone  
and sore I sygh for one

Doctor Cooper

---

[ff. 22<sup>v</sup>-23<sup>r</sup>]

[12]

**O my hart and o my hart**  
Henry VIII

---

The Kyng H. viij.

O my hart *and* o my hart  
my hart it is so sore  
sens I must nedys from my loue depart  
and know no cause wherefore.

---

[ff. 23<sup>v</sup>-24<sup>r</sup>]

[13]

**Adew adew my hartis lust**  
Cornish

---

Adew adew my hartis lust  
Adew my Ioy and my solace.  
wyth dowbyl sorow *complayn* I must  
vntyl I dye alas alas.

Cornysch

---

[f. 24<sup>v</sup>]

[14]

**Aboffe all thyng**  
Farthing

---

Aboffe all thyng  
now lete vs synge  
both day and nyght



Adeu mornynge  
a bud is spryngynge  
of the red rose and the whyght

5

now let us synge.  
Adeu mornynge.  
Adeu mornynge  
now let vs syng  
a bud is spryngynge  
off the red rose and the whyght.

10

Aboffe.

ffaredynge

---

[f. 25<sup>r</sup>]

[15]

**Downbery down**  
Daggere

---

Downbery down  
now am I exild my lady fro  
and no cause geuyn ther to  
wherfor to her. I me complayn  
hey now

5

trustyng that dysdayn  
sone shal be slayne  
and never more to remayne.  
Downbery.

Wylliam Daggere

---

[f. 25<sup>v</sup>]

[16]

**Hey now now**  
Farthing

---

Hey now now.  
Hey now

Thomas. ffaredyng.

---

[f. 26<sup>r</sup>]

[17]

**In may that lusty sesoun**  
Farthing

---

In may that lusty sesoun  
To *geder* the flours downn  
by the medows grene

The byrdys sang *onn euery syde*  
so *meryly* it ioyed my hart  
they toyned so clene

5

the nyghtyngale sang on hie  
ioyfully so merely  
among the thornys kene

T. ffaredyng

---

[ff. 26<sup>v</sup>-27<sup>r</sup>, music only]

[M.iv]

Lloyd

---

fflude in armonia graduat

---

[ff. 27<sup>v</sup>-28<sup>r</sup>]

[18]

**Whoso that wyll hym selff applye**  
Rysby

---

Whoso that wyll hym selff applye.  
To passe the tyme of youth Ioly  
Auaunce hym to *the companye*.  
Of lusty bloddys *and* cheualry

Rysbye

---

[ff. 28<sup>v</sup>-29<sup>r</sup>]

[19]

**The tyme of youthe is to be spent**  
Henry VIII

---

The Kynge. H.viij

The tyme of youthe is to be spent  
but vice in it shuld be forfent  
Pastymes ther be I nought trewlye.  
Whych one may use. and uice denye.  
And they be plesant to god and man.  
Those shuld we couit wyn who can.  
As featys of armys. and suche other.  
Wherby actyuenesse oon may vtter.  
Comparysons in them may lawfully be sett.

5

For therby corage is suerly owt fet. 10  
Vertue it is. then youth for to spend.  
In goode dysporttys whych it dothe fend.

---

[ff. 29<sup>v</sup>-30<sup>r</sup>]

[20]

**The thowghtes within my brest**  
Farthing

---

The thowghtes *within* my brest.  
They greue me passyng sore  
That I can not be prest  
to serue you euer more.

T. Ffardyng

---

[ff. 30<sup>v</sup>-31<sup>r</sup>]

[21]

**My loue sche morneth for me**  
Cornish

---

My loue she morneth  
for me for me.  
my loue sche morneth for me.  
Alas pour hart  
sen we depart 5  
morne ye no more for me for me.

In louys daunce  
syth that oure chaunce  
of absence nedes must be.  
My loue I say 10  
your loue do way.  
and morne no more for me.

It is boote  
to me hart roote  
but. anguysch and pete. 15  
Wherfore swete hart  
your mynde revert  
*and* morne no more for me.

O her kyndnesse.  
O her gentylnes. 20  
what sayd sche then to me.  
The gode aboue  
her schuld not moue

but styll to morne for me.

Alas thought I 25  
what remedy.  
*venus* to blame ar ye.  
Now of sum grace  
let se purchase  
to helpe my loue and me. 30

Her for to say  
I tooke this way  
I dyspraysed her beawte.  
Yet for all that.  
stynt wold sche not. 35  
so trew of loue was sche.

At last sche wept.  
I to her lept.  
*and* sett her on my knee.  
The terys ran down. 40  
halff in a swone  
it rewyd my hart to se.

When I sawe this.  
I dyd her kysse  
therwyth reuyued sche 45  
And her smalle wast  
ful fast vnlast  
*and* sayd sche morned for me.

Then as I ought.  
I me bethought. 50  
and prayd her to be ble  
To take *comfort*.  
of my report.  
and morne no more for me.

I schall not fayll. 55  
but suere retaylle  
from all other that be.  
in well and wo  
my hart to go  
*with* her that morneth for me. 60

Thus here an ende.

goode lord deffend  
all louers that trew be  
And in especyall  
from iebardyse all. 65  
my love *that* mornyth for me.

Cornysh

---

[ff. 31<sup>v</sup>-32<sup>r</sup>, music only]

[M.v]

Lloyd

---

Iste tenor ascendit . . .

fflud in armonia graduat

---

[ff. 32<sup>v</sup>-33<sup>r</sup>]

[22]

**A the syghes that cum fro my hart**  
Cornish

---

A the syghs *that cum* fro my hart.  
They greue me passyng sore.  
Sen ye must nedes *from* me depart.  
fare well my Ioy for euer more

Oft to me her godely swet face 5  
was wont to cast an eye.  
And now absence to be in place  
alas for wo I dye I dye.

I was wont her to behold.  
and take in armys twayne 10  
And now *with* syghs manyfold.  
far well my Ioe *and* welcom payne

And thynk I se her yet.  
as wol to god I cowld  
Ther myght no loys *compare with* it 15  
vnto my hart. as now she shuld

W. Cornysshe

---

[ff. 33<sup>v</sup>-34<sup>r</sup>]

[23]

**With sorowfull syghs and greuos payne**  
Farthing

---

With sorowfull syghs and greuos payne.  
Thus euer to endure.  
Alas pour hart tyl that we mete agayne.  
Ioy shall I neuer ye may be sure.

T. Ffardyngge

---

[ff. 34<sup>v</sup>-35<sup>r</sup>]

[24]

**Iff I had wytt for to endyght**  
Unattributed

---

Iff I had wytt for to endyght.  
of my lady both fayre and fre  
of her godnes than wold I wryght  
shall no *man* know her name for me  
shall no *man* know her name for me. 5

I loue her well with hart *and* mynd.  
she ys right trew I do it se.  
My hart to haue she doth me bynd.  
shall no mane know her name for me.

She doth not wauer as the wynde. 10  
nor for no new me chaung doth she.  
But all way trew I do her fynd.  
shall no *man* know her name for me.

Yf I to her than war vnkynd.  
pytte it war that I shuld se. 15  
for she to me ys all way kynd.  
shall no *man* know her name for me.

lernyng it war for women all.  
vnto ther louers trew for to be.  
Promyse I mak that know non shall. 20  
whill I leue. her name for me.

My hart she hath and euer shall  
to deth departed we be.  
Happe what wyll happ fall what shall,  
shall no *man* know her name for me. 25

---

[f. 35<sup>v</sup>]

[25]

**Alac alac what shall I do**

---

The Kyng .H.viiij.

Alac alac what shall I do.  
for care is cast in to my hart.  
And trew loue lokked therto.

---

[f. 36<sup>r</sup>]

[26]

**Hey nony nony nony nony no**  
Unattributed

---

Hey nony nony nony nony no hey nony nony nony nony no.  
Hey nony nony nony no. hey nony nony nony nony no  
Hey nony nony nony no. hey nony nony no.

This other day.  
I hard a may. 5  
ryght peteusly *complayne*.  
She sayd all way.  
*withowt* denay.  
her hart was full of payne.

She said alas. 10  
*with* owt trespas.  
her dere hart was untrew.  
In *euery* place.  
I wot he hace  
Forsake me for a new. 15

Seth he untrew.  
hath chosen a new.  
and *thynkes with* her to rest.  
And will not rew.  
and I so trew: 20  
wherfore my hart will brest.

And now I may.  
In no *maner* away.  
optayne that I do sew.  
So *euer* and ay. 25  
*with* owt denay.  
myne owne swet hart adew.

Adew derlyng.

Adeu swettyng.  
Adeu all my welfare. 30  
Adeu all thyng.  
to god *per*teynyng:  
cryst kepe yow forme care.

Adeu full swete.  
Adeu ryght mete. 35  
to be a ladys pere.  
*with* terys wete.  
And yes replete.  
she said adeu my dere.

Adeu fare well. 40  
Adeu labell.  
Adeu bothe frend and foo.  
I can nott tell.  
wher I shall dwell.  
my hart it grevyth me so. 45

She had nott said.  
but at abrayde.  
her dere hart was full nere.  
And saide goode mayde.  
be not dysmayd. 50  
my love my derlyng dere.

In armys he hent.  
that lady gent.  
In uoydyng care *and* mone.  
They day thay spent. 55  
to ther in tent.  
In wyldernes alone.

---

[ff. 36<sup>v</sup>-37<sup>r</sup>, music only]

[M.vi]

Dunstable

---

Adorio tenor hic ascendeus ...

Dunstable

---

[ff. 37<sup>v</sup>-38<sup>r</sup>]

[27]

**Grene growith the holy**  
Henry VIII



---

The.Kyng .H.viij.

Grene growith *the* holy  
so doth *the* Iue.  
thow wyntes blastys blow neuer so hye  
grene growth the holy.

As the holy growth grene. 5  
and neuer chaungyth hew.  
So I am euer hath bene.  
vnto my lady trew.

A the holy growth grene:  
with Iue all alone. 10  
When flowerys. can not be sene:  
and grene wode leuys be gone.

Now vnto my lady  
*promyse* to her I make.  
Frome all other only 15  
to her. I me betake.

Adew myne owne lady.  
Adew my specyall.  
Who hath my hart trewly  
be suere *and* euer shall. 20

---

[ff. 38<sup>v</sup>-39<sup>r</sup>]

[28]

**Whoso that wyll all feattes optayne**  
Henry VIII

---

The Kynge .H. viij.

Whoso that wyll all feattes optayne.  
In loue he must be *withowt* dysdayne.  
For loue enforcyth all nobyle kynd.  
And dysdayne dyscorages all gentyll mynd.  
Wherfor to loue and be not loued. 5  
Is wors then deth. let it be proved.  
loue encoragith. and makyth on bold.  
Dysdayne abattyth. and makith hym colde.  
loue ys geuyn. to god and man.  
to woman also. I thynk the same. 10  
But dysdayne ys vice. and shuld be refused.

Yet neuer the lesse it ys to moch used.  
grett pyte it ware. loue for to compell.  
with dysdayne. bothe falce and subtell.

---

[ff. 39<sup>v</sup>-40<sup>r</sup>]

[29]

**Blow thi hornne hunter**  
Cornish

---

Blow *thi hornne hunter* and blow *thi horne* on hye  
ther ys a do In yonder wode in faith she woll not dy

now blow *thi hornne hunter*  
and blow *thi hornne Ioly hunter*.

Sore this dere strykyn ys. and yet she bledes no whytt. 5  
she lay so fayre. I cowde nott mys. lord I was glad of it.

As I stod vnder a bank: the dere shoffe on the mede.  
I stroke her so that downe she sanke. but yet she was not dede.

There she gothe se ye nott. how she gothe ouer the playne. 10  
And yf ye lust to have ashott. I warrant her barrayne.

He to go and I to go: But he ran fast afore.  
I bad hym shott and strik the do: for I myght shott no mere.

To the couert bothe thay went. for I fownd wher she lay.  
An arrow in her hanch she hent. for faynte she myght nott bray.

I was wery of the game. I went to tavern to drynk. 15  
now the construccyon of the same: what do yow meane or thynk.

Here I leue and mak an end. now of this hunters lore.  
I thynk his bow. ys well vn bent: hys bolt may fle no more.

W. Cornysh

---

[ff.40<sup>v</sup>-41<sup>r</sup>]

[30]

**De tous bien plane**  
[van Ghizegehem]

---

De tous bien plane

---

[ff. 41<sup>v</sup>-42<sup>r</sup>]

[31]

**lay pryse amours**

---

Iay pryse amours

---

[f. 42<sup>v</sup>]

[32]

**Adeu corage adeu**  
Cornish

---

Adeu corage adeu  
hope *and* trust I fynde *you* not trew  
adeu corage adeu adeu.

W. Cornyshe

[ff. 43<sup>v</sup>-44<sup>r</sup>]

[33]

**Trolly lolly loly lo**  
Cornish

---

Trolly lolly loly lo  
syng trolly loly lo  
my loue is to the grene wode gone  
now after wyll I go.  
syng trolly loly lo lo ly lo.

5

William Cornyshe

[ff. 44<sup>v</sup>-45<sup>r</sup>]

[34]

**I love trewly without feynyng**  
Farthing

---

I loue trewly *without* feynyng.  
my loue she is so trew to me.  
To loue her sure. whill I am leuyng.  
my hart *with* her euer shall be.

T. Ffardyngge

[ff. 45<sup>v</sup>-46<sup>r</sup>]

[35]

**Yow and I and amyas**  
Cornish

---

Yow and I and amyas  
Amyas and yow and I  
to the grene wode must we go Alas  
yow and I my lyff and amyas

The knyght knokett at the castell gate. 5  
The lady *meruelyd* who was therat.

To call the porter he wold not blyn.  
The lady said he shuld not com In.

The portres was a lady bryght.  
Strangenes that lady hyght. 10

She asked hym what was his name.  
He said *desyre yor man madame*.

She said *desyre* what do ye here.  
He said *Madame* as *yor prisoner*

He was counselled to breffe a byll. 15  
And shew my lady hys oune wyll.

Kyndnes said she wold yt bere.  
and Pyte said she wold be ther.

Thus how thay dyd we can nott say.  
we left them ther *and* went ower way. 20

Cornysh

---

[ff. 46<sup>v</sup>-47<sup>r</sup>]

[36]

**Ough warder mount**  
Unattributed

---

Ough warder mount

---

[ff. 47<sup>v</sup>-48<sup>r</sup>]

[37]

**La season**  
[Compère / Agricola]

---

La season

---

[ff. 48<sup>v</sup>-49<sup>r</sup>]

[38]

**If love now reynynd as it hath bene**  
Henry VIII

The Kynge .H.viij.

---

If loue now reynyd as it hath bene:  
And war rewardit as it hath sene:  
Nobyll men then wold suer enserch:  
All ways wher by thay myght it rech:  
Butt enuy reynyth *with* such dysdayne: 5  
And causith louers owt wardly to refrayne:  
Which putt them to more *and* more:  
In wardly most greuous *and* sore:  
The faut in whome I can not sett:  
But let them tell which loue doth gett: 10  
To louers I put now suer this cace:  
Which of ther loues doth gett *them* grace:  
And vnto *them* which doth it know:  
Better than do I. I think it so.

---

[ff. 49<sup>v</sup>-50<sup>r</sup>]

[39]

**Gentyl prince de renom**  
Henry VIII

---

The Kyng .H.viiij.

Gentyl *prince de renom*

---

[ff. 50<sup>v</sup>-51<sup>r</sup>]

[40]

**Sy fortune mace bien purchase**  
Unattributed

---

Sy fortune mace bien purchase  
enuers amors *que tant mon detenu*  
*non* bien mamour on soit tous mes a puis  
si me semble il *que remnan* obtenu  
puis *que* de vous a prouchez Ie ne puis 5

---

[ff. 51<sup>v</sup>-52<sup>r</sup>]

[41]

**Wherto shuld I expresse**  
Henry VIII

---

The Kyng .H.viiij.

Wherto shuld I expresse  
my inward heuynes  
no myrth can make me fayn  
tyl that we mete Agayne

Do way dere hart not so 5

let no thought yow dysmaye  
Thow ye now parte me fro:  
we shall mete when we may.

when I remembyr me:  
of yor most gentyll mynde. 10  
It may in no wyse agre:  
that I shuld be vnkynde.

The daise delectale:  
the violett wan and blo.  
Ye ar not varyable: 15  
I loue you *and* no mo.  
I make you fast and sure:  
it ys to me gret payne.  
Thus longe to endure:  
tyll that we mete agayne. 20

---

[ff. 52<sup>v</sup>-53<sup>r</sup>, music only]

[M. vii]

**[If love now reigned]**  
Henry VIII

---

The Kynge .H.viiij.

---

[ff. 53<sup>v</sup>-54<sup>r</sup>]

[42]

**A robyn gentyl robyn**  
Cornish [Wyatt]

---

A robyn gentyl robyn  
tel me how thy *lemman* doth  
and thow shal know of myne

my lady is vnkynde I wis  
alac why is she so 5  
she louyth another *better* than me  
and yet she will say no

I can not thynk such doublynes  
for I fynd women trew  
In faith my lady lovith me well 10  
she will change for no new

Cornysh

---

[ff. 54<sup>v</sup>-55<sup>r</sup>]

[43]

Whilles lyue or breth is in my brest my souerayne lord I shall loue best my souerayne lorde I shal loue best my souerayne lord I shall loue best.	
My souerayne lorde for my poure sake: vj. coursys at the ryng dyd make. Of which iiij. tymes he dyd it take: wherfor my hart I hym beqwest. And of all other for to loue best: my souerayne lord.	5 10
My souerayne lorde of pusant pure: as the chefteyne of a waryowere. <i>With</i> spere and swerd at the barryoure: as hardy <i>with</i> the hardyest. He <i>prouith</i> hym selfe that I sey best: my souerayne lorde.	15
My souerayne lorde in euery thyng: aboute all other as a kyng. In that he doth no <i>comparyng</i> : but of a trewth he worthyest is. to haue the prayse of all the best: my souerayne lorde.	20
My souerayne lorde when that I mete: his cherfull contenance doth replete. My hart <i>with</i> Ioe that I behete: next god but he and euer prest. <i>With</i> hart and body to loue best: my souerayne lorde.	25
So many <i>vertuse</i> geuyn of grace: <i>ther</i> is none one lyue <i>that</i> hace. Beholde his fauor and his face: his <i>personage</i> most godlyest. A vengeance on them <i>that</i> loueth nott best: my souerayne lorde.	30
The souerayne lorde <i>that</i> is of all: my souerayne lorde saue <i>principall</i> .	35

He hath my hart *and euer* shall:  
of god I ask for hym request.  
Off all gode fortues to send hym best:  
my souerayne lorde. 40

W. cornyshe

---

[ff. 55<sup>v</sup>-56<sup>r</sup>]

[44]

**Thow that men do call it dotage**  
Henry VIII

---

Thow that men do call it dotage.  
who louyth not wantith corage.  
And who so *euer* may loue gete.  
Frome *venus* sure he must it fett.  
Or *elles* from her which is her hayre. 5  
And she to hym most seme most fayre.  
Wyth ee and mynd doth both agre.  
There is no bote. ther must it be.  
The ee doth loke and represent.  
But mynd afformyth with full consent. 10  
Thus am I fyxed with owt gruge,  
Myne ey with hart doth me so luge.  
loue maynteynyth all noble courage.  
who loue dysdaynyth ys all of the village.  
Soch louers though thay take payne. 15  
It were pete thay shuld optayne.  
For often tymes wher they do sewe.  
Thay hynder louers that wolde be trew.  
For who so louith shuld loue butt oone.  
Chaunge who so wyll I wyll be none. 20

---

[ff. 56<sup>v</sup>-57<sup>r</sup>, music only]

[M.viii]

Henry VIII

---

The Kynge .H.viiij.

---

[ff. 57<sup>v</sup>-58<sup>r</sup>, music only]

[M.ix]

Fayrfax

---

paramese tenor

ffayrfax

Canon pansa facta...



---

[ff. 58<sup>v</sup>-59<sup>r</sup>, music only]

[M.x]

Henry VIII

---

The Kyng .H.viiij.

---

[ff. 59<sup>v</sup>-60<sup>r</sup>, music only]

[M.xi]

Henry VIII

---

The Kyng .H.viiij.

---

[f. 60<sup>v</sup>]

[45]

**Departure is my chef payne**  
Henry VIII

---

The Kyng H .viiij.

Departure is my chef payne  
I trust ryght wel of retorn agane

Departure is my chef payne  
I trust ryght wel of retorne agayne

departure is my chef payne  
I trust ryght wel of retorne agayne

Departure  
Departure

---

[f. 61<sup>r</sup>]

[46]

**It is to me a ryght gret loy**  
Henry VIII

---

The Kyng .H.viiij.

It is to me a ryght gret loy

---

[ff. 61<sup>v</sup>-62<sup>r</sup>, music only]

[M.xii]

Henry VIII

---

The Kyng .H.viiij.

---

[ff. 62<sup>v</sup>-63<sup>r</sup>, music only]

[M.xiii]

Farthyng

---

T ffardyng

---

[ff. 63<sup>v</sup>-64<sup>r</sup>, music only]

[M.xiv]

Cornish

---

W Cornysse

---

[ff. 64<sup>v</sup>-65<sup>r</sup>, music only]

[M.xv]

Henry VIII

---

The Kynge .H.viiij.

---

[ff. 65<sup>v</sup>-66<sup>r</sup>]

[47]

**I haue bene a foster**  
Cooper

---

I haue bene a foster  
long *and* many a day  
foster wyl I be no more  
no lenger shote I may  
yet haue I bene a foster 5

Hange I wyl my nobyl bow  
vpon the grene wod bough  
For I can nott shote in playne  
nor yett in rough  
yet haue I *bene a foster* 10

Euery bowe for me ys to bygge  
myne arow ny worne ys.  
The glew ys slypt frome the nyk  
when I shuld shoote I myse  
yet haue. *I bene a foster* 15

Lady *venus* hath *commaundyd* me  
owt of her courte to go.  
Ryght playnly she shewith me  
that beawtye ys my foo.  
yet haue. I. *b.ene a foster* 20

My berd ys so hard god wote  
when I shulde maydyns kysse  
Thay stand abak and make it strange.  
lo age ys cause of this.  
yet haue *I bene a foster* 25

Now will I take to me my bedes  
for and my santes booke.  
And pray I wyll for them *that* may  
for I may nowght but loke.  
yet haue *I bene a foster* 30

D. Cooper

---

[ff. 66<sup>v</sup>-68<sup>r</sup>]

[48]

**Fare well my loy and my swete hart**

Cooper

---

Fare well my Ioy and my swete hart  
fare well myne owne hart rote.  
frome yow a whyle must I depart  
ther ys none other bote  
ther ys none other bote. 5

Thowgh *you* depart now thus me fro  
and leue me all alone.  
my hart ys yours where euer *that* I go  
for yow do I mone.  
for *you* do I mone. 10  
for *you* do I mone.

D. Cooper

---

[ff. 68<sup>v</sup>-69<sup>r</sup>]

[49]

**Withowt dyscord**

Henry VIII

---

The Kynge .H.viiij.

Withowt dyscord  
and bothe acorde  
now let us be  
bothe hartes alone  
to set *in* one 5  
best semyth me.  
for when one sole  
ys in *the* dole  
of louys payne.  
then helpe must haue 10  
hym selfe to saue

and loue to optayne.

wherfor now we.

that louers be.

let vs now *pray*.

15

Onys loue sure.

for to procure.

*withowt* deny.

wher loue so sewith.

ther no hart rewith.

20

but condyscend.

Yf contrarye.

what remedy.

god yt amen.

---

[ff. 69<sup>v</sup>-71<sup>r</sup>]

[50]

**I am a joly foster**  
Unattributed

---

I am a Ioly foster

I am a Ioly foster

and haue ben many a day

*and* foster will I be styll

for shote ryght well I may

5

for shot ryght well I may

Wherfor shuld I hang vp my bow

vpon the gren wod bough

I cane bend *and* draw a bow

and shot well enough.

10

I am a Ioly foster

wherfor shuld I hang vp myne arrow

opon *the* gren wode lynde

I haue strength to mak it fle

*and* kyll bothe hart *and* hynd.

15

I am *a Ioly foster*

wherfor shuld I hang vp my horne

vpon *the* gren wod tre

I can blow *the* deth of a dere

as well as any *that* euer I see.

20

I am *a Ioly foster*

wherfor shuld I tye vp my hownd

vnto *the* gren wod spray  
I can luge and make a sute  
as well as any in may. 25  
I am. *a Ioly foster*

---

[ff. 71<sup>v</sup>-73<sup>r</sup>]

[51]

Though sum saith that yough rulyth me  
[Henry VIII]

---

Though sum saith that yough rulyth me  
I trust *in* age to tarry  
god and my ryght *and* my dewtye  
frome them shall I neuer vary  
thow sum say *that* yough rulyth me. 5

I pray you all that aged be.  
How well dyd ye yor yough carry.  
I thynk *sum* wars of ych degre.  
Ther in a wager. lay dar I.  
though *sum* sayth. *that yough rulyth me* 10

Pastymes of yough *sum* tyme among  
none can sey but necessary.  
I hurt no man I do no wrong  
I loue trew wher I dyd mary  
thow *sum* sayth. *that yough rulyth me* 15

Then sone dyscusse that hens we must  
Pray we to god and seynt mary.  
That all amend *and* here an end.  
Thus sayth the king the .viii.th harry.  
though *sum* sayth *that yough rulyth me.* 20

---

[ff. 73<sup>v</sup>-74<sup>r</sup>]

[52]

MAdame damours  
Unattributed

---

MAdame damours  
all tymes or ours  
from dole dolours  
or lorde you gy  
in all socours 5  
vnto my pours  
to be as yours

vntyl I dye  
vntyll I dye  
vntyll I dye. 10

And make you sure  
no creatur  
shall me solur.  
Nor yet retayne.  
but to endure 15  
ye may be sure.  
Whyls lyf endur  
loyall and playne.

---

[ff. 74<sup>v</sup>-75<sup>r</sup>] [53] **Adeu adeu le company**  
Unattributed

---

Adeu adeu le company  
I trust we shall mete oftener  
viue le katerine et noble henry  
viue le prince le infant rosary.

---

[ff. 75<sup>v</sup>-76<sup>r</sup>, music only] [M.xvi] Unattributed

---

[f. 76<sup>v</sup>, music only] [M. xvii] Unattributed

---

[f. 77<sup>r</sup>, music only] [M. xviii] Unattributed

---

[ff. 77<sup>v</sup>-78<sup>r</sup>, music only] [M. xix] Henry VIII

---

The Kynge .H.viiij.

---

[ff. 78<sup>v</sup>-79<sup>r</sup>, music only] [M. xx] Henry VIII

---

The Kynge .H.viiij.

---

[f. 79<sup>v</sup>] [54] **Deme the best of euery dowl**  
Lloyd

---

---

Deme *the* best of euery dowl  
tyll the trowth be tryed owt

deme the best of euery dowte  
tyll the trwth be tryed owt

deme *the* best of euery dowl  
tyll *the* trowth be tryed owt.

J. ffluyd

---

[f. 80<sup>r</sup>]

[55]

**Hey troly loly loly**  
Unattributed

---

Hey troly loly loly

my loue is lusty plesant and demure  
that hath my hart in cure

hey troly

as the hauke to *the* lure  
so my hart to her I ensure

5

hey troly loly loly loly loly    troly loly troly loly lo troly loly lo

glad to do her plesure  
and thus I wyll endure

hey troly loly lo hey troly loly lo hey tro.*ly loly lo* 10

---

[ff. 80<sup>v</sup>-81<sup>r</sup>, music only]

[M. **xxi**]

Henry VIII

---

The Kynge .H.viiij.

---

[ff. 81<sup>v</sup>-82<sup>r</sup>, music only]

[M. **xxii**]

Henry VIII

---

The Kynge .H.viiij.

---

[ff. 82<sup>v</sup>-84<sup>r</sup>]

[56]

**Taunder Naken**  
Henry VIII

---

The Kynge. H. viij

Taunder naken

---

[ff. 84<sup>v</sup>-85<sup>r</sup>]

[57]

**Whoso that wyll for grace sew**  
Henry VIII

---

The Kynge. H. viij

Whoso that wyll for *grace* sew.  
hys entent must nedys be trew.  
and loue her in hart *and* dede  
els it war pyte that he shuld spede  
many oone sayth that loue ys yll  
but those be thay which can no skylle.

5

Or els because thay may not opteyne.  
They wold that other shuld yt dysdayne.  
But loue ys a thyng geuyn by god.  
In that ther for can be nonn odde.  
But *perfite* indede and betwene two.  
wherfor then shuld we yt excho.

10

---

[ff. 85<sup>v</sup>-86<sup>r</sup>, music only]

[M.xxiii]

Henry VIII

---

The Kynge .H.viij

---

[ff. 86<sup>v</sup>-87<sup>r</sup>]

[58]

**En vray Amoure**  
Henry VIII

---

The Kynge. H. viij.

*En vray Amoure*

---

[ff. 87<sup>v</sup>-88<sup>r</sup>]

[59]

**Let not vs that yongmen be**  
Unattributed

---

Let not vs that yongmen be  
frome venus ways banyshyt to be



thow that age *with* gret dysdayne  
wold haue yough loue to refrayn  
In ther myndes consyder *thei* must  
how thay dyd in ther most lust. 5

For yf thay war in lyk case.  
And wold then haue goten grace.  
Thay may not now than gaynesay.  
That which then was most ther Ioy. 10  
Wherfor indede the trouth to say.  
It ys for yough the metest play.

---

[ff. 88<sup>v</sup>-89<sup>r</sup>] [60] **Dulcis amica**  
[Prioris]

---

Dulcis amica

---

[f. 89<sup>v</sup>, music only] [M. xxiv] Unattributed

---

[f. 90<sup>r</sup>, music only] [M. xxv] **[Amys souffrez]**  
[Isaac]

---

[f. 90<sup>v</sup>, music only] [M. xxvi] Unattributed

---

[f. 91<sup>r</sup>, music only] [M. xxvii] Unattributed

---

Thys songe is iij *partes* in one...

---

[f. 91<sup>r</sup>, music only] [M. xxviii] Unattributed

---

Duas *partes* In unum

---

[ff. 91<sup>v</sup>-92<sup>r</sup>, music only] [M. xxix] Unattributed

---

[ff. 92<sup>v</sup>-93<sup>r</sup>, music only] [M. xxx] Unattributed

---

[ff. 93<sup>v</sup>-94<sup>r</sup>, music only] [M. xxxi]

---

[ff. 94<sup>v</sup>-97<sup>r</sup>]

[61]

**Lusti yough shuld vs ensue**  
Henry VIII

---

The Kynge. H. viij

Lusti yough shuld vs ensue  
hys mery hart shall sure all rew  
for what so *euer* they do hym tell  
it ys not for hym we know yt well.

For they wold haue hym hys libertye refrayne.      5  
And all mery company for to dysdayne.  
But I wyll not do what so *euer* thay say.  
But follow hys mynd in all that we may.

How shuld yough *hym* selfe best vse  
but all dysdaynares for to refuse      10  
yough has as chef assurans  
honest myrth *with vertus* pastance.

For in them consisteth gret honor.  
Though that dysdaynars wold therin put error.  
For they do sew to get them grace.      15  
All only reches to purchase.

With goode order counsell *and* equite.  
goode lord graunt vs or mancyon to be.  
for *withowt ther* goode gydaunce  
yough shuld fall in grett myschaunce      20

For yough ys frayle and prompt to doo.  
As well vices as vertuus to ensew.  
Wherfor be thes he must be gydyd.  
And *vertuus* pastaunce must theryn be usyd.

Now vnto god thys prayer we make.      25  
That this rude play may well be take.  
And that we may ower *fauttes* amend.  
An blysse opteyne at ower last end.

Amen.

---

[f. 98<sup>r</sup>]

[62]

**Now**  
Unattributed

---

Now

---

[ff. 98<sup>v</sup>-99<sup>r</sup>, music only]

[M. xxxii]

Henry VIII

---

The Kynge .H. viij.

---

[ff. 99<sup>v</sup>-100<sup>r</sup>]

[63]

**Belle sur tantes**  
[Agricola]

---

*Belle sur tantes*

*Tota pulcra es*

---

[ff. 100<sup>v</sup>-102<sup>r</sup>]

[64]

**ENglond be glad pluk vp thy lusty hart**  
Unattributed

---

ENglond be glad pluk vp thy lusty hart.  
help now *thi* kyng *thi* kyng *and* tak his part  
Ageynst *the* frenchmen in the feld to fyght  
In the quarell of *the* church *and* in *the* ryght.  
*with* spers *and* sheldes on goodly horsys lyght.     5  
bowys *and* arows to put them all to flyght

helpe now *thi* kyng

---

[f. 103<sup>r</sup>]

[65]

**Pray we to god that all may gyde**  
Unattributed

---

Pray we to god that all may gyde  
that for *or* kyng so to *provid*.  
to send hym power to hys corage  
he may acheffe this gret viage.  
now let vs syng this rownd all thre     5  
sent george graunt hym *the* victory.

---

[ff. 103<sup>v</sup>-104<sup>r</sup>, music only]

[M. xxxiii]

Henry VIII

---

The Kynge .H. viij.

---

[ff. 104<sup>v</sup>-105<sup>r</sup>]

[66]

**Ffors solemant**  
[de Févin, after Ockeghem]

---

Ffors solemant

---

[ff. 105<sup>v</sup>-106<sup>r</sup>, music only]

[M. xxxiv]

Unattributed

---

[ff. 106<sup>v</sup>-107<sup>r</sup>]

[67]

**And I war a maydyn**  
Unattributed

---

And I war a maydyn  
as many one ys  
for all *the* golde *in* englond  
I wold not do amysse

When I was a wanton wench  
of .xii. yere of age.  
Thes cowrtyers *with* ther amorus  
they kyndyld my corage.

5

When I was come to  
the age of .xv. yere.  
In all this lond nowther fre nor bond  
me thought I had no pere.

10

---

[ff. 107<sup>v</sup>-108<sup>r</sup>]

[68]

**Why shall not I**  
Unattributed

---

Why shall not I.  
why shall not I to my lady.  
why shall not I be trew  
why shall not I.

my lady hath me in that grace  
she takes me as her howne  
her mynd is *in non* other place  
now sith it ys thus known  
why shall not I

5

my lady sayth of trowth. it ys  
no loue that can be lost  
alas alas what word ys this  
her to remember mest  
why shall not I.

---

[ff. 108<sup>v</sup>-110<sup>r</sup>]

[69]

**What remedy what remedy**  
Unattributed

---

What remedy what remedy  
such is fortune what remedy  
such is fortune what remedy.

A thorne hath *percyd* my hart ryght sore.  
Which daly encressith more *and* more. 5  
*thus withowt comfort I am* forlore  
what remedy what remedy  
such is fortun what remedy.

Bewayll I may myn aduenture.  
To se *the* paynes *that* I endure 10  
Insaciently withowt recure  
what remedy what remedy  
such is fortune what remedy.

O my swet hart whome I loue best  
whos vnkyndnes hath me opprest 15  
for which my hart ys lyk to brest  
what remedy what remedy  
such is fortune what remedy.

---

[ff. 110<sup>v</sup>-112<sup>r</sup>]

[70]

**Wher be ye**  
Unattributed

---

Wher be ye  
my loue my loue  
and where be ye gone  
I am so sad  
to make me glad 5  
yt is but you my loue alone alone  
yt is but *you* my loue alone alone.

Yower company  
makes me so mery  
from care *and* from all mone. 10  
but when ye mysse  
no Ioy it is  
but *you* my loue alone alone alone  
it ys but *you* my loue alon alon

when ye be hens 15  
*with* yor absence  
my myrth *and* Ioy is gone  
me to comfort  
is no resort.  
*but you my loue alone alone alone* 20  
*it ys but you my loue alon alon*

The tyme passyng  
to daunce or syng  
to swage *sum* what my mone  
Is nothing 25  
no *comforting*  
but yow my loue alone alone  
*but yow my loue alone alone*

Thus *with* my care  
*with* yor welfare 30  
crist kepe *you* from yor fone  
And god aboue  
kepe yor loue  
for you haue myne alone.  
*for you haue myne alone.* 35

---

[ff. 112<sup>v</sup>-116<sup>r</sup>] [71]

**QUid petis o fily**  
Pygott

---

QUid petis ofily  
mater dulassima baba.  
O pater ofili  
michi plausus oscula da da.

The moder full manerly *and* mekly as a mayd 5  
lokyng on her lyttill son so laughyng in lap layde  
so *pretyly* so *pertly* so passyngly well apayd  
ful softly *and* full soberly vnto her swet son she said

qid petys.

I mene this by mary *or* makers moder of myght 10  
full louely lookyng on *or* lord the lanterne of lyght  
thus sayng to *or* sauior this saw I In my syght  
*this* reson *that* I rede *you* now I rede it full ryght.  
Qid petes

musyng on her maners so ny mard was my mayne 15  
sauē it plesyd me so passyngly *that* past was my payn.  
yet softly to her swete sonn me thought I hard sayn  
now *gracius* god and goode swete babe yet ons this game agayne.  
Qid petes

pygott

---

[ff. 116<sup>v</sup>-120<sup>r</sup>]

[72]

**My thought oppressed my mynd in trouble**

Unattributed

---

My thought oppressed my mynd *in* trouble  
my body languisshyng my hart *in* payn  
my Ioyes dystres my sorows dowble  
my lyffe as one *that* dye wold fayne  
my nyes for sorow salt ters doth rayne. 5  
*thus* do I lyue in gret heuenes  
withowte hope or *comfort* of redresse.

My hope *frome* me is clene exiled  
exiled for euer which is my payne  
my payne *with* hope hath me begyled 10  
begyled am I and can not refrayne  
refrayne I must yet *in* dysdayne  
*in* dysdayn I shall my lyfe endure  
endure alas *withowt* hope of recure.

Oftyme for death for soth I call 15  
*in* release of my gret smert  
for death ys endart principall  
of all the sorowes *within* my hart  
a payne it is hens to depart  
yet my lyfe is to me so greuus 20  
that deth is plesur *and* nothyng noyus

Thus may ye se my wofull chance

my chance contrarious from all plesure  
from all plesure to gret penance  
of penance *and* payne I am right sure 25  
riygt suere to haue no good auenture  
good auenture in me to haue place  
nay nay for why *ther* ys no space

---

[ff. 120<sup>v</sup>-122<sup>r</sup>]

[73]

**Svmwhat musyng**  
[Fayrfax / Woodville]

---

Svmwhat musyng  
*and* more *mornyng*  
in remembryng  
the *unstedfastnes*  
*this* world beyng 5  
of such walyng  
me *contraryng*  
what may I gesse

I fere doutles  
remedyes 10  
is now to cese  
my wofull chance  
for vnkyndnes  
*withowtyn* les  
*and* no redresse 15  
me doth avance

*with* dysplesance  
to my greuance  
and no surance  
of remedy 20  
lo in this trance  
now in substance  
such is my chance  
willyng to dye.

Me thynk trewly 25  
bowndon am I  
and that gretly  
to be content  
seyng playnly  
fortune doth wry 30  
all *contrary*



from myn entent

my lyf was lent  
to an entent  
it is nye spent 35  
welcum fortune  
yet I ne went  
thus to be shent  
but she is ment  
such ys her went 40

---

[ff. 122<sup>v</sup>-124<sup>r</sup>]

[74]

**I loue vnloued suche is myn aduventure**  
Unattributed

---

I loue vnloued suche is myn aduventure  
and can not cesse tyl I sore smart  
but loue my fo that feruent creature  
whose vnkyndnes hath kyld myn hart  
From her loue *nothinge* can me reuert 5  
but leue in payne whyls I endure  
and loue vnloued such ys myne aduventure.

---

[ff. 124<sup>v</sup>-128<sup>r</sup>]

[75]

**Hey trolly lolly lo**  
Unattributed

---

Hey trolly lolly lo mayde whether go you.  
I go to the medowe to mylke my cow  
than at the medow I wyll you mete.  
to gather *the* flowres both fayer *and* swete.

Nay god forbede that may not be 5  
I wysse my mother then shall vs se.

Now yn *this* medow fayer *and* grene.  
we may vs sport *and* not be sene.  
*and* yf ye wyll I shall consent.  
how sey ye mayde be ye content 10

Nay in goode feyth I wyll not melle *with* you.  
I pray you *sir* lett me go mylke my cow.  
why wyll ye nott geue me no *comfortt*.  
*that* now in *the* felde we may vs sportt.

Nay god forbede *that* may not be. 15  
I wysse my mothyr than shall vs se.

Ye be so nyce *and* so mete of age.  
*that* ye gretly move my corage.  
syth I loue you love me agayne.  
let vs make one though we be twayne. 20

Nay In goode feyth I wyll not mell *with* you  
Ye haue my hert sey what ye wyll.  
wherfore ye muste my mynde fulfyll.  
*and graunte* me here *yor* maydynhed  
or elles I shall for you be ded. 25

Nay In goode feyth I wyll not  
Then for *this* onse I shal you spare.  
But *the* nexte tyme ye must beware  
how in the medow ye mylke *yor* cow.  
adew farewell *and* kysse me now. 30

Nay in goode fayth I wyll not melle *with* you.

## Commentary and Textual Notes

---

[ff. 3<sup>v</sup>-4<sup>r</sup>]

[1]

**Benedictus**  
[Isaac]

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This piece appears as an unattributed incipit in *H*, with all but the initial capital entered in what appears to be a later hand. A full block initial capital is given for each of the three voices, though little room is left for text among the musical notation. The complete incipit is entered into the manuscript's table of contents as the first work.

As noted by Atlas (1.126), this piece serves as the Benedictus in the Sanctus of Isaac's *Missa Quant J'ai au Cueur*, though was originally thought to be an independent piece and is listed as such in *Odhecaton* (ed. Hewitt, #76). It was extracted by those in the circle of Lorenzo de Medici and circulated separately thereafter. There are in excess of thirty witnesses to this piece. Many of the thirty witnesses treat the text in a manner very close to its handling in *H*—without full text. That which appears in *H* is representative of the transmission of the full setting and its extraction, in a sub-tradition that is extant in a total of sixteen texts, including *H*, *FL107* (f. 20<sup>v</sup>), *FL229* (ff. 9<sup>v</sup>-10<sup>r</sup>), *Heil* (#9), *M2268* (ff. 150<sup>v</sup>-151<sup>r</sup>), *P676* (ff. 77<sup>v</sup>-78<sup>r</sup>), *PBFm* (#30), *PBIsa* (B1<sup>v</sup>, F1<sup>v</sup>, G4<sup>v</sup>), *PBOdh* (ff. 82<sup>v</sup>-83<sup>r</sup>), *PBP504* (3, #46), *R940/41* (#190), *RG27* (ff. 50<sup>v</sup>-51<sup>r</sup>), *RS35* (ff. 34<sup>v</sup>-35<sup>r</sup>), *T27* (f. 35<sup>r</sup>), *WWlf* (ff. 88<sup>v</sup>-89<sup>r</sup>), and *Zw78* (3, #9). The remaining witnesses include *B22* (#17), *B32* (f. 43<sup>v</sup>), *B40021* (ff. 110<sup>v</sup>-111<sup>r</sup>), *BQ18* (ff. 63<sup>v</sup>-64<sup>r</sup>), *FIP27* (ff. 17<sup>v</sup>-18<sup>r</sup>), *J31* (full *Missa*, ff. 36<sup>v</sup>-50<sup>r</sup>), *PBN36* (#49), *PBS07* (I #2), *PT1* (#14, #109), *SAM* (full *Missa*, ff. 45<sup>v</sup>-54<sup>r</sup>), *SG462* (ff. 7<sup>v</sup>-8<sup>r</sup>), *U237* (ff. 22<sup>r</sup>, ff. 20<sup>r</sup>-20<sup>v</sup>, ff. 21<sup>r</sup>-21<sup>v</sup>), *Up76e* (#3), *V757* (ff. 29<sup>v</sup>-30<sup>r</sup>), *V11883* (full *Missa*, ff. 42<sup>v</sup>-51<sup>r</sup>), and *W2016* (ff. 55<sup>v</sup>-56<sup>r</sup>). Of these two groups, full texts of the lyric are extant in *B40021*, *RS35*, *M2268*, and *W2016*; fragmentary texts, or incipits, are extant in *BQ18*, *FL107*, *Heil*, *PBIsa*, *PBOdh*, *PBP504*, *P676*, *FIP27*, *R940/41*, *RG27*, *SG462*, *T27*, *U237*, and *WWlf*. The music also circulated with an alternate text, "Seigneur Leon vous soyés bien venus," in *FIR2356* (ff. 68<sup>v</sup>-69<sup>r</sup>) and *P15123* (ff. 27<sup>v</sup>-28<sup>r</sup>), among others.

The full text below is transcribed according to Lerner (ed., *Isaac* 7.74-6):

Benedictus  
qui venit  
qui venit  
venit in nomine  
Domini.

"Benedictus" is reprinted in Fano (ed., *Isaac* 5.66-67), Geering (18-20), Hewitt (ed., *Odhecaton* 379-80), Lerner (ed., *Isaac* 7.74-76), Plamenac ("Autor d'Ockeghem" 44-45), *Stevens MCH8* (1), and Wolf (ed., *Isaac* 112), among others.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 3<sup>v</sup>-4<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

1 Benedictus] Benedictus *H*<sup>1</sup>, B *H*<sup>2,3</sup>

Collation (Substantive Variants):

1 Benedictus] Benedictus *H*<sup>1</sup>, B *H*<sup>2,3</sup>

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[ff. 4<sup>v</sup>-5<sup>r</sup>]

[2]

**Fortune esperee**  
[Busnois]

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This piece appears as an incipit in *H* in four voices, each with a large block initial capital, though with little room left among the musical notation for text. “Fortune esperee” is listed in the manuscript’s table of contents as the second work. The origins of this piece are in a work by Antione Busnois. “Fortune esperee” has been interpreted by others (including Felice) and is more commonly known as “Fortuna Desperata,” but remains unattributed in *H*.

“Fortune esperee” also appears in *BQ16* (ff. 117<sup>v</sup>-118<sup>r</sup>), *CT3.b.12* (ff. 79<sup>v</sup>-80<sup>r</sup>), *F1121* (ff. 25<sup>v</sup>-26<sup>r</sup>), *FIP27* (ff. 22<sup>v</sup>-23<sup>r</sup>), *Fr20* (f. 1<sup>r</sup>), *L35087* (ff. 11<sup>v</sup>-12<sup>r</sup>), *Le1494* (ff. 62<sup>r</sup>, 162<sup>v</sup>), *P676* (ff. 24<sup>v</sup>-25<sup>r</sup>), *PBCan* (ff. 126<sup>v</sup>-127<sup>r</sup>), *PBS07* (I #29), *Pe431* (ff. 93<sup>v</sup>-94<sup>r</sup> [entered and then deleted], ff. 94<sup>v</sup>-95<sup>r</sup>), *Ps1144* (25-7, 31-5), *PT1* (#103), *RC2856* (ff. 147<sup>v</sup>-149<sup>r</sup>), *RG27* (ff. 56<sup>v</sup>-57<sup>r</sup> / ff. 63<sup>v</sup>-64<sup>r</sup>), *S/P* (n11<sup>v</sup>-n12<sup>r</sup>), *SAM* (ff. 115<sup>v</sup>-116<sup>r</sup>, f. 174<sup>r</sup>, f. 182<sup>r</sup>), *SG462* (20-1), *SG463* (#144), and *Zw78* (2, #54), among others (see Fallows [*Catalogue*]). Of these, Atlas notes that full texts of the lyric are extant in *L35087*, *P676*, *FIP27*, *Pe431* (second instance), *SAM*, *S/P*, and *SG462*; fragmentary texts, incipits, and alternate texts are extant in *BQ16*, *CT3.b.12*, *Fr20*, *F1121*, *Le1494*, *PBCan*, *Pe431* (first instance), *Ps1144*, *PT1*, *RC2856*, *RG27*, *SG463*, and *Zw78*.

The text given below is that of *L35087*:

Fortuna dessperata  
Inigua maledicta che di tal dona  
electa la fama la fama ay denegata  
Ay deniga ta electa la fama ay denigata

Stevens notes that the music of *S/P* is closest to that in *H* (*MCH8* 2); this text is as below:

*F*Ortuna fortuna despera ta  
Ini qua emalede ta *che* de tal dona  
elle ta la fama ay denega ta  
fortuna desperatta

“Fortune esperee” is printed in Atlas (ed., 2.38), Geering (ed., 17-18), Smijers (ed., *des Prés* 1.105-107), Smijers (ed., *Obrecht* 1.170-71), Stevens *MCH8* (2), Torre Franca (297-98), Wolf (ed., *Isaac* 190), Wolf (ed., *Obrecht* 1[suppl.].136), and elsewhere. It is indexed in Fallows (*Catalogue* 518), among others.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 4<sup>v</sup>-5<sup>r</sup>).

[ff. 5<sup>v</sup>-6<sup>r</sup>]

[3]

**Alles regretz uidez dema presence**  
[Hayne van Ghizeghem / Duke Jean II of Bourbon]

This piece appears as a full first line in *H*<sup>1</sup>, though the second and third voices give simply “Alles regretz.” All three voices have block capitals and little room left among the musical notation for text. “Alles regretz uidez dema presence” is listed in the manuscript’s table of contents as the third work. While not attributed in *H*, it was composed by Hayne van Ghizeghem with lyrics by Duke Jean II of Bourbon (Reese 100; *P2245*). This piece was also adapted by Alexander Agricola.

“Alles regretz uidez dema presence” appears also in *BQ17* (ff. 30<sup>v</sup>-31<sup>r</sup>), *Br11239* (ff. 2<sup>v</sup>-4<sup>r</sup>), *C1848* (414), *CCap* (#21), *F1107* (ff. 43<sup>v</sup>-44<sup>r</sup>), *F1117* (ff. 38<sup>v</sup>-39<sup>r</sup>), *F1178* (ff. 42<sup>v</sup>-43<sup>r</sup>), *F1229* (ff. 242<sup>v</sup>-243<sup>r</sup>), *FIP27* (ff. 97<sup>v</sup>-98<sup>r</sup>), *FIR2356* (ff. 91<sup>v</sup>-92<sup>r</sup>), *FIR2794* (ff. 58<sup>v</sup>-59<sup>r</sup>), *LR20* (ff. 20<sup>v</sup>-21<sup>r</sup>), *P1597* (ff. 11<sup>v</sup>-12<sup>r</sup>), *P1719* (ff. 30<sup>v</sup>, 144<sup>v</sup>), *P2245* (ff. 17<sup>v</sup>-18<sup>r</sup>), *PBP504* (3, #26), *PBFm* (#7), *PBG33* (#34), *PBOdh* (ff. 62<sup>v</sup>-63<sup>r</sup>; ff. 53<sup>v</sup>-54<sup>r</sup> [Agricola]), *RC2856* (ff. 96<sup>v</sup>-98<sup>r</sup>), *RG27* (ff. 20<sup>v</sup>-21<sup>r</sup> / ff. 27<sup>v</sup>-28<sup>r</sup>; ff. 71<sup>v</sup>-72<sup>r</sup> / ff. 78<sup>v</sup>-79<sup>r</sup> [Agricola]), *SAM* (ff. 163<sup>v</sup>), *SG461* (82-3 [Agricola]), *T27* (f. 12<sup>v</sup>), *T/Br* (#1), *Up76a* (f. 1<sup>r</sup>), *V757* (ff. 28<sup>v</sup>-29<sup>r</sup>), *WLab* (ff. 140<sup>v</sup>-142<sup>r</sup>), and *Zw78* (#11), among others. Of these, full texts of the lyric are extant in *Br11239*, *F1117*, *FIR2356*, *FIR2794*, *LR20*, *P1597*, *P1719*, *P2245*, *T27*, *T/Br*, and *WLab*; fragmentary texts, or incipits, are extant in *BQ17*, *C1848*, *F1107*, *F1178*, *F1229*, *FIP27*, *PBP504*, *PBOdh*, *RC2856*, *RG27*, *SAM*, *SG461*, and *Up76a*.

The incipit of *P1719* is closer to *H* in its reading than that of others of the tradition, and this text is provided below:

Allez Regretz uidez de ma presence  
allez ailleurs faire *vostre* acointance

assez auez tourmente mon las cueur  
Remply de dueul pour estre serviteur  
dune sans per *que* jay amee denfance 5

Fait lui auez longuement ceste offense  
ou est cellui qui point soit ne en france  
qui endurast ce mortel deshonneur  
Allez Regretz

Ny tournez plus car par ma conscience 10  
se plus *vous* voy prouchain de ma plaisance  
devant *chascun* vous feray tel honneur

que len dira que la main dun seigneur

vous a bien mis ala malle meschance  
Allez Regretz 15

*Br11239*, another popular text, reads as below:

Ales regretz voidies de ma plaisance  
Alles ailleurs querir vostre acointance

asses aues tourmente mon las cueur  
Rempli de deul *pour* estre *seruiteur*  
dune sans per que Jay aymee denfance 5

Fait luy aues longuement ceste offense  
Ou est celuy qui point soit ne en france  
Qui endurast ce mortel deshonneur  
Alles regretz

Ny tournez plus car par ma conscience 10  
Se plus vous voy prochain de ma presence  
devant *chascun* vous feray tel honneur

que lon dira que la main dung seigneur  
vous a bien mys a la male meschance  
Allez regretez 15

“Allez regretz uidez dema presence” is reprinted in Atlas (1.81-82), Becherini (344), Droz and Thibault (49), Françon (184), Gombosi (#3), Hewitt (ed., *Odhecaton* 341-42), Lerner (ed., *Agricola* xxii-xxiii), Picker (*Chanson Albums* 416-8), Smijers (ed., *des Prés* 10.83), Stevens *MCH8* (3), Wallis (139). The lyric is indexed in Fallows (*Catalogue* 81), among others.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 5<sup>v</sup>-6<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

1 regretz] regret *H*<sup>1</sup>, regretz *H*<sup>2,3</sup>

Collation (Substantive Variants):

1 regretz] regret *H*<sup>1</sup>, regretz *H*<sup>2,3</sup>

1 uidez dema presence] omit *H*<sup>2,3</sup>

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[ff. 6<sup>v</sup>-7<sup>r</sup>]

[4]

**En frolyk weson**  
[Barbireau]

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This piece appears as an incipit in *H*, in all three voices each with small initial block capitals, though with little room left among the musical notation for text. “En folyk weson” is listed in *H*'s table of contents as the fourth work. Here unattributed, the piece is widely attributed to

composer Jacob Barbireau. The music of this piece was circulated with a number of texts, among them [1] “Se une fois avant que mourir,” which is implied by incipits in *RG27* (f. 9<sup>v</sup> / f. 16<sup>v</sup>) and *P10660* (f. 47<sup>r</sup>), with a fuller text found in *LCA.xxvi* (ff. 4<sup>v</sup>-5<sup>r</sup>); [2] “Qu’en dictes vous,” which appears with text twice in *C1848* (373, 418); [3] the German “Ein frolich wesen,” which appears in *SG462* (ff. 28<sup>v</sup>-29<sup>r</sup>), *SG463* (#153), and *Tu26* (f. 26<sup>v</sup>); [4] “Mes ieux ont veu une plaisant figure” which, found in *PBLiv* (D1<sup>r</sup>-D2<sup>v</sup>), is a relatively close and literal translation of the Flemish text listed next; [5] the Flemish text “Een vraulic wesen,” found in *T/Br* (ff. 15<sup>v</sup>-16<sup>r</sup>; ff. 26<sup>v</sup>-27<sup>r</sup>) and elsewhere.<sup>57</sup>

The Flemish and German texts provide incipits compatible with that found in *H*. The fuller German text, as given by Stevens (*MCH8* 4; after Bournoulli and Moser, eds.), is as below:

Ein frölich wesen  
 hab ich erlesen  
 und seh mich um  
 wo ich hinkum  
 in fremde land 5  
 wirk mir bekant  
 mer args dann gut  
 durch senens flut  
 gleich heur als ferd  
 auf dieser erd 10  
 tu ich mich gleich erkennen.

Wo ich dann lend  
 lang als behend  
 mit grosser gir  
 begegnet mir 15  
 manch wunder da  
 wie ich umscha  
 gilt es mir gleich  
 in allem reich  
 kum war ich well 20  
 kein gelt kein gsell  
 doch tu ich mich nit nennen.

Wann es nun kem  
 das mir gezem  
 ging wie es wolt 25  
 tet was ich solt

---

<sup>57</sup> For a detailed discussion of the settings and the variant texts, see Fox (“Barbireau” 90-92, 100-1) and Atlas (ed. 1.67-68) and, for a small list of musical concordances, Meier (ed. *Barbireau* 2.ii).

recht willig gern  
in zucht und ern  
für mein person  
auf guten won  
in treuer pflicht  
on args geschicht  
doch kummert mich gross senen.

30

The Flemish text, according to Stevens (*MCH8* 101; after R. Lenaerts [87]) is as follows:

Een vraulic wesen myn oogskins saghen,  
wien ic ghetrauwicheyt moet thoe scriuen,  
al wilt my haer jonst vvt liefden driuen,  
nae dese gheen ander om my te behagen.

“En frolyk weson” is reprinted in *Stevens MCH8* (4, 101), Atlas (ed. 1.67-68), Meier (ed. *Barbireau* 2.ii), Bournoulli and Moser, Lenaerts (87), and elsewhere.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 6<sup>v</sup>-7<sup>r</sup>).

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[ff. 7<sup>v</sup>-9<sup>r</sup>, music only]

[M.i]

**la my**  
[Isaac]

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Attributed elsewhere to Isaac, the heading of “la my” is centered at the very top of the page on f. 7<sup>v</sup>. It is listed in *H*'s table of contents as the fifth work, “La my iiij partes.” While a heading is present, the piece contains no text, there is no space allotted for block capitals (as one finds in other works of the manuscript), and there is little room left among the musical notation for text. See *Stevens MCH8* (#5).

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[ff. 9<sup>v</sup>-14<sup>r</sup>, music only]

[M.ii]

**Fa la sol**  
[Cornish]

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Attributed elsewhere to Cornish, “ffa la sol” appears with its heading centered at the top of f. 9<sup>v</sup>. It is listed in *H*'s table of contents as the sixth work, “ffala soll.” While a heading is present, the piece contains no text. At the start of the second voice, one space is allotted for a block capital but is blank. There is little room left among the musical notation for text. See *Stevens MCH8* (#7).

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[ff. 14<sup>v</sup>-15<sup>r</sup>]

[5]

**Pastyme with good companye**  
Henry VIII

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This piece is a lyric of courtly and youthful doctrine, urging the merits of particular pastimes



chiefly because they combat idleness. “Pastyme with good companye” is the best known and most widely circulated of Henry VIII’s lyrics: “His fine ballad, ‘Pastance with good company,’ rank[s] among the better known” (William H. Dixon, *History of Two Queens*, II.XII.iii.298). As noted in a letter from Pace to Wolsey (*L&P Henry VIII* III [i]: 447, #1188), the royal almoner incorporated this lyric and “I loue vnloved suche is myn aduenture” (*H* 74) into his sermon while preaching in the King’s hall in March of 1521. In the *Complaint of Scotland*, it is mentioned as the first of the shepherd’s songs (Murray 64; lxxxii #49). The tune is very much like that of his “Though sum saith that yough rulyth me” (*H* 51). A related lyric, the continental “De mon triste desplaisir” (Ward 123) composed by Richafort *ca.* 1520 (Fallows, “Henry” 29), may have a parodic relation to this (Block 2.301-5). A moralized version, “Pleasouris of Aige,” exists in *Cambridge, Pepysian Library, Magdalene College MS* 1,408, the *Maitland Quarto MS* (f. 31<sup>r</sup>; Craigie, ed. 63) and, with small variance, in *Cambridge, Pepysian Library, Magdalene College MS* 2,553, the *Maitland Folio MS* (#63; 289).

- 1 ff. *Pastyme* Cf. the general focus on this notion in Hawe’s *Pastime of Pleasure*; also the words of the Pardoner in Heywood’s *Foure PP*: “So helpe me god it lyketh nat me / Where company is met and well agreed / Good pastyme doth ryght well in dede / But who can syt in dalyaunce / Men syt in suche a variaunce / As we were set or ye came in / Whiche stryfe thys man dyd fyrst begynne / Allegynge that suche men as vse / For loue of god nat and refuse” (ll. 324 ff.). For negative connotations of the concept of “pastyme,” see Heywood’s *Johan Johan*: “Many an honest wyfe goth thyther also / For to make some pastyme and sporte / But than my wyfe so ofte doth thyther resorte / That I fere she wyll make me weare a fether” (ll. 92-95). Cf. also the words ascribed to Henry, at his death, by Cavendish (*Metrical Visions*): “Who had more pastyme? who had more dalyaunce? / Who had more ayd? who had more allyaunce? / Who had more howsis of pleasure and disport? / Who had suche places as I for my comfort?” (ll. 1303-6).
- 1-2 *companye . . . dye* Cf. the proverbial “Qwyllys a man haves owth Cumpany wil with him go til he be broght to noght” (Brunner, *Salamon sat and sayde*, 291.5-6).
- 1 *good companye* Cf. the proverbial “Gud cumpany gud men makis” (Girvan, *Counsail and Teiching at the Vys Man Gaif his Sone*, 66.5-6).
- 3 *gruche . . . denye* This line has been paraphrased as “let grudge whosoever will, none shall refuse (it to me)” (*Stevens M&P* 345). Margaret of Austria, Regent of the Netherlands, employed a similar motto, “Groigne qui groigne et vive Burgoigne” (Ives 22 ff.), as did Anne Boleyn (“Ainsi sera, groigne qui groigne”); a lyric attributed to Wyatt, “If yt ware not,” has as the first line of its burden “Grudge on who liste, this ys my lott” (*ca.* 1530); see Greene (“Carol” 438), Jungman (398), and Siemens (“Thomas Wyatt, Anne Boleyn, and Henry VIII’s Lyric”).
- 4 *god be plesyd* Cf. the proverbial “Hoe so lustythe god to plese, let hys neyghbore lyve in ese” (inscription; see *Archaeologia* 50 [1887]: 149); “Please god and love hym and doubte ye nothyng” (Bradshaw, *Life of St. Werburge of Chester*, 95.2589-90).
- 5 *pastance* Pastime (*OED* n I).
- 6 *hunt syng and daunce* Elyot’s *Governour* (1531) contains chapter divisions adopting these categories: hunting (I: Ch. 18), singing (I: Ch. 7), and dancing (I: Chs. 19-25); in his *Second Sermon before Edward VI*, Latimer elaborates on this line and urges that these are improper as pastimes for a King except when they are used “for recreation, when he is weary of weighty affairs, that he may return to them the more lusty” (79); Hall reports

the King's engagement in similar activities while on his progress to Windsor in 1510: Henry was "exercising hym self daily in shotyng, singing, daunsyng, wrastelyng, casting of the barre . . ." (515); a French Papal diplomat stated of Henry in his early reign that he was a "youngling, car[ing] for nothing but girls and hunting, and wast[ing] his father's patrimony" (*L&P Henry VIII*, II [i]: 292). Cf., also, the unattributed "Wher be ye" (*H* 70.22-3).

- 8-9 *sport ... comfort* See Hall's description of Henry VIII's coronation, in which a cryer comments on the earthly duty of taking care of one's body as well as one's soul: "I perceiue that thei take a greate care, for the profite of their purses, with pleasure of huntyng and haukyng, besides other their pastymes, after they come to the best of their promocion, with small kepyng of hospitalitie" (510); "Clerkis sayis it is richt profitabill Amangis ernist to ming ane merie sport, To light the spreit, and gar the time be schort" (Henryson, *Poems and Fables*, 3.19-21); cf. also Barclay's *Myrrour of Good Maners* ("Temperance"): "Of fresshe lusty iuuent yf thou be in the floure / Than get the to sportys as is to the semyng / Thy strenth to exercey in pastyme of labour / But vse must thou mesure and order in all thyng / With tyme and company as semyth best syttyng / Obserue these circustancys and ganyng is lawdable / Or els it is foly and thyng vtyuperable" (ll. 2534-40).
- 10 *let* Hinder, prevent, stand in the way (*OED* v<sup>2</sup>, I); a common Tudor defiance; in the interlude *Youth* (ca. 1513-14), the character of Youth states "I will not let for thee" (Lancashire, *Two Tudor Interludes* 106, l.70; 91n217); see also *LDev* (f. 28<sup>v</sup>): "Who shall let me then off ryght / onto myself hym to retane." [god] . . . *let* "That god wyl ayde no man can lette" (Berners, *Boke of Duke Huon of Burdeux*, 480.24-26).
- 11 *youth* See the character of Youth, who is intended to represent Henry VIII (Lancashire, *Two Tudor Interludes* 54); also see note to l.10, above. *dalliance* sport, play with a companion, especially (and possibly one of the senses intended here) amorous toying, flirtation; also, talk of a light and familiar kind (*OED* 1, 2); "At festes, reuels, and at daunces, That ben occasions of dalliance" (Chaucer, *Canterbury Tales*, *Physician's Tale*, l.66); "*thai* schall ete and drinke and hafe dalyaunce with wymmen" (Mandeville, *Buke of John Maundeuill*, xxvi.124); for futher possible negative connotations of pastime and dalliance, cf. also the words of Cupidity and Concupiscence to Mary, in her fall, in Wager' *The Life and Repentaunce of Marie Magdalene*: "Cupiditi / I will see that you shall haue good in abundance, / To maintaine you in all pleasure and daliance. / Concupiscece. / And new kyndes of pastyme I will inuent, / With the which I trust ye shall be content" (ll. 745-51). *dalliance ... pastance* Similar rhyme yoking in "To have in remembryng Her goodly dalyance. And her goodly pastance" (Skelton, *Philip Sparowe*, l.1095).
- 12 *good or yll* See l.23, below.
- 14 *fansys* Products of creative imagination or fancy, inclinations or desires with possible amorous overtones (*OED* sb8; *MED* n.3b, 4b, 5). *deiest* disperse, trow down, cast, degrade (*MED* "dejecten" v).
- 15-17 *ydillnes ... all* Proverbial (see *Whiting* I6, c1500); "Ydleness ... is maystresse of many evylles" (Caxton, *The ryal book or book for a kyng*, R4<sup>r</sup>-v); "Idilnes ... in youthe is moder of all vice" (Flügel, *Die Proverbes von Lekenfeld und Wresil, Anglia* 14 [1891-92]: 482); "Ydilnes ... is the yate of all vices and namely of carnel vices"

(Vaissier, *A devout treatyse called the Tree and xii. frutes of the holy goost*, 147.14-15); see also notes to lines 22, 26 and 28, below. Contrast the sentiment in Barclay's *Myrrour of Good Maners*: "Some pastyme of body is worse than ydelnes / As tables contynuall the cardes and the dyse" (ll. 964-65). Cf. also the justification of jousting given in the petition to jousts presented to Henry VIII for the tournaments of 23 & 27 May and 1 & 3 June 1510, in which the proposed purpose of the jousts is to eschew "Idleness the ground of all vice" (*BL MS Harleian* 69, 3<sup>r</sup> ff.).

- 19 *myrth* [Of aids to health] "... refreshe the mynde wythe myrthe, exercyse the body with labour" (Whittinton, *Vulgaria*, 43.11-13).
- 22 ... *fle* Cf. "Idilnes giffis nourysingis to vicis. Tharefor, quha-sa wil be Vertuise suld Idilnes fle, As sais 'the romance of the rose'" (Metcalf, *Legends of the Saints in the Scottish Dialect*, I.1.1-5).
- 23 *good and ill* Cf. "Fore be thar cumpany men may knaw To gud or ill quethir at thai draw" (Girvan, *Counsail and Teiching at the Vys Man Gaif his Sone*, 66.9-12); see also l.12, above.
- 24 *fre wyll* Note the character of Free Will in the anonymous interlude *Hickscorner* (Lancashire, *Two Tudor Interludes*).
- 26 *eschew* Cf. "The ministre and the norice unto vices, Which that men clepe in English ydelnesse, That porter of the gate is of delices To eschue" (Chaucer, *Canterbury Tales*, *Second Nun's Prologue*, l.1-3); "... in eschewyng of ydleness moder of all vices" (Caxton, *Recuyell of the Historyes of Troye*, I.4.3-4); "For senec seith that 'the wise man that dredeth harmes, eschueth harmes, ne he falleth into perils that perils eschueth'" (Chaucer, *Canterbury Tales*, *Tale of Melibee*, ll.1320-21). See also notes to ll.15-17, above.
- 28 *vertu* Cf. "Moodir off vices, callid idilnesse, Which off custum ech vertu set aside In ech acourt wher she is maistresse" (Lydgate, *Fall of Princes* I.263-4.2249-51).

In *H*, the first stanza of the lyric appears in three voices, each set to music; the remaining text is presented following the third voice. "Pastyme with good companie" appears in two versions in *LRit*, a choir book containing a mixture of secular and religious lyrics dated *ca.* 1510. In the second version the lyric is given the title "The Kynges Ballade" (f. 141<sup>v</sup>), implying that it was not copied prior to Henry's accession in 1509. *LR58* (*ca.* 1507-47), a commonplace book of composers from Henry VIII's court which gathers liturgical, religious, and secular pieces with their musical settings, contains the incipit "pastyme" in the margin next to its music (f. 55<sup>r</sup>). The music of this piece, without lyrics, appears in *EPan* (late sixteenth century) under the heading "Passe tyme withe good companie" (f. 10<sup>r</sup>). Melchior de Barberiis' tenth lutebook (Venice, 1549) contains a version headed "Pas de mi bon compagni" (Brown 113-14).

"Pastyme with good companie" is indexed in *Robbins Index & Suppl.* 2737.5, *Ringler MS* TM1312, and *Crum* P70. Reprinted in *Black* 57-58, *Briggs Collection* 6, *Chambers Lyrics* 212-13, *Chambers Verse* 36-37, *Chappell Account* 372-73, *Chappell Music* 1.42-45, *Chappell Popular* 1.56, *Flügel Anglia* 230, *Flügel Neuengl.* 146, *Furnivall* cxlix, *Hebel* 8, *Hebel and Hudson* 8, *Jones* 47, *MacNamara*, *Rimbault* 37, *Stafford Antiqua* 1.44, *Stevens M&P* 344, *Stevens MCH8* 10-11, and *Trefusis* 1-2.

Texts Collated:

$H^{1,2,3}$  (ff. 14<sup>v</sup>-15<sup>r</sup>, ll. 1-10  $H^{2,3}$ ),  $LRit(1)^{1,2,3}$  (ff. 136<sup>v</sup>-137<sup>r</sup>, ll. 1-10),  $LRit(2)^{1,2,3}$  (ff. 141<sup>v</sup>-142<sup>r</sup>)

Emendations of the Copy Text ( $H^1$ ):

4 leue] loue  $H^1$ , leue  $H^{2,3}$ , lyf  $LRit(1)^{1,3}$ , lyue  $LRit(2)^1$ , lyfe  $LRit(2)^{2,3}$   
 15 for] ffor  $H^{1,2,3}$ ,  $LRit(1)^{1,2,3}$ , For  $LRit(2)^{1,2,3}$

Collation (Substantive Variants):

2 vntyll] tyl  $H^{2,3}$ , vnto  $LRit(1)^1$ , vn to  $LRit(1)^{2,3}$ ,  $LRit(2)^{1,3}$  I] I do  $H^3$   
 3 substitute for my pastaunce  $LRit(1)^2$  who lust] so wyll  $LRit(1)^{1,3}$ , so woll  
 $LRit(2)^1$ , so wyll  $LRit(2)^2$ , who wyll  $LRit(2)^3$   
 4 substitute honte syng and daunce  $LRit(1)^2$  thus] so  $LRit(1)^{1,3}$ , this  $LRit(2)^1$ , this  
 $LRit(2)^{2,3}$  leue]  $H^{2,3}$ , loue  $H^1$   
 5 substitute my hert ys set  $LRit(1)^2$  pastance<sup>o</sup>] dystaunce.  $LRit(2)^1$ , dystaunce.  
 $LRit(2)^2$ , dystaunce  $LRit(2)^3$   
 6 substitute yn sport  $LRit(1)^2$   
 7 substitute to my comfort  $LRit(1)^2$   
 8 substitute who shall me lett  $LRit(1)^2$  substitute yn sport  $LRit(1)^1$   
 9 substitute Gruch so woll but noon deny  $LRit(1)^2$  for] to  $LRit(1)^{1,3}$ ,  $LRit(2)^{1,2,3}$   
 10 substitute so god be plesyd so lyf woll I.  $LRit(1)^2$   
 11 must] woll  $LRit(2)^1$ , wyll  $LRit(2)^{2,3}$  sum] nedes  $LRit(2)^{1,2,3}$   
 14 fansys] fantyses  $LRit(2)^1$ , fantases  $LRit(2)^2$ , fantasyes  $LRit(2)^3$   
 19 substitute passe the day.  $LRit(2)^{1,2}$ , passe the day<sup>o</sup>  $LRit(2)^3$   
 22 vertu] vertu and  $LRit(2)^{1,3}$ , vertu and  $LRit(2)^2$  vices] vyce  $LRit(2)^{1,2,3}$   
 23 and ill<sup>o</sup>] or<sup>o</sup> yll<sup>o</sup>  $LRit(2)^{1,2,3}$ , or. ylle.  $LRit(2)^3$   
 30 thus] Y<sup>o</sup>  $LRit(2)^1$ , I<sup>o</sup>  $LRit(2)^2$ , I.  $LRit(2)^3$  I] omit  $LRit(2)^3$  me.] me vse.  $LRit(2)^1$

[ff. 15<sup>v</sup>-17<sup>r</sup>]

[6]

**Adeu mes amours et mon desyre**  
 Cornish

This piece appears in four voices in *H*. “Adeu mes amours et mon desyre” is listed in the manuscript’s table of contents as the eighth work, with the second stanza (in a hand different from that of the original list’s compiler) listed in the page’s margin as the ninth work. “Adeu mes amours et mon desyre” is attributed to Cornish in *H* but closely related, textually, to Alexander Agricola’s “Adieu m’amour et mon desir,” which appears in *FIC2439* (ff. LXIII<sup>v</sup>-LXV<sup>r</sup>; LXV<sup>v</sup>-LXVI<sup>r</sup>), *Heil* (f. 10<sup>r</sup>), *PBP504* (3, #LXVII), and *LH5242* (ff. 30<sup>v</sup>-32<sup>r</sup>).<sup>58</sup> Of these, full texts of the lyric are extant in *FIC2439* (second instance) and *LH5242*; fragmentary texts, or incipits, are extant in *FIC2439* (first instance), *Heil*, and *PBP504*.

The text found as the first voice of *LH5242* is as below:

<sup>58</sup> Stevens had noted earlier that “The opening of this song with its extended points of imitation is perhaps foreign in manner and unlike Cornish’s other compositions in this manuscript. The song, however, has not been traced elsewhere” (*Stevens MCH8* 102, #8).

ADieu mamour et mon desir  
 de vous ie prans departement  
 si ie vous ay fait desplaisir  
 passant vostre commandement  
 pardonnez moy Ioyeuse ment  
 Iay mis mon cueur a vous seruir  
 loyalle ment hellas hellas  
 Iay bien per du ma paine  
 hellas Iay bien per du ma paine

5

“Adeu mes amours et mon desyre” is reprinted in *Stevens M&P* (389), *Stevens MCH8* (12), Lerner (ed., *Agricola* 5.xliii-xliv), and elsewhere.

Texts Collated:  $H^{1,2,3,4}$  (ff. 15<sup>v</sup>-17<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

- 2 depertamant] de perta mant  $H^1$ , de pertamant  $H^{2,3,4}$   
 4 sy na] syna  $H^{1,2,3,4}$  commandamant] commanda mant  $H^1$ , commanndamant.  $H^2$ ,  
 commanndamant  $H^3$ , commandamant  $H^4$   
 6 demand] de mand  $H^1$ , demand  $H^2$ , demannd  $H^{3,4}$

Collation (Substantive Variants):

- 4 sy na] syna  $H^{1,2,3,4}$   
 8 elas ~ payn] elas ~ payn elas ie bien *perdieu* ma payne.  $H^{1,3,4}$ , elas ~ payn elas ie bien  
*perdieu* ma payne elas ie bien *perdieu* ma payn  $H^2$

[ff. 17<sup>v</sup>-18<sup>r</sup>]

[7]

**Adeu madam et ma mastress**  
 Henry VIII

This piece appears in four voices in *H*. The music of this lyric appears adapted, possibly by Cooper, in “Tyme to pass with goodly sport” in Rastell’s interlude *The Four Elements* (ca. 1517). See Gustave Reese’s *Music in the Renaissance* (878) for a reprinting of the text to Rastell’s lyric; see also *Stevens MCH8* (102n9). A similar textual opening appears in one voice of Paris, *Bibliothèque Nationale, nouv. acq. fr. MS* 4,379 (f. 58<sup>v</sup>); in other voices in this work, the text is corrected to “Adieu m’amour et ma maistresse.”

“Adeu madam et ma mastress” is reprinted in *Stevens M&P* 389 and *Stevens MCH8* 13.

Texts Collated:  $H^{1,2,3,4}$  (ff. 17<sup>v</sup>-18<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

- 2 Adeu] A dew  $H^1$ , A dieu  $H^{2,3,4}$   
 3 Adieu] A dieu  $H^{1,2}$ , Adieu  $H^{3,4}$   
 4 Adieu] A dieu  $H^1$ , omit  $H^2$ , Adieu  $H^{3,4}$

Collation (Substantive Variants):

- 1 Adeu] Adieu  $H^{3,4}$

2 Adew] A dieu *H*<sup>2,3</sup> mon loy] ma loye *H*<sup>2,3</sup>, ma loy *H*<sup>4</sup>  
 3 iusque] *omit H*<sup>2</sup>  
 4 Adieu vous diz] *omit H*<sup>2</sup> per] *omit H*<sup>4</sup>

[ff. 18<sup>v</sup>-19<sup>r</sup>]

[8]

**HElas madam cel que ie metant**  
 Henry VIII

“HElas madam cel que ie metant” appears in four voices in *H* and is listed in the manuscript’s table of contents as the tenth work. Stevens notes that Henry may have added a new third voice to an extant three voice setting (*MCH8* 120n10), and that the lyric itself may have affiliation with Josquin’s of *S/P* (f. 46<sup>v</sup>; see Plamenac, “Reconstruction,” and Fallows *Catalogue* 178-79), consequently leading to affiliation with *FL178* (ff. 43<sup>v</sup>-44<sup>r</sup>), *FL229* (ff. 177<sup>v</sup>-179<sup>r</sup>), *FLR2356* (ff. 80<sup>v</sup>-82<sup>r</sup>), and *P9346* (ff. 44<sup>v</sup>-45<sup>r</sup>), among others. Indeed, the piece bears a striking resemblance, musically and textually, to *P9346*,<sup>59</sup> which reads as follows:

HELLas ma dame que je desire tant tant  
 souffrez que soye vostre loyal amant  
 tout mon viuant tousiours vous seruiray  
 car vostre suis et tousiours le seray

Toutes sont dames per amours ce dit on 5  
 Maiz nya peu qui en ayent le renon  
 Et pour quoy non car trop vouldes choisir  
 prenez en vng et luy fautez plaisir.

Hellas beau sire vous estes bel et bon 10  
 Sage et courtoys et de noble maison  
 Et aussi bon que lon scairoit finer  
 Maiz cil que jayme ne scairoye oublier.

Hellas ma dame pences en vostre cas  
 Entre nous deuly ne fault point dauocaty

Certes non pas et vous le scauez bien 15  
 Allez vous en car vous ne fautez rien

Mon cueur souspire et se plaint tendrement  
 Quant il ne peult trouuer allegement  
 Ne scay comment on nie veult dechasser.  
 Sil est ainsi je yray aillieurs chasser 20

<sup>59</sup> I wish to thank Bryan Gooch for his assistance in verifying the musical affiliation of the piece in *P9346* to that of *H*.

Hellas ma dame et nen seray je point  
 Certes beau sire je ne le vous dis point  
 Seruez a point il *vous* sera mery  
 Hellas ma dame de bon cuer *vous* mercy.

“HElas madam cel que ie metant” is reprinted in *Stevens M&P* 389, *Stevens MCH8* 14, Gérold (ed. 52) and elsewhere.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 18<sup>v</sup>-19<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1 HElas] H Elas *H*<sup>1,2,3,4</sup>  
 3 ie seray] ie ray *H*<sup>1</sup>, *que* seray *H*<sup>2</sup>, *que* ie seray *H*<sup>3</sup>, ie seray *H*<sup>4</sup> a tousiours]  
 atousi ours *H*<sup>1,2</sup>, atousiors *H*<sup>3</sup>, avons tousious *H*<sup>4</sup>  
 4 etant ~ vous] etant ~ vous *que* etant *que* naimeray *que* vous *H*<sup>1</sup>, etant *que* viuray *que*  
 vous *H*<sup>2</sup>, etant vous aultre *que* vous *H*<sup>3</sup>, etant viuray aultre *que* vous *H*<sup>4</sup>

Collation (Substantive Variants):

- 1 ie] omit *H*<sup>3</sup>  
 3 ie seray] ie ray *H*<sup>1</sup>, *que* seray *H*<sup>2</sup>, *que* ie seray *H*<sup>3</sup>, ie seray *H*<sup>4</sup> a tousiours]  
 atousi ours *H*<sup>1,2</sup>, atousiors *H*<sup>3</sup>, avons tousious *H*<sup>4</sup>  
 4 etant *que*] *que* *H*<sup>3</sup> ie viuray] viuray *H*<sup>2,3,4</sup> etant ~ vous] etant ~ vous *que* etant  
*que* naimeray *que* vous *H*<sup>1</sup>, etant *que* viuray *que* vous *H*<sup>2</sup>, etant vous aultre *que* vous *H*<sup>3</sup>,  
 etant viuray aultre *que* vous *H*<sup>4</sup>

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[ff. 19<sup>v</sup>-20<sup>r</sup>, music only]

[M.iii]

[Unattributed]

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An unattributed composition, this piece contains no text and little room left among the musical notation for text, though at the start of the third and fourth voices space is allotted for block capitals (which do not appear). *Stevens MCH8* (#11) notes it as “Consort I”.

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[ff. 20<sup>v</sup>-21<sup>r</sup>]

[9]

**Alas what shall I do for love**  
 Henry VIII

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“Alas what shall I do for love” is a lyric about keeping a lover, once she is discovered, with play on the two separate syllables of “alas” (“a” and “lass”). *Stevens* notes that the words of further strophic verses may be missing (*M&P* 390).

- 3 *syth* Since.

This lyric appears solely in *H*, where it is given in four complete voices.

“Alas what shall I do for love” is Indexed in *Robbins Index & Suppl.* 159.5, *Boffey, Ringler MS* TM110, *Crum* A884. The piece is reprinted in *Chappell Account* 374, *Flügel Anglia* 231, *Flügel Neuengl.* 133, *Trefusis* 7-8, *Padelford* 78, *Stevens M&P* 390, and *Stevens MCH8* 16.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 20<sup>v</sup>-21<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 2    alasse] a lasse *H*<sup>1</sup>, alasse *H*<sup>2,3</sup>, alas *H*<sup>4</sup>  
5    vnto] vn to *H*<sup>1,2,3,4</sup>

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[f. 21<sup>v</sup>]

[10]

**Hey nowe nowe**  
Kempe

---

Like in Farthing's "Hey now now" (*H* 16), below, the words of this piece are given to a round but possibly with others (absent from the text of *H*) intended. There is little room left among the musical notation for additional text. In the list of contents for the manuscript, the title "hey now of Kempe" is given, though the latter two words appear in a script varying from the former.<sup>60</sup> Stevens (*MCH8* 16), without stated reason, gives the text presented below in italics, which is from Robbins (*Secular Lyrics* #141):

*Merry a time I tell in May  
When bright blossoms breaks on tree,  
These fowles singes night and day  
In ilke green is gamen and glee.*

"Hey nowe nowe" appears to have been a common song burden (see, for example, *Stevens M&P* 47-48). See also Daggere's "Downbery down" (*H* 16.5, and note).

"Hey nowe nowe" is indexed, as with Farthing's piece, in *Robbins Index & Suppl.* 1214.6 and *Ringler MS* TM594. The piece is reprinted in *Stevens M&P* 390 and *Stevens MCH8* 16.

Text Transcribed: *H*<sup>1</sup> (f. 21<sup>v</sup>).

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[f. 22<sup>r</sup>]

[11]

**Alone I leffe alone**  
Cooper

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"Alone I leffe alone" is a song bemoaning solitude, with an ambiguous play in the second line referring either to the speaker's self-pity (the "one" being the speaker) or to the speaker's longing for the company of a specific other. This lyric's adaptation in *Thynne's Chaucer* and Kele's *Christmas carolles newly inprynted*, noted below, suggests that the latter of these two possibilities is more probable. A popular lyric in its time, "Alone I leffe alone" has both secular

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<sup>60</sup> This script is also used to correct the list's exclusion of the work falling between its numbers 8 and 10, "perdon amoy." Not actually a separate work, "perdon amoy" is the second stanza of Cornish's "Adew mes amours et mon desyre" (*H* 6), the text of which is given below also.



and religious associations. It is noted in “I have non English convenient and digne,” attributed to John Lydgate (*Minor Poems* 281; *A Balade in commedation in Thynne’s Chaucer* 374-75): “That for you singe, so as I may, for mone / For your departing; alone I live, alone” (ll. 104-5). The two lines are used as a burden for a lyric appearing in *PRO Exchequer Miscellanea* 163/23/1/1,<sup>61</sup> and it is listed as the name of the air for “Wan ic wente byyonde the see” *CGon* (41).<sup>62</sup> A later carol on the Virgin and the Son—“Alone, alone, alone, alone / Sore I sygh, and all for one” (Kele’s *Christmas carolles newly inprynted* 17)—adapts these lines to its burden and takes the matter of the lyric from “Alone, alone, alone, alone, / Here I sytt alone, alas, alone” (*LFay* ff. 48<sup>v</sup>-50<sup>r</sup>).<sup>63</sup>

1     *leffe*     Live.

“Alone I leffe alone” is in the form of a round set for three voices. There exists little formal distinction (neither spacing, line breaks, nor illuminated block capitals) separating one voice from the other.

“Alone I leffe alone” is indexed in *Robbins Index & Suppl.* 266.5, *Boffey*, and *Ringler MS* TM138. The piece is reprinted in *Flügel Anglia* 231, *Briggs Collection* 3-4, *Stevens M&P* 390, and *Stevens MCH8* 17.

Texts Collated: *H*<sup>1,2,3</sup> (f. 22<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1     alone] a lone *H*<sup>1,2</sup>, alone *H*<sup>3</sup>
- 2     for] ffor *H*<sup>1</sup>, for *H*<sup>2,3</sup>

[ff. 22<sup>v</sup>-23<sup>r</sup>]

[12]

**O my hart and o my hart**  
Henry VIII

This piece is a lyric of departure: the lover regretfully leaves his lady, not fully understanding the reasons for his leaving. *H* presents “O my hart and o my hart” in three voices, each in full and with text-height block capitals at the outset. Extra rules are given on both the verso and recto sheets. The lyric appears to have been copied once, in an early sixteenth century hand, on the final page (gg4<sup>v</sup>) of Caxton’s edition of Jacobus de Voragine’s *Legenda Aurea* (*PBLE*; trans. and pr. 1493; Huntington Printed Book 69798; *Pollard/STC* 24875).

“O my hart and o my hart” is indexed in *Robbins Index & Suppl.* 2531.5, *Boffey*, *Ringler MS* TM1218, and *Crum* O715. The piece is reprinted in *Chappell Account* 374, *Flügel Anglia* 232, *Trefusis* 9, *Stevens M&P* 390, and *Stevens MCH8* 17.

<sup>61</sup> See *Greene* ([2nd ed.] 247), *Robbins Index & Suppl.* (#2293.5), and Saltmarsh (14 [facs.], 21 [trans.]).

<sup>62</sup> See also *Greene* (#418).

<sup>63</sup> See *Greene* (#164) and *Robbins Index & Suppl.* (#377.5).

Texts Collated: *H*<sup>1,2,3</sup> (ff. 22<sup>v</sup>-23<sup>r</sup>), *PBL*e (gg4<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

3 depart] de part *H*<sup>1</sup>, depart *H*<sup>2,3</sup>, depart *PBL*e

Collation (Substantive Variants):

2 it] that *PBL*e

3 sens] sytt *PBL*e I] that I *PBL*e nedys] omit *PBL*e

---

[ff. 23<sup>v</sup>-24<sup>r</sup>]

[13]

**Adew adew my hartis lust**  
Cornish

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“Adew adew my hartis lust” is a song of departure—seemingly a permanent leave-taking or exile (“vntyl I dye” [l. 4]; see *Robbins Suppl.*)—of a lover from his beloved.

2 *Adew . . . solace* Cf. “Now fayre wele my Joye my comfort and solace” *Oxford Bodleian MS* 120 (ff. 95<sup>r-v</sup>).

This piece is through-set in three voices, with blank rules on both faces.

“Adew adew my hartis lust” is indexed in *Robbins Index & Suppl.* 120.5, *Boffey, Ringler MS* TM64, and *Crum* A665. The lyric is reprinted in *Seaton* 405, *Flügel Anglia* 232, *Stevens M&P* 14, 390, and *Stevens, MCH8* 17.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 23<sup>v</sup>-24<sup>r</sup>), *OxAsh* (f. 100<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

1 Adew adew] A dew a dew *H*<sup>1,2</sup>, Adew A dew *H*<sup>3</sup>, Adewe adewe *OxAsh*

3 dowbyl] dow byl *H*<sup>1,3</sup>, doubyl *H*<sup>2</sup>, double *OxAsh*

4 vntyl] vn tyl *H*<sup>1,2,3</sup>, vntyll *OxAsh* alas alas.] a las alas. *H*<sup>1</sup>, alas a las. *H*<sup>2</sup>, alas alas. *H*<sup>3</sup>, alas alas<sup>o</sup> *OxAsh*

Collation (Substantive Variants):

3 must<sup>o</sup>] may. *H*<sup>2</sup>

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[f. 24<sup>v</sup>]

[14]

**Aboffe all thyng**  
Farthing

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“Aboffe all thyng” is a round in commemoration of a royal birth, likely that of Henry’s first male child and potential monarchical heir born 1 January 1511 (as is the unattributed “Adew adew le company” (*H* 53)). As with Skelton’s “A lawde and prayse” (1509), wherein he notes with reference to the newly-crowned Henry VIII that “The Rose both white and Rede / In one rose now dothe grow” (ll. 1-2), here allusion is made to the strength of the Tudor dynasty as a union of the Yorkists and Lancastrians, represented by their badges of the white rose and red rose, respectively. See also “I loue I loue and whom loue ye” (*LFay* ff. 40<sup>v</sup>-46<sup>r</sup>), a lyric seemingly in celebration of Prince Arthur’s birth, wherein Arthur is given the name of “rose” (l. 23) and he, along with his parents, are referred to as “rosys thre” (l. 40). In *LFay*, see also “Lett serch your myndis” (f. 11<sup>r</sup>; l. 6), which likely contains reference to Arthur using the same image,

and the unattributed “This day day dawes” (ff. 108<sup>v</sup>-112<sup>r</sup>) where Elizabeth of York is likely meant in an allusion to a queen gathering a “lyly whichte rose” (l. 5). Arthur would not live to see the crown, but his younger brother would. As the son of Henry Tudor (Lancaster) and Elizabeth (York), Henry VIII was the first of the Tudor monarchs to embody the union of the two factions, and in this lyric the imagery of their traditional badges is transferred to Henry and Katherine’s son, the new heir.

- 4 *mornyng* Mourning.  
 5 *a bud is spryngynge* Cf. the similar image of “Lett serch your myndis” (*LFay* f. 11<sup>r</sup>): “By droppys of grace that on them down doth rayn / Through whose swete showris now sprong ther is ayen / a rose most riall” (ll. 4-6).  
 6 *the red rose and the whyght* Lancastrian and Yorkist badges, respectively.

This piece is indexed in *Robbins Index & Suppl.* 112.5 and *Ringler MS* TM50. It is reprinted in *Chappell Account* 382, *Flügel Anglia* 232, *Stevens M&P* 391, and *Stevens MCH8* 18.

Texts Collated: *H*<sup>l</sup> (f. 24<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>l</sup>):

- 4 Adew] A dew *H*<sup>l</sup>  
 8 Adew] A dew *H*<sup>l</sup>  
 9 Adew mornyng] A dew mornyng a dew *H*<sup>l</sup>

[f. 25<sup>r</sup>]

[15]

**Downbery down**  
 Daggere

“Downbery down” is a lyric of a lover’s exile from his lady with no known reason (ll. 3-4). The “dysdayn” (l. 6) mentioned shares a similar quality to that of the nearly-allegorized entity of disdain noted in Henry’s own lyrics, that of a force which keeps true lovers apart.

- 5 *hey now* A common refrain; see Farthing’s “Hey now now” (*H* 16) and Kempe’s “Hey nowe nowe” (*H* 10) both present in *H* as incipits; “hey now now now” is the burden to “Swet Iesu is cum to vs / *this* good tym of crystmas” (*OxEP* ff. 45<sup>v</sup>-47<sup>v</sup>; *Greene* #93), which is stated to be “A song *in the* tune of / And y were a mayden” (“And I war a maydyn” [*H* 67]); see also Skelton’s “Agaynste a Comely Coystrowne”: “Rumbyll downe, tumbyll downe, hey go, now, now” (l. 30). Also an exclamation, as in “hey now I howte” (*Castle of Perseverance* 61).  
 6 *dysdayn* Cf. Henry’s “Whoso that wyll all feattes optayne” (*H* 28.2,4,8,11,14) and elsewhere; see the note to line 2 of the aforementioned lyric.

“Downbery down” is in the form of a round, transcribed exactly here.

“Downbery down” is indexed in *Robbins Index & Suppl.* 688.8, *Boffey*, *Ringler MS* TM367, and *Crum* D451. It is reprinted in *Flügel Anglia* 260, 232, *Stevens MCH8* 18, and *Stevens M&P* 391.

Texts Collated: *H*<sup>l</sup> (f. 25<sup>r</sup>), *LR58* (f. 4<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 2 exild] ex ild *H*<sup>1</sup>, exyeld *LR58*  
7 shal be] shalbe *H*<sup>1</sup>, shal be *LR58*

Collation (Substantive Variants):

- 1 down] down down down hay down *LR58*  
5 now] now hey now hey now *LR58*  
6 that dysdayn] *this* day *LR58*  
7 sone] sum *LR58*  
8 never more] neuer *LR58*  
9 *substitute* hey now downbery down. *LR58*

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[f. 25<sup>v</sup>]

[16]

**Hey now now**  
Farthing

---

Like in Kempe's "Hey nowe nowe" (*H* 10), the words of "Hey now now" are given to a round, but additional lyrics were likely intended. Little room has been left among the musical notation for text. This piece is not listed in the table of contents. Stevens (*MCH8* 19), without stated reason, gives the text presented below in italics, which is from Robbins (*Secular Lyrics* #143):

*Gracious and gay*  
*On her lith all my thought*  
*But she rew on me today*  
*To death she hath me brought.*

"Hey nowe nowe" may have been a common song burden; see the commentary to Kempe's "Hey nowe nowe," and also Daggere's "Downbery down" *H* 15.5, and note).

This piece is indexed, as with Kempe's piece, in *Robbins Index & Suppl.* 1214.6 and *Ringler MS* TM594. It is reprinted in *Stevens M&P* 391 and *Stevens MCH8* 19.

Text Transcribed: *H*<sup>1</sup> (f. 25<sup>v</sup>).

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[f. 26<sup>r</sup>]

[17]

**In may that lusty sesoun**  
Farthing

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"In may that lusty sesoun" is a song in celebration of spring, perhaps associated with the tradition of courtly maying.

- 1 *lusty* Young, vibrant, full of healthy vigour (*OED* a 5).  
2 *geder* Gather.  
6 *toynd* Sang, issued forth in musical tones (*OED* "tone" v 1, 2).  
7 *nyghtyngale* Cf. Liberty's love lyric in Skelton's *Magnificence*, which ends "So merely syngeth the nyghtyngale!" (l. 2078); also Lydgate's *Reson and Sensuallyte*, in which the character Gladness, who associates with Venus and Cupid, says "as any

nyghtyngale / She sange that Ioye was to here, / That the lusty nootys clere / Of Sirenes  
in the see / Ne wer nat lyke, in no degre, / To the soote, sugryd song / Whiche they  
songen euer a mong / Of Ioye, myrthe, and lustyhede” (5254-61); Lydgate’s “A Sayenge  
of the Nyghtyngale,” wherein the call of the bird is interpreted first, to be associated with  
earthly love—”And in hir ledne, Venus to take vengeaunce / On false lovers whiche that  
bien vntriwe, / Ay ful of chaunge and of variaunce, / And can in oone to have no  
plesaunce” (*Minor Poems* 2. ll. 16-9)—and, later, when she is “Vpon a thorn” (l. 356 ff.),  
the call also hearkens spiritual rejuvenation.

- 8 *thornys* see Lydgate’s use of the association, “A Sayenge of the Nyghtyngale,” of the  
nightingale and the thorn, note to l. 7, above; the association is proverbial (Whiting  
N112).

This piece is indexed in *Robbins Index & Suppl.* 1504.5 and *Ringler MS* TM776. It is reprinted  
in *Flügel Anglia* 232, *Briggs* 6-7, *Stevens M&P* 391, and *Stevens MCH8* 19.

Text Transcribed: *H*<sup>1</sup> (f. 26<sup>r</sup>)

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[ff. 26<sup>v</sup>-27<sup>r</sup>, music only]

[M.iv]

Lloyd

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This instrumental piece, attributed to “fflude in armonia graduat” [Lloyd], is not listed in *H*’s  
table of contents. The piece contains no lyrical text, nor does it contain space allotted for block  
capitals or for text among the musical notation. *Stevens MCH8* (#21n) notes it as  
“Puzzle-canon I (Tris),” and observes that the text “tres”—the Greek “thrice”—is found at the  
end of the second stave on f. 27<sup>r</sup>.

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[ff. 27<sup>v</sup>-28<sup>r</sup>]

[18]

**Whoso that wyll hym selff applye**  
Rysby

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“Whoso that wyll hym selff applye” is a lyric of invitation to a tournament, perhaps a tournament  
song in itself. The “lusty” (l. 4) spirit of the song, and its explicit mention of “youth” (l. 2),  
echo many of Henry’s own lyrics of the first few years of his reign.

- 2 *youth* See Henry’s songs on youth, “Pastyme with good companye” (*H* 5), “The  
tyme of youthe is to be spent” (*H* 19), “Though sum saith that yough rulyth me” (*H* 51),  
and “Lusti yough shuld vs ensue” (*H* 16).

- 4 *lusty bloddys* Those with lusty (young, energetic) blood, gallants. *cheualry*  
Chivalry.

This piece is through-set for four voices.

“Whoso that wyll hym selff applye” is indexed in *Robbins Index & Suppl.* 4143.8 and *Ringler*  
*MS* TM1978. It is reprinted in *Flügel Anglia* 233, *Stevens M&P* 392, and *Stevens MCH8* 21.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 27<sup>v</sup>-28<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

1 Whoso] Who so *H*<sup>1,2,3,4</sup>

4 Of ~ cheualry] Of ~ cheualry off lusty bloddys and cheualry. *H*<sup>1,2,3</sup>

Collation (Substantive Variants):

4 Of ~ cheualry] Of ~ cheualry off lusty bloddys and cheualry. *H*<sup>1,2,3</sup>

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[ff. 28<sup>v</sup>-29<sup>r</sup>]

[19]

**The tyme of youthe is to be spent**  
Henry VIII

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This lyric is a proclamation of the proper activities of youth, in which the author urges that courtly pastimes such as jousting ('featyes of armys') provide virtuous activity to keep vice at bay. "The tyme of youthe is to be spent" contains many echoes to sentiments expressed in "Pastyme with good companye" (*H* 5). This piece is sometimes entitled "Goode dysporttys" (*Robbins Suppl.*).

1 *spent* Used to its fullest; "Exhausted of the active or effective power or principle" (*OED* ppla 4. a.); cf., in *Youth*, the statement of Youth in response to Pride's advice "It is time enough to be good / when that ye be old" (ll. 645-46): "I will make merry while I may" (l. 648; Lancashire, *Two Tudor Interludes*). Regarding the nature of the activities expressed in this lyric, and their place in the domain of youth, cf. similar sentiments expressed in the anonymous *Jousts of May*: "Therefore good is to haue parfyght knowlage / For all men that haue youth or metely age / How *with* the spere theyr enemyes to outrage / At euery nede" (161-4); see also the note to ll. 7-10, below.

1-2 *youthe . . . vice* Cf. sentiments of "I rede that he that useth hym not to vertue(s) in his yonge age he shall not conne withstande vyces in his old age" (Horstmann, *Yorkshire Writers: Richard Rolle . . . and his Followers* 2.83[32-4]) and the moral saying "he *that* in youth no vertu will vse / In Age all honor shall hym Refuce" (*OxHill* f. 200<sup>v</sup> [p. 217]; variant in *OxRawl*86 f. 31<sup>r</sup>); see also Henry's "Lusti yough shuld vs ensue" (*H* 61) and gloss; contrast "Youthe in his flowres may lyue at liberte / In age it is convenient to grow to gravite" (Flügel, "Die Proverbes von Lekenfield und Wresil" 483).

2 *forfent* Forfended, forbidden (*OED* ppl. a. of "forfend" v. 2, "to avert, to keep away or off, prevent").

3 *nought* Note, perceive, notice; also, possibly, to sing of (*MED* "noten" v.3 a). *I*

*nought* Possibly a scribal substitution for "inough," enough.

5 *And they be* If they be.

6 *couit* Desire (*OED* v. 1), or to have an inclination or drawing (*OED* "covet" v. 4.c).  
*wyn who can* May he win who can.

7-10 *As featys of armys . . . corage is suerly owt fet* Cf. the defence of jousting provided in the anonymous *Jousts of May*: "Syth it was to no mannes preiudyse / To passe the tyme this merciall excercyse / Was commendable. / Specyally for folkes honourable / And for other gentylnen therto able. / And for defence of realmes profytable / Is the vsage" (ll. 154-160); as well, in the *Jousts of June*: "For as moche as yonge folke can not deuyse, / To passe tyme in more noble excersyse / Than in the aunicynt knyghtes practyse / Of dayes olde" (ll. 1-4).

- 8 *vtter* To vanquish, conquer, or overcome (*OED* “utter” v2. 1), as if by being active one many conquer vice; also, used in conjunction with horses at tournaments as they leave the lists or course (*OED* v1. 4).
- 9 *Comparysons* Comparisons, similarities or differences discovered by comparison (*MED* n. 3.a, 3.b). *sett* Prescribed, ordained, established, esp. in connection with a law or declaration (*OED* “set” v1. V.50).
- 10 *corage* Spirit, vitality, vigor, lustiness, and so forth, relating to the heart as a center of feeling, thought, and mind. It is used in two different though related senses in the lyrics of *H*; one—relating to confidence, boldness, bravery, and valour (*OED* n. 3.d, 4)—is the dominant sense here and in the unattributed “Pray we to god that all may gyde” (*H* 65.3); another—relating to sexual vigour and inclination, the desire to love, and the amorous spirit (*OED* n. 3.e)—is found in Henry’s “Thow that men do call it dotage” (*H* 44.2,13), Cornish’s “Adew corage adew” (*H* 32.1,3), the unattributed “And I war a maydyn” (*H* 67. 8), and “Hey trolly loly lo” (*H* 75.18). For a likely instance of the relation of the two, via the practices of courtly love, see “Thow that men do call it dotage” (*H* 44.13).  
*owt ffet* Fetched out of it, gained (*OED* “fet” v. *obs.*).
- 12 *dysportys* Disports, relaxations, recreations, merriment (*OED* “disport” n., 1, 2, & 3).

“The tyme of youthe is to be spent” appears in *H* in three voices, complete for ll. 1-2 save the second voice, which is missing the phrase and music for “be for fent” in the second repetition of l. 2 (lower f. 28<sup>v</sup>). There is, however, a vacant rule on the following page (upper f. 29<sup>f</sup>) that could accommodate it as well as a blank rule above voice 2. The remainder of the lyric is provided after the third voice.

This lyric is indexed in *Robbins Index & Suppl.* 3487.5 and *Ringler MS* TM1602. It is reprinted in *Briggs* #1, *Trefusis* 10-1, *Flügel Anglia* 233, *Flügel Neuengl.* 147, *Stevens M&P* 392, and *Stevens MCH8* 22.

Texts Collated: *H*<sup>1</sup> (ff. 28<sup>v</sup>-29<sup>f</sup>, *H*<sup>2,3</sup> ll. 1-3).

Emendations of the Copy Text (*H*<sup>1</sup>):

2 forfent] for fent *H*<sup>1,2,3</sup> forfent<sup>o</sup>] for fent but vice in shuld be for fent. *H*<sup>1</sup>, ~ in it shuld *H*<sup>2</sup>, ~ in it ~ fent<sup>o</sup> *H*<sup>3</sup>

10 For] Ffor *H*<sup>1</sup> fet.] ffet. *H*<sup>1</sup>

11 for] ffor *H*<sup>1</sup>

Collation (Substantive Variants):

1 is] is for *H*<sup>3</sup>

2 fent] fent but vice in shuld be for fent. *H*<sup>1</sup>, ~ in it shuld *H*<sup>2</sup>, ~ in it ~ fent<sup>o</sup> *H*<sup>3</sup>

[ff. 29<sup>v</sup>-30<sup>f</sup>]

[20]

**The thoughtes within my brest**  
Farthing

“The thoughtes within my brest” is a lyric of departure, with emphasis on the lover’s regret at not being able to offer service to his beloved any longer. The text of the first stanza echoes

another lyric of departure—that of Cornish’s “A the syghes *that cum* fro my hart” (*H* 22) in *H*—though Cornish’s lyric is of a different emphasis.

- 2 *They greue me passyng sore* Cf. repetition in Cornish’s “A the syghes *that cum* fro my hart” (*H* 22), as well as *sore*’s rhyme, “euer more” (l. 4).
- 3 *prest* Ready in mind, disposition, or will (*OED* a 2); cf. “Whilles lyue or breth is in my brest” (*H* 43.26).

“The thowghtes within my brest” is through-set for three voices, although Stevens suggests that there might be verses missing (*M&P* 392). While this lyric has been mistakenly attributed in the past to Henry VIII, the scribal ascription clearly reads “T. Ffardyng” (f. 30<sup>r</sup>).

This lyric is indexed in *Robbins Index & Suppl.* 3486.5, *Boffey*, and *Ringler MS* TM1599. It is reprinted in *Flügel Anglia* 233, *Stevens M&P* 392, and *Stevens MCH8* 22.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 29<sup>v</sup>-30<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1 *within*] *with* in *H*<sup>1,2,3</sup>
- 4 *serue*] *ser* *H*<sup>1</sup>

Collation (Substantive Variants):

- 4 *serue*] *ser* *H*<sup>1</sup>

---

[ff. 30<sup>v</sup>-31<sup>r</sup>]

[21]

**My loue sche morneth for me**  
Cornish

---

“My loue sche morneth for me” is a song in defense of all true lovers (ll. 62-66) upon whom separation is forced (l. 9)—the lyric also relays a tale of two lovers in such a situation. The lover, who urges that his beloved forget him, acquiesces to the strength of her devotion and acknowledges his own unwavering devotion. Moralized versions of “My loue sche morneth for me” appears in *Twenty Songs* (#14) and *The Gude and Godlie Ballatis* (ed. A. F. Mitchell 140). Also related to this lyric are “Wep no more For me swet hart” (*BL Harleian MS* 1,317 f. 94<sup>v</sup>; mentioned on the gloss to l. 6, below) and, as noted by Stevens (*M&P* 394), *PRO Exchequer Miscellanea* 163/22/2/57.

- 1 *morneth* Feels sorrow, grieves, laments, pines, has a painful longing; perhaps also utters lamentations (*OED* v.1 I.1.c, d, I.1.3)
- 5 *sen* Since. *depart* Separate.
- 6 *more for me* Cf. “Wep no more For me swet hart” (*BL Harleian MS* 1,317 f. 94<sup>v</sup>) which ends, also, “that yo shod morne For me” (l. 5).
- 7 *louys daunce* The act of the game of love, perhaps with more sexual overtones.
- 11 *do way* Leave off, let alone, cease (*OED* “do” v 53).
- 13 *boote* Good, profitable (*OED* n.1 I).
- 14 *me* My.
- 17 *revert* Recover consciousness, return to itself; also, turn away, so as to leave or desert one (*OED* v I.1.a, I.5).
- 23 *her schuld not moue* Should not move her.



- 26 *what remedy* Cf. Henry's "Withowt dyscord" (*H* 49.23) and the unattributed "What remedy what remedy" (*H* 69).
- 28-9 *grace . . . purchase* Cf. this with other related acts associated with grace, i.e. the comment to Henry's "If love now reynyd as it hath bene" (*H* 38.12).
- 29 *. . . purchase* I.e. let us see some aid from you (*Stevens M&P* 394).
- 31 *say* Assay, try, prove, test the fitness of (*OED* v.2 1).
- 35 *stynt* Cease, stop (*OED* "stint" v I).
- 42 *rewyd* Affected with regret, made (one) wish one had acted otherwise, or affected with pity or compassion (*OED* v.1 2,4).
- 47 *vnlast* Freed or relieved, by undoing a lace or laces (*OED* "unlace" v 2).
- 51 *ble* Happy.
- 53 *my report* Knowledge or report of me.
- 56 *retaylle* Refrain.
- 58 *well* Weal, wealth.
- 61-2 *here an ende . . . deffend* Cf. Henry's "Though sum saith that yough rulyth me" (*H* 51.18).
- 65 *iebardyse* Jeopardies.

The first stanza of "My loue sche morneth for me" is through-set in three voices (the third voice is not clearly offset), with the remaining text underlaid.

This piece is indexed in *Robbins Index & Suppl.* 2261.4, *Boffey*, and *Ringler MS* TM1057. It is eprinted in *Flügel Anglia* 233-35, *Flügel Neuengl.* 133-34, *Padelford* 80-83, *Stevens M&P* 393-94, and *Stevens MCH8* 23.

Texts Collated: *H*<sup>l</sup> (ff. 30<sup>v</sup>-31<sup>r</sup>, ll. 1-6 *H*<sup>2,3</sup>), *CTri* (f. 45<sup>v</sup>, ll. 1-3).

Emendations of the Copy Text (*H*<sup>l</sup>):

2 for me for me.] for me. *H*<sup>l</sup>, ffor me<sup>o</sup> *CTri*

45 therwyth] ther wyth *H*<sup>l</sup>

50 bethought.] be thought. *H*<sup>l</sup>

Collation (Substantive Variants):

2 for me for me.] for me. *H*<sup>l</sup>, ffor me<sup>o</sup> *CTri*

3 my] for me my *CTri* morneth] morys *CTri* for me.] for me for me. *H*<sup>3</sup>

[ff. 31<sup>v</sup>-32<sup>r</sup>, music only]

[M.v]

Lloyd

This instrumental piece attributed to "fflud in armonia graduat" [Lloyd] is not listed in *H*'s table of contents. The piece contains no space allotted for block capitals or for text among the musical notation. *Stevens MCH8* (#26n) notes it as "Puzzle-canon II (Iste tenor)." Text describing the piece reads as follows: "Iste tenor ascendit . . ."

[ff. 32<sup>v</sup>-33<sup>r</sup>]

[22]

**A the syghes *that cum fro my hart***  
Cornish

---

“A the syghes that cum fro my hart” is a lyric of departure recollecting the joys of love once had. In a letter to his Nora of July 1904, Joyce discusses the sentiment of the song and its tune, attributing it, erroneously, to Henry VIII (Joyce 23-24). The text of the first stanza echoes that of Farthing’s “The thowghtes *within* my brest” (*H* 20).

- 2     *They greue me passyng sore*     Cf. repetition in l. 2 of Farthing’s “The thowghtes  
      *within* my brest” (*H* 20), as well as *sore*’s rhyme, “euer more” (l. 4).  
3     *Sen*     Since.  
7     *in place*     In the place (of “her godely swet face” [l. 5]).  
12    *Ioe*     Joy.

The first stanza is through-set in three voices, with the remaining text underlaid.

“A the syghes that cum fro my hart” is indexed in *Robbins Index & Suppl.* 14.5, *Boffey, Ringler MS* TM86, and *Crum* A817. This piece is reprinted in *Briggs Collection* xvii, 10, *Chappell Music* 1.35-36, *Flügel Anglia* 258, 235, *Flügel Neuengl.* 134, *Padelford* 79, *Stafford Antiqua* 1.27, *Stevens MCH8* 5, and *Stevens M&P* 395.

Texts Collated: *H*<sup>1</sup> (ff. 32<sup>v</sup>-33<sup>r</sup>, ll. 1-4 *H*<sup>2,3</sup>), *LR58* (f. 3<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 4     fare]   ffare *H*<sup>1,2,3</sup>, Fare *LR58*  
6     eye.]   nye. *H*<sup>1</sup>, eye<sup>o</sup> *LR58*  
9     behold.] be hold. *H*<sup>1</sup>, be holde<sup>o</sup> *LR58*

Collation (Substantive Variants):

- 3     Sen]   Sens *H*<sup>2,3</sup>, Syth *LR58*     ye] I *LR58*     nedes from me] fro my loue *LR58*  
5     her godely swet]   wyth hur goodly *LR58*  
6     was]   She was *LR58*  
7     be]   me *LR58*  
10    take] takyn *LR58*  
13    And] A me *LR58*     thynk I]   thynke that I *LR58*  
14    wol]   wolde *LR58*     I cowld] that I myght *LR58*  
16    as now she shuld]   to make hyt lyght *LR58*

---

[ff. 33<sup>v</sup>-34<sup>r</sup>]

[23]

**With sorowfull syghs and greuos payne**  
Farthing

---

“With sorowfull syghs and greuous payne” is a lyric of departure. The emphasis is on return as well as the pain that will accompany the lover in absence. Cf. “Wyth sorowful syghes and woundes smart” (*LDev* f. 26<sup>v</sup>; attributed to Thomas Howard).

“With sorowfull syghs and greuos payne” is through-set for three voices.

This lyric is indexed in *Robbins Index & Suppl.* 4201.3, *Boffey, Ringler MS* TM2009. It is reprinted in *Flügel Anglia* 235, *Stevens M&P* 395, and *Stevens MCH8* 25.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 33<sup>v</sup>-34<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

3 agayne.] a gayne. *H*<sup>1,3</sup>, a gayn. *H*<sup>2</sup>

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[ff. 34<sup>v</sup>-35<sup>r</sup>]

[24]

**Iff I had wytt for to endyght**  
Unattributed

---

This lyric presents a celebration of a lover's lady. With echoes in Cornish/Wyatt's "A robyn gentyl robyn" (*H* 42) and other lyrics of this tradition, the lover expresses his love and devotion, and praises her beauty and constancy to him. See also "If I had space now for to write" (*PRO State Paper Office* 1/246 f. 28<sup>r</sup>), which shares the same rhyme yoking ("write" [l. 1] and "endite" [l. 3]).

1-3 *endyght . . . godnes* Cf. Christopher Goodwyn's *Dolorous Louer*: "Of all her goodnes what sholde I more endyght" (l. 218).

1 *endyght* Put into words, compose, give a literary or rhetorical form to, express or describe in a literary composition (*OED* "indite" v 3).

10 *She doth not wauer as the wynde* Cf. lines 14-15 in Wyatt's later handling of "A robyn gentyl robyn," "that wommens lou ys but ablast / and tornyth as the wynd" (*LDev*[2] f. 24<sup>r</sup>; also *LGe* f. 37<sup>v</sup>).

11 *for no new me chaung doth she* Cf. Cornish/Wyatt's "A robyn gentyl robyn" (*H* 42.11).

12 *trew I do her fynd* Cf. Cornish/Wyatt's "A robyn gentyl robyn" (*H* 42.9).

18 *lernyng it war for women all* "it would be, if known, a lesson to all women" (*Stevens M&P* 396).

23 *departed* Separated.

24 *Happe what wyll happ* In reference to the changes of fortune the future may bring; cf. "Spite of thy hap, hap hath wel happed" (ll. 7, 14, 21) in Wyatt's "In faith I not well what to say" (*LGe* f.19<sup>r</sup>).

The first stanza is through-set in three voices and the remaining text is underlaid. "Iff I had wytt for to endyght" is unattributed in *H*. In *L18752* (f. 58<sup>v</sup>) (a related handling not collated here), the initials "J I" appear underneath.

This lyric is indexed in *Robbins Index & Suppl.* 1414.8, *Boffey, Ringler MS* TM721, and *Crum* I822. It is Reprinted in *Chambers Lyrics* 57, *Chambers Verse* 41-42, *Flügel Anglia* 235, 260, *Flügel Neuengl.* 134, 138, *Padelford* 78, *Reed* 350-51, *Stevens M&P* 396, and *Stevens MCH8* 26.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 34<sup>v</sup>-35<sup>r</sup>, ll. 1-5 *H*<sup>2,3</sup>), *LR58* (f. 5<sup>v</sup>), *LDev* (f. 58<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

14 vnkynd.] vn kynd. *H*<sup>1</sup>, vnkende<sup>o</sup> *LR58*

16 for] ffor *H*<sup>1</sup>, For *LR58*

19 vnto] vn to *H*<sup>1</sup>, vnto *LR58*

Collation (Substantive Variants):

5 *omit LDev*  
 11 doth] woll *LDev*  
 12 all way trew] trew *and faythfull LDev*  
 14-21 *omit LDev substitute* sore y am *that* y ne may / to tell yon her fydeyte / *that*  
 all men myght good of her saye / shall no man kno her nam for me *LDev*  
 15 se.] the° *LR58*  
 17 *know her name for me.]* know hur name for me° *LR58*  
 18 women] young men *LR58*  
 20 mak] made *LR58* non] noman *LR58*  
 21 whill] whyllye *LR58* I] that I *LR58*  
 23 to deth] tyll by dethe *LR58, that* by dethe *LDev*  
 24 *substitute* bade *and* goodes y gyue her all *LDev* wyll] shall *LR58* fall what  
 shall,] wylbe fall *LR58*  
 25 *know her name for me.]* know hur name for me° *LR58, know her nam for me° LDev*

[f. 35<sup>v</sup>]

[25]

**Alac alac what shall I do**  
Henry VIII

“Alac alac what shall I do” is likely three lines of a longer love song, perhaps that of “Hey nony nony nony nony no” (*H* 26). “Alac alac what shall I do” presents the lament of a devout lover unsure of his lady, as does “Hey nony,” where this concern sees a much fuller development and, ultimately, a positive conclusion.

*H* presents “Alac alac what shall I do” in three voices, complete and presented on the verso only. *Ringler MS* suggests that the text is probably incomplete (51), and the peculiar layout in *H* suggests that this song and that which follows it, “Hey nony nony nony nony no” (*H* 26), are quite closely related (see *Stevens MCH8*, #30, note). “Hey nony nony nony nony no” is unattributed, and its original numbering in the ms (“xxvij”) corresponds with the heading “28. Alac alac what shall I do” in the table of contents (f. 2<sup>v</sup>). Also, the text on f. 36<sup>r</sup> lacks any sort of block initial capital which is used to offset voices and lyrics from one another, and the matter of each song is complementary.<sup>64</sup> The incipit “Alasse a lasse what shall I doo” is listed as part of the contents of *DBla* (f. 59<sup>r</sup>), which contains many songs of a similar nature, including a great many pieces by Wyatt. This piece, however, does not survive in the manuscript outside of this mention.

“Alas alas what shall I do” is indexed in *Robbins Index & Suppl.* 135.5, *Boffey, Ringler MS* TM88, *Crum* A843. It is reprinted in *Flügel Anglia* 236, *Stevens M&P* 396, *Stevens MCH8* 26, and *Trefusis* 72.

Texts Collated: *H*<sup>1,2,3</sup> (f. 35<sup>v</sup>).

<sup>64</sup> Perhaps, for example, the complaint of the maid in “Hey nony nony nony nony no” is “Alac, alac,” for “Hey nony nony” would be much less appropriate.

Emendations of the Copy Text (*H*<sup>1</sup>):

2 for ] ffor *H*<sup>1,2,3</sup>

3 lokked] lokked *H*<sup>2,3</sup>, lakked *H*<sup>1</sup> therto.] ther to<sup>o</sup> *H*<sup>1,2</sup>, the to. *H*<sup>3</sup>

Collation (Substantive Variants):

3 lokked] lokked *H*<sup>2,3</sup>, lakked *H*<sup>1</sup>

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[f. 36<sup>r</sup>]

[26]

**Hey nony nony nony nony no**  
Unattributed

---

In “Hey nony nony nony nony no” the speaker overhears a complaint of a maiden worried about the constancy of her male lover. The lyric concludes with his return and her comforting. The burden “*Hey nony nony*. . .” was a very common refrain and expression of mirth; see Coverdale’s mention of it (in note to Cornish’s “Trolly lolly loly lo” [*H* 33]), and allusions in Shakespeare’s *Much Ado* (2.3.62-69), Ophelia’s incorporation of it into her song fragments (*Hamlet* 4.5.166), *King Lear* (4.4.101), and the *Two Noble Kinsmen* (3.4.19.24); see also Merry Report’s words in Heywood’s *Play of the Weather*—“Gyue boys wether quoth a nonny nonny” (l. 1043)—and the Boy’s response, “If god of his wether wyll gyue nonny / I pray you wyll he sell ony” (l. 1045-46), and others.<sup>65</sup>

1 *Hey nony nony*. . . See the commentary, above.

5 *may* Maid.

11 *trespas* Transgression, offence, wrong, or fault—on her part (*OED* “trespass” n 1).

14 *hace* Has.

19 *rew* Affect with regret (for some act), make (one) wish one had acted otherwise, or affect with pity or compassion (*OED* v.1 2,4).

21 *breſt* Burst.

24 *sew* Cf. similar action associated with love in Henry’s lyrics; see the note to “Thow that men do call it dotage” (*H* 44.17).

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<sup>65</sup> It is in a stage direction for the character of Insatiato in the anonymous *Two Wise Men and All the Rest Fooles*: “He daunceth toward her and singeth / . . . Hey niny, nony no. Hey niny no. Hey noniny nonino, Hey ninyno” (87); Fletcher’s *Humorous Lieutenant*, wherein Leontius exclaims “For a hay-nonny-nonny? would I had a glasse here” (l. 210); the anonymous medieval “The George Aloe and the Sweepstakes too” (*Bodleian Rawlinson* 566 f. 183<sup>f</sup>; repr. Child, ed. 9.134): “With hey, with ho, for and a nony no” (ll. 2, 51); F. Pilkington’s “Beauty sat bathing by a spring” (Palgrave, ed. 1.XX): “Hey nony, hey nony, hey hey nony no nony nony” (ll. 9, 19); Thomas Dekker’s “The Happy Heart” (Palgrave, ed. 1.LXXV): “Then hey nonny nonny, hey nonny nonny!” (ll. 9, 20); the ultimate line of Peerson’s “Sing loue is blinde” (*Private Musicke* XVIII): “With a hey nony, nony, with a hey nony, nony, with a hey nony, nony, nony, nony, nony no, hey nony, nony no”; Ravenscroft’s “The hunt is vp” (*Briefe Discourse* #1): “Hey nony nony nony no” (l. 5; see also ll. 11 & 19); his “Of Enamoring” (*Briefe Discourse* #15): “hey no no ny no ny no” (l. 6; see also ll. 8, 14, & 16); and his “The Flye she sat in Shamble row” (*Deuteromelia*): “for and hey nonny no in an old lue tree” (l. 22; see also l. 24); and others.

- 32 *god* Good.  
 35 *ryght mete* Right suitable companion, mate.  
 38 *yes replete* Eyes full [of tears].  
 41 *labell* “La belle,” a term of endearment, though here oddly not in the masculine.  
 47 *at abrayde* Suddenly, unaware, as if awakened (*OED* “bray / at a bray”).  
 52 *hent* Seized, grasped, took, or held (*OED* v 1).  
 53 *gent* Genteel; also graceful, elegant, pretty (*OED* a 2).  
 54 *uoydyng* Avoiding.  
 55 *wyldernes* The countryside.

The unattributed burden is through-set in three voices, with the remaining text underlaid. For its relationship with Henry VIII’s “Alac alac what shall I do” (*H* 25), see the notes to that lyric. Music is provided for the burden only; the lyrics may have been sung to a well-known tune (Stevens *M&P* 127-28, 399), as with “Grene growith *the* holy” (*H* 27), “Blow *thi* hornne hunter” (*H* 29), “Whilles lyue or breth is in my brest” (*H* 43), and “Yow and I and amyas” (*H* 35).

“Hey nony nony nony no” is indexed in *Robbins Index & Suppl.* 3635.5 and *Ringler MS* TM1666. It is eprinted in *Flügel Anglia* 236-37, *Flügel Neuengl.* 135, *Chambers Lyrics* 59-61, *Padelford* xxxix, *Stevens M&P* 397-98, and *Stevens MCH8* 27.

Texts Collated: *H*<sup>l</sup> (f. 36<sup>l</sup>).

Emendations of the Copy Text (*H*<sup>l</sup>):

- 8 *withowt]* *with* owt *H*<sup>l</sup>      *denay]* *de* nay *H*<sup>l</sup>  
 10 *She]* *Sshe* *H*<sup>l</sup>  
 11 *withowt]* *with* owt *H*<sup>l</sup>  
 12 *untrew.]* *un* trew. *H*<sup>l</sup>  
 15 *Forsake]* *Ffor* sake *H*<sup>l</sup>  
 27 *adew.]* *a* dew. *H*<sup>l</sup>  
 29 *Adew]* *A* dew *H*<sup>l</sup>  
 57 *alone.]* *a* lone. *H*<sup>l</sup>

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[ff. 36<sup>v</sup>-37<sup>r</sup>, music only]

[M.vi]

Dunstable

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This instrumental piece attributed to “Dunstable” is not listed in *H*’s table of contents. The piece contains no space allotted for block capitals or for text among the musical notation. *Stevens MCH8* (#32n) notes it as “Puzzle-canon III (A dorio tenor).” Text describing the piece reads as follows: “Adorio tenor hic ascendeus ...”

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[ff. 37<sup>v</sup>-38<sup>r</sup>]

[27]

**Grene growith the holy**  
 Henry VIII

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Traditionally associated together with the winter season and specifically Christmas, holly and ivy are (as here) also associated with the male and female, respectively. Together, holly and ivy are

often seen in strife over issues such as mastery.<sup>66</sup> Additionally, holly contains associations with foresters (fosters) and hunters,<sup>67</sup> as well as with Christ,<sup>68</sup> and ivy with the Virgin.<sup>69</sup> In this love lyric, Henry draws on some aspects of the traditional holly and ivy carol, but focuses on the amity of the two, their inseparability in adverse circumstances (ll. 9-12), and holly's invariability (ll. 5-8). In "Grene growith the holy" the lover, on impending departure, assures his lady of his constancy in love. This lyric is mentioned in Philip Lindsay's *Here Comes the King* (chap. 8); see W.H.J. "Henry VIII: Verses."

- 1 *holy* See above; proverbial, with reference to constancy: "Qui nunquam fabricat mendacia / Bot quhen the holyne growis green" (Dunbar, "I, maister Andro Kennedy" ll. 63-64).
- 2 *Iue* See above; proverbial and, as with "holy," used with reference to constancy: "Ivy ys grene and wyl be grene / Qwere so euer a grow in stok or ston" (*Cambridge, St. John's College MS S. 54* [f. 12<sup>r</sup>, ll. 7-8]; rptd. Greene, *Early English Carols* 95, #139).
- 9 *A* Ever.
- 16 *betake* Entrust, commit, give in charge (*OED* v. 1.b); also used in the sense of departure (*OED* v. 2) which follows in l. 17.
- 19-20 *hath my hart . . . and euer shall* Cf. Cornish's "Whilles Iyue or breth is in my brest" (*H* 43): "He hath my hart *and euer shall*" (l. 37); Wyatt's "Ffortune what ayleth the": "She hath my hart and euer shall" (l. 25; from *DBla*); and Henry Bold's "I love my Love, she not me": "she hath my heart, / And shall have evermore" (ll. 3-4).

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<sup>66</sup> See Greene (*Early English Carols* xcvi-ciii, #136 ff.). For example, "Nay, Iuy, nay" (*BL Harleian MS 5,396* [275<sup>v</sup>]; rptd. Greene, *Early English Carols* 93-94, #136) the burden of which reads "Nay, Iuy, nay, hyt shal not be, iwys; / Let holy hafe the maystry, as the maner ys" (ll. 1-2); as well, *OxEP* contains a lyric of the same ilk, in which "Holvyr and Heyvy mad a gret party, / Ho xuld haue the maystre / In londes qwer thei goo" (ff. 30<sup>r-v</sup>, ll. 1-3). See also *OxHill* (f. 251<sup>r</sup>), wherein the same burden as that given above is employed in a dancing song for men and women (Bontoux 164-65).

<sup>67</sup> "Holy hat berys as rede as any rose; / The foster, the hunters kepe hem fro the doo[s]" (*BL Harleian MS 5,396* [ff. 275<sup>v</sup> ll. 15-17]; rptd. Greene, *Early English Carols* 93-94, #136).

<sup>68</sup> See "Her commys Holly" (*OxEP* f. 53<sup>v</sup>; rptd. Greene, *Early English Carols* 94, #137), which reads "Her commys Holly, that is so gent; / To please all men is his intent. / Alleluia" (ll. 3-5). This association is due in part to holly's vine-like nature; Christ claims "I am the true vine" (John 15.1-5). Lancashire (*Two Tudor Interludes [Youth]* 105n45) notes that the character of Youth, intended to characterize Henry VIII (54-55), associates himself with Christ through the vine (105 l. 45).

<sup>69</sup> A carol in *OxEP* draws associations between the Virgin and Ivy through its employment of the *Song of Songs* (f. 54<sup>r</sup>; rptd. Greene, *Early English Carols* 95, #138; see also Greene 400 n. 262). *Cambridge, St. John's College MS S. 54* (f. 12<sup>r</sup>) contains a meditation on the letters of the word "ivy," the second letter of which is presented thus: "I lykyn to a wurthy wyffe; / Moder sche ys and a madyn trewe; / Non but on I that euer bare lyffe" (ll. 16-8; rptd. Greene, *Early English Carols* 95, #139); on lines 23 ff., the Virgin is represented encouraging the speaker to meditate on the letters of that make up the word.

“Grene growith the holy” appears in *H* in three voices, with voices 2 and 3 given for ll. 1-4 alone. Music is provided for the burden only; the lyrics may have been sung to a well-known tune (Stevens *M&P* 127-28, 399), as with “Hey nony nony nony nony no” (*H* 26), “Blow *thi hornne hunter*” (*H* 29), “Whilles lyue or breth is in my brest” (*H* 43), and “Yow and I and amyas” (*H* 35).

This lyric is indexed in *Robbins Index and Suppl.* 409.5, *Boffey, Ringler MS* TM210, and *Crum* G580. It is reprinted in *Chappell Account* 374-75, *Chambers Lyrics* 54, *Chambers Verse* 34-35, *Davies* 290-91, *Dearmer* 130, *Flügel Anglia* 237-38, *Flügel Neuengl.* 135, *Greene* 304, *Padelford* 77, *Stevens M&P* 398-99, *Stevens MCH8* 28, and *Trefusis* 13.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 37<sup>v</sup>-38<sup>r</sup>, ll. 1-4 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1 Grene] GRene *H*<sup>1,2,3</sup>
- 8 vnto] vn to *H*<sup>1</sup>
- 13 vnto] vn to *H*<sup>1</sup>
- 15 Frome] Ffrome *H*<sup>1</sup>
- 16 betake.] be take. *H*<sup>1</sup>

[ff. 38<sup>v</sup>-39<sup>r</sup>]

[28]

**Whoso that wyll all feattes optayne**  
Henry VIII

“Whoso that wyll all feattes optayne” is a proclamation on the value of loving as an act. In addition to enforcing one’s noble demeanor and making one bold, it is something which allows one to obtain “all feats” (presumably akin to the feats of arms expressed in “The tyme of youthe is to be spent” [*H* 19]). Additionally, in the lyric the force of love is contrasted throughout to that of disdain.

- 1 *Who so . . . optayne* Whosoever will show himself fully valorous (*Stevens M&P* 400). *feattes* “Featys of armys” (see Henry’s “The tyme of youthe is to be spent” [*H* 19.7]).
- 2 *dysdayne* Cf. its place further in this poem (ll. 4, 8, 11, 14) and in Henry’s “If love now reynynd as it hath bene” (*H* 38.5 [editorial emendation]), his “Thow that men do call it dotage” (*H* 44.14), his “Whoso that wyll for *grace sew*” (*H* 57.8), and his “Lusti yough shuld vs ensue” (*H* 61.6,10,14); also Daggere’s “Downbery down” (*H* 15.6) and the anonymous (though in the spirit of Henry’s lyrics) “Let not vs that yongmen be” (*H* 59.3); cf. also the similar personification in “As power and wytt wyll me Assyst” (in *LDev*, later attributed to Wyatt): “yf dysdayn do shew hys face” (l. 19). In the context of such “feattes” as are put forward by the lyric, cf. also the sentiment which concludes the *Jousts of June*, that with “false tonges . . . Some of enuy dysdeynously wolde say” (ll. 261-4) ill of the good reasons for which the jousts were undertaken; see also the note to Henry’s “Withowt dyscord” (*H* 49.24).
- 3 *enforcyth all nobyle kynd* Strengthens all those of a noble nature, as well as all those natures (i.e. people) that are noble. *kynd* Birth, origin, descent (*OED* n I.1.a), but esp. “The character or quality derived from birth or native constitution” (*OED* n. I 3a.); “My kinde is to desire the honoure of the field” (Surrey’s “On a Lady refusing to dance”



1. 51; in *Tottell's Miscellany* [*Songes and Sonnettes*] Cc4<sup>r</sup>.  
 4 *gentyl.* . . . Of birth, blood, family (*OED* a 2.a); also courteous, polite (*OED* a 3.c).  
 6 *proved* Proven, tried, tested (*OED* ppl 1); also demonstrated, shown to be true  
 (*OED* ppl 2).  
 7 *on* One.  
 8 *abattyth* Abates, hinders, &c.  
 13 *compell* Constrain (*OED* v 1.a).

Though music in *H* is given for three voices for “Whoso that wyll all feattes optayne,” only the third voice is given text (the incipit), and the remainder of the lyrics appear underlaid.

This piece is indexed in *Robbins Index and Suppl.* 4143.3, *Boffey*, and *Ringler MS* TM1976. It is reprinted in *Flügel Anglia* 236, *Flügel Neuengl.* 137, *Stevens M&P* 399, *Stevens MCH8* 60, and *Trefusis* 15.

Texts Collated: *H*<sup>1</sup> (f. 39<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1 Whoso] Who so *H*<sup>1</sup>  
 3 For] Ffor *H*<sup>1</sup>

[ff. 39<sup>v</sup>-40<sup>r</sup>]

[29]

**Blow thi hornne hunter**  
 Cornish

Explicitly exploiting and drawing attention to the double-entendre of the forester songs as a whole (see ll. 29-30)—a tendency that sees subtler but more popular exemplification in Wyatt’s “Whoso list to hunt,” its Petrarchan source, and its contemporary metaphoric analogues—this lyric deals with love’s pursuit. An unusual element is the role of the speaker/guide which, though seemingly traditional, borders on pandering.<sup>70</sup> Akin to Cornish’s “Yow and I and amyas” (*H* 35), this lyric tells a story, perhaps in summation of one of the many entertainments of the day which drew on the forester theme. For a possible venue (Cornish’s play of 15 June 1522), see the commentary to Cooper’s “I haue bene a foster” (*H* 47), as well as the unattributed “I am a joly foster” (*H* 50).

- 3 *do* Doe, a deer, a female deer.  
 8 *no whytt* Not at all.  
 12 *shoffe* Shoved, pushed her way forward. *mede* Meadow.

<sup>70</sup> This seems an unusual element, but this nature of the forester figure is echoed elsewhere; cf. the situation of “As I walked by a forest side” (Dyboski, *Songs, Carols* #87; also in *OxHill*), wherein the speaker is urged into the metaphoric hunt, which is then led for him. Cf. also a note to “I louers had, had words been true” (#39 in the anonymous *Riddles of Heraclitus and Democritus*) wherein, out of obvious context, is stated “Venison hath many louers. The hunters reioice when the dogs kill it, and commonly the foster or keeper is the chiefe murderer. The graue is made of pasticrust: and for sheere loue we take out the corse and eate it.”

- 18 *barrayne* Barren, not bearing, not pregnant at the usual season (*OED* “barren” a 2.a); i.e. good eating (*Stevens M&P* 401).
- 21 *I myght shott no mere* Cf. similar sentiments in Cooper’s “I haue bene a foster” (*H* 47), in *H*.
- 23 *couert* Cover, that which serves for concealment, protection, or shelter (*OED* n 2.a).
- 26 *faynte* Faintness.
- 29 *construccyon* The construing, explaining, or interpreting of a text or statement (*OED* “construction” 7, 8); cf., also, the similar strategy in urging an interpretation other than a literal one employed by Skelton in his *Bowge of Courte*, “constrewe ye what is the resydewe” (l. 539).
- 30 *meane* Imagine, have in mind.

The first stanza of “Blow thi hornne hunter” is through-set for three voices, with the remaining text underlaid. Music is provided for the burden only; the lyrics may have been sung to a well-known tune (*Stevens M&P* 127-28, 399), as with “Grene growith *the* holy” (*H* 27), “Hey nony nony nony nony no” (*H* 26), “Whilles lyue or breth is in my brest” (*H* 43), and “Yow and I and amyas” (*H* 35).

“Blow thi hornne hunter” is indexed in *Robbins Index & Suppl.* 3199.8, *Ringler MS* TM1455, and *Crum* B463. It is reprinted in *Chappell Music* 1.39-40, *Flügel Anglia* 262, 238-39, *Flügel Neuengl.* 152, *Stafford Antiqua* 1.31, *Stevens M&P* 400-1, and *Stevens MCH* 8 29.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 39<sup>v</sup>-40<sup>r</sup>, ll.1-6 *H*<sup>2,3</sup>), *LR58* (f. 7<sup>v</sup>, ll.1-6).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 11 a bank:] abank: *H*<sup>1</sup>
- 33 vnbent:] vn bent: *H*<sup>1</sup>

Collation (Substantive Variants):

- 3 *substitute* in yonder wode there lyeth a doo *LR58*
- 5 now] wow *H*<sup>2</sup>, and *LR58* hunter] omit *H*<sup>2,3</sup>

[ff. 40<sup>v</sup>-41<sup>r</sup>]

[30]

**De tous bien plane**  
[van Ghizegehem]

“De tous bien plane” appears as an incipit in *H* in the first and third voice; the second has no text whatsoever. There is no room left for block initial capitals, and none appear. As well, little room has been left among the musical notation for text listed in the manuscript’s table of contents as the thirty-first work. “De tous bien plane” is unattributed in *H*, although the piece is attributed elsewhere to Hayne van Ghizegehem.

“De tous bien plane” appears also in *B78.B.17* (ff. 184<sup>r-v</sup>), *BQ16* (ff. 133<sup>v</sup>-134<sup>r</sup>), *BQ18* (f. 48<sup>r</sup>), *CCap* (ff. 20<sup>v</sup>-22<sup>r</sup>), *CT3.b.12* (ff. 84<sup>v</sup>-85<sup>r</sup>), *C291* (ff. 4<sup>v</sup>-5<sup>r</sup>), *Di517* (ff. 11<sup>v</sup>-12<sup>r</sup>), *FII21* (ff. 24<sup>v</sup>-25<sup>r</sup>), *FII78* (ff. 34<sup>v</sup>-35<sup>r</sup>), *FIR2356* (ff. 26<sup>v</sup>-27<sup>r</sup>), *FIR2794* (ff. 18<sup>v</sup>-19<sup>r</sup>), *Mo871* (#85), *NH91* (ff. 42<sup>v</sup>-43<sup>r</sup>), *P676* (ff. 42<sup>v</sup>-43<sup>r</sup>), *P2973* (ff. 25<sup>v</sup>-26<sup>r</sup>), *P15123* (ff. 105<sup>v</sup>-106<sup>r</sup>), *Pav362* (ff. 34<sup>v</sup>-35<sup>r</sup>), *PBOdh* (ff. 22<sup>v</sup>-23<sup>r</sup>), *PBS07* (I #19), *Pe431* (ff. 70<sup>v</sup>-71<sup>r</sup>), *Ps1144* (65-8), *RC2856* (ff. 66<sup>v</sup>-67<sup>r</sup>),

*RG27* (ff. 64<sup>v</sup>-65<sup>r</sup>), *S/P* (f. 39<sup>r</sup>), *Up76a* (ff. 15<sup>v</sup>-16<sup>r</sup>), *W287* (ff. 52<sup>v</sup>-53<sup>r</sup>), *WLab* (ff. 62<sup>v</sup>-63<sup>r</sup>), and elsewhere (see Fallows, *Catalogue* 129-30; Atlas, ed. 136-37; and Jeppesen). Full texts appear in *B78.B.17* (text only), *C291*, *Di517*, *P2973*, *W287*, and *WLab*. Incipits and partial texts appear in *BQ16*, *Ccap*, *F1121*, *F1178*, *FIR2356*, *FIR2794*, *NH91*, *P676*, *P15123*, *Pav362*, *PBOdh*, *PBS07*, *Pe431*, *Ps1144*, *RC2856*, *RG27*, *S/P*, and *Up76a*. An alternative text appears in *CT3.b.12*.

Below is the text is provided by Jeppesen (7-8):

De tous biens plaine est ma maistresse,  
 Chascun lui doit tribut d'onneur;  
 Car assouvye est en valeur  
 Autant que jamais fut deesse.

En la veant j'ay tel leesse 5  
 Que c'est paradis et mon cueur.  
 De tous biens . . .

Je n'ay cure d'autre richesse  
 Si non d'estre son serviteur,  
 Et pource qu'il n'est choisis meilleur 10  
 En mon mot porteray sans cesse:  
 De tous biens . . .

This piece is reprinted in *Stevens MCH8* 36, Hewitt (ed. *Odhecaton* #20), Atlas (ed. 136-37), Lopelman (ed. #575), Jeppesen (7-8), and Lerner (ed., *Agricola* v.lxiv), among others. It is indexed in Fallows (*Catalogue* 129-30), among others.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 40<sup>v</sup>-41<sup>r</sup>).

Collation (Substantive Variants):

2 omit *H*<sup>2</sup>

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[ff. 41<sup>v</sup>-42<sup>r</sup>]

[31]

**lay pryse amours**  
 Unattributed

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“Iay pryse amours” appears as an incipit in *H* in all three voices. The first two voices have a small illuminated capital that are single space in height (with the second seeing some erasure), while the third voice has been given a large initial block, spanning the space used by both the musical rule and the space below (as in most block capitals in the manuscript). Little room has been left among the musical notation for text. “Iay pryse amours” is listed in the manuscript’s table of contents as the thirty-second work.

“Iay pryse amours” appears also in *B78.B.17* (f. 160<sup>r</sup>; text only), *BQ16* (ff. 138<sup>v</sup>-139<sup>r</sup>), *Di517* (f. 2<sup>r</sup>), *FIP27* (f. 41<sup>v</sup>), *Li529* (f. 1<sup>r</sup>, f. 5<sup>r</sup>), *LLa380* (f. 242<sup>v</sup>), *P2973* (ff. 23<sup>v</sup>-24<sup>r</sup>), *P15123* (ff. 21<sup>v</sup>-22<sup>r</sup>),

*PBCan* (ff. 89<sup>v</sup>-90<sup>r</sup>), *PBJard* (f. 71<sup>v</sup>; text only), *PBS07* (I #12, II #8), *Pe431* (ff. 75<sup>v</sup>-76<sup>r</sup>), *Ps1144* (61-5), *RG27* (ff. 59<sup>v</sup>-60<sup>r</sup>), *S/P* (h8<sup>v</sup>-h9<sup>r</sup>; o1<sup>v</sup>-o2<sup>r</sup>), *SAM* (f. 118<sup>v</sup>), *W287* (ff. 37<sup>v</sup>-38<sup>r</sup>), *WLab* (h31<sup>v</sup>-32<sup>r</sup>), and elsewhere (see Fallows, *Catalogue*). Full texts appear in *B78.B.17*, *LLa380*, *P2973*, *PBJard*, *S/P*, *W287*, and *Wlab*. Incipits and partial texts appear in *BQ16*, *Di517*, *FIP27*, *Li529*, *PI5123*, *PBCan*, *PBS07*, *Pe431*, *Ps1144*, and *SAM*.

The text of *LLa380* is transcribed below:

Iay pris amours a ma deuyse,  
Pour conqueur Ioyeusetete  
Heureux seray en cest este  
Se puis venir amon emprinse,

Sil est aucun qui men desprise                5  
Il me doit estre pardonne,  
Iay pris,

Il me semble que cest laguise,  
Qui na Riens Il est deboute  
Et nest de personne honnore                10  
Nesse point le droit quant gy vise,  
Iay pris,

This piece is reprinted in Stevens (*MCH8* 31), Atlas (ed.), and elsewhere. It is indexed in Fallows (*Catalogue* 195-8), and others.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 41<sup>v</sup>-42<sup>r</sup>).

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[f. 42<sup>v</sup>]

[32]

**Adew corage adew**  
Cornish

---

“Adew corage adew” is a complaint, though seemingly not of departure in the way typically presented by the lyrics of *H*. Here, the speaker bids departure to his “corage” (ll. 1, 3), finding key elements of love (l. 2) to be false.

- 1    *corage*    Sexual vigour and inclination, the desire to love, the amorous spirit; see Henry’s “The tyme of youthe is to be spent” (*H* 19.10, note).
- 2    *hope and trust*    A common pairing; one such instance, of interest, is found in Hawes’ *Pastime of Pleasure*, where Venus urges the distraught Amour “lyue in hope and trust / For at the last you shall attayne your lust” (ll. 3928-29).

“Adew corage adew” is through-set for three voices. The following leaf (f. 43<sup>r</sup>) is left blank, suggesting, perhaps, that additional verses were intended to be underlaid. This lyric is listed in the manuscript’s table of contents as the thirty-third work.

This piece is indexed in *Robbins Index & Suppl.* 120.6, *Boffey, Ringler MS* TM65. It is reprinted in *Flügel Anglia* 239, *Stevens M&P* 401, and *Stevens MCH8* 32.

Texts Collated: *H*<sup>1,2,3</sup> (f. 42<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

1 Adew] A dew *H*<sup>1,2,3</sup>

3 corage adew] corage a dew *H*<sup>1</sup>, corage adew *H*<sup>2,3</sup>

Collation (Substantive Variants):

3 adew adew.] adew adew adew. *H*<sup>3</sup>

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[ff. 43<sup>v</sup>-44<sup>r</sup>]

[33]

**Trolly lolly loly lo**  
Cornish

---

This piece is a short lyric of amorous play and pursuit, employing the popular mirthful refrain “Hey trolly lolly.” Possibly, this song is associated with the May Games (*Stevens M&P* 401).

1 *Trolly lolly* Similar lines are mentioned in Miles Coverdale’s “Address unto the Christian reader” prefixed to his *Goastly Psalmes and Spiritual Songes* (1538); he urges that people would be “better occupied” with devotional songs “than with *Hey, nonny, nonny—Hey, trolly, lolly*, and such like fantasies” (Chappell *Popular Music* 1.54). Cf. “Hey trolly loly loly” (*H* 50) and “Hey trolly loly lo” (*H* 75); among the marginalia on *BL Harleian MS 1,317* is a fragment of a song, “loley to syng and sey as here” (f. 94<sup>v</sup>). Cf. also Langland’s *Piers Plowman*: “songen atte ale, / And holpen him to herien wiþ ‘Hey! trolly-lolly!’” (7.108-109); the anonymous *Hickscorner* in which the character Free Will urges his group to sing “Hey trolly lolly!” (l. 691); Skelton’s satire of a musician at court, “Agaynste A comely coystrowne”: “Lo, Jak wold be a jentylman! Wyth, Hey, trolly, loly, lo, whip here, Jak” (ll. 14-15); Folly’s discourse in Skelton’s *Magnyfyence*: “He dawnsys so longe, hey, trolly loly, / That euery man lawghyth at his foly” (1250-51); and others.<sup>71</sup> The *Complaint of Scotland* lists a song entitled “Troloo lolee, lemme dou” (lxxxiii, #64; p. 64).

“Trolly lolly loly lo” is through-set for three voices. It is listed in the manuscript’s table of contents as the thirty-fourth work.

This piece is indexed in *Robbins Index & Suppl.* 3800.5, *Ringler MS* TM1774. It is reprinted in *Flügel Anglia* 239, *Stevens M&P* 401, and *Stevens MCH8* 32.

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<sup>71</sup> As well, Ravenscroft’s “The hunt is vp” (*Briefe Discourse* #1)—“Hey tro li lo, tro lo li lo” (l. 8; see also ll. 14 & 22)—and the related “Awake, awake” (*Briefe Discourse* #3): “Hey trolly lolly ly lo ly ly lo, / Hey trolly ly hey” (ll. 7-8); his “Willy prethe goe to bed” (*Deuteromelia*): “With a hey trolly loly. . .” (ll. 5-6, refrain for each stanza); the final line of his “Hey hoe what shall I say” (*Pammelia* #99)—“hey trolly trolly lolly, come againe ho, hey”—and his “Sing we now merily” (*Pammelia* #100): “hey hoe trolly lolly loe, trolly lolly lo”; and many others.

Texts Collated:  $H^{1,2,3}$  (ff. 43<sup>v</sup>-44<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

4 after] ter  $H^1$

Collation (Substantive Variants):

1 lolly loly] lolly  $H^2$

5 syng] hey  $H^3$  loly lo] loly lo loly  $H^2$ , lolly lo trolly  $H^3$  lo.] loly lo.  $H^2$

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[ff. 44<sup>v</sup>-45<sup>r</sup>]

[34]

**I love trewly without feynng**  
Farthing

---

“I love trewly without feynng” is a song of constancy in love.

3 leuyng Living.

The lyric is through-set for three voices.

“I love trewly without feynng” is indexed in *Robbins Index & Suppl.* 1328.8, *Boffey, Ringler MS TM665*. It is reprinted in *Flügel Anglia* 239, *Stevens M&P* 402, and *Stevens MCH8* 424.

Texts Collated:  $H^{1,2,3}$  (ff. 44<sup>v</sup>-45<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

1 without] with owt  $H^{1,2,3}$

Collation (Substantive Variants):

2 so trew] trew  $H^2$

3 loue] haue  $H^2$

4 euer shall] shall euer  $H^3$

---

[ff. 45<sup>v</sup>-46<sup>r</sup>]

[35]

**Yow and I and amyas**  
Cornish

---

This lyric appears, by its allegorized characters and their interaction, to be directly associated with the *Schatew Vert* court pageant-disguising held 5 March 1522.<sup>72</sup> The *Schatew Vert* is suggestive of a situation in the *Roman de la Rose* where the fortress containing the rose is under seige by the god of love and his followers (l. 3267 ff.; see Streitberger [*Court Revels*] 113). For a lyric possibly associated with the thematically-related tournament of 2 March 1522, see the

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<sup>72</sup> These entertainments featured performances by Cornish’s Children of the Chapel Royal; see Streitberger (*Court Revels* 112-14), *L&P Henry VIII* (III[ii] 1558-59), *PRO SP1/29* (ff. 228<sup>v</sup>-237<sup>r</sup>), and Hall (631-32). This lyric, and the fact that Cornish would also author the political play in June of this year for Charles V, is suggestive of Cornish’s larger involvement in these entertainments; see *L&P Henry VIII* (III[ii] #2305), *PRO SP1/24* (ff. 230<sup>v</sup>-233<sup>v</sup>). See also the commentary to Cooper’s “I haue bene a foster” (*H* 47).

commentary to the unattributed “What remedy what remedy” (*H* 69). It may also be connected with the tradition of the May Games, as with Cornish’s “Trolly lolly loly lo” (*H* 33).

- 1 *Amyas* A name, perhaps, with topical significance; there were several persons in royal employ by this name, including foresters (see *Chambers Lyrics* 337).  
7 *blyn* Cease, leave off, desist, stop (*OED* “blin” v 1).  
10 *hyght* Was called, was named (*OED* “hight” v.1 II.5).  
15 *breffe a byll* Indite a petition.  
17 *Kyndnes* Kind feeling; a feeling of tenderness or fondness; affection, love (perhaps with sexual overtones); also, good will, favour, friendship (*OED* “kindness” 5).

The first stanza of “Yow and I and amyas,” the burden, is through-set for three voices, with the remaining text underlaid. Music is provided for the burden only. The lyric may have been sung to a well-known tune (Stevens *M&P* 127-28, 399), as with “Grene growith *the* holy” (*H* 27), “Hey nony nony nony nony no” (*H* 26), “Blow *thi* hornne hunter” (*H* 29), and “Whilles lyue or breth is in my brest” (*H* 43).

“Yow and I and amyas” is indexed in *Robbins Index & Suppl.* 3405.5 and *Ringler MS* TM1545. It is reprinted in *Chambers Lyrics* 56, *Chambers Verse* 37, *Chappell Account* 381-82, *Flügel Anglia* 239-40, *Flügel Neuengl.* 135, *Greene* 312, *Stevens M&P* 402, and *Stevens MCH*833.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 45<sup>v</sup>-46<sup>r</sup>, ll. 1-4 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 4 amyas<sup>o</sup>] amy as<sup>o</sup> *H*<sup>1,3</sup>, amy as. *H*<sup>2</sup>  
6 therat.] ther at. *H*<sup>1</sup>

Collation (Substantive Variants):

- 3 we] I *H*<sup>2</sup>

---

[ff. 46<sup>v</sup>-47<sup>r</sup>]

[36]

Ough warder mount  
Unattributed

---

“Ough warder mount” appears as an incipit in *H*, complete for voices one, three, and four but as “Ough warder” for the second. There is no room left for large initial block capitals, except for that which appears for the fourth voice (the first and third voices have small initials capitals, and the second has a standard height capital). The piece is listed in the manuscript’s table of contents as the thirty-seventh work.

The same piece appears in *LR*58 (f. 54<sup>r</sup>), similarly without text, and in many continental examples. Below, according to Stevens (*MCH*8 34), is a full text for the work, from *Das Liederbuch des Arnt von Aich* (Bournoulli and Moser, eds., 36).

O werder mund  
von dir ist wund  
mein hertzen grund  
solt ich und kunt

wunschen die stund 5  
die mir glück gunt  
und dich entzund  
auch des verbund  
das ich gnad fund  
bei dir so wurd mein hertz gesund. 10

Wann ich beger  
auf erd nit mer  
dann deiner ler  
darduch dein er  
vor allem gfer 15  
versichert wer  
nun bitt ich ker  
dich zu mir her  
wen mir mein schwer  
kein sach mir höher freud geber. 20

Darum schrei ich  
gar hertziglich  
zu dir und sprich  
verlass nit mich  
ich hoff in dich 25  
und nimmer brich  
das selb ansich  
des klaffers stich  
an mir nit rich  
all welt sunst lieber von mir wich.

Stevens (*MCH8* 105n42, after Lenaerts 61) also lists the following shorter text:

O waerde mont, ghy macht ghezont  
tot alderstont  
Als ic by u macht wezen  
zo sou ic al ghenezen

“Ough warder mount” is reprinted in Stevens (*MCH8* 34, 105n42), Bournoulli and Moser (eds. 36), and Lenaerts (61), among others.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 46<sup>v</sup>-47<sup>r</sup>).

Collation (Substantive Variants):

1 mount] omit *H*<sup>2</sup>



“La season” appears as an incipit in *H* in all three voices, the first and third with large block capitals for the initial letter, and the second with a small block capital. There is little room left among the musical notation for text. “La season” is listed in the manuscript’s table of contents as the thirty-eighth work.

“La season” appears also in *C1848* (396), *F1178* (ff. 26<sup>v</sup>-27<sup>r</sup>), *FIR2794* (ff. 66<sup>v</sup>-67<sup>r</sup>), *P1597* (ff. 21<sup>v</sup>-22<sup>r</sup>), *P1722* (f. 73<sup>r</sup>), *P2245* (ff. 12<sup>v</sup>-13<sup>r</sup>), *RC2856* (ff. 73<sup>v</sup>-74<sup>r</sup>), *SG462* (f. 93<sup>r</sup>), *WLab* (ff. 142<sup>v</sup>-143<sup>r</sup>), and elsewhere (see Fallows, *Catalogue*). Full texts appear in *C1848*, *FIR2794*, *P1597*, *P1722*, and *P2245*. Incipits and partial texts appear in *RC2856*, *SG462*, and *WLab*.

While unattributed in *H*, other witnesses ascribe treatments of the piece to Loyset Compère and, alternatively, Alexander Agricola. Its best full witness for text and music, as noted by Lerner (ed. *Agricola* 5.lxxxvii), is *P2245*, as below:

La saison en est ou james  
Que je congnoisse ma follye,

Car celle qui mon cuer follye  
Me sert de trop durs entremez.

Soyes a Paris, Bruges ou Mes,                             5  
Raison veult que tost je l’oublye.

La saison en est ou james  
Que je congnoisse ma follye,

Combein que, sans sy et sans mes,  
Elle soit du tout assouvye;                             10

Mais puis que son couriage plye,  
Je la renonce desormais.

La saison en est ou james  
Que je congnoisse ma follye,

Car celle que mon cuer follye                             15  
Me sert de trop durs entremez.

“La season” is reprinted in *Stevens MCH8* (34-5), Lerner (ed., *Agricola* 5.lxxxvii-lxxxviii), and others.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 47<sup>v</sup>-48<sup>r</sup>).

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**If love now reynynd as it hath bene**  
Henry VIII

Akin to other proclamations of love's doctrine, this lyric idealizes a past where love governed the actions of noble men and contrasts it with the present, where forces of envy hinder the pursuits of true lovers. The lyric ends in a riddle with possible courtly application: *which of a lover's loves grants them grace?* Those who are envious and frustrate the desires of the lover, clearly, have no chance at grace (the reward of the lover), but those who do love, and who focus on the right object of their love, find love's reward.

- 2 *And war rewardit as it hath sene* And were rewarded it had been since (*OED* "sene" adv 2); alternatively, and were rewarded as it it is evident (*OED* "sene" a) it should be.
- 3 *enserch* Search it out.
- 5 *enuy. . . dysdayne* While "dysdayne" is a historical editorial emendation—given to correct the seeming scribal error of repeating the word "enuy" twice in the line, but keeping with the intended rhyme of the lyric—the two are frequently used together in the sense as they appear here; cf., for example, the anonymous *Jousts of June*, where "Some of enuy dysdeynously wolde" speak ill of the jousts (l. 264). *dysdayne* Cf. Henry's "Whoso that wyll all feattes optayne" (*H* 28.2,4,8,11,14) and elsewhere; see the note to line 2 of the aforementioned lyric.
- 9 *faut* Fault, deficiency, lack; a defect, imperfection, blameable quality or feature in moral character, expressing a milder censure than "vice" (*OED* n 3.a).
- 12 *which of ther loues doth gett them grace* One answer to this riddle, if we acknowledge the very real world of the court in the courtly love tradition, is "the king." *grace* Cf. similar actions associated with grace (suing, purchasing, &c.) in the context of love in Henry's "Thow that men do call it dotage" (*H* 44.17), his "Whoso that wyll for *grace* sew" (*H* 57.1), his "Withowt dyscord" (*H* 49.19-20), his "Lusti yough shuld vs ensue" (*H* 61; in which "dysdaynars . . . sew to get them grace" [ll. 14-15]), and the unattributed "Hey nony nony nony nony no" (*H* 26.24).
- 14 *I thynk it so* I.e. "I am conscious of speaking to experts" (*Stevens M&P* 403).

The text of "If love now reynynd as it hath bene" is not underlaid, as in the typical fashion, and appears at the end of the music, in three voices. A longer version of the music alone is repeated on ff. 52<sup>v</sup>-53<sup>r</sup>.

This piece is indexed in *Robbins Index & Suppl.* 1420.5, *Boffey, Ringler MS TM729*, and *Crum* I879. It is reprinted in *Chappell Account* 377, *Flügel Anglia* 240-1, *Stevens M&P* 403, *Stevens MCH8* 35, and *Trefusis* 17.

Texts Collated: *H*<sup>1</sup> (ff. 48<sup>v</sup>-49<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 5 *dysdayne:*] *enuy:* *H*<sup>1</sup> [emendation from *Chappell Account* 377; adopted *Stevens M&P* 403 and elsewhere]
- 13 *vnto*] *vn* to *H*<sup>1</sup>

**Gentyl prince de renom**  
Henry VIII

“Gentyl prince de renom” appears as an incipit in *H* in all four voices, with one and a half height block initial capitals. There is little room left among the musical notation for text (at times, the musical notation runs into the text which is present). “Gentyl prince de renom” is listed in the manuscript’s table of contents as the fortieth work. The song was printed in *PBOdh* (f. 95<sup>r</sup>), with the incipit “Gentil prince”; to this song, Henry VIII added the third voice. Suggested by Hewitt (ed., *Odhecaton* 166, 404), a likely related text is found in *P12744* (f. 97<sup>r</sup>), though the melody of the song differs. The related text reads as follows:

Gentil duc de lorainne prince de grant renom  
 tu as la renommee jusques de la les mons  
 et toy et tes gens darmes et tous tes compaignons  
 Du premier coup quil frappe abatit les danions  
 tirez tirez bonbardes serpentines et canons                   5  
 Nous suymes gentilzhomes prenez nous a raison  
 vous mentes par la gorge vous nestez que larons  
 et violeurs de femmes et bruleurs de maisons  
 vous en aurez la corde par dessoubz le mantons  
 et sy orrez matines au chant des oysoillons                   10  
 Et sy orrez la messe que les corbins diront

Hewitt notes the remark of G. Paris, that the person referred to in the piece above is René de Vaudemont and that the last two lines are popular expressions meaning “you will be hanged” (ed., *Odhecaton* 181).

“Gentyl prince de renom” is reprinted in *Stevens MCH8* (36), Hewitt (ed., *Odhecaton* #90), and elsewhere.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 49<sup>v</sup>-50<sup>r</sup>).

**Sy fortune mace bien purchase**  
Unattributed

“Sy fortune mace bien purchase” appears in three voices in *H*. The piece is listed in the manuscript’s table of contents as the forty-first work. Stevens notes that it is probably Anglo-French (*Stevens M&P* 404) as well as the lack of connection between this song and those of similar titles (in the *Buxheimer Organ-book* or Oxford, Bodleian MS Canonici Misc. 213 [f. 109r]; *MCH8* 105#46).

This piece is reprinted in *Stevens M&P* (404) and *Stevens MCH8* (37).

Texts Collated:  $H^{1,2,3}$  (ff. 50<sup>v</sup>-51<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

5 obtenu puis *que* de vous] obtenu puis *que* de vous / puis *que* de vous  $H^1$

Collation (Substantive Variants):

2 *que tant mon detenu*] mon detenu  $H^2$

3 non bien mamour] *omit*  $H^2$ , Mon bien mamor  $H^3$

4 me semble] ne semble  $H^2$  remnan] nay reyne  $H^2$ , ren  $H^3$

---

[ff. 51<sup>v</sup>-52<sup>r</sup>]

[41]

**Wherto shuld I expresse**  
Henry VIII

---

“Wherto shuld I expresse” is a song of departure, with two speakers. The first stanza laments the lover’s leaving. In what follows, his lady answers by soothing him and assuring him of her devotion and the pain she will share with him until they reunite.

3 *fayn* Glad, rejoiced, well-pleased (*OED* a A.1).

13 *delectale* Delectable.

14 *wan and blo* Pale (pale [*OED* a 4.e]) and blue (blackish blue, livid, leaden-coloured [*OED* a]); perhaps associated with the pale complexion of the stereotypical lover, suffering in the throes of love’s pain; cf., also, the words of Magnificence in Skelton’s drama of the same name, who comments with the realisation of his fall that “For worldly shame I wax both wan and blo” (l. 2055).

15 *not varyable* See Henry’s “Grene growith *the* holy” (*H* 27.5-8) for a similar application of natural attributes to the qualities of the lover.

“Whereto shuld I expresse” is in three voices, with the text of the first two couplets underlaid and the remaining text appearing at the end of of the music.

Indexed in *Robbins Index & Suppl.* 4070.5, *Boffey, Ringler MS TM1931, Crum W1781.*

Reprinted in *Chambers Lyrics* 55, *Chambers Verse* 35, *Chappell Music* 45-6, *Flügel Anglia* 241, *Flügel Neuengl.* 135, *Stevens M&P* 404, *Stevens MCH8* 50-1, and *Trefusis* 20.

Texts Collated:  $H^{1,2,3}$  (ff. 51<sup>v</sup>-52<sup>r</sup>, ll. 1-4  $H^{2,3}$ ).

Emendations of the Copy Text ( $H^1$ ):

1 Wherto] Wher to  $H^{1,2,3}$

12 vnkynde<sup>o</sup>] vn kynde.  $H^{1,2,3}$

---

[ff. 52<sup>v</sup>-53<sup>r</sup>, music only]

[M.vii]

**[If love now reigned]**  
Henry VIII

---

This instrumental rendition of “If love now reigned” is not listed in *H*’s table of contents. The piece contains two spaces allotted for block capitals (at the outset of the first and third voices), but no space appears among the musical notation for text.

“A robyn gentyl robyn” is a stylized debate on the constancy of female love, with the praise of women’s constancy in love being that of the robin (ll. 8-11). For a similar situation, see Thomas Feylde’s *Cotrauerse Bytwene a Louer and a Iaye*. Alterations to this debate, and the sentiments presented within, are found in Wyatt’s later handlings of the lyric (as noted below in the section dealing with *Substantive Variants*).

2 *lemman* Paramour, lover, loved one of the opposite sex (*MED* 1).

4 *vnkynde* Not treating him with kindness; alternatively, not keeping with the law of “kind,” or nature. For a telling view of the applications of this word, roughly contemporary to the lyrics of *H*, see its use in l. 20 of Wyatt’s “They flee from me” (*LDev* ff. 69<sup>v</sup>-70<sup>v</sup>; *LEge* f. 26<sup>v</sup>; *Tottel’s Miscellany* E4<sup>r</sup>) as handled by Tottel, who alters the more ambiguous and potentially ironic “kindly” to read “vnkyndly”. *wis* know, think.

11 *she will change for no new* Cf. “Iff I had wytt for to endyght” (*H* 24.11).

The first stanza, the burden, is through-set for three voices; the second voice for the first stanza runs directly from the first voice, with no large initial or division of any kind. As well, the second stanza runs in the same manner from the third voice of the first; the second and third stanzas appear in only one voice. “A robyn gentyl robyn” is likely based on a popular song, perhaps a tune well known in the fourteenth through sixteenth centuries (*Stevens M&P* 111, 405). Wyatt’s poem is conjectured to be a later handling of this lyric song (see *Stevens M&P* 111 and 405, *Ringler MS* TM84 and TM 85, *Robbins Index & Suppl.* 13.8, as well as other Wyatt scholarship). This conjecture is discussed, with a facsimile, in Mumford’s “Musical Settings to the Poems of Sir Thomas Wyatt.” Should the date of *H* be post-1522, however, it is not improbable that Wyatt, then at court and participating in court festivities, could have written the text set by Cornish. The lyric also appears as one of the songs in Shakespeare’s *Twelfth Night*, 4.2.72-79 (f. ll. 2057-64), interspersed as dialogue between Feste and Malvolio. Feste’s recanting of the lyric is as follows, separated from Malvoio’s interjections:

Hey Robin, iolly Robin, tell me how thy Lady / does.

My Lady is vnkind, *perdie*.

Alas why is she so?

She loues another.

See also Gooch and Thatcher’s *Shakespeare Music Catalogue* numbers 16,697, 16,965, 17,217, and 17,679-86.

“A robyn gentyl robyn” is indexed in *Robbins Index & Suppl.* 13.8, *Boffey*, and *Ringler MS* TM84. It is reprinted in *Foxwell* 1.106, *Padelford* 10, *Tillyard* 90, *Flügel Anglia* 272, 241-42, *Flügel Neuengl.* 23, *Reese* 770, *Stevens M&P* 111, 405, and *Stevens MCH8* 38-39; see also the citation to Gooch and Thatcher, above.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 53<sup>v</sup>-54<sup>r</sup>, ll. 1-3 *H*<sup>2,3</sup>), *LDev(1)* (f. 22<sup>v</sup>, ll. 1-7), *LDev(2)* (f. 24<sup>r</sup>), *LEge* (f. 37<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

9 women] wo men *H*<sup>1</sup>, women *LDev(2)*, *LEge*

Collation (Substantive Variants):

1 A] Hey *LDev(1)*, *LDev(2)* genty] Ioly *LDev(2)*, / Ioly *LEge*

2 tel me how] *substitute* genty] *H*<sup>2</sup> lemman] lady *LDev(1)*, *LDev(2)*

4 I wis] perdye *LDev(1)*, perdy *LDev(2)*, perde *LEge*

5 alac] a llas *LDev(1)*, alas *LDev(2)*

6 me] I *LDev(1)*, *LDev(2)*

8 can not thynk] fynd no *LDev(2)*, fynde no *LEge* *The heading Response appears above this stanza in LEge*

9 for I] I *LEge*

10 In faith] *omit LDev(2), LEge* well] dowlles *LDev(2), LEge*

11 she] and *LDev(2), LEge*

11 ff. Both *LDev(2)* and *LEge* contain additional verses, with ll. 12-15 having correspondence, they are as follows:

Those art happy yf ytt doth last  
bot I say as I fynd  
that wommens lou ys but ablast  
and tornyth as the wynd

Yf that be trew yett as thou sayst  
that wommen turn their hart  
then spek better of them thou mayst  
Iy hop to hau thy partt *LDev(2)*

le plaintiff  
Thou art happy while that doeth last  
but I say as I fynde  
that womens love is but a blast  
and tornith like the wynde

Response  
Suche folke shall take no harme by love  
that can abide their torn  
but I alas can no way prove  
in love but lake *and* morn

le plaintiff  
But if thou will avoyde thy harme  
lerne this lessen of me  
at other fieres thy self to warme

**Whilles lyue or breth is in my brest**  
Cornish

“Whilles lyue or breth is in my brest” is a song of praise intended to be sung by a lady about her lover. Marginalia (as noted above) and internal evidence (“souerayne lord” [l. 2 ff.], “kyng” [l. 18]) indicate that the subject is Henry VIII. The speaker, praising Henry’s chivalric skills, countenance, and other graces, as well as pledging allegiance and undying love in a lyric intended for such a public forum, can only be Katherine of Aragon.<sup>73</sup> “Whilles lyue or breth is in my brest” is possibly a lyric intended for performance at a tournament (*Stevens M&P* 406) or, more likely, for a ceremonial “running of the ring” performed by Henry as part of a larger group of entertainments. While chiefly treated more as a practice exercise than a tournament, on occasion running the ring was provided as an entertainment. Such was the case on 17 March 1510, where it was performed for the visiting Spanish diplomatic corps (Hall 514; *PRO E36/217* 13-14, 25-26). The king made twelve courses, took the ring five times and also “atteyned” it another three times (this lyric has him doing half that, making six courses and taking it four times [ll. 6-7]).

6 *coursys at the ryng* An act, generally in practice for a joust, wherein a jouster would run as if against an opponent in an attempt to place the tip of his lance such that he would “take” with it a ring hanging from a post; see, also, above.

11 *pusant pure* Power that is pure.

14 *hardy* Bold, courageous, daring. *sey* See.

19 *doth no comparyng* Has no comparison.

25 *ioe* Joy. *behete* Am promised, vowed (*OED* “behight” v B.I.1).

26 *prest* Ready in mind, disposition, or will (*OED* a 2); cf. “The thoughtes within my brest” (*H* 20.3).

30 *one lyue* Alive.

35 *The souerayne lorde that is of all* A reference to God.

36 *principall* The first or highest in rank or importance, that is at the head of all the rest, of the greatest account or value, the foremost (*OED* a I.1.a).

37 *hath my hart and euer shall* Cf. Henry’s “Grene growith *the* holy” (*H* 27.19-20); also see note.

39 *fortues* Fortunes.

The first stanza of “Whilles lyue or breth is in my brest,” the burden, is through-set for three voices, with the remaining text underlaid. The ascription on the lyric reads “W. cornyshe.” (f. 55<sup>r</sup>). Music is provided for the burden only. The lyrics may have been sung to a well-known

<sup>73</sup> See *Chappell Account* (379), where it is noted that this lyric is “addressed to the King by some lady for whose sake, she tells us, the King had tilted at the ring,” and he suggests that, though it is set by Cornish, “we may infer that it was given to him by a lady to set to music. A Lady’s production it must be.”

tune (Stevens *M&P* 127-28, 399), as with “Grene growith *the* holy” (*H* 27), “Hey nony nony nony nony no” (*H* 26), “Blow *thi* hornne hunter” (*H* 29), and “Yow and I and amyas” (*H* 35). Extra-scribal markings to this piece (on f. 55<sup>r</sup>) identify the subject of the poem as Henry and the composer of the verses as Cornish. Extra-scribal markings include: (a) in the top right corner is written “henr” in ink and in a sixteenth century hand; (b) the same, “henr,” in the same ink and hand, next to the sixth line of text; and (c) on the same line as the attribution of the piece, in a different hand and fainter ink than the other markings on this page, “William Cornysh” is written in a sixteenth century hand and rubbed out partially.

This piece is indexed in *Robbins Index & Suppl.* 2271.2, *Boffey, Ringler MS* TM1070, and *Crum* W1850. It is reprinted in *Chappell Account* 378-9, *Flügel Anglia* 242, *Padelford* 90, *Stevens M&P* 405-6, and *Stevens MCH8* 40.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 54<sup>v</sup>-55<sup>r</sup>, ll. 1-4 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 8 wherfor] wher for *H*<sup>1</sup>
- 18 aboue] a boue *H*<sup>1</sup>
- 25 behete:] be hete: *H*<sup>1</sup>
- 31 Beholde] Be holde *H*<sup>1</sup>

[ff. 55<sup>v</sup>-56<sup>r</sup>]

[44]

**Thow that men do call it dotage**  
Henry VIII

“Thow that men do call it dotage” is a lyric urging constancy in love while denigrating those who do not love (and those who hinder the activities of the lover) as being cowardly and unsophisticated. At the same time, the text puts forward a neo-platonic theory of love’s reception by the lover akin to that outlined by Bembo in the fourth book of the *Courtier* (337); love is received from Venus, or the woman who is heir to Venus, and the object of love is perceived to be fair by the lover both visually and mentally/emotionally—first appreciated by the eye, and then by the mind and heart. Underlying these concerns is that of the author with unsophisticated lovers (those, presumably, who do not love properly) who hinder the activities of true lovers.

- 2 *corage* Sexual vigour and inclination, the desire to love, the amorous spirit; see Henry’s “The tyme of youthe is to be spent” (*H* 19.10, note), and l. 10, below.
- 4 *venus* Note also the words ascribed to Henry, at his death, by Cavendish (*Metrical Visions*): “Whan Venus veneryall of me had domynacion, / And blynd Cupido my purpose did avaunce, / Than willfull lust thoroughe indiscession, / Was chosyn juge to hold my balaunce” (ll. 1245-48). *fett* Fetch, gain (*OED* “fet” v. *obs.*).
- 5 *hayre* Heir.
- 7 *Wyth* Read “when.” *ee* Eye.
- 8 *bote* Remedy, help.
- 10 *afformyth* Affirms, confirms.
- 13 *courage* Perhaps, here, a combination of the two senses of the word “corage” (as outlined in the note to Henry’s “The tyme of youthe is to be spent” [*H* 19.10]); the



“corage” of bravery, as noted in other lyrics in *H*, is facilitated by the type of love that Henry here urges, as evidenced by discussions in Castiglione’s *Courtier* (as noted in the commentary to this lyric).

- 14 *dysdaynyth* Cf. Henry’s “Whoso that wyll all feattes optayne” (*H* 28.2,4,8,11,14) and elsewhere; see the note to line 2 of the aforementioned lyric. *of the village*  
Uncourtly, perhaps bucolic; cf. Youth’s sentiments “Were thou born in Trumpington / And brought up in Hogs Norton?” (Lancashire, *Two Tudor Interludes* [*Youth*] 141 ll. 603-4). *who . . . village* Cf. “loue enforcyth all nobyle kynd. / And dysdayne dyscorages all gentyl mynd” (Henry’s “Whoso that wyll all feattes optayne” [*H* 28.3-4]).
- 17 *sewe* Make suit; legal (courtly allusion); see also the comment to Henry’s “If love now reynyd as it hath bene” (*H* 38.12).

“Thow that men do call it dotage” is in three voices, with the text of the first couplet underlaid and the remaining text appearing after the music.

This lyric is indexed in *Robbins Index & Suppl.* 3706.7, *Boffey*, and *Ringler MS* TM1708. Reprinted in *Chappell Account* 377, *Flügel Anglia* 246-47, *Flügel Neuengl.* 137, *Greene* 297, *Stevens M&P* 411-12, *Stevens MCH8* xviii, 52, and *Trefusis* 28-31.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 55<sup>v</sup>-56<sup>r</sup>, ll. 1-2 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 2 not] no *H*<sup>1</sup>, not *H*<sup>2,3</sup>  
4 Frome] Ffrome *H*<sup>1,2,3</sup> fett.] ffett. *H*<sup>1,2,3</sup>  
5 from] ffrom *H*<sup>1,2,3</sup>  
7 agre.] a gre. *H*<sup>1,2,3</sup>  
16 For] Ffor *H*<sup>1,2,3</sup>  
19 For] Ffor *H*<sup>1,2,3</sup>

Collation (Substantive Variants):

- 2 not] no *H*<sup>1</sup>, not *H*<sup>2,3</sup>

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[ff. 56<sup>v</sup>-57<sup>r</sup>, music only]

[M. viii]

Henry VIII

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This instrumental piece appears is not listed in *H*’s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#52) notes it as “Consort II.”

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[ff. 57<sup>v</sup>-58<sup>r</sup>, music only]

[M. ix]

Fayrfax

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This instrumental piece is not listed in *H*’s table of contents. The piece contains one space allotted for block capitals (at the outset of the third voice), but no space appears among the musical notation for text. *Stevens MCH8* (#53) notes it as “Puzzle-canon IV (Paramese tenor).” Text describing the piece begins as follows: “paramese tenor . . . Canon pansa facta . . .”

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[ff. 58<sup>v</sup>-59<sup>r</sup>, music only]

[M.x]

Henry VIII

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This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#54) notes it as "Consort III."

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[ff. 59<sup>v</sup>-60<sup>r</sup>, music only]

[M.xi]

Henry VIII

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This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#52) notes it as "Consort IV."

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[f. 60<sup>v</sup>]

[45]

**Departure is my chef payne**  
Henry VIII

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Robbins, perhaps tongue-in-cheek, notes that "Departure is my chef payne" is "a late love song." As the bass part suggests, this song of departure—the lyrics of which are in keeping with contemporary proverbial expression—may be intended as a musical representation of the words "retorn agane" (*Stevens M&P* 408). Proverbial sayings suggest that Henry's is a variation upon a common theme.

- 1-2 Cf. "Parting is a privye payne, But old friends cannot be called againe!" (*Eger and Grime*, ed. Caldwell, ll. 1341-42); "Departyt yaim with mekill payn, / And went till England hame again" (Barbour, *Barbour's Bruce* 7.633-34); the sections of *Barclay's Eclogues* wherein the miseries of courtiers are recounted (l. 468), and wherein Coridon takes leave of Cornix: "Adewe swete Cornix, departing is a payne, / But mirth reneweth when louers mete againe" (ll. 823-24); Champion's "Your faire lookes enflame my desire": "Will you now so timely depart, / And not returne againe? / Your sight lends such life to my hart / That to depart is paine" (ll. 17-20); Wyatt's "Absens absenting causithe me to complaine": "And departing most pryvie increasithe my paine" (l. 3; *LDev* f. 81<sup>1</sup>); and "Your departure ladie breedes a priuie paine" (l. 651) from the anonymous *Mucedorus*; see also Tilley (P82).

This three-part round is built musically above a bass part of "Departure is my chef payne." "Departure is my chef payne" is listed in *H*'s table of contents as the ninety-sixth work.

This piece is indexed in *Robbins Index & Suppl.* 676.5, *Boffey*, and *Ringler MS* TM349. Reprinted in *Flügel Anglia* 243, *Flügel Neuengl.* 136, *Stevens M&P* 408, *Stevens MCH8* 44, and *Trefusis* 23-24.

Texts Collated: *H*<sup>1,2,3</sup> (f. 60<sup>v</sup>).

Collation (Substantive Variants):

[f. 61<sup>r</sup>]**[46]****It is to me a ryght gret loy**  
Henry VIII

“It is to me a ryght gret loy” is one line, serving as a round, with some room possible for the entry of additional text. It is not listed in the manuscript’s table of contents. Stevens (*MCH8* 106) gives a second line to the incipit—“free from danger and annoy”—noting that it is purely an “editorial invention.”

“It is to me a ryght gret loy” is indexed in *Robbins Index & Suppl.* 1637.2 and *Ringler MS* TM838. It is reprinted in *Stevens M&P* 408, *Stevens MCH8* 45, and *Trefusis* 25.

Text Transcribed: *H*<sup>l</sup> (f. 61<sup>r</sup>).[ff. 61<sup>v</sup>-62<sup>r</sup>, music only]**[M.xii]**

Henry VIII

This instrumental piece appears is not listed in *H*’s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#58) notes it as “Consort V.”

[ff. 62<sup>v</sup>-63<sup>r</sup>, music only]**[M.xiii]**

Farthyng

This instrumental piece is not listed in *H*’s table of contents. The piece contains two spaces allotted for block capitals (at the outset of the second and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#59) notes it as “Consort VI.”

[ff. 63<sup>v</sup>-64<sup>r</sup>, music only]**[M.xiv]**

Cornish

This instrumental is not listed in *H*’s table of contents. The piece contains one space allotted for a block capital (at the outset of the third voice), but no space appears among the musical notation for text. *Stevens MCH8* (#60) notes it as “Consort VII.”

[ff. 64<sup>v</sup>-65<sup>r</sup>, music only]**[M.xv]**

Henry VIII

This instrumental piece is not listed in *H*’s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#61) notes it as “Consort VIII.”

[ff. 65<sup>v</sup>-66<sup>r</sup>]**[47]**

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As with other forester songs in *H*, this lyric explicitly exploits and draws attention to the double-entendre of the forester songs as a whole. This move is especially evident in the shift in the fourth and fifth stanzas (ll. 16-25) to a direct address of the courtly love topos. Flood (64-65) assigns this lyric to the play presented by Cornish at Windsor, 15 June 1522, in which a keeper, three foresters, and four hunters took part, as well as Cornish's Children of the Chapel Royal.<sup>74</sup> See also the commentary and notes to Cornish's "Yow and I and amyas" (*H* 35) and "Blow *thi* hornne hunter" (*H* 29), as well as that of the unattributed "I am a joly foster" (*H* 50), which appears to be in answer to this lyric. Also, as noted below, Cooper's text and melody imitate that of the unattributed "y haue ben afoster long and meney day" in *LRit* (f. 53<sup>v</sup>), and shares many of the same sentiments, though not necessarily the explicit double-meaning of the forester lyrics; this text follows:

y haue ben afoster long and meney day,  
my lockes ben ho re,  
foster woll y be no more  
y shall hong vp my horne by the greene wode spray  
my lookes ben hore,  
Foster will y be no mor

All the whiles that y may bowe bend  
shall y wedde no wyffe,  
my bowe bend shall y wedde now wiffe,

wiffe I shall bygges me a boure atte the wodes ende  
ther to lede my lyffe  
att the wodes end, ther to lede my lyfe

- 1 *foster* Forester.  
4 *no lenger shote I may* Cf. the sentiment of Cornish's "Blow *thi* hornne hunter" (*H* 29.22).  
8 *in playne* On open ground, in the meadow, &c. (*OED* "plain" n.1 1.a).  
9 *in rough* On rough or broken ground (*OED* n.1 2.a, b).  
13 *glew ys slypt frome the nyk* Arrows were sometimes spliced with heavier wood and the "nock" to counterbalance the weight of the metal head; if the glue failed, the arrow would become unserviceable (noted by *Greene* [451]).  
23 *make it strange* Estrange or remove themselves (*OED* "strange" 5).  
26 *bedes* Beads.  
27 *for and* And moreover (*OED* conj. 5). *santes booke* Book of saints' lives.

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<sup>74</sup> See *L&P Henry VIII* (III[ii] #2305), *PRO* SP1/24 (231<sup>v</sup> ff.), Hall (641), and *CSP Spanish* (II #437).

The first stanza of “I haue bene a foster,” the burden, is through-set for three voices and the remaining text is underlaid. The initial text and melody imitates that of “y haue ben afoster long and meney day” (*LRit* 53<sup>v</sup>; *Robbins Index & Suppl.* 1303.3, *Ringler MS* TM643), but Cooper’s lyric deviates from that in *LRit* and is extended; see the commentary, above.

“I haue bene a foster” is indexed in *Robbins Index & Suppl.* 1303.5, *Ringler MS* TM518, and *Crum* I193. It is reprinted in *Chappell Music* 1.50, *Flügel Anglia* 244, *Greene* 313-4, *Stevens M&P* 408-9, and *Stevens MCH8* 48.

Texts Collated:  $H^{1,2,3}$  (ff. 65<sup>v</sup>-66<sup>r</sup>, ll. 1-5  $H^{2,3}$ ).

Emendations of the Copy Text ( $H^1$ ):

- 1 a foster] afoster  $H^1$ , a foster  $H^2$ , a foster  $H^3$
- 29 I] *ms omits*

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[ff. 66<sup>v</sup>-68<sup>r</sup>]

[48]

**Fare well my loy and my swete hart**  
Cooper

---

This lyric presents an exchange between two lovers at their leave-taking. The second stanza is a response, affirming constancy, to the first’s statement of departure.

- 2 heart rote Sweetheart, beloved one (*OED* “heart-root” 2); cf. usage also in Skelton’s “Wofffully araid” (l. 19; in *LFay* ff. 63<sup>v</sup>-67<sup>r</sup>) and his *Why Come ye not to Court* (l. 664).
- 4 none other bote No other repair, remedy, or relief, [it is] no use (*OED* “boot” n1 I.3, II.5).

“Fare well my loy and my swete hart” is through-set for three voices.

This lyric is indexed in *Robbins Index & Suppl.* 765.5, *Boffey*, and *Ringler MS* TM403. Reprinted in *Flügel Anglia* 244, *Flügel Neuengl.* 136, *Stevens M&P* 409, and *Stevens MCH8* 48-9.

Texts Collated:  $H^{1,2,3}$  (ff. 66<sup>v</sup>-68<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

- 7 all alone<sup>o</sup>] alone.  $H^1$ , all alone<sup>o</sup>  $H^2$ , all alone.  $H^3$
- 10 for] fro  $H^1$

Collation (Substantive Variants):

- 1 hart] harte harte  $H^2$
- 3 must I] I must  $H^2$
- 4 none other] no nother  $H^{2,3}$
- 5 none other] no nother  $H^{2,3}$
- 7 all alone.] alone.  $H^1$ , all alone<sup>o</sup>  $H^2$ , all alone.  $H^3$

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[ff. 68<sup>v</sup>-69<sup>r</sup>]

[49]

**Withoutt dyscord**

“Withowt dyscord” is an exposition concerning the unity of the lovers, from the “dole / of louys payne” commonly associated with the pangs of the courtly love tradition (“dyscord”), to the unity of the hearts and souls of the lovers (“acorde”). Addressed to lovers, the lyric concludes with a prayer for “sure love” where the lover sues.

- 7 *sole* Soul, perhaps, but also in the sense of being alone or solitary (*OED* a 2.a) and separated from another (*OED* a 2.b).  
 10 *helpe must haue* Help *he* must have.  
 16 *Onys* Once (i.e. on some occasion).  
 18 *denay* Denial, refusal (*OED* “deny” n.1).  
 19 *sewith* Make suit; legal (courtly allusion); see also the comment to Henry’s “If love now reynyd as it hath bene” (*H* 38.12).  
 20 *rewith* Sorrows, distresses, grieves (*OED* v.1 3); also, feels remorse (*OED* v.1 9).  
 21 *condyscend* Condescend.  
 23 *what remedy* Cf. Cornish’s “My loue sche morneth for me” (*H* 21.26) and the anonymous “What remedy what remedy” (*H* 69); see also Ravenscroft’s “Hey downe downe”: “what remedy though alas for loue I die with woe” (*Pammelia* 13).  
 24 *amen* Amend, but also in the sense of “answer our prayer”; cf., in this context of prayer, Henry’s “Though sum saith that yough rulyth me” (*H* 51.18) and his “Lusti yough shuld vs ensue” (*H* 61.27); with special reference to these two lyrics, cf. also the sentiments expressed towards ‘disdainers’ in the concluding lines of the *Jousts of May*: “Some reprehende / Suche as entende / To condescende / To chyualry // God them amende / And grace them sende / Not to offende / More tyll they deye” (ll. 180-87).

The first stanza of “Withowt dyscord,” lines 1-12, is through-set, while the remaining text appears following the third voice.

Indexed in *Robbins Index & Suppl.* 4213.5, *Boffey*, and *Ringler MS TM2014*. Reprinted in *Flügel Anglia* 237, *Flügel Neuengl.* 136-7, *Padelford* 76, *Stevens M&P* 410, *Stevens MCH8* 50, and *Trefusis* 26-27.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 68<sup>v</sup>-69<sup>r</sup>, ll. 1-12 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1 Withowt] With owt *H*<sup>1,2,3</sup>  
 13 wherfor] wher for *H*<sup>1</sup>  
 16 for] ffor *H*<sup>1</sup>  
 21 but] bu *H*<sup>1</sup>

Collation (Substantive Variants):

- 10 must] to *H*<sup>2</sup>

This lyric, as with other forester songs in *H*, draws upon the double-entendre of the forester songs in their courtly-love application. Unlike the others, though, it is much less explicit; it does not, for example, draw attention to its “construccyon,” as does Cornish’s “Blow *thi* hornne hunter” (*H* 29), nor does it shift its frame of reference to address directly issues of courtly love, as does Cooper’s “I haue bene a foster” (*H* 47.16-25). As such, this lyric is a more implicit engagement of the forester-song tradition, and is as much a clear and immediate answer to Cooper’s “I haue bene a foster” (some parallels are noted below; see *Greene* 314 n.) as Cooper’s song is an adaptation and elaboration of the unattributed “y haue ben afoster long and meney day” in *LRit* (f. 53<sup>v</sup>). In “I am a joly foster,” a younger forester proclaims his virility and ability. As an answer to Cooper’s lyric, it likely also has associations with the play presented by Cornish at Windsor, 15 June 1522 (see the commentary and notes to Cooper’s “I haue bene a foster” [*H* 47], as well as to Cornish’s “Yow and I and amyas” [*H* 35] and “Blow *thi* hornne hunter” [*H* 29]).

1 *foster* Forester.

3-5 Cf. Cooper’s “I haue bene a foster” (*H* 47.2-4), to which this is a direct answer; see also note to ll. 7-8.

7-8 Cf., again, Cooper’s “I haue bene a foster” (*H* 47.6-7), to which this is a direct answer; see also, above, note to ll. 3-5.

13 *lynde* Lime or linden tree; in Middle English poetry often used to denote a tree of any kind (*OED* 1).

19 *blow the death of a dere* Cf. Cornish’s “Blow *thi* hornne hunter” (*H* 29), first stanza.

24 *luge* Throw something so that it lodges or is caught in its fall (*OED* “lodge” v 3.g; earliest date 1606, but see the activity noted in Medwall’s *Fulgens and Lucre* [ca. 1497] 2.202 ff.). *sute* Pursuit and chase, but also in the sense of “sew” as seen earlier; cf. similar action associated with love in Henry’s lyrics; see the note to “Thow that men do call it dotage” (*H* 44.17).

The first two stanzas are through-set for three voices, with the remaining text underlaid. There is no authorial ascription for “I am a joly foster.”

This piece is indexed in *Robbins Index & Suppl.* 4068.6 and *Ringler MS* TM1929. It is reprinted in *Flügel Anglia* 245-46, *Flügel Neuengl.* 151, *Chambers Lyrics* 246, *Greene* 314, *Stevens M&P* 410-11, and *Stevens MCH8* 50-51.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 69<sup>v</sup>-71<sup>r</sup>, ll. 2-11 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

4 be styll] bestyll *H*<sup>1</sup>, be styll *H*<sup>2,3</sup>

7 Wherfor] Wher for *H*<sup>1,2,3</sup>

12 wherfor] wher for *H*<sup>1</sup>

17 wherfor] wher for *H*<sup>1</sup>

22 wherfor] wher for *H*<sup>1</sup>

23 vnto] vn to *H*<sup>1</sup>

Collation (Substantive Variants):

5 I may] omit *H*<sup>2</sup>

“Though sum saith that yough rulyth me” is a statement of personal doctrine in the first person by the king, who reinforces his position by repeating in the burden his motto: “god and my ryght.” In dealing with issues typical of the debate between youth and age (evident in other of Henry’s works), this lyric urges that, though youth may rule the speaker, the speaker does not hurt anyone and is not in the wrong. The speaker’s youth does not keep him from performing those duties that are expected of him, nor from his allegiance to his wife. The lyric ends with a prayer that those who have forgotten the time of youth—those who have perhaps been more excessive in their own youths than the speaker—will bring this matter to an end, and their actions amended. The tune is very much like that of Henry’s “Pastyme with good companye” (*H* 5).

- 1-2 *Though ... tarry* Cf. the proverb “Youthe in his flowres may lyue at liberte / In age it is convenient to grow to gravite” (Flügel, “Die Proverbes von Lekenfield und Wresil” 483); cf. also the words of Mary in Wager’s interlude *The Life and Repentaunce of Marie Magdalene*: “I may vse daliance and pastyme a while, / But the courage of youth will soone be in exile” (ll.702-703).
- 3 *god and my ryght* Henry’s royal motto was “Dieu et mon droit”; at the Field of Cloth of Gold on 22 June 1520 Henry jousted with the motto, in French (Hall 618).
- 8 *wars* Worse.
- 11 *Pastymes ... among* “to be sometimes engaged in pastimes of youth” (*Stevens M&P* 412)
- 16 *dyscusse* Drive away, dispel, disperse, scatter (*OED* v 1.a). *hens* Hence.
- 18 *amend* For similar use in the context of prayer, see the note to Henry’s “Withowt dyscord” (*H* 49.24).

This lyric is in an unusual form, classified by Greene as a carol, in three voices with variation in the music. The first and second lines of stanza three are missing in the third voice, though the erroneous beginning of the third stanza is marked with a block capital. No scribal attribution is given for this piece; the editor’s attribution to Henry VIII is given, typically, on the evidence of line 19 (“Thus sayth the king the .viii.th harry”), the allusion to the royal motto “Dieu et mon droit” (“god and my ryght,” l. 3), and following tradition (see reprintings, below).

“Though sum saith that yough rulyth me” is indexed in *Robbins Index & Suppl.* 3706.5, *Ringler MS* TM1707, and *Crum* T2407. It is reprinted in *Chappell Account* 377, *Flügel Anglia* 246-47, *Flügel Neuengl* 137, *Greene* 297, *Stevens M&P* 411-12, *Stevens MCH* 8 41, and *Trefusis* 28-31.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 71<sup>v</sup>-73<sup>r</sup>, ll. 1-5 and 11-15 *H*<sup>2</sup>, ll. 1-5 and 13-15 *H*<sup>3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 9 a wager.] awager. *H*<sup>1</sup>
- 11 among] a mong *H*<sup>1</sup>, a monge *H*<sup>2</sup>
- 13 no man] noman *H*<sup>1,3</sup>, no man *H*<sup>2</sup>      no wrong] nowrong *H*<sup>1</sup>, no wrong *H*<sup>2</sup>, no wronge *H*<sup>3</sup>



- 14 wher] when *H*<sup>1</sup>, wher *H*<sup>1,3</sup>  
 Collation (Substantive Variants):  
 2 to tarry<sup>o</sup>] for to tarry<sup>o</sup> *H*<sup>2</sup>, for to tarry. *H*<sup>3</sup>  
 4 shall I] *omit H*<sup>2</sup>  
 11, 12 *omit H*<sup>3</sup>  
 14 wher] when *H*<sup>1</sup>, wher *H*<sup>1,3</sup>

[ff. 73<sup>v</sup>-74<sup>r</sup>]

[52]

**MAdame damours**  
 Unattributed

“MAdame damours” is a lyric wherein the lover pledges constancy to his lady. The lines “from dole dolours / or lorde you gy” (ll. 3-4) suggests that this may be a song about or to Katherine of Aragon, who (in the courtly love tradition) would guide her lord, the king, as his Lady.

- 1 *damours* D’amour, of love.  
 2 *or* Are.  
 3 *dolours* Mental pain or suffering, sorrow, grief, distress (*OED* 2).  
 4 *or* Our. *lord you gy* See commentary, above. *gy* Guide.  
 5 *socours* Helps, aids (*OED* “succour” n 1).  
 6 *pours* Powers.  
 13 *solur* Solace.

The unattributed “MAdame damours” is through-set in four voices for the first stanza. The text for the third voice contains only the first line, and the second stanza is underlaid below the second voice on f. 73<sup>v</sup>.

This piece is indexed in *Robbins Index & Suppl.* 2028.5, *Boffey*, and *Ringler MS* TM965. Reprinted in *Flügel Anglia* 247, *Padelford* xxxiii, *Stevens M&P* 412, and *Stevens MCH8* 53.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 73<sup>v</sup>-74<sup>r</sup>, ll. 1-10 *H*<sup>2,4</sup>, l. 1 *H*<sup>3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 3 from dole] dole *H*<sup>1</sup>, from dole *H*<sup>2</sup>, frome dole *H*<sup>4</sup>  
 6 vnto] vn to *H*<sup>1,2,4</sup>  
 8 vntyl] vn tyl *H*<sup>1,4</sup>, vn tyll *H*<sup>2</sup>  
 9 vntyll] vn tyll *H*<sup>1,2,4</sup>  
 10 vntyll] vn tyll *H*<sup>1,2,4</sup>

Collation (Substantive Variants):

- 2-10 *omit H*<sup>3</sup>  
 3 from dole] dole *H*<sup>1</sup>, from dole *H*<sup>2</sup>, frome dole *H*<sup>4</sup>

[ff. 74<sup>v</sup>-75<sup>r</sup>]

[53]

**Adew adew le company**  
 Unattributed

“Adew adew le company” is a song of departure, likely associated with one of the entertainments

surrounding the birth of Henry's first male child and potential monarchical heir (b. January 1511, d. February 1511). Similarly associated is Farthing's "Aboffe all thyng" (*H* 14; see accompanying commentary).

1 *Adew* Adieu.

3 *viue* Long live.

4 *le infant rosary* Cf. Farthing's "Aboffe all thyng" (*H* 14.6 and the commentary to that lyric), as well as "I loue I loue and whom loue ye" (*LFay* ff. 40<sup>v</sup>-46<sup>r</sup>), a lyric seemingly in celebration Prince Arthur's birth, wherein he is given the name of "rose" (l. 23).

The unattributed "Adew adew le company" is through-set for three voices, with an additional voice missing (see *Stevens MCH8* intro.).

This piece is indexed in *Robbins Index & Suppl.* 120.4 and *Ringler MS* TM63. It is reprinted in *Chappell Account* 382, *Flügel Anglia* 247, *Stevens M&P* 390, and *Stevens MCH8* 17.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 74<sup>v</sup>-75<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

3 noble henry] omit *H*<sup>1</sup>, noble henry *H*<sup>2</sup>, noble hen ry *H*<sup>3</sup>

Collation (Substantive Variants):

3 noble henry] omit *H*<sup>1</sup>, noble henry *H*<sup>2</sup>, noble hen ry *H*<sup>3</sup>

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[ff. 75<sup>v</sup>-76<sup>r</sup>, music only]

[M.xvi]

Unattributed

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This instrumental piece is not listed in *H*'s table of contents. The piece contains two spaces allotted for block capitals (at the outset of the second and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#69) notes it as "Consort IX."

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[f. 76<sup>v</sup>, music only]

[M.xvii]

Unattributed

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This instrumental is not listed in *H*'s table of contents. The piece contains one space allotted for a block capital (at the outset of the first voice), but no space appears among the musical notation for text. Indications of tenor and bass parts are given textually. *Stevens MCH8* (#70) notes it as "Consort X."

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[f. 77<sup>r</sup>, music only]

[M.xviii]

Unattributed

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This unattributed instrumental piece is not listed in *H*'s table of contents. The piece contains no space for a block capital, and no space appears among the musical notation for text. Indications of tenor and bass parts are given textually. *Stevens MCH8* (#71) notes it as "Consort XI."

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[ff. 77<sup>v</sup>-78<sup>r</sup>, music only]

[M.xix]

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This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#72) notes it as "Consort XII."

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[ff. 78<sup>v</sup>-79<sup>f</sup>, music only]

[M.xx]

Henry VIII

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This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#73) notes it as "Consort XIII."

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[f. 79<sup>v</sup>]

[54]

**Deme the best of euery dowt**  
Lloyd

---

"Deme the best of euery dowt" is a moralising, proverbial expression. This couplet is also found on a bronze jug of Richard II's reign (Evans, *English Art* 90). For a popular variant, see also John Heywood's *Ballads and Songs* (264, l. 24) and his *Dialogue*: "Tyme tryeth trowth in every doubt. And deme the best, till time hath tryde the trowth out" (76, ll. 217-18); see also Whiting (T326).

2     *tryed*     Be first tried.

"Deme the best of euery dowt" is a round in three voices. In *L1587* it is copied twelve times in full, and several more times in part, as pen practice, containing the variant first line "Deme the best in every dowte." In *OxHill* the English lines are followed by the Latin "In dubijs *serui melius cape pessima sperne*." This lyric is listed in *H*'s table of contents as the ninety-fourth work.

This piece is indexed in *Robbins Index & Suppl.* 675.5 and *Ringler MS* TM344 & TM343 (see also *Ringler MS* TM88). It is reprinted in *Flügel Anglia* 247, *Dyboski* ci. 131, *Stevens M&P* 413, and *Stevens MCH8* 57.

Texts Collated: *H*<sup>1,2,3</sup> (f. 79<sup>v</sup>), *L1587*<sup>1,2</sup> (2/4 16, f. 212<sup>r</sup>), *OxRawl86* (31), *OxHill* (f. 200<sup>v</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

2     *tryed*] try *H*<sup>1</sup>, *tryed* *H*<sup>2,3</sup>, *OxRawl86*,     *tried* *L1587*<sup>1,2</sup>, *OxHill*

Collation (Substantive Variants):

1     *the best of euery*] no thynge *that is in OxHill*

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[f. 80<sup>r</sup>]

[55]

**Hey troly loly loly**  
Unattributed

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"Hey troly loly loly" is a round centring on the mirthful and popular phrase "Hey troly [&c.]," in

which love is affirmed and constancy is pledged. Cf., in *H*, Cornish's "Trolly lolly loly lo" (*H* 33; see also corresponding notes and commentary) and "Hey trolly loly lo" (*H* 75).

6 *ensure* Guarantee; also, betroth, espouse (*OED* v 4, 5.b).

The unattributed "Hey trolly loly loly" is transcribed exactly. It is listed in *H*'s table of contents as the ninety-fifth work as "Hey how trolly loly."

This piece is indexed in *Robbins Index & Suppl.* 1214.7, *Boffey*, and *Ringler MS* TM595. It is reprinted in *Chappell Account* 375, *Flügel Anglia* 248, *Stevens M&P* 414, and *Stevens MCH8* 57.

Texts Collated: *H*<sup>1</sup> (f. 80<sup>r</sup>).

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[ff. 80<sup>v</sup>-81<sup>r</sup>, music only]

[M.xxii]

Henry VIII

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This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#76) notes it as "Consort XIV."

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[ff. 81<sup>v</sup>-82<sup>r</sup>, music only]

[M.xxii]

Henry VIII

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This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#77) notes it as "Consort XV."

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[ff. 82<sup>v</sup>-84<sup>r</sup>]

[56]

**Taunder Naken**  
Henry VIII

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"Taunder Naken" appears as an incipit in *H* in only one voice preceded by a block capital, the second of three found on ff. 82<sup>v</sup>-83<sup>r</sup>. Space has also been left in the voice on f. 83<sup>r</sup> for a large block initial capital, but none appears. There is little room left among the musical notation for text.

As Stevens notes (*MCH8* 107n78), the melody on which Henry's composition is based—after Obrecht, and interpreted by Agricola and others—is one of the best-known of the time, and Henry's additions to the melody is noted as his most considerable secular composition. Wolf (ed. *Obrecht* 7.xv-xvii), after von Fallersleben (*Antwerpener Liederbuch vom Jahre 1544*, 222-24), provides a full text for this work, as follows:

T'Andernaken al op den Rijn  
Daer vant ic twee maechdekens spelen gaen;  
Die eene dochte mi, aen haer aenschyn,  
Haer ooghen waren met tranen ombeuaen:

“Nv segt mi, lieue ghespele goet,  
Hoe sweert v herte, hoe truert uwen moet,  
Waer om ist, dat woudijs mi maken vroet?”  
“Ic en cas v niet gesagen;  
Tis die moeder diet mi doet,  
Si wil mijn boel veriagen, veriegan.”

“Och, lieue ghespele, daer an leyt niet an,  
den mey die sal noch bloeyen;  
So wie zijn liefken niet spreken en can,  
die minne mach hem niet vermoeyen.”  
“Och, lieue ghespeelken, dats quaet sanck,  
den mey te verbeyden valt mi te lanc;  
Het soude mi maken van sinnen also cranc,  
Ic soude van rouwe steruen.  
Ic en weets mijnder moeder gheenen danc,  
Si wil mijn boel verderuen, verderuen.”

“Och, lieue ghespele, daer en leyt niet an,  
Nv schiet v herteken al in vreden.”  
“Mijn moeder plach te spinnen, des en doet si niet,  
Den tijt en is niet lange gheleden;  
Nv schelt si mi hier, nv vloect si mi daer,  
Mijn boelken en derf niet comen naer,  
Daer om is mijn herteken dus swaer;  
Ist wonder, dat ic truere?  
Ende ic en mach niet gaen van haer,  
Ter veynster, noch ter duere, noch ter duere.”

“Och, lieue ghespele, dat waer wel quaet,  
Wilt sulker tale begheuen,  
Hadde ic ghedaen mijn moeders raet,  
Ic waer wel maecht ghebleuen.  
No hebbe ic sinen wille ghedaen,  
Mijn buycxken is mi opgegaen,  
Ende nv so is hi mi ontgaen.  
Ende gaet elwaerts spelen.  
Des moet ic laten so menighen traen,  
Ic en cans v niet gehelen, gehelen.”

“Ghespele, wel lieue ghespele goet,  
En sidy dan gheen maecht?”  
“Och neen ic, lieue ghespele goet,  
Ende dat si ons heer God gheclaecht.”  
“God danck, dat ic noch maghet si;

Spiegelt v, lieue gespeelken, aen mi  
Ende wacht v, oft ghi en zijt niet vrij,  
Ten sal v niet berouwen;  
Coemt hem nemmermeer niet na bi.  
Oft ghi wort gheloont met trouwen, met trouwen.”

“Ghespele, hi seyt dat hi mi mint.”  
“Die minne plach mi te lieghen;  
Ein ghelooft die clappaerts niet en twint,  
Si staen al na bedrieghen.”  
“Daen loech si nen grooten schach;  
Dat was die maghet, die op mi sach.  
Ic boot haer minnelic goeden dach,  
Ic groetese hoghelike  
God gheve dat icse vinden mach  
Bi mi, in hemelrijcke, in hemelrijcke.”

“Tauder Naken” is indexed in Fallows (*Catalogue* 485), Stevens *MCH8* #78 and its sources in Hewitt (ed., *Odhecaton* #69), Lerner (ed., *Agricola* 5.lxxiv), Wolf (ed. *Obrecht* 7.xv-xvii), and others. Reprinting of this piece includes Stevens *MCH8* 58-60 and its sources Hewitt (ed., *Odhecaton* 178-79), Lerner (ed., *Agricola* 5.99), Wolf (ed. *Obrecht* 7.3-7), and others.

Text Transcribed: *H*<sup>1</sup> (ff. 82<sup>v</sup>-84<sup>r</sup>).

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[ff. 84<sup>v</sup>-85<sup>r</sup>]

[57]

**Whoso that wyll for grace sew**  
Henry VIII

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As with others of Henry’s lyrics, “Whoso that wyll for grace sew” is an expression of chivalric doctrine. The lyric propounds the quality of truthful intent in love and the value of love itself as a thing given by God. Simultaneously, “Whoso that wyll for grace sew” presents an argument of justification against those who “can no skylle” (l. 6) and therefore “yt dysdayne” (l. 8).

- 1 *grace sew* Make suit; legal (courtly allusion); see also the comment to Henry’s “If love now reynyd as it hath bene” (*H* 38.12).
- 4 *spede* Succeed, meet with good fortune, attain one’s purpose or desire (*OED* “speed” v I.1.a).
- 6 *can* Know or have learned, have practical knowledge of (*OED* v.1 B.I.1.b).
- 8 *dysdayne* Cf. Henry’s “Whoso that wyll all feattes optayne” (*H* 28.2,4,8,11,14) and elsewhere; see the note to line 2 of the aforementioned lyric.
- 11 *perfite* Perfect, in the state of complete excellence, free from any flaw or imperfection of quality, faultless (*OED* a B.I.4.a); also, marked by moral perfection (*OED* a B.I.4.c).
- 12 *excho* Eschew, abstain carefully from, avoid, shun (*OED* v.1 1.c).

“Whoso that wyll for grace sew” is in a strophic setting. The piece is listed in *H*’s table of contents as the ninety-sixth work.

“Whose that wyll for grace sew” is indexed in *Robbins Index & Suppl.* 4143.5, *Boffey*, and *Ringler MS TM1977*. It is reprinted in *Flügel Anglia* 248, *Stevens M&P* 414, *Stevens MCH8* 60, and *Trefusis* 32-3.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 84<sup>v</sup>-85<sup>r</sup>, ll. 1-6 *H*<sup>2,3</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 1 Whoso] Who so *H*<sup>1,2,3</sup>
- 6 because] be cause *H*<sup>1,2,3</sup>
- 11 betwene] be twene *H*<sup>1</sup>

Collation (Substantive Variants):

- 6 those] thes *H*<sup>2</sup>

---

[ff. 85<sup>v</sup>-86<sup>r</sup>, music only]

[M.xxiii]

Henry VIII

---

This instrumental piece is not listed in *H*'s table of contents. The piece contains no spaces allotted for block capitals, and no space appears among the musical notation for text. *Stevens MCH8* (#80) notes it as “Consort XVI.”

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[ff. 86<sup>v</sup>-87<sup>r</sup>]

[58]

**En vray Amoure**  
Henry VIII

---

“En vray Amoure” appears as an incipit in *H* in only one of four voices. A space has been left in all voices for a large block initial capital, but none appears. There is little room left among the musical notation for text. This piece is not listed in the manuscript’s table of contents.

“En vray Amoure” is reprinted in *Stevens MCH8* 62 and elsewhere.

Text Transcribed: As noted above; appears in *H*<sup>1</sup> (ff. 86<sup>v</sup>-87<sup>r</sup>).

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[ff. 87<sup>v</sup>-88<sup>r</sup>]

[59]

**Let not vs that yongmen be**  
Unattributed

---

Very definitely in the style of Henry VIII’s lyrics of doctrine, chivalric and otherwise, this lyric draws upon figures common to Henry—Youth, Age, and Disdain—in its encouragement of young men to follow the amorous ways of their age.

- 2 *venus* Cf. Henry’s “Thow that men do call it dotage” (*H* 44.4).
- 3 *age* See other of Henry’s lyrics. *dysdayne* Cf. Henry’s “Whoso that wyll all feattes optayne” (*H* 28.2,4,8,11,14) and elsewhere; see the note to line 2 of the aforementioned lyric.
- 4 *yough* See other of Henry’s lyrics. *loue to refrayn* Cf. Henry’s “Lusti yough shuld vs ensue” (*H* 61.5).

- 5-6 Cf. the lines “I pray you all that aged be. / How well dyd ye *yor* yough carry. / I thynk  
*sum* wars of ych degre” from Henry’s “Though *sum* saith that yough rulyth me” (*H*  
 51.6-8).
- 6 *most lust* Greatest vigor.
- 7-8 *case . . . grace* Cf. the riddle in Henry’s “If love now reynynd as it hath bene” (*H*  
 38.11-2; see also note).
- 9 *than* Then.
- 12 *metest* Most suitable (*OED* “meet” a 3).

The first stanza is through-set, with the remaining text underlaid. In each witness, the final two lines of each stanza are represented as being repeated after the second line of each stanza as well. The first letter of the fourth voice, “L,” is not treated with a block capital. While not attributed in *H*, it is exactly in Henry VIII’s manner and contains many echoes to his own lyrics; as Stevens notes, it contains “the self-justifying tone in other songs of chivalric ‘doctrine’” (*M&P* 415; see also *Robbins Index & Suppl.* 1866.5). “Let not vs that yongmen be” is listed in *H*’s table of contents as the ninety-seventh work.

This piece is indexed in *Robbins Index & Suppl.* 1866.5, *Boffey*, and *Ringler MS* TM886. Reprinted in *Chappell Account* 375, *Chambers Lyrics* 68, *Chambers Verse* 42-3, *Flügel Anglia* 248, *Stevens M&P* 415, and *Stevens MCH8* 63.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 87<sup>v</sup>-88<sup>r</sup>, ll. 1-6 *H*<sup>2,3,4</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 2 banysh to be] banysh to be banysh to be. *H*<sup>1,2</sup>, banysh to be banysh to be *H*<sup>3,4</sup>
- 4 loue to refrayn] loue to refrayn loue to refrayn. *H*<sup>1</sup>, loue to refrayne loue to refrayne. *H*<sup>2</sup>, loue to refrayne. loue to refrayne. *H*<sup>3</sup>, loue to refrayne. *H*<sup>4</sup>
- 7 For] Ffor *H*<sup>1</sup>
- 11 Wherfor] Wher for *H*<sup>1</sup>

Collation (Substantive Variants):

- 1 not vs] vs *H*<sup>3</sup>
- 2 banysh to be] banysh to be banysh to be. *H*<sup>1,2</sup>, banysh to be banysh to be *H*<sup>3,4</sup>
- 4 loue to refrayn] loue to refrayn loue to refrayn. *H*<sup>1</sup>, loue to refrayne loue to refrayne. *H*<sup>2</sup>, loue to refrayne. loue to refrayne. *H*<sup>3</sup>, loue to refrayne. *H*<sup>4</sup>
- 6 lust<sup>o</sup>] lost. *H*<sup>4</sup>

---

[ff. 88<sup>v</sup>-89<sup>r</sup>]

[60]

**Dulcis amica**  
 [Prioris]

---

“Dulcis amica” is an anonymous prayer to the Virgin. The piece appears as an incipit in *H* in only one of four voices. Although all voices have spaces for large initial block capitals, they are left blank in voices two though four, and filled with a capital in voice one slightly large than the text of the incipit. There is space among the musical notation for further text. “Dulcis amica” is listed in the manuscript’s table of contents as the fifty-eighth work. Unattributed in *H*, it is attributed elsewhere to Prioris.



The best source of “Dulcis amica,” as noted by Keahey and Douglas (3.XI), is *CaP1760* (f. 2<sup>r</sup>), and it is also found in *Am162* (f. 117<sup>v</sup>), *C1848* (413), *Cb124-8* (f. 133<sup>v</sup>), *CCap* (16-17), *L35087* (ff. 61<sup>v</sup>-62<sup>r</sup>), *Mu326* (f. 13<sup>v</sup>), *P1597* (ff. 4<sup>v</sup>-5<sup>r</sup>), *P2245* (ff. 31<sup>v</sup>-32<sup>r</sup>), *PBA31* (ff. 106<sup>v</sup>-107<sup>v</sup>), *PBLau* (f. 20<sup>r</sup>), *PBMiss* (f. 4<sup>v</sup>), *PBMot* (f. 16<sup>v</sup>), *PBRha* (#3), *PBTre* (ff. 7<sup>v</sup>-8<sup>r</sup>), *SG462* (9), *SG463* (#140), *T27* (f. 35<sup>v</sup>), *Up76a* (ff. 55<sup>v</sup>-56<sup>r</sup>), *WLab* (ff. 139<sup>v</sup>-140<sup>r</sup>), and elsewhere. Of these, full texts of the lyric are extant in *Am162*, *C1848*, *CaP1760*, *Cb124-8*, *L35087*, *P1597*, *PBLau*, *PBMiss*, *PBMot*, *SG462*, *SG463*, *T27*, *Up76a*, and *WLab*. A slight variant is provided by *SG462*, which reads “Dulcis Maria”; *PBRha* and *Mu326* (a copy of the former) provide an entirely different text, “Qui credit in filium habet vitam aeternam...” (see Albrecht, ed., 3.6).

The first voice of *CaP1760*, a chansonnier at one time likely belonging to Henry VIII’s elder brother Prince Arthur, provides the following text:

DVlcis amica dei  
 Rosa vernans stella decora  
 Tu memor esto mei  
 dum mortis venerit hora

This piece is reprinted in Stevens (*MCH8* 64), Keahey and Douglas, eds. (5.44), and Albrecht (ed. 3.6), among others. It is indexed in Fallows (*Catalogue* 580-1), among others.

Text Transcribed: *H*<sup>1</sup> (ff. 88<sup>v</sup>-89<sup>r</sup>).

---

[f. 89<sup>v</sup>, music only]

[M.xxiv]

Unattributed

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This instrumental piece is not listed in *H*’s table of contents. The piece contains no text, nor does it contain space allotted for block capitals or for text among the musical notation. *Stevens MCH8* (#84) notes it as “Consort XVII.”

---

[f. 90<sup>r</sup>, music only]

[M.xxv]

[Amy souffrez]  
 [Isaac]

---

This instrumental piece is not listed in *H*’s table of contents. The piece contains no text, nor does it contain space allotted for block capitals or for text among the musical notation. Stevens (*MCH8* #85, 108n85) identifies the composition as “Amy souffrez” by Isaac, and supplies the below text:

Amy souffrez que je vous ayme  
 Et ne me tenez la rigueur  
 De me dire que vostre cueur  
 Pour moy porte, pour moy porte  
 douleur extreme.

---

[f. 90<sup>v</sup>, music only]

[M.xxvii]

Unattributed

---

This instrumental piece (a round without words) is not listed in *H*'s table of contents. The piece contains no text. It does contain a space for a single block capital at the outset, but a block capital is not provided, nor is space left for text among the musical notation. *Stevens MCH8* (#86) notes it as "Consort XVIII."

---

[f. 91<sup>r</sup>, music only]

[M.xxvii]

Unattributed

---

This instrumental piece appears in the top half of f. 91<sup>r</sup>, and is not listed in *H*'s table of contents. The piece contains no space allotted for block capitals and no space appears among the musical notation for text. Text describing the piece appears at its head, beginning "Thys songe is iij partes in one..." *Stevens MCH8* (#87) notes it as "Puzzle-canon V (3 in 1)."

---

[f. 91<sup>r</sup>, music only]

[M.xxviii]

Unattributed

---

This instrumental piece appears in the bottom half of f. 91<sup>r</sup> and is not listed in *H*'s table of contents. The piece contains no space allotted for block capitals and little space appears among the musical notation for text, though at the outset of the piece the descriptive text "Duas partes in unum" appears. *Stevens MCH8* (#88) notes it as "Puzzle-canon VI (2 in 1)."

---

[ff. 91<sup>v</sup>-92<sup>r</sup>, music only]

[M.xxix]

Unattributed

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This instrumental piece is not listed in *H*'s table of contents, and the piece contains no text. It does contain a space for a single block capital at the outset of each of its three voices, but they are not provided, nor is space left for text among the musical notation. *Stevens MCH8* (#89) notes it as "Consort XIX."

---

[ff. 92<sup>v</sup>-93<sup>r</sup>, music only]

[M.xxx]

Unattributed

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This instrumental piece is not listed in *H*'s table of contents. The piece contains four spaces allotted for block capitals (at the outset of the first, second, third, and fourth voices), but no space appears among the musical notation for text. *Stevens MCH8* (#90) notes it as "Consort XX."

---

[ff. 93<sup>v</sup>-94<sup>r</sup>, music only]

[M.xxxi]

Unattributed

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This instrumental piece is not listed in *H*'s table of contents. The piece contains no spaces allotted for block capitals, nor is space allotted among the musical notation for text. *Stevens*

The speaker of “Lusti yough shuld vs ensue” affirms his intention—using the plural first person pronoun, at times—to follow the ways of “Lusti yough” (l. 1). The ways of “Lusti yough,” however, are at odds with the wishes of youth’s “dysdaynares” (l. 10; most often referred to as “they”). The speaker asserts the virtuous aspects of youthful pastimes, and their provision of “goode gydaunce” (l. 19) necessary in youth.

- 1 *ensue* Imitate the example of.
- 2 *rew* Affect with regret (for some act), make (one) wish one had acted otherwise, or affect with pity or compassion (*OED* v.1 2,4).
- 6 *dysdayne* Cf. Henry’s “Whoso that wyll all feattes optayne” (*H* 28.2,4,8,11,14) and elsewhere; see the note to line 2 of the aforementioned lyric.
- 8 *But . . . may* Cf., in *Youth*, the statement of Youth in response to Pride’s advice “It is time enough to be good / when that ye be old” (ll. 645-46): “I will make merry while I may” (l. 648; Lancashire, *Two Tudor Interludes*).
- 9-10 *How . . . vse / but all dysdaynares for to refuse* Cf. the moral saying “he *that* in yowth no vertu will vse / In Age all honor shall hym Refuce” (*OxHill* f. 200<sup>v</sup> [217]; variant in *OxRawl86* f. 31<sup>r</sup>); the full saying in *OxHill* is as follows: “kepe well .x. & Flee From seyn. / sspende well .v. & Cum to hevyn / he *that* in yowth no vertu will vse / In Age all honor shall hym Refuce / Serve god truly & *the* world besily // Ete thy mete meryly / and euer leve in Rest // Thank god highly though he visit the porely. // he may amend it lyghtly wham hym lyke the best.”
- 12 *vertus pastance* Likely the pastimes noted in Henry’s “The tyme of youthe is to be spent” (*H* 19), the “As featys of armys” (l. 7) and other “goode dysporttys” (l. 12); see also l. 24.
- 13 *them* Honest mirth, &c.
- 15 *sew ... grace* See the comment in Henry’s “If love now reynynd as it hath bene” (*H* 38.12).
- 21 *yough ys frayle* Though not exactly the sense here, cf. the verses recollected by Mary in Wager’s interlude *The Life and Repentaunce of Marie Magdalene*: “The pleasure of youth is a thyng right frayle, / And is yearely lesse, so that at length it doth faile” (ll. 711-12).
- 24 *vertuus pastaunce* See l. 11, above.
- 27 *amend* For similar use in the context of prayer, see the note to Henry’s “Withoutt discord” (*H* 49.24).
- 28 *An* And.

“Lusti yough shuld vs ensue” is in the form of a combined strophic and through-setting. Some music is missing, and some rules are left blank.

“Lusti yough shuld vs ensue” is indexed in *Robbins Index & Suppl.* 2025.5 and *Ringler MS*

TM964, and reprinted in *Chappell Account* 376, *Flügel Anglia* 249-50, *Stevens M&P* 416-17, *Stevens MCH8* 70-71, and *Trefusis* 34-35.

Texts Collated: *H*<sup>1,2,3,4</sup> (ff. 94<sup>v</sup>-97<sup>r</sup>, ll. 1-4 *H*<sup>2,3</sup>, ll. 17-20 *H*<sup>2,3,4</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

5 For] Ffor *H*<sup>1</sup>

7 do] so *H*<sup>1</sup>

11 has as] as as *H*<sup>1</sup>

13 For] Ffor *H*<sup>1</sup>

15 For] Ffor *H*<sup>1</sup>

19 withowt] with owt *H*<sup>1,4</sup>

20 myschaunce<sup>o</sup>] mys chaunce<sup>o</sup> *H*<sup>1</sup>, myschaunce. *H*<sup>2</sup>, mys chaunce. *H*<sup>3,4</sup>

21 For] Ffor *H*<sup>1</sup>

23 Wherfor] Wher for *H*<sup>1</sup>

24 be usyd.] beusyd. *H*<sup>1</sup>

25 vnto] vn to *H*<sup>1</sup>

27 amend] a mend *H*<sup>1</sup>

Collation (Substantive Variants):

20 shuld] shall *H*<sup>2</sup> in] in to gret *H*<sup>3,4</sup>

---

[f. 98<sup>r</sup>]

[62]

**Now**  
Unattributed

---

This piece is only one word, presumably enough to give rise in the mind to the rest of the lyric, though there is little room left among the musical notation for text. “Now” is not listed in the manuscript’s table of contents, and follows a blank, though ruled, page. It does not begin with a block capital typical of the first letter of most lyrics, nor has the scribe left space for lyrics, save the word which is present. Stevens supplies further words for this from Robbins’ *Secular Lyrics* #138 (*MCH8* 72):

freshe flower, to me that is so bright,  
Of your lovely womanhood I pray you of grace,  
Of your fair beauty I pray you a sight  
That my great mourning may come to solace.

One may also wish to consider other possibilities for the full lyrics of this piece, such as the departure song “Now fayre wele my Joye my comfort and solace” (*Oxford Bodleian* 120 ff. 95<sup>r-v</sup>; see *Robbins Index & Suppl.* 766 and *Ringler MS* TM1098), a lyric which itself has some echoes in this manuscript, such as in Cornish’s “Adew adew my hartis lust” (*H* 13).

“Now” is indexed in *Ringler MS* TM1092. It is reprinted in *Stevens M&P* 417 and *Stevens MCH8* 72.

Text Transcribed: *H*<sup>1</sup> (f. 98<sup>r</sup>).

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[ff. 98<sup>v</sup>-99<sup>r</sup>, music only]

[M.xxxii]

Henry VIII

---

This instrumental piece is not listed in *H*'s table of contents. The piece contains no spaces allotted for block capitals, nor does it contain space among the musical notation for text. *Stevens MCH8* (#94) notes it as "Consort XXII."

---

[ff. 99<sup>v</sup>-100<sup>r</sup>]

[63]

**Belle sur tantes**  
[Agricola]

---

"Belles sur tantes" appears as an incipit in *H* in only one of four voices. The initial capital is not provided, nor is space left for it in any of the other voices. Little room has been left among the musical notation for text. This piece is not listed in the manuscript's table of contents. Unattributed in *H*, the piece is by Alexander Agricola. Stevens also notes that this piece is perhaps adapted here by a native composer (*MCH8* 109 #95).

"Belle sur tantes" also appears with music in *FIC2439* (ff. 63<sup>v</sup>-64<sup>r</sup>), *PBCan* (ff. 161<sup>v</sup>-162<sup>r</sup>), *PBFm* (#84), and *SG462* (f. 37r); in each case, only the incipit is present. The text of a lyric with the same incipit, though without music, is copied into *PI722* (f. 3<sup>r</sup>), as below:

Belle sur toutez et sans quelque macule  
je vostre serf ma diuine maistresse  
A vous seulle humblement je madresse  
vous supliant que peche ne maculle

Enfer me point et peche me macule 5  
Mais vous pouez moster de ceste presse

Belle sur toutez .

A voz vertus jamais napproucha nulle  
Dont vous presente mon ame pecherresse  
Que vous requiert que luy soiez adresse 10  
Tant qua bien faire et vertus ne reculle

Belle sur toutez .

Transcribed according to Lerner (ed., *Agricola* 4.52-53), the bass part throughout as below:

Tota pulcra es amica mea et macula non est in te.

"Belles sur tantes" is reprinted in Lerner (ed., *Agricola* 4.52-53), and elsewhere.

Text Transcribed: As noted above; appears in *H* (ff. 99<sup>v</sup>-100<sup>r</sup>).  
Emendations of the Copy Text (*H*<sup>1</sup>): .

1 Belle sur tantes] elle sur tantes *H*<sup>1</sup>

---

[ff. 100<sup>v</sup>-102<sup>r</sup>]

[64]

**ENglond be glad pluk vp thy lusty hart**  
Unattributed

---

Providing a brief and optimistic characterisation of battle (ll. 5-6) and summation of the cause for Henry's war with France of 1513 (l. 4), this lyric urges support for the King in that campaign, on which he was accompanied by the Chapel Royal. "Pray we to god that all may gyde" (*H* 65), which follows this lyric, is of the same occasion.

1 . . . *pluk vp thy lusty hart* Cf. "Comfort at hand! Pluck up thy heart" (in *DBla*), attributed to Wyatt.

4 *quarrell* Cause, ground or occasion of complaint leading to hostile feeling or action (*OED* "quarrel" n.3 2).

The unattributed "ENglond be glad pluk vp thy lusty hart" is through-set in three voices.

This piece is indexed in *Robbins Index & Suppl.* 134.5 and *Ringler MS* TM76. It is reprinted in *Chappell Account* 383, *Flügel Anglia* 250, *Flügel Neuengl.* 161, *Stevens M&P* 417-18, and *Stevens MCH8* 74.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 100<sup>v</sup>-102<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

2 *and tak his part*] *and tak his part and take hys part.* *H*<sup>1,3</sup>, *and take his and take his part.* *H*<sup>2</sup>

5 goodly] good-ly *H*<sup>1</sup>, goodely *H*<sup>2,3</sup>

6 to put *them* all to flyght] to put *them* all to flyght to put *them* all to flyght. *H*<sup>1</sup>, to put *them* all to flyght to put *them* all to flyght. *H*<sup>2</sup>, to put *them* all to flyght. *H*<sup>3</sup>

Collation (Substantive Variants):

1 lusty hart.] hart<sup>o</sup> *H*<sup>2</sup>

2 *and tak his part*] *and tak his part and take hys part.* *H*<sup>1,3</sup>, *and take his and take his part.* *H*<sup>2</sup>

4 in *the* ryght.] in *thi* ryght. *H*<sup>2</sup>, *thi* ryght. *H*<sup>3</sup>

6 to put *them* all to flyght] to put *them* all to flyght to put *them* all to flyght. *H*<sup>1</sup>, to put *them* all to flyght to put *them* all to flyght. *H*<sup>2</sup>, to put *them* all to flyght. *H*<sup>3</sup>

7 helpe now] now helpe *H*<sup>3</sup>

---

[f. 103<sup>r</sup>]

[65]

**Pray we to god that all may gyde**  
Unattributed

---

"Pray we to god that all may gyde" is a prayer for victory in France (1513). "ENglond be glad pluk vp thy lusty hart" (*H* 64), which precedes this lyric, is of the same occasion; see the

commentary to that lyric.

- 2 *or* Our.
- 3 *corage* Boldness, bravery, and valour; see Henry's "The tyme of youthe is to be spent" (*H* 19.10, note).
- 4 *viage* Voyage, a journey, task, or expedition undertaken with a military purpose (*OED* "voyage" n 2).

The unattributed "Pray we to god that all may gyde" is transcribed here as a round.

The piece is indexed in *Robbins Index & Suppl.* 2766.8 and *Ringler MS* TM1335. It is reprinted in *Chappell Account* 383, *Flügel Anglia* 250, *Flügel Neuengl.* 161, *Stevens M&P* 418, and *Stevens MCH8* 75.

Texts Collated: *H*<sup>l</sup> (f. 103<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>l</sup>):

- 2 *provid.*] *pro vid.* *H*<sup>l</sup>
- 4 *acheffe*] *a cheffe* *H*<sup>l</sup>
- [7] *omit* *pray* *H*<sup>l</sup>

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[ff. 103<sup>v</sup>-104<sup>r</sup>, music only]

[M.xxxiii]

Henry VIII

---

This instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#98) notes it as "Consort XXIII."

---

[ff. 104<sup>v</sup>-105<sup>r</sup>]

[66]

**Ffors solemant**  
[de Févin, after Ockeghem]

---

"Ffors solemant" appears as an incipit in *H* in only the second of three voices. No initial capital is provided, no space is left for one in any of the voices, and there is no room left in most of the piece for lyrics. This piece is not listed in the manuscript's table of contents.

"Ffors solemant" is a piece that saw a wide dispersment, and is here adapted by Anthoine de Févin, after Ockeghem. Of the thirty separate sub-traditions of this piece documented by Picker (*Fors Seulement* xxii), that appearing in *H* is representative of the twenty-eighth, which appears also in *C1848* (102-103), *CaP1760* (ff. 58<sup>v</sup>-60<sup>r</sup>), *Mu1516* (#29), *Pa9822/3* (ff. 23<sup>r</sup>-24<sup>r</sup>), *PBCha* (ff. 4<sup>r-v</sup>, ff. 52<sup>v</sup>-53<sup>r</sup>), *PBP504* (3, #51), *PBPPre* (ff. 12<sup>v</sup>-13<sup>r</sup>), *PBFm* (#31), *PBTie* (#11), *PBTri* (#73), and *SG463* (#46); of these, *PBCha* and *Pa9822/3* are without text. This version is a parody of others in the larger tradition, particularly that attributed to Matthaues Pipelare—found extant in *Br228* (ff. 17<sup>v</sup>-18<sup>r</sup>), *T/Br* (ff. 22<sup>r-v</sup> / ff. 22<sup>v</sup>-23<sup>r</sup>), *P1597* (ff. 60<sup>v</sup>-61<sup>r</sup>), *PBP504* (1, #31), *SAM* (f. 92<sup>l</sup>), and *SG461* (8-9)—and the anonymous version found extant in *L35087* (ff. 80<sup>v</sup>-81<sup>r</sup>), *PBCha* (ff. 10<sup>v</sup>-11<sup>r</sup>, ff. 60<sup>r-v</sup>), *PBFm* (#46).

The text most popularly attached to the tradition represented by *H*—*PBPre*, *PBTie*, *SG463*, and *PBCha* (ff. 4<sup>r-v</sup>, ff. 52<sup>v</sup>-53<sup>r</sup>)—is suggested by Picker (*Fors* xxii, xxx) to be that best found in *PBCha* (ff. 4<sup>r-v</sup>, ff. 52<sup>v</sup>-53<sup>r</sup>), which is provided below:<sup>75</sup>

Fors seullement la mort, sans nul autre attente  
De reconfort, souz douloureuse tante,  
Ay pris se jour despiteuse demeure,  
Comme celuy qui desolé demeure,  
Prochain d'ennuy et loing de son attente.

An adaptation of the refrain from the larger tradition—which itself is found in *LLa380* (f. 251<sup>r</sup>), *P1597* (ff. 36<sup>v</sup>-37<sup>r</sup>), *P1719* (f. 34<sup>r</sup>), *SG461* (2-3), and *WLab* (ff. 99<sup>v</sup>-100<sup>r</sup>), among others—this text also parodies that refrain. Alternatively, there is that found in *CaP1760*, which gestures towards the parodic text, but reverts to the text of the original refrain (Picker [*Fors* xxx]), it reads (first voice only):<sup>76</sup>

FOrs seullement ... la mort sans aultre lactente *que* ie meure  
En mon las cueur Nul espoir ne demeure  
Car mon malheur si tresfort me tourmente  
Qui nest douleur *que pour vous* ie ne sente  
pour ce *que* suys de vous perdre bien seure

Not related to that of *H*, another text for the larger tradition of the music is suggested by *RG27* (ff. 97<sup>v</sup>-98<sup>r</sup> / ff. 104<sup>v</sup>-105<sup>r</sup>), which contains the incipit “Frayres y dexedes me” (“brothers, leave me here”).

“Ffors solemant” is reprinted in Stevens, Wolf (ed. Obrecht vii.90), Picker (*Fors* xxii, xxx), and Geneti (Seay, ed. 1.150), among others.

Text Transcribed: *H*<sup>1</sup> (ff. 104<sup>v</sup>-105<sup>r</sup>)

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[ff. 105<sup>v</sup>-106<sup>r</sup>, music only]

[M.xxxiv]

Unattributed

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This unattributed instrumental piece is not listed in *H*'s table of contents. The piece contains three spaces allotted for block capitals (at the outset of the first, second, and third voices), but no space appears among the musical notation for text. *Stevens MCH8* (#100) notes it as “Consort

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<sup>75</sup> Translated by Picker as: “Without any other expectation, except death, / Of comfort, under much sorrow, / I have today taken a position of scorn, / As one who, desolate, remains / Near to woe and far from his goal.”

<sup>76</sup> Translated by Picker as: “Without any other expectation, save death, / There dwells in my faint heart no hope, / For my misfortune torments me so greatly / That there is no pain I do not feel on your account / Because I am quite certain to lose you.”



This seemingly incomplete lyric begins a tale spoken by a female, in retrospect, of her growth in the “corage” (l. 8) kindled by amorous courtiers. “And I war a maydyn” is a popular tune. “Swet Iesu is cum to vs / *this good tym of crystmas*” (*OxEP* ff. 45<sup>v</sup>-47<sup>v</sup>; *Greene* #93) is stated to be “A song *in the tune of / And y were a mayden*”; its burden is “hey now now now.” As well, a lyric with a similar name is mentioned in the interlude *Thersites*: “And I were a maid again’ now may be here song” (Hazlitt and Dodsley, eds. i.405).

7 *cowrtyers* Courtiers. *amorus* Amours, loves.

8 *corage* Sexual vigour and inclination, the desire to love, the amorous spirit; see Henry’s “The tyme of youthe is to be spent” (*H* 19.10, note).

The first stanza of the unattributed “And I war a maydyn” is through-set for five voices. The remaining lines are underlaid, and appear to be incomplete. *LTho* contains an incipit and several lines in English, with Latin following.

This piece is indexed in *Robbins Index & Suppl.* 302.5 and *Ringler MS* TM154. It is reprinted in *Flügel Anglia* 250, *Stevens M&P* 42, and *Stevens MCH8* 78-9.

Texts Collated: *H*<sup>1,2,3,4,5</sup> (ff. 106<sup>v</sup>-107<sup>r</sup>, ll. 1-4 *H*<sup>2,3,4,5</sup>), *LTho* (f. 59<sup>r</sup>, ll. 1-4).

Collation (Substantive Variants):

2 one] here *LTho*

3 englond] this lonne *LTho*

Meditating on his lady’s statement that “trouth . . . ys no loue that can be lost” (ll. 10-11), the speaker of this lyric asks himself the rhetorical question posed in the incipit.

6 *howne* Own.

The unattributed “Why shall not I” is through-set in three voices.

This piece is indexed in *Robbins Index & Suppl.* 2250.5, *Boffey*, and *Ringler MS* TM1051. Reprinted in *Flügel Anglia* 250-51, *Flügel Neuengl.* 137, *Stevens M&P* 419, and *Stevens MCH8* 79.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 107<sup>v</sup>-108<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

13 remember] reme *H*<sup>1</sup>, remember *H*<sup>2,3</sup> mest] est *H*<sup>1,2,3</sup> (*Stevens M&P* 419 and

others)

Collation (Substantive Variants):

- 9 not I] I not  $H^3$   
10 trouth.] non trouth<sup>o</sup>  $H^2$ , trouth<sup>o</sup>  $H^3$   
13 remember] reme  $H^1$   
14 not I] I not  $H^3$

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[ff. 108<sup>v</sup>-110<sup>r</sup>]

[69]

**What remedy what remedy**  
Unattributed

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“What remedy what remedy” is a complaint of love bewailing the lack of remedy for the pain the courtly lover feels (following the tradition). While the phrase “what remedy” sees some resonance in the early Tudor lyric, at a tournament held 2 March 1522—two days before the *Schatew Vert* entertainment, and thematically-related to it by the common focus of amorous desire (see Hall 631; Streitberger, *Court Revels* 112-13)—a close variant of it, “sance remedy,” saw courtly application in the motto of Anthony Browne. Elements of Browne’s device on that day, broken spears set over a broken heart, has parallel in lines 4-5 of this lyric, as does that of Henry VIII.<sup>77</sup> For the details of the *Schatew Vert* entertainment and its relation to lyrics in *H*, see the commentary to Cornish’s “Yow and I and amyas” (*H* 35).

- 1 *What remedy* See the commentary, above, and cf. Henry’s “Withowt dyscord” (*H* 49.23) and Cornish’s “My loue sche morneth for me” (*H* 21.26); echoed below (l. 11).  
4 *percyd my hart* See the device of Browne, in the commentary, above, and note.  
*thorne . . . hart* Cf. Sidney’s “The Nightingale so soone as Aprill bringeth” (*Englands Helicon*; also Palgrave’s *Golden Treasury* 1.XLVII): “my thorne my hart inuadeth” (ll. 12, 24).  
5 *encressith* Increases.  
11 *Insaciently* In an insatiate or unsatisfied manner (*OED* “insatiately” adv).  
*withowt recure* without remedy; cf. the unattributed “My thought oppressed my mynd in trouble” (*H* 72.14).  
16 *breſt* Burst.

The unattributed “What remedy what remedy” is through-set for three voices. Illuminated capitals are provided for the final stanza only.

This piece is indexed in *Robbins Index & Suppl.* 98.5, *Boffey*, and *Ringler MS* TM42. It is reprinted in *Flügel Anglia* 251, *Stevens M&P* 419-20, and *Stevens MCH8* 80.

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<sup>77</sup> The full description of Browne’s device is as follows: “a bard of siluer full of speeres of the world broken, set on hartes broken al of gold” (Hall 631). Henry’s device was of the “hart of a manne wounded. . . in whiche was written, *mon nauera*, put together it is, *ell mon ceur a nauera, she hat wounded my harte*” (Hall 630; see also *LP Henry VIII* III[ii] 1558). On 5 June of that year, Henry would joust with a device featuring, among other things, a lady coming out of a cloud, casting a dart at a knight (*LP Henry VIII* III[ii] 976).

Texts Collated:  $H^{1,2,3}$  (ff. 108<sup>v</sup>-110<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

- 4 A thorne] Athorne  $H^1$ , Athorn  $H^{2,3}$   
6 withowt] with owt  $H^{1,2,3}$   
9 Bewayll] Be wayll  $H^{1,2,3}$   
10 paynes] pay nes  $H^1$ , paynes  $H^{2,3}$   
11 Insaciently] In saciently  $H^{1,2,3}$  withowt] wth owt  $H^1$ , with owt  $H^2$ , with owt  $H^3$   
12 what(1)] what what  $H^1$ , what  $H^{2,3}$   
15 vnkyndnes] vnkynd nes  $H^{1,2,3}$   
17-18 what ~ remedy.] in  $H^{1,2,3}$  the text is jointly underlaid stanzas 3 and 4.

Collation (Substantive Variants):

- 4 ryght] so  $H^3$

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[ff. 110<sup>v</sup>-112<sup>r</sup>]

[70]

**Wher be ye**  
**Unattributed**

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In this lyric, the speaker bemoans the absence of his or her lover. The speaker notes that there is no comfort in the lover's absence—even in pastimes akin to those proposed by Henry in “Pastyme with good companye” ( $H$  5)—save for that of the lover's company.

- 11 *ye mysse* You are missed, absent.  
22-3 *The tyme passyng / to daunce or syng* Cf. Henry's “Pastyme with good companye” ( $H$  5.5-6).  
24 *swage* Assuage.  
31 *fone* Foes.

“Wher be ye” is through-set for three voices, in all but the last two stanzas, which are underlaid following the completion of the second and third stanzas of the first voice (f. 111<sup>v</sup>). The second and third stanzas are presented under the same music, with the last two lines of each presented singly, to be shared by the stanzas' first five lines.

This piece is indexed in *Robbins Index & Suppl.* 4058.3, *Boffey*, and *Ringler MS* TM2037. It is reprinted in *Flügel Anglia* 251-52, *Flügel Neuengl.* 137, *Stevens M&P* 420-21, and *Stevens MCH8* 80-81.

Texts Collated:  $H^{1,2,3}$  (ff. 110<sup>v</sup>-112<sup>r</sup>, ll. 1-21  $H^{1,2,3}$ ).

Emendations of the Copy Text ( $H^1$ ):

- 6 alone alone] a lone a lone  $H^1$ , alone alone.  $H^2$ , a lone alone alone.  $H^3$   
13 alone alone] alone alone alone  $H^{1,2}$ , alone alone alone alone.  $H^3$   
20-21 *provided from* 13-14  
28 *repeated from* 27  
35 *repeated from* 34

Collation (Substantive Variants):

- 6 alone alone] a lone a lone  $H^1$ , alone alone.  $H^2$ , a lone alone alone.  $H^3$   
 9 so mery] mery  $H^3$   
 13 alone alone] alone alone alone  $H^{1,2}$ , alone alone alone alone.  $H^3$   
 18 *substitute* but when ye mysse  $H^3$   
 19 *substitute* no loy it is  $H^3$   
 20-21 *provided from* 13-14  
 28 *repeated from* 27  
 35 *repeated from* 34

[ff. 112<sup>v</sup>-116<sup>r</sup>]

[71]

QUid petis o fily  
 Pygott

The sole vernacular religious song in *H*, this lyric is a moralisation of an episode in which the Virgin plays with the Son as a child. The alliteration in the verse suggests an earlier style than the other lyrics in *H*, and certainly a style prior to its setting here by Pygott. The first few lines are present in Skelton's *Phyllyp Sparowe*: "Quid petis filio, mater dulcissima? Ba ba!" (l. 1091).

- 1-4 Gloss: "What are you seeking, O Son? Sweetest mother, kiss, kiss. O Father, O Son. Give me kisses of liking" (from *Stevens M&P* 421); spoken by the Virgin.  
 7 *pertly* Openly, without concealment, smartly, sharply (*OED* adv. 1, 3). *apayd* satisfied, contented, pleased (*OED* v 1).  
 13 *reson* Statement, narrative, or speech (*OED* n.1 3.a).  
 15 *mard* Marred. *mayne* Physical strength, force, or power (*OED* I.1.a).  
 18 *ons* Once.

In "QUid petis o fily" both the Latin burden, the first stanza, and the English verses are through-set for four voices; the remaining text is underlaid. This piece contains notes relating to the music on f. 114<sup>v</sup> (bottom) and f. 115<sup>r</sup> (top), and is ascribed to "pygott" (f. 116<sup>r</sup>).

"QUid petis o fily" is indexed in *Robbins Index & Suppl.* 3438.3 and *Ringler MS* TM1570. It is reprinted in *Chappell Account* 384, *Flügel Anglia* 252-53, *Flügel Neuengl.* 121, *Rickert* 63-64, *Stevens M&P* 421, and *Stevens MCH8* 82-85.

Texts Collated:

$H^{1,2,3,4}$  (ff. 112<sup>v</sup>-116<sup>r</sup>, ll. 1-9 and 14-19  $H^3$ , ll. 1-9  $H^4$ ), *CPet* (*inside front cover*, ll. 1-3)

Emendations of the Copy Text ( $H^1$ ):

- 1 Quid] Quid  $H^1$ , Quid  $H^{2,3,4}$   
 3 O pater] quid petis  $H^1$ , O pater  $H^{2,3,4}$ , O pater *CPet*  
 5 The ~ mayd] *added*  $H^{2,4}$   
 6 loking ~ son] *added*  $H^{2,3,4}$   
 14 petes] petes / Qid petys ofili / Qid petys ofily  $H^1$ , petes ofili.  $H^2$

Collation (Substantive Variants):

- 1 *substitute* o mater o fily pets *CPet* ofily] ofily qid petes ofily  $H^{2,4}$   
 2 mater] me *CPet*  
 3 O pater] quid petis  $H^1$  ofily] ofily o pater ofily  $H^2$ , ofily opater ofily  $H^4$

- 4 da da.] dada da da. *H*<sup>4</sup>  
 5 The ~ mayd] *omit H*<sup>1,3</sup>  
 6 lokyng ~ son] *omit H*<sup>1,4</sup> layde] layd so laughyng in lap laid *H*<sup>2</sup>, ~ in ~ *H*<sup>3</sup>  
 7 apayd] apayd so passyngly well a payd° *H*<sup>2</sup>, a payd so pa passyngly well apayd. *H*<sup>4</sup>,  
 apayed so pretyly so pertly ~ apayd. *H*<sup>3</sup>  
 8 ful ~ soberly] *omit H*<sup>3</sup> said] said she *H*<sup>3</sup>, saide vn to her son sa *H*<sup>2</sup>  
 9 petys.] petes° ofily. *H*<sup>4</sup>  
 12 thus sayng to] sayng *H*<sup>2</sup>  
 14 petes] petes / Qid petys ofili / Qid petys ofily *H*<sup>1</sup>, petes ofili. *H*<sup>2</sup>  
 17 sayn] her sayn *H*<sup>2</sup>, her sayne *H*<sup>3</sup>  
 19 petes] petis ofili. / Qid petes ofili *H*<sup>2</sup>

[ff. 116<sup>v</sup>-120<sup>r</sup>]

[72]

**My thought oppressed my mynd in trouble**

Unattributed

Akin to Fayrfax and Woodville's "Svmwhat musyng" (*H* 73), this lyric is a lament, outlining in great detail the anguish of the speaker's pain. As with the manner in which this song is presented (as noted above), the poetic style (especially the method in the second and fourth stanzas) is reminiscent of the lyrics extant in the earlier *Fayrfax MS (LFay)*.

- 5 *nyes* Eyes.  
 11 *without hope of recure* Without hope of remedy; cf. the unattributed "What remedy what remedy" (*H* 69.11).  
 17 *endart principall* The principal "ender" (as suggested by textual variants in the second and third voices) or terminator.  
 21 *noyus* Causing annoyance, vexatious, troublesome (*OED* "noyous" a).  
 22 *my wofull chance* Cf. Fayrfax and Woodville's "Svmwhat musyng" (*H* 73.12).  
 26 *auenture* Fortune, chance.

The unattributed "My thought oppressed my mynd in trouble" is through-set, in its entirety, in three voices. As with "I loue vnloued suche is myn aduenture" (*H* 74), and as noted by Stevens (*M&P* 422), the manner in which this the song is presented is reminiscent of the lyrics extant in the earlier *Fayrfax MS (LFay)*.

This piece is indexed in *Robbins Index & Suppl.* 2272.5, *Boffey*, and *Ringler MS* TM1074. It is reprinted in *Flügel Anglia* 253-54, *Stevens M&P* 422, and *Stevens MCH8* 86-89.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 116<sup>v</sup>-120<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 3 dowble] dowb-be *H*<sup>1</sup>, dowlle *H*<sup>2</sup>, dowble *H*<sup>3</sup>  
 5 ters] tees *H*<sup>1</sup>, ters *H*<sup>2,3</sup>  
 7 withowte] with owte *H*<sup>1</sup>, with owt *H*<sup>2,3</sup> of] off *H*<sup>1,2</sup>, of *H*<sup>3</sup> redresse.] re  
 dresse° *H*<sup>1,2</sup>, redresse. *H*<sup>3</sup>  
 9 exiled] exilide *H*<sup>1</sup>, ex-iled *H*<sup>2</sup>, exiled *H*<sup>3</sup>  
 10 begyled] begyled hath me be giled *H*<sup>1</sup>, by giled ~ *H*<sup>2</sup>, bygyled ~ be gyled *H*<sup>3</sup>

- 14 *withowt*] *with owt*  $H^{1,2,3}$       *recure.*] *re cure.*  $H^1$ , *rcure.*  $H^2$ , *re cure.*  $H^3$   
 16 *off*] *off*  $H^1$ , *of*  $H^{2,3}$   
 18 *sorowes within*] *sorowes with in*  $H^1$ , *sor roweswith in*  $H^2$ , *sorows with in*  $H^3$   
 19 *a payne*] *apayne*  $H^1$ , *apayn*  $H^2$ , *a payn*  $H^3$   
 20 *is*] *it*  $H^1$ , *is*  $H^{2,3}$   
 21 *noyus*<sup>o</sup>] *noy us*<sup>o</sup>  $H^1$ , *noy us.*  $H^2$ , *noyus.*  $H^3$   
 28 *space*<sup>o</sup>] *spa ce*<sup>o</sup>  $H^1$ , *spa ce.*  $H^{2,3}$

Collation (Substantive Variants):

- 5 *doth*] *do*  $H^3$   
 13 *omit*  $H^3$   
 17 *endart*] *endar*  $H^2$ , *thender*  $H^3$   
 18 *all the*] *all the*  $H^2$ , *all*  $H^3$   
 19 *hens to*] *to*  $H^2$       *depart*] *depart hens to depart*  $H^2$   
 20 *is*] *it*  $H^1$ , *is*  $H^{2,3}$   
 23 *chance*] *wofull chance*  $H^2$ , *chamnce*  $H^3$   
 26 *no good*] *no goode*  $H^2$ , *good*  $H^3$   
 27 *good*] *no good*  $H^2$

[ff. 120<sup>v</sup>-122<sup>r</sup>]

[73]

**Svmwhat musyng**  
 [Fayrfax / Woodville]

Certainly more in keeping with the general tone of the lyrics in *LFay*, “Svmwhat musyng” remains one of the few moralising or meditative works in *H*. Attributed to Anthony Woodville, Lord Rivers, who wrote the words while imprisoned in Pontefract prior to his beheading in 1483,<sup>78</sup> the lyric suitably meditates upon the fickleness of fortune and the unsteadfastness of this world. A moralized version exists in the *The Gude and Godlie Ballatis*, though it was condemned and excised from the 1586 edition (see James [Mitchell, ed.]); see also *BL Additional MS 18,752* [f. 28<sup>r</sup>]. A lyric with similar tone is the unattributed “My thought oppressed my mynd in trouble” (*H* 72).

- 6 *walyng*      Wailing.  
 11 *cese*      Cease.  
 12 *my wofull chance*      Cf. the unattributed “My thought oppressed my mynd in trouble” (*H* 72.22).  
 14 *withowtyn les*      Without release.  
 21 *trance*      State of extreme apprehension or dread, but also a stunned or dazed state (*OED* n.1 1, 3.a).  
 22 *in substance*      In reality, in essence.  
 30 *wry*      Swerve, turn (*OED* v.2 2).  
 36 *welcum fortune*      See the title to this lyric’s moralized version, listed above.  
 37 *went*      Thought, supposed (*OED* “wend” v.2).

<sup>78</sup> See Stevens *M&P* (362), Berdan’s *Early Tudor Poetry* (150), and Arber’s *Dunbar Anthology* (180).

- 38 *shent* Ruined, brought to destruction; also, put to shame (*OED* v.1 1, 3).  
 39 *she is ment* She had it in mind the whole time (*Stevens M&P* 94).  
 40 *went* Path, way, course of action or plan (*OED* 1,3).

“Svmwhat musyng” is through-set in three voices. While not attributed in *H*, *LFay* and *Wells* ascribe it to Fayrfax. The text of the lyric has been ascribed to Anthony Woodville, Lord Rivers (see commentary above). In *H* and *LFay*, it appears complete, set for three voices with a text of eight line stanzas that are complete only when all voices are taken into account. The fragments of *Wells*, *CFitz*, and *NYDrex* compose the better part of another witness; the exact details of this grouping, and a dispelling of concerns regarding other lost witness fragments of this lyric, are noted by Fallows (“Drexel Fragments” 5-6, 15-16). Robbins (*Index & Suppl.* 3193.5) notes that a witness appears in *LVes* (f. 170<sup>v</sup>), but this editor has been unable to locate that witness from Robbins’ directions.

Indexed in *Robbins Index & Suppl.* 3193.5 and *Ringler MS* TM1452. Reprinted in *Arber* 180, *Chronicles* 209, *Flügel Anglia* 254-5, *Hearne* 214, *Percy* 2.46, *Ritson* 149, *Stafford Collection* #9, *Stevens M&P* 361-2 and 423-24, *Stevens MCH8* 90-94, and *Turner* 3.465.

Texts Collated:

*H*<sup>1,2,3</sup> (ff. 120<sup>v</sup>-122<sup>r</sup>), *LFay*<sup>1,2,3</sup> (ff. 33<sup>v</sup>-35<sup>r</sup>), *Wells*<sup>1,2,3</sup> (ff. 1<sup>r</sup>-2<sup>r</sup>, ll. 28-40 *Wells*<sup>1</sup>, ll. 9-40 *Wells*<sup>2</sup>), *CFitz* (f. 1<sup>r</sup>, ll. 1-9, 22-23), *NYDrex* (f. 1<sup>r</sup>, ll. 1-19)

Emendations of the Copy Text (*H*<sup>1</sup>):

- 2 mornyng] *omit H*<sup>1</sup>, *moryng H*<sup>2,3</sup>, *morenyng LFay*<sup>2,3</sup>, *mornyng CFitz*, *mournyng Wells*<sup>3</sup>  
 4 the vnstedfastnes] *thunstedfastnes H*<sup>1,3</sup>, *thuunstedfastnes H*<sup>2</sup>, *the vnstedfastnes LFay*<sup>1,2,3</sup>, *the vnstedfast nes CFitz*, *the vnste. . . Wells*<sup>3</sup>, *the vnstedfastnes NYDrex*  
 7 me contraryng] *omit H*<sup>1</sup>, *me contraryng H*<sup>2</sup>  
 9 I fere doutles] *omit H*<sup>1</sup>, *I fere doutles H*<sup>2</sup>  
 10 remedyles] *omit H*<sup>1</sup>, *remedyles H*<sup>2</sup>  
 11 is now to cese] *omit H*<sup>1</sup>, *is now to cese H*<sup>2</sup>  
 12 my wofull chance] *omit H*<sup>1</sup>, *my wofull chance H*<sup>2</sup>  
 14 withowtyn les] *with ow tyn les H*<sup>1</sup>, *withowtyn les H*<sup>2</sup>, *with outenless LFay*<sup>1,3</sup>, *with owtyyn leyss Wells*<sup>2</sup>, *with owtyyn lese NYDrex*  
 16 auance<sup>o</sup>] *a vance<sup>o</sup> H*<sup>1</sup>, *auance. H*<sup>2</sup>, *a vaunce<sup>o</sup> LFay*<sup>1,3</sup>, *a vance<sup>o</sup> NYDrex*  
 21 trance] *tance H*<sup>1,2</sup>, *trance H*<sup>3</sup>, *trance LFay*<sup>1,2,3</sup>, *Wells*<sup>3</sup>  
 22 in substance] *insubstance H*<sup>1</sup>, *in substance H*<sup>2,3</sup>, *In substaunce LFay*<sup>1</sup>, *Insubstaunce LFay*<sup>2</sup>, *In substaunce LFay*<sup>2</sup>, *in substance Wells*<sup>2,3</sup>  
 26 bowndon am I] *omit H*<sup>1</sup>, *bowndon am I H*<sup>2</sup>  
 27 and that gretly] *omit H*<sup>1</sup>, *and that gretly H*<sup>2</sup>  
 29 seyng playnly] *omit H*<sup>1</sup>, *seyng planly H*<sup>2</sup>      *playnly] planly H*<sup>2,3</sup>, *playnly LFay*<sup>2,3</sup>, *Wells*<sup>2</sup>  
 32 from] *fro H*<sup>1</sup>, *from H*<sup>2,3</sup>, *for LFay*<sup>1,2,3</sup>, *to Wells*<sup>1,2</sup>, ~~from~~ *to Wells*<sup>3</sup>  
 33 my lyf was lent] *omit H*<sup>1</sup>, *my lyf was lent H*<sup>2</sup>  
 37 yet] *ye H*<sup>1,3</sup>, *yet H*<sup>2</sup>, *LFay*<sup>1,3</sup>, *yit Wells*<sup>1,2</sup>  
 39 but she is ment] *omit H*<sup>1</sup>, *but she is ment H*<sup>2,3</sup>

Collation (Substantive Variants):

- 1 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup>  
2 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *NYDrex*  
5 omit *Wells*<sup>3</sup>  
6 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup>  
7 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *NYDrex*  
9 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *NYDrex*  
10 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *Wells*<sup>3</sup>, *NYDrex*  
11 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *NYDrex* is now] now *LFay*<sup>2</sup>  
12 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *NYDrex*  
13 omit *H*<sup>3</sup>, *Wells*<sup>2,3</sup>  
14 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup>  
15 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup>  
16 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup>  
17 omit *Wells*<sup>2</sup>  
18 omit *Wells*<sup>3</sup> my] me *NYDrex* greuance] grete grevance *LFay*<sup>2</sup>, gret grevance  
*LFay*<sup>3</sup>  
20 omit *Wells*<sup>2</sup>  
21 lo in] in *Wells*<sup>3</sup>  
23 such ~ chance] such chance. *H*<sup>2</sup> chance] daunce *LFay*<sup>1,2,3</sup>, d. . . *Wells*<sup>2</sup>  
26 omit *H*<sup>1</sup>, *LFay*<sup>1</sup> am I] were I *LFay*<sup>3</sup>  
27 omit *H*<sup>1</sup>, *LFay*<sup>1</sup> that gretly] gretely *LFay*<sup>3</sup>, grettly *Wells*<sup>3</sup>  
28 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup>  
29 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *Wells*<sup>1</sup> seyng] sayng *LFay*<sup>2,3</sup>  
30 fortune] for time *LFay*<sup>2</sup>  
31 omit *Wells*<sup>1-2</sup>  
32 from] fro *H*<sup>1</sup>, from *H*<sup>2,3</sup>, for *LFay*<sup>1,2,3</sup>, to *Wells*<sup>1,2</sup>, ~~from~~ to *Wells*<sup>3</sup>  
33 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *Wells*<sup>1</sup>  
34 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup> an] one *Wells*<sup>1,2</sup>  
36 welcum fortune] welcum fortune welcum fortune *H*<sup>2</sup>, well cum fortune well cum fortune  
*LFay*<sup>1</sup>, well on forton well cum fortune *Wells*<sup>1</sup>, well cum forton well com forton *Wells*<sup>2</sup>  
37 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup> yet] ye *H*<sup>1,3</sup>, yet *H*<sup>2</sup>, *LFay*<sup>1,3</sup>, yit *Wells*<sup>1,2</sup>  
38 omit *H*<sup>3</sup>, *LFay*<sup>2</sup>, *Wells*<sup>3</sup> shent] spent *LFay*<sup>1,3</sup>  
39 omit *H*<sup>1</sup>, *LFay*<sup>1</sup>, *Wells*<sup>1</sup> is] it *LFay*<sup>2,3</sup>, *Wells*<sup>2,3</sup>  
40 went<sup>o</sup>] wone<sup>o</sup> *LFay*<sup>1,2,3</sup>, wone. *Wells*<sup>1,2</sup>, mone<sup>o</sup> *Wells*<sup>3</sup>

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[ff. 122<sup>v</sup>-124<sup>r</sup>]

[74]

**I loue vnloued suche is myn aduenture**  
Unattributed

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“I loue vnloued suche is myn aduenture” is a lyric dealing with unrequited love and the consequent pain. Along with Henry’s “Pastyme with good companye” (*H* 5), this lyric was incorporated into a sermon given in the King’s hall by the Royal Almoner, March 1521; see the commentary to “Pastyme with good companye.” Songs in the same rhetorical tradition include “I loue vnloued I wotte nott what loue may be” (Oxford, *Bodleian Rawlinson* C.813 ff. 45<sup>r</sup>-46<sup>r</sup>),



Wyatt's "I loue louyd and so doth she" (*LDev* f. 6<sup>r</sup>), and "I love loved and loved would I be" (*LFay* ff. 28<sup>v</sup>-30<sup>r</sup>).

- 1 *loue vnloued* Cf. Amour's words to Pucell in Hawes' *Comforte of Louers*: "full lytell knoweth ywys / To loue vnloued what wofull payne it is" (ll. 755-56; see also Hawes' *Pastime of Pleasure* ll. 2188, 4046), and its near echo "Full lytell it ywys / Knowe ye I gesse / What payne it is / To loue vnloued" (Thomas Feylde, *Cotrauerse Bytwene a Louer and a laye* ll. 145-48).
- 5 *reuert* Recover, recuperate; also, to return to a person or party after estrangement or separation (*OED* "revert" v 1.b, 4.a).
- 6 *leue* Live.

The unattributed "I loue vnloued suche is myn aduenture" is through-set in three voices. As with "My thought oppressed my mynd in trouble" (*H* 72), the manner in which this the song is presented is reminiscent of the lyrics extant in the earlier *Fayrfax MS* (*LFay*).

This lyric is indexed in *Robbins Index & Suppl.* 1329.5, *Boffey*, and *Ringler MS* TM667. It is reprinted in *Flügel Anglia* 255, *Stevens M&P* 424, and *Stevens MCH8* 92-94.

Texts Collated: *H*<sup>1,2,3</sup> (ff. 122<sup>v</sup>-124<sup>r</sup>).

Emendations of the Copy Text (*H*<sup>1</sup>):

- 4 vnkyndnes] vnkynd nes *H*<sup>1</sup>, vnkymndnes *H*<sup>2</sup>, vnkyndnes *H*<sup>3</sup> myn hart] mynhart  
*H*<sup>1</sup>, myn hart *H*<sup>2</sup>, myn hart *H*<sup>3</sup>
- 5 From] Ffrom *H*<sup>1,2</sup>, Ffrome *H*<sup>3</sup>

Collation (Substantive Variants):

- 7 and loue] and *H*<sup>2</sup>

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[ff. 124<sup>v</sup>-128<sup>r</sup>]

[75]

**Hey trolly loly lo**  
Unattributed

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"Hey trolly loly lo" is a lyric in two voices, male and female, representing an exchange between a maiden (ll. 2-6, 11-6, 21, 26, and 31) and a suitor / seducer (ll. 1, 7-10, 17-20, 22-5, and 27-30), who is ultimately rejected. The final words of the seducer have potentially dark overtones.

For its employment of the first line, cf., in *H*, Cornish's "Trolly lolly loly lo" (*H* 33; see also corresponding notes and commentary) and "Hey trolly loly loly" (*H* 55).

- 1 *Hey trolly loly lo* See commentary, above.
- 11 *melle* Mill, associate sexually; see Merry Report's discourse on milling in Heywood's *Play of the Wether* (ll. 720 ff.; also Lancashire, "Sexual Innuendo in the *Reeve's Tale*" 163-5).
- 17 *nyce* Coy, but also with potential sexual connotations (*OED* "nice" a 5.a, 2.a).  
*mete* Meet, mild but also suitable (*OED* "meet" a 4, 3).
- 18 *corage* Sexual vigour and inclination, the desire to love, the amorous spirit; see Henry's "The tyme of youthe is to be spent" (*H* 19.10, note).
- 24 *mynde* Purpose, intention (*OED* "mind" n.1 II.7.a).

The unattributed “Hey trolly lolly lo” is through-set in three voices. The verses of the burden undergo modification in their repetition.

This piece is indexed in *Robbins Index & Suppl.* #2034.5 and *Ringler MS* TM1103. It is reprinted in *Chappell Account* 384-85, *Chambers Lyrics* 62-63, *Chambers Verse* 43-4, *Flügel Anglia* 255, *Padelford* 84-86, *Stevens M&P* 424-25, and *Stevens MCH8* 95-98.

Texts Collated:  $H^{1,2,3}$  (ff. 124<sup>v</sup>-128<sup>r</sup>).

Emendations of the Copy Text ( $H^1$ ):

- 1 Hey ~ you.] *omit*  $H^1$ , Hey ~ you.  $H^2$ , ~ you  $H^3$   
5 god forbede] god for bede  $H^{1,3}$ , godfor bede  $H^2$  be<sup>o</sup>] be<sup>o</sup> *that may not be.*  $H^1$ ,  
be ~  $H^{2,3}$   
6 se.] se. I wysse my mother then shall vs se.  $H^{1,2}$ , ~ *then* ~  $H^3$   
11 Nay ~ you.] *omit*  $H^1$ , Nay ~ you.  $H^2$ , ~ fayth ~ you<sup>o</sup>  $H^3$   
15 forbede<sup>o</sup>] for bede<sup>o</sup>  $H^{1,3}$ , for bede.  $H^2$  not be<sup>o</sup>] be *that may not be.*  $H^{1,3}$ , notbe<sup>o</sup> ~  
 $H^2$   
16 se.] se. I wysse my mothyrr than shall vs se.  $H^1$ , se. ~ then ~  $H^2$ , se<sup>o</sup> ~  $H^3$   
19 agayne.] a gayne.  $H^{1,2,3}$   
21 Nay ~ you] I pray you *sir* let me go mylkmy cows  $H^1$ , Nay In goode feyth I wyll not  
mell *with* you  $H^2$ , C Nay ~ wyll  $H^3$   
23 fulfyll.] ful fyll.  $H^1$ , fulfyll<sup>o</sup>  $H^2$ , ffulfyll<sup>o</sup>  $H^3$   
24 maydynhed<sup>o</sup>] maydynhed<sup>o</sup> *yor* maydynhed.  $H^1$ , maydynhed ~  $H^2$ , ~ maydynhed<sup>o</sup>  $H^3$   
26 Nay ~ not] I pray you *sir* let me  $H^1$ , Nay ~ not  $H^{2,3}$   
28 must beware<sup>o</sup>] must be ware<sup>o</sup>  $H^1$ , muste be ware.  $H^{2,3}$   
29 cow.] cow. *yor* cow.  $H^1$ , ~ cow<sup>o</sup>  $H^2$ , cow<sup>o</sup> ~ cow<sup>o</sup>  $H^3$   
30 farewell] ffare well  $H^1$ , fare well  $H^{2,3}$  now.] now. *adew* fare well *and* kysse  
me now<sup>o</sup>  $H^1$ , ~ now.  $H^{2,3}$   
31 Nay ~ you.] I pray you *sir* let me  $H^1$ , Nay ~ feyth ~  $H^2$ , Nay ~ you.  $H^3$

Collation (Substantive Variants):

- 1 Hey ~ you.] *omit*  $H^1$ , Hey ~ you.  $H^2$ , ~ you<sup>o</sup>  $H^3$   
2 I ~ cow] *omit*  $H^3$ , I ~ cow  $H^1$ , ~ *the* medow ~ cowe  $H^2$   
11 Nay ~ you.] *omit*  $H^1$ , Nay ~ you.  $H^2$ , ~ fayth ~ you<sup>o</sup>  $H^3$   
12 I ~ cow.] *omit*  $H^3$ , I ~ cow.  $H^{1,2}$   
14 now in] in  $H^{2,3}$   
21 Nay ~ you] I pray you *sir* let me go mylkmy cows  $H^1$ , Nay ~ you  $H^2$ , C Nay ~ wyll  $H^3$   
22 Ye ~ hert] *omit*  $H^3$ , Ye ~ hert  $H^{1,2}$   
25 I shall for you be] for you I shalbe  $H^{2,3}$   
26 Nay ~ not] I pray you *sir* let me  $H^1$ , Nay ~ not  $H^{2,3}$   
31 Nay ~ you.] I pray you *sir* let me  $H^1$ , Nay ~ feyth ~  $H^2$ , Nay ~ you.  $H^3$

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