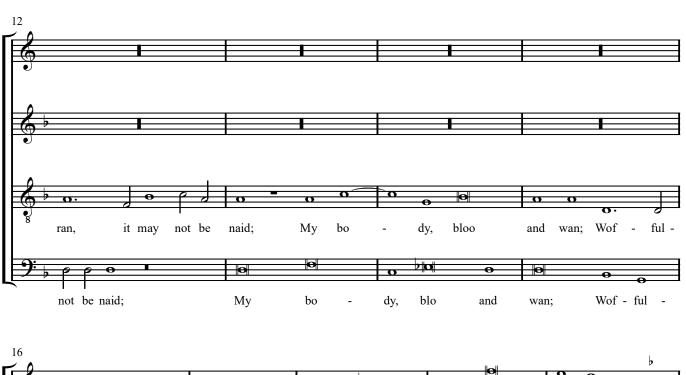
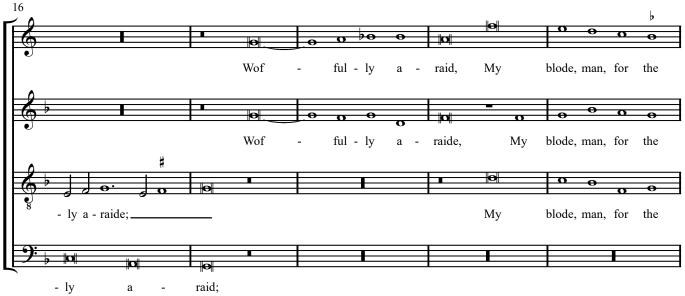
## Woefully arrayed

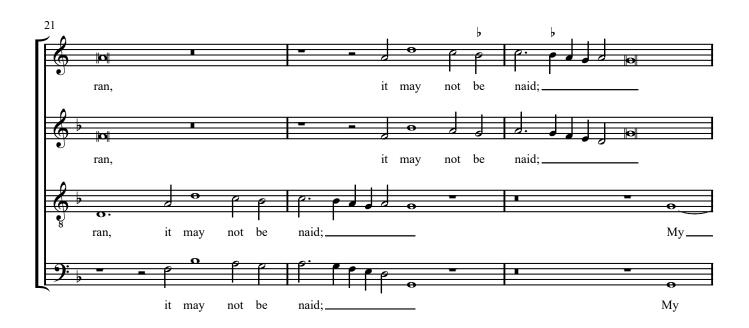
Edited by Jason Smart

William Cornysh (d.1523)

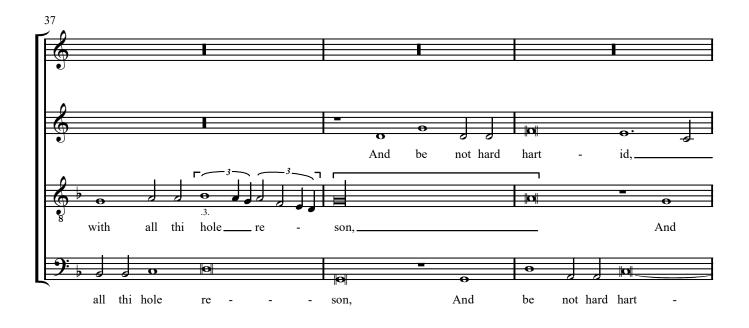


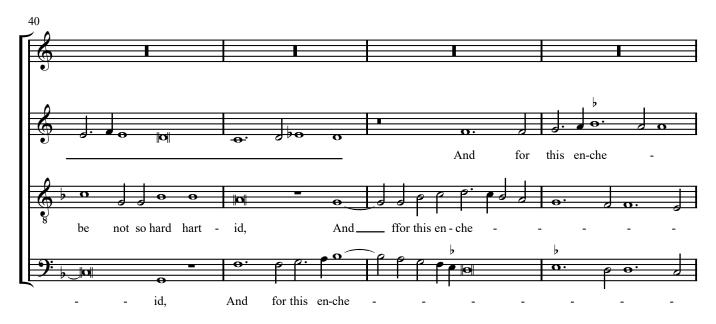


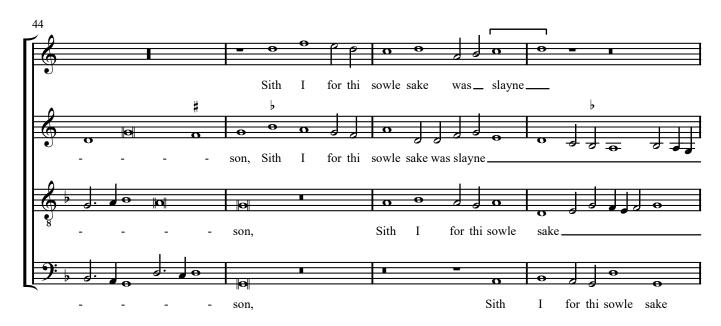


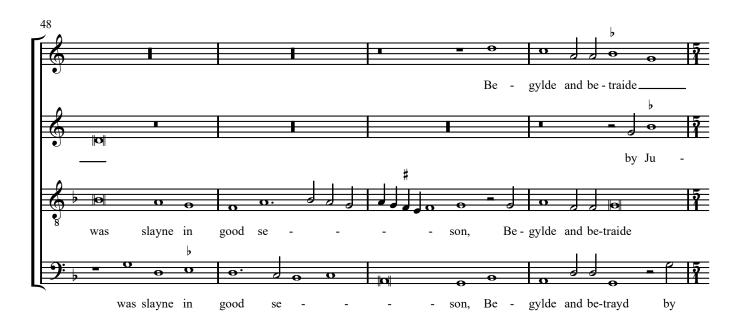


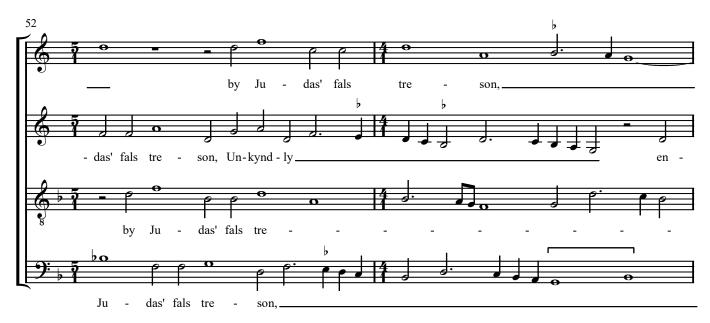


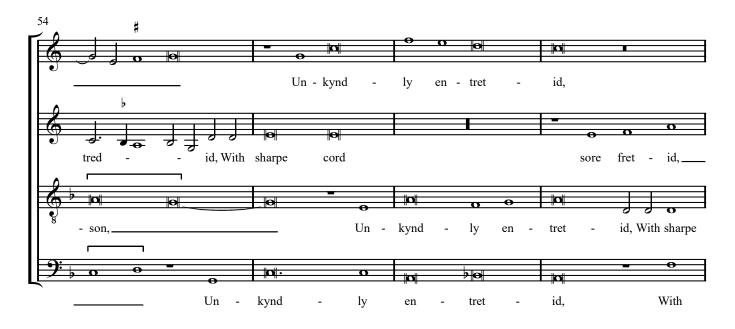


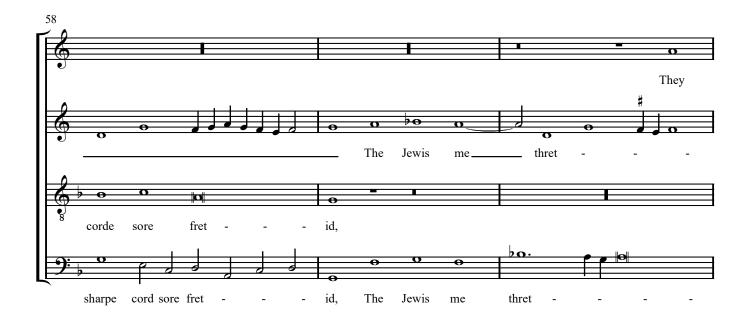


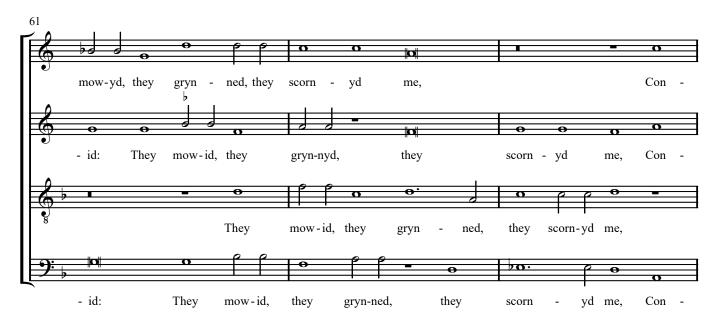


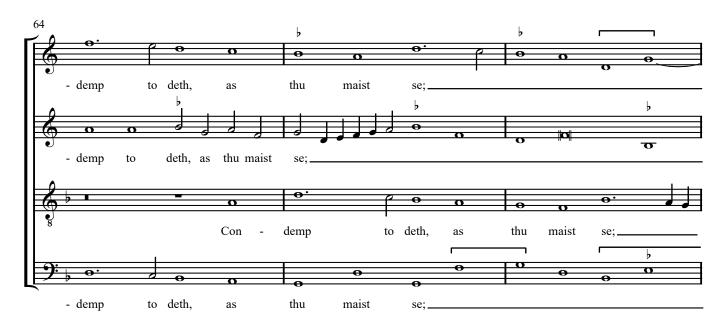




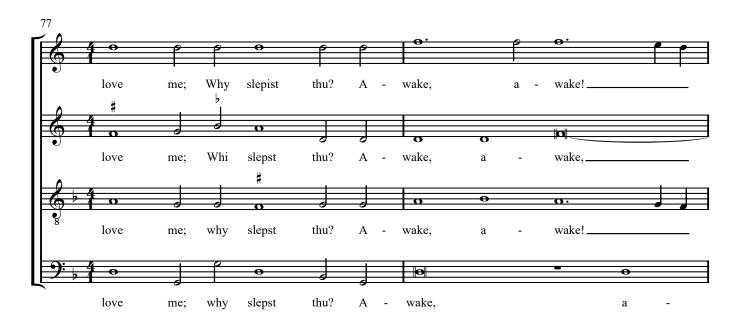


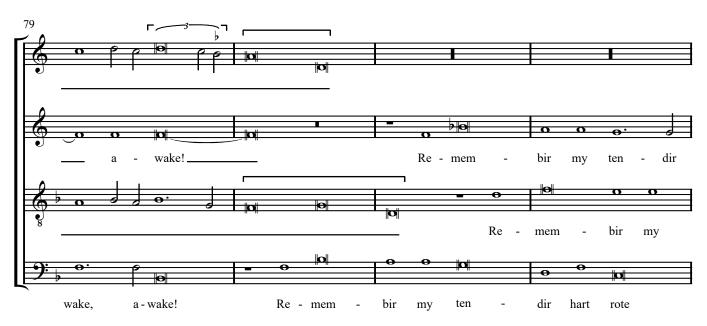


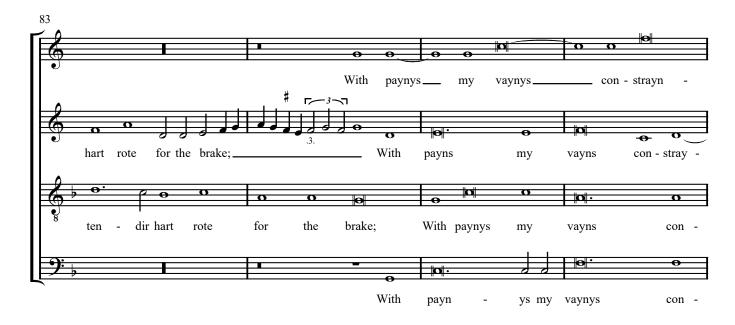


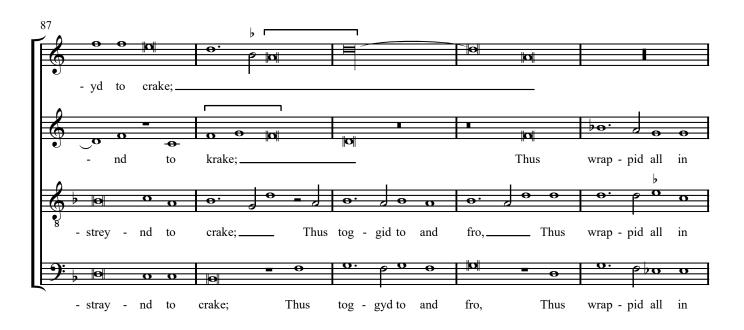


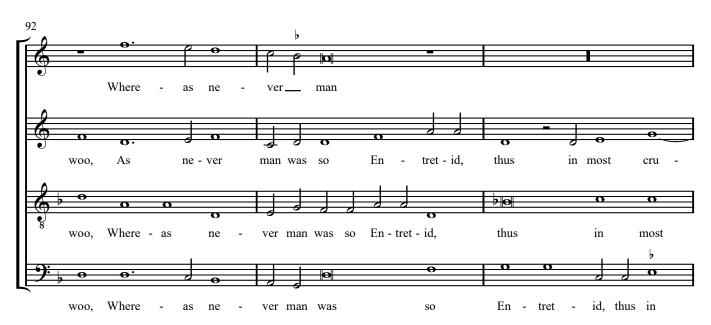


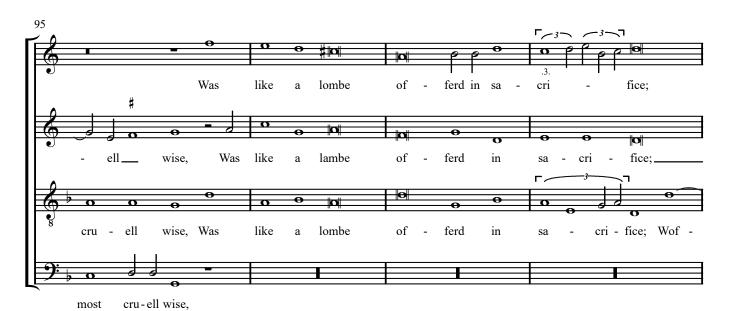




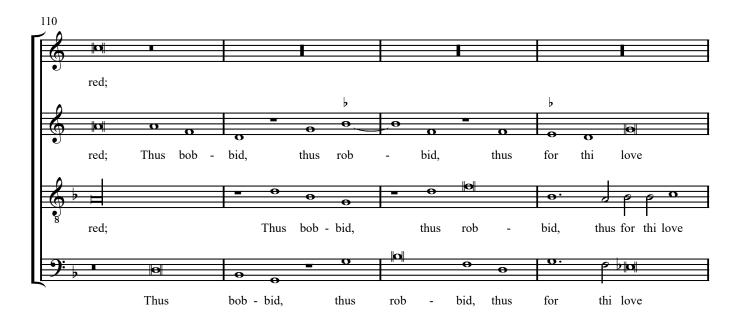


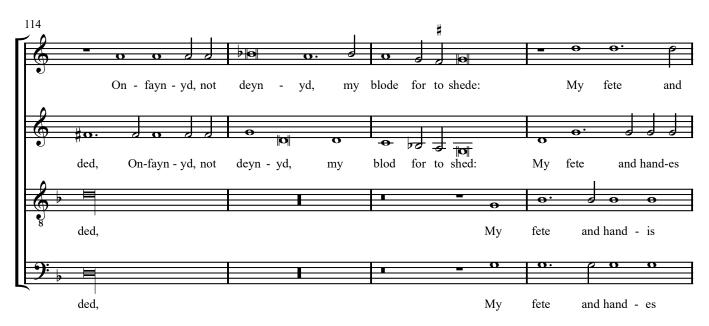


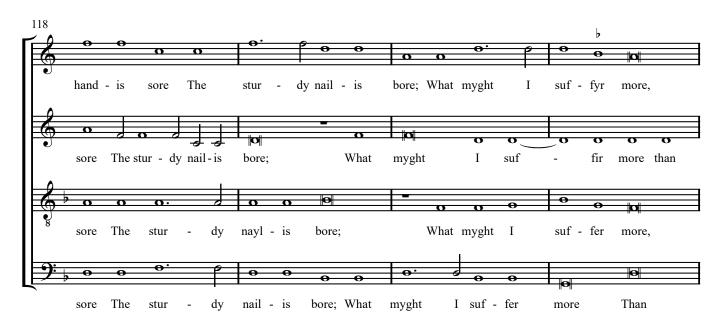














## **Editorial Conventions**

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. The original partial signatures of the source have been retained in the score.

All accidentals in the source are retained in the score, even if redundant according to the modern convention.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign  $\square$ , coloration by the sign  $\square$ .

The original spelling of the text has been retained, but abbreviations have been expanded, punctuation has been added and capitalisation of the poem imposed. Inconsistencies between the different voices have not been altered.

Material in square brackets is editorial.

## **Source**

London, British Library, Add. MS 5465 (the 'Fayrfax Book'; c.1500), f.63v.

Ascription on both pages of the first opening: William Cornyssh Junior

## Notes on the Readings of the Source

The musical logic of Cornysh's song suggests the omission of the staff signatures in the Treble and, from bar 34, in the Mean are illusory and that the Bs in these parts are to be read throughout as if the signatures were present. It is therefore the occasional B naturals, rather than the B flats, that should be considered the inflected pitches. The editorial accidentals in this piece present a challenge and at several points alternative solutions are possible. A particular problem is the final bar (contrary to some published editions, there is no sharp for the F in the source). This edition follows the most popular interpretation with a diminished fourth, but it is possible that Cornysh intended the final chord to have a minor third ( $F^{\natural}$ ). Final chords with a minor third are accepted as regular in Josquin's music. Clear examples also occur elsewhere (e.g. Robert Carver's Mass 'Fera pessima'), and even in England the effect was not unknown at the ends of internal sections of compositions. Perhaps we should be more ready to entertain the possibility that Tudor singers might end compositions on minor chords. In Cornysh's song a third possible solution to the final bar is to sing B natural against F sharp.

The order within the notes below is: 1) bar number(s); 2) voice(s); 3) reading of the source.

- 3–17 Tr M The rests after the double bar in bar 3 have one breve too many
- 31 B D is semibreve corrected to breve
- 34 M New line without staff signature begins at start of bar (and thus to end)
- 42 B -*son* below A (and in 45)
- 51 Tr B is minim
- B Minim B is a later addition
- 65 M Semibreve F is A (consecutive octaves with Ct)
- 76 Ct First G omitted (an erased minim A is visible where the G should be)
- 77 Ct *me* inserted by caret
- 79 Tr No proportion number
- 93 M Minim D is C (new line begins here, direct at end of previous line also C)
- 98 Ct No proportion number
- 113 Ct A is G