

Woefully arrayed

Edited by Jason Smart

William Cornysh (d.1523)

Treble

Mean

Countertenor

Bass

Woe - ful - ly ar - rayed, _____

[3]

My blood, man, for thee ran, it may not be nayed; Woe - ful - ly ar - rayed, _____

8

ly ar - rayed, My blood, man, for thee ran, it may not be nayed; Woe - ful - ly ar - rayed, _____

12

ran, it may not be nayed; My bo - dy, blo and wan; Woe - ful -

not be nayed; My bo - dy, blo and wan; Woe - ful -

16

Woe - ful - ly ar - rayed, My blood, man, for thee

Woe - ful - ly ar - rayed, My blood, man, for thee

- ly ar - rayed; My blood, man, for thee

- ly ar - rayed;

21

ran, it may not be nayed;

ran, it may not be nayed;

ran, it may not be nayed; My

it may not be nayed; My

24

My bo - dy, blo and wan; _____

My bo - dy, blo and wan; _____

bo - dy, blo and wan; _____ Woe - ful - ly ar -

bo - dy, blo and wan; _____

28

Woe - ful - ly ar - rayed; _____

Woe - ful - ly ar - rayed; _____

- rayed; _____

Woe - ful - ly ar - rayed; _____

32

Be - hold me, I pray thee,

Be - hold me, I pray thee, with

Be - hold me, I pray thee, with

Be - hold me, I pray thee, with

37

And be not hard - heart - ed, _____

with all thy whole__ rea - son, _____ And

all thy whole rea - - - son, And be not hard-heart -

40

And for this en-chea -

be not so hard-heart - ed, And__ for this en-chea - - - - -

- - ed, And for this en-chea - - - - -

44

Sith I for thy soul sake was__ slain__

- - - - son, Sith I for thy soul sake was slain__

- - - - son, Sith I for thy soul sake__

- - - - son, Sith I for thy soul sake

48

Be - guiled and be - trayed _____

by Ju -

was slain in good sea - - - son, Be - guiled and be-trayed

was slain in good sea - - - son, Be - guiled and be-trayed by

52

by Ju - das' false trea - son, _____

- das' false trea - son, Un - kind - ly _____ en -

by Ju - das' false trea - - - - -

Ju - das' false trea - son, _____

54

Un - kind - ly en - treat - ed,

treat - - - ed, With sharp cord sore fret - ted, _____

- son, _____ Un - kind - ly en - treat - ed, With sharp

Un - kind - ly en - treat - ed, With

58

They

The Jews me threat - - -

cord sore fret - - - ted,

sharp cord sore fret - - - ted, The Jews me threat - - -

61

mow-ed, they grin - ned, they scorn - ed me, Con -

- ed: They mow-ed, they grin-ned, they scorn - ed me, Con -

They mow-ed, they grin - ned, they scorn-ed me,

- ed: They mow-ed, they grin-ned, they scorn - ed me, Con -

64

- demp to death, as thou may'st see;

- demp to death, as thou may'st see;

Con - demp to death, as thou may'st see;

- demp to death, as thou may'st see;

67

Woe - ful - ly ar - rayed.

Woe - ful - ly ar - rayed.

Woe - ful - ly ar - rayed.

Woe - ful - ly ar - rayed.

70

Thus na - ked

Thus na - ked am I nail -

Thus na - - - ked am

74

am I nail - ed, O man, for thy sake; I love thee; then

- ed, O man, for thy sake; I love thee; then

I nail - ed, O man, for thy sake; I love thee; then

O man, for thy sake; then

77

love me; why sleepest thou? A - wake, a - wake! _____

love me; why sleepest thou? A - wake, a - wake, _____

love me; why sleepest thou? A - wake, a - wake! _____

love me; why sleepest thou? A - wake, a -

79

_____ a - wake! _____ Re - mem - ber my ten - der

_____ Re - mem - ber my

wake, a-wake! Re - mem - ber my ten - der heart - root

83

With pains my veins con - strain -

heart - root for thee brake; With pains my veins con - strain -

ten - der heart - root for thee brake; With pains my veins con -

With pain - es my veins con -

87

- ed to crake; _____

- ed to crake; _____ Thus wrap - ped all in

- strain - ed to crake; _____ Thus tug - ged to and fro, _____ Thus wrap - ped all in

- strain - ed to crake; _____ Thus tug - ged to and fro, _____ Thus wrap - ped all in

92

Where - as ne - ver man

woe, As ne - ver man was so En - treat - ed, thus in most cru -

woe, Where - as ne - ver man was so En - treat - ed, thus in most

woe, Where - as ne - ver man was so En - treat - ed, thus in

95

Was like a lamb of - fered in sa - cri - fice;

- el wise, Was like a lamb of - fered in sa - cri - fice; _____

cru - el wise, Was like a lamb of - fered in sa - cri - fice; Woe -

most cru - el wise,

99

Woe - ful - ly ar - rayed.

Woe - ful - ly ar - rayed.

- ful - ly ar - rayed.

Woe - ful - ly ar - rayed.

103

Of sharp thorn I have worn a crown on my head,

Of sharp thorn I have worn a crown on my head,

Of sharp thorn I have worn a crown on my head,

106

So pain - ed, so strain - ed, so rue - ful, so

So pain - ed, so strain - ed, so rue - ful, so

So pain - ed, so strain - ed, so rue - ful, so

110

red;

red; Thus bob - bed, thus ro - bed, thus for thy love

red; Thus bob - bed, thus ro - bed, thus for thy love

Thus bob - bed, thus ro - bed, thus for thy love

114

Un - feign - ed, not deign - ed, my blood for to shed: My feet and

dead, Un-feign - ed, not deign - ed, my blood for to shed: My feet and hand-es

dead, My feet and hand - es

dead, My feet and hand - es

118

hand - es sore The stur - dy nail - es bore; What might I suf - fer more,

sore The stur - dy nail-es bore; What might I suf - fer more Than

sore The stur - dy nail - es bore; What might I suf - fer more,

sore The stur - dy nail - es bore; What might I suf - fer more Than

122

O man? Come when thou list, wel -

I have _____ done, O man, for thee? _____

O man, for thee? _____

I have _____ done, O man, for thee? _____ Come when thou list, wel -

126

- come to me! _____

Come when thou list, wel -

Come when thou list, wel - come to me! _____

- come to me! _____

129

Woe-ful - ly ar - rayed. _____

- come to me! _____ Woe - ful - ly ar-rayed. _____

Woe - ful - ly ar - rayed.

Woe - ful - ly ar - rayed.



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.

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. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot. Because of the partial staff signatures in the source, any B in the Treble and, after bar 34, in the Mean not bearing an accidental will have been flattened editorially.

Ligatures are denoted by the sign , coloration by the sign .

Spelling of the text has been modernised

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 Cornyssh'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 Cornyssh intended the final chord to have a minor third (F^b). 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 Cornyssh'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 semibreve too many
31	B	D is minim corrected to semibreve
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 crotchet
53	B	Crotchet B is a later addition
65	M	Minim 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	<i>me</i> inserted by caret
79	Tr	No proportion number
93	M	Crotchet 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