

That was my joy

Edited by Jason Smart

Anon. (c.1500)

I
II
III

That was — my joy is now my
That — was my joy is now my woo
That was — my joy is nowe my woo and
5
woo and payne; That was my bliss is now my
and payne; — That was my blyss is now my dis -
payne; — That was my blyss is now my dis - ple - saunce;
9
dis - ple - saunce; That was my trust is now my wan - hope playne; That was my
- ple - saunce; That was my trust is now my wan - hope playne; That was my
13
wele is now my most gre - vance. What cau - syth this but
wele is now my most gre - vance. What cau - syth this
wele is nowe my most gre - vance. What cau - sith

17

on - ly yowre ple - saunce, On - ryght - ful - ly shew-yng me un -
 but on - ly your ple - saunce, On - ryght - ful -
 this but on - ly your ple - - - - - saunce,

21

- kynd - ness,
 - ly shew-yng me un - kynd - ness,
 On - ryght - ful - ly shew-yng me un - kynd - ness,

25

That hath byn your faire la -
 That hath byn your fayre la -

29

and mas - tress. Nor nought cowde
 - dy and mas - tress. Nor nought cowde
 - dy and mas - tress.

33

have, wolde I ne - vyr so fayne. My hart is yours with so gret

have, wolde I ne - vir so fayne. My hart is yours with so

wolde I ne - vir so fayne. My hart is yours with so gret as -

36

as - sur - aunce Wher - fore of ryght ye shuld my greffe com-playne, And with___

gret as - sur - aunce Wher - fore of ryght ye shulde my greffe com-playne,

- sur - aunce Wher - fore of ryght ye shulde my greffe com-playne, And with___

40

___ pi - te have___ me in re - mem - braunce;

And with pi - te have me in re - mem - braunce; Much the

___ pi - te have me in re - mem - braunce; ___

43

Much the ra - - - thir sith my su - ryd con - stance Wolde

ra - - - ther syth my su - ryd con - stance Wolde in no

___ Much the ra - - - ther syth my su - ryd con - stance

47

in no wyse for joy nor he - vy - ness Have but your
 wyse for joy nor he - - - - - vy - ness Have
 Wolde in no wise for joy nor he - vy - ness

51

- selfe, fayre la - dy and mas - tress.
 but your selfe, fayre la - dy and mas - tress.
 Have but your selfe, fayre la - dy and mas - tress.

55

Have but your selfe, fayre la - dy and mas - tress.

59

Have but your selfe, fayre la - dy and mas - tress.

The Text

John Stevens has described the text as a dialogue: the lady speaks verse 1 and the lover replies with verse 2.¹ Stevens notes the abrupt beginning of verse 2 and wonders whether the text is corrupt.

That was my joy is now my woe and pain;	
That was my bliss is now my displeasance;	
That was my trust is now my wanhope plain;	wanhope: despair
That was my weal is now my most grievance.	weal: wellbeing, happiness
What causeth this but only your pleasance	pleasance: pleasure
Unrightfully showing me unkindness,	
That hath been your fair lady and mistress.	

Nor nought could have, would I never so fain.	No other could I have, whatever my desire.
My heart is yours with great assurance.	
Wherefore of right ye should my grief complain,	
And with pity have me in remembrance	
Much the rather sith my sured constance	sured constance: sure fidelity
Would in no wise for joy nor heaviness	
Have but yourself, fair lady and mistress.	

Editorial Conventions

The original clef and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but C has been assumed.

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.

Ligatures are denoted by the sign ┌───┐ , coloration by the sign ┌ ┘ .

The original spelling of the text is retained, including the discrepancies between the three voices.

Source

London, British Library, Add. MS 5465 (the 'Fayrfax Book'; c.1500), f.31v.

Notes on the Readings of the Source

Some accidentals in this song pose a problem of interpretation. Often a flattened B occurs at or near the beginning of a line and has its accidental positioned immediately after the clef, raising the question: does the flat apply only to the B that follows, or does it remain valid for the whole line? The music encourages the latter interpretation. Nevertheless, it is possible that in bars 53–57 the Bs should be natural, in which event it would be musically logical also to sharpen the Fs.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹G = first note G in the bar.

Staff Signatures and Accidentals

7 II New line begins with C, staff signature bs for B and E / 12 I New line begins with B, b squeezed in between staff and note, so probably not intended as staff signature; II New line without staff signature begins with D; III New line begins with ¹G, staff signature b for upper B / 17 III New line without staff signature begins with ²G / 50 I New line begins with G, staff signature b for B; 50 II New line begins with F, staff signature b for B / 57 I New line without staff signature begins with ²F / 58 II New line without staff signature begins with ²F /

Underlay

17 III *thus* for *this* / 43–44 I II III Underlay ambiguous with *-ther* seemingly below the first F after the quavers, *sith* below the F preceding the rest, and more ambiguity for *my suryd constauce* /

Other Reading

48–49 II A+A is semibreve / 62 I II III Final note is an ornamented long without fermata /

¹ John Stevens, *Music and Poetry in the Early Tudor Court* (London: Methuen & Co. Ltd, 1961), p.161.