

Fare well my joy

Edited by Jason Smart

Robert Cooper (d.1539/40)

Countertenor 

Tenor 

Bass 

Fare well my joy

Fare wel my joy and my

Fare wel my ioy

3

and my swete hart; Fare well

swete harte;

and my swet harte;

6

myne owne hart rote.

Fare wel myn own hart rote.

Fare wel my own hart rote.

10

Frome yow a while must I de - part; Ther ys none

Frome yu a while must I de - part; Ther is no noth -

Frome yu a while must I de - part; Ther

[bote, boot = help, remedy]

13

oth - er _____ bote, ther ys none oth - er

- er _____ bote, ther ys no noth - er bote. _____

is no noth - er _____ bote, ther ys no noth - er

16

bote. _____

bote. _____

19

Though yu de - part now thus me _____ fro

Though ye de - part now thus me _____ fro And

Though you de - part now thus _____ me _____ fro And

22

And leve me a - lone. _____

leve me all a - lone. _____

leve me all a - lone. _____

25

My hart ys — yours where e - ver þat I — go;

My hart ys — yours wher ever þat I go;

My hart ys yours wher e - ver þat I go;

28

For yow — do I — mone,

For yu do I — mone,

For yu do I — mone,

30

for yu do I —

for yu do I mone, —

for yu do I —

32

mone, for yu do I — mone.

— for yu — do — I — mone.

mone, for yu — do — I — mone.

Editorial Conventions

Tudor nomenclature has been used for the voice parts, although the allocation of the top two to Countertenor and Tenor voices is arbitrary, Cooper's song dating from a time when these two originally identical voices were only just beginning to diverge and acquire distinct compasses. The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned. Ligatures are denoted by the sign $\overline{\quad}$. The spelling of the text is that of the source with abbreviations expanded and punctuation and capitalisation added. Inconsistencies of spelling between the voices have been retained. Notes with fermatas have been regularized as longs. (They are mostly breves in the source.)

Source

London, British Library Add. MS 31922 (the 'Henry VIII Manuscript', c.1510–13).

f.66^v (voices in *cantus collateralis* format) at end of B: D. Cooper. (= Doctor Cooper)

Notes on the Readings of the Source

The underlay in the edition is largely editorial. In the source a few syllables appear to be deliberately placed, but, on the whole, the scribe did not attempt to align the notes and syllables precisely, leaving this task to the singers (and to the modern editor). The readings of the source are not recorded in the notes below, but the original underlay can be assessed online via the digital images of the source on the British Library's Digitised Manuscripts webpages: https://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_31922 and at www.diamm.ac.uk.

The notes below are in the order: 1) bar number; 2) voice(s); 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.

- 4 T new staff in source without staff signature begins with ¹G
- 10 T new staff in source with staff signature \flat for B begins with B
- 14 Ct new staff in source without staff signature begins with ¹B
- 15 Ct \flat for B (cancelling \natural in 14) before C
- 19 Ct T mensuration symbol C above staff at start of bar
- 19 Ct new staff in source with staff signature \flat for B begins with rest