

Woefully arrayed

Edited by Jason Smart

William Cornysh (d.1523)

Treble

Mean

Countertenor

Bass

Wof - ful - ly a - raid, _____

[3]

My blode, man, for the ran, it may not be naid; Wof - ful -

Wof - ful - ly a -

8

- ly a - raide, _____ My blode, man, _____ for thee _____

- raid, _____ My blode, man, _____ for the ran, it may

12

ran, it may not be naid; My bo - dy, bloo and wan; Wof - ful -
not be naid; My bo - dy, blo and wan; Wof - ful -

16

Wof - ful - ly a - raid, My blode, man, for the
Wof - ful - ly a - raide, My blode, man, for the
- ly a - raide; My blode, man, for the
- ly a - raid;

21

ran, it may not be naid; My -
ran, it may not be naid; My -
ran, it may not be naid; My -
it may not be naid; My

24

my bo - dy, bloo and wan; ^b

my bo - dy, blo and wan;

bo - dy, blo and wan; Wof - ful - ly a -

bo - dy, blo and wan;

28

Wof - ful - ly a - raid; ^b

Wof - ful - ly a - raid;

- raide;

Wof - ful - ly a - raid;

32

Be - holde me, I pray the,

Be - holde me, I pray the, with

37

And be not hard hart - id,

with all thi hole re - son, And

all thi hole re - - - son, And be not hard hart -

40

And for this en-che -

be not so hard hart - id, And ffor this en - che - - - - -

- - id, And for this en-che - - - - -

44

Sith I for thi sowle sake was slayne -

- - - son, Sith I for thi sowle sake was slayne -

- - - son, Sith I for thi sowle sake

- - - son, Sith I for thi sowle sake

48

Be - gylda and be - traide

by Ju -

was slayne in good se - - - son, Be - gylda and be - traide

was slayne in good se - - - son, Be - gylda and be - trayd by

52

by Ju - das' fals tre - son,

- das' fals tre - son, Un-kynd - ly en -

by Ju - das' fals tre - - - - -

Ju - das' fals tre - son,

54

Un - kynd - ly en - tret - id,

tred - - id, With sharpe cord sore fret - id,

- son, Un - kynd - ly en - tret - id, With sharpe

Un - kynd - ly en - tret - id, With

58

They
The Jewis me thret - - - - -
corde sore fret - - - id,
sharpe cord sore fret - - - id, The Jewis me thret - - - - -

61

mow-yd, they gryn - ned, they scorn - yd me, Con -
- id: They mow-id, they gryn-nyd, they scorn - yd me, Con -
They mow-id, they gryn - ned, they scorn-yd me,
- id: They mow-id, they gryn-ned, they scorn - yd me, Con -

64

- demp to deth, as thu maist se;
- demp to deth, as thu maist se;
Con - demp to deth, as thu maist se;
- demp to deth, as thu maist se;

67

Wof - ful - ly a - raid.

Wof - ful - ly a - raide.

Wof - ful - ly a - raid.

Wof - ful - ly a - raid.

70

Thus na - kyd

Thus na - kyd am I nail -

Thus na - kyd am

74

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

- id, O man, for thi sake; I love thee; then

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

O man, for thi sake; then

77

love me; Why slepst thou? A - wake, a - wake! _____

love me; Whi slepst thou? A - wake, a - wake, _____

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

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

79

_____ a - wake! _____ Re - mem - bir my ten - dir

_____ Re - mem - bir my

wake, a - wake! Re - mem - bir my ten - dir hart rote

83

With paynys my vaynys con - strayn -

hart rote for the brake; _____ With payns my vayns con - stray -

ten - dir hart rote for the brake; With paynys my vayns con -

With payn - ys my vaynys con -

87

- yd to crake; _____

- nd to krake; _____ Thus wrap - pid all in

- strey - nd to crake; _____ Thus tog - gid to and fro, _____ Thus wrap - pid all in

- stray - nd to crake; _____ Thus tog - gyd to and fro, _____ Thus wrap - pid all in

92

Where - as ne - ver man

woo, As ne - ver man was so En - tret - id, thus in most cru -

woo, Where - as ne - ver man was so En - tret - id, thus in most

woo, Where - as ne - ver man was so En - tret - id, thus in

95

Was like a lombe of - ferd in sa - cri - fice;

- ell wise, Was like a lambe of - ferd in sa - cri - fice; _____

cru - ell wise, Was like a lombe of - ferd in sa - cri - fice; Wof -

most cru-ell wise,

99

Wof - ful - ly a - rayd.

Wof - ful - ly a - raide.

- ful - ly a - raid.

Wof - ful - ly a - raid.

103

Off sharpe thorne I have worne a crowne on my hede,

Off sharpe thorne I have worne a crowne on my hed,

106

So payn - yd, so strayn - yd, so ru - ful, so

So payn - yd, so strayn - yd, so ruf - ful, so

So payn - yd, so strayn - yd, so ru - ful, so

110

red;

red; Thus bob - bid, thus rob - bid, thus for thi love

red;

Thus bob - bid, thus rob - bid, thus for thi love

114

On - fayn - yd, not deyn - yd, my blode for to shede: My fete and

ded, On-fayn - yd, not deyn - yd, my blod for to shed: My fete and hand-es

ded, My fete and hand - is

ded, My fete and hand - es

118

hand - is sore The stur - dy nail - is bore; What myght I suf - fyr more,

sore The stur - dy nail - is bore; What myght I suf - fir more than

sore The stur - dy nayl - is bore; What myght I suf - fer more,

sore The stur - dy nail - is bore; What myght I suf - fer more Than

122

O man? Cum when thou lyst, well -
 I have _____ don, O man, for the? _____
 O man, for the? _____
 I have _____ done, O man, for the? _____ Cum when thou lyst, well -

126

- cum to me! _____
 Cum when thou list, well - cum to me! _____
 - cum to me! _____

129

Wof-ful-ly a - raide. _____
 - cum to me! _____ Wof - ful - ly a-raide. _____
 Wof - ful - ly a - raid.
 Wof - ful - ly a - raid.

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 $\overline{\quad}$, coloration by the sign $\overline{\quad}$.

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 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 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	- <i>son</i> below A (and in 45)
51	Tr	B is minim
53	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	<i>me</i> 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