

ELIZABETHAN
SONGS

Transcribed by

PETER WARLOCK

Performed by

Rebecca Lea, David de Winter,
Ciara Hendrick & Piatti Quartet

CONVIVIVM
RECORDS

Tracklist

ELIZABETHAN SONGS

Volume 1

- 1 Sweet Was The Song
The Virgin Sung 2.19
Anonymous
- 2 This Merry Pleasant Spring . . . 1.47
Anonymous
- 3 Were I Made Juror 2.11
William Wigthorp
- 4 My Little Sweet Darling 1.46
William Byrd
- 5 I Am Not I Of Such Belief 1.55
William Wigthorp
- 6 Born Is The Babe 5.31
Anonymous
- 7 John, Quoth Joan 2.57
Richard Nicholson

Volume 2

- 8 When May Is In His Prime 3.15
Attrib. Richard Edwardes
- 9 Abradad 3.56
Richard Farrant
- 10 Ah Silly Poor Joas 1.34
Anonymous
- 11 Enforc'd By Love And Fear 1.51
Robert Parsons
- 12 Pandolpho 3.18
Robert Parsons
- 13 Buy New Broom 1.35
Thomas Whythorne
- 14 O Jove, From Stately Throne . . . 2.11
Richard Farrant

Volume 3

- 15 O Death, Rock Me Asleep 3.09
Anonymous
- 16 In The Merry May Morn 1.43
Richard Nicholson
- 17 Send Forth Thy Sighs 2.24
Nathanel Pattrick
- 18 Guichardo 3.56
Anonymous
- 19 Cuckoo 1.30
Richard Nicholson
- 20 A Doleful Deadly Pang 1.31
Nicholas Strogers
- 21 No More, Good Herdsman,
Of Thy Song 1.21
Richard Nicholson
- 22 Alas, Alack, My Heart Is Woe . . . 1.51
Anonymous

Tracklist

Transcriber / arranger

Peter Warlock 1894–1930

Singers

Rebecca Lea *Soprano*

Tracks 1, 7, 8, 9, 10, 17, 19

Ciara Hendrick *Mezzo Soprano*

Tracks 4, 11, 12, 14, 15, 18, 20

David de Winter *Tenor*

Tracks 2, 3, 5, 6, 13, 16, 21, 22

Piatti Quartet

Michael Trainor *Violin*

Emily Holland *Violin*

Miguel Sobrinho *Viola*

Jessie Ann Richardson *Cello*

Total Running Time 53.37

Programme Note

In 1926, Oxford University Press published three volumes of scores entitled *Elizabethan songs that were originally composed for one voice to sing and four stringed instruments to accompany: Transcribed from 16th and early 17th century MSS by Peter Warlock*. All 22 songs contained within these three volumes are presented on this recording.

In the same year Oxford University Press published *The English Ayre*, a small but important book authored by Philip Heseltine under his pen name, Peter Warlock. 1926 and 1927 were particularly productive years for Heseltine and the work he did studying and transcribing Tudor and Jacobean music was significant. His interest in early music had started as early as 1914 whilst he was at Christ Church, Oxford, and again in 1917 whilst in Ireland. In 1924 he spent some time at his family home in Wales and whilst there had been involved in transcribing and editing over 300 early songs and part songs, all of which were published.

It is remarkable that Heseltine appears to have been completely self-taught with regard to the process of transcribing and editing early music. Sir Richard Terry (1865–1938), the eminent choir-trainer and organist of Westminster Cathedral (1901–24), greatly admired Heseltine's work as an editor of scores, particularly his perceptive understanding of Elizabethan music. He summed up Heseltine's achievement in a short tribute that was included in Cecil Gray's book *Peter Warlock: A Memoir of Philip Heseltine* (Jonathan Cape, 1934).

"For Heseltine's rivals the contriving of a score of Tudor music appeared usually to be nothing more than a matter of ink and paper. From the very first I could see that for Heseltine the score meant vastly more... The music sprang to life from the page before him... his mind intuitively leaped to the music's true significance – none of the aloof academicians that imagined

Programme Note

themselves his rivals ever reached that goal... Heseltine made no parade of learning, but he knew... he was a scholar, but not a pedant; a consummate technician, but withal possessed of vision; a creative artist who could penetrate the minds of Elizabethan composers as no mere transcriber could ever hope to do."

Heseltine was very much ahead of his time, particularly for this ability to understand the significance of early music. He had observed that contemporary editors of early music had often failed to do this. In the bibliography at the end of *The English Ayre* Heseltine comments on Frederick Keel's two volumes of *Elizabethan Love Songs*: "No attempt at fidelity to the original music has been made in these editions. The accompaniments have been entirely re-written in a mid-Victorian style, and even the melodies are not correctly given in many examples." Of E.H. Fellowes' *The English School of*

Lutenist Song-writers he writes:

"...accompaniments have been entirely re-written, with the addition of preludial bars wherever these do not occur in the original."

As Terry has opined, Heseltine's sophisticated ear recognised the value of this often quirky-sounding music, for example the frequent use of false relations where a major third is simultaneously set against a minor third. His mission was to present the music as it had been written, in a form that musicians of his time would be able to read and perform. The music was meant to be heard. In an article written for *The Sackbut* in 1926, Heseltine said:

"...music is neither old nor modern: it is either good or bad music, and the date at which it was written has no significance whatever. Dates and periods are of interest only to the student of musical history ... All old music was modern once, and much more of the music of yesterday

Programme Note

already sounds more old-fashioned than works which were written three centuries ago. All good music, whatever its date, is ageless – as alive and significant today as it was when it was written”

In the Preface to the three volumes of Elizabethan songs in this recording, Heseltine writes: “In the present edition, an occasional crossing of parts has

been resorted to in order to bring the music within the compass of violins and viola, and, for the same purpose, No.2 has been transposed up a tone. Otherwise, the music is presented exactly as it appears in the original MS.”

Michael Graves

Chairman - Peter Warlock Society

June 2026

In completing this collection, we have chosen to record each song in its original form. Some of these texts contain language and attitudes that reflect the social and cultural norms of the Elizabethan era and may be at odds with modern values. They are included for historical completeness only, and the views they express are not those of the performers or Convivium Records.

Texts

1 Sweet Was The Song The Virgin Sung

Text: Anonymous

Sweet was the song the Virgin sung,
When she to Bethlehem Juda came,
And was deliver'd of her Son,
That blessed Jesus hath to name.
Lulla, lulla, lullaby, Sweet Babe, quoth she,
My Son and eke a Saviour born,
Who hath vouchsafed from on high
To visit us that were forlorn.
Lulla, lulla, lullaby, Sweet Babe, quoth she,
And rock'd Him sweetly on her knee.

2 This Merry Pleasant Spring

Text: Anonymous

This merry pleasant spring,
Hark, hark how all the sweet birds sing,
And carol in the copse and on the briar.
Jug, jug, jug, jug, jug!
The nightingale delivers.
It, it, it, it, the sparrow sings his hot desire.
The robin he records,
The lark, the lark, the lark, he quivers.
O sweet, sweet as ever,
From strains so sweet,
sweet birds deprive us never!

3 Were I Made Juror Of That Quest

Text: Anonymous

Were I made juror of that quest
Where Venus' son should be arraign'd,
Before his fault were scarce express'd,
Or any party had complain'd,
I would cry: Guilty!
the boy is guilty, guilty, guilty, guilty!

And if by glancing of an eye
A thief should slyly steal an heart,
It should be counted felony;
But if it did increase much smart,
I would cry: Murder, a grievous murder,
murder, murder, murder!

But if another were repaid
To satisfy for such a theft,
Though he had stol'n, it should be said
He had as good behind him left,
And then cry: 'Quit him, O sweet thief,
'quit him, 'quit him, 'quit him, 'quit him!

Texts

4 My Little Sweet Darling

Text: Anonymous

My little sweet darling,
my comfort and joy,
(Sing lullaby, lully!)

In beauty surpassing the princes of Troy,
(Sing lullaby, lully!)

Now suck, child, and sleep, child,
thy mother's sweet boy!
(Sing lullaby, lully!)

The gods bless and keep thee
from cruel annoy.
(Sing lully, lully, lully! Sweet baby, lully, lully!
Sweet baby, lullaby, lully!)

5 If I Am Not Of Such Belief

Text: Anonymous

If I am not, I, of such belief
That tears are always signs of grief,
That every face and vanish'd hue
Is nature's grace and beauty true,
That things which seem are so indeed,
That Pater noster is the Creed:
For women, for women,
for women, for women,
I say no more, you know my meaning.
I cannot be induc'd to think
That all do sleep when as they wink,
That to dislike is to say Fie!
That to say no is to deny,
That heart affects where tongue doth glose,
That each red flower is a rose:
For women, for women,
for women, for women,
I say no more, you know my meaning.

6 Born Is The Babe

Text: Anonymous

Born is the babe
the only branch of peace,
The sweet Messias,
God's most holy son,
Whose death our life,
whose wounds our joys increase,
Who wrought our weal
when all our hope was gone,
Whose grief our joy,
whose lack relieved our loss,
Who cur'd our care
by suff'ring on the cross.

Born is the lamb, the sacrifice of joy,
The spotless person, ransom of our sin,
The sweet Samaritan that cur'd annoy,
The Son in whom the sire delighteth in,
The haven of peace
when worldly troubles toss,
Who cur'd our care
by suff'ring on the cross.

Born is the Shepherd,
careful of his sheep,

Texts

The Light of glory,
bright of majesty,
The Father's power
who hath our sins in keep,
The very Beam of that divinity,
Whom praise we still,
when worldly troubles toss,
Who cur'd our care
by suff'ring on the cross.

7 John, Quoth Joan

Text: Anonymous

John, quoth Joan, is there such haste?
Look 'ere you leap, lest you make waste:
If haste you have with me to wed,
More belongs to a bride's bed.
Wherefore, wherefore thus must you do,
Day and night, come every hour to woo.

John, if you will needs me have,
This is that which I do crave:
To let me have my will in all,
And then with thee I'll never brawl.
Say, John, say John, shall this be so?
Then you need not come
every hour to woo.

Texts

8 When May Is In His Prime

Text: Richard Edwardes

When May is in his prime,
then may each heart rejoice.
When May bedecks each branch with
green each bird strains forth his voice
The lively sap creeps up
into the blooming thorn.
The flowers, which cold in prison kept,
now laugh the frost to scorn.
All nature's imps triumph
while joyful May doth last;
When May is gone, of all the year
the pleasant'st time is past.
May makes the cheerful hue,
May breeds and brings new blood.
May marcheth throughout every limb,
May makes the merry mood.
May pricketh tender hearts
their warbling notes to tune.
Full strange it is, yet some we see
do make their May in June.
Thus things are strangely wrought
while joyful May doth last;
Take May in time, when May is gone
the pleasant'st time is past.

All ye that live on earth,
and have your May at will
Rejoice in May as I do now,
and use your May with skill.
Use May whiles that you may,
for May hath but his time
When all the fruit is gone,
it is too late the tree to climb.
Your liking and your lust is fresh
while May doth last;
Take May in time, when May is gone
your pleasant'st time is past.

Texts

9 Abradad

Text: Richard Farrant

Ah, ah, alas, you salt sea gods!
Bow down your ears divine.
Lend ladies here warm water springs
To moist their crystal eyen,
That they may weep and wail
And wring their hands with me
For death of lord and husband mine:
Alas, alas, alas, alas, lo, this is he!

You gods! that guide the ghosts
And souls of them that fled,
Send sobs, send sighs,
send grievous groans
And strike poor Panthea dead.
Abradad, Abradad, ah, ah,
alas poor Abradad!
My sprite with thine shall lie.
Come, death, alas
O death most sweet,
for now I crave to die.

10 Ah, Silly Poor Joas

Text: Anonymous

Ah, silly poor Joas,
what fortune hast thou
(Sing lully, lully, lully!)
To live in this time of cruelty now
(Lully, lully, lully, lully!)
Wherein thy poor brethren
and sisters are slain,
Ah, lully, lully, lully!)
And thou, little fool,
dost only remain.
(Ah, lullaby, baby, Sweet babe, lullaby!)



Adaq Khan

Emily Holland

Miguel Sobrinho

Ciara Hendrick

David de Winter

Rebecca Lea

Jessie Ann Richardson

Michael Trainor

James Unwin

Texts

11 Enforc'd By Love And Fear

Text: William Hunnis

Enforc'd by love and fear
To please and not offend,
What in the words you will'd me wrote
A message must I send.
A woeful errand sure,
A wretched man must write,
A wretched tale a woeful head
Beseemeth to indite.

12 Pandolpho

Text: Anonymous

Pour down, pour down,
your powers divine
On me poor wretch and silly maid,
Some hope, some hope, alas
Of him to have, my heavy heart to aid.

Pandolpho, Pandolpho,
Some pity, Pandolpho.
Some pity, Pandolpho!

Frame else with fiery flames
your force on me,
You furious fates,

Unless, my hated heart have help,
My hopes are but my hates.

Pandolpho, Pandolpho,
Some pity, Pandolpho.
Some pity, Pandolpho!

Thus restless will I rest
In ruth expecting what remains;
If pitiless then pleasureless,
if pity feel no pain.

Pandolpho, Pandolpho,
Some pity, Pandolpho.
Some pity, Pandolpho!

13 Buy New Broom

Text: John Heywood

Buy new broom, buy new broom!
Ye may be sure,
Store is good,
for they will not long endure.
The new broom sweepeth clean,
a proverb old
That applied is to such
As hereafter shall be told.
The double diligent the servant new,

And the hot lover that die'th at first view.
The hot love is soon cold, as oft is seen,
And the tempr'ate fire doth make
The sweet'st malt, as wise do ween.
The friend at first that seems
he will not change,
Inconstant yet to prove, it is not strange.
Thus my song for to end
In plain words few,
'Tis not good to trust these three
Over much at the first shew.

14 O Jove, From Stately Throne

Text: Attributed to Anne Boleyn

O Jove, from stately throne
Cast down thine heav'nly eye,
And search the secrets of my heart
Accused wrongfully.
Aye me! If you in heaven
Regard the faithful wight,
Defend, O God, my rightful cause,
And bring the truth to light,
Alas, alas, alas, to just request
Your gracious grant, ah yield,
That my Altages may perceive
How truth my heart doth shield.

Texts

15 O death, rock me asleep

Text: Anonymous

O death, o death, rock me asleep,
Bring me to quiet rest,
Let pass my weary guiltless ghost
Out of my careful breast.
Toll on, thou passing bell,
Ring out the doleful knell;
Let the sound my death tell.
Death doth draw nigh;

Sound my death dolefully,
For now I die.

16 In A Merry May Morn

Text: Anonymous

In a merry May morn when the fields the
flow'rs adorn
The cuckoo chants it cheerfully,
And ev'ry bird doth sing for joy
Of such a pleasant Spring,
With chirping notes most merrily.
Then said the good man to his wife,
'The cuckoo lives a pleasant life,
Cuckoo, cuckoo, cuckoo, cuckoo!'

Texts

17 Send Forth Thy Sighs

Text: John Dowland

Send forth thy sighs,
the witnesses of woe;
Pour down thy plaints,
the signs of thy unrest;
Let trickling tears from forth
they fountains flow,
For these same weeds
become your calling best.
Let sobs, let sighs, let plaints,
let tears and all
Bear witness just of this
thy fatal fall.

18 Guichardo

Text: Christopher Hatton

Come, tread the paths of pensive pangs
With me, ye lovers true.
Bewail with me your luckless lots,
With tears your eyes bedew.
Aid me, you ghosts who loathed life,
Your lovers being slain,
With sighs and sobs and notes of dole
My hard hap to complain.

Farewell, my lords and friends,
Farewell all princely state:
Let father rue his rigour, shown
In slaying of my mate.

Guichardo, Guichardo, Guichardo, ah if
thy sprite do walk,
Come down thy lover nigh.
Behold, behold, I yield to thee my ghost.
Ah, see! I die.

19 Cuckoo

Text: Anonymous

Cuckoo, cuckoo, cuckoo, cuckoo!
So merrily sings the cuckoo!
The cuckoo hath a pleasant note,
Both loud and perfect every jot:
His tune comes plainly through his throat,
So merrily sings the cuckoo!
Cuckoo, cuckoo, cuckoo, cuckoo!
So merrily sings the cuckoo!

Texts

20 A Doleful Deadly Pang

Text: Nicholas Strogers

A doleful deadly pang consumes my
pining heart,
Which beauty's wounding shot renews
with still increasing smart.
Alas, I sigh and sob, I will go plead for
life.
Love's vapours that distil to tears, in
drowning eyes be rife.
Oh pity me, I die.

21 No More, Good Herdsman, Of Thy Song

Text: Anonymous

No more, no more, good herdsman, of
thy song;
Methink you hold'st me ober long,
For since this stranger nymph was here,
That in our woods did sing so clear
And made the swains to flock apace
To be partaker of her grace.
Your pipes to me but harsh do sound
Wherein such sweetness erst I found,
Well may the nymph then ever fare,
For she, for she, for she is without compare.

22 Alas, Alack, My Heart Is Woe

Text: Anonymous

Alas, alack, my heart is woe,
I pine, I waste in seas of pain.
Good ladies all your tunes bestow
To mourn with him whom fates constrain.
I sigh, I sob, I sing in grief:
I fain would die, would die;
Death, yield relief!

Biographies

Rebecca Lea – Soprano

Soprano Rebecca Lea has appeared with the BBC Symphony Orchestra, BBC Concert Orchestra, Aurora Orchestra, Academy of Ancient Music, Orchestra of the Age of Enlightenment and BBC National Orchestra of Wales. Recent highlights include appearances at the BBC Proms with Sir Simon Rattle and the BBC Singers, a solo appearance with the BBC Concert Orchestra at a special birthday concert for John Rutter and Bob Chilcott, a performance of Berio's *Sinfonia* at the 2025 BBC Proms with the CBSO, a disc of music by Benevoli with I Fagiolini and a performance of *Israel in Egypt* with Solomon's Knot at the Wigmore Hall. 2025 also saw the release of *The New Winter Songbook*, recorded with pianist Caroline Jaya-Ratnam and featuring commissions and first recordings of contemporary songs. Rebecca is a member of the BBC Singers and the solovoice ensemble I Fagiolini.

www.rebeccalea.co.uk



Biographies

Ciara Hendrick – Mezzo Soprano

Ciara studied at the Guildhall School of Music & Drama and L'Opéra National du Rhin. Specialising in Baroque music, she has performed with renowned violinist Rachel Podger, the Academy of Ancient Music, Barokksolistene, I Fagiolini, Spiritato, Polyphony and the BBC Singers. Recording credits include Monteverdi's *Vespers* with I Fagiolini, Daniel in Handel's *Susanna* with Laurence Cummings, Bach's *Christmas Oratorio* with the Dunedin Consort, Pepusch's solo cantatas in Spiritato's *Taste of this Nation* and Venus in Pepusch's *Venus and Adonis*.

www.ciarahendrick.com



Biographies

David de Winter – Tenor

David was a chorister at Westminster Cathedral, before studying Music at Durham University and Voice at the Royal Academy of Music. As a soloist he has performed in the UK, Europe and Asia in prestigious venues such as The Royal Festival Hall, Wigmore Hall, Concertgebouw Amsterdam and Tempelliaukio Church Helsinki. David has collaborated with many of the UK's and Europe's leading early music ensembles, such as the Academy of Ancient Music, Orchestra of the Age of Enlightenment, Early Opera Company, Nederlandse Bachvereniging, Instruments of Time & Truth, The English Concert, Collegium Vocale Ghent, Ensemble Correspondances, Solomon's Knot and The Brook Street Band in repertoire ranging from Rameau and Purcell to Bach and Handel.

www.daviddewinter.co.uk



Biographies

Piatti Quartet

Resident Quartet at Kings Place, London, the distinguished Piatti Quartet are widely renowned since their prizewinning performances at the 2015 Wigmore Hall International String Quartet Competition. They have performed all over the world with numerous international broadcasts. The Piattis are also famed for their diverse programming and passionate interpretations across the spectrum of quartet writing with commissions and recordings of some of the most major and impressive works added to the quartet canon in recent years.

www.piattiquartet.com



Gallery



Greg Skidmore



Michael Trainor



Miguel Sobrinho



Jessie Ann Richardson



Ciara Hendrick



David de Winter



Emily Holland



Rebecca Lea

Credits

Recorded

Recorded at All Saints', East Finchley on 8 and 9 June 2026

Rebecca Lea – Soprano **Ciara Hendrick** – Mezzo Soprano
David de Winter – Tenor

Piatti Quartet

Michael Trainor – Violin 1 **Emily Holland** – Violin 2
Miguel Sobrinho – Viola **Jessie Ann Richardson** – Cello

Cover Image

Original cover by W.M.R. Quick (Pub. 1926, adapted with AI)

We are grateful to the **Peter Warlock Society** for their generous support of this project. www.peterwarlock.org

Peter Warlock Society

Engineer

Adaq Khan

Producer/Editor

James Unwin



Artwork

Mike Cooter

Project Consultant

Greg Skidmore

Executive Producer

Adrian Green

Every effort has been made to secure necessary permissions to reproduce copyright material in this booklet, although in some cases it has proven difficult to locate copyright holders. If any omissions are brought to our notice, we would be pleased to include appropriate acknowledgements in subsequent pressings. www.conviviumrecords.co.uk



COPYRIGHT

This digital booklet is made freely available through the website www.conviviumrecords.co.uk for personal use and reference only.

Copyright subsists in all recordings, associated artwork and supporting imagery from Convivium Records, including within this digital booklet. It is illegal to copy this / them in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Convivium Records Ltd. Any unauthorized copying, reproduction, distribution, re-recording, broadcasting or public performance of this or any other content provided by Convivium Records Ltd. will constitute an infringement of copyright.

To apply to use any recordings, associated artwork and supporting imagery from Convivium Records, including any content within this digital booklet, for anything other than personal use, please email: hello@conviviumrecords.co.uk

Applications for a public performance licence should be sent to:
Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE.
For more on copyright, please visit: www.conviviumrecords.co.uk/copyright