

Like as the chained wight

Edited by Jason Smart

Anon., 16th cent.

Mean

Countertenor

Tenor

Bass

Keyboard

Like as the chain - ed wight in i - rons

Like as the chain - ed wight in i - rons

Like as the chain - ed wight in i - rons

Like as the chain - ed wight in i - rons

4

cold doth lie, And hopes at sise* to be re - leas'd is then con - demn'd to

cold doth lie, And hopes at sise* to be re - leas'd is then con - demn'd to

cold doth lie, And hopes at sise* to be re - leas'd is then con - demn'd to

cold doth lie, And hopes at sise* to be re - leas'd is then con - demn'd to

* sise = the assizes

9

die: Even so, a - las, my lot as con - tra - ry doth fall As his who

die: Even so, a - las, my lot as con - tra - ry doth fall As his who

die: Even so, a - las, my lot as con - tra - ry doth fall As his who

die: Even so, a - las, _____ my lot as con - tra - ry doth fall As

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

14

look'd for su - gar sweet and found most bit - ter _____ gall.

look'd for su - gar sweet and found most _____ bit - ter gall.

look'd for su - gar sweet and found most bit - ter gall.

his who look'd for su - gar sweet and found most bit - ter gall.

The piano accompaniment continues with two staves (treble and bass clef), showing harmonic support for the vocal lines.

Editorial Conventions

This part-song survives only in a keyboard score: the vocal parts have been reconstructed editorially. The nomenclature of the voice-parts follows the Tudor convention. The original clef staff signature and first note of each part are shown on the prefatory staves. No mensuration sign is given. Editorial accidentals in the keyboard part are placed above or below the notes concerned. The dotted accidental in bar 3 is not present in the source, but is implied by the staff signature. Spelling of the text has been modernised. For the original spelling, see below. The keyboard part is included to show how the vocal parts have been reconstructed. It was most likely used for study and solo performance; it was probably not intended as an accompaniment.

Sources

Music: London, British Library Add. MS 30513 ('The Mulliner Book', early 1560s; arrangement for keyboard), f.66.

Title at beginning, below left-hand staff: Lyke as the chayned wyghte.

Text: Thomas Howell, *Newe Sonets, and pretie pamphlets* (London: Thomas Cowell, n.d., registered 1567/8), p.6,

Text

The text was identified by Jane Flynn. The complete poem is as follows. In the score, Howell's 'wofull' has been replaced with 'chained', following the title in the Mulliner Book.

Like as the wofull wight, in Irons cold doth lie,
And hopes at Sise to be releast, is then condemde to die:
Euen so alas my lot, as contrarie doth fall,
As his who lookt for sugar sweet, and founde most bitter gaule.

My restlesse labour now Justlie may compare,
To Sisiphus that neuer sleapes, or els to Tistius care,
For after sturdie stormes, when calme I think to finde,
More rougher rage anew doth rise, to gripe my greeued minde,

And when my carefull case, by meanes I seeke to cure,
Most deepist dinte of inwarde wo alas I doo endure.
The cause of this my grief yet will I closly keepe,
And secretly my sorowes suppe when others sounde do sleape.

Notes on the Readings of the Mulliner Book

Bar 2, left hand: crotchet A is corrected from B
Bar 9, right hand: downward stem added to second D
Bar 11, right hand: no flat for B
Bar 12, right hand: no flat for B
Bar 14, right hand: downward stem added to second D