

MARTIN PEERSON

(c1572–1651)

*A Treatise of
Humane Love*

Mottects or Grave Chamber Music

I FAGIOLINI ♦ FRETWORK

JAMES JOHNSTONE *organ*



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1	Love, the delight	<i>First part</i>	full	3:32
2	Beautie her cover is	<i>Second part</i>	full	3:04
3	Time faine would stay	<i>Third part</i>	verse	1:46
4	More than most faire	<i>First part</i>	full	3:12
5	Thou window of the skie	<i>Second part</i>	full	2:57
6	You little starres	<i>First part</i>	verse	1:04
7	And thou, O Love	<i>Second part</i>	verse	3:04
8	O Love, thou mortall speare	<i>First part</i>	full	2:52
9	If I by nature	<i>Second part</i>	full	2:30
10	Cupid, my prettie boy		verse	2:52
11	Love is the peace		verse	2:43
12	Selfe pitties teares		full	3:48
13	Was ever man so matcht with boy?		verse	2:21
14	O false and treacherous probabilitie		verse	4:08
15	Man, dreame no more	<i>First part</i>	verse	1:43
16	The flood that did	<i>Second part</i>	verse	3:40
16 <i>bis</i>	When thou hast swept	<i>Third part</i>	verse	
17	Who trusts for trust	<i>First part</i>	full	3:40
18	Who thinks that sorrows felt	<i>Second part</i>	full	2:35
19	Man, dreame no more		full	4:33
20	Farewell, sweet boye		verse	3:01
21	Under a throne		full	3:37
22	Where shall a sorrow	<i>First part</i>	verse	2:01
23	Dead, noble Brooke	<i>Second part</i>	verse	1:59
24	Where shall a sorrow (a6)	<i>First part</i>	full	2:48
25	Dead, noble Brooke (a6)	<i>Second part</i>	full	3:22

Editions by Richard Rastall:

Martin Peerson, Complete Works IV: Mottects or Grave Chamber Musique (1630) (Antico Edition, 2012)

Martin Peerson and the publication of *Grave Chamber Musique* (1630)

Martin Peerson's second songbook, *Mottects or Grave Chamber Musique*, is known as a work of historical importance, but its musical and poetical importance is still unrecognised. This is largely because the work does not fit into any well-known category: it contains neither madrigals, part-songs nor religious music, and the title is not – in modern terms – at all helpful. “Motet” suggests religious music, but in the early 17th century the word implied only music (religious or secular) of the most carefully-crafted kind; “grave” did not mean “over-solemn” (and this book certainly has its lighter moments), but simply “not frivolous”; and “chamber music”, which now brings up visions of string quartets and the like, then implied domestic music of all types, vocal and instrumental, an area that is still insufficiently explored in the early-Stuart period.

Martin Peerson (c1572–1651) has been known since the mid-20th century as an engaging and very performable composer with a highly individual voice; but in his own time he was much respected and published, perhaps the most able of those composers who were not in royal service. Nothing is known of his early life and training, except that he was born in March (Cambridgeshire) in the early 1570s. In 1604 he composed a song for Ben Jonson's May-day entertainment for James I and his queen, Anne of Denmark, but no further commissions for royal occasions are known to have come to him. At this time Peerson was a sharer in the Blackfriars theatre, and presumably had money to invest and a certain standing in the community. He may have composed music for the Blackfriars performances, but none is identifiable.

By 1609 or so Peerson was working as a domestic musician. His composing career took a major step forward in 1613, when he became a Bachelor of Music at Oxford (which involved no residence there): he was invited to contribute to Sir William Leighton's *Tears or Lamentacions of a Sorrowfull Soule* (1614), for which he composed three fine songs; he supplied a commendatory poem to Thomas Ravenscroft's *A Briefe Discourse* the same year; Peerson's own songbook *Private Musicke or the First Booke of Ayres and Dialogues* appeared in 1620 (the fruit of his teaching in the household of John Hart, procurator of the Court of Arches); and he contributed a setting of the Southwell tune for Ravenscroft's *The Whole Booke of Psalmes* (1621). In addition, his work appeared in *Tristitia remedium*, the huge manuscript collection of Thomas Myriell, compiled between 1616 and Myriell's death in 1625. This source, in which Peerson is one of the best-represented composers, contains many of his unpublished consort songs.

The great majority of the consort songs are to sacred texts, and it is likely that Peerson moved in domestic social circles closely allied to both Church and State. This was no doubt a factor in his appointment in 1623

as a sacrist at Westminster Abbey; and his teaching of young ladies in the Hart household probably contributed to his appointment, in 1625, as Almoner and Master of the Children at St Paul's cathedral. As the holder of one of the most prestigious musical posts in the country, Peerson presumably composed sacred music for performance in the cathedral, but very little of it remains; and he presumably taught the choirboys to play consort music on viols. His surviving work is virtually all for domestic use, including the Latin motets that must be his latest compositions, perhaps from the 1630s; and his last publication, here recorded for the first time, is certainly of domestic music. The origins of *Motects or Grave Chamber Musique* are however not easy to discern.

Peerson may have begun working for Sir Fulke Greville, whose poetry is set in *Motects*, around 1609. Certainly the musical style of most of the songs in *Motects or Grave Chamber Musique* is not incompatible with a date around 1609–20, although Gavin Alexander's conclusions on other grounds (below) suggest a slightly later dating. Of the association itself, however, there can be no doubt. Peerson's dedication of the *Motects* to Robert Greville, Fulke Greville's heir and successor as Lord Brooke, shows that both men had patronised him, although when and to what extent is unclear. Robert probably gave financial backing to the publication of the songbook in 1630, two years after Fulke Greville's death; the latter, as we know from the dedication, had "recommended" his own *Caelica* poems to Peerson as texts to be set to music. It is however impossible to know the level of his interest in how Peerson worked on them.

Of the 109 poems in Greville's *Caelica* collection, Peerson set some or all of 13. Five of these are set complete as single songs, but in the main Peerson preferred to set individual stanzas as separate numbered items (designated *First part*, *Second part* and, in two cases, *Third part*). The result is that the book as first compiled consisted of 23 separate songs, for voices, viols and organ. All are in five parts. Eleven of these songs are in verse style, in which solo voices are accompanied by the viols, the other voices joining in a chorus; the other 12 songs are in full style, with all the music texted for the singers. The organ, which has its own figured part printed in score, accompanied throughout.

This songbook of 23 items was altered at a late stage. Inconsistencies of headings in the various partbooks show that Peerson amalgamated the two songs now designated 16 and 16 *bis* into a single item, and similarly with the two sections of what is now song 21, thus engineering a book containing 21 songs. This number, being the product of the Old and New Testament sacred numbers (7 and 3, respectively), was not unusual in songbooks of the time: but Peerson's organisation of it during the printing process suggests that the book was published in haste, giving him little time to think through the implications of the work. This is not

surprising, for although Greville was aged 73, his death was not expected. But since he had not allowed his work to be printed in his lifetime, his murder in September 1628 suddenly opened up the possibility of publication, which Peerson presumably then raised with Greville's heir.

How far advanced was this collection of songs when Greville died? Probably the selection of texts had already been made and all the settings composed, although nothing is certain. And if the texts were already chosen, who had selected them from the much larger *Caelica* collection? Although the obvious answer would be the poet himself, this too is not certain, for the dedication is ambiguous: Peerson says (addressing Robert, 2nd Lord Brooke) only that "The words which I make bold at present to publish in Musிக்கal compositions, were recommended by your Noble Predecessor". This should refer to the actual words set, but might do so only in the context of a larger group of poems from which he could choose.

The actual choice of texts for setting is also problematic. In the past it has been argued that the *Caelica* poems form a logical philosophical argument – effectively, Greville's treatise on human love – and that the selection made for *Mottects* is a clearer version of this treatise. The case for such deliberate selection rests partly on the re-ordering of the poems as Peerson set them, and on the repeated setting of "Man dreame no more". But this evidence is far from conclusive, as demonstrated in Gavin Alexander's discussion of *Caelica* and Peerson's texts, below.

Be this as it may, the book did not remain a 21-song collection. Someone – Peerson? Robert Greville? – decided that the book should be a memorial to the poet, and two more songs, setting the two stanzas of a lament for him, were added. The addition makes no difference to the description of the book on the title-page, which is

MOTTECTS
OR
GRAVE CHAMBER MUSIQUE.
Containing Songs of five parts of sever-
all sorts, some full, and some Verse and Chorus.
But all fit for Voyces and Vials, with an Organ
Part; ...

But even this 23-song publication was not the end of the matter, for, as the title-page continues, there is
ALSO,
A Mourning Song of six parts for the Death of
the late Right Honourable Sir Fulke Grevil,
...

It is this six-part (full) setting of the lament which is presented as a carrot to potential buyers, by implication including the five-part verse setting of the lament in the original book.

Who wrote the lament text? Surely not Fulke Greville, who might have written his own epitaph, but perhaps not in these terms. Robert Greville is not known as a poet. Peerson, then? Like most composers of his time, he was a competent wordsmith: and in fact his poem for Ravenscroft's *Briefe Discourse* is a substantial 40-line piece. But there were other poets at hand who were close enough to Greville to write such a memorial. Peerson, too, had both settings of the lament to compose, as well as his work at St Paul's and Westminster Abbey to carry out: and although the settings could not be composed until the text was ready, Peerson's authorship cannot be assumed.

We may never find answers to the questions raised by *Mottects or Grave Chamber Musique*. The work is undoubtedly important historically, however, and this invites further consideration. First, the figured organ-part seems to be the earliest use of figuring in England: and, although it must owe its style to Italian examples that Peerson had no doubt seen, it appears to be an individual style, not seen again in this form. Second, the organ part of *Mottects* is the first printed organ-score in England, although some manuscript examples may ante-date it. And third, it is the first (and the last) major English songbook of the pre-Commonwealth period to be devoted to the texts of one poet – at least, if we consider the 21-song publication first envisaged and ignore the lament settings.

These are the reasons for which Peerson's work is cited in the history books: and although they demand investigation they are not, ultimately, of paramount interest. Much more importantly, the book offers very engaging settings of some excellent poetry, the product of a serious and cultured intellectual society that is still – in its musical manifestations, certainly – not as well-known as it should be. I hope that this recording will contribute to a greater understanding of early Stuart musical culture.

Richard Rastall, September 2016

Greville, Peerson, and *Caelica*

Fulke Greville, Lord Brooke (1554–1628) was from a prominent Warwickshire family with aristocratic connections. At the age of ten he was sent to Shrewsbury School along with Philip Sidney, who became Greville's closest friend and most significant influence; from there Greville went to Jesus College, Cambridge. The two young men made their way slowly but surely at court, with Greville building a portfolio of offices in the administration of Wales and accompanying Sidney on an important diplomatic mission to the continent in 1577. His desire for a life of action was thwarted by bad timing and Queen Elizabeth's apparent preference for keeping him at court; Sidney fared slightly better, or worse – one of the commanders of the English forces supporting the Protestant Dutch against the incursions of Catholic Spain, he died of a battle wound in 1586. Greville was central to the revelations over the subsequent decade that not only had Sidney been one of the most imaginative and generous patrons of the arts of his age, but he was also Elizabethan England's first major writer. Greville himself took a lead role in seeing Sidney's major work of prose fiction, *The Countess of Pembroke's Arcadia*, into print in 1590.

Greville slowly gained power and purchase at court during the 1590s, serving as an MP, staying close to the Queen, keeping his counsel, and steering his own course between the destructive political factions of the Earl of Essex and Robert Cecil. He became Treasurer of the Navy in 1599, but Cecil never trusted him, and after Essex's downfall in 1601 – and despite a knighthood on James's accession in 1603 – Greville's political career stalled. He had the money, and now had the time, for major refurbishments of Warwick Castle and a life of study and writing. He also offered support and patronage to major artists, writers, and intellectuals, including William Camden, John Speed, Lancelot Andrewes, Samuel Daniel, and perhaps – according to one anecdotal account – Jonson and Shakespeare too. With Cecil's death in 1612, Greville's political career took off again: he became Chancellor of the Exchequer in 1614, served as a Privy Councillor, and was made Baron Brooke of Beauchamp's Court in 1620. Navigating the factions again proved challenging, and periods when he was frozen out at court gave him leisure to keep writing and revising his many works. He also planned various posthumous legacies, most controversially a lectureship in history at Cambridge, which foundered because of the appointee's controversial political views.

Greville died late in 1628 – stabbed by a disgruntled servant – a few days before what would have been his 74th birthday: before his time and yet at an unusually ripe age for the period. He was buried in St Mary's Church, Warwick, where his impressive and sombre tomb, planned by Greville himself, is inscribed 'Fulke Greville, Servant to Queen Elizabeth, Councillor to King James, and Friend to Sir Philip Sidney. Trophaeum

Peccati [the monument of sin]'. Greville's attitude to life, politics, and art was always riven in this way between worldly glory and Calvinist unworldliness.

Caelica has some claim to be considered the centre of Greville's richly various writings, which include plays set in the Ottoman Empire, a lost 'Antony and Cleopatra' play, philosophical treatises on monarchy, religion, war, human learning, and fame and honour, and the lengthy *A Dedication to Sir Philip Sidney*, a work dedicating the lot to his dead friend and offering substantial accounts of Sidney and Queen Elizabeth. The images and arguments of the poems in *Caelica* forge connections between the spheres – political, religious, and ethical – of those other works. Greville kept his writings close in his lifetime but made plans to have them published after his death. Peerson's publication of authoritative texts of thirteen *Caelica* poems predates the printing of the entire sequence in the first of three posthumous volumes of Greville's writings, *Certaine Learned and Elegant Workes* (1633).

Caelica is a lyric sequence of 109 poems. It is not, strictly speaking, a sonnet sequence, since sonnets account for only a third of the sequence's poems. It spans the entirety of Greville's career as a writer: its earliest poems originate in the late 1570s or early 1580s, Greville added to it in the 1590s and 1600s, and he was still revising its poems in the 1620s. Whilst the sequence begins as a set of love poems, it ends up somewhere very different. Joan Rees has pointed out that religion and politics are for Greville 'the two poles of human experience and every situation is placed in relation to them'. As the sequence progresses, the stocks of political and religious metaphor and analogy that Greville raids to add interest to his conceits about love gradually become the sequence's subject matter. Early in the sequence, for instance, religious devotion serves as a metaphor for love ('More than most fair', set by Peerson, is a good example), but by its end the sequence is entirely taken up with the contemplation of God and eternity: it moves definitively from profane to sacred love. Greville's poetry is *difficult*. Rees again: 'the poetry is so close-textured and so rich with interwoven strands of thought and experience that it does not yield much to impressionistic reading and may be quite misjudged because of this.' It is also worth observing that reading *Caelica* as a sequence does not work well at all: the poems are too dense for a thread of narrative development or intellectual argument to be discovered and held on to. If you try to read the sequence through you will probably feel overwhelmed and bewildered; poems that in isolation can be enjoyed as brilliant, complex, paradoxical performances make *en masse* for a particularly Grevillean kind of brain-ache. Perhaps that is why selections from *Caelica*, like Peerson's, have proved successful.

Greville, like other courtier poets, seems to have been happy to give texts of his poems to composers and let them use them as they wished: four poems are found in settings by Dowland and Cavendish printed between 1597 and 1600. But Peerson's work is on a different scale. Is Peerson's a coherent sequence of poems? If we rearrange the poems into their *Caelica* order, we notice how clustered they are: 1, 3, 4, 5, 8, and 9; then 25 and 26; then 81, 84, 85, and 88; and finally 103. This clustering – as well as the neglect of some of the most powerful of Greville's poems – might suggest that whoever made the selection was only sampling the whole rather than attending equally to all of it, but it is possible that a more internally coherent selection results from the clustering. We should also consider the role of music. Peerson's relatively dense, polyphonic, slow-motion approach to word-setting means that, unlike in the solo lute song, it is very difficult for the auditor to follow the words and hold on to their syntax and meaning. The selection chooses some of the simpler, more transparent poems in *Caelica*, and this may be in the interests of making successful songs (or just because those were the ones Peerson could make head or tail of). We have glimpses of the brilliant complexity of the later poems ('Man, dream no more', 'O false and treacherous probability'), but the selection under-represents what is best in Greville, and in so doing it may find what in him is better suited to music.

Peerson's selection looks like a deliberate rearrangement of its thirteen *Caelica* poems. We should not, I believe, expect to find a coherent narrative or argument in Peerson's selection and ordering: that would be to apply an anachronistic set of expectations of what sort of structure any lyric sequence or songbook of the period might have. Readers, writers, singers, and composers valued variety and the virtues of the miscellany or anthology above all. But if we characterise each poem or group of poems we see very clearly that Peerson's selection has a to-and-fro instability that might be deliberate but might be accidental, and is certainly very different from the smoother and more deliberate trajectory of Greville's own sequence:

<i>theme</i>	<i>number in Greville</i>	<i>number in Peerson</i>	<i>first line</i>
[ideal love]	1	1–3	Love, the delight of all well-thinking minds
	3	4–5	More than most fair, full of that heavenly fire
	4	6–7	You little stars that live in skies
[disdain and sorrow]	9	8–9	O Love, thou mortal sphere of powers divine
	25	10	Cupid, my pretty boy, leave off thy crying
[heavenly love]	85	11	Love is the peace whereto all thoughts do strive
[turning the tables]	8	12	Self-pity's tears, wherein my hope lies drown'd
[Cupid's torments]	26	13	Was ever man so over-match'd with boy?

[turning to God]	103	14	O false and treacherous probability
	88	15–16	Man, dream no more of curious mysteries
[love doesn't last]	5	17–18	Who trusts for trust, or hopes of love for love
[turning to God]	88	19	Man, dream no more of curious mysteries
[farewell to love]	84	20	Farewell, sweet boy, complain not of my truth
[Queen Elizabeth]	81	21	Under a throne I saw a virgin sit

Those songs in the order Greville intended them would surely make for a more coherent short sequence. However, Peerson does take us from the naïve idealism of the early poems through the bitternesses and reversals of the mid-sequence poems to a rejection of erotic love and a turn to God. And he does so in a manner that emphasises an authentically Grevillean topos – our insignificance in the face of eternity, or, as Greville famously and puncturingly asked a clever discourses, ‘What is that to the infinite?’ Compare the two poems set by Peerson that fall latest in Greville’s own sequence, poem 88 (‘Man, dream no more of curious mysteries, | [...] | For God’s works are like him, all infinite, | And curious search but crafty sin’s delight’) and poem 103, ending ‘Who therefore censures God with fleshly sprite, | As well in time may wrap up infinite’.

Peerson’s selection may have been provided for him, by Greville or one of his secretaries, but I think it more likely that the selection is Peerson’s own, and, if that is so, it shows an intelligent reading of *Caelica* and a desire to create a selection that has a satisfying variety and integrity, and that suits musical setting. Manuscript evidence suggests that although Peerson’s texts mostly postdate the state of Greville’s *Caelica* preserved in a manuscript copied by one of his scribes c. 1619 and revised in Greville’s own hand, Peerson’s text of the poem on Queen Elizabeth, ‘Under a throne’, may be somewhat earlier. Our best guess, therefore, is that the project began after 1619, and was grounded in an earlier relationship that had included Peerson’s access to and setting of the poem on Queen Elizabeth.

Gavin Alexander, September 2016

I Fagiolini (director Robert Hollingworth)

Clare Wilkinson	<i>mezzo-soprano</i>	CW
Eleanor Minney	<i>mezzo-soprano</i>	EM
Robert Hollingworth	<i>countertenor</i>	RH
Hugo Hymas	<i>tenor</i>	HH
Greg Skidmore	<i>baritone</i>	GS
Jimmy Holliday	<i>bass</i>	JH
Charles Gibbs	<i>bass</i>	CG

Fretwork (director Richard Boothby)

Asako Morikawa	<i>treble viol</i>	AM
Richard Boothby	<i>treble viol</i>	RB
Susanna Pell	<i>tenor viol</i>	SP
Reiko Ichise	<i>tenor viol</i>	RI
Emily Ashton	<i>bass viol</i>	EA
Sam Stadlen	<i>bass viol</i>	SS

James Johnstone *chamber organ* JJ

Motets

(*Caelica no : stanza*)

1 **Love, the delight**

First part (1 : 1)

CW EM RH GS JH AM RB RI EA SS JJ

Loue, the delight of all well-thinking minds;
Delight, the fruit of vertue dearely lov'd;
Vertue, the highest good, that reason finds;
Reason, the fire wherein mens thoughts bee prov'd;
Are from the world by Natures power bereft,
And in one creature, for her glory, left.

2 **Beautie her cover is**

Second part (1 : 2)

CW EM RH GS JH AM RB RI EA SS JJ

Beautie, her couer is, the eyes true pleasure;
In honours fame she lues, the eares sweet musicke,
Excesse of wonder growes from her true measure;
Her worth is passions wound, and passions physicke,
From her true heart cleare springs of wisdome flow,
Which imag'd in her words and deeds, men know.

3 **Time faire would stay** *Third part* (1 : 3)

CW EM RH GS JH AM RB RI EA SS JJ

Time faire would stay, that she might never leave her,
Place doth reioyce, that she must needs containe her,
Death craues of Heauen, that she may not bereaue her,
The Heauens know their owne, and doe maintaine her,
Delight, Loue, Reason, Vertue let it be,
To set all women light, but onely she.

4 **More than most faire** *First part* (3 : 1)

CW EM HH GS JH JJ

More than most faire, full of that heauenly fire,
Kindled about to shew the Makers glory,
Beauties first-born, in whom all powers conspire,
To write the *Graces* life, and *Muses* storie.
If in my heart all Saints else be defaced,
Honour the shrine, where you alone are placed.

5 **Thou window of the skie** *Second part* (3 : 2)

CW EM HH GS JH JJ

Thou window of the skie, and pride of spirits,
True Character of honour in perfection,
Thou heauenly creature, Iudge of earthly merits,
And glorious prison of mans pure affection,
If in my heart all Nymphs else be defaced,
Honour the shrine, where you alone are placed.

6 **You little starres** *First part* (4 : 1)

CW EM RH GS JH AM RB RI EA SS JJ

You little starres that liue in skyes,
And glory in *Apollo's* glorie,
In whose aspects conioined lyes

The heauens will, and natures storie,
Ioy to be likened to those eyes,
Which eyes make all eyes glad, or sorie,
For when you force thoughts from aboute,
These ouer-rule your force by loue.

7 **And thou, O Love** *Second part* (4 : 2)

CW EM RH GS JH AM RB RI EA SS JJ

And thou, o *Loue*, which in these eyes,
Hast married *Reason* with *Affection*,
And made them Saints of beauties skyes,
Where ioyes are shadowes of perfection,
Lend me thy wings that I may rise
Vp not by worth but thy election;
For I haue vow'd in strangest fashion,
To loue, and neuer seeke compassion.

8 **O Love, thou mortall speare** *First part* (9 : 1)

CW EM HH GS JH AM RB RI EA SS JJ

O *Loue*, thou mortall sphere of powers diuine,
The paradise of Nature in perfection,
What makes thee thus thy Kingdome vndermine,
Vailing thy glories vnder woes reflection?
Tyranic counsell out of feare doth borrow,
To thinke her Kingdome safe in feare, and sorrow.

9 **If I by nature** *Second part* (9 : 2)

CW EM HH GS JH AM RB RI EA SS JJ

If I by nature, Wonder and Delight,
Had not sworne all my powers to worship thee,
Lustly mine owne reuenge receiue I might,
And see thee, Tyrant, suffer tyrannic:

See thee thy selfe-despaire, and sorrow breeding,
Vnder the wounds of woe and sorrow bleeding.

(Stanzas 3 and 4 not set)

10 Cupid, my prettie boy (25)

CW EM RH GS JH AM RB RI EA SS JJ

Cvpid, my pretty Boy, leaue off thy crying,
Thou shalt haue Bells or Apples, be not peeuish:
Kisse me sweet Lad, beshrew her for denying,
Such rude denyalls doe make children theeuish.

Did Reason say that Boyes must be restrained?
What was it, Tell: hath cruell Honour chidden?
Or would they haue thee from sweet *Myra* weyned?
Are her faire breasts made dainty to be hidden?

Tell me (sweet Boy,) doth *Myra's* beauty threaten?
Must you say Grace when you would be a playing?
Doth she cause thee make faults, to make thee beaten?
Is Beauties pride in innocents betraying?

Giue me a Bow, let me thy Quiuer borrow,
And she shall play the child with loue, or sorrow.

11 Love is the peace (85 : 1, 2)

CW EM RH GS JH AM RB RI EA SS JJ

Loue is the Peace, whereto all thoughts doe striue,
Done and begun with all our powers in one;
The first and last in vs that is aliuie,
End of the good, and therewith pleas'd alone.

Perfections spirit, Goddesses of the minde,
Passed through hope, desire, griefe and feare,
A simple Goodnesse in the flesh refind,
Which of the ioyes to come doth witness beare.

(Stanza 3 not set)

12 Selfe pitties teares (8 : 1)

CW EM RH GS JH AM RB RI EA SS JJ

Selfe-pitties teares, wherein my hope lyes drown'd,
Sighs from thoughts fire,

where my desires languish,
Despaire by humble loue of beauty crown'd,
Furrowes not worne by time,
but wheeles of anguish;

Dry vp, smile, ioy, make smooth, and see
Furrowes, despaires, sighes, teares, in beauty be.

(Stanza 2 not set)

13 Was ever man so matcht with boy? (26)

CW EM HH GS JH AM RB RI EA SS JJ

Was euer Man so match't with Boy
When I am thinking how to keep him vnder,
He plaies and dallies me with euery toy,
With pretty stealths, he makes me laugh and wonder.

When with the child,
the child-thoughts of mine owne
Doe long to play and toy as well as he,
The Boy is sad, and melancholy growne,
And with one humor cannot long agree.

Straight doe I scorne and bid the child away
The Boy knowes furie, and soone showeth me
Caelica's sweet eyes, where Loue and Beauty play,
Furie turnes into loue of that I see.

If these mad changes doe make children Gods,
Women, and children are not farre at odds.

14 O false and treacherous (“2. Bases”) (103)

EM RH GS JH CG AM RB RI EA SS JJ

O False and treacherous *Probability*,
Enemy of truth, and friend to wickednesse;
With bleare-eyed opinion learne to see,
Truths feeble party here, and barrenesse.

When thou hast thus misled Humanity,
And lost obedience in the pride of wit,
With Reason dar'st thou judge the Deity,
And in thy flesh make bold to fashion it.

Vaine thought, the word of Power a riddle is,
And till the vayles be rent, the flesh new borne,
Reveales no wonders of that inward blisse,
Which but where faith is,
eury where findes scorne;
Who therfore censures God with fleshly sp'rit,
As well in time may wrap vp infinite.

15 Man, dreame no more *First part* (88 : 1)

CW EM HH GS JH AM RB RI EA SS JJ

Man, dreame no more of curious mysteries,
As what was here before the world was made,
The first Mans life, the state of Paradise,
Where heauen is, or hells eternall shade,
For Gods works are like him, all infinite;
And curious search, but craftie sinnes delight.

16 The flood that did *Second part* (88 : 2)

CW EM HH GS JH AM RB RI EA SS JJ

The Flood that did, and dreadfull Fire that shall,
Drowne, and burne vp the malice of the earth,
The diuers tongues, and *Babylons* downe-fall,

Are nothing to the mans renewed birth:

First, let the Law plough vp thy wicked heart,
That Christ may come, and all these types depart.

16 bis

When thou hast swept *Third part* (88 : 3)

CW EM HH GS JH AM RB RI EA SS JJ

When thou hast swept the house that all is cleare,
When thou the dust hast shaken from thy feete,
When Gods All-might doth in thy flesh appeare,
Then Seas with streames aboute the skye doe meet:
For God doth onely Goodnesse comprehend,
Knowes what was first, and what shall be the end.

17 Who trusts for trust *First part* (5 : 1)

CW EM HH GS JH JJ

Who trusts for trust, or hopes of loue for loue,
Or who beloud' in *Cupids* lawes doth glory;
Who ioyes in voves, or voves not to remoue,
Who by this light God, hath not beene made sory;
Let him see me eclipsed from my Sunne,
With shadowes of an Earth quite ouer-runne.

18 Who thinks that sorrows felt *Second part* (5 : 2)

CW EM HH GS JH JJ

Who thinks that sorrowes felt desires hidden,
Or humble faith with constant honour armed,
Can keep loue from the fruit that is forbidden,
Change I doe meane by no faith to be charmed,
Looking on me, let him know, loues delights
Are treasures hid in caues, but kept with sp'rites.

19 Man, dreame no more (88 : 1)

CW EM HH GS JH AM RB RI EA SS JJ

(See no. 15, above: stanzas 2 and 3 not set again)

20 Farewell, sweet boye (84)

CW EM HH GS JH AM RB RI EA SS JJ

Farewell sweet Boy, complaine not of my truth;
Thy Mother lou'd thee not with more deuotion;
For to thy Boyes play I gaue all my youth,
Yong Master, I did hope for your promotion.

While some sought Honours,
Princes thoughts observing,

Many wo'd *Fame*, the child of paine and anguish,
Others iudg'd inward good a chiefe deserring,
I in thy wanton Visions ioy'd to languish.

I bow'd not to thy image for succession,
Nor bound thy bow to shoot reformed kindnesse,
Thy playes of hope and feare were my confession,
The spectacles to my life was thy blindness:
But *Cupid* now farewell, I will goe play me,
With thoughts that please me lesse, & lesse betray me.

21 Under a throne (81)

CW EM RH GS JH AM RB RI EA SS JJ

Vnder a Throne I saw a Virgin sit,
The red, and white Rose quarter'd in her face;
Starre of the North, and for true guards to it,
Princes, Church, States, all pointing out her Grace.
The homage done her was not borne of Wit,
Wisdome admir'd, Zeale took Ambitions place;
State in her eyes taught Order how to sit,
And fixe Confusions vnobseruing race.

Fortune can here claime nothing truly great,
But that this Princely Creature is her seat.

22 Where shall a sorrow *First part*

CW EM RH GS JH AM RB RI EA SS JJ

Where shall a sorrow great enough, be sought
For this sad ruine, which the fates have wrought,
Unless the fates them selues should weepe, and wish
Their curblesse power had bene controuled, in this;
For thy losse worthyest Lord, no mourning eye
Has flood enough, no muse nor Elegie
Enough expression to thy worth can lend,
No though thy Sidney had surviv'd his friend.

23 Dead, noble Brooke *Second part*

CW EM RH GS JH AM RB RI EA SS JJ

Dead noble Brooke shall bee to us a name,
Of griefe and honour still, whose deathlesse fame
And vertue purchas'd, as makes us to be
Unjust to nature in lamenting thee;
Wayling an old mans fate as if in pride
And heate of youth hee had untimely dy'd.

24 Where shall a sorrow (a6) *First part*

CW EM RH HH GS JH AM RB SP RI EA SS JJ

(See no. 22)

25 Dead, noble Brooke (a6) *Second part*

CW EM RH HH GS JH AM RB SP RI EA SS JJ

(See no. 23)

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I Fagiolini, in its thirtieth year, is grounded in Renaissance and 20th/21st-century vocal repertory and renowned for innovative productions, such as *The Full Monteverdi* (live and on film), Ed Hughes *The Birds*, the South African project *Simunye*, the immersive theatre/dance project *Betrayal: A polyphonic crime drama* based on the unsettling music of Gesualdo, and *How Like An Angel* with Australian circus group Circa. I Fagiolini has recorded much English repertoire including CDs of Byrd, Tomkins and *The Triumphs of Oriana*, while its recording of Striggio's *40 Part Mass* won two international awards. *Amuse-Bouche* (2016) was shortlisted for a Gramophone Award and includes world premières of Milhaud's *Deux poèmes* and the 12-voice *Ode à la gastronomie* by Jean Françaix (1950). The group is Ensemble in Residence at the University of York and managed worldwide by Percius (www.percius.co.uk). More at www.facebook.com/ifagiolini and www.youtube.com/thelittlebeans

Fretwork is known world-wide for its “flawless technique and luminous sound”, and has been called “the finest viol consort on the planet”. In 2016 the group celebrated 30 years of performing music new and old: their repertory ranges from the first printed consort music (Venice, 1501) to music by some of the finest living composers. Fretwork have commissioned over 40 works from contemporary composers such as Sally Beamish, Alexander Goehr, Orlando Gough, John Joubert, Michael Nyman, Poul Ruders, Sir John Tavener and John Woolrich. They also play anything in between that can be played on viols, including music by Bach, Schubert, Britten, Grieg and others. Among their many fine recordings are the consort works of Byrd, Jenkins, Lawes, Locke, Peerson and Purcell.
www.fretwork.co.uk

James Johnstone, harpsichordist and organist, has forged a career as recitalist, chamber musician, continuo player and teacher over the last 25 years. He was a long-standing member of the Gabrieli Consort and Players, and also of Florilegium. He currently performs regularly with Trio Sonnerie, Harmonie Universelle Köln, Trinity Baroque, iFuriosi Toronto and the Monteverdi Choir. James is professor of Early Keyboards at the Guildhall School of Music & Drama and at Trinity Laban Conservatoire of Music and Dance. He has recorded 7 solo discs, the most recent of which marks the beginning of a major survey of Bach's organ works on Metronome Recordings.
www.jamesjohnstone.org

Richard Rastall is Emeritus Professor of Historical Musicology at Leeds University, and a Fellow of the Society of Antiquaries. His edition of Martin Peerson's *Mottects or Grave Chamber Musique*, volume IV of the complete edition (Antico Edition, 2012), is the first modern publication of the *Mottects*, only two songs from it having been published previously. Richard has written extensively on Jacobean domestic music, and among his other writings are books on musical notation and music in early English religious drama; he is currently rewriting his doctoral thesis as a book on minstrels and minstrelsy in late medieval England, and preparing the last two volumes of the Peerson Complete Edition. Richard organises, and plays tenor viol in, three consorts in Leeds.
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Gavin Alexander is Reader in Renaissance Literature in the Faculty of English, University of Cambridge, and a Fellow of Christ's College. He is the author of *Writing After Sidney: The Literary Response to Sir Philip Sidney, 1586–1640* (Oxford, 2006), and numerous articles and book chapters on literary and musicological topics. He has edited a recently discovered Elizabethan treatise on poetics, *The Model of Poesy* by William Scott (Cambridge, 2013), as well as a Penguin Classics edition of *Sidney's 'The Defence of Poesy' and Selected Renaissance Literary Criticism* (2004), and is editing *Caelica* for the forthcoming Oxford University Press edition of Greville's complete works and correspondence. A keen viola player, Gavin is currently completing a book on English Renaissance poets and music.

The instruments recorded here are:

Asako Morikawa: *treble viol by Jane Julier, 1988, after John Rose*

Richard Boothby: *treble viol by Dietrich Kessler, 1957 (kindly loaned by Catherine Macintosh)*

Reiko Ichise: *tenor viol by Dietrich Kessler, 1965*

Emily Ashton: *bass viol by Jane Julier, 2010, after Henry Smith (kindly loaned by Sue Perutz)*

Sam Stadlen: *bass viol by Jane Julier, 2008, after Henry Jaye*

Susanna Pell: *tenor viol by Joe Lotito, 2012 (kindly loaned by Emily Ashton)*

The chamber organ was built by Peter Collins in 1995. It has three stops (Wood Gedackt 8', Flute 4', Principal 2') and a compass of 56 notes, C – g'''.

Instruments were tuned to sixth-comma meantone at A = 415 hz.

Publications and recordings of Martin Peerson

The Complete Edition of Martin Peerson's works, edited by Richard Rastall, is published by Antico Edition: see <http://www.anticoedition.co.uk/index.htm>

I	Latin Motets
II	<i>Private Musicke</i> (1620)
III	String Consort Music
IV	<i>Mottects or Grave Chamber Musique</i> (1630)
V	Sacred Songs (forthcoming)
VI	Keyboard Music and Literary Works (forthcoming)

The main recordings of Peerson's music are:

Peerson Latin Motets. Ex Cathedra Consort, dir. Jeffrey Skidmore. Hyperion CDA67490. The Latin motets complete. For more information and sound clips visit www.hyperion-records.co.uk/dc.asp?dc=D_CDA67490

Sublime Discourses. Fretwork, Michael Chance (countertenor), Sophie Yates (virginals). Regent Records REGCD341. The complete instrumental music of Martin Peerson and John Milton the Elder. See www.regent-records.co.uk/product_details_232.htm

A Candle to the Glorious Sun. Chapel Choir of Selwyn College Cambridge, dir. Sarah MacDonald. Regent Records REGCD268. The complete English-texted sacred songs in full style of Martin Peerson and John Milton the Elder. See www.regent-records.co.uk/product_details_109.htm

Martin Peerson: Private Musicke. Wren Baroque Soloists, dir. Martin Elliott. Collins Classics 14372. An anthology of Peerson's music, edited by Simon Hill from both printed and manuscript sources.

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I Fagiolini, Fretwork, James Johnstone, and Richard Rastall

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