



# Lady, when I behold,

Cantus

John Wilbye

La-dy, when I be-hold, La-dy, when I be-hold, the ro-ses  
sprouting, the roses sprout-ing, Lady, when I be-hold, Lady, when  
I be-hold, the ro-ses sprout-ing, the ro-ses sprout - ing, Which  
clad in da-mask man-tles deck the ar-bours, Which clad in da-mask  
man-tles deck the ar - bours, And then be-hold your lips, And  
then be-hold your lips, And then be-hold your lips, where sweet Love  
har - bours, My eyes pre-sents me with a dou-ble, dou-ble doubt-  
ing, a double, double doubting, My eyes presents me with a double,  
double doubt - ing, For, viewing both alike hard-ly my mind sup -

A musical score for a single voice, likely a soprano, in G major (indicated by a treble clef and one sharp sign) and common time. The music consists of six staves of music, each starting with a different note (G, A, B, C, D, E). The lyrics are integrated into the music, appearing below the notes. The lyrics are:

po - ses      Whe-ther the ro-ses be your lips, or your  
lips the roses,      Whether the roses be your lips, or your lips the ro -  
ses,      For, view-ing both a - like hard - ly my mind sup-po -  
ses      Whe-ther the ro-ses be your lips, or your lips the ro-ses,  
Whe-ther the ro-ses be your lips, or your lips the ro - ses.

The score includes measure numbers 45, 50, 55, 61, and 66.



# Lady, when I behold,

Altus

John Wilbye

The musical score consists of eight staves of music for the 'Altus' part. The key signature is G major (one sharp). The time signature is common time. The lyrics are integrated into the musical lines, with each line of text corresponding to a staff. The lyrics describe a scene of a lady beholding roses sprouting from arbours decked in damask mantles, and then focusing on her lips where sweet love harbours.

La-dy, when I be-hold, La-dy, when I be-hold, the ro-ses  
sprout-ing, the ro-ses sprout-ing, La-dy, when I be-hold, La-dy, when  
I be-hold, the ro-ses sprout-ing, the ro-ses sprout-ing, Which  
clad in da-mask man-tles deck the ar-bours, Which clad in da-mask  
man - tles deck the ar - bours, And then be -  
hold your lips, And then be-hold your lips, And then be -  
hold your lips, where sweet Love har - bours, My eyes pre-sents me  
with a dou - ble, dou - ble doubt - ing, a dou - ble, dou - ble doubt -  
ing, My eyes pre-sents me with a dou - ble, dou - ble doubt-ing,

A musical score for 'The Rose' in G major, 2/4 time. The lyrics are:

For, view-ing both a - like hard - ly my mind sup-po -  
ses Whe-ther the ro-ses be your lips, or your lips the ro-ses,  
Whe-ther the ro-ses be your lips, or your lips the ro - ses,  
For, view-ing both a-like hard-ly my mind sup - po -  
ses Whe-ther the ro-ses be your lips, or your lips the ro-ses,  
Whe-ther the ro-ses be your lips, or your lips the ro - ses.



# Lady, when I behold,

Tenor

John Wilbye

A musical score for the Tenor voice in G major, 8 time signature. The music consists of ten staves of eight measures each. The lyrics are as follows:

Lady, when I behold,  
the roses sprouting, the ro -  
- ses sprout-ing,  
La-dy, when I be-hold, the ro-ses  
sprouting, the roses sprouting, Which clad in damask mantles deck the  
ar-bours, Which clad in da-mask man-tles deck the ar - bours, And  
then behold your lips, And then behold your lips, And then behold your  
lips, where sweet Love har - bours, My eyes presents me with a  
dou-ble, dou-ble doubt-ing, a dou - ble, dou-ble doubt - ing, My  
eyes pre-sents me with a dou-ble, dou-ble doubt - ing, For, view-ing  
both a - like hard-ly my mind suppo - ses Whether the ro-ses be your

48

A musical score for voice and piano. The vocal line is in common time, treble clef, key of A major (two sharps). The lyrics are: "lips, or your lips the ro - ses, Whether the roses be your lips, or your". The piano accompaniment consists of eighth-note chords. Measure 48 ends with a fermata over the last note.

54

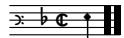
The vocal line continues: "lips the ro - ses, For, view-ing both a - like hard - ly my". The piano accompaniment continues with eighth-note chords.

60

The vocal line continues: "mind sup-po - ses Whether the ro-ses be your lips, or your lips the". The piano accompaniment continues with eighth-note chords.

65

The vocal line concludes: "ro - ses, Whether the roses be your lips, or your lips the ro - ses.". The piano accompaniment continues with eighth-note chords. The piece ends with a final piano chord.



## Lady, when I behold,

Bassus

John Wilbye

Lady, when I behold, the roses sprouting,  
La-dy, when I be-hold, the ro - ses sprout-  
ing, Which clad in damask mantles deck the arbours, Which clad in damask  
mantles deck the ar - bours, My  
eyes presents me with a double, double doubt - ing, My eyes pre-  
sents me with a dou-ble, dou-ble doubt - ing, For, view-ing both a -  
like hard-ly my mind suppo - ses Whether the roses be your lips,  
Whether the roses be your lips, or your lips the ro - ses, For, viewing  
both a - like hard-ly my mind suppo - ses Whether the roses be  
your lips, Whether the roses be your lips, or your lips the ro - ses.

## Lady, when I behold,

John Wilbye

Lady, when I behold, Lady, when I behold, the ro-ses sprout - ing, the ro-ses sprout-ing,  
Lady, when I behold, Lady, when I behold, the ro-ses sprout - ing, the ro-ses sprout-ing,  
Lady, when I behold, the ro-ses sprouting, the ro - ses sprout-ing,  
Lady, when I behold, the ro-ses sprout - ing,  
La-dy, when I be-hold, La-dy, when I behold, the ro-ses sprout - ing, the ro-ses sprout-ing, Which  
La-dy, when I be-hold, La-dy, when I behold, the ro-ses sprouting, the ro-ses sprout-ing, Which  
La-dy, when I behold, the ro-ses sprout - ing, the ro-ses sprout-ing, Which  
La-dy, when I be-hold, the ro - ses sprout-ing, Which  
clad in damask mantles deck the ar - bours, Which clad in damask mantles deck the ar -  
clad in damask mantles deck the ar - bours, Which clad in damask mantles deck the ar -  
clad in damask man - tles deck the ar - bours, Which clad in damask man - tles deck the ar -  
clad in damask mantles deck the ar - bours, Which clad in damask mantles deck the ar -

A musical score for three voices, likely a soprano, alto, and basso continuo. The music is in common time and consists of three staves of five-line notation. The lyrics are written below each staff, corresponding to the notes. The score begins with a series of eighth-note patterns, followed by a section where the basso continuo part is silent. The lyrics describe a lover's lips and eyes presenting a double, doubtful sight.

**Stave 1 (Soprano):**  
 bours, And then be - hold your lips, And then be - hold your lips, And then be - hold your  
 bours, And then be - hold your lips, And then be - hold your lips, And then be -  
 bours, And then be - hold your lips, And then be - hold your lips, And then be - hold your  
 bours,

**Stave 2 (Alto):**  
 lips, where sweet Love har - bours, My eyes presents me with a double,  
 hold your lips, where sweet Love har - bours, My eyes presents me with a double,  
 lips, where sweet Love har - bours, My eyes pre - sents me with a

**Stave 3 (Basso Continuo):**  
 My eyes presents me with a dou - ble, dou -  
 ble doubt - ing, a dou - ble, dou - ble doubt - ing, My eyes pre-sents me  
 dou - ble doubt - ing, a dou - ble, dou - ble doubt - ing, My eyes pre-sents me  
 dou - ble, dou - ble doubt-ing, a dou - ble, dou - ble doubt - ing, My eyes pre-sents me  
 doubt - - ing, My eyes pre-sents me with a

A musical score for a vocal piece, likely a duet, consisting of two staves. The top staff is in soprano clef and the bottom staff is in bass clef. The key signature is one flat, indicating F major or D minor. The time signature is common time (indicated by 'C'). The lyrics are written below the notes, with some words on separate lines corresponding to specific notes. The lyrics are as follows:

with a dou - ble, dou - ble doubt - ing, For, view - ing both a-like hard - ly my  
 with a dou - ble, dou - ble doubt - ing, For, view-ing both a - like hard -  
 with a dou - ble, dou - ble doubt - ing, For, view - ing both a - like hard -  
 dou - ble, dou - ble doubt - - ing, For, view - ing both a - like hard -  
 mind sup - po - - ses Whe-ther the ro - ses  
 ly my mind sup-po - ses Whe-ther the ro - ses Whe-ther the ro - ses  
 ly my mind sup-po - ses Whe-ther the ro - ses be your lips, or your  
 ly my mind sup-po - ses Whe-ther the ro - ses be  
 be your lips, or your lips the ro-ses, Whether the ro - ses be your lips, or your  
 be your lips, or your lips the ro-ses, Whether the ro - ses be your lips, or your  
 lips the ro - - ses, Whether the ro - ses be your lips, or your  
 your lips, Whether the ro - ses be your lips, or your

lips the ro - ses, For, view-ing both a - like hard - ly my mind sup-po -  
 lips the ro - ses, For, view - ing both alike hard - ly my mind sup - po -  
 lips the ro - ses, For, view - ing both a - like hard - ly my mind sup-po -  
 lips the ro - ses, For, view - ing both a - like hard - ly my mind sup-po -  
 ses Whe-ther the ro-ses be your lips, or your lips the ro-ses,  
 ses Whe-ther the ro-ses be your lips, or your lips the ro-ses,  
 ses Whe-ther the ro - ses be your lips, or your lips the ro - -  
 ses Whe-ther the ro - ses be your lips, your lips, the ro - -  
 ses Whe-ther the ro - ses be your lips, or your lips the ro - -  
 ses, Whe-ther the ro - ses be your lips, or your lips the ro - -  
 Whe-ther the ro - ses be your lips, your lips, the ro - -