

Music about Spring and Summer

The Cantabile Renaissance Band Transcriptions by Laura Conrad

March 19, 2019

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Part I
Music of Three Parts

Hey hoe, to the greene wood

Printed: Tue Mar 19 17:50:08 EDT 2019 A Round of 3 Voices

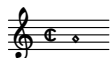
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From "Pammelia" (1609)

Thomas Ravenscroft

Hey hoe, to the greene wood now let us goe, sing heave and
11 hoe, and there shall we find both bucke and Doe, sing heave and hoe, the
22 Hart the Hinde, and the little pret - ty Roae sing heave and hoe, Hey hoe,

The musical score is written on three staves in treble clef with a common time signature (C). The first staff begins with a treble clef, a common time signature, and a key signature of one flat (Bb). It contains the lyrics "Hey hoe, to the greene wood now let us goe, sing heave and". The second staff starts at measure 11 and contains the lyrics "hoe, and there shall we find both bucke and Doe, sing heave and hoe, the". The third staff starts at measure 22 and contains the lyrics "Hart the Hinde, and the little pret - ty Roae sing heave and hoe, Hey hoe,". The score includes various musical notations such as notes, rests, and repeat signs.



Dormend'un giorno (transposed)

Superius

Jacob Arcadelt (c. 1507 - 1568)

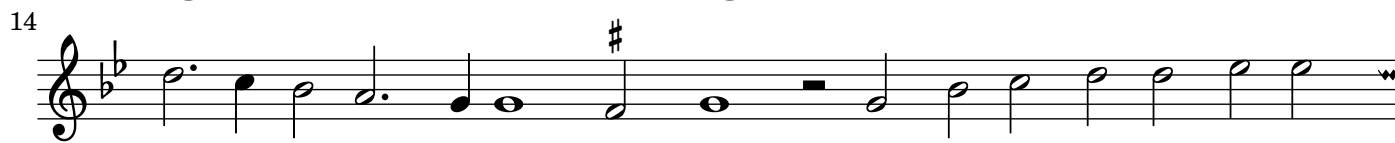
① 2 3



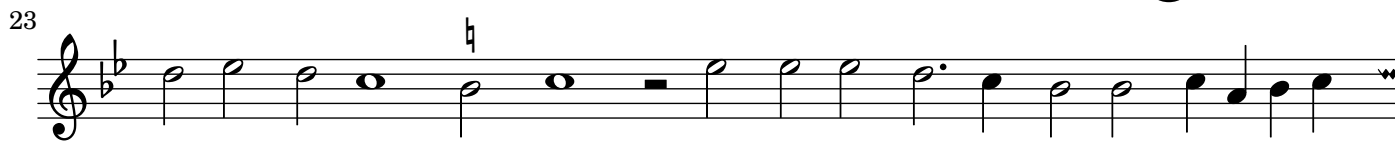
Dor - men - do un gior - no a Ba - ia a l'om -



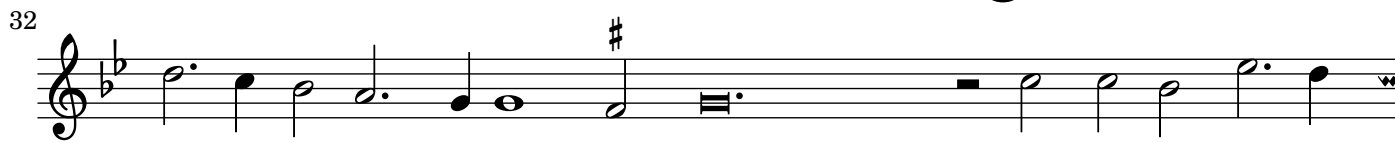
bra A - mo - re Do - ve il mur - mur de fon - ti più



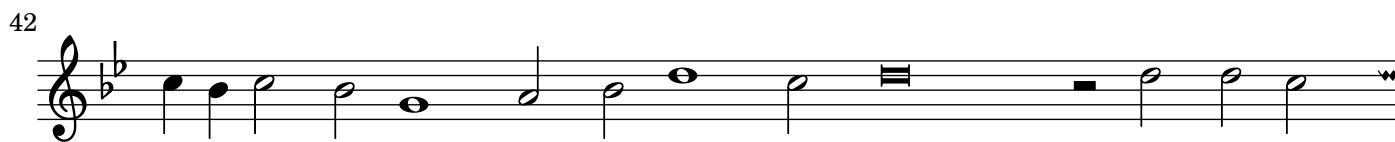
gli piac - que, Cor - ser le nin - fa a ven - di -



car l'ar - do - re E la fa - ce gli a - sco - sen sot -



- to l'ac - que. Ch'il cre - de - reb -



- be, den - tro a quel li - quo - re Su - bi - ta -



men - te et - ter - no fo - co nac - que, fo - co



nac - que, On - de a quei ba - gni, On -

68 
de a quei ba - gni sem - pre il cal - do du - ra, sem - pre il cal - do du -

77 
ra, Che la fiam - ma d'a - mor ac - qua non

87 
cu - - - - ra, Che la fiam - ma d'a -

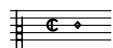
95 
mor ac - qua non cu - - - - ra.

Translation:

Dormendo un giorno a Baia a l'ombra
 Amore
 Dove il murmur de fonti più gli pi-
 acque,
 Corser le ninfa a vendicar lardore
 E la face gli ascosen sotto lacque.
 Chil crederebbe, dentro a quel liquore
 Subitamente eterno foco nacque,
 Onde a quei bagni, sempre il caldo
 dura,
 Che la fiamma damor acqua non cura.

While sleeping one day at Baine¹ in
 the shade lay Love
 Where the murmuring of the springs
 pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within
 that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat
 lasts
 Because the flame of love heeds not
 water.

¹A hot springs resort, popular in Roman times.



Dormend'un giorno (transposed)

Tenor

Jacob Arcadelt (c. 1507 - 1568)

1 ② 3



Dor - men - do un gior - no a Ba - ia a l'om - bra A -



mo - re Do - ve il mur - mur de fon - ti più - gli piac -



- que, Cor - ser le nin - fa a ven - di - car l'ar - do -



- - re E la fa - ce gli a - sco - sen sot - to



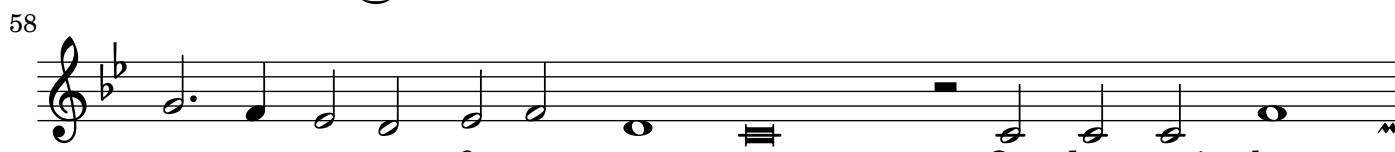
l'ac - - - que. Ch'il cre - de - reb - be,



Ch'il cre - de - reb - be, den - tro a quel li - quo - re Su - bi - ta -



men - te et - ter - no fo - co nac - que, Su - bi - ta -



men - te et - ter - no fo - co nac - que, - On - de a quei ba -

67

 gni, sem - pre il cal-do du - ra, sem - pre il cal-do du -

77

 - - - ra, Che la fiam - ma d'a - mor ac -

86

 qua non cu - - - ra, Che la fiam - ma

94

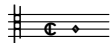
 d'a - mor ac - qua non cu - - - ra.

Translation:

Dormendo un giorno a Baia a l'ombra
 Amore
 Dove il murmur de fonti più gli pi-
 acque,
 Corser le ninfa a vendicar lardore
 E la face gli ascosen sotto lacque.
 Chil crederebbe, dentro a quel liquore
 Subitamente eterno foco nacque,
 Onde a quei bagni, sempre il caldo
 dura,
 Che la fiamma damor acqua non cura.

While sleeping one day at Baine² in
 the shade lay Love
 Where the murmuring of the springs
 pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within
 that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat
 lasts
 Because the flame of love heeds not
 water.

²A hot springs resort, popular in Roman times.



Dormend'un giorno (transposed)

Bassus

Jacob Arcadelt (c. 1507 - 1568)

1 2 ③

Dor - men-do un gior-no a Ba - ia a
 6 l'om-bra A - mo - re Do-ve il mur-mur de fon - ti più
 14 gli piac - que, Cor - ser le nin-fa ven-di -
 22 car l'ar - do - re E la fa - ce gli a - sco -
 30 - sen sot - to l'ac - que. Ch'il cre-de - reb -
 39 be, Ch'il cre-de - reb - be, den - tro a quel li - quo -
 48 - re Su - bi - ta - men-te et-ter-no fo - co
 57 nac - que, fo - co nac - que, On - de a quei

67

 ba - gni sem - pre il cal-do du - ra, sem - pre il cal-do du -

77

 - - - - ra, Che la fiam - ma d'a - mor ac -

86

 qua non cu - ra, Che la fiam - ma

94

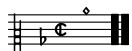
 d'a - mor ac - qua non cu - ra.

Translation:

Dormendo un giorno a Baia a l'ombra
 Amore
 Dove il murmur de fonti più gli pi-
 acque,
 Corser le ninfa a vendicar lardore
 E la face gli ascosen sotto lacque.
 Chil crederebbe, dentro a quel liquore
 Subitamente eterno foco nacque,
 Onde a quei bagni, sempre il caldo
 dura,
 Che la fiamma damor acqua non cura.

While sleeping one day at Baine³ in
 the shade lay Love
 Where the murmuring of the springs
 pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within
 that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat
 lasts
 Because the flame of love heeds not
 water.

³A hot springs resort, popular in Roman times.



Coochow as I me walked

Cantus

John Baldwin

¹ Note that the ratio between the triple and the cut time is constrained to dotted half equals half. It isn't clear from the edition I used whether the original had coloration or time signature changes, but I thought the time signature change would be easier to read than billions of triplets. This version changes the time signature at the time appropriate to the parts; the other version puts in triplets and dotted notes so that all the parts change time signature at the same time.

63

68 **B**

73

82 **C**

87

92

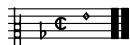
96

100

ENDING A | ENDING B

D

111



Coochow as I me walked

Altus

John Baldwin

9
16
25
33
39
44
49 **A**
54
59

67 **B**

75

82 **C**

87

92

96

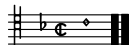
100

104 **D**

111

ENDING A || ENDING B

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The first staff (measure 67) is marked with a boxed 'B'. The second staff (measure 75) continues the melody. The third staff (measure 82) is marked with a boxed 'C' and a 3/8 time signature. The fourth staff (measure 87) continues. The fifth staff (measure 92) continues. The sixth staff (measure 96) continues. The seventh staff (measure 100) continues. The eighth staff (measure 104) is marked with a boxed 'D' and a double bar line. The ninth staff (measure 111) continues. The score includes two ending sections: 'ENDING A' and 'ENDING B', which are indicated by a double bar line and a repeat sign. The music is written in treble clef with various note values and rests.



Coochow as I me walked

Bassus

John Baldwin

12

21

29

36

42

48 **A**

57

64

69 **B**

75

81 **C**

90

97

102 **ENDING A** **ENDING B**

107 **D**

112

Detailed description: This musical score consists of five staves of music. The first staff (measures 81-90) features a treble clef and a key signature of one flat. A chord marker 'C' is placed above the staff at measure 85. The second staff (measures 90-97) continues the melody with a 3/8 time signature indicated by a '3' over the staff. The third staff (measures 97-102) shows a continuation of the melody. The fourth staff (measures 102-107) contains two ending markers: 'ENDING A' and 'ENDING B'. The fifth staff (measures 107-112) includes a chord marker 'D' above the staff at measure 109. The music concludes with a double bar line at the end of measure 112.



Upon a Somers day

Superius

William Byrd

U - pon a Som-mers day love went to

8 swym, and cast him-selfe in-to a Sea of tears, in - to a

14 Sea of tears, the clouds cald in their light, and heaven waxt dym,

20 and sighes did raise a tem-pest, caus-ing feares, and sighes did

25 raise a tem - pest, caus-ing feares, a tem-pest, caus - ing feares.

32 The naked boy, could not so wyld his armes, could not so

39 wyld his armes but that the waves were maisters of his might,

47 and threat-ned him to worke farre greater harmes, farre grea -

52 - ter harmes, if he de - vy - sed not to skape by flight,

59 if he de - vy - sed not to skape by flight,

67 The second part

74 Then for a bote his qui-ver stode in stead, his
D
bow un-bent did serve him for a mast, where-by to

80 sayle his cloth of vayle he spread, he spread, whereby to sayle his

86 cloth of vayle he spread, E his shafts for ores on either bord he cast,

94 his shafts for ores on ei - ther bord he cast, on ei - ther bord he

100 F cast, from shyp-wracke safe this wag got thus to shore, from

105 shyp-wracke safe this wag got thus to shore, got thus to shore, and

109 sware, and sware, to bath in lovers teares no more, and sware to

115 bath in lovers teares, in lo-vers teares no more.



Upon a Somers day

Tenore

William Byrd

U - pon a Som-mers day love went to swym, and

8 cast him-selfe in-to a Sea of teares, and cast him-selfe in - to a Sea of

15 A teares, and clouds cald in their light, and heaven waxt dym, and heaven waxt

21 dym, and sighes did raise a tem-pest, and sighes did raise a tem-pest,

27 B caus-ing feares, a tem-pest caus - ing feares, The naked boy, The

34 naked boy, could not so wyld his armes, but that the waves

41 C were mai-sters of his might, of his might, and threat-ned

47 him to worke farre greater harmes, and threatned him to worke farre greater

53 harmes, if he de-vy-sed not to skape by flyght, if

59 he de-vy - sed not to skape by flyght, to skape by flyght.

67 The second part

Then for a bote his qui - ver stode in stead, his qui-ver stode in

73 D
stead, his bow un-bent did serve him for a mast, where-

79
by to sayle his cloth of vayle he spread, whereby to sayle his cloth of vayle he

85 E
spread, his cloth of vayle he spread, he spread, his shafts for ores on ei-ther bord he

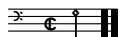
91
cast, his shafts for ores on ei-ther bord he cast, his shafts for ores on either

98 F
bord he cast, he cast, from shypwracke safe this wag got thus to

105
shore, from shyp-wracke safe this wag got thus to shore, and sware,

110 #
and sware, to bath in lo-vers teares no more, to bath in lo-vers

115
teares no more, in lo-vers teares no more,



Upon a Somers day

Bassus

William Byrd

U-pon a Sommers day love went to swym, U - pon a Sommers

8 day love went to swym, and cast himselfe in-to a Sea of teares, A

17 and clouds cald in their light, and heaven waxt dym, and sighes did

23 raise a tem-pest, caus-ing feares, and sighes did raise a tem-pest,

29 caus - ing B feares. The na-ked boy, The na-ked boy,

36 could not so wyld his armes, but that the waves were mai-sters of his

42 C might, of his might, and threat-ned him to worke farre greater

48 harmes, farre great-er harmes, and threat-ned him to worke farre great-er

52 harmes, if he de - vy-sed not to skape by flyght, by flyght, if

58 he de-vised not to skape by flyght, to skape by flyght.

67 The second part

8 Then for a bote his qui-ver stode in stead, his qui-ver stode in stead, his

74 D
8 bow unbent did serve him for a mast, whereby to sayle his cloth

82
8 of vayle, where-by to sayle his cloth of vayle, his cloth of vayle he

88 E
8 spread, and shafts for ores on ei-ther bord he cast, his shafts for ores

94
8 on ei-ther bord he cast, his shafts for ores on ei-ther bord he cast,

100 F
8 from shyp-wracke safe this wag got thus to shore, from shyp-wracke

105
8 safe this wag got thus to shore, got thus to shore, and sware, and

110
8 sware, to bath in lo-vers teares no more, in lo-vers teares no more, to

115
8 bath in lo-vers teares no more, no more.



The peacefull Westernne winde

Cantus

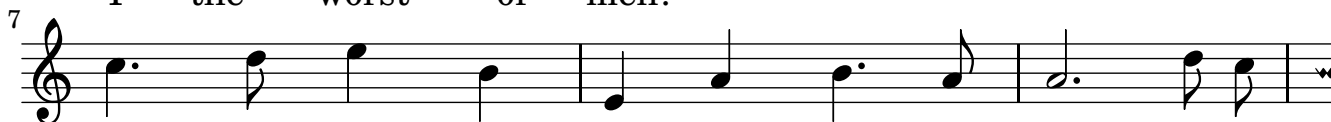
Thomas Campian



1. The peace - ful wes - terne winde The
And na - ture in each kind the
2. See how the morn - ing smiles On
And with soft steps be - guiles Them
3. What Sa - turn did des - troy, Love's
And now her na - ked boy Doth
4. If all things life pre - sent, Why
Why suf - fers my con - tent? Am



win - ter stormes hath tam'd. The for - ward buds so
kind heat hath in - flam'd.
her bright east - ern hill. The mu - sic - lov - ing
that lie slum - bring still.
queen re - vives a - gain; Where he such pleas - ing
in the fields re - main.
die my com - forts then? O beau - ty, be not
I the worst of men?



sweet - ly breathe Out of their earth - ly bow'rs, That
birds are come From cliffs and rocks un - known; To
change doth view In ev - 'ry liv - ing thing, As
thou ac - cus'd Too just - ly in this case; Un -



heav'n which views their pomp be - neath, would fain be deck'd with flow'rs.
see the trees and bri - ars bloom, That late were ov - er - flown.
if the world were born a - new, To gra - ti - fy the Spring.
kind - ly if true love be us'd, T'will yield thee lit - tle grace.



The peacefull Westernne winde

Altus

Thomas Campian



1. The peace - ful wes - terne winde The
 And na - ture in each kind the
 2. See how the morn - ing smiles On
 And with soft steps be - guiles Them
 3. What Sa - turn did des - troy, Love's
 And now her na - ked boy Doth
 4. If all things life pre - sent, Why
 Why suf - fers my con - tent? Am



win - ter stormes hath tam'd. The for - ward buds so
 kind heat hath in - flam'd. The mu - sic - - lov - ing
 her bright east - ern hill. The
 that lie slum - bring still. Where he such pleas - ing
 queen re - vives a - gain; O beau - ty, be not
 in the fields re - main.
 die my com - forts then?
 I the worst of men?



sweet - ly breathe Out of their earth - ly bow'rs, That
 birds are come From cliffs and rocks un - known; To
 change doth view In ev - 'ry liv - ing thing, As
 thou ac - cus'd Too just - ly in this case; Un -



heav'n which views their pomp be - neath, would fain be deck'd with flow'rs.
 see the trees and bri - ars bloom, That late were ov - er - flown.
 if the world were born a - new, To gra - ti - fy the Spring.
 kind - ly if true love be us'd, T'will yield thee lit - tle grace.

¹Facsimile has an e, but the lute tab shows a G chord.



The peacefull Westerne winde

Bassus

Thomas Campian



1. The peace-ful westerne winde The win - ter stormes hath
And na - ture in each kind the kind heat hath in -
2. See how the morn - ing smiles On her bright east - ern
And with soft steps be - guiles Them that lie slum - bring
3. What Sa - turn did des - troy, Love's queen re - vives a -
And now her na - ked boy Doth in the fields re -
4. If all things life pre - sent, Why die my com - forts
Why suf - fers my con - tent? Am I the worst of



tam'd. The for - ward buds so sweet - ly breathe Out
flam'd. hill. The mu - sic - - lov - ing birds are come From
still. Where he such pleas - ing change doth view In
gain; main. O beau - ty, be not thou ac - cus'd Too
then? men?



of their earth - ly bow'rs, That heav'n which views their
cliffs and rocks un - known; To see the trees and
ev - 'ry liv - ing thing, As if the world were
just - ly in this case; Un - kind - ly if true



pomp be - neath, would fain be deck'd with flow'rs.
bri - ars bloom, That late were ov - er - flown.
born a - new, To gra - ti - fy the Spring.
love be us'd, T'will yield thee lit - tle grace.

It was a lover and his lass, (down a fifth)

Cantus

Thomas Morley

1. It was a lov - er and his lass, With a hey, with a ho,
 2. Be - tween the a - cres of the Rye, With a hey, with a ho,
 3. This Ca - rol they be - gan that hour, With a hey, with a ho,
 4. And there - fore take the pre - sent time, With a hey, with a ho,

4
 and a hey non-ny no, and a hey non-ny non - ny no,
 and a hey non-ny no, and a hey non-ny non - ny no,
 and a hey non-ny no, and a hey non-ny non - ny no,
 and a hey non-ny no, and a hey non-ny non - ny no,

9
 That o'er the green corn-fields did pass, In spring-time, in spring-time,
 These pret - ty Coun - try folks would lie,
 How that a life was but a Flower,
 For love is crown - ed with the prime,

13
 in spring - time, the on - ly pret - ty ring - time, When birds do sing

17
 Hey ding, a-ding-a-ding, hey ding-a-ding-a-ding, hey ding-a-ding-a-ding,

20
 Sweet lov - ers love the spring, in springtime, in springtime, the on - ly pret -

26
 ty ring - time, when birds do sing hey ding-a-ding-a-ding, hey ding-a-ding-a ding,

30
 hey ding - a - ding - a - ding, Sweet lov - ers love - the spring.

It was a lover and his lass, (down a fifth)

Altus

Thomas Morley

1. It was a lov - er and his lass, with a hey ho non-ny no,
 2. Be - tween the a - cres of the Rye, with a hey ho non-ny no,
 3. This Ca - rol they be - gan that hour, with a hey ho non-ny no,
 4. And there - fore take the pre - sent time, with a hey ho non-ny no,

5 non-ny non-ny no, with a hey non - ny no, That o'er the green
 non-ny non-ny no, with a hey non - ny no, These pret-ty Coun -
 non-ny non-ny no, with a hey non - ny no, How that a life
 non-ny non-ny no, with a hey non - ny no, For love is crown -

9 corn-fields did pass, that o'er the green fields did pass, in springtime,
 try folks would lie, These pret-ty Country folks would lie,
 was but a Flower, How that a life was but a Flower,
 ed with the prime, For love is crowned with the prime,

14 the on - ly pretty ring - time, When birds do sing Hey ding, a-ding-a-ding,

19 hey ding-a-ding-a-ding, Lov-ers love the spring, sweet lov - ers love the spring,

24 the spring, the on - ly pret - ty ring-time, when birds do sing Hey

29 ding-a-ding-a-ding, hey ding-a-ding-a-ding, Lov - ers love - the spring.

It was a lover and his lass, (down a fifth)

Bassus

Thomas Morley

1. It was a lov - er and his lass, with a hey
 2. Be - tween the a - cres of the Rye, with a hey
 3. This Ca - rol they be - gan that hour, with a hey
 4. And there - fore take the pre - sent time, with a hey

non-ny non - ny no, with a hey ho non - ny non - ny no,
 non-ny non - ny no, with a hey ho non - ny non - ny no,
 non-ny non - ny no, with a hey ho non - ny non - ny no,
 non-ny non - ny no, with a hey ho non - ny non - ny no,

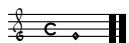
That o'er the green fields, the green corn - fields did pass,
 These pret - ty Coun - try, these coun - try folks would lie,
 How that a life was, a life was but a Flower,
 For love is crown - ed, is crown - ed with the prime,

In spring - time, in spring - time, in spring - time, the on - ly ring - time,

When birds do sing hey dingadinding, hey ding - ading - ading, Sweet lov - ers love

the spring, in spring - time, in spring - time, the on - ly pret - ty ring - time,

when birds do sing Hey dingadinding, hey ding - ading Sweet lovers love the spring.



Good morrow, fair ladies of the May, (transposed)

CANTUS

Thomas Morley

7
13
20
26
32
38
46
53
62

God morrow, faire Ladies of the May, wher is my cru - ell? where is
my sweet cru - ell? God morrow, faire Ladies, of the May, wher
is my sweet cre-wel? faire Clo - ris my sweet crew - ell? O
see where shee comes a Queene, a Queene, a Queene, shee comes, a
Queene, all in greene, all in gaudie greene a - ray - ing, all in
gau-dy greene a - ray-ing, all in greene, a - ray - ing. O how
gay - ly goes my sweet je - well? was never such a May - ing, ne-
ver was such a May - ing, such a May - ing, since May de-
lights de - cay - ing, since May delights first de - cay - ing. O how
gay - ly goes my sweet jew - ell? was never such a May - ing, was

70
never such a May - ing, such a May - ing, since May de-

77
lights de - cay - ing, since May delights first de - cay - ing. So

85
was my Clo-ris sheene, brought home and made May Queene.



Good morrow, fair ladies of the May, (transposed)

ALTUS.

Thomas Morley

God mor-row, faire Ladies of the May, wher is my
 6 cruell? where is my sweet cruell? God morrow, faire Ladies, of the May, faire
 11 Ladies, say, wher is my sweet cre - wel? faire Clo - ris my sweet crew -
 19 ell? See o where shee comes a Queene, a Queene, oh a Queene, a
 26 Queene, a Queene, all in gau-die greene, a - ray - - ing, in
 32 gau-dy greene a - ray - ing, all in gau - die greene, O how
 39 gay - ly goes my sweet bon-ny je - well? Was ne-ver such a
 44 May, such a May, such a May-ing, was never such a May-ing, never was
 49 such a Maying, since May delights first de - cay - - ing. since May de-

57 G
lights first de-cay [#] - ing. O how gay - ly goes my sweet bonny je-
66
well? Was ne-ver such a May, such a May, such a may - ing, was ne-ver
71
such a May - ing, ne-ver was such a May-ing, since May de-lights first
77
de - cay - ing, since May de-lights first de-cay [#] ing. So
85
was my Clo-ris sheene, brought home for the May Queene.

¹facsimile has a dotted whole note.



Good morrow, fair ladies of the May, (transposed)

BASSVS.

Thomas Morley

8 God mor-row, fayre Ladies of the May, wher

7 is my cru - ell? God morrow, fayre Ladies, of the May, say, wher is my

13 sweet sweet cru - el, faire Clo-ris my sweet cru - ell? See lo

22 wher shee comes a Queene, a Queene, she comes, all in greene,

28 all in greene a - ray - ing, in gau-die greene a - ray -

36 F ing. How gay - ly goes my je - well? Was ne ver such a

45 May - ing, was never such a May, such a May-ing, since May de-

52 G lights first de - cay - ing, since Mayes first de - cay - ing;

61 How gay - ly goes my je - ell? was ne-ver such a

69 May - ing, was never such a May, such a May-ing, since May de-

76
lights first de - cay - ing, since May first de - cay - ing. So

85
was my Clo-ris sheene, brought home for the May Queene.

Springtime mantleth every bough

Cantus

Thomas Morley (1557 – 1603)

Spring-time mant-leth eve-ry bough, and bowers make for shep-herd's sport,
 5 birds and beasts are of con-sort: Fa la la la la la la, fa la la la la la la la
 9 la la la la la la la. la. Our hearts in true love we do vow, un-to that fai-ry
 15 shepherds' maid, we with true love are repaid. Fa la la la la la la la la, fa la la
 21 la, fa la la la la la la la la la la. fa la la la, fa la la la la la. Our la.

Springtime mantleth every bough

Tenor

Thomas Morley (1557 – 1603)

Spring-time mant-leth eve-ry bough, and bowers make for shep-herd's sport,
 5 birds and beasts are of consort: Fa la la la la la, fa la la la la la la la la la la
 10 la la. Our hearts in true love we do vow, un-to that fai-ry shepherds' maid,
 16 we with true love are repaid. Fa la la la la la la. fa la la la la la la la. fa
 21 la la la la la, fa la la la la la la. fa la la la la la la la la la la. Our la.

Springtime mantleth every bough

Bassus

Thomas Morley (1557 – 1603)

8 Spring - time mant-leth eve-ry bough, and bowers make for

4 shep-herd's sport, birds and beasts are of con-sort: Fa la la

8 la la la la la la la la. la. la. Our hearts in true love

13 we do vow, un-to that fai-ry shep-herds' maid, we with true love

17 are re-paid. Fa la la la la la la la la la, fa la la

22 la, fa la la la la la la la, fa la la la la la. Our la.



V. Hould out my hart, (transposed)

CANTUS

Thomas Morley

7 Hould out my hart, my hart, my hart hold, hold out my
 11 hart, hold with joyes delights ac-cloyed, joyes delights, joyes delights ac-
 16 cloy-ed, O hould hould thou out my hart, and shew
 22 it, that all the world, the world may know it, that all the
 27 world the world may know it, that all the world, the world may
 32 know, may know it, what sweet con-tent, what
 38 sweet content, thou late-ly hast en - jo-yed, thou late-ly hast en-
 43 joy - ed. She that come, deere, would say, then
 laugh and run a - way, and if I stayd hir, thus would she then

47

 cry, nay fye for shame fye, nay fye for shame fye, my true love

51

 true not re - gar - ding, hath given my love at

57

 length his full re - warding, his full re-war - ding. So that un-

63

 lesse I may tell, so that unlesse I may tell the joyes that doe over fill

67

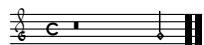
 mee; So that un-lesse I may tell, So that un-lesse I may

71

 tell, I may tell the joyes that o-ver fill mee, that o-ver fill mee, my

75

 joyes kept in I know in time will kill mee.



V. Hould out my hart, (transposed)

ALTUS.

Thomas Morley

7
13
19
24
30
35
41
45
50

Hould out my hart, O hould hould thou out my hart, my
 hart, hold hold with joyes delights ac-cloy - ed, hould out my
 hart, hould out my hart, and shew it, that
 all the world, all the world may know it, the world may know
 it, that all the world, my hart, may know, may know it? what sweet con-
 tent, what sweet content, what sweet content, thou late-ly hast en-
 joyed, thou late-ly hast enjoyed en-joy - ed. She that come, deere, would
 say, come, come my deere, would say, then laugh and runne a-
 way, and if I stayd hir cry, nay fye for shame fye, nay fye sweet hart fye,
 my true love not re - gard - ing, hath given my love now at

56
length his long Loves full re-ward - ing. Loves full re-ward-

61
E
ing, So that un-lesse I may tell, so that un-lesse I may tell, I may

65
F
tell the joyes, the joyes that o - ver fill mee, So that un-lesse I may tell,

69
so that unlesse I may tell, so that unlesse I may tell the joyes, the joyes that

73
over fill mee, my joyes kept in I know in time will kill mee.



V. Hould out my hart, (transposed)

BASSVS.

Thomas Morley

1 Hould out, my hart, hould out, hould thou out my hart, hould out my

6 hart, hold with joyes delights ac - cloy - ed, hould O hould thou out,

11 my hart, my hart, and shew it, and shew it, that all the world may

19 know it, that all the world, the world may know it, the world may know

26 it, the world may know it; what sweet content, what sweet con-

32 tent, thou lately hast en - joy - ed, what sweet content thou hast en-joy-

39 ed, She that come, deere, would say, then laugh and smile and run a~

44 way, and if I staid hir cry, nay fye for shame fye; nay

50 fye sweet hart fye, my true love not regard-ing, not re-gard - ing; hath

54
8 given my love now at length, his full rewarding, rewarding, his full reward-

61
8 E ing. So that unlesse I may tell, so that unlesse I may tell, I may tell the

65
8 F joyes, I may tell the joyes that fill mee. So that un-lesse I may

69
8 tell, so that unlesse I may tell, I may tell the joyes, I may tell the joyes, that

73
8 o-ver fill mee; my joyes kept in I know will kill mee.

O My fearefull dreames,

Printed: Tue Mar 19 17:50:08 EDT 2019 a Round of 3 Voices

Page 44 of 185

Thomas Ravenscroft



O My feare-full dreames nev - er for-get shall I, nev - er for-



get shall I, me - thought I heard a maid - en child con -



demned to die, whose name was Je - sus, whose name was Je - sus.



Dormendo un Giorno

Canto

Vincenzo Ruffo

6

11 A

16

21 # B

26

31

37 C

43 # D

49

54 b # b b b

59 E b b

64

69 F

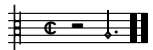
75

81 G

87 H

93

98



Dormendo un Giorno

Tenore

Vincenzo Ruffo

Musical score for a single melodic line, measures 60-97. The score is written on a single staff in treble clef with a common time signature. The key signature is one flat (B-flat). The melody consists of quarter, eighth, and sixteenth notes, with some rests and accidentals. Chord symbols F, G, and H are placed above the staff at measures 70, 80, and 91 respectively. The piece concludes with a double bar line and repeat dots at the end of measure 97.

Dormendo un Giorno

Basso

Vincenzo Ruffo

Dor-mend' un giorn' a Baia all' om-br'a - mo-re,

Dor-mend' un giorn' a Baia all' om-br'a-mo-re, Do-

ve'l mur-mur de fon-ti più li pia-cque, Cor-

ser le Nymph' a ven-di-car l'ar-do-re Cor-

ser le Nymph' a ven-di-car l'ar-do-re E

la fa-ce gl'a-sco-sen sot-to l'a-cque,

Ch'il cre-de-reb-be dentr'a quel li-quo-re Su-bi-ta

ment' e-ter-no fo-co na-cque, Ond' a quei

ba-gni sempr' il cal-do du-ra Che la fiam-

ma d'a-mor a-cqua non cu-ra, Che la fiam-

ma d'a-mor a-cqua non cu-ra, a-cqua non cu-ra.



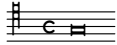
Du Lenze Gut

Cantus

Glogauer Liederbuch, number 92

① 2 3

The musical score consists of seven staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The staves are numbered on the left side: 9, 17, 26, 35, 45, and 55. The score concludes with a double bar line and repeat dots at the end of the seventh staff.



Du Lenze Gut

ALTUS.

Glogauer Liederbuch, number 92



1. Du len-ze gut, des jah - res teur-ste quar - te, zwar du bist al - ler
 Was käl-te hält in ih - res zwanges zü - gel, das is nun le - dig
 2. Vil hat der len - ze lust, wenn wir's be-trach-ten, da - zu so hat er
 Das ist der tag, den uns hat got ge-schaf-fen, in ihm so soln wir



lü - ste voll; was ker - a - turn den win - ter freu-den spar -
 un - de frei, es klimm, es schwimm, es ge, es ha - be flü -
 ei - nen tag, wir al - le mö - gen nich sein lob vol ach -
 freud - en han, die lei - en sol - en lern - en von den pfaf -



ten, des has du sie er - get - zet wol, denn du bist lin-de und
 gel, in wel-cher schöp-fe nung es sei, in luft, in wo-ge o -
 ten, der christ-en - tum sich freu - en mag. Des aus-er - wähl-ten
 fen, wie er sich wöl - le nen - nen lan. Der grie-che pas - ca



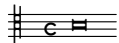
nicht zu küh-le, als ich an den win-den fü - le, die jahr - lan
 der auf er-den, das be - wei-set mit ge-bär-den, wie ihm nun
 ta - ges wir-den soln wir heut in lo - bes gir - den hoch he - ben
 ihn be - schreibt, der ju - de bei dem pha-se bleibt; so - nen-net ihn



al - so süßlich wehn. Die son - ne spilt in licht-em schein, nu
 li - be sei geschehn.
 und frö - lich sein. So ist er ü - ber deutsche land der
 tran-si-tus la - tein.



sin-get, li - ben vö - ge-lein, ir solt dem schöp-fer lo - bes jehn.
 ö - ster - li - che tag ge-nant an ihm so wan - te a-dams pein.

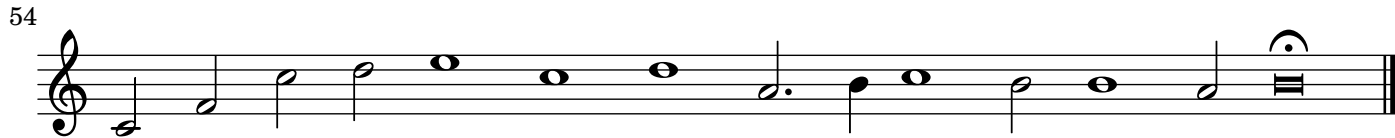
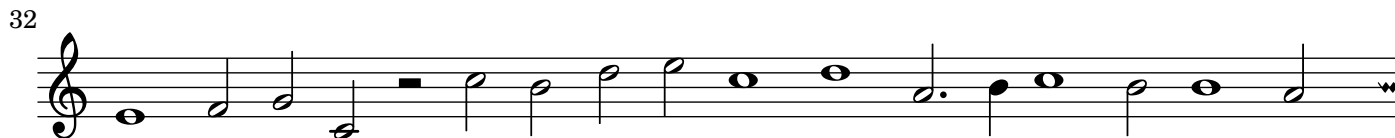


Du Lenze Gut

Tenor

Glogauer Liederbuch, number 92

1 2 ③



Du Lenze Gut

Glogauer Liederbuch, number 92

Cantus

Altus

Tenor

12

25

38

52

Part II
Music of Four Parts



Voici le vert et beau Mai

Jean-Antoine de Baïf

Superius

Jacques Mauduit (1557-1627)



1. Voi - ci le vert et beau mai Con - vi - ant à tout sou-
2. Ro - ses et lis cueil - lir faut Pour lais - ser de beaux cha-
3. Nei - ge et fri - mas ne sont plus, Cal - me et dou - ce rit la
3. En tou - tes parts les oi - seaux Vont joy - eux, dé - goi - so-



- las, Tout est ri - ant, tout est gai, Ro - ses et lis vont fleu - rir.
 peaux, De beaux bouquets et tor - tis Dont ré - pa - ré - chan - te - rons.
 mer, Le vent hi - deus se tient coi, l'air dril - le d'un doux zé - phyr.
 tant: Vont pleins d'a - mour s'é - bau - dir En la fo - rêt, sur les eaux.



Rechant Rion, jouons et sautons, é - batons nou tous à l'en - vi' de la saison.

Translation:

1. Here is the green and lovely month
 That incites all beauty,
 All is laughing, all is gay,
 Roses and lilies will bloom.

Chorus. Let's laugh, let's play, and let's leap,
 let's frolic one and all, copying the season.

2. Roses and lilies must we gather
 to twine around our beautiful hats,
 lovely bouquets and garlands
 of which, bedecked, we sing.
3. Snow and frost are here no more:
 calm and soft, the sea now smiles,
 the flightful wind remains silent,
 the air flutters with a soft breeze.
4. Just everywhere the birds do
 go, twittering
 and full of love rejoice
 over forest and waters.

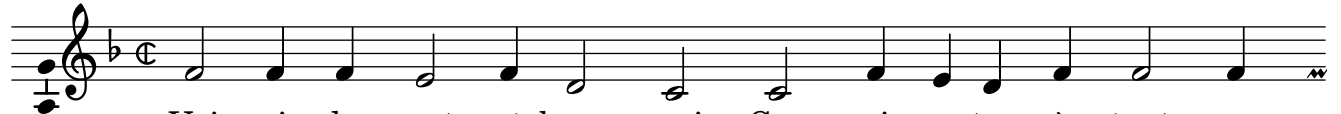


Voici le vert et beau Mai

Jean-Antoine de Baïf

Contratenor

Jacques Mauduit (1557-1627)



1. Voi - ci le vert et beau mai Con - vi - ant à tout sou -
 2. Ro - ses et lis cueil - lir faut Pour lais - ser de beaux cha -
 3. Nei - ge et fri - mas ne sont plus, Cal - me et dou - ce rit la
 3. En tou - tes parts les oi - seaux Vont joy - eux, dé - goi - so -



- las, Tout est ri - ant, tout est gai, Ro - ses et lis vont fleu - rir.
 peaux, De beaux bouquets et tor - tis Dont ré - pa - ré - chan - te - rons.
 mer, Le vent hi - deus se tient coi, l'air dril - le d'un doux zé - phyr.
 tant: Vont pleins d'a - mour s'é - bau - dir En la fo - rêt, sur les eaux.



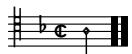
Rechant Rion, jou - ons et sautons, é - batons nou tous à l'en - vi' de la sai - son.

Translation:

1. Here is the green and lovely month
 That incites all beauty,
 All is laughing, all is gay,
 Roses and lilies will bloom.

Chorus. Let's laugh, let's play, and let's leap,
 let's frolic one and all, copying the season.

2. Roses and lilies must we gather
 to twine around our beautiful hats,
 lovely bouquets and garlands
 of which, bedecked, we sing.
3. Snow and frost are here no more:
 calm and soft, the sea now smiles,
 the fiightful wind remains silent,
 the air flutters with a soft breeze.
4. Just everywhere the birds do
 go, twittering
 and full of love rejoice
 over forest and waters.



Voici le vert et beau Mai

Jean-Antoine de Baïf

Tenor

Jacques Mauduit (1557-1627)



1. Voi - ci le vert et beau mai Con - vi - ant à tout sou - las, Tout est
 2. Ro - ses et lis cueillir faut Pour lais - ser de beaux chapeaux, De beaux
 3. Neige et fri - mas ne sont plus, Calme et dou - ce rit la mer, Le vent
 3. En tou - tes parts les oi - seaux Vont joy - eux, dé - goi - so - tant: Vont pleins



ri - ant, tout est gai, Ro - ses et lis vont fleu - rir. **Rechant** Rion, jou -
 bouquets et tor - tis Dont ré - pa - ré - chan - te - rons.
 hi - deux se tient coi, l'air dril - le d'un doux zé - phyr.
 d'a - mour s'é - bau - dir En la fo - rêt, sur les eaux.



ons et sau - tons, é - ba - tons nou tous à l'en - vi' de la sai - son.

Translation:

1. Here is the green and lovely month
 That incites all beauty,
 All is laughing, all is gay,
 Roses and lilies will bloom.

Chorus. Let's laugh, let's play, and let's leap,
 let's frolic one and all, copying the season.

2. Roses and lilies must we gather
 to twine around our beautiful hats,
 lovely bouquets and garlands
 of which, bedecked, we sing.
3. Snow and frost are here no more:
 calm and soft, the sea now smiles,
 the flightful wind remains silent,
 the air flutters with a soft breeze.
4. Just everywhere the birds do
 go, twittering
 and full of love rejoice
 over forest and waters.



Voici le vert et beau Mai

Jean-Antoine de Baïf

Bassus

Jacques Mauduit (1557-1627)



1. Voi - ci le vert et beau mai Con - vi - ant à tout sou-
2. Ro - ses et lis cueil - lir faut Pour lais - ser de beaux cha-
3. Nei - ge et fri - mas ne sont plus, Cal - me et dou - ce rit la
3. En tou - tes parts les oi - seaux Vont joy - eux, dé - goi - so -

6



- las, Tout est ri - ant, tout est gai, Ro - ses et lis vont fleu - rir.
 peaux, De beaux bouquets et tor - tis Dont ré - pa - ré - chan - te - rons.
 mer, Le vent hi - deus se tient coi, l'air dril - le d'un doux zé - phyr.
 tant: Vont pleins d'a - mour s'é - bau - dir En la fo - rêt, sur les eaux.

12



Rechant Rion, jouons et sautons, é - batons nou tous à l'en - vi' de la saison.

Translation:

1. Here is the green and lovely month
 That incites all beauty,
 All is laughing, all is gay,
 Roses and lilies will bloom.

Chorus. Let's laugh, let's play, and let's leap,
 let's frolic one and all, copying the season.

2. Roses and lilies must we gather
 to twine around our beautiful hats,
 lovely bouquets and garlands
 of which, bedecked, we sing.
3. Snow and frost are here no more:
 calm and soft, the sea now smiles,
 the flightful wind remains silent,
 the air flutters with a soft breeze.
4. Just everywhere the birds do
 go, twittering
 and full of love rejoice
 over forest and waters.

An Anthem for Easter

Cantus

William Billings 1787/1802

Ha- le- lu- jah. The Lord is ris'n in- deed,

Hal- le- lu- jah. Now is Christ

the first fruits of them that slept. Hal- le- lu- jah, Ha- le-

lu- jah. And did he rise, And did he rise, did he

rise? Hear, O y na- tions, hear it, O ye dead. He rose, he rose,

he burst the bars of death, he burst the bars of death and tri- umph'd

o'er the grave. Shout, shout, earth and heav'n, this sum of good to men.

Whose na- ture then took wing and

mount- ed with him from the tomb, and mount- ed with him from the

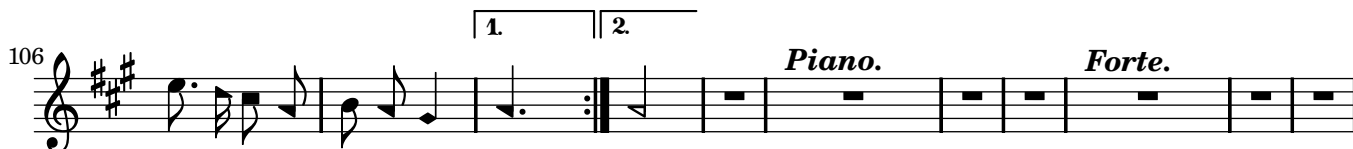
tomb. Then, then, then I rose, then I rose,

101 *Piano Recitativo.* *Forte.*



Then first hu-man-i-ty tri-um-phant past the crys-tal ports of light And

106 *Piano.* *Forte.*



seiz'd e-ter-nal youth. youth.

117 *Piano.* *Forte.*



Thine all the glo-ry, Man's the bound-less bliss.

An Anthem for Easter

Altus

William Billings 1787/1802

Forte. *Piano.* *[Forte.]*

Ha- le- lu-jah.

Ha- le- lu-

13

jah.

Now is Christ ris- en from the

26 *Piano.*

dead and be- come the first fruits of them that slept.

35 *Forte.*

Ha- le- lu- jah.

And did He rise, did He rise?

48 *Piano.* *Crescendo.*

Hear, O ye na- tions, hear it, O ye dead.

He

59 *Forte.*

burst the bars of death, he burst the bars of dath and tri- umph'd o'er the grave.

66 *Full.*

Shout, shout, earth and heav'n this sum of good to men,

Whose

77

na- ture then took wing,

took wing

and mount- ed

83

with him from the tomb, and mount- ed with him from the tomb. Then, then,

93 *Forte.* *Piano* *Recitativo.*

then I rose, Then first hu- man- i- ty tri- um- phant past the

1. 2.

104 *Forte.*

cry- stal ports of light and seiz'd e- ter- nal youth. youth.

111 *Piano.* *Forte.*

Man all im- mor- tal hail, hail, hail heav'n all lav- ish of strange gifts to

118 *Piano.* *Forte.*

man, Thine all the glo- ry, Man's the bound- less bliss.

An Anthem for Easter

Tenor

William Billings 1787/1802

Forte. *Piano.*

Hal- le- lu- jah. The Lord is ris'n in- deed,

11 *[Forte.]*

Hal- le- lu- jah. Now is Christ

25 *Piano.*

ris- en from the dead and be- come the first fruits of them that slept.

32 *Forte.*

Ha- le- lu- jah, Hal- le- lu- jah. And did he rise, And did he

44 *Piano.*

rise, did he rise? Hear, O ye na- tions, hear it, O ye dead.

53 *Crescendo.* *Forte.*

He rose, He rose He burst the bars of death, He

61 *Full.*

burst the bars of death and tri- umph'd o'er the grave. Shout, shout, earth and

69

heav'n, this sum of good to men, Whose na- ture then took wing

78

Whose na- ture then took wing, and mount- ed with him

84 from the tomb, and mount-ed with him from the tomb. Then,

92 then, then I rose, then I rose, then I rose, Then first hu- *Forte.* *Piano* *Recitativo.*

102 man-i- ty tri-um- phant past the cry- stal ports of light and seiz'd e- ter- nal *Forte.*

108 youth. youth. *Piano.* *Forte.* *Piano.* Thine all the glo- ry,

121 Man's the bound- less bliss *Forte.* Thine all the glo- ry, Man's the bound' less bliss.

An Anthem for Easter

Bassus

William Billings 1787/1802

The Lord is ris'n in- deed, Hal- le- lu- jah.

11 *[Forte.]*

Hal- le- lu- jah. Now is Christ ris- en from the dead and be- come the

20

first fruits of them that slept. Now is Christ ris- en from the dead and be-

27 *Piano.* *Forte.*

come the first fruits of them that slept. Ha- le- lu- jah, Ha- le- lu- jah, Ha- le-

36

lu- jah. And did He rise, And did he rise, did he rise?

48 *Piano.*

Hear, O ye na- tions, hear it, O ye dead. He rose, He rose, He rose, He rose, He

57 *Crescendo.* *Forte.*

burst the bars of death, He burst the bars of death, He burst the bars of death and

63 *Full.*

tri- umph'd o'er the grave. Shout, shout, earth and heav'n, this sum of good to

72

men, Whose na- ture then took wing Whose na- ture then took

80 

wing and mount-ed with him from the tomb, and mount-ed with him

88 

from the tomb. Then, then, then I rose, then I rose, then I rose,

99 *Forte.* *Pian* *Recitativo.* 

then I rose, Then first hu-man-i-ty tri-um-phant past the crys-tal ports of

1. || 2.

105 *Forte.*  *Piano.*

light and seiz'd e-ter-nal youth. youth. Man all im-mor-tal hail,

114 *Forte.*  *Piano.*

hail, hail, heav'n all lav-ish of strange gifts to man, Thine all the glo-ry,

121 *Forte.* 

Man's the bound-less bliss, Thine all the glo-ry, Man's the bound-less bliss.



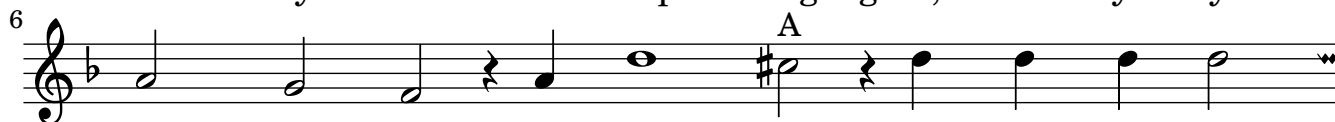
Whyle that the Sunne

Superius

William Byrd



1. Whyle that the Sunne with his beames hot, scorch-ed the
2. So long as I was in your sight, I was as
3. An - o - ther shep - herd you did see, To whome your
4. Sure you have made me pass - ing glad, That you your



1. fruits in vale & mount - aine: Phi - lon the shep -
2. your hart, your soule, your trea - sure, And e - ver - more
3. hart was soone en - chay - ned, Full soone your love
4. mind so soone re - mov - ed, Be - fore that I



1. herd late for - got, sit - ting be - sides a Chris - tall foun -
2. you sob'd and sigh'd, Burn - ing in flames be - yond all mea -
3. was leapt from mee, Full soone my place he had ob - tain -
4. the lea - sure had, To chuse you for my best be - lov -



1. taine, sit - ting be - sides a Chris - tall foun - taine,
2. sure, Burn - ing in flames be - yond all mea - sure,
3. ed, Full soone my place he had ob - tain - ed,
4. ed, To chuse you for my best be - lov - ed.



1. in sha - dow of a greene Oke tree, up -
2. Three dayes en - dur'd your Love to mee, And
3. Soone came a third your love to winne, And
4. For all my love was past and doonne, Two

26 C

1. pon his pipe this song plaid hee:
 2. it was lost in o - ther three.
 3. wee were out and he was in.
 4. daies be - fore it was be - - goonne.

32

1.Refrain: un-true love, un-true love, un-true love, a - dew love, a - dew

37 D

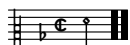
love, your minde is light, your minde is light,

42

your minde is light, soone lost, soone lost for new

47

love, soone lost for new love.



Whyle that the Sunne

Contratenor.

William Byrd



1. Whyle that the Sunne with his beames hot, scorch-ed the fruits
2. So long as I was in your sight, I was as your hart,
3. An - o - ther shep-herd you did see, To whome your hart
4. Sure you have made me pass - ing glad, That you your mind



1. in vale & mount-aine, mount - aine: Phi - lon the shep -
2. your soule, your trea - sure, trea - sure, And e - ver-more
3. was soone en - chay - ned, en - chay - ned, Full soone your love
4. so soone re - mov - ed, re - mov - ed, Be - fore that I



1. herd late for - got, sit - ting be-sides a Christall foun -
2. you sob'd and sigh'd, Burn-ing in flames beyond all mea -
3. was leapt from mee, Full soone my place he had ob - tain -
4. the lea - sure had, To chuse you for my best be - lov -



1. taine, sit - ting be-sides, be-sides a Christall fountaine, in
2. sure, Burn-ing in flames beyond, beyond all mea - sure, Three
3. ed, Full soone my place he had, he had ob-tain - ed, Soone
4. ed, To chuse you for my best, my best be-lov - ed. For



1. sha-dow of a greene Oke tree, up - pon his pipe, up - pon his
2. dayes endur'd your Love to mee, And it was lost, And it was
3. came a third your love to winne, And wee were out, And wee were
4. all my love was past and doonne, Two daies be - fore, Two daies be -

27 C

1. pipe this song plaid hee, this song plaid hee: **Refrain:** a - dew love, a -
2. lost in o - ther three, in o - ther three.
3. out and he was in, and he was in.
4. fore it was be-goonne, it was be-goonne.

32

dew love, untrue love, untrue love, untrue love, a - dew love, a - dew

37 D

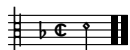
love, your minde is light, your minde is light, soone

42

lost, soone lost for new love, soone lost for new love, for

47

new love, soone lost for new love.



Whyle that the Sunne

Tenore

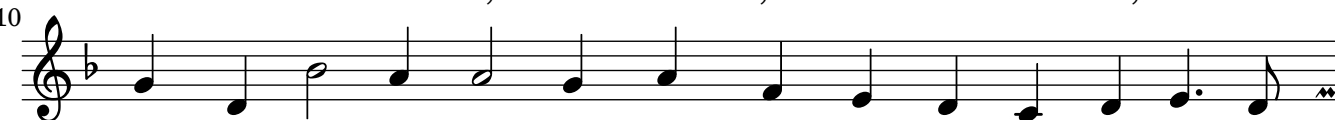
William Byrd



1. Whyle that the Sunne with his beames hot, scorch-ed the fruits
2. So long as I was in your sight, I was as your
3. An - o - ther shep-herd you did see, To whome your hart
4. Sure you have made me pass - ing glad, That you your mind



1. in vale, in vale & mount-aine, & mount - aine: Phi-
2. hart, your hart, your soule, your trea-sure, your trea-sure, And
3. was, hart was soone en - chay - ned, en - chay - ned, Full
4. so soone re-moved, re - mov - ed, re - mov - ed, Be-



1. lon the shep-herd late for - got, sit - ting be-sides a Christall
2. e - ver-more you sob'd and sigh'd, Burn-ing in flames be-yond all
3. soone your love was leapt from mee, Full soone my place he had ob-
4. fore that I the lea - sure had, To chuse you for my best be-



1. foun-taine, a Chris-tall foun-taine, sit - ting be - sides, sit -
2. mea - sure, be-yond all mea - sure, Burn - ing in flames, Burn-
3. tain - ed, he had ob - tain - ed, Full soone my place Full
4. lov - ed, my best be - lov - ed, To chuse you for, To



1. ting be-sides a Chris-tall foun - taine, in sha-dow
2. ing in flames be-yond all mea - sure, Three dayes en-
3. soone my place, he had ob-tain - ed, Soone came a
4. chuse you for my best be-lov - ed, For all my

23

1. of a, of a greene Oke tree, up - pon his pipe this
 2. dur'd en-dur'd your Love to mee, And it was lost in
 3. third your love to winne, And wee were out and
 4. love was past and doonne, Two daies be - fore it

28

1. song plaid hee, this song plaid hee: **Refrain:** a-dew love, a -
 2. o - ther three, in o - ther three.
 3. he was in, and he was in.
 4. was be-goonne, it was be - goonne.

32

dew love, un-true love, un-true love, un-true love, a - dew love, a -

36

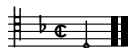
dew love, your minde is light, is light, soone lost,

42

soone lost for new love, soone lost for new love, for

48

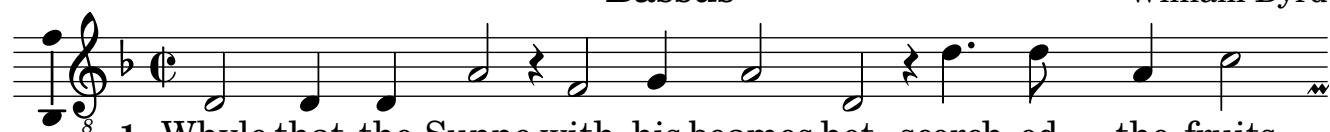
new love, soone lost for new love.



Whyle that the Sunne

Bassus

William Byrd



1. Whyle that the Sunne with his beames hot, scorch-ed the fruits
2. So long as I was in your sight, I was as your
3. An - o - ther shep - herd you did see, To whome your hart
4. Sure you have made me pass - ing glad, That you your mind



1. in vale & mount-aine, & mount-aine: Phi - lon the shep -
2. hart, your soule, your trea - sure, trea - sure, And e - ver - more
3. was soone en - chay - ned, en - chay - ned, Full soone your love
4. so soone re - mov - ed, re - mov - ed, Be - fore that I



1. herd late for - got, sit - ting be - sides a Chris - tall foun -
2. you sob'd and sigh'd, Burn - ing in flames be - yond all mea -
3. was leapt from mee, Full soone my place he had ob - tain -
4. the lea - sure had, To chuse you for my best be - lov -




1. taine, sit - ting be - sides a Chris - tall foun - taine, in
2. sure, Burn - ing in flames be - yond all mea - sure, Three
3. ed, Full soone my place he had ob - tain - ed, Soone
4. ed. To chuse you for my best be - lov - ed. For



1. sha - dow of a greene Oke tree, Oke tree, up - pon his
2. dayes en - dur'd your Love to mee, to mee, And it was
3. came a third your love to winne, to winne, And wee were
4. all my love was past and doonne, and doonne, Two daies be -

26 C



1. pipe this song plaid hee, this song plaid hee: **Refrain:** a-dew love, a -
 2. lost in o - ther three, in o - ther three.
 3. out and he was in, and he was in.
 4. fore it was be - goonne, it was be-goonne.

32 D



dew love, un-true love, a - dew love, a - dew love, your

38



minde is light, is light, your minde is light, is light, soone

42



lost, soone lost for new love, soone lost for new love, soone lost,

48



soone lost for new love.

April is in my Mistress's face

Cantus

Thomas Morley (1557-1603)



1. A-pril is in my Mis-tress's face, A-pril is in my Mis-tress' face, my Mistress'



face, A-pril is in my Mis-tress' face, And Ju-ly in her eyes hath place, and Ju-ly in her



eyes, her eyes hath place, With-in her bo-som, with-in her bo-som is Sep-tem-



ber, but in her heart, but in her heart, her heart a cold De-cem ber,

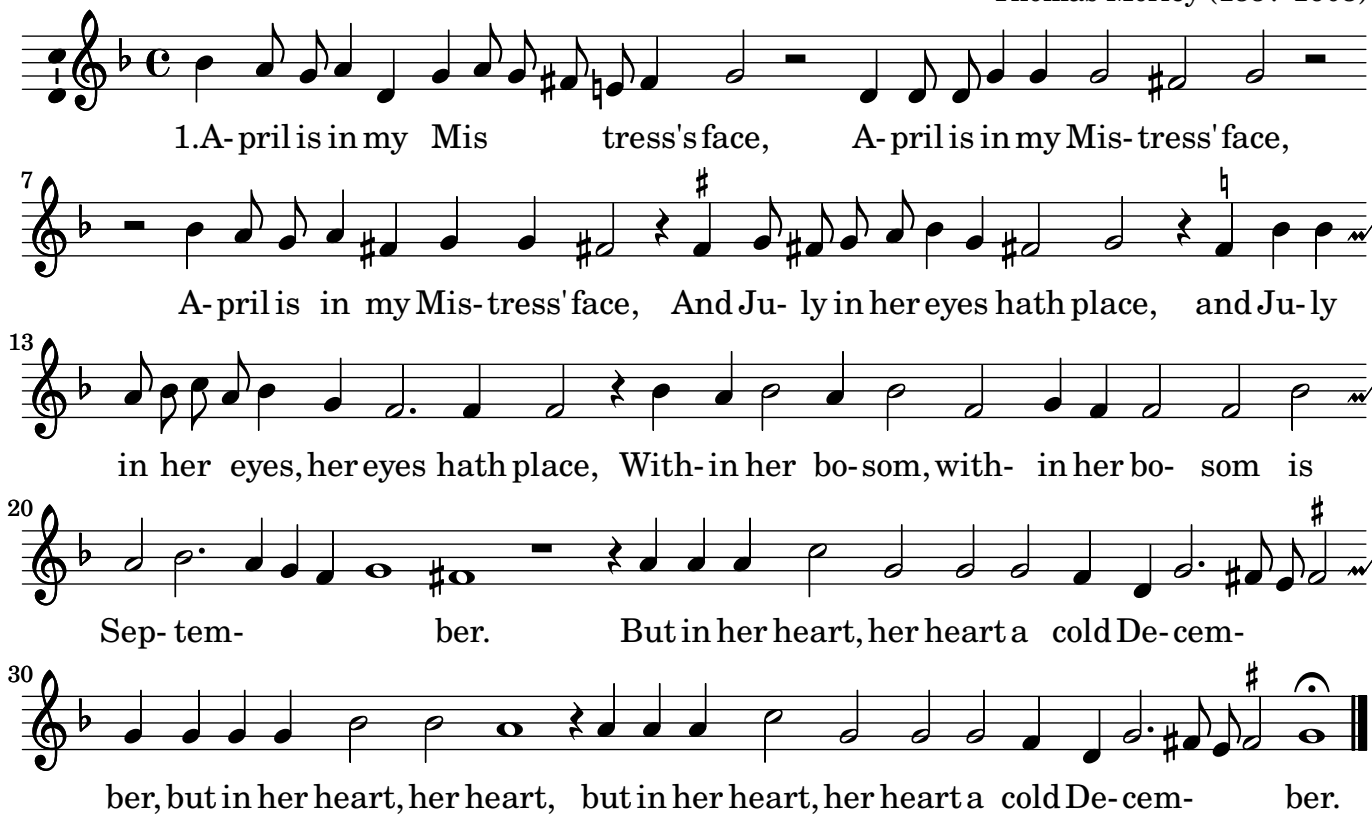


but in her heart, but in her heart, her heart a cold De-cem- ber.

April is in my Mistress's face

Altus

Thomas Morley (1557-1603)



1. A-pril is in my Mis tress's face, A-pril is in my Mis-tress' face,
A-pril is in my Mis-tress' face, And Ju-ly in her eyes hath place, and Ju-ly
in her eyes, her eyes hath place, With-in her bo-som, with- in her bo- som is
Sep-tem-ber. But in her heart, her heart a cold De-cem-
ber, but in her heart, her heart, but in her heart, her heart a cold De-cem-ber.

April is in my Mistress's face

Tenor

Thomas Morley (1557-1603)

8

A-pril is in my Mis-tress' face, A-pril is in my Mis-tress' face, my Mis-tress'

9

face. And Ju-ly in her eyes hath place, her eyes hath place, With-in her bo-

17

som, with-in her bo-som is Sep-tem-ber, But in her heart, her heart a

28

cold De-cem ber, but in her heart, but in her heart a cold De-cem-ber.

April is in my Mistress's face

Bassus

Thomas Morley (1557-1603)



A- pril is in my Mis- tress' face, A- pril is in my Mis- tress'



face, my Mis- tress' face And Ju- ly in her eyes hath place, her eyes hath place.



With- in her bo- som is Sep- tem- ber, But in her heart, but in her



heart a cold De- cem- ber, but in her heart, but in her heart a cold De- cem- ber.

As I mee walked in a May Morning, Canon in the unison for 4 voices

From *Pammelia* (1609)

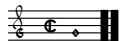
Thomas Ravenscroft



As I mee walk- ed in a May Morn- ing,
 Shee nod ded up and downe, and swore all by her crowne
 All you that mar- ried be, learne this song of me,
 All young men in this throng, to mar- ry that thinke it long,



I heard a birde sing Cu- ckow.
 Shee had friends in the towne, Cu- ckow.
 So shall we not a- gree, Cu- ckow.
 Come learne of me this song, Cu- ckow.

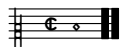


Wohl kumbt der Mai

Cantus

Ludwig Senfl

The musical score consists of six staves of music in treble clef and common time. The first staff begins with a treble clef, a common time signature, and a double bar line. The music is written in a key with one sharp (F#) and a common time signature. The notes are: C4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff starts at measure 10 and contains: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff starts at measure 20 and contains: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff starts at measure 31 and contains: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff starts at measure 43 and contains: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The sixth staff starts at measure 53 and contains: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The score ends with a double bar line.



Wohl kumbt der Mai

Altus

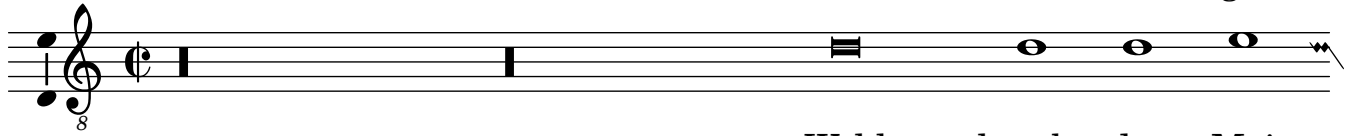
Ludwig Senfl



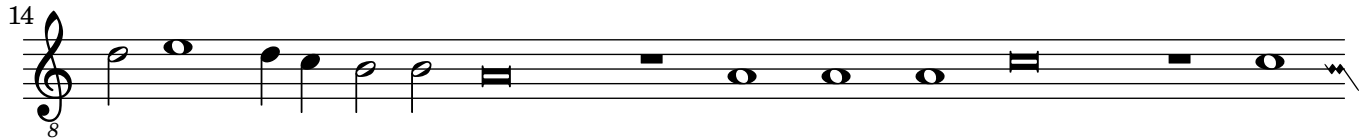
Wohl kumbt der Mai

Tenor

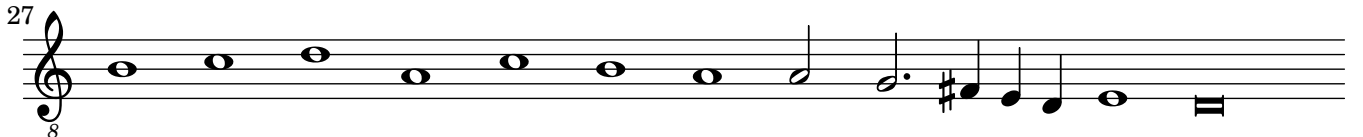
Ludwig Senfl



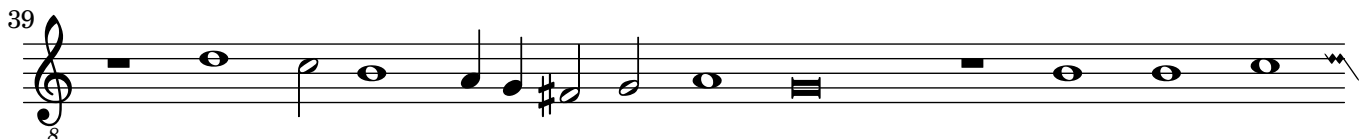
Wohl kumbt der Mai
 All's, das da lebt,
 Und sun- der- lich



mit man- cher lei der blüem-lein zart, nach
 sich jetz er- hebt, der Vo- gel G'sang, wel-
 er- freu ich mich heim- lich- en des, ich



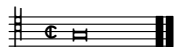
sei- ner art er- quik- ket, das ver- dor- ben Was
 ches vor- lang versch- wie- gen was, auch Laub und Gras,
 weiß wohl, wes. Da- von man nicht viel sun- ders spricht,



durch Win ters Gwalt: Das freu- et
 das grün- et schon: Des- halb ich
 noch sa- gen soll: Will es mir



sich ganz man- nig- falt.
 auch nit tru- ren kann.
 wohl, so geht's mir wohl.



Wohl kumbt der Mai

Bassus

Ludwig Senfl

A musical score for the bass line of the piece 'Wohl kumbt der Mai' by Ludwig Senfl. The score is written in bass clef and common time. It consists of six staves of music, each starting with a measure number: 10, 21, 32, 42, and 52. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the piece concludes with a double bar line and repeat dots at the end of the sixth staff.



Im meyen

Discantus

Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

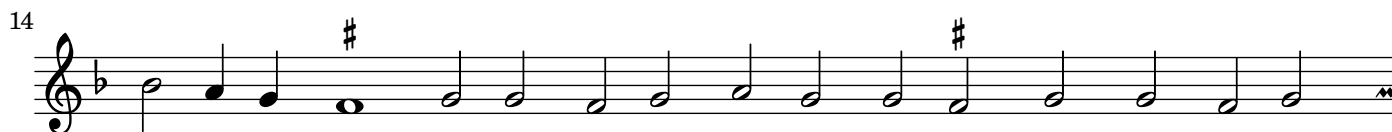
① 2 3 4



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan - zen



ha - nen_ kre - en, freu dich du schöns brauns me - get - lein, hilf mir den
lan - gen_ ja - re, das sa - gen uns die wei - sen ganz und gar für



ha - be - ren se - en, bist mir vil lie - ber dan der knecht, ich thu dir
wa - - re, ein je - des hat sein eig - ne art, ei - ner der



dei - ne al - te recht, Bum meg - dlein bum bum. bum, ich
zert, der an - der spart,



freu mich dein ganz und um und, wo ich freund - lich zu dir kum, freu



dich freu dich freu dich, du schöns brauns me - get - lein, ich kum ich kum ich



kum ich kum ich kum ich kum ich kum ich kum ich kum ich kum.

Translation of *Im Meyen* by Ludwig Senfl

Im meyen, im meyen hört man die
 hanen kreen,
 freu dich du schöns braun megetlein,
 hilf mir den habern säen,
 bist mir vil lieber dann der knecht,
 ich tu dir deine alte recht.

Es seinde zwölf monat im ganzen lan-
 gen jare,
 das sagen uns die weisen ganz und gar
 für ware,
 ein jedes hat sein eigne art,
 einer der zert, der ander spart.

Bum, megdlein, bum,
 ich freu mich dein ganz um und um,
 wo ich freundlich zu dir kum,
 hinderm ofen und um und um,
 freu dich, du schöns braun megetlein,
 ich kum, ich kum, ich kum, ich kum,
 ich kum, ich kum, ich kum.

In May the cocks crow;
 be cheerful, my pretty dark maid,
 help me sow the oats.
 I prefer you by far to the farmhand,
 I shall give you your due.

There are twelve months in a whole
 long year,
 or so wise men tell us.
 Each of them is different:
 there are fat months and lean months.

Bang, bangity bang,
 you are so lovely and I am so friendly
 as again and again
 I come to you behind the stove,
 be cheerful, my pretty dark maid,
 I am coming, I am coming, I am com-
 ing.

(This is the text of the tenor line, which appears to have the melody.)



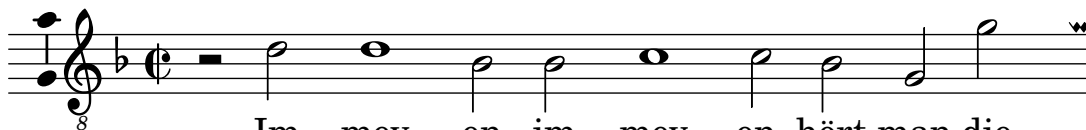
Im meyen

Altus

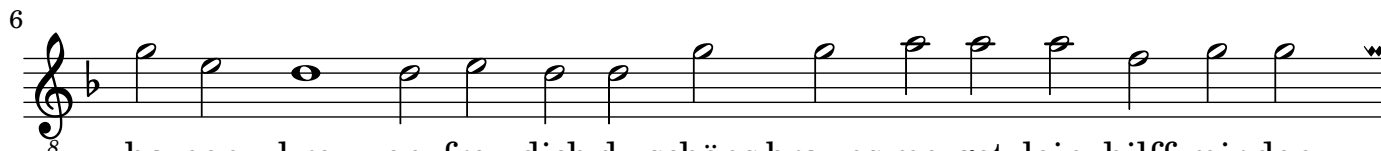
Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

1 ② 3 4



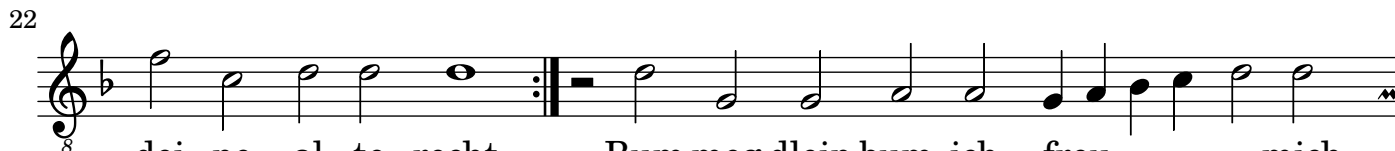
Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan - zen



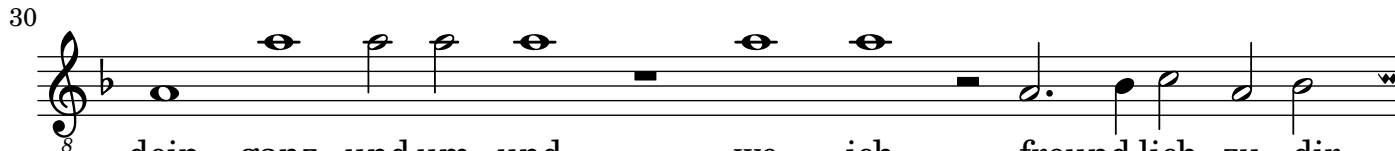
ha - nen kre - en, freu dich du schöns brauns me - get - lein, hilff mir den
lan - gen ja - re, das sa - gen uns die wei - sen ganz und gar für



ha - bern se - en, bist mir vil lie - ber dan der knecht, ich thu dir
wa - - re, ein je - des hat sein eig - ne art, ei - ner der



dei - ne al - te recht, Bum meg - dlein bum, ich freu mich
zert, der an - der spart,



dein ganz und um und, wo ich freund - lich zu dir



_ kum, freu dich du schöns brauns me - get - lein, ich kum ich kum ich



kum ich kum ich kum ich kum ich kum ich kum.



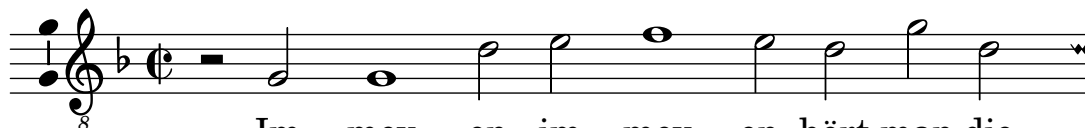
Im meyen

Tenor

Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

1 2 ③ 4



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan-zen



ha - nen_ kre - en, freu dich du schöns brauns me-get-lein, hilff mir den
lan-gen_ ja - re, das sa-gen uns die wei-sen ganz und gar für



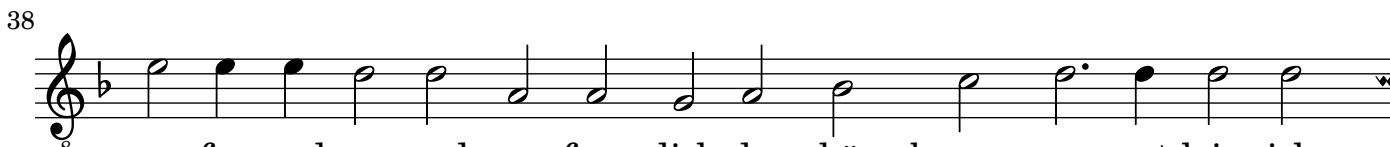
ha - bern se - en, bist mir vil lie-ber dan der knecht, ich thu dir
wa - - re, ein je-des hat sein eig-ne art, ei - ner der



dei - ne al - te recht, Bum meg-dlein bum, ich freu mich
zert, der an-der spart,



dein ganz und um und, wo ich freund-lich zu dir kum, hin-derm



o - fen und um und um, freu dich du schöns brauns me - get-lein, ich



kum ich kum ich kum ich kum ich kum ich kum ich kum..._



Im meyen

Bassus

Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

1 2 3 ④



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan - zen



ha - nen kre - en, freu dich du schöns brauns me - get - lein, hilff mir den
lan - gen ja - re, das sa - gen uns die wei - sen ganz und gar für



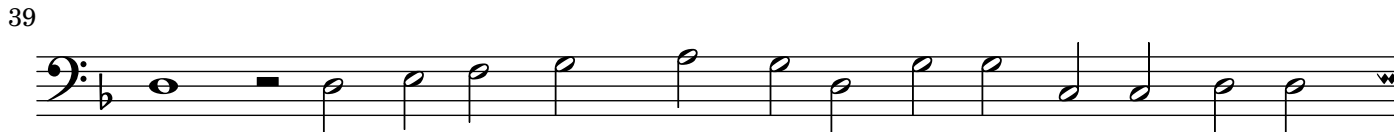
ha - bern se - en, bist mir vil lie - ber dan der knecht, ich thu dir
wa - - re, ein je - des hat sein eig - ne art, ei - ner der



dei - ne recht, Bum meg - dlein bum, ich freu _____ mich
zert, der spart,



dein ganz und um und, ganz und um und, hin - derm o - fen und um und



um, freu dich du schöns brauns me - get - lein, ich kum ich kum ich



kum ich kum ich kum ich kum ich kum ich kum ich kum ich kum.

Part III
Music of Five Parts

Sumer (winter) is icumen in

first part, for four voices

Su- mer is i- cu- men in; Lhu- de sing, cuc- cu!
 Win- ter is i- cu- men in, Lhu- de sing God- damm,

5

Grow- eth sed, and blow- eth med, And springth the wu- de nu.
 Rain- eth drop and stain- eth slop, And how the wind doth ramm!

Second part for four voices

Sing, cuc- cu! A- we ble- teth af- ter lomb, Lhouth af- ter cal- ve
 Sing: God- damm. Skid- deth bus and slop- peth us, An ag- ue hath my

6

cu; Bull- uc stert- eth, buck- e ver- teth; Mu- rie sing, cuc- cu!
 ham. Freez- eth ri- ver, turn- eth li- ver, Damm you, sing: God- damm.

11

Cuc- cu! cuc- cu! Wel singes thu, cuc- cu; Ne swik thu na- ver nu.
 God- damm, God- damm, 'tis why I am, God- damm, So 'gains the win- ter's balm.

Ground for two voices

Sing cuc- cu, nu, Sing cuc- cu.
 Sing God- damm, damm Sing God- damm.

The leaves be green,

Cantus

William Byrd

A

8 B

12 C

17 D

21 E

25 F

28 G

33 H I

38 J

44 K L

51

52 M

56 N

60 O

64 P

67

69 Q

73 R

74

76 S

80

⁰All “whole” rests are full “measure” rests, so count three half notes. So “real” whole rests, which are two half notes, have been transcribed as 2 half rests or equivalent.

The leaves be green,

Altus

William Byrd

4
8
9
8
13
8
17
8
21
8
24
8
27
8
30
8
33
8
37
8
41
8

A
B
C
D
E
F
G
H
I
J

45 K L

49 M

54 N

58

61 O

65 P

68 Q

71 R

74 S

78

⁰All “whole” rests are full “measure” rests, so count three half notes. So “real” whole rests, which are two half notes, have been transcribed as 2 half rests or equivalent.

The leaves be green,

Quintus

William Byrd

6
9
13
16
19
23
27
30
33
36
40

A
B
C
D
E
F
G
H
I
J

43 K

46 L

50 M

54

57 N

61 O

64 P

67 Q

71 R

74

77 S

⁰All “whole” rests are full “measure” rests, so count three half notes. So “real” whole rests, which are two half notes, have been transcribed as 2 half rests or equivalent.

The leaves be green,

Tenor

William Byrd

8
5 A
9 B
13 C
17 D
20 E
24 F
28 G
31 H
34
37 I
41 J
45 K

49 L
53 M
56 N
58
61 O
65 P
67 Q
70
72 R
74
76 S
79

⁰All “whole” rests are full “measure” rests, so count three half notes. So “real” whole rests, which are two half notes, have been transcribed as 2 half rests or equivalent.

The leaves be green,

Bassus

William Byrd

5 A B

10 C

14 D

18

21 E

24 F

28 G

31 H

34

37 I

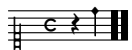
41 J

45 K

49 L

Musical score for bass clef, measures 53-77. The score includes several markings: M (measure 53), N (measure 56), O (measure 60), P (measure 64), Q (measure 67), R (measure 73), and S (measure 77). There are also triplet markings (3) in measures 67, 70, and 73. The score ends with a double bar line in measure 77.

⁰All “whole” rests are full “measure” rests, so count three half notes. So “real” whole rests, which are two half notes, have been transcribed as 2 half rests or equivalent.



XXI. Cleare or cloudie sweet as Aprill showring,

Canto.

John Dowland



1. Cleare or cloud - ie sweet as A- prill showr-ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som- mer spring that breath- eth life and grow -ing,



Smoth or frown-ing so is hir face to mee, Pleasd or
 In best at - tire of com- pleat beaut - ies height, Hir love a -
 In weedes as in - to hearbs and flowers And sees of



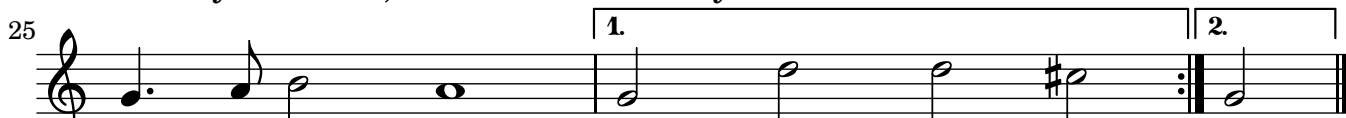
smil - ing like milde May all flowr - ing, When skies blew silke and
 gaine like som-mers daies bee dimde, With lit- tle cloudes of
 ser - vice di - vers sorts in sow - ing, Some hap - ly seem-ing



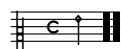
me - dowes car- pets bee, Hir speech- es notes of that night
 doubt- full con- stant faith, Hir trust hir doubt, like raine and
 and some be - ing yours, Raine on your hearbs and flowers that



bird that sing - eth, Who thought all sweet yet Jar - ring
 heat in Skies, Gen - tly thun - der- ing, she light - ning
 true - ly serve, And let your weeds lack dew and



notes	out	-	ring	-	eth.	Hir	speech-	es	eth.
to	mine		eies.		Hir	trust	hir	eies.	
due	-	ly	sterve.		Raine	on	your	sterve.	



XXI. Cleare or cloudie sweet as Aprill showring,

Altus

John Dowland



1. Cleare or cloud - ie sweet as A - prill showr - ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som-mer spring that breath-eth life and grow - ing,



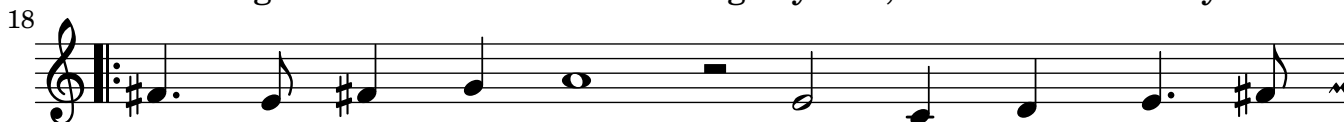
5 Smoth or frown - ing so is hir face to mee, Pleasd or
 In best at - tire of com - pleat beaut-ies height, Hir love
 In weedes as in - to hearbs and flow - ers And sees



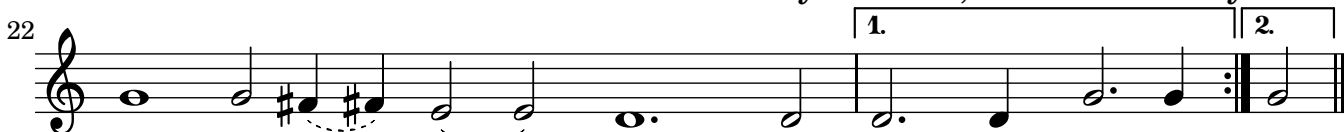
10 smil-ing like milde May all flowr-ing, When skies blew
 a-gaine like som-mers daies bee dimde, With lit - tle
 of ser - vice di - vers sorts in sow - ing, Some hap - ly



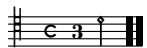
14 silke and me - dowes car - pets bee, Hir speech - es
 cloudes of doubt-full con - stant faith, Hir trust hir
 seem - ing and some be - ing yours, Raine on your



18 notes of that night bird that sings, Who thought all
 doubt, like raine and heat in Skies, Gen - tly
 hearbs and flowrs that true - ly serve, And let your



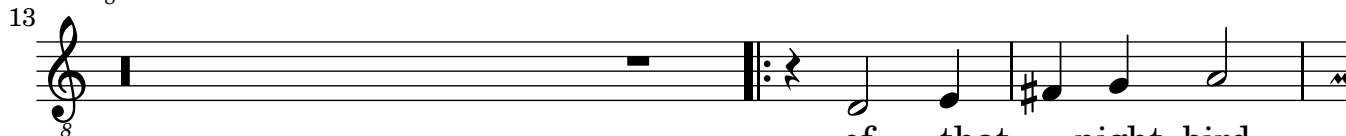
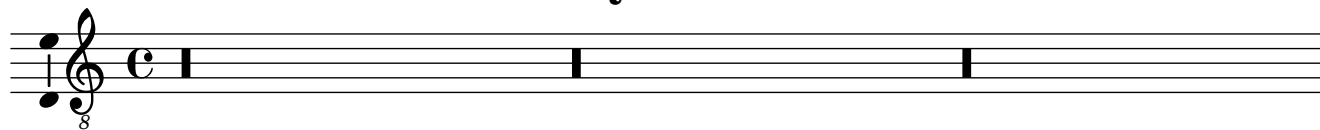
22 sweet yet Jarring notes out - ring-eth. Hir speech-es eth.
 thundr-ing, she lightning to mine eies. Hir trust hir eies.
 weeds lack dew and due - ly sterve. Raine on your sterve.



XXI. Cleare or cloudie sweet as Aprill showring,

Quintus

John Dowland



of that night bird
like raine and
and flow- ers that



that sing- eth, Who thought all sweet, who thought all sweet,
heat in Skies, Gen- tly thundr- ing, gen- tly thun- der- ing,
true- ly serve, And let your weeds, and let your weeds,



yet Jar- ring notes out- ring- eth. eth.
she light- ning to mine eies. eies.
lack dew and due- ly sterve. sterve.

XXI. Cleare or cloudie sweet as Aprill showring,

Tenor

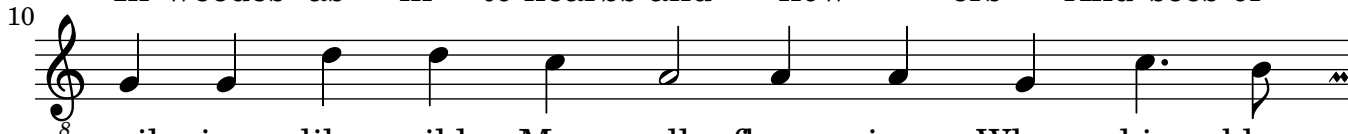
John Dowland



1. Cleare or cloud- ie sweet as A- prill showr- ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som- mer spring that breath- eth life and grow- ing,



Smoth or frown- ing so is hir face to mee, Pleasd or
 In best at- tire of com- pleat beaut- ies height, Hir love
 In weedes as in- to hearbs and flow- ers And sees of



smil- ing like milde May all flowr- ing, When skies blew
 a- gaine like som- mers daies bee dimde, With lit- tle
 ser- vice di- vers sorts in sow- ing, Some hap- ly



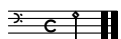
silke, blew silke, and me- dows car- pets bee, Hir speech- es
 cloudes of doubt- full, of doubt- ful, con- stant faith, Hir trust hir
 seem- ing, seem- ing, and some be- ing yours, Raine on your



notes of that night bird that sing- eth, Who thought all
 doubt, like raine and heat in Skies, Gen- tly thundr- ing,
 hearbs and flow- ers that true- ly serve, And let your weedes



sweet yet Jar- ring notes out- ring- eth. Hir speech- es eth.
 she light- ning to mine eies. Hir trust hir eies.
 lack dew and due- ly sterve. Raine on your sterve.



XXI. Cleare or cloudie sweet as Aprill showring,

Bassus

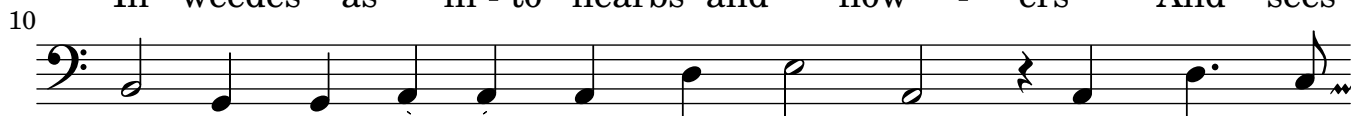
John Dowland



1. Cleare or cloud - ie sweet as A - prill showr - ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som - mer spring that breath-eth life and grow - ing,



Smoth or frown - ing so is hir face to mee, Pleasd or
 In best at - tire of com - pleat beaut - ies height, Hir love
 In weedes as in - to hearbs and flow - ers And sees



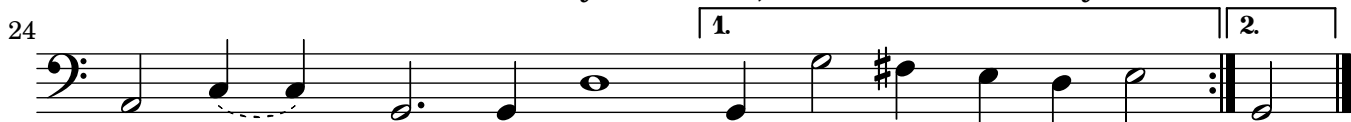
smil - ing like milde May all flowr - ing, When skies blew
 a - gaine like som - mers daies bee dimde, With lit - tle
 of ser - vice di - vers sorts in sow - ing, Some hap - ly



(1)
 silke and me - dows car - pets bee, Hir speech - es notes
 cloudes of doubt - full con - stant faith, Hir trust hir doubt,
 seem - ing and some be - ing yours, Raine on your hearbs



of that night bird that sing - eth, Who thought all sweet
 like raine and heat in Skies, Gen - tly thun - der - ing,
 and flow - ers that true - ly serve, And let your weedes



yet Jar - ring notes out - ring - eth. Hir speech - es eth.
 she light - ning to mine eies. Hir trust hir eies.
 lack dew and due - ly sterve. Raine on your sterve.

¹Original has a quarter note

Now is the month of Maying

Cantus

Thomas Morley



Now is the month of May- ing, When mer- ry
The Spring clad all in glad- ness, Doth laugh at
Fie then why sit we mus- ing, Youth's sweet de-



lads are play- ing. Fa la la la la la la la la, fa la la la
win- ter's sad- ness. Fa la la la la la la la la, fa la la la
light re- fus- ing? Fa la la la la la la la la, fa la la la



la la la. Each with his bon- ny lass, up- on the
la la la. And to the Bag- pipes sound, the Nymphs tread
la la la. Say dain- ty Nymphs and speak, shall we play



green- y grass. Fa la la la la, fa la la la la la la la, fa la la la.
out their ground.
bar- ley break?

Now is the month of Maying

Altus

Thomas Morley



Now is the month of May- ing, When mer- ry
The Spring clad all in glad- ness, Doth laugh at
Fie then why sit we mus- ing, Youth's sweet de-



lad- s are play- ing. Fa la la la la la la, fa la la, fa la la la
win- ter's sad- ness. Fa la la la la la la, fa la la, fa la la la
light re- fus- ing. Fa la la la la la la, fa la la, fa la la la



la la la. Each with his bon- ny lass, up- on the
la la la. And to the Bag- pipes sound, the Nymphs tread
la la la. Say dain- ty Nymphs and speak, shall we play



green- y grass. Fa la la la la, fa la la la la, fa la la la la la la la.
out their ground.
bar- ley break?

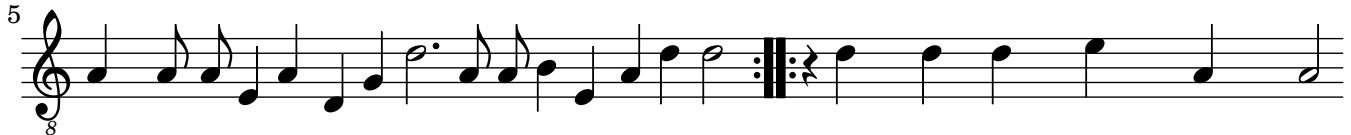
Now is the month of Maying

Tenor

Thomas Morley



Now is the month of May- ing, When mer- ry lads are play-
The Spring clad all in glad- ness, Doth laugh at win- ter's sad-
Fie then why sit we mus- ing, Youth's sweet de- light re- fus-



ing. Fa la la la la la la, fa la la la la la la. Each with his bon- ny lass,
ness. Fa la la la la la la, fa la la la la la la. And to the Bag- pipes sound,
ing. Fa la la la la la la, fa la la la la la la. Say dain- ty Nymphs and speak,



up- on the green- y grass. Fa la la la la, fa la la la la la la la.
the Nymphs tread out their ground.
shall we play bar- ley break?

Now is the month of Maying

Quintus

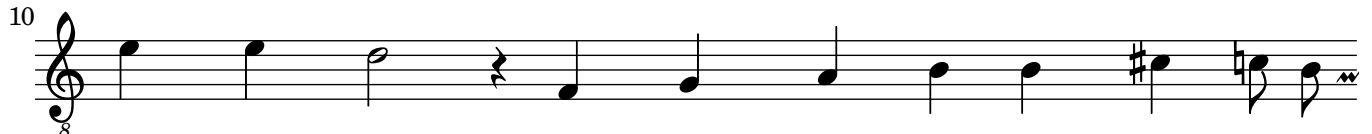
Thomas Morley



Now is the month of May- ing, When mer- ry lads are play-
The Spring clad all in glad- ness, Doth laugh at win- ter's sad-
Fie then why sit we mus- ing, Youth's sweet de- light re- fus-



ing. Fa la la la la la la, fa la la la la la la. Each with his
ness. Fa la la la la la la, fa la la la la la la. And to the
ing. Fa la la la la la la, fa la la la la la la. Say dain- ty



bon- ny lass, up- on the green- y grass. Fa la
Bag- pipes sound, the Nymphs tread out their ground.
Nymphs and speak, shall we play bar- ley break?



la la la, fa la la la, fa la la la la, fa la la la.

Now is the month of Maying

Bassus

Thomas Morley



Now is the month of May- ing, When mer- ry lads are play-
The Spring clad all in glad- ness, Doth laugh at win- ter's sad-
Fie then why sit we mus- ing, Youth's sweet de- light re- fus-



ing. Fa la la la la la la, fa la la la la la la. Each with his
ness. Fa la la la la la la, fa la la la la la la. And to the
ing. Fa la la la la la la, fa la la la la la la. Say dain- ty



bon- ny lass, up- on the green- y grass. Fa la
Bag- pipes sound, the Nymphs tread out their ground.
Nymphs and speak, shall we play bar- ley break?

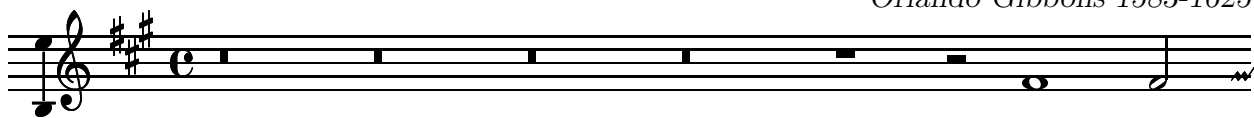
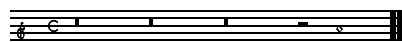


la la la, fa la la la la la, fa la la la la la.

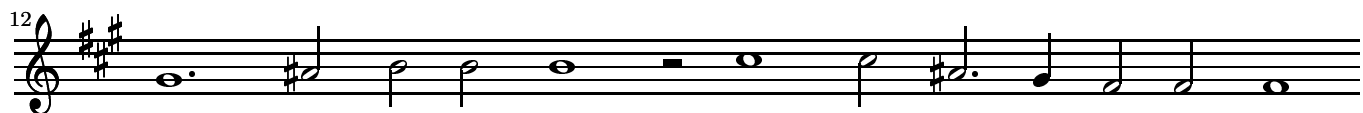
XII. Now each flowry bancke of May

CANTUS

Orlando Gibbons 1583-1625



Now each



flow- ry bancke of May, Woos the streames that glides a- way,



Woos the streames that glides a- way, a- way,



Moun- taines fan'd by a sweet gale, a sweet gale, Loves the hum- ble,



the hum- ble look- ing Dale, Loves the hum- ble look- ing Dale,




Winded the lov- ed leaves doe kisse, Winded the lov- ed leaves doe kisse,

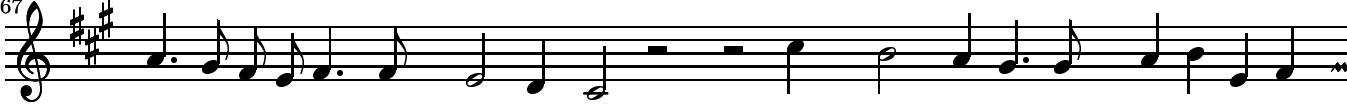



Each thing tast- eth of loves blisse, Each thing tast- eth of loves

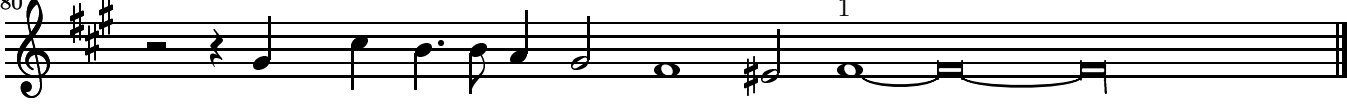


blisse, One- ly I though blest I be, by des- tin- ie, One- ly I though blest I

62  be, to be lov'd by des- ten- y, Love con- fest by her sweet breath, Whose

67  love is life, whose hate is death. Whose love is life, whose hate is

73  death. Whose love is life, whose love is life, whose hate is death, whose love is life,

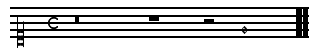
80  Whose deere love is life, whose hate is death. ¹

¹Original a long, to be held to end with the other parts.

XII. Now each flowry bancke of May

QUINTUS

Orlando Gibbons 1583-1625



Now each flow- ry bancke of



May, each flow- ry bancke of May, Wooes the streames that glides a-



way, Wooes the streames that glides a- way, Wooes the streames that glides a- way,



Moun- taines fan'd by a sweet gale, by a sweet gale, Moun- taines fan'd by



a sweet gale, Loves the hum- ble look- ing Dale, Loves the hum- ble



look- ing Dale, the hum- ble look- ing Dale, the lov- ed leaves doe



kisse, Windes the lov- ed leaves doe kisse, doe kisse, Each thing tast- eth of loves



blisse, tast- eth of loves blisse, One- ly I though blest I be, to be lov'd by des- tin- ie, by

60 

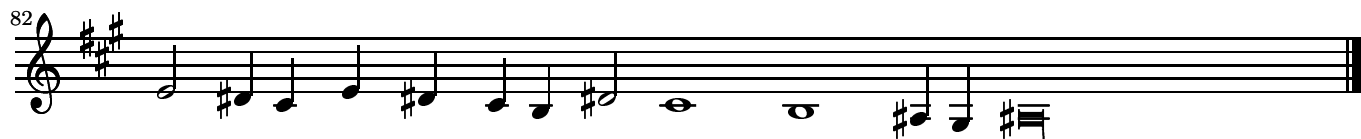
des- tin- ie, to be lov'd by des- tin- ie, Love con- fest by her sweet breath,

69 

Whose love is life, whose hate is death, whose hate is death, whose love is life, whose hate is

75 

death, whose love is life, whose hate is death, Whose

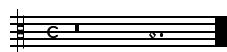
82 

love is life, whose hate is death, whose hate is death.

XII. Now each flowry bancke of May

ALTUS

Orlando Gibbons 1583-1625



Now each flow- ry bancke of May, Now each



flow- ry bancke of May, Now each flow- ry bancke of May, Wooes the streames that



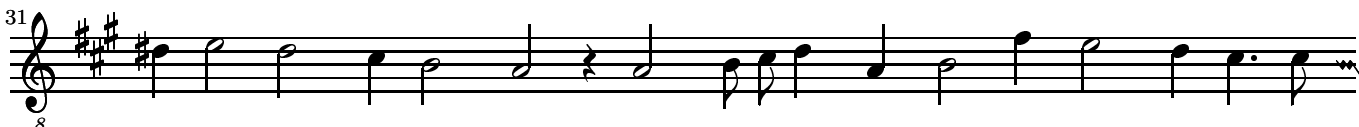
glides a- way, Wooes the streames that glides a- way, the streames that glides a-



way, Wooes the streames that glides a- way, the streames that



glides a- way, Wooes the streames that glides a- way, Moun- taines fan'd by



a sweet gale, a sweet gale, Loves the hum- ble Dale, the hum- ble look- ing



Dale, Loves the hum- ble look- ing Dale, the hum- ble look- ing Dale, Windes the

44
8
lov- ed leaves doe kisse, Windes the lov- ed leaves doe kisse, Each

50
8
thing tast- eth of loves blisse, of loves blisse, of loves blisse,

59
8
One- ly I though blest I be, to be lov'd by des- tin- ie, Love con- fest by her sweet

65
8
breath, by her sweet breath, Whose love is life, whose hate is death, whose love is life,

71
8
whose love is life, whose hate is death, whose love is life, whose hate is

78
8
death, whose love is life, whose hate is death, Whose live is life, whose hate is

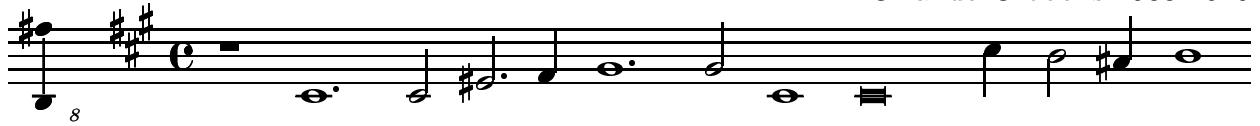
83
8
death, whose hate is death, ¹ whose hate is death.

¹Original a long, held to end with the other parts.

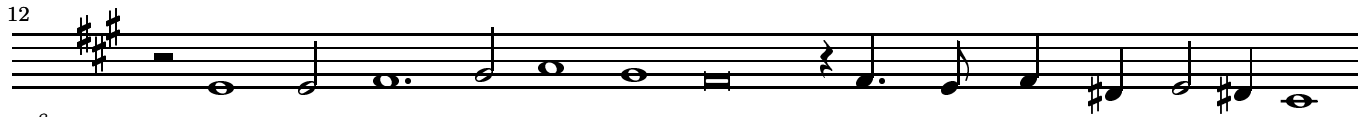
XII. Now each flowry bancke of May

TENOR

Orlando Gibbons 1583-1625



Now each flow- ry bancke of May, Now each flow- ry bancke,



Wooes the streames that glides a- way, Wooes the streames that glides a- way,



Wooes the streames that glides a- way, Wooes the streames that glides a-



way, Moun- taines fan'd by a sweet gale, sweet gale, Loves the hum- ble



look- ing Dale, Loves the hum- ble look- ing Dale, the hum- ble look- ing



Dale, Windes the lov- ed leaves doe kisse, Windes the lov- ed leaves doe



kisse, doe kisse, Windes the lov- ed leaves doe kisse, Each thing tast- eth

53
8
of loves blisse, of loves blisse, One-ly I though blest I

58
8
be, to be lov'd by des-ten- y, by des- tin- ie, Love con- fest by her

65
8
sweet breath, Whose love is life, whose hate is death, whose love is life,

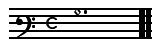
72
8
Whose love is life, whose hate is death, whose love is life, whose hate is

77
8
death, Whose love is life, is life whose hate is death, whose love is life, whose

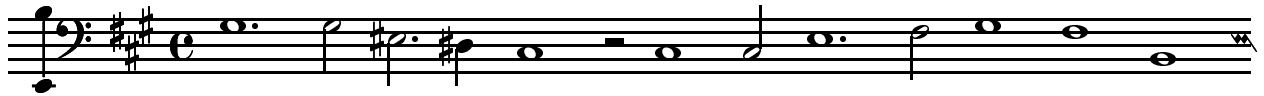
82
8
hate is death, Whose love is life, whose hate is death.

XII. Now each flowry bancke of May

BASSUS



Orlando Gibbons 1583-1625



Now each flow- ry bancke, Now each flow- ry bancke of May,

12



Wooes the streames that glides a- way, that glides a- way,

26



Wooes the streames that glides a- way, that glides a- way, Moun- taines fan'd by a sweet

33



gale, Moun- taines fan'd by a sweet gale, a sweet gale, Loves the hum- ble look- ing

42



Dale, Windes the lov- ed leaves doe kisse, Windes the lov- ed leaves doe kisse,

50



Each thing tast- eth of loves blisse, Love con-

65



fest by her sweet breath, Whose love is life, whose hate is death, Whose

75



love is life, whose hate is death, Whose love is life, whose hate is death.

¹Original a long, held to end with the other parts



60. The Honie-Suckle.

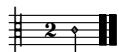
CANTUS.

Antony Holborne

60. The Honie-Suckle.

ALTUS.

Antony Holborne



60. The Honie-Suckle.

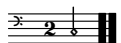
QUINTUS.

Antony Holborne

60. The Honie-Suckle.

TENOR.

Antony Holborne



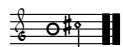
60. The Honie-Suckle.

BASSVS.

Antony Holborne

18

35



8. The Marie-Golde.

CANTVS.

Antony Holborne

8. The Marie-Golde.

QUINTUS.

Antony Holborne

8. The Marie-Golde.

ALTUS.

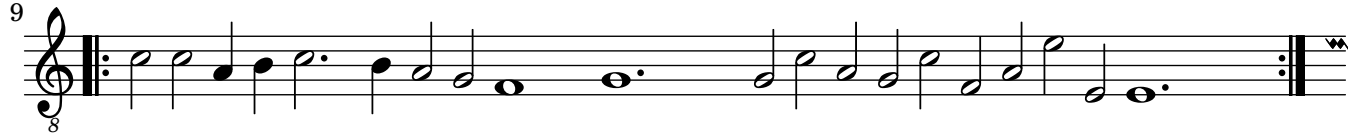
Antony Holborne



8. The Marie-Golde.

TENOR.

Antony Holborne

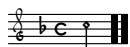


8. The Marie-Golde.

BASSVS.

Antony Holborne





Revoici venir du printemps

Dessus

Claude leJeune

Rechant

Re - ve - cy ve - nir du Prin - tans L'amou - reuz' et bel - le

11 Chant(1) a deux

sai - zon. Le cour - ant des eaus re - cher - chant Le ca - nal

21

d'é - té s'é - clair - cît: Et la - mer cal - me de ces flots

31

A - mo - lit le tris - te cour - rous: Le Ca - nard s'égay' se plon -

41

- jant, Et se la - ve coint de - dans l'eau Et la

50

grû' qui four - che son voi Re - tra - ver - se l'air et

59 Dal rechant

s'en va. Le So - leil é - clair - e lui - zant D'u - ne plus

69

se - rei - ne clair - té: Du nu - a - ge l'omb - re s'en -

79

fuit, Qui se ioû' et court et noir - cît Et fo - retz

88

et champs et cout - aus Le la - beur humain re - ver -

Chant(3) a quatre

Dal rechant

98
 dit, Et la prê' de - cou - vre ses fleurs. De Ve - nus

107
 le filz Cu - pi - don L'u - ni - vers se - mant de ses trais,

118
 De sa flam - me va ré - chau - fér. A - ni - maus, qui vo - let

128
 en l'air, A - ni - maus, qui ram - pet au chams A - ni - maus,

138
 qui na - get auz eaus. Ce qui mes - mement ne sent pas,

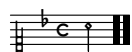
Chant (4) a cinq

149
 A - mou - reux se fond de plai - zir. Ri - on aus - si nous: et

159
 cher - chon Les é - bas et ieus du Prin - tans Tou - te cho -

Dal rechant

169
 se rit de plai - zir: Sé - le - bron la gay - e sai - zon,



Revoici venir du printemps

Cinquième

Claude leJeune

Rechant

Re-ve - cy ve-nir du Prin - tans L'a - mou-reuz' et bel - le
Chant (2) a trois

Chant (1) a deux

11 48
sai - zon. Le So - leil é-clair - e lui - zant D'u-ne

68
plus se - rei ne clair - té: Du nu - a - ge l'omb-re

78
s'en - fuit, Qui se ioû' et court et noir - cît Et fo -

87
retz et champs et cout - aus Le la - beur humain re - ver -
Chant (3) a quatre

Dal rechant

98 50 Chant (4) a cinq
dît, Et la prê' de - cou - vre ses fleurs Ri-on aus -

157
si nous: et cher - chon Les é - bas et ieus du Prin - tans

167
Tou-te cho - se rit de plai - zir: Sé-le - bron la gay - e sai - zon,

Translation:

Chorus. Once again springtime is coming,
the season of love and beauty.

1. The water's current seeks again
its summer channel and is clear
And the calm sea with its waves
mollifies its unhappy turbulence;
and the duck delights in diving
and bathes and preens himself in the water;
and the crane with its broken flight
criss-crosses the sky and departs.
2. The sun so brightly shining,
with a most serene radiance
chases the shadows from the clouds which play and run and darken.
And forests, fields, and hillocks
with man's labour are made green again,
and meadows reveal their flowers.
3. Cupid, the son of Venus,
scatters his darts over the world
and with his flame will rekindle
animals who swim in water.
Even that which has no feeling
feels love and pleasure.
4. Let us laugh too and let us seek
the revels and games of springtime:
everything laughs with pleasure;
let us praise the happy season.



Revoici venir du printemps

Haute-contre

Claude leJeune

Rechant

11 Re - ve - cy ve - nir du Prin - tans L'a mou - reuz' et bel - le

20 sai - zon. Le cou - rant des eaux re - cher - chant Le ca -

29 nal d'é - té - s'é clair - cit: Et la mer cal - me de

38 ces flots A - mo - lit le tris - te cour - roux; Le Ca -

47 nard s'é gai' se plon - geant et se la - ve coint de -

57 dans l'eau. Et la grû' qui four - che son vol, Re - tra - ver -

Chant (3) a quatre

Chant (1) a deux

44

110 se l'air et s'en va. De Venus le filz Cu - pi -

120 don L'u - ni - vers semant de ses trais, De sa flam -

130 me va ré - chau - fér. A - ni - maus, qui vo - let en l'air,

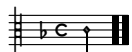
A - ni - maus, qui ram - pet au chams A - ni - maus, qui na - get

140
auz eaus. Ce qui mes - mement ne sent pas, A-mou -
dal rechant

150
reux se fond de plai - zir. Ri - on aus - si nous: et cher -

160
chon Les é - bas et ieus du Prin - tans Tou-te cho -
Dal rechant

169
se rit de plai - zir: Sé - le - bron la gay - e sai - zon,



Revoici venir du printemps

Taile

Claude leJeune

Rechant

Re - ve - cy ve - nir du Prin - tans L'a - mou - reuz'

Chant (2) a trois

Chant (1) a deux

9 et bel - le sai - zon. Le So - leil é - clai - re

65 lui - zant D'u-ne plus se - rei ne clair - té: Du nu -

75 a - ge l'omb - re s'en - fuit, Qui se ioû' et court et noir -

85 cît Et fo - retz et champs et cout - aus Le la - beur

95 humain re - ver - dît, Et la prê' de - cou - vre ses fleurs

Dal rechant

Chant (3) a quatre

105 De Ve - nus le filz Cu - pi - don L'u - ni - vers se - mant de

115 ses trais, De sa flam - me va ré - chau - fér. A - ni -

125 maus, qui vo - let en l'air, A - ni - maus, qui ram - pet au

135 chams A - ni - maus, qui na - get auz eaus. Ce qui mes -

145 Dal rechant



mement ne sent pas, A-mou-reux se fond de plai - zir.

155 Chant (4) a cinq



Ri - on aus - si nous: et cher - chon Les é - bas

163

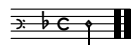


et ieus du Prin - tans Tou-te cho - se rit de

171 Dal rechant



plai - zir: Sé - le - bron la gay - e sai - zon,



Revoici venir du printemps

basse-contre

Claude leJeune

Rechant

Re - ve - cy ve - nir du Prin - tans L'a mou - reuz' et bel - le

chant (2) a trois

11 Chant (1) a deux 48 44 chant (3) a quatre

sai - zon. De Ve - nus le filz Cu - pi - don

111 L'u - ni - vers se - mant de ses trais, De sa flam -

120 me va ré - chau - fér. A - ni - maus, qui vo - let en

129 l'air, A - ni - maus, qui ram - pet au chams A - ni - maus, qui na -

139 - get auz eaus. Ce qui mes - mement ne sent pas,

149 chant (4) a cinq

A - mou - reux se fond de plai - zir. Ri - on aus - si nous: et

159 cher - chon Les é - bas et ieus du Prin - tans Tou - te cho -

169 se rit de plai - zir: Sé - le - bron la gay - e sai - zon,

About the Maypole,

Number 11 from The First Booke of Balletts to Five Voyces.

Cantus

Thomas Morley

A - bout the May-pole new, With glee and mer - ri -
 The shep-herds and the nymphs them round en - clo - sed

4
 ment, With glee and mer - ri-ment, While, as the bag-pipe too - ted it,
 had, them round en - clo - sed had, Wond'-ring with what fa - ci - li - ty

8
 Thir - sis and Clo - ris, Thir - sis and Clo - ris fine to - ge -
 A - bout they turn'd them, A - bout they turn'd them, in such strange

13
 ther foot - ed it. Fa la la Fa la la Fa la la
 a - gi - li - ty. Fa la la Fa la la Fa la la

18
 Fa la la la la la la la la la la la la la la la la. A -
 Fa la la la la la la la la la la la la la la la la The
 G.P.

22
 bout the May-pole new, With glee and mer - ri-ment, With glee and
 shep-herds and the nymphs them round en - clo - sed had, them round en -

26
 mer-ri-ment, While, as the bagpipe too-ted it, Thir-sis and Clo - ris,
 clo-sed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

31
 Thir - sis and Clo - ris fine, to - ge - ther foot - ed it. Fa la la
 A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la

37
 Fa la la Fa la la Fa la la la la la la la la la la la la la la la la
 Fa la la Fa la la Fa la la la la la la la la la la la la la la la la

42 G.P.


la. And to the wanton in-strument Still they went to and fro, (both)
 la And still, when they un - lo-sed had, With words full of de - light

48


And fine-ly flaunted it, And then both met a-gain, And then both met a-
 they gent-ly kiss-ed them, And thus sweet-ly to sing, And thus sweet-ly to

53


gain, And then both met a-gain, And thus they chan-ted it, And thus they
 sing, And thus sweet-ly to sing, they ne - ver miss - ed them, they ne - ver

58


chan-ted it, Fa la la la la la la la la la la la Fa la la la la
 miss - ed them Fa la la la la la la la la la la la Fa la la la la

63



la Fa la la la la la la la la la la la la la la la Fa la la la la
 la Fa la la la la la la la la la la la la la la la Fa la la la la

68 G.P.


la. And to the wanton in-strument Still they went to and fro, (both)
 la. And still, when they un - lo-sed had, With words full of de - light

74


And fine-ly flaunted it, And then both met a-gain, And then both met a-
 they gent-ly kiss-ed them, And thus sweet-ly to sing, And thus sweet-ly to

79


gain, And then both met a-gain, And thus they chan-ted it, And thus they
 sing, And thus sweet-ly to sing, they ne - ver miss - ed them, they ne - ver

84


chan-ted it, Fa la la la la la la la la la la la Fa la la la la
 miss - ed them Fa la la la la la la la la la la la Fa la la la la

89


la Fa la la la la la la la la la la la la la la la Fa la la la la la.
 la Fa la la la la la la la la la la la la la la la Fa la la la la la.

About the Maypole,

Number 11 from *The First Booke of Balletts to Five Voyces.*

Altus

Thomas Morley

A - bout the Maypole new, With glee and mer - ri - ment, With glee and
The shepherds and the nymphs them round en - clo - sed had, them round en -

5
mer - ri - ment, While, as the bag - pipe too - ted it, Thir - sis and Clo - ris,
clo - sed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

10
Thir - sis and Clo - ris fine, to - ge - ther foot - ed it. Fa la la Fa la la
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la Fa la la
G.P.

16
Fa la la Fa la la la la Fa la la la la la la la. A -
Fa la la Fa la la la la Fa la la la la la la la. The

22
bout the May - pole new, With glee and mer - ri - ment, With glee and
shep - herds and the nymphs them round en - clo - sed had, them round en -

26
mer - ri - ment, While, as the bag - pipe too - ted it, Thir - sis and Clo - ris,
clo - sed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

31
Thir - sis and Clo - ris fine, to - ge - ther foot - ed it. Fa la la Fa la la
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la Fa la la
G.P.

37
Fa la la Fa la la la la Fa la la la la la la la. And
Fa la la Fa la la la la Fa la la la la la la la. And

43
to the wanton in - strument Still they went to and fro, (both) Still they went to and
still, when they un - lo - sed had, With words full of de - light With words full of

48
 fro, (both) And fine-ly flaunted it, And then both met a-gain, And then
 de - light they gent-ly kiss-ed them, And thus sweet-ly to sing, And thus

54
 both met a-gain, And thus they chan-ted it, And thus they chanted it,
 sweet-ly to sing, they ne - ver miss-ed them. they ne - ver miss-ed them.

60
 Fa la
 Fa la

66
 la Fa la la la la la la la. And to the wan-ton in - strument
 la Fa la la la la la la la. And still, when they un - lo - sed had,

71
 Still they went to and fro, (both) Still they went to and fro, (both) And fine-ly flaunted
 With words full of de - light With words full of de - light they gent-ly kiss-ed

76
 it, And then both met a-gain, And then both met a-gain, And thus they
 them, And thus sweet-ly to sing, And thus sweet-ly to sing, they ne - ver

82
 chan-ted it, And thus they chanted it, Fa la la la la la la la
 miss - ed them. they ne - ver miss-ed them. Fa la la la la la la la

88
 la
 la

About the Maypole,

Number 11 from The First Booke of Balletts to Five Voyces.

Quintus

Thomas Morley

A - bout the Maypole new, With glee and mer - ri-ment, With glee and
The shepherds and the nymphs them round en - clo - sed had, them round en -

mer-ri-ment, While, as the bagpipe too-ted it, Thir-sis and Clo - ris,
clo-sed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

Thir-sis and Clo - ris fine, to - ge - ther foot - ed it. Fa la la la
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la la

la la Fa la Fa la Fa la la la la la la la la la la la la la la la la
la la Fa la Fa la la la la la la la la la la la la la la la la

G.P.
la A - bout the Maypole new, With glee and mer - ri-ment, With glee and
la. The shepherds and the nymphs them round en - clo - sed had, them round en -

mer-ri-ment, While, as the bagpipe too-ted it, Thir-sis and Clo - ris,
clo-sed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

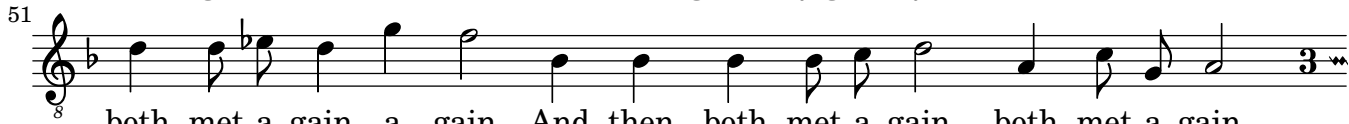
Thir-sis and Clo - ris fine, to - ge - ther foot - ed it. Fa la la la
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la la

la la Fa la Fa la Fa la la la la la la la la la la la la la la la
la la Fa la Fa la Fa la la la la la la la la la la la la la la la

G.P.
la la la la And to the wan-ton in-strument Still they went to and
la la la la. And still, when they un - lo - sed had, With words full of

46


fro, (both) Still they went to and fro, (both) And fine-ly flaunted it, And then
 de - light With words full of de - light they gent-ly kiss-ed them, And thus

51


both met a-gain, a - gain, And then both met a-gain, both met a-gain,
 sweet-ly to sing, to sing, And thus sweet-ly to sing, sweet-ly to sing,

55


And thus they chan - ted it, And thus they chan-ted it, Fa la
 they ne - ver miss - ed them, they ne - ver miss-ed them. Fa la

59


la la la la la la la Fa la la la Fa la la la Fa la la la la
 la la la la la la la Fa la la la Fa la la la Fa la la la la

65

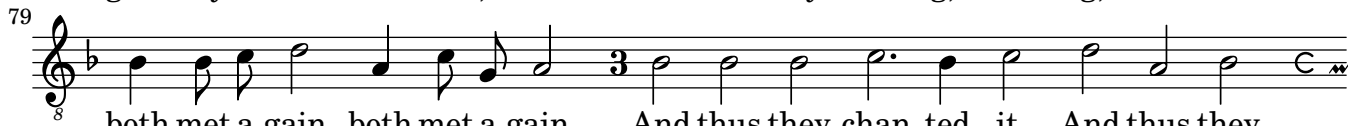

la la la la la la la la. And to the wan-ton in-strument
 la la la la la la la la. And still, when they un - lo - sed had,

71


Still they went to and fro, (both) Still they went to and fro, (both) And
 With words full of de - light With words full of de - light they

75


fine - ly flaunt-ed it, And then both met a-gain, a - gain, And then
 gent - ly kiss - ed them, And thus sweet-ly to sing, to sing, And thus

79


both met a-gain, both met a-gain, And thus they chan-ted it, And thus they
 sweet-ly to sing, sweet-ly to sing, they ne - ver miss-ed them, they ne - ver

84


chan-ted it, Fa la la la la la la la Fa la la la Fa la la
 miss-ed them. Fa la la la la la la la Fa la la la Fa la la

89


la Fa la la la la la la la la la la la la la la.
 la Fa la la la la la la la la la la la la la la.

About the Maypole,

Number 11 from The First Booke of Balletts to Five Voyces.

Tenor

Thomas Morley

A - bout the Maypole new, With glee and mer - ri-ment, With glee and
 The shepherds and the nymphs them round en - clo - sed had, them round en -

5
 mer-ri-ment, While, as the bagpipe too-ted it, Thir-sis and Clo - ris,
 closed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

10
 Thir-sis and Clo - ris fine, to - ge - ther foot-ed it. Fa la la la la
 A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la la la

16
 G.P.
 Fa la Fa la Fa la Fa la la la la Fa la la la la. A -
 Fa la Fa la Fa la Fa la la la la Fa la la la la. The

22
 bout the May-pole new, With glee and mer - ri-ment, With glee and
 shep-herds and the nymphs them round en - clo - sed had, them round en -

26
 mer-ri-ment, While, as the bagpipe too-ted it, Thir-sis and Clo - ris,
 closed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

31
 Thir-sis and Clo - ris fine, to - ge - ther foot-ed it. Fa la
 A - bout they turn'd them, in such strange a - gi - li - ty. Fa la

36
 la la la Fa la Fa la Fa la Fa la la la la Fa la la la
 la la la Fa la Fa la Fa la Fa la la la la Fa la la la

42
 G.P.
 la. And to the wan-ton in-strument Still they went to and fro, (both)
 la. And still, when they un - lo - sed had, With words full of de - light

47
8 Still they went to and fro, (both) And fine-ly flaunted it, And then both met a-
With words full of de-light they gent-ly kiss-ed them, And thus sweet-ly to

52
8 gain, And then both met a-gain, both met a-gain, And thus they chan-ted it,
sing, And thus sweet-ly to sing, sweet-ly to sing, they ne-ver miss-ed them.

57
8 And thus they chan-ted it, Fa la la la la la la la la la la la Fa la la
they ne-ver miss-ed them. Fa la la la la la la la la la la la Fa la la

62
8 la la la la la Fa la la Fa la la Fa la la la la la la la la la la la Fa la la
la la la la la Fa la la la la la la la la la la la la la la la Fa la la

68
8 G.P. la. And to the wan-ton in-stru-ment Still they went to and fro, (both)
la. And still, when they un-lo-sed had, With words full of de-light

73
8 Still they went to and fro, (both) And fine-ly flaunted it, And then both met a-
With words full of de-light they gent-ly kiss-ed them, And thus sweet-ly to

78
8 gain, And then both met a-gain, both met a-gain, And thus they chan-ted it,
sing, And thus sweet-ly to sing, sweet-ly to sing, they ne-ver miss-ed them.

83
8 And thus they chan-ted it, Fa la la la la la la la la la la la Fa la la
they ne-ver miss-ed them. Fa la la la la la la la la la la la Fa la la

88
8 la la la la la Fa la la Fa la la Fa la la la la la la la la la la la Fa la la la.
la la la la la Fa la la la la la la la la la la la la la la la Fa la la la.

About the Maypole,

Number 11 from The First Booke of Balletts to Five Voyces.

Bassus

Thomas Morley

A - bout the Maypole new, With glee and mer - ri-ment, With glee and
The shepherds and the nymphs them round en - clo - sed had, them round en -

5
mer-ri-ment, While, as the bagpipe too-ted it, Thir-sis and Clo - ris,
clo-sed had, Wond'ring with what fa - ci - li - ty A - bout they turn'd them,

10
Thir - sis and Clo - ris, fine, to - ge - ther foot - ed it. Fa la
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la

15
la Fa la la Fa la la Fa la la la la Fa la Fa la
la Fa la la Fa la la Fa la la la la Fa la Fa la

20
G.P.
la la la la. A - bout the May-pole new, With glee and mer - ri -
la la la la. The shep-herds and the nymphs them round en - clo - sed

25
ment, With glee and mer - ri-ment, While, as the bag-pipe too - ted it,
had, them round en - clo - sed had, Wond'ring with what fa - ci - li - ty

29
Thir - sis and Clo - ris, Thir - sis and Clo - ris, fine, to - ge -
A - bout they turn'd them, A - bout they turn'd them, in such strange

34
ther foot - ed it. Fala la Fala la Fala la Fala la lala Fa
a - gi - li - ty. Fala la Fala la Fala la Fala la lala Fa

40
G.P.
la Fala la la la la. And to the wanton in - strument
la Fala la la la la. And still, when they un - lo - sed had,

47 

Still they went to and fro, (both) And fine-ly flaunted it, And then both met a-
With words full of de-light they gent-ly kiss-ed them, And thus sweet-ly to

52 

gain, And then both met a-gain, And thus they chan-ted it,
sing, And thus sweet-ly to sing, they ne-ver miss-ed them.

57 

And thus they chan-ted it, Fa la la la la la Fa la la la la la la Fa
they ne-ver miss-ed them. Fa la la la la la Fa la la la la la la Fa

62 

la la la la Fa la la Fa la la Fa la la la la la la la la la la
la la la la Fa la la Fa la la la la la la la la la la la la

68 

G.P.
la. And to the wan-ton in-strument Still they went to and
la. And still, when they un-lo-sed had, With words full of

74 

fro, (both) And fine-ly flaunted it, And then both met a-gain, And then
de-light they gent-ly kiss-ed them, And thus sweet-ly to sing, And thus

80 

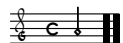
both met a-gain, And thus they chan-ted it, And thus they chan-ted it,
sweet-ly to sing, they ne-ver miss-ed them. they ne-ver miss-ed them.

85 

Fa la la la la la Fa la la la la la la Fa la la la la Fa la la
Fa la la la la la Fa la la la la la la Fa la la la la Fa la la

90 

Fa la la Fa la la la la la la la la la la la la la.
Fa la la Fa la la la la la la la la la la la la la.



Vestiva i colli

H. Capilupi

Superius

Giovanni da Palestrina

Part I

8

17

27

36

44

54

63

74

85

96

Ve - sti - va i col - li e le cam - pa - gne in - tor - no, in - tor -
 - - - no la pri - ma - ve - ra di no - vel - li o -
 no - ri, o - no - - - ri,
 e spi - ra - va so - a - vi a - ra bi o - do - ri, cin - ta d'er -
 be, e di fron - de il crin a - dor - no, quando Li - co - ri, a l'apparir del
 gior - no, del gior - - - no, co - gliendo
 di sua man pur - pu - rei fio - ri, pur - pu - - rei fio - ri,
 mi dis - so in gui - dar - don di tan - ti ar - do - ri:
 A te li col - go ed ec - co, io te n'a - dor - no,
 A te li col - go ed ec - co, io te n'a - dor - no.
 Co - sì le chiome mie, so - a - ve - men - te, so -

Part II

107
a - ve - men - - te par - lan - do, cin - -

118
se e in sì dol - ci le - ga - mi mi strinse il cor, mi strinse il

129
cor ch'al - tro pia - cer non sen - te, ch'al - tro pia - cer. on -

139
de non fia giàm - mai che più non l'a - mi, che più non l'a - mi, de - gl'oc -

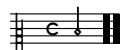
149
chi mi - e - i, al - tra sos - pi - ri, o de - si -

162
ando io chia - - mi, al - tra sos - pi - ri, o de - si -

173
ando io chia - mi, de - si - ando io chia - - mi.

Translation:

Clothed the hills and the countryside around
 Did Spring with fresh glories,
 And breathed sweet Arabian fragrances,
 Girded with grasses and with flowers her tresses adorned.
 When Licori at the appearance of day,
 Gathering in his hand purple flowers,
 Said to me: "In recompense of so much ardor
 For you I gather them, and behold I you with them adorn."
 Thus my hair, sweetly
 Speaking, he girded,
 And in such gentle hands he enfolded
 My heart, that other pleasure it feels not,
 Thus shall it never be that no more I love him,
 He of my eyes, nor shall it be that my mind
 For others sigh, or longingly call.



Vestiva i colli

H. Capilupi

Altus

Giovanni da Palestrina

Ve-stiva i col-li e le campagne in-tor-no, in - tor - no

11 la pri-ma - ve - ra di novel-li o - no - ri, o - no -

22 ri e spi-ra - va so - a - vi a - rabi o - do - ri, cin - ta d'er-

34 be, e di fron - de il crin a - dor - - - no, quando Li - co - ri, a

44 l'apparir del gior-no, gior - - - no, co - gliendo di sua

54 man pur-pu - rei fio - ri, fio - - - ri,

64 mi dis-so in gui-dar - don di tan-ti ar - do - ri: A

73 te li col-go ed ec - co, io te n'a - dor - - - no, A

82 te li col-go ed ec - co, io te n'a - dor - no, io te n'a - dor -

93 no. **Part II** Co - sì le chio-me mie, so - a - - ve - men -

103 te, Co - sì le chio-me mie, so - a - ve - men - te par - lan-do,

113 cin - - - - se e in sì dol-ci le - ga - mi, dol -

123 ci le-ga - - mi mi strinse il cor, ch'al - tro pia - cer non sen - te:

133 on - de non fia giùm - mai, on - de non fia giùm -

145 mai che più non l'a - mi de-gl'occhi mie - i, né fia che la mia

156 men - te al - tri sos-pi - ri de - si - an-do chia - -

166 mi, al - tri sos - pi - ri de - si - an - do io chia - -

176 mi, al - tri sos - pi - ri de - si - an - do chia - mi.

Translation:

Clothed the hills and the countryside around
 Did Spring with fresh glories,
 And breathed sweet Arabian fragrances,
 Girded with grasses and with flowers her tresses adorned.
 When Licori at the appearance of day,
 Gathering in his hand purple flowers,
 Said to me: "In recompense of so much ardor
 For you I gather them, and behold I you with them adorn."
 Thus my hair, sweetly
 Speaking, he girded,
 And in such gentle hands he enfolded
 My heart, that other pleasure it feels not,
 Thus shall it never be that no more I love him,
 He of my eyes, nor shall it be that my mind
 For others sigh, or longingly call.



Vestiva i colli

H. Capilupi

Quintus

Giovanni da Palestrina

8 Ve-stiva i col-li e le cam-pagne in-tor - no, in - tor -

10 - no la pri-ma - ve - ra di no-vel-- li o - no - ri,

20 A e spira - va so - a - vi a - ra - bi o - do - - ri,

31 cin - ta d'er-be, e di fron - de il cri - ne a - dor - no, a - dor -

41 B no, quan-do Li - co - ri, a l'apparir del gior - - -

51 no, co - glien-do di sua man pur - pu - rei fio - ri,

61 C mi dis-so in gui - dar-don di tan-ti ar - do - - ri:

71 A te li col-go ed ec - co, i - o te n'a - dor -

81 no, A te li col - go ed ec-co, io te n'a - dor - no, ed ec-co io

91 Part II te n'a - dor - no. Co - sì le chiome mie, Co -

103 sì le chiome mie, so - a - ve - men - te, so - a - ve - men - te, par -

113 lan-do, cin - se e in sì dol - ci le - ga - mi, dol -

123 ci le - ga - mi mi strinse il cor, mi strinse il

134 cor, ch'al - tro pia - cer non sen - te: on - de non fia già mai che più non l'a-mi,

143 non fia già mai che più non l'a - mi né fia che la mia

154 men - te, che la mia men - te. Al -

166 tri sospi - ri de - si - ando o chia - mi, chia - mi,

176 al-tri sos-pi-ri de - si - an - do o chia - mi.

Translation:

Clothed the hills and the countryside around
 Did Spring with fresh glories,
 And breathed sweet Arabian fragrances,
 Girded with grasses and with flowers her tresses adorned.
 When Licori at the appearance of day,
 Gathering in his hand purple flowers,
 Said to me: "In recompense of so much ardor
 For you I gather them, and behold I you with them adorn."
 Thus my hair, sweetly
 Speaking, he girded,
 And in such gentle hands he enfolded
 My heart, that other pleasure it feels not,
 Thus shall it never be that no more I love him,
 He of my eyes, nor shall it be that my mind
 For others sigh, or longingly call.



Vestiva i colli

H. Capilupi

Tenor

Giovanni da Palestrina

Part I

8 Ve-stiva i col-li e le cam-pagne in-tor -

12 no, in - tor - no la pri-ma - ve - ra di no - vel-li o -

21 no - ri e spira - va so - a - vi a - rabi o - do - ri, a - ra - bi o - do -

31 - ri, cin - ta d'er-be, e di fron - de il crin a - dor - no,

42 quando Li - co - ri, a l'appa-rir del gior - no,

53 del gior - no, co - glien-do di sua man pur - pu - rei fio -

62 ri, mi dis-so in gui - dar - don di tan-ti ar - do - ri, di tan-ti ar - do -

71 - ri: A te li col-go ed ec - co, io te n'a - dor -

81 no, A te li col-go ed ec - co, io ed ec - co, io te n'a -

91 dor - no.

Part II

104 Co - sì le chio-me mie, so - a - ve - men - te

114 par - lan - do, cin - se e in sì dol - ci le - ga - mi, dol - ci le -

124 ga - mi mi strinse il cor, mi strinse il cor, ch'al - tro pia - cer non sen - te, ch'al -

133 - tro pia - cer non sen - - te: on - de non fia già mai

143 che più non l'a - mi de - gl'oc - chi mie - i, né

154 fia che la mia men - - te al - tra sos - pi - ri de - si -

164 an - do o chia - mi, de - si - an - do o chia - mi, al - tra sos -

173 pi - ri de - si - an - do o chia - - mi,

Translation:

Clothed the hills and the countryside around
 Did Spring with fresh glories,
 And breathed sweet Arabian fragrances,
 Girded with grasses and with flowers her tresses adorned.
 When Licori at the appearance of day,
 Gathering in his hand purple flowers,
 Said to me: "In recompense of so much ardor
 For you I gather them, and behold I you with them adorn."
 Thus my hair, sweetly
 Speaking, he girded,
 And in such gentle hands he enfolded
 My heart, that other pleasure it feels not,
 Thus shall it never be that no more I love him,
 He of my eyes, nor shall it be that my mind
 For others sigh, or longingly call.



Vestiva i colli

H. Capilupi

Bassus

Giovanni da Palestrina

12 Ve-stiva i col-li e le cam-pagne in-
 tor - no la pri-ma - ve-ra di no-vel-li o - no - ri

22 e spi-ra - va so - a - vi a - rabi - do - ri, a - ra - bi - do - ri,
 32 cin - ta d'erbe, e di fron - de il crin a - dor - no,
 43 quan-do Li - co - ri, a l'appa-rir del gior - no,
 54 co-gliendo di sua man pur-pu-rei fio - ri, mi disso in gui-dar-
 64 don di tanti ar - do - ri, di tanti ar - do - ri: A te li colgo ed
 74 ec - co, i - o te n'a - dor - no, A te li colgo ed
 84 ec-co, io te n'a - dor - no, ed ec-co, io te n'a - dor - no.
 95 Co - sì le chiome mie, so - a - ve - men -
 109 te par - lan-do, cin - - se e in sì dol -

120 D
ci le - ga - mi mi strin-se il cor,

132
mi strin-se il cor, ch'al - tro pia - cer non sen - te: on - de non fia giàmmai che

141 E
più non l'a - mi de - gl'oc - chi mie - i,

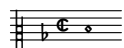
153
né fia che la mia men - te al-tra sos-pi-ri de-si - an - do,

164 F
al-tra sos-pi-ri de-si - ando io chia - mi, al-tra sos-

175
pi-ri de-si - ando io chia - mi, de - si - ando io chia - mi.

Translation:

Clothed the hills and the countryside around
 Did Spring with fresh glories,
 And breathed sweet Arabian fragrances,
 Girded with grasses and with flowers her tresses adorned.
 When Licori at the appearance of day,
 Gathering in his hand purple flowers,
 Said to me: "In recompense of so much ardor
 For you I gather them, and behold I you with them adorn."
 Thus my hair, sweetly
 Speaking, he girded,
 And in such gentle hands he enfolded
 My heart, that other pleasure it feels not,
 Thus shall it never be that no more I love him,
 He of my eyes, nor shall it be that my mind
 For others sigh, or longingly call.



Dormend'un giorno,

Canto Philippe Verdelot (c. 1480 – c. 1530)

① 2 3 4 5

Dor - mend'un giorn'a

12 Ba - ia all' om - br'a - mo-re, Do - ve'l mur-mur de fon -

21 - ti più gli pia - cque,

31 Cor - ser le Nymph'a ven -

42 - di - car l'ar - do - re E la fa - ce gl'a - sco -

51 sen sot - to l'a - cque, Ch'il

60 cre - de - reb - be dent' a quel li - quo - re Su -

68 bi - ta ment' e - ter - no fo - co na - cque, Su -

75 bi - ta ment' e - ter - no fo - co na - cque,

83 B

Ond' a quei ba - gni sempr' il cal-do du - ra

93

Che la fiam-ma d'a-mor a - cqua non

101

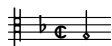
cu - ra, Che la fiam-ma d'a-mor a - cqua

109

non cu - ra.

While sleeping one day at Baine¹ in the shade lay Love
 Where the murmuring of the springs pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat lasts
 Because the flame of love heeds not water.

¹A hot springs resort, popular in Roman times.



Dormend'un giorno,

Alto Philippe Verdelot (c. 1480 – c. 1530)

1 ② 3 4 5

Dormend'un giorn' a
 Baia all' om - - br'a - mo - re, Do - ve'l mur -
 mur de fon - ti più gli pia - cque, più gli pia -
 - - - - cque, Cor - ser le
 Nymph'a ven-di - car a ven-di - car l'ar -
 do - re E la fa - ce gl'a-sco-sen sot - to l'a -
 cque, sot - to l'a - - cque, Ch'il cre - de -
 reb-be dent' a quel li - quo - re Su -
 bi - ta ment' e - ter - no fo - co na - cque, Su - bi - ta ment' e -

77
8 ter - no fo - co na - - cque, Ond' a quei

85
8 ba - gni sempr' il cal - do du -

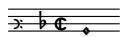
95
8 ra Che la fiam - ma d'a - mor a - cqua non cu -

103
8 ra, Che la fiam - ma d'a - mor a - cqua non

112
8 cu - ra, a - cqua non cu - - ra.

While sleeping one day at Baine² in the shade lay Love
 Where the murmuring of the springs pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat lasts
 Because the flame of love heeds not water.

²A hot springs resort, popular in Roman times.



Dormend'un giorno,

Quinto Philippe Verdelot (c. 1480 – c. 1530)

1 2 3 ④ 5

Dor-mend'un giorn'a Ba-ia all'om-br'amo-
 re, all'ombr'a-mo-re, Do-ve'l murmur de
 fon-ti più gli pia-cque,
 Cor-ser le Nymph'a ven-di-car l'ar-do
 -re a ven-di-car l'ar-do-re E la fa-ce gl'a-
 sco-sen sot-to l'a-cque, Ch'il cre-de-
 reb-be, Ch'il cre-de-reb-be dent' a quel li-quo-re
 Su-bi-ta ment'e-ter-no fo-co nacque, Su-
 bi-ta ment'e-ter-no fo-co na-cque, Ond'

83 a quei ba - gni sempr' il cal - do du - ra B

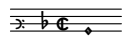
93 Che la fiam - ma d'a - mor a - cqua non

102 cu - ra, Che la fiam - ma d'a - mor a -

111 cqua non cu - ra, a - cqua non cu - ra.

While sleeping one day at Baine³ in the shade lay Love
 Where the murmuring of the springs pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat lasts
 Because the flame of love heeds not water.

³A hot springs resort, popular in Roman times.



Dormend'un giorno,

Tenore Philippe Verdelot (c. 1480 – c. 1530)

1 2 ③ 4 5

8 Dor-mend'un giorn'a Ba-ia all'om-br'a-mo-re,

10 8 Dor-mend'un giorn'a Ba-ia all'om-br'a-mo-

20 8 re, Do-ve'l mur-mur de fon-ti più gli pia-cque, Cor-

28 8 ser le Nymph'a ven-di-car l'ar-do

37 8 re, Cor-ser le Nymph'a ven-di-car

47 8 l'ar-do-re E la fa-ce gl'a-sco-sen sot-to

55 8 l'a-cque, Ch'il cre-de-reb-be, Ch'il cre-de-reb-be

63 8 dent'a quel li-quo-re **A**

74 8 Su-bi-ta ment'e-ter-no fo-co na-cque, Ond'

84 8 a quei ba-gni sempr' il cal-do du-ra **B**

94

8 Che la fiam-ma d'a-mor, Che la fiam-ma d'a-mor a - cqua non

102

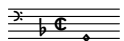
8 cu - ra, Che la fiam-ma d'a-mor, Che la fiam-ma d'a -

110

8 mor a - cqua non cu - ra.

While sleeping one day at Baine⁴ in the shade lay Love
 Where the murmuring of the springs pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat lasts
 Because the flame of love heeds not water.

⁴A hot springs resort, popular in Roman times.



Dormend'un giorno,

Basso Philippe Verdelot (c. 1480 – c. 1530)

1 2 3 4 ⑤

10 Dor-mend' un giorn' a Baia all' om - br'a - mo - re,

19 Dor-mend' un giorn' a Baia all' om - br'a - mo-re,

27 Do - ve'l mur-mur de fon - ti più gli pia -

36 cque, Cor - ser le Nymph' a ven-di - car l'ar -

45 do - re, Cor - ser le Nymph' a ven-di -

53 car l'ar - do-re E la fa - ce gl'a - sco -

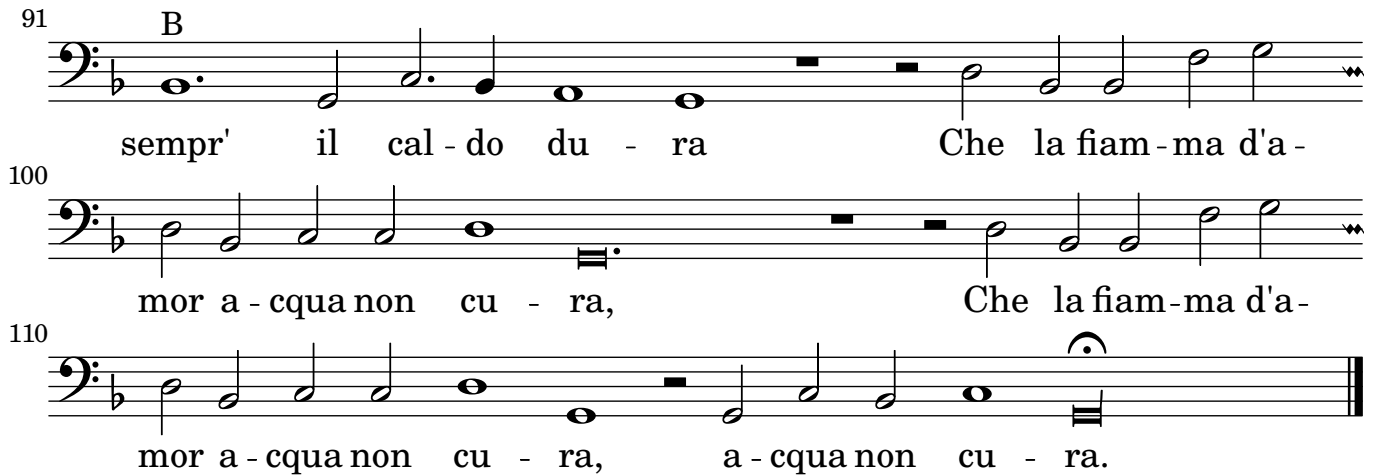
62 - sen sot-to l'a - cque, Ch'il cre - de-

72 reb-be dent' a quel li - quo - re

80 Su - bi - ta ment' e - ter - no fo - co

na - cque, Ond' a quei ba - gni

91 **B**



sempre il cal - do du - ra Che la fiam - ma d'a -

100 mor a - cqua non cu - ra, Che la fiam - ma d'a -

110 mor a - cqua non cu - ra, a - cqua non cu - ra.

While sleeping one day at Baine⁵ in the shade lay Love
 Where the murmuring of the springs pleased him more,
 The Nymphs ran to avenge his ardour
 And hid his lamp beneath the water,
 So that he would believe that within that liquid
 Suddenly an eternal fire was born;
 Whence at those baths always the heat lasts
 Because the flame of love heeds not water.

⁵A hot springs resort, popular in Roman times.

Part IV
Music of Six Parts



This sweet and merry month of May,

Superius

William Byrd (c. 1540 - 1623)

4 This sweet and mer-ry, mer-ry month (and mer-ry, mer-ry
 9 month) of May, and mer-ry month of May, of May, ^A
 14 While Na - ture wan-tons in her prime, wan-tons in her
 19 prime, ^B And birds do sing, And birds do
 24 sing, And birds do sing, and beasts do play, do play,
 31 do play, and beasts do play, do play,
 36 For plea-sure of the joy-ful time, of the joy-ful
 43 time, I choose the first for ho-liday, for ho-li-
 48 day, for ho-li-day, ^C And greet E-li - za, E-li - za, with a rhyme, with a
 rhyme, And greet E - li - za, E - li - za, with a rhyme, with a

56 G.P.

rhyme, with a rhyme, O beau-teous Queen of se - cond Troy,

66 D

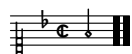
Take well in worth, Take well in worth,

77

a simple toy, a simple toy, Take well in worth, a simple toy,

83

a simple toy, a sim - ple toy, a sim - ple toy.



This sweet and merry month of May,

Sextus

William Byrd (c. 1540 - 1623)

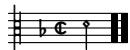
5 This sweet and merry, merry month, and merry, merry month of
 12 May, and merry month of May, of May, While Na-ture
 17 wan-tons, wan-tons in her prime, in her prime, And
 22 birds do sing, And birds do sing, and beasts do play, do
 28 play, and beasts do play, do play, do play, and beasts do
 34 play, For pleasure of the joy-ful time,
 39 of the joy-ful time, the joy-ful time, I choose the first for ho-liday,
 47 for ho - liday, for ho - li-day, for ho - li-day,
 53 And greet E - li - za, E - li - za, with a rhyme, with a rhyme,
 with a rhyme, with a rhyme, with a rhyme, with a

58 G.P.
rhyme, O beau - teous Queen, O beau - teous Queen

69 D
of se - cond Troy, Take well in worth, a simple toy, a

77
simple toy, Take well in worth, a simple toy, a simple toy,

83
Take well in worth, a simple toy, a sim - ple toy, a simple toy.



This sweet and merry month of May,

Medius

William Byrd (c. 1540 - 1623)

7 This sweet and merry, merry month, and merry, merry

12 month of May, While Na - ture wan-tons, wan-tons in her prime, While

17 Nature wan-tons in her prime, in her prime, And birds do

21 sing, And birds do sing, do sing,

25 and beasts do play, and beasts do play, do play, and beasts do

31 play, do play, and beasts do play, do play, For pleasure,

36 For pleasure of the joy-ful time, the joy-ful time, the joy-ful time,

I choose the first for ho - liday, for ho-li-day, for ho-li-

43 C

day, for ho - li - day, And greet E - li - za, E - li -

49

za, with a rhyme, with a rhyme, And greet E - li - za, E - li - za, with a

54 G.P.

rhyme, with a rhyme, O beau - teous

62

Queen of se - cond Troy, O beau - te - ous

70 D

Queen of se - cond Troy, Take well in worth, a sim - ple toy,

75

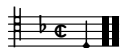
a sim - ple toy, a sim - ple toy, Take well in worth,

80

a sim - ple toy, a sim - ple toy, Take well in worth, a

85

sim - ple toy, a sim - ple toy, a sim - ple toy,



This sweet and merry month of May,

Contratenor

William Byrd (c. 1540 - 1623)

and mer-ry, mer-ry month, and

6 merry, merry month of May, ^A While Na - ture wan-tons,

12 wan-tons in her prime, in her ^B prime, And birds do

16 sing, And birds do sing, And birds do sing,

21 and beasts do play, and beasts do play, do play, and beasts do play,

26 do play, and beasts do play, For plea-sure

33 of the joy-ful time, the joy-ful time, the joy-ful time, I

39 choose the first for ho - li-day, for ho - li-day, for ho - li-day, for ho - li-

44 ^C day, And greet E - li - za, E - li - za, with a rhyme, And greet E - li - za,

50 E - li - za, And greet E - li - za, with a rhyme, with a rhyme,

56 G.P.

with a rhyme, O beau - teous Queen of

63

second Troy, O beau-te-ous Queen of se - cond Troy, of second

71 D

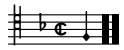
Troy, Take well in worth, a simple toy, Take well in worth, a

77

simple toy, a simple toy, Take well in worth, a

84

simple toy, Take well in worth, a sim - ple toy, a sim - ple toy,



This sweet and merry month of May,

Tenor

William Byrd (c. 1540 - 1623)

8 While Na - ture wan-tons,

9 wan-tons in her prime, wan-tons in her prime, in her prime,

15 And birds do sing, And birds do sing, and

21 beasts do play, do play, and beasts do play, do play, and beasts do

26 play, do play, do play, do play, do play, For pleasure

32 of the joy-ful time, the joy-ful time, of the joy-ful time,

37 I choose the first for ho-liday, for ho-li-day, for ho-li-

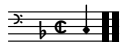
44 day, And greet E - li - za, E - li - za, with a rhyme, And greet E -

50 li - za, with a rhyme, And greet E - li - za, with a rhyme, with

56 a rhyme, with a rhyme, O beau-te-ous Queen of se-cond

G.P.

64 D
8 Troy, O beau-te-ous Queen of second, of second, of second Troy,
72
8 Take well in worth, a simple toy, Take well in worth, a
78
8 simple toy, a simple toy, Take well in worth, a simple toy,
84
8 Take well in worth, a sim - ple toy, a simple toy, a sim - ple toy.

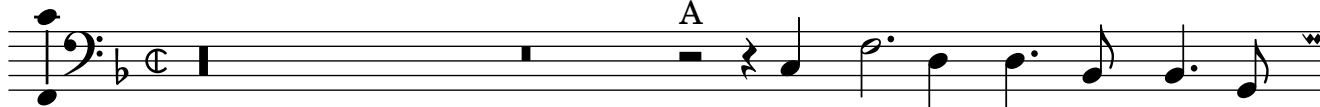


This sweet and merry month of May,

Bassus

William Byrd (c. 1540 - 1623)

A



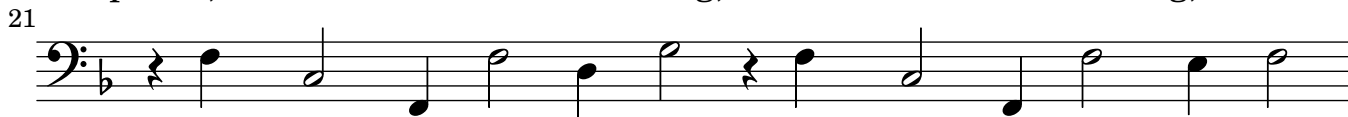
While Na-ture wantons, wantons



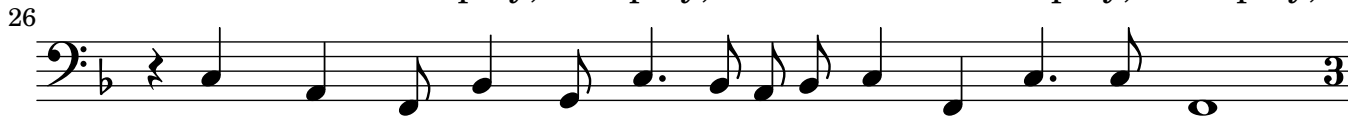
in her prime, While Na - ture wan-tons, wan-tons in her



prime, And birds do sing, And birds do sing,



and beasts do play, do play, and beasts do play, do play,



and beasts do play, do play, do play, do play, do play,



For plea-sure of the joy-ful time, of the joy-ful



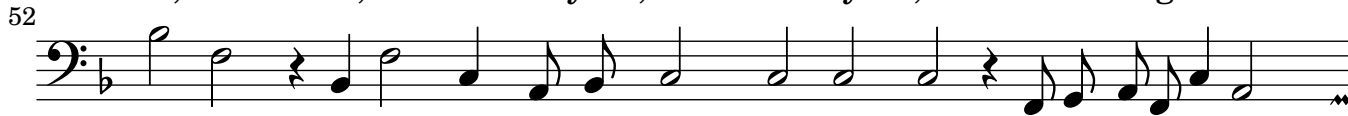
time, the joy-ful time, I choose the first for ho-liday, I choose the



first for ho - li day, for ho - liday, for ho - li-day, And greet E - li -



za, E - li - za, with a rhyme, with a rhyme, And greet E -



li - za, E - li - za, with a rhyme, with a rhyme, with a

58 G.P.
rhyme, O beau - te-ous Queen of se-cond Troy,
66 D
O beau - te-ous Queen of se-cond Troy, Take well in worth,
73
Take well in worth, a sim-ple toy, Take well in worth, a
78
sim-ple toy, a sim-ple toy, a sim-ple toy, a sim-ple toy,
84
Take well in worth, a sim - ple toy, a sim - ple toy.