

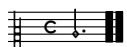
Music for the JCHE performance: September 24, 2015

The Cantabile Renaissance Band Transcriptions by Laura Conrad

September 2, 2015

Contents

Contents	1
Ravencroft: We be three poor mariners	1
Morley: It was a lover and his lass	5
Isaac: Carmen	8
Busnois: Fortuna desperata	10
Josquin: Fortuna d'un gran tempo	13
Campian: The peaceful Westerne winde	16
Pasttime with good companie	19
Willaert, Allons, allons gai	22
Monteverdi: O rosetta	25



We be three poor Mariners,

From "Deuteromelia" (1609)

TREBLE.

Thomas Ravenscroft



1. Wee be three poore Mar - i - ners, new - ly come from the seas,
 2. We care not for those martiall men, that doe our states dis - daine:



Wee spend our lives in jeo - par - dy, whiles o - thers live at
 But we care for those Mar - chant men, which doe our states main -



ease: Shall we goe daunce the round, the round, the round and shall we goe
 taine. To them we daunce the round, the round, the round to them we

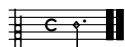


daunce the rounde, the rounde, the rounde, and he that is a
 daunce the rounde, the rounde, the rounde.



bull - y boy, come pledge me on the ground, the ground, the ground.

¹original has a dotted quarter eight note here.



We be three poor Mariners,

From "Deuteromelia" (1609)

TENOR.

Thomas Ravenscroft



1. Wee be three poore Mar - i - ners, new - ly come from the seas,
 2. We care not for those martiall men, that doe our states dis - daine:



Wee spend our lives in jeo - par - dy, whiles o - thers live at
 But we care for those Mar - chant men, which doe our states main -



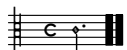
ease: Shall we goe daunce the round, the round, the round and shall we goe
 taine. To them we daunce the round, the round, the round to them we



daunce the rounde, the rounde, the rounde, and he that is a
 daunce the rounde, the rounde, the rounde.



bull - y boy, come pledge me on the ground, the ground, the ground.

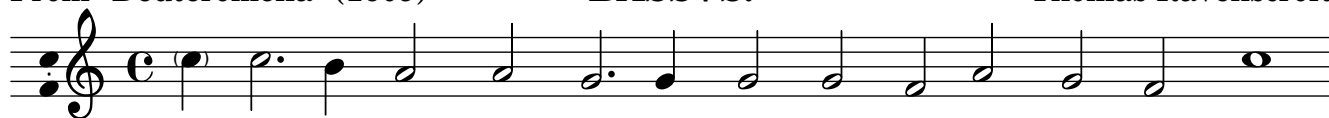


We be three poor Mariners,

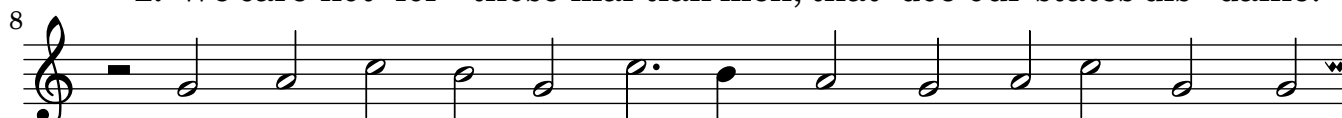
From "Deuteromelia" (1609)

BASSVS.

Thomas Ravenscroft



1. Wee be three poore Mar - i - ners, new - ly come from the seas,
 2. We care not for those martiall men, that doe our states dis - daine:



Wee spend our lives in jeo - par - dy, whiles o - thers live at
 But we care for those Mar - chant men, which doe our states main -



ease: Shall we goe daunce the round, the round, the round and shall we goe
 taine. To them we daunce the round, the round, the round to them we



daunce the rounde, the rounde, the rounde, and he that is a
 daunce the rounde, the rounde, the rounde,



bull - y boy, come pledge me on the ground, the ground, the ground.

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

A
 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,

8
 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,

11
 In spring - time, in spring - time, in spring - time, the on - ly ring - time,

16
 B
 When birds do sing hey dingadiding, hey ding - a ding - a ding, Sweet lov - ers love

22
 the spring, in spring - time, in spring - time, the on - ly pret - ty ring - time,

27
 C
 when birds do sing Hey dingadiding, hey ding - a ding Sweet lovers lovethespring.

Carmen

Cantus

Heinrich Isaac

① 2 3

10

17

24

30

35

The image shows a musical score for a cantus piece. It consists of six staves of music, each starting with a measure number on the left. The first staff begins with a circled '1' and the numbers '2 3' below it. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the sixth staff.

Carmen

Tenor

Heinrich Isaac

1 ② 3

6

12

20

27

33

Detailed description: This block contains the musical notation for the Tenor part of the song 'Carmen'. It consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 1, 6, 12, 20, 27, and 33 are indicated on the left side of the staves. The piece concludes with a double bar line at the end of the fifth staff.

Carmen

Bassus

Heinrich Isaac

1 2 ③

10

21

31

Detailed description: This block contains the musical notation for the Bassus part of the song 'Carmen'. It consists of four staves of music in a single system. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 1, 10, 21, and 31 are indicated on the left side of the staves. The piece concludes with a double bar line at the end of the fourth staff.

Fortuna Desperata

Superius

Antoine Busnois (1430-1492)

① 2 3

For - tu - na, for - tu - na de - spe - ra -

9 - - ta. de - spe - ra - ta

17 in - i - - - qua e ma - le -

25 di - cta che di tal do - na e -

33 le - - - cta la fa - ma, la

42 fa - ma ay de - ne - - ga -

50 - ta, ay de - ne - ga - - - ta.

Translation:

Desperate fate,
 iniquitous and maledicted
 who blackened the good name
 of a woman beyond compare.

Fortuna Desperata

Tenor

Antoine Busnois (1430-1492)

1 ② 3

For - tu - - - na, for - tu - na de - spe -

9

ra - ta, de - spe - ra - ta.

20

in - i - - qua ma - le - di - -

30

- cta che di tal do - na e - le - cta

40

la fa - ma ay de - ne -

49

ga - - - ta, ay de - ne - ga - ta.

Translation:

Desperate fate,
 iniquitous and maledicted
 who blackened the good name
 of a woman beyond compare.

Fortuna Desperata

Bassus

Antoine Busnois (1430-1492)

1 2 ③

For - tu - - na de - spe - ra -

9

- - ta, de - spe-ra - ta, in - - i -

19

- - qua. ma - le - di - cta, ma - le - di -

29

cta, che di tal do - - na e -

38

- le - cta la fa - ma, la fa - ma, ay de -

49

ne - ga - - ta, ay de - ne - ga - ta.

Translation:

Desperate fate,
 iniquitous and maledicted
 who blackened the good name
 of a woman beyond compare.

Fortuna dun gran tempo



*Josquin des Prez*¹

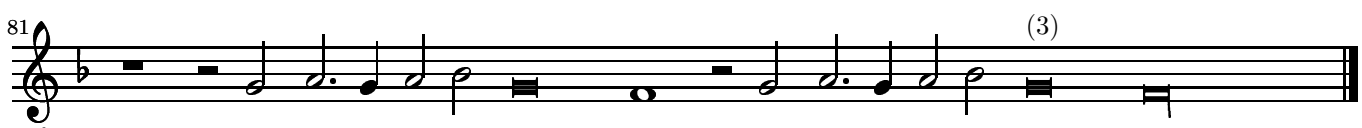
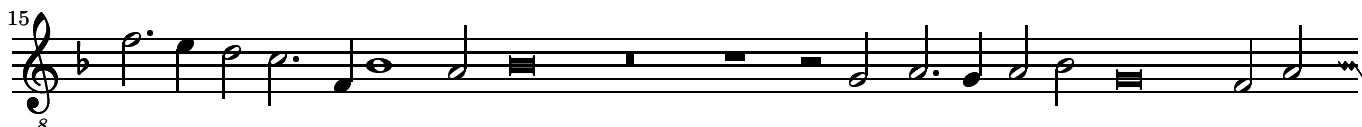
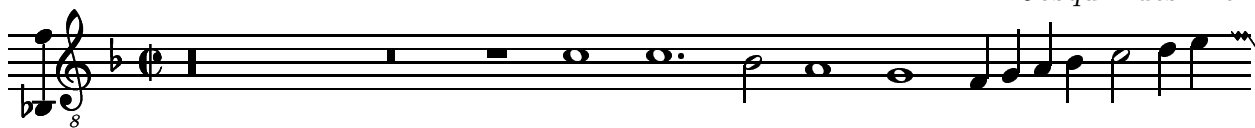
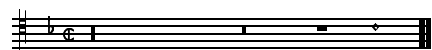


¹Odhecaton doesn't have the attribution to Josquin, that comes from "La plus des plus, five songs for three instruments", Hermann Moeck Verlag.

Fortuna dun gran tempo

Tenor

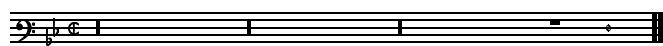
Josquin des Prez



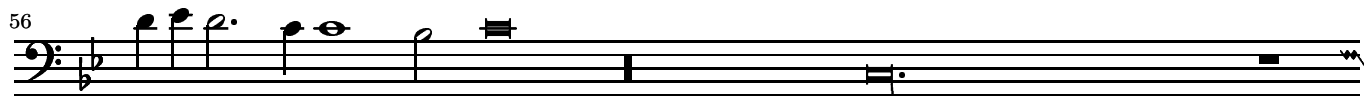
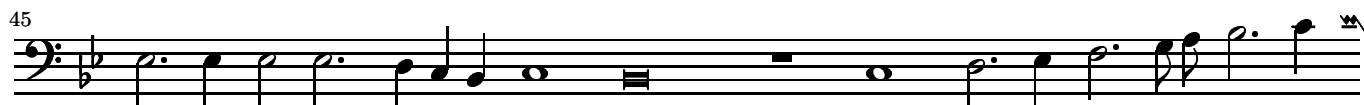
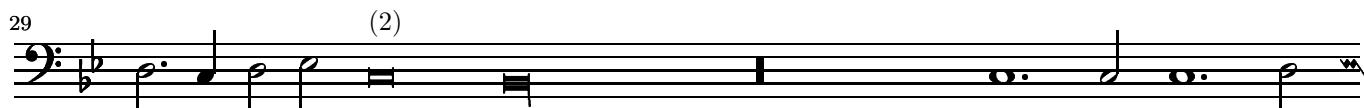
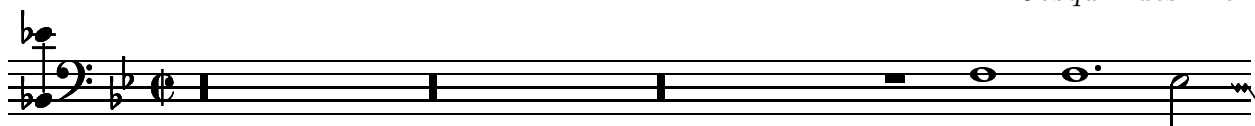
³This ligature is more often transcribed as two whole notes.

Fortuna dun gran tempo

Contra



Josquin des Prez



²Original has a ligature which is usually transcribed as 2 whole notes



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 Westerne 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. mu - sic - - lov - ing
 queen re - vives a - gain; Where he such pleas - ing
 in the fields re - main. O beau - ty, be not
 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 Westernne winde

Bassus

Thomas Campian



1. The peace-ful westernne 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.

Pasttime with good company

Cantus

Henry VIII (attributed)



1. Passe-tyme with gude com - pa-nye, I love, and shall un-
 2. Youth wyll have nedes da - lyauce, Of gude or yll some
 3. Com - pa - nye with ho - ne-ste, Ys ver - tu, vyce to



til I dye. Gruch who wyll, but none de - ny, So
 pas - taunce, Com - pa - nye me thynketh them best, All
 flee. Com - pa - nye ys gude or yll, But



God be pleyd, thus lyfe wyll I. For my pastaunce: Hunt,
 thouts and fan - syes to dy-gest. For y - dle-ness, Ys
 e - v'ry man hath hys frewylle. The best en - syue, The



syng, and daunce, My hert ys sett! All
 chef ma - stres Of vy - ces all: Than
 worst es - chew, My mynd shall be: Ver -



gude - ly sport, Fore my com - fort, Who shall me lett?
 who can say, But myrth and play Ys best of all?
 tue to use, Vyce to re - fuse, Thus shall use me!

Pasttime with good company

Tenor

Henry VIII (attributed)



1. Passetyme with gude com - pa-nye, I love, and shall un - til I dye.
2. Youth wyll have nedes da - lyauunce, Of gude or yll some pas - taunce,
3. Com - pa - nye with ho - ne-ste, Ys ver - tu, vyce to flee.



Gruch who wyll, but none de - ny, So God be pleeyd, thus
 Com - pa - nye me thynk-eth them best, All thouts and fan - syes
 Com - pa - nye ys gude or yll, But e - v'ry man hath



lyfe wyll I. For my pastaunce: Hunt, syng, and daunce, My
 to dy-gest. For y - dle - ness, Ys chef ma - stres Of
 hys frewylle. The best en - syue, The worst es - chew, My



hert ys sett! All gude-ly sport, Fore my com fort, Who shall me lett?
 vy - ces all: Than who can say, But myrth and play Ys best of all?
 mynd shall be: Ver - tue to use, Vyce to re - fuse, Thus shall use me!

Pasttime with good company

Bassus

Henry VIII (attributed)



1. Passetyme with gude com - pa - nye, I love, and shall un - til I dye.
2. Youth wyll have nedes da - lyauce, Of gude or yll some pas - taunce,
3. Com - pa - nye with ho - ne - ste, Ys ver - tu, vyce to flee.



Gruch who wyll, but none de - ny, So God be pleeyd, thus
 Com - pa - nye me thynketh them best, All thouts and fan - syes
 Com - pa - nye ys gude or yll, But e - v'ry man hath



lyfe wyll I. For my pastaunce: Hunt, syng, and daunce, My
 to dy-gest. For y - dle - ness, Ys chef ma - stres Of
 hys frewylle. The best en - syue, The worst es - chew, My



hert ys sett! All gude-ly sport, Fore my com fort, Who shall me lett?
 vy - ces all: Than who can say, But myrth and play Ys best of all?
 mynd shall be: Ver - tue to use, Vyce to re - fuse, Thus shall use me!



Allons, allons gai (down a third)

Discantus

Adrian Willaert (c. 1490 - 1562)

① 2 3

Al-lons, al-lons gai, gai - e - ment, ma mi-gnon-ne, Al-lons, al-lons
gai, gai - e - ment, vous et moi
Mon père a fait faire un châ - teaux fait faire un
ch -- teau, Il est pe-tit mais il est beau, gai-ement, ma mi -
gnon - ne, Al-lons, al-lons gai, gaie - ment vous et moi Il
est pe-tit mais il est beau, D'or et d'argent sont les
cré - - neaux, Le roi n'en a point de si beau, gai-e ment, ma mi-
gnon-ne, al-lons al-lons gai, gai-e-ment, vous et moi. Le roi n'en a point de si
beau, gai-e ment, ma mignon-ne, al-lons, al-lons gai, gaie-e ment, vous et moi.

Translation:

Let us ride gaily, my sweet, you and I. My father has built us a castle. It is small, but beautiful, Of gold and silver are the tower tops. The king himself has nothing so beautiful. Let us ride gaily, my sweet, you and I.



Allons, allons gai (down a third)

Contraténor

Adrian Willaert (c. 1490 - 1562)

1 ② 3

Al-lons, al-lons gai, gai - e-ment, ma mi-gnon - - ne,

Al-lons, al-lons gai, gai - e-ment, vous et moi Mon père a fait faire

un châ - teaux, Mon père a fait faire un châ - teaux,

Il est pe-tit mais il est beau, gai-e-ment ma mi -

gnon-ne, Al - lons al-lons gai, gai - e - ment, vous et moi, Il est pe-tit mais

il est beau, Il est pe-tit mais il est beau, D'or et d'argent sont les

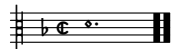
cré - neaux Le roi ne'en a point de si beau, gai-e-ment, ma

mi-gnon - ne, Allons, allons gai, gai-e-ment, vous et moi. Le roi n'en a point de

si beau, gai-e-ment, ma mi-gnon - ne. Allons, allons gai, gai-e-ment vous et moi.

Translation:

Let us ride gaily, my sweet, you and I. My father has built us a castle. It is small, but beautiful, Of gold and silver are the tower tops. The king himself has nothing so beautiful. Let us ride gaily, my sweet, you and I.



Allons, allons gai (down a third)

Tenor

Adrian Willaert (c. 1490 - 1562)

1 2 ③



Al-lons, al-lons gai, gai - e-ment, ma mi-gnonne, Al-lons, al-lons gai,



gai - e-ment, vous et moi Mon père a fait faire un châ-



teaux, Mon père a fait faire un châ-teaux,



Il est pe-tit mais il est beau, gai - e - ment ma mi-gnon - ne,



Al-lons al-lons gai, gai - e-ment, vous et moi, Il est pe-tit mais il est



beau, D'or et d'argent sont les cré - neaux sont les cré-neaux



Le roi ne'en a point de si beau, Le roi ne'en a point de si beau, gai-ement, ma mi-



gnonne, Allons, allons gai, gai-ement, vous et moi. Le roi n'en a point de si



beau, gai-e-ment, ma mi-gnon-ne. Al-lons, al-lons gai, gai-e-ment vous et moi.

Translation:

Let us ride gaily, my sweet, you and I. My father has built us a castle. It is small, but beautiful, Of gold and silver are the tower tops. The king himself has nothing so beautiful. Let us ride gaily, my sweet, you and I.

O rosetta

Scherzi Musicali (1607)

Gabriello Chiabrera (1552 – 1638)

Claudio Monteverdi (1567 – 1643)

Ritornello. Si sona due volte prima che si cominca cantare

Canto I
e' - g''

Canto II
e' - d''

Basso
G - c'

5

11

16

O ro-
O ro-
O ro-

set - ta, che ro - set - ta tra'l bel ver - de di tue fron - di ver-go - gno - sa ti na -
set - ta, che ro - set - ta tra'l bel ver - de di tue fron - di ver-go - gno - sa ti na -
set - ta, che ro - set - ta tra'l bel ver - de di me fron - di ver-go - gno - sa ti na -

scon - di, co-me pu - ra don - zel - let - ta, che spo - sa - ta an - cor non è.
scon - di, co-me pu - ra don - zel - let - ta, che spo - sa - ta an - cor non è.
scon - di, co-me pu - ra don - zel - let - ta, che spo - sa - ta an - cor non è.

Ritornello

2. Se dal bel cespo natio
Ti torrò non te caglia;
Ma con te tanto mi vaglia,
Che ne lodi il pensier mio,
Se servigio ha sua mercè.

3. Caro pregio il tuo colore
Tra le man a di colei,
Che governa a pensier miei,
Che mi mira il petto, e'l core,
Ma non mira la mia fè.

4. Non mi dir, come t'apprezza
La beltà di Citerea,
Io me'l so, ma questa Dea
E di gratia, e di bellezza
Non ha Dea semblante a se.