

Music for the Walk for Hunger  
The Cantabile Band  
May 6, 2012

Laura Conrad

April 10, 2012



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# Printing History

First Printing March 27, 2012

## 0.1 May Vocals

# 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 Fa la la la la la  
a - gi - li - ty. Fa la la Fa la la Fa la la Fa la la la la la  
19  
G.P.  
la la la la la Fa la la la la la la. A - bout the Maypole new, With glee and  
la la la la la Fa la la la la la la The shepherds and the nymphs them round en -  
24  
mer - ri - ment, With glee and mer - ri - ment, While, as the bagpipe tooted it,  
clo - sed 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 - ther foot - ed  
A - bout they turn'd them, A - bout they turn'd them, in such strange a - gi - li -  
35  
it. Fa la la Fa la la Fa la la Fa la  
ty. Fa la la Fa la la Fa la la Fa la la Fa la  
41  
G.P.  
la la la la la la. And to the wan - ton in - strument Still they went to and  
la la la la la la And still, when they un - lo - sed had, With words full of

46  
fro, (both)                      And fine - ly flaunted it,    And then both met a-gain,  
de - light                      they gent - ly kiss - ed them,    And thus sweet - ly to sing,

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

57  
And thus they    chanted it,    Fa la la    la la    la la    la la    Fa    la la    la  
they ne - ver    miss - ed them    Fa la la    la la    la la    la la    la la    Fa    la la    la

63  
la Fa la la    la la    la la la la    la la    la la    la    Fa    la    la la    la.    And  
la Fa la la    la la    la la la la    la la    la la    la    Fa    la    la la    la.    And  
G.P.

69  
to the wanton in - strument Still they went to and fro, (both)                      And  
still, when they un - lo - sed had,    With words full of    de - light                      they

75  
fine - ly flaunted it,    And then both met a-gain,    And then both met a-gain,    And then  
gent - ly kiss - ed them,    And thus sweet - ly to sing,    And thus sweet - ly to sing,    And thus

80  
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

85  
Fa la la    la la    la la la la    la la    Fa    la la    la la    la    Fa la la    la la  
Fa la la    la la    la la la la    la la    Fa    la la    la la    la    Fa la la    la la

90  
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    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

16  
G.P.  
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

37  
G.P.  
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 wan - ton 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 flaunt-ed 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 chan-ted 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 chan-ted 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 May-pole new, With glee and mer - ri-ment, With glee and  
The shep-herds 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 la  
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la la

15  
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 la la la la la la la la la la la la la la la

21  
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 -

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 la  
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la la

36  
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

41  
G.P.  
la la la la And to the wan-ton in - stru - ment Still they went to and  
la la la la. And still, when they un - lo - sed had, With words full of



46  
8  
fro, (both) Still they went to and fro, (both) And fine-ly flaunt-ed it, And then  
de-light With words full of de-light they gent-ly kiss-ed them, And thus

51  
8  
both met a-gain, a-gain, And then both met a-gain, both met a-gain, And thus they  
sweet-ly to sing, to sing, And thus sweet-ly to sing, sweet-ly to sing, they ne-ver

56  
8  
chan-ted it, And thus they chanted it, Fa la la la la la la la Fa la la la  
miss-ed them, they ne-ver miss-ed them. Fa la la la la la la la Fa la la la  
G.P.

62  
8  
Fa la la la Fa la la la la la la la la la la la la la la. And  
Fa la la la Fa la la la la la la la la la la la la la la. And

69  
8  
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

74  
8  
fro, (both) And fine-ly flaunt-ed it, And then both met a-gain, a-gain, And then  
de-light they gent-ly kiss-ed them, And thus sweet-ly to sing, to sing, And thus

79  
8  
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  
8  
chan-ted it, Fa la la la la la la la 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 la la la la la la la Fa la la la Fa la la

89  
8  
la Fa la la la la la 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 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 May-pole new, With glee and mer - ri-ment, With glee and  
The shep-herds 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  
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la

15  
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

21  
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 -

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  
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 - stru-ment 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 Fa la la  
they ne-ver miss-ed them. Fa 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 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 Fa la la  
they ne-ver miss-ed them. Fa 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 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 shep-herds 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 la la  
la Fa la la Fa la la Fa la la la la Fa la Fa la la la la

21  
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 -


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 Fa la  
A - bout they turn'd them, in such strange a - gi - li - ty. Fa la la Fa la

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


43  
to the wan-ton in-stru-ment Still they went to and fro, (both) And  
still, when they un - lo - sed had, With words full of de - light they

49



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

55



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


60



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


66

G.P.




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,

73



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



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 Fa la la la la la la la la la la Fa la la la  
miss - ed them. Fa la la la la la Fa la la la la la la la la la la

89



la Fa la la Fa la la Fa 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.

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



nonny no, and a hey nonny non ny no,      That o'er the green cornfields did pass,  
nonny no, and a hey nonny non ny no,      These pret - ty Coun - try folks would lie,  
nonny no, and a hey nonny non ny no,      How that a life was but a Flower,  
nonny no, and a hey nonny non ny no,      For love is crown - ed with the prime,



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



When birds do sing Hey ding, a ding a ding, hey ding a ding a ding, hey ding a ding a ding,



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



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



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 pret - ty ring - time, When birds do sing Hey ding, a-ding-a-ding,

19 hey dinga-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 nonny nonny no, with a hey
2. Be - tween the a - cres of the Rye, with a hey nonny nonny no, with a hey
3. This Ca - rol they be - gan that hour, with a hey nonny nonny no, with a hey
4. And there - fore take the pre - sent time, with a hey nonny nonny no, with a hey



8 ho non - ny non - ny no, That o'er the green fields, the green corn - fields did pass,  
8 ho non - ny non - ny no, These pret - ty Coun - try, these coun - try folks would lie,  
8 ho non - ny non - ny no, How that a life was, a life was but a Flower,  
8 ho non - ny non - ny no, For love is crown - ed, is crown - ed with the prime,



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



8 When birds do sing hey dingad ingad ing, hey ding - ading - ading, Sweet lov - ers love



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



8 when birds do sing Hey dingad ingad ing, hey ding - ading Sweet lovers love the spring.

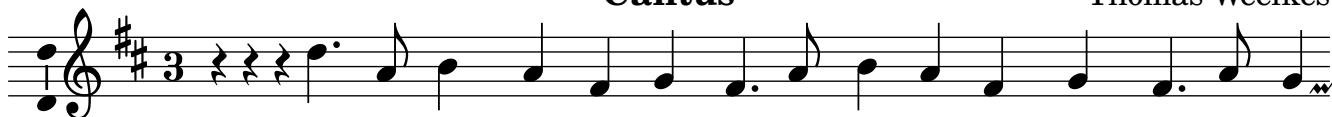




## Strike it up, Tabor

Cantus

Thomas Weelkes



1. Strike it up Ta-bor and pipe us a fa-vour, thou shalt be well
2. Lust-y Dicke Hopkin, lay on with thy napkin, the stiching cost



paid, for thy la-bour: I mean to spend my shoe sole to dance  
me but a dod-kin, the Mor-ris were halfe un - done, Wert not



a - bout the May - pole, I will be blith and briske, leap and skip,  
for Martin of Comp - ton, O well said Jig - ing Alce, Prit - ty Gill,

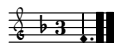


hop and trip, turne a - bout in the rout, un - till  
stand you still, Dap-per Jacke, means to smacke, how now,

1. | 2.



ve-ry weary weary joyntes can scarce friske. friske.  
fie, fie fie, you dance, false. false.



## Strike it up, Tabor

Tenor

Thomas Weelkes



1. Strike it up Ta - bor and pipe us a fa - vour, thou

2. Lust - y Dicke Hop - kin, lay on with thy nap - kin, the



shalt be well paid, well paid for thy la - bour: I mean

stich - ing cost me but a dod - kin, the Mor -



to spend my shoe sole to dance a - bout the May -

ris were halfe un - done, Wert not for Martin of Comp -



- pole, I will be blith and briske, blith and briske, ile leap and

- ton, O well said Jig - ing Alce, Prit - ty Gill, stand you



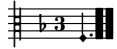
skip, hop and trip, turne a - bout in the rout, un - till

still, Dap - per Jacke, means to smacke, how now, fie, fie, fie,



ve - ry wea - ry wea - ry joyntes can scarce friske. friske.

you dance, you dance false. false.



# Strike it up, Tabor

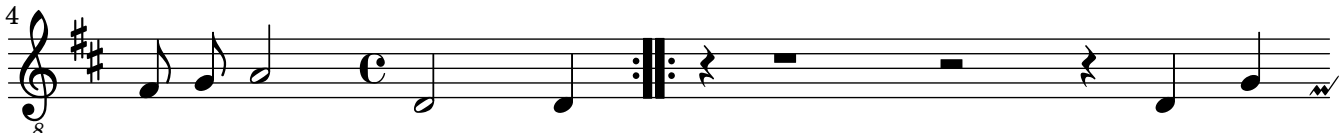
Bassus

Thomas Weelkes



1. Strike it up Ta-bor and pipe us a fa-vour, thou shalt be well paid

2. Lust-y Dicke Hopkin, lay on with thy napkin, the stich-ing cost one



for thy la - bour:

to dance

but a dod - kin,

the Mor -



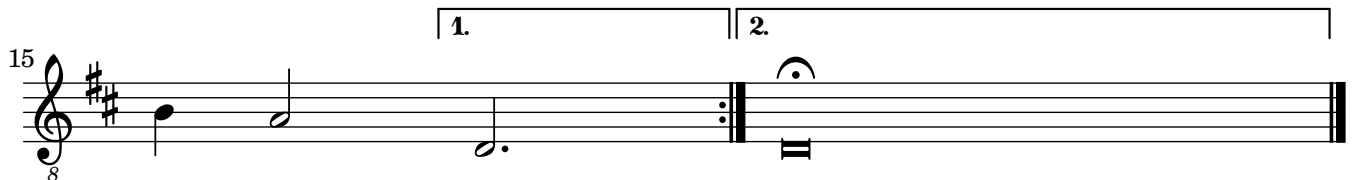
a-bout the May - pole, I will be blith and briske, leap and skip,

ris were halfe un - done, Wert not for Martin of Compton, O well said



hop and trip, turne a-bout in the rout, un-till ve - ry wea-ry joyntes

Jig-ing Alce, Prit-ty Gill, stand you still, Dapper Jacke, how now, fie, fie

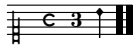


can scarce friske.

friske.

you dance false.

false.



# Sing we and chant it,

Number 4 from The First Booke of Balletts to Five Voyces.

Cantus

Thomas Morley



1. Sing we and chant it While love doth grant it, Fa la la la la la la la,  
2. All things in - vite us Now to de - light us Fa la la la la la la la,



fa la la la. Not long youth last-eth, And old age hasteth. Now is best lei - sure  
fa la la la. Hence, care, be packing! No mirth be lack-ing! Let spare no treasure



To take our plea - sure. Fa la la la la la, fa la la la la. la.  
To live in plea - sure. Fa la la la la la, fa la la la la. la.

# Sing we and chant it,

Number 4 from The First Booke of Balletts to Five Voyces.

Quintus

Thomas Morley



1. Sing we and chant it While love doth grant it,  
2. All things in - vite us Now to de - light us



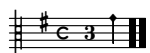
Fa la la la la la la la la la la. Not long youth last - eth,  
Fa la la la la la la la la la la. Hence, care, be pack - ing!



And old age hast - eth. Now is best lei - sure To take our plea - sure.  
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.



Fa la la la la la la la fa la la la fa la la la. la.  
Fa la la la la la la la fa la la la fa la la la. la.



# Sing we and chant it,

## Number 4 from The First Booke of Balletts to Five Voyces.

Altus

Thomas Morley



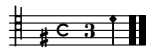
1. Sing we and chant it While love doth grant it, Fa la la la la la
2. All things in - vite us Now to de - light us Fa la la la la la



fa la la la. Not long youth last-eth, And old age hasteth. Now is best lei-sure  
 fa la la la. Hence, care, be packing! No mirth be lacking! Let spare no treasure



To take our pleasure. Fa la la la la la, fa la la la la. la. la.  
 To live in pleasure. Fa la la la la la, fa la la la la la. la. la.

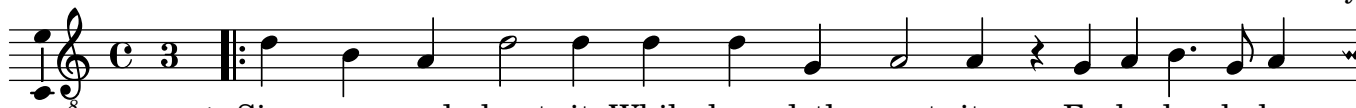


# Sing we and chant it,

## Number 4 from The First Booke of Balletts to Five Voyces.

Tenor

Thomas Morley



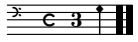
1. Sing we and chant it While love doth grant it, Fa la la la la,
2. All things in - vite us Now to de - light us Fa la la la la,



fa la la la. Not long youth last-eth, And old age hasteth. Now is best lei-sure  
 fa la la la. Hence, care, be packing! No mirth be lacking! Let spare no treasure



To take our plea-sure. Fa la la la la la, fa la la la la la la, fa la la la la. la.  
 To live in plea-sure. Fa la la la la la, fa la la la la la la, fa la la la la. la.



# Sing we and chant it,

Number 4 from The First Booke of Balletts to Five Voyces.

Bassus

Thomas Morley



1. Sing we and chant it While love doth grant it,  
2. All things in - vite us Now to de - light us



Fa la la la la, fa la la la la la la. Not long youth last - eth,  
Fa la la la la, fa la la la la la la. Hence, care, be pack - ing!



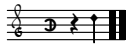
And old age hast - eth. Now is best lei - sure To take our plea - sure.  
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.



Fa la la la la la la la, fa 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.

## 0.2 Holborne Instrumentals





# 55. The night watch.

CANTVS.

Antony Holborne

# 55. The night watch.

TENOR.

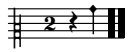
Antony Holborne

# 55. The night watch.

BASSVS.

Antony Holborne





# 55. The night watch.

ALTUS.

Antony Holborne

11

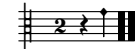
21

31

42

1. (1) 2.

1. 2. Final. (1)



# 55. The night watch.

QUINTUS.

Antony Holborne

8

17

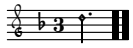
36

1. (1) 2.

1. 2. Final. (1)

<sup>1</sup>Alternative endings are editorial.

<sup>2</sup>facsimile has a dotted whole note.



## 10. Galliard

CANTVS.

Antony Holborne

9  
17  
25

## 10. Galliard

ALTUS.

Antony Holborne

8  
16  
25

<sup>1</sup>This and the following two notes are colored in the facsimile.



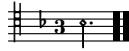
# 10. Galliard

QUINTUS.

Antony Holborne

11

23



# 10. Galliard

TENOR.

Antony Holborne

11

22



# 10. Galliard

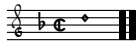
BASSVS.

Antony Holborne

11

(1)

22



# 25. Patiencia.

CANTVS.

Antony Holborne

12  
23  
33  
44

# 25. Patiencia.

TENOR.

Antony Holborne

11  
23  
34  
45



## 25. Patiencia.

ALTUS.

Antony Holborne

13

27

39

## 25. Patiencia.

QUINTUS.

Antony Holborne

15

28

41

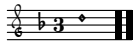
## 25. Patiencia.

BASSVS.

Antony Holborne

21

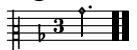
40



# 26. Hermoza.

CANTUS.

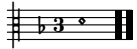
Antony Holborne



# 26. Hermoza.

ALTUS.

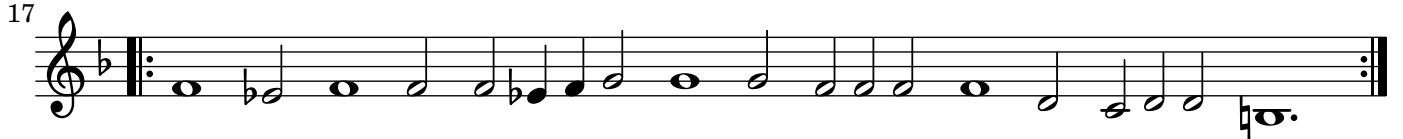
Antony Holborne

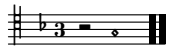


# 26. Hermoza.

QUINTUS.

Antony Holborne





## 26. Hermoza.

TENOR.

Antony Holborne



## 26. Hermoza.

BASSVS.

Antony Holborne





# 60. The Honie-Suckle.

CANTUS.

Antony Holborne

Musical score for the Cantus part of 'The Honie-Suckle'. It consists of three staves of music in treble clef, 2/4 time. The first staff starts at measure 19. The second staff starts at measure 36 and includes a repeat sign. The third staff ends with a double bar line and repeat dots. A final musical staff with a treble clef, 2/4 time signature, and a repeat sign is located below the main score.

# 60. The Honie-Suckle.

ALTUS.

Antony Holborne

Musical score for the Altus part of 'The Honie-Suckle'. It consists of three staves of music in treble clef, 2/4 time. The first staff starts at measure 20. The second staff starts at measure 37 and includes a repeat sign. The third staff ends with a double bar line and repeat dots. A final musical staff with a treble clef, 2/4 time signature, and a repeat sign is located below the main score.

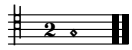
# 60. The Honie-Suckle.

QUINTUS.

Antony Holborne

Musical score for the Quintus part of 'The Honie-Suckle'. It consists of three staves of music in treble clef, 2/4 time. The first staff starts at measure 19. The second staff starts at measure 36 and includes a repeat sign. The third staff ends with a double bar line and repeat dots. A final musical staff with a treble clef, 2/4 time signature, and a repeat sign is located below the main score.

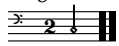




# 60. The Honie-Suckle.

TENOR.

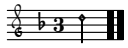
Antony Holborne



# 60. The Honie-Suckle.

BASSVS.

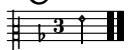
Antony Holborne



# 34. Muy Linda

CANTVS.

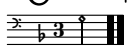
Antony Holborne



# 34. Muy Linda

ALTUS.

Antony Holborne



# 34. Muy Linda

BASSVS.

Antony Holborne





### 34. Muy Linda QUINTUS.

Antony Holborne

Musical score for Quintus part of 'Muy Linda'. It consists of four staves of music in treble clef, one flat key signature, and 3/4 time. The first staff starts at measure 6, the second at 11, the third at 17, and the fourth ends with a double bar line. The music features a mix of eighth and sixteenth notes with some rests.

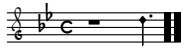


### 34. Muy Linda TENOR.

Antony Holborne

Musical score for Tenor part of 'Muy Linda'. It consists of three staves of music in treble clef, one flat key signature, and 3/4 time. The first staff starts at measure 8, the second at 8, and the third at 16. The music features a mix of eighth and sixteenth notes with some rests.

## 0.3 Flowers

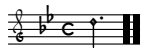


# Flora gave me fairest flowers

Cantus

John Wilbye

Flo-ra gave me fair-est flow - ers, Flo - ra gave me fair-est flow-ers,  
none so fair, none so fair, none so fair, in Flora's trea-sure, none so fair, none so  
fair, none so fair, in Flo-ra's trea-sure, <sup>A</sup> These I placed on Phyl-lis' bow-ers,  
She was pleased, She was pleased, She was pleased, and she my plea-sure,  
She was pleased, She was pleased, She was pleased, and she my plea - sure. <sup>B</sup>  
Smil-ing mea-dows seem to say: Come ye wan-tons, here to play, Smil-ing  
meadows seem to say: Come ye wantons, here to play, come here to play, Come ye  
wan-tons, here to play, to play, Come ye wan-tons, here to play, Come ye wan-tons,  
here to play, Come ye wan-tons, here to play, to play, Come ye wan-tons, here to  
play, to play, Come, come ye wan-tons, here to play.



# Flora gave me fairest flowers

Quintus

John Wilbye

Flo - ra gave me fairest flow - ers, Flo - ra gave me fairest flowers, none so  
8 fair, none so fair, none so fair, in Flo - ra's trea - sure, none so fair, none so fair,  
14 none so fair, in Flo - ra's trea - sure, <sup>A</sup> These I placed on Phyl - lis' bow - ers,  
20 She was pleased, She was pleased, She was pleased, and she my plea -  
25 sure. She was pleased, She was pleased, She was pleased, and she my plea -  
30 sure. <sup>B</sup> Smil - ing mea - dows seem to say: Come ye wan - tons, here to play,  
36 Smil - ing mea - dows seem to say: Come ye wan - tons, here to play,  
41 Come ye wan - tons, here to play, to play, Come ye wan - tons, here to  
45 play, to play, Come ye wan - tons, here to play, to play, Come ye  
49 wan - tons, here, Come, come ye wan - tons, here to play.

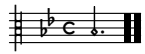


# Flora gave me fairest flowers

Altus

John Wilbye

Flo-ra gave me fairest flow-ers, Flo-ra gave me fairest flow - ers, none so  
8 fair, none so fair, in Flora's trea - sure, none so fair, none so fair, in Flora's trea -  
16 sure, **A** These I placed on Phyllis' bow - ers, She was pleased, and  
24 she my plea - sure. She was pleased, She was pleased, and she my plea -  
30 sure. **B** Smil-ing mea-dows seem to say: Come ye wan-tons, here to  
36 play, Smil-ing mea-dows seem to say: Come ye wan-tons, here to play,  
41 Come ye wan-tons, here to play, to play, Come ye wan-tons, here to play, Come  
45 here to play, Come ye wan-tons, here to play, to play, Come ye wan-tons,  
49 here to play, Come, come ye wan-tons, here to play.



# Flora gave me fairest flowers

Tenor

John Wilbye

Flo - ra gave me fair-est flow-ers, Flo - ra gave me fair-est flow-ers,  
none so fair, none so fair, none so fair, in Flo-ra's trea - sure,  
none so fair, none so fair, in Flo-ra's trea - sure, <sup>A</sup> These I placed on  
Phyl-lis' bow-ers, These I placed on Phyl-lis' bow - ers,  
She was pleased, She was pleased, She was pleased, and she my plea-  
<sup>B</sup> sure. Smil-ing mea-dows seem to say: Come ye wan-tons,  
here to play, Come ye wan-tons, here to play, Come here to play,  
Come ye wan-tons, here to play, to play, Come ye wan-tons, here to play,  
Come ye wan-tons, here to play, to play, Come ye wan-tons,  
Come ye wan-tons, here to play.



# Flora gave me fairest flowers

Bassus

John Wilbye

Flo - ra gave me fairest flowers, none so fair, none so fair,  
9 none so fair, in Flora's trea - sure, none so fair, none so fair, none so fair, in  
15 **A**  
Flo-ra's trea - sure, These I placed on Phyl-lis' bow-  
22  
ers, She was pleased, She was pleased, and  
29 **B**  
she my plea - sure. Smil-ing mea-dows seem to  
36  
say: Come ye wan-tons, here to play, Come ye wan-tons, here to play,  
41  
Come ye wan-tons, here to play, Come ye wan-tons, here to play, Come  
45  
here to play, Come ye wan-tons, here to play, Come ye wan-tons,  
49  
here to play, Come, come ye wan-tons, here to play.



# Oken Leaves, a Round of 3 Voices

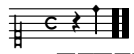
From *Pammelia* (1609)

Thomas Ravenscroft

Oak- en leaves in the mer- ry wood so wilde, when wilt you grow green

8 a, fayr- est maid and thou be with child, lul- la- by maist thou sing a,

17 lul- la lul- la- by lul- la lul- la lul- la- by lul- la- by maist thou sing a.



# 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



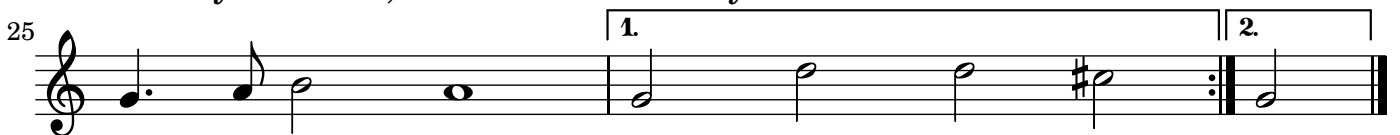
smil - ing like milde May all flowr - ing, When skies blew silke and  
 gaine like som- mers daies bee dimde, With lit - tle cloudes of  
 ser - vice di - vers sorts in sow - ing, Some hap - ly seem - ing



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	eies.
due -	- ly	sterve.	Raine	on	your
				sterve.	



# XXI. Cleare or cloudie sweet as Aprill showring,

Altus

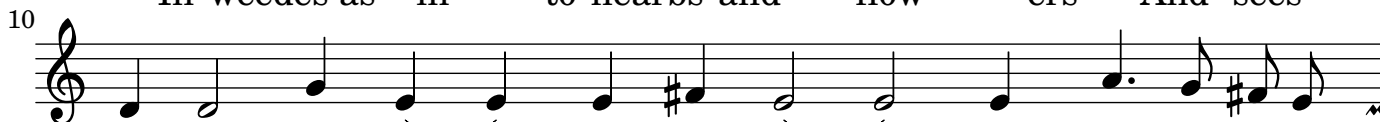
John Dowland



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,



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



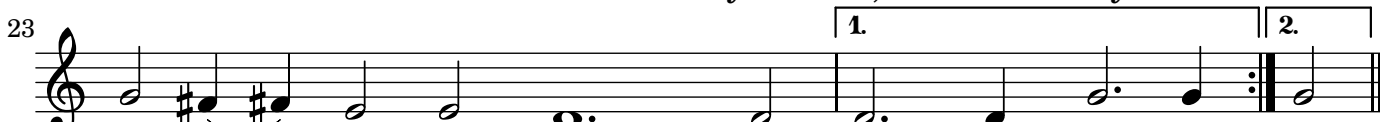
smil - ing like milde May all flowr - ing, When skies blew  
 a - gaine like som - mers daies bee dimde, With lit - tle  
 of ser - vice di - vers sorts in sow - ing, Some hap - ly



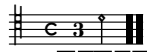
silke and me - dowes car - pets bee, Hir speech - es  
 cloudes of doubt - full con - stant faith, Hir trust hir  
 seem - ing and some be - ing yours, Raine on your



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

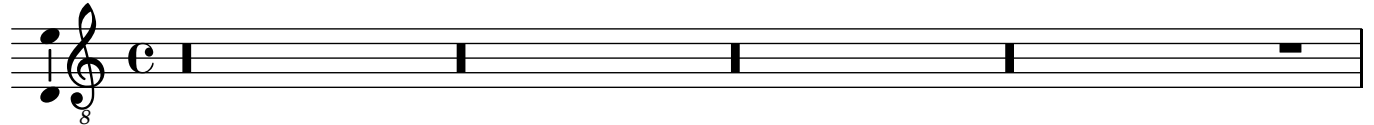


yet Jar - ring notes out - ring - eth. Hir speech - es eth.  
 ing, she light - ning to mine eies. Hir trust hir eies.  
 lack dew and due - ly sterve. Raine on your sterve.



# XXI. Cleare or cloudie sweet as Aprill showring,

Quintus John Dowland



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



all sweet, yet Jar- ring notes out- ring- eth. eth.  
thun- der- ing, she light- ning to mine eies. eies.  
your weeds, 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,



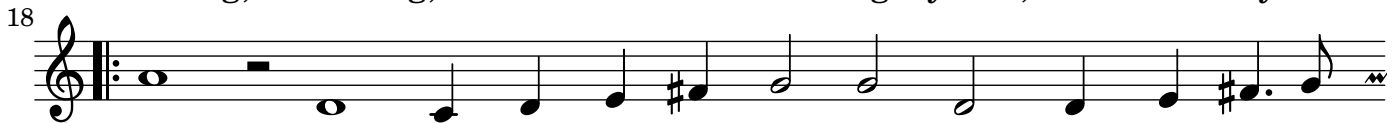
Smoth or frown- ing so is hir face to mee, Pleasd or  
 In best at- tire of com- pleat beaut- ies height, Hir love  
 In weedes as in- to hearbs and flow- ers And sees of



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 weeds



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,

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



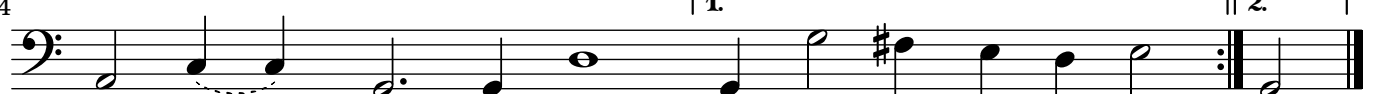
(1)  
 silke and me - dowes car - pets bee, Hir speech - es notes  
 cloudes of doubt - full con - stant faith, Hir trust hir doubt,  
 seem - ing and some be - ing yours, Raine on your hearbs

19



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 weeds

24



1. 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.

# Mistress Nichols Almand

Cantus

John Dowland

Musical notation for the Cantus part, measures 1-8. The first staff shows measures 1-6, and the second staff shows measures 7-8. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a treble clef.

Altus

Musical notation for the Altus part, measures 1-8. The first staff shows measures 1-6, and the second staff shows measures 7-8. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a treble clef.

Tenor

Musical notation for the Tenor part, measures 1-8. The first staff shows measures 1-6, and the second staff shows measures 7-8. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a treble clef.

Quintus

Musical notation for the Quintus part, measures 1-8. The first staff shows measures 1-6, and the second staff shows measures 7-8. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a treble clef.

Bassus

Musical notation for the Bassus part, measures 1-8. The first staff shows measures 1-6, and the second staff shows measures 7-8. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a bass clef.

# The King of Denmark's Galliard

Cantus

John Dowland

Musical score for the Cantus part, consisting of four staves of music in 3/4 time. The key signature has one flat (B-flat). The score includes measure numbers 7, 14, and 19. A fermata is placed over the final note of the piece, with a circled '(1)' below it.

Altus

Musical score for the Altus part, consisting of four staves of music in 3/4 time. The key signature has one flat (B-flat). The score includes measure numbers 8, 14, and 19. A fermata is placed over the final note of the piece, with a circled '(1)' below it.

Tenor

Musical score for the Tenor part, consisting of three staves of music in 3/4 time. The key signature has one flat (B-flat). The score includes measure numbers 8, 9, and 18. A fermata is placed over the final note of the piece, with a circled '(1)' below it.

<sup>1</sup>Fermata is editorial; the facsimile has it in some parts but not others.



# The King of Denmark's Galliard

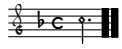
Quintus

John Dowland

Musical score for Quintus, consisting of four staves of music in 3/8 time. The key signature has one flat (B-flat). The score includes measure numbers 8, 15, and 20. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Bassus

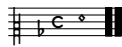
Musical score for Bassus, consisting of three staves of music in 3/8 time. The key signature has one flat (B-flat). The score includes measure numbers 9 and 17. The music is primarily composed of quarter and eighth notes.



# 10. M. John Langtons Pavan

Cantus

John Dowland

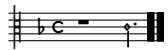


# 10. M. John Langtons Pavan

Altus

John Dowland

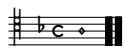
<sup>1</sup> Original has quarter note



## 10. M. John Langtons Pavan

Tenor

John Dowland



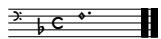
## 10. M. John Langtons Pavan

Quintus

John Dowland

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<sup>2</sup> Original has quarter note



# 10. M. John Langtons Pavan

Bassus

John Dowland

11

21

29

39



# M. Nicholas Gryffith his Galiard

Cantus

John Dowland

6  
12  
18  
25

Bassus

(1)

7  
13  
18  
25

<sup>1</sup>half note in original.

# M. Nicholas Gryffith his Galiard

Tenor

John Dowland

Musical score for the Tenor part of 'M. Nicholas Gryffith his Galiard'. The piece is in 3/4 time and G major. The score consists of five staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a dotted quarter note G4, and continues with a series of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

Altus

Musical score for the Altus part of 'M. Nicholas Gryffith his Galiard'. The piece is in 3/4 time and G major. The score consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and continues with a series of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

Quintus

Musical score for the Quintus part of 'M. Nicholas Gryffith his Galiard'. The piece is in 3/4 time and G major. The score consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and continues with a series of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.



## Of all the birds.

From "Deuteromelia" (1609)

TREBLE.

Thomas Ravenscroft



For all the day long she sits in a tree, and when the night comes, a-



way flies she,



now. 1.



2.



Nut - megs, and cloves, and that gave thee thy jol - ly red nose.



## Of all the birds.

From "Deuteromelia" (1609)

BASSVS.

Thomas Ravenscroft



For all the day long she sits in a tree, and when the night comes, a-way



flies she,



now. 1.



2.



Nut - megs, and cloves, and that gave thee thy jol - ly red nose.





# Jolly Shepheard

## a Round of 3 Voices

Thomas Ravenscroft

The musical score is written on four staves of music in a single system. Each staff begins with a treble clef and a common time signature (C). The melody is written in a simple, folk-like style. There are three repeat signs (double bar lines with a vertical line through them) placed above the second, third, and fourth staves. The lyrics are printed below the notes, with hyphens indicating syllables that span across notes. The lyrics are: "Jol - ly shep - heard and u - pon a hill as he sate, so lowd he blew his lit - tle horne, and kept right well his gate: Eare - ly in a morn - ing, late in an Eve - ning, and ev - er blew this lit - tle boy, so mer - i - ly pip - ing: tere li ter lo, ter li ter lo, ter li ter lo ter li, ter li ter lo ter li ter lo ter li ter lo ter li." The score ends with a double bar line and repeat dots.

Jol - ly shep - heard and u - pon a hill as he sate, so lowd he blew his lit - tle horne, and  
7 kept right well his gate: Eare - ly in a morn - ing, late in an Eve - ning, and  
13 ev - er blew this lit - tle boy, so mer - i - ly pip - ing: tere li ter lo, ter li ter lo,  
19 ter li ter lo ter li, ter li ter lo ter li ter lo ter li ter lo ter li.



## XVII. A shepherd in a shade

Cantus

John Dowland



1. A Shep- heard in a shade, his plain- ing made, Of love and  
Since love and For- tune will, I hon- our still, your faire and  
2. My hart where have you laid O cru- ell maide, To kill when



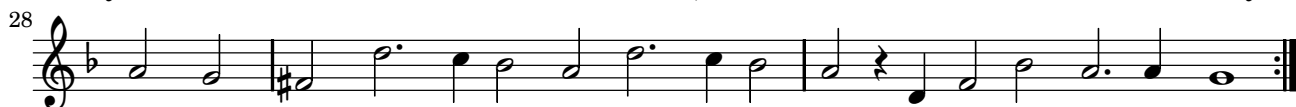
lo- vers wrong, Un- to the fair- est lasse, that trode on grasse, and  
love- ly eye, What con- quest will it bee, Sweet Nimph for thee, If  
you might save, Why have yee cast it forth as no- thing worth, with-



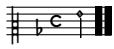
thus bee- gan his song, Re- store, re- store my hart a- gaine, Which  
I for sor- row dye.  
out a tombe or grave. O let it bee in- tombed and lye, In



love by thy sweet looks hath slaine, least that in- forst by your dis-  
your sweet minde and me- mo- rie, least I re- sound on e- very



daine, I sing, Fye fye on love Fye fye on love, it is a fool- ish thing.  
war- bling string, Fye fye on love, Fye fye on love, that is a fool- ish thing.



## XVII. A shepherd in a shade

Altus

John Dowland



1. A shep- herd in a shade, his play- ning made of love and lov- ers  
Since love and for- tune wil, I ho- nour still, your faier and love- ly
2. My hart where have you laid O cru- ell maide, To kill when you might



wrong, un- to the fai- rest lasse, un- to the fai- rest lasse, that trode on  
eye, what con- quest will it be, what con- quest will it be, sweet Nimphe for  
save, Why have yee cast it forth, why have ye cast it forth, as no- thing



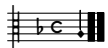
grasse, and thus be - gan his song. Re- store re- store my heart a-  
thee, if I for sor- row dye.  
worth, with- out a tombe or grave. O let it bee in- tombed and



gaine, which love by thy sweet lookes hath slaine, by your  
lye, In your sweet minde and me- mo- rie, least I



dis- dain I sing, fie fie on love, fie fie on love, fie, it is a fo- lish thing.  
re- sound, re- sound, Fie fie on love, fie fie on love, fie, it is a fo- lish thing.



## XVII. A shepherd in a shade

Tenor

John Dowland



1. A shep- herd in a shade, his play- ning made of love and lo- vers  
 Since love and for- tune wil, I ho- nour still, your faier and love- ly  
 2. My hart where have you laid O cru- ell maide, To kill when you might



worng, un- to the fai- rest lasse, un- to the fair - est lasse that  
 eye, what con- quest will it be, what con- quest will it be, sweet  
 save, Why have yee cast it forth, why have ye cast it forth, as no- thing



trode on grasse, and thus be gan his song. Re- store re- store my  
 Nimphe for thee, if I for sor- row dye.  
 worth, with- out a tombe or grave. O let it bee in-



heart a- gaine, which love by thy sweet sweet lookes hath slaine,  
 tombed and lye, In your sweet minde and and me- mo- rie,

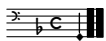


least that in- forst, in- forst by your dis- daine, by your dis- daine I  
 least I re- sound, re- sound, on e- very war- string, on e- very



sing fie fie on love, fie fie fie on love it is a fo- lish thing.  
 string, Fie fie on love, fie fie fie on love it is a fo- lish thing.

<sup>2</sup> original is d quarter note



## XVII. A shepherd in a shade

Bassus

John Dowland



1. A Shep- heard in a shade, his plain- ing made, Of love and lo- vers  
Since love and For- tune will, I hon- our still, your faire and love- ly  
2. My hart where have you laid O cru- ell maide, To kill where you might



wrong, Un- to the fair- est lasse, that trode on grasse, and thus be-  
eye, What con- quest will it bee, Sweet Nymph for thee, if I for  
save, Why have yee cast it forth as no- thing worth, With- out a



(1)  
gan his song. Re- store, re- store my heart a- gaine, Which love by  
sor- row dye,  
tombe or grave. O let it bee in- tombed and lye, In your sweet



thy sweet looks hath slaine, least that in- forst by your dis- daine I sing,  
minde and me- mo- rie, Least I re- sound on e- very war- bling string,



fye fye on love fye fye on love, fie it is a fo- lish thing.  
Fye fye on love, fye fye on love, fie it is a foo- lish thing.

<sup>1</sup> Original has d quarter note.

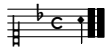
# Well fare the Nightingale

From *Pammelia* (1609)

Thomas Ravenscroft

Well fare the Night- in- gale, faire fall the Thrush cocke

6  
too, but foule faire the fil- thie bird that sing- eth Cu- ckow.



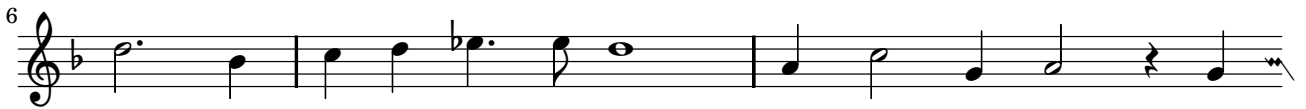
# XVIII. It was a time when silly Bees could speake,

Cantus.

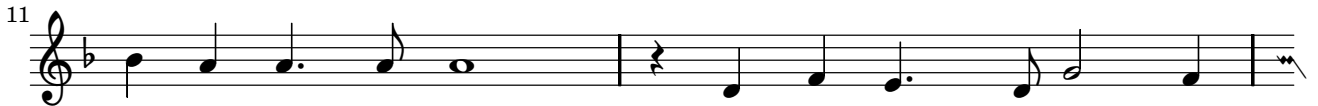
John Dowland



1. It was a time when sil- ly Bees could speake, And in that  
 2. Then thus I buzd, when time no sap would give, Why should this  
 3. My liege, Gods graunt thy time may ne- ver end, And yet vouch-



time I was a sil- lie Bee, Who fed on Time un-  
 bless- ed time to me be drie, Sith by this Time the  
 safe to heare my plaint of Time, Which fruit- lesse Flies have



til my heart gan break, Yet ne- ver found the  
 la- zie drone doth live, The waspe, the worme, the  
 found to have a friend, And I cast downe when



time would fa- vour mee. Of all the swarme I  
 gnat, the but- ter- flie, Mat- ed with griefe, I  
 A- to- mies do clime. The king re- plied but



one- ly did not thrive, Yet brought I waxe and ho- ney to the hive.  
 kneel- ed on my knees, And thus com- plained un- to the king of Bees.  
 thus, Peace pee- vish Bee, Th'art bound to serve the time, the time not thee.





# XVIII. It was a time when silly Bees could speake,

Altus.

John Dowland



1. It was a time, a time, when sil-ly Bees could speake,  
 2. Then thus I buzd, I buzd, when time no sap would give,  
 3. My liege, Gods graunt, Gods graunt, thy time may ne- ver end,



And in that time I was, I was a sil- lie Bee,  
 Why should this blessed time, this time to me be drie,  
 And yet vouch- safe to heare, to heare my plaint of Time,



Who fed on Time un- til my heart, my heart gan break, Yet ne- ver  
 Sith by this Time the la- zie drone, the drone doth live, The waspe, the  
 Which fruit- lesse Flies have found to have, to have a friend, And I cast

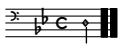


found the time would fa- vour mee. Of all the swarme I one- ly, I one- ly  
 worme, the gnat, the but- ter- flie, Mat- ed with griefe, I kneel- ed, I kneel- ed  
 downe when A- to- mies do clime. The king re- plied but thus, Peace pee- vish,



did not thrive, Yet brought I waxe and ho- ny, ho- ny to the hive.  
 on my knees, And thus com- plained un- to the king, the king of Bees.  
 pee- vish Bee, Th'art bound to serve the time, the time, the time not thee.





## XVIII. It was a time when silly Bees could speake,

Bassus.

John Dowland



1. It was a time, a time when sil- ly Bees could speake,
2. Then thus I buzd, I buzd, when time no sap would give,
3. My liege, Gods graunt, Gods graunt thy time may ne- ver end,

5



And in that time I was a sil- lie Bee, Who fed on Time un-  
Why should this bless- ed time to me be drie, Sith by this Time the  
And yet vouch- safe to heare my plaint of Time, Which fruit- lesse Flies have

11



til my heart gan break, Yet ne- ver found the time would fa- vour  
la- zie drone doth live, The waspe, the worme, the gnat, the but- ter-  
found to have a friend, And I cast downe when A- to- mies do

16



mee. Of all the swarme, the swarme I one- ly, I one- ly  
flie, Mat- ed with griefe, with griefe, I kneel- ed, I kneel- ed  
clime. The king re- plied, re- plied but thus, Peace pee- vish,

20



did not thrive, Yet brought I waxe and ho- ney to the hive.  
on my knees, And thus com- plained un- to the king of Bees.  
pee- vish Bee, Th'art bound to serve the time, the time not thee.

<sup>1</sup>The bass part is written with two flats in the key signature, where the others have only 1.

<sup>2</sup>The facsimile has dotted quarter quarter here.

# As I mee walked in a May Morning,

Canon in the unison for 4 voices

From *Pammelia* (1609)

Thomas Ravenscroft

The image shows a musical score for a canon in unison for four voices. It consists of two staves of music in G major (one sharp) and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a G4 note. The lyrics are written below the notes, with some words hyphenated across lines. A repeat sign (a double bar line with a vertical line through it) is placed above the staff after the word 'ed'. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues from the first staff. The lyrics are written below the notes. The score ends with a double bar line.

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,

7  
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.