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

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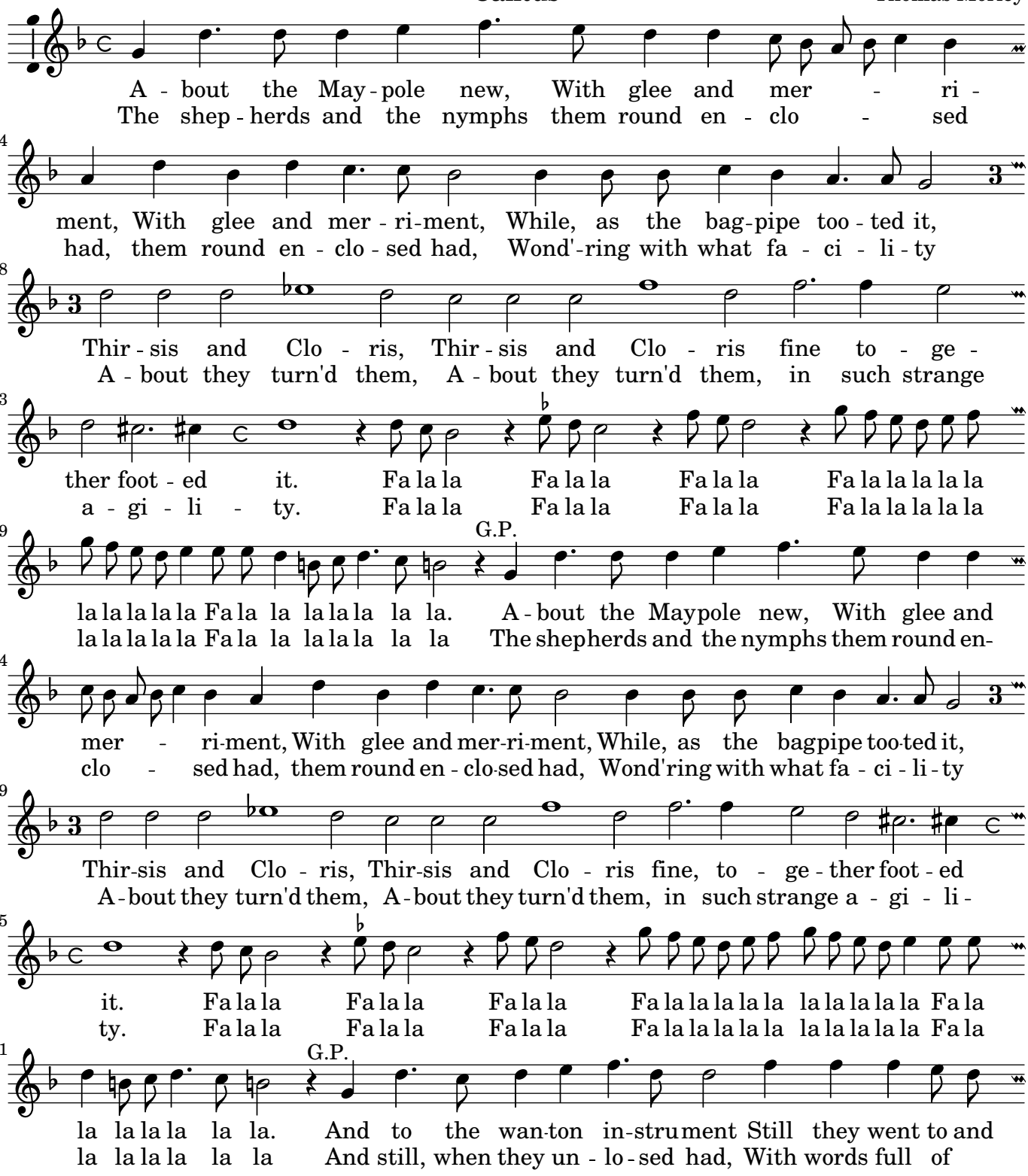
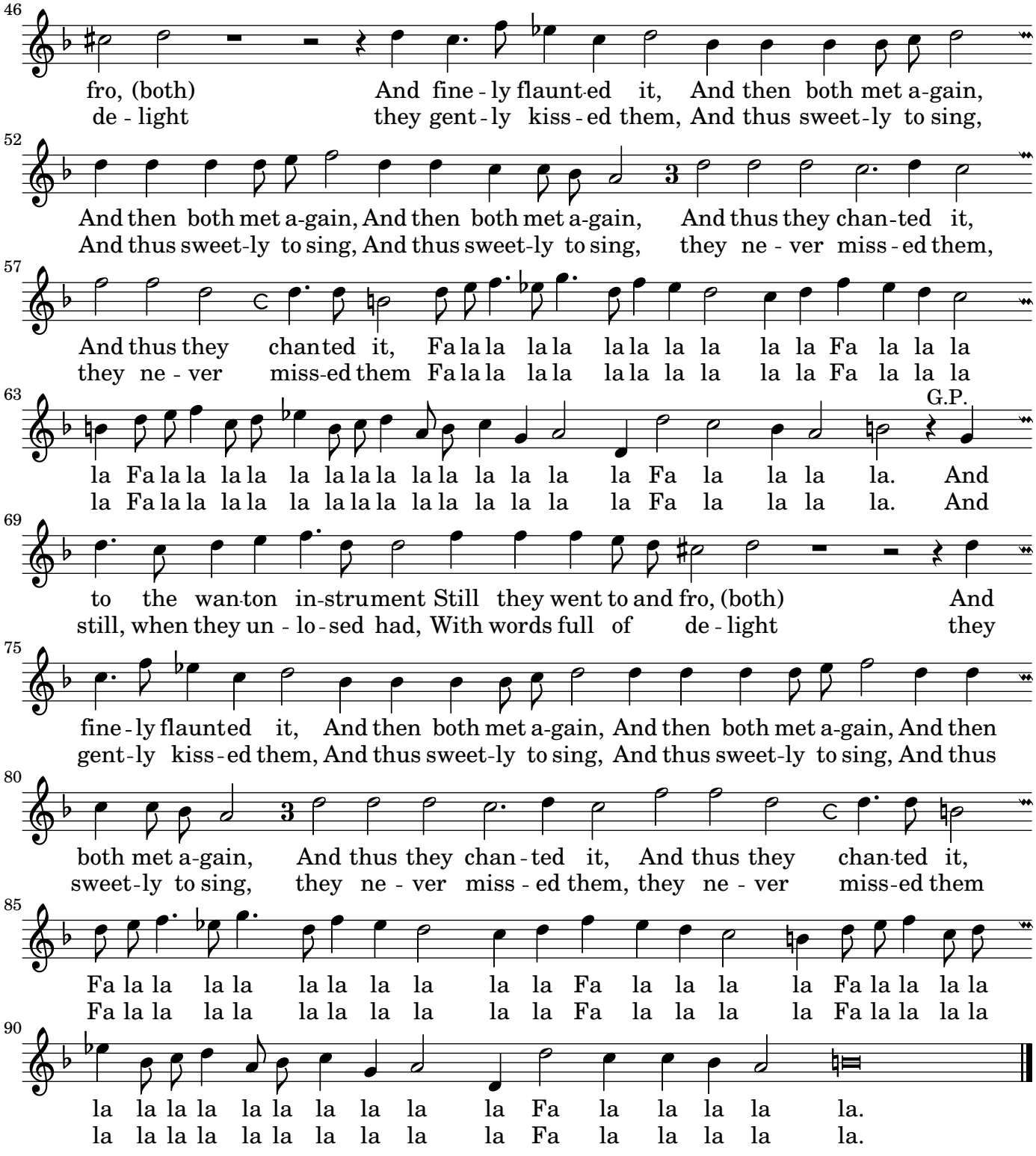
About the Maypole,

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

Cantus Thomas Morley





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About the Maypole,

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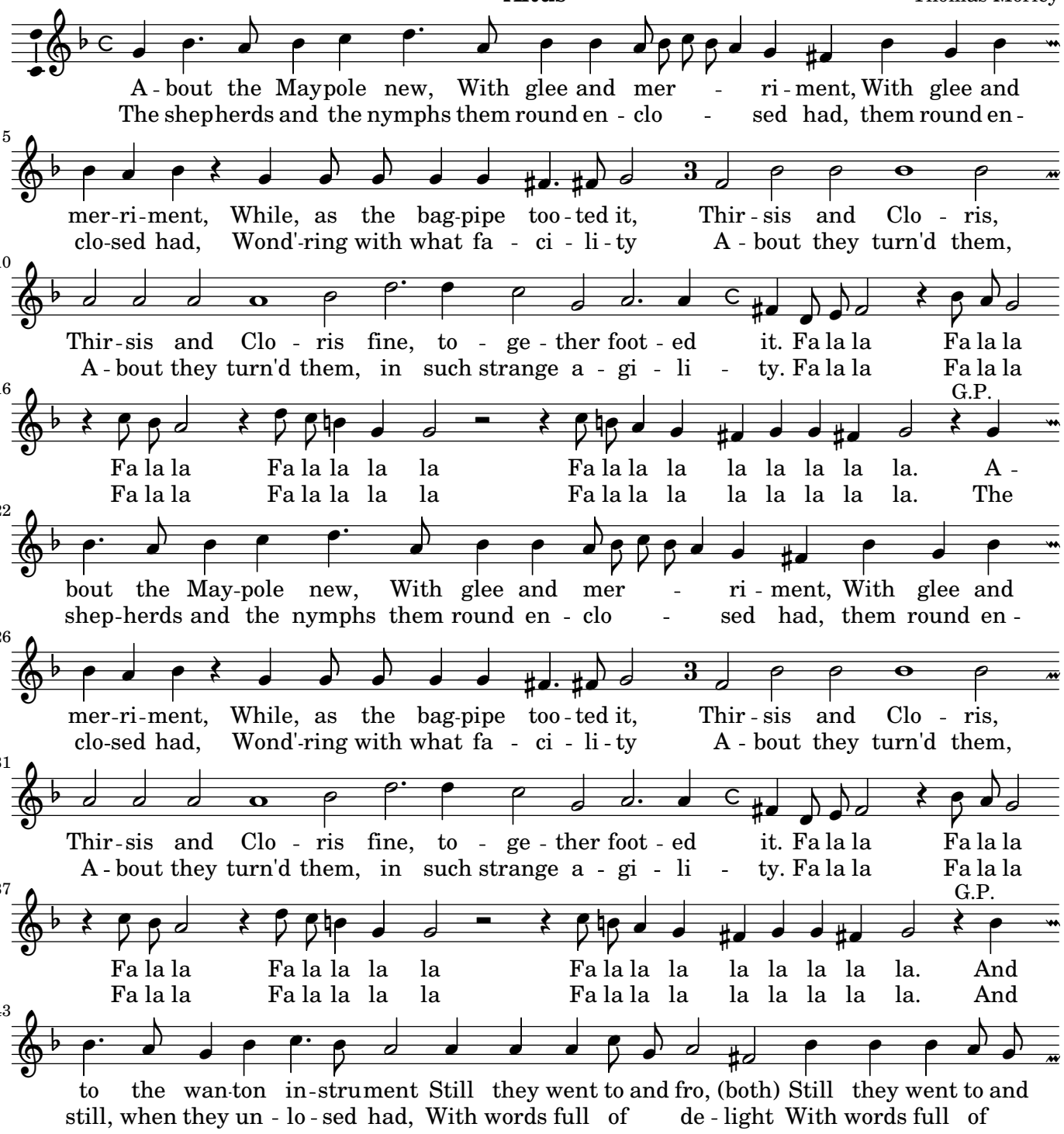
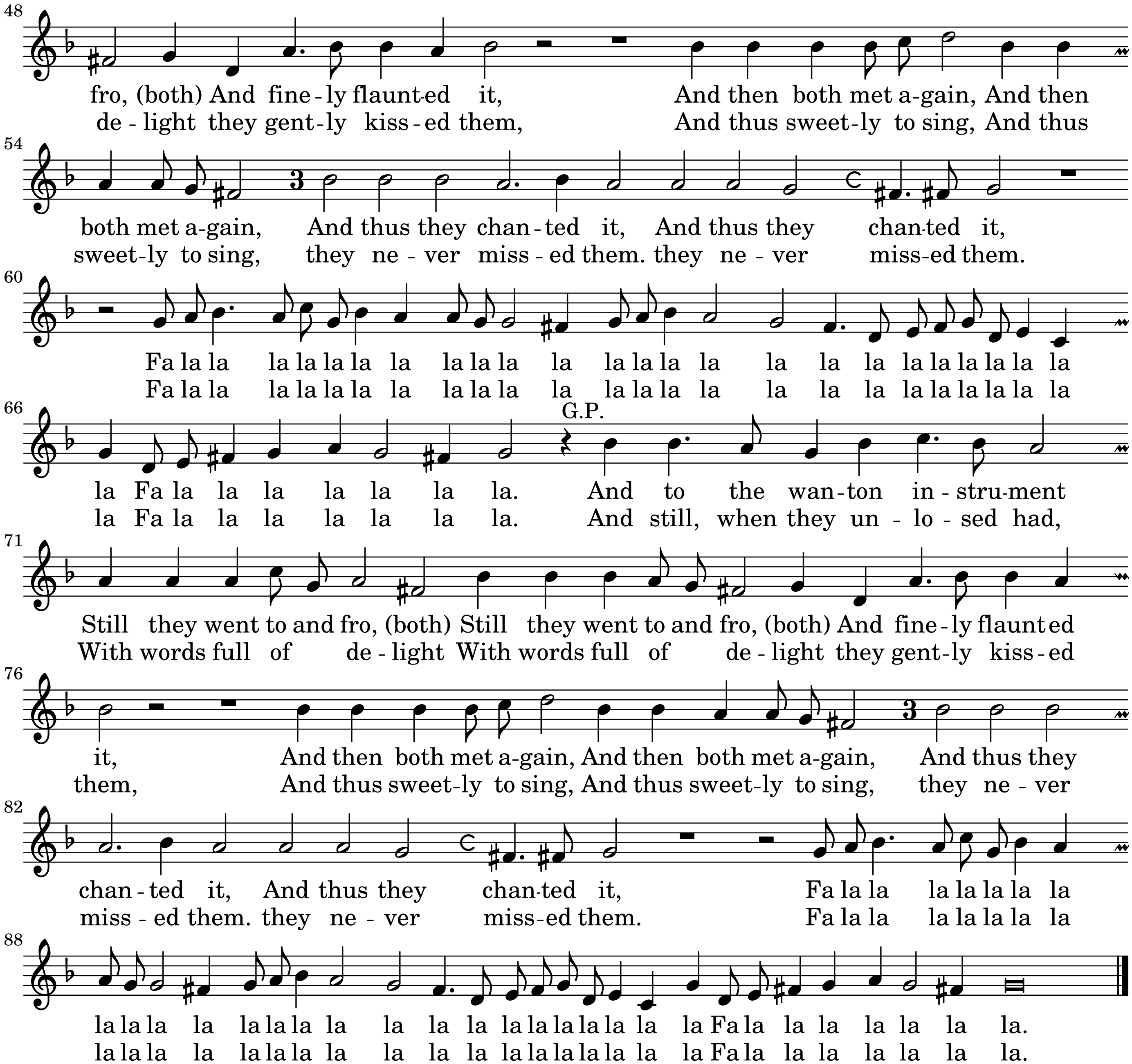
Altus Thomas Morley




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 la la la 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 la la la la la
66
G.P.
la Fa la la la la la la la. And to the wan-ton in-stru-ment
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 flaunt-ed
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 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 la la la la la la la Fa la la la la la la la la.

About the Maypole,

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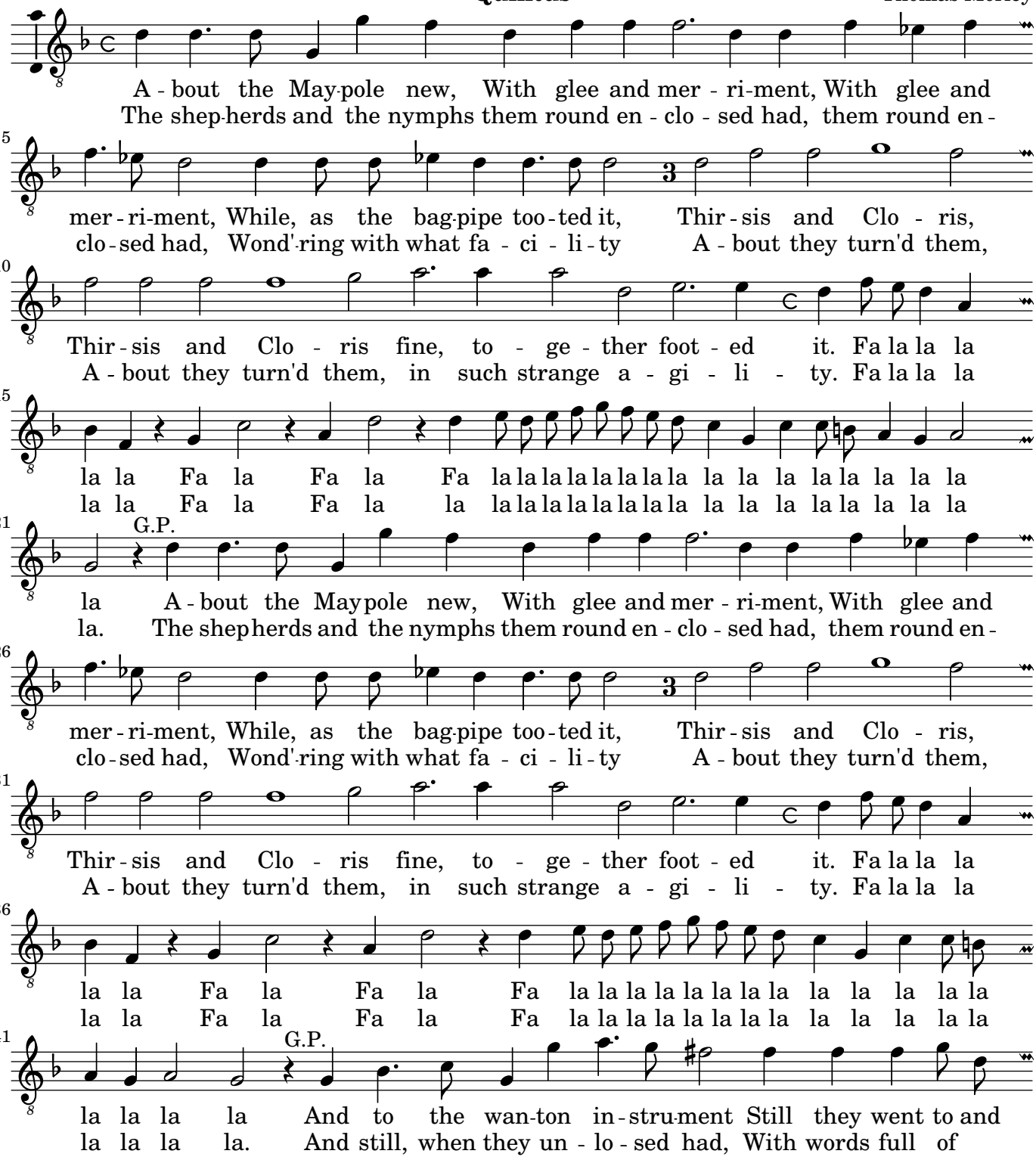
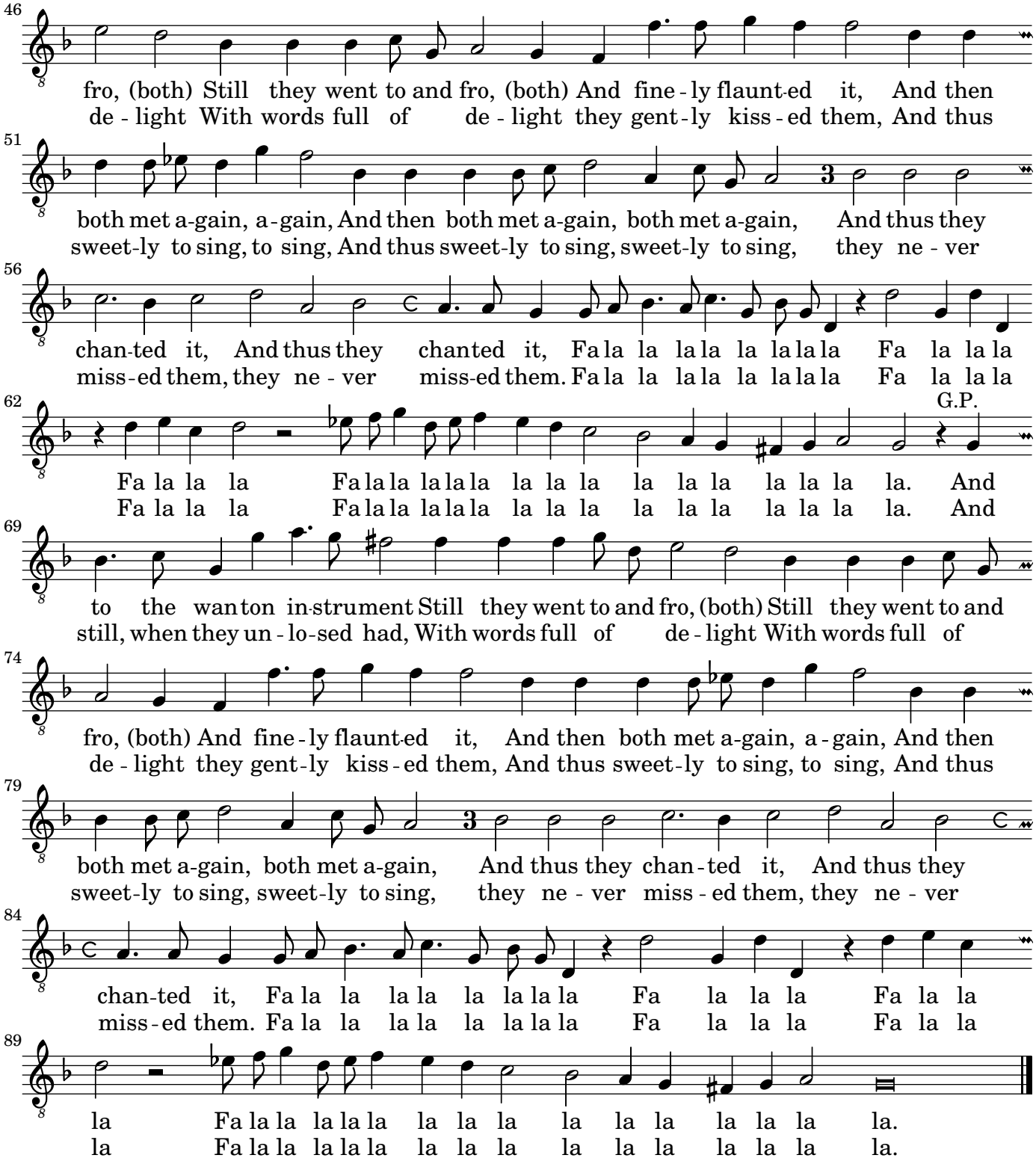
Quintus Thomas Morley





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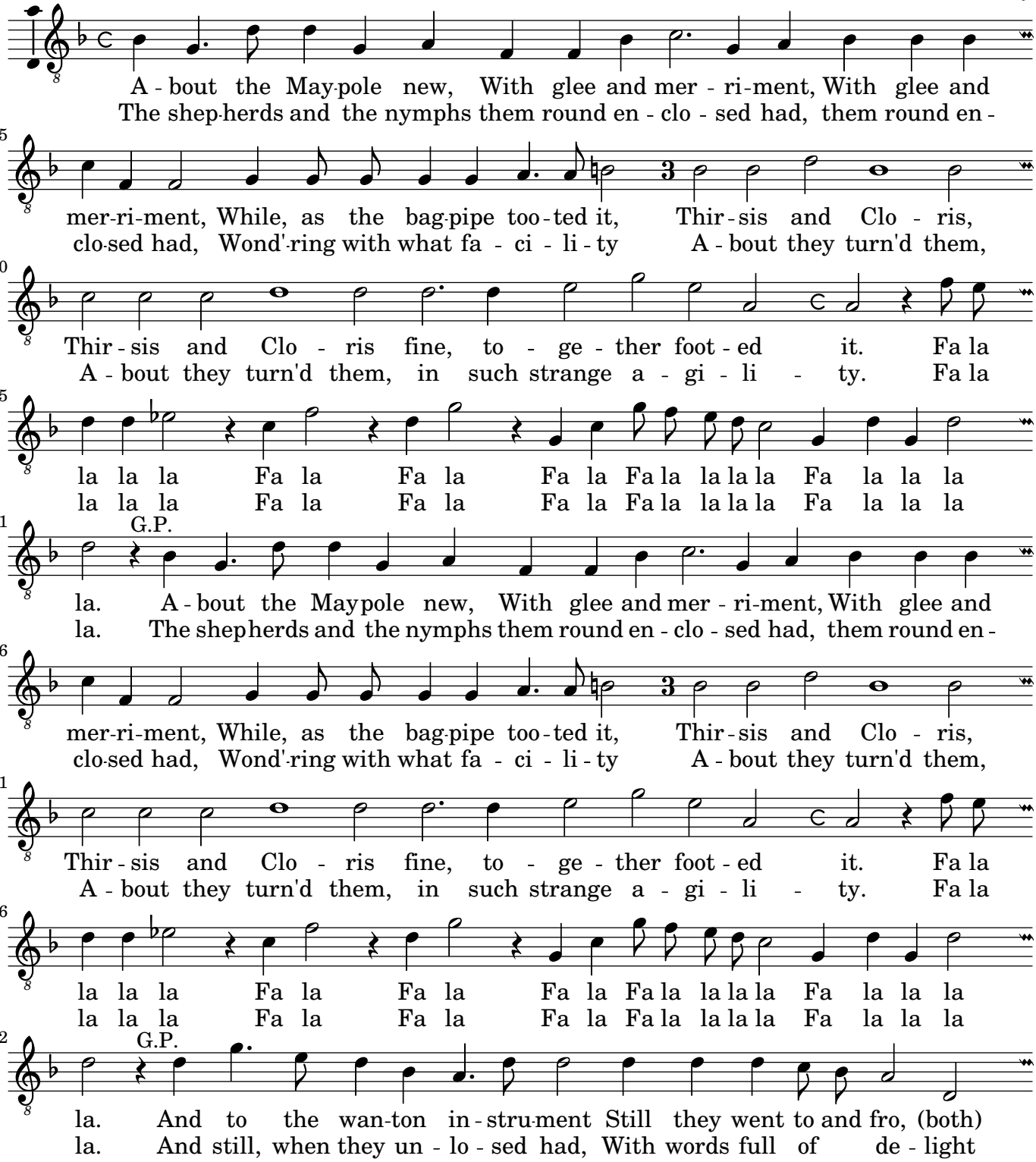
About the Maypole,

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

Tenor Thomas Morley



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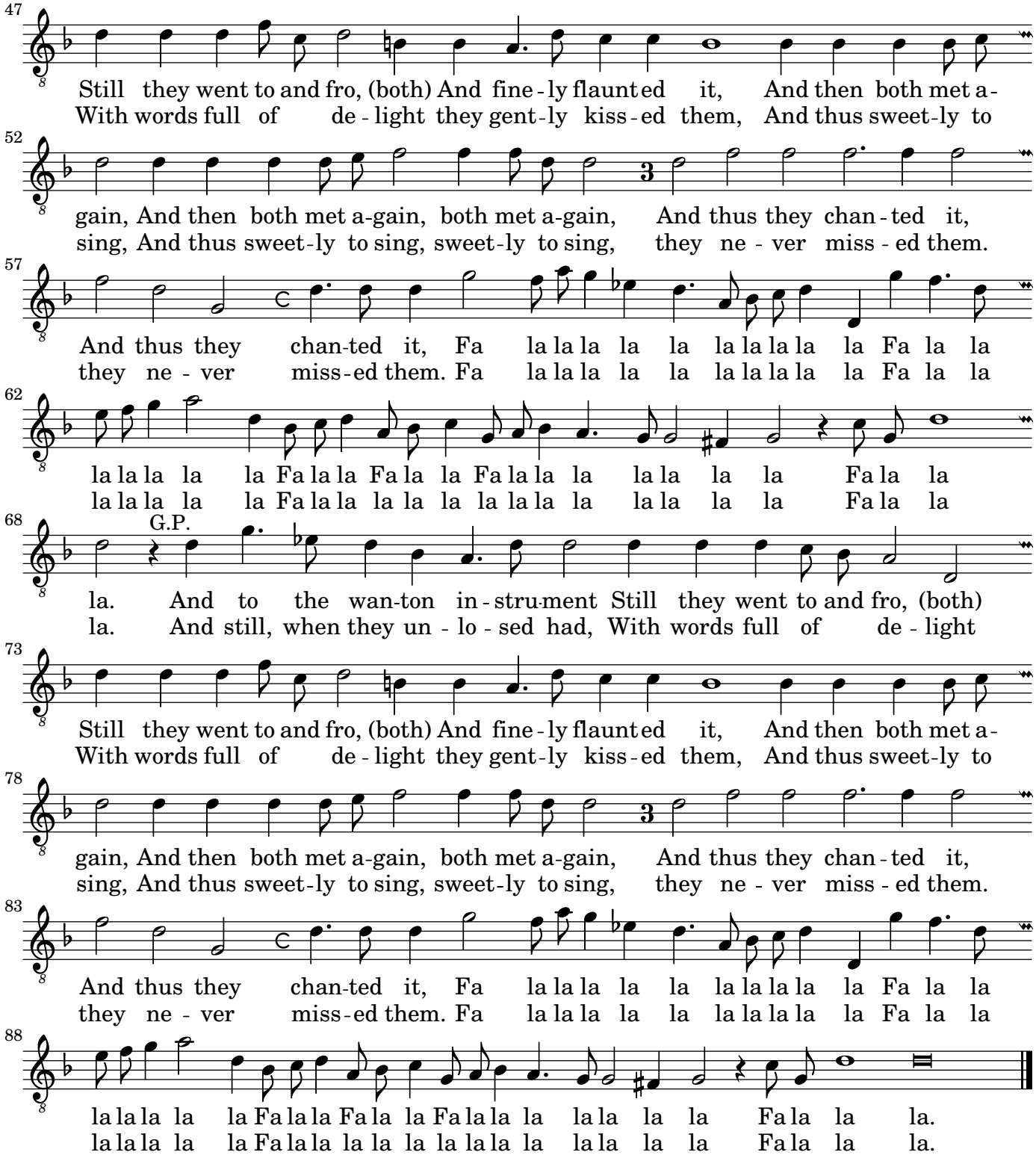

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About the Maypole,

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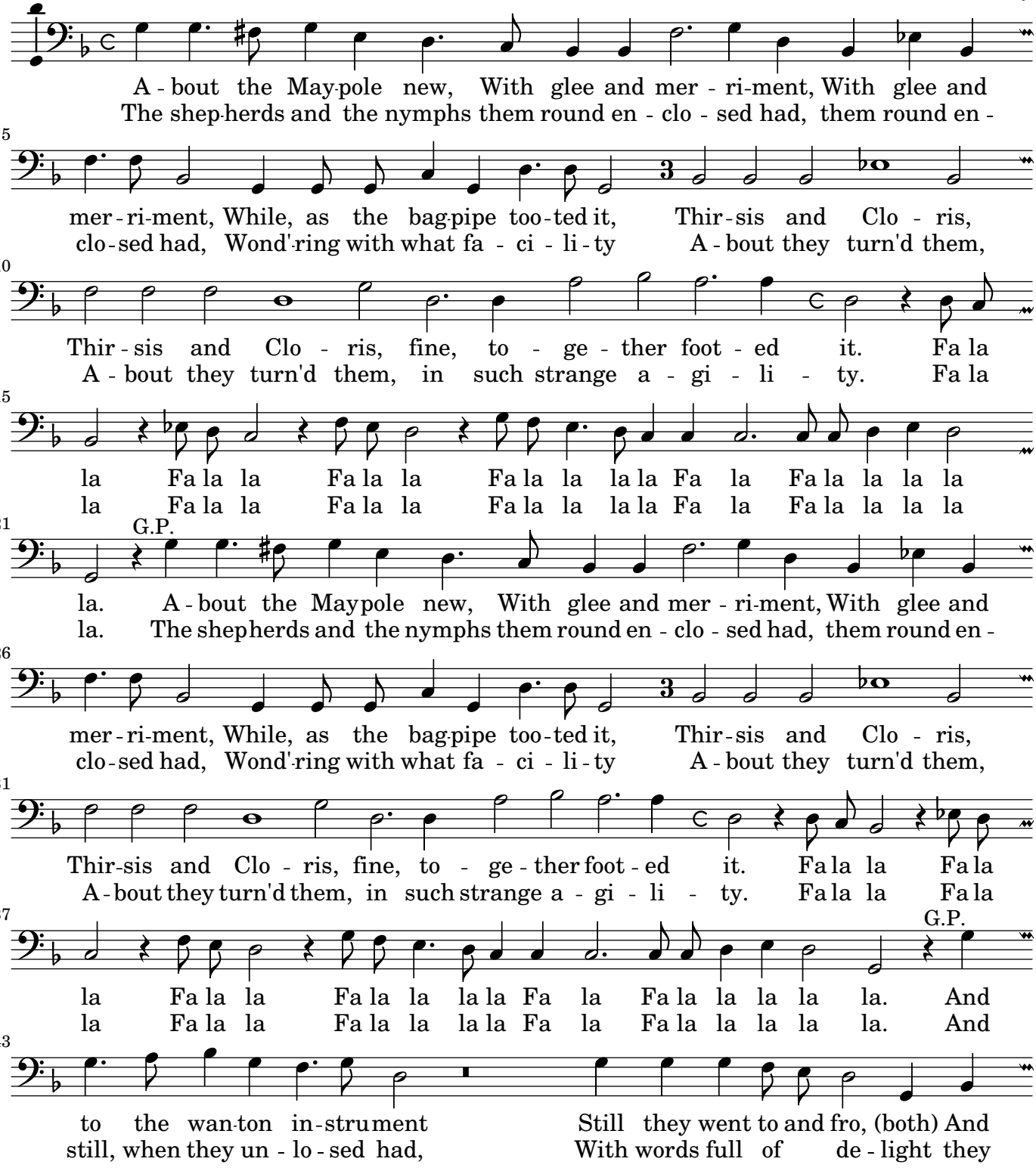
Bassus Thomas Morley



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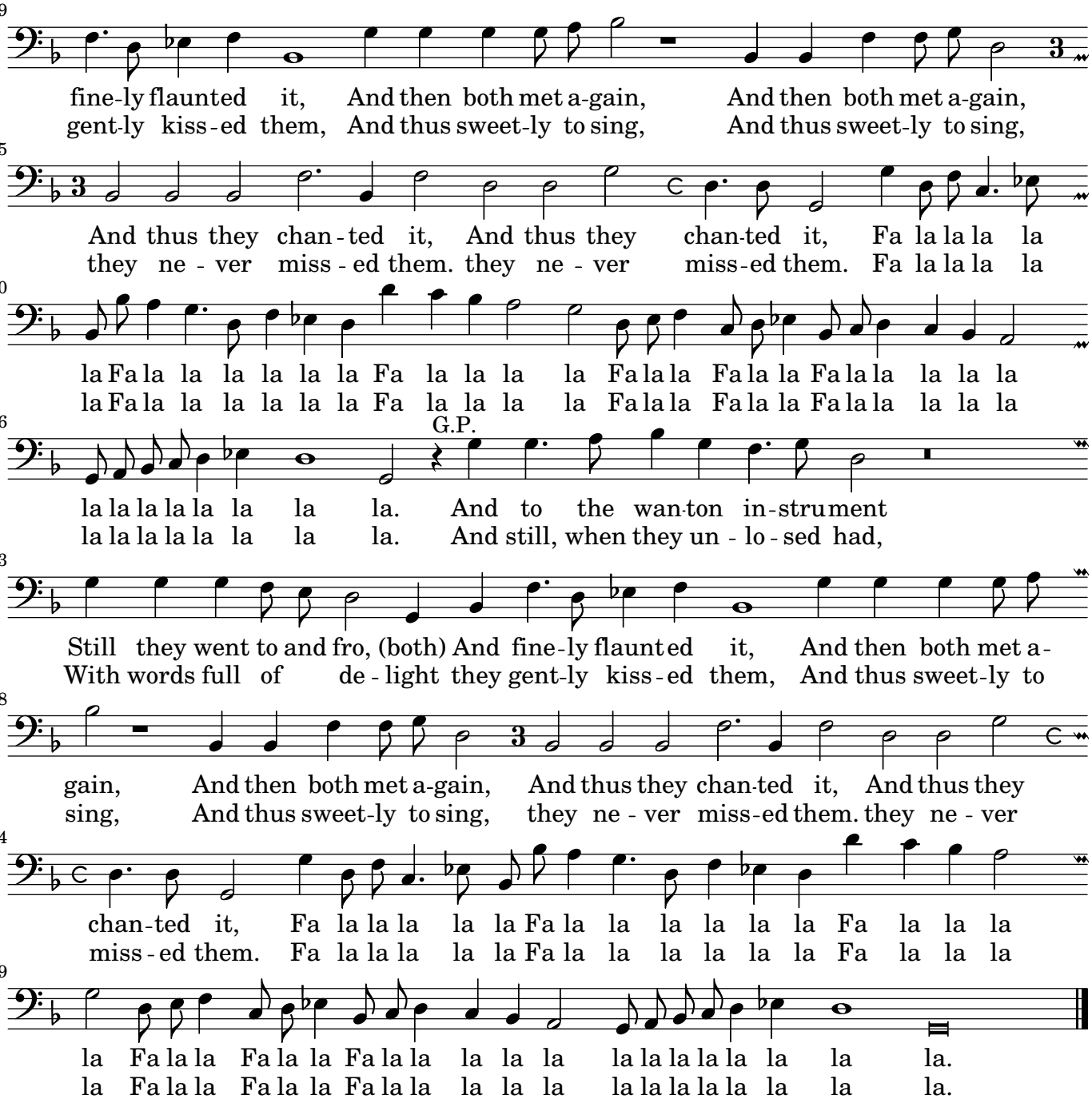

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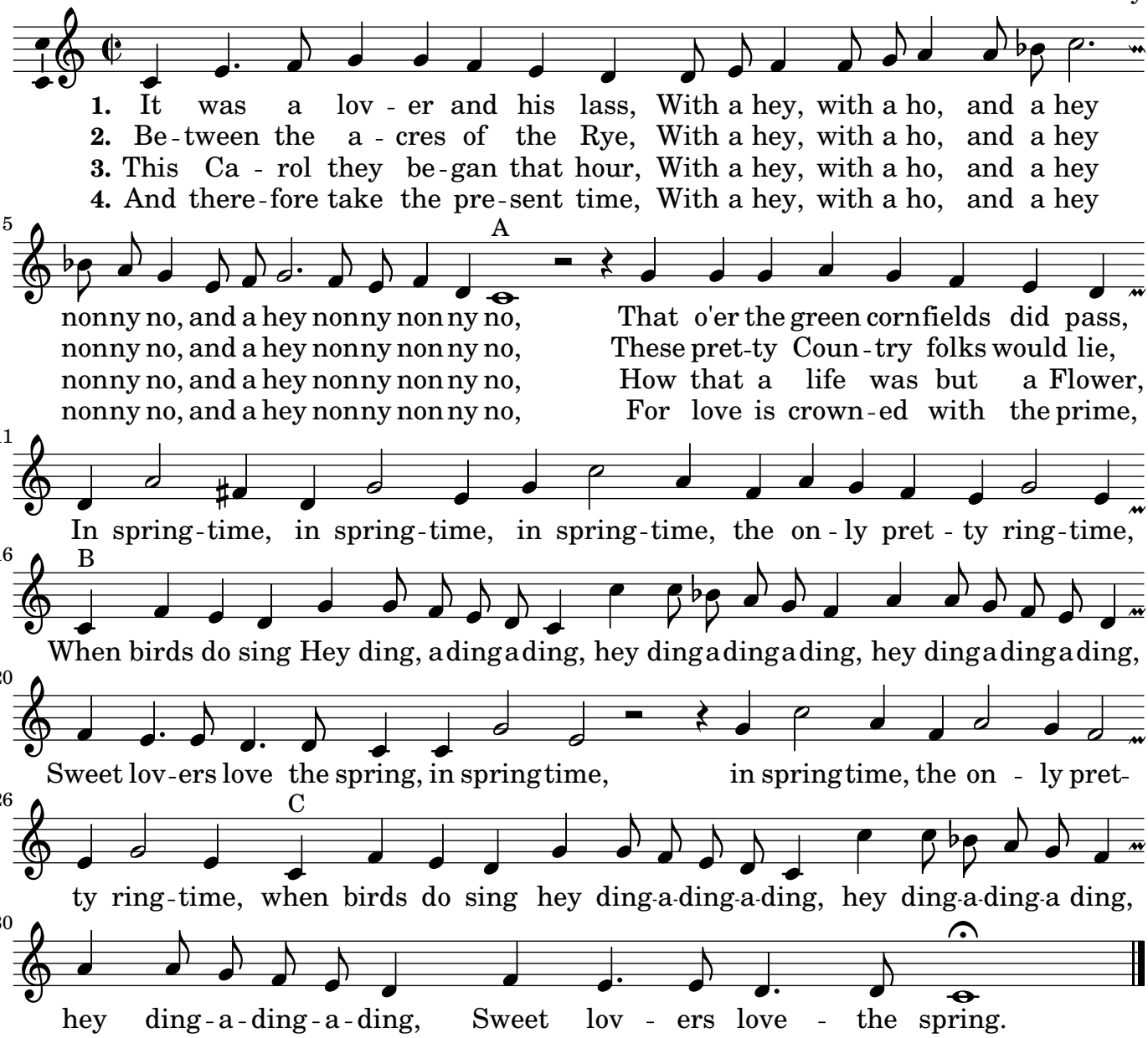
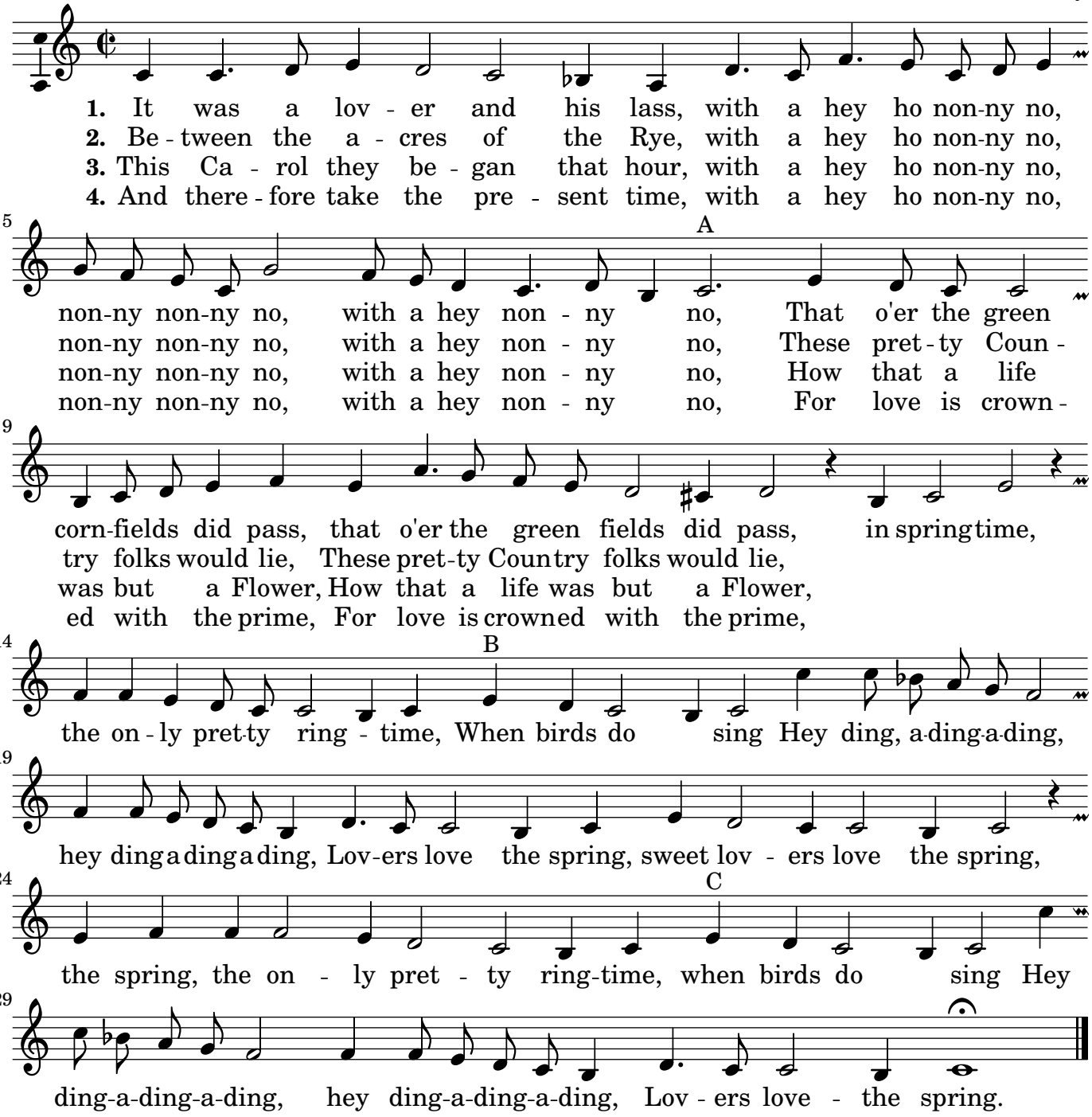
It was a lover and his lass, (down a fifth)

Cantus Thomas Morley



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

Altus Thomas Morley



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

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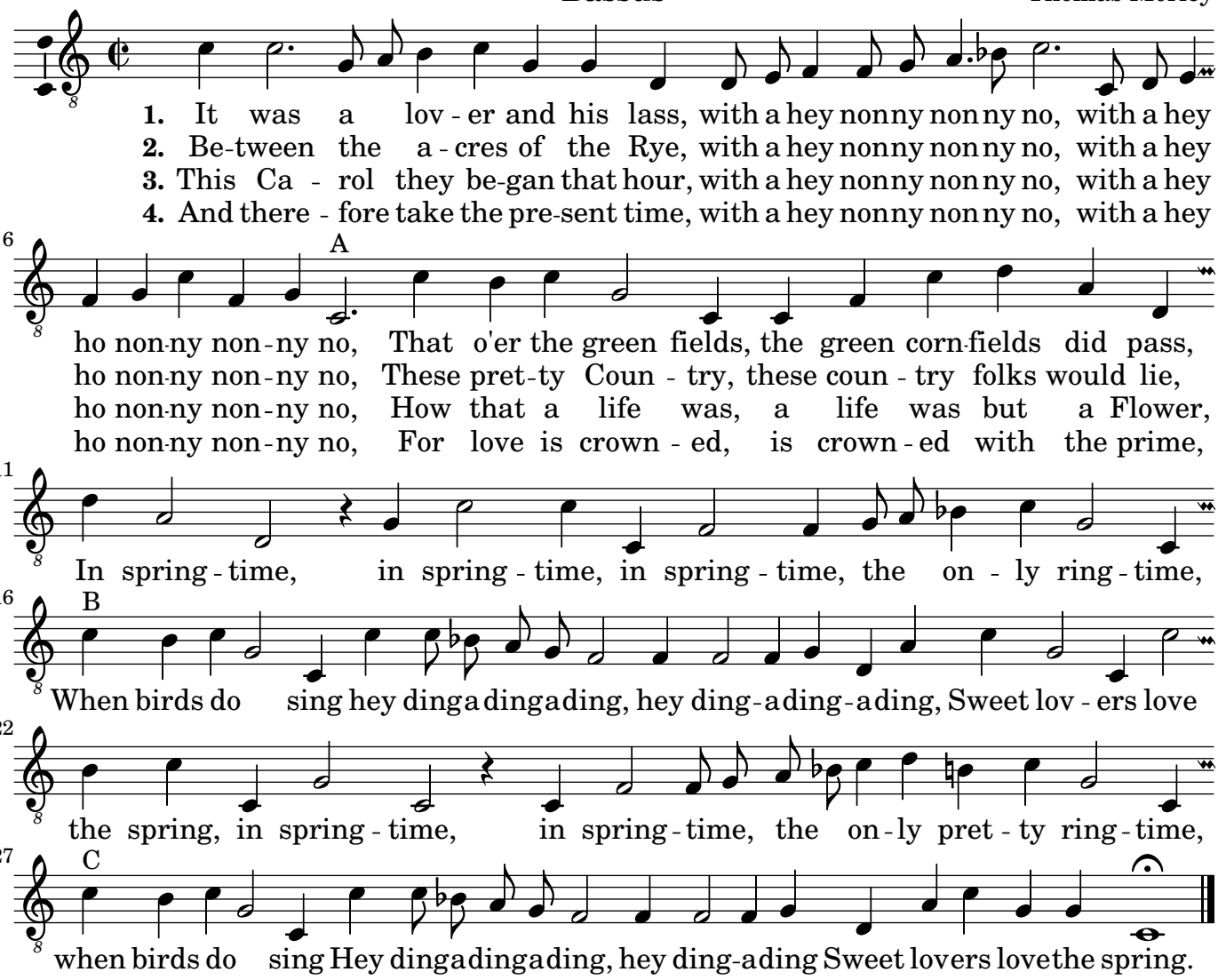

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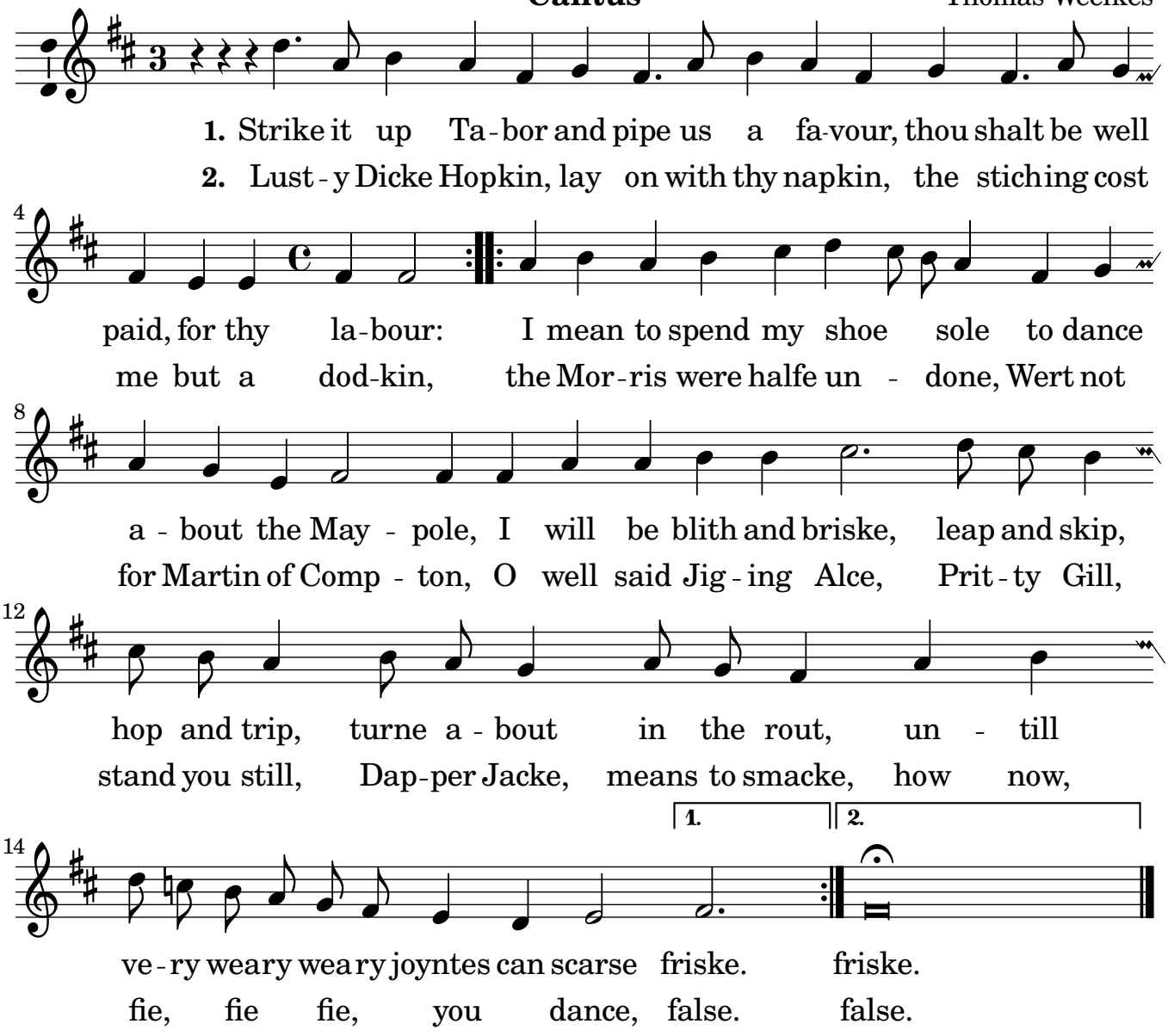
Strike it up, Tabor

Cantus

Thomas Weelkes



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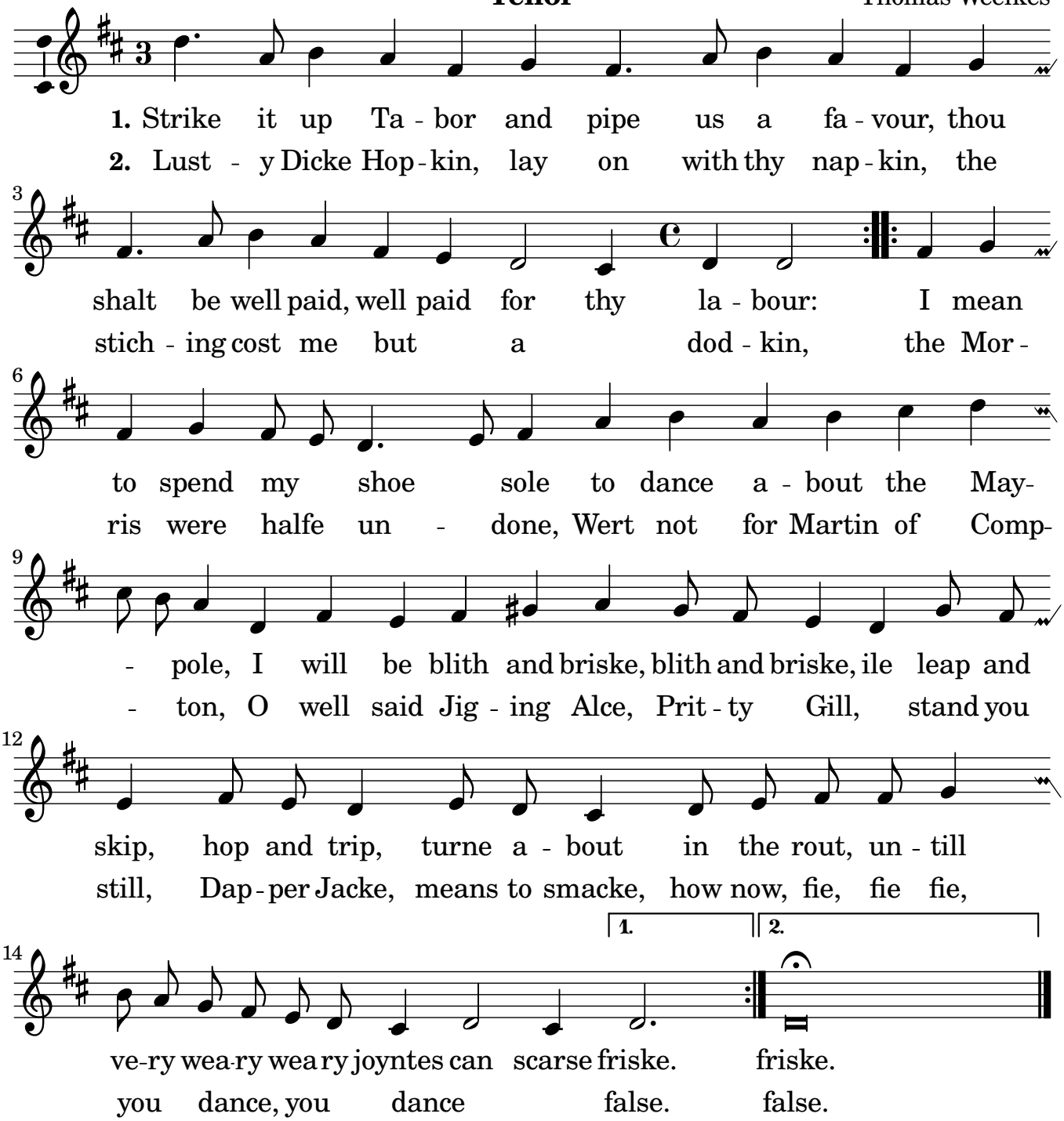
Strike it up, Tabor

Tenor

Thomas Weelkes



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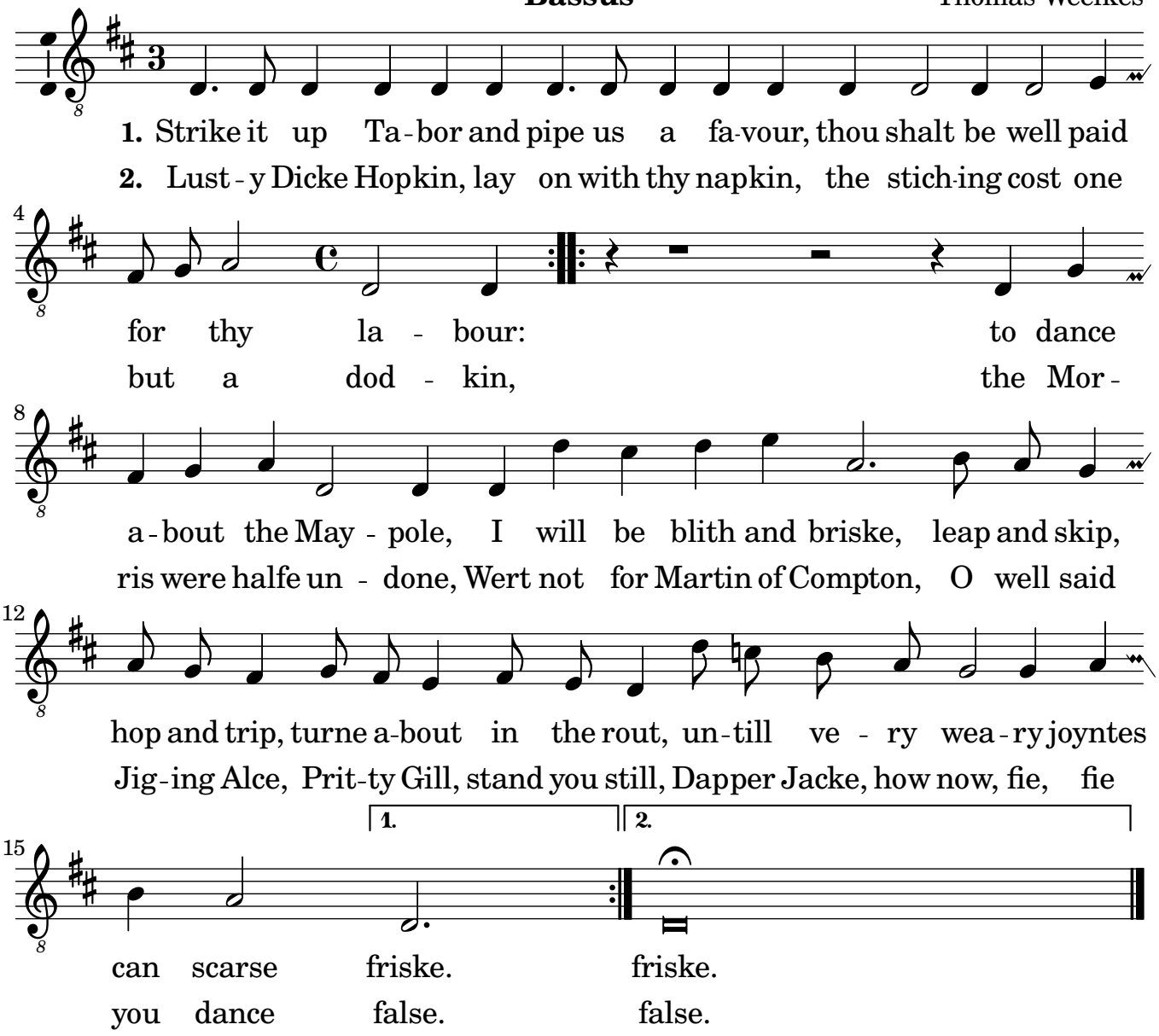
Strike it up, Tabor

Bassus

Thomas Weelkes



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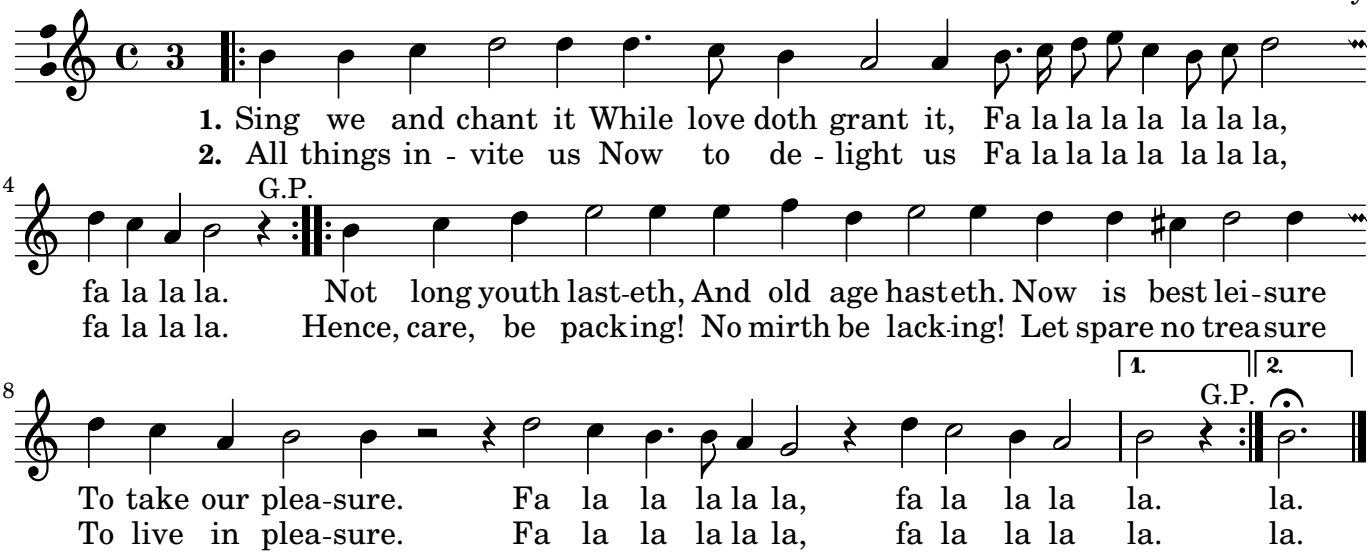
Sing we and chant it,

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

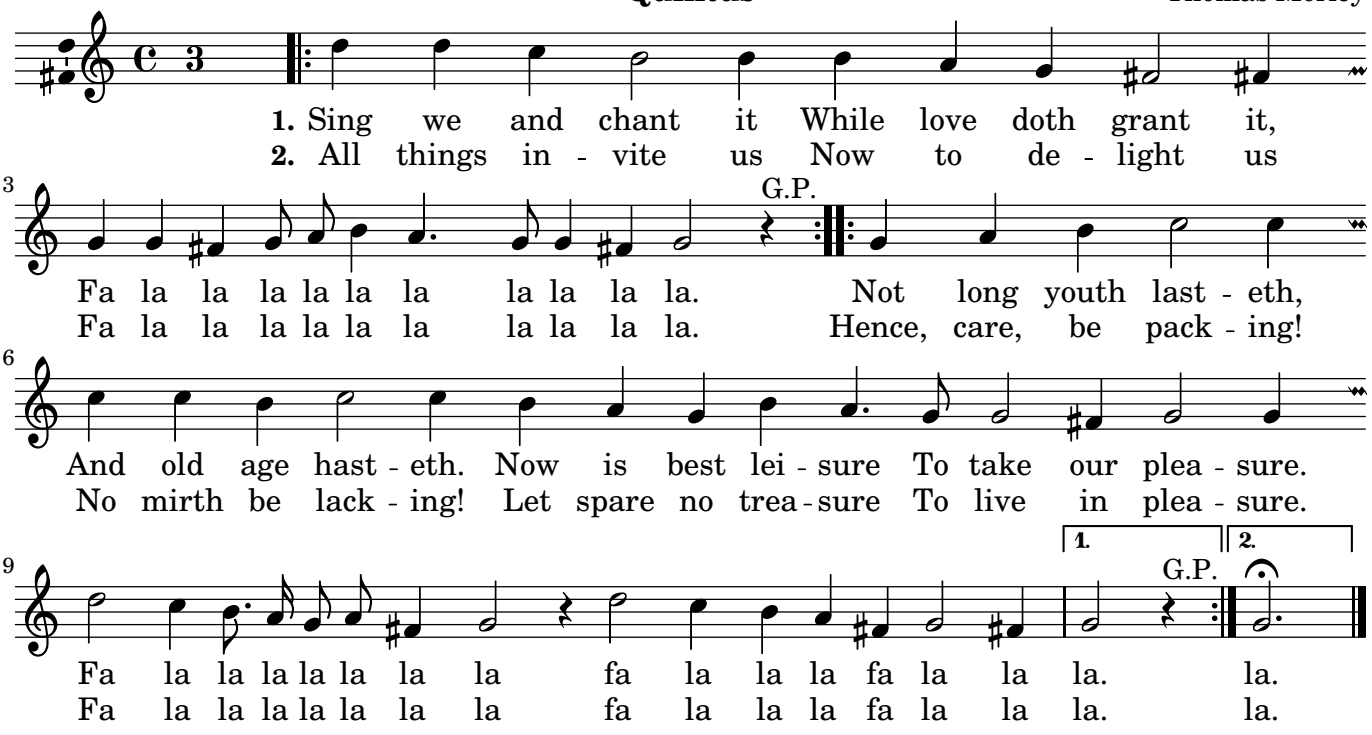
Cantus Thomas Morley

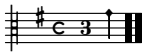


Sing we and chant it,

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

Quintus Thomas Morley

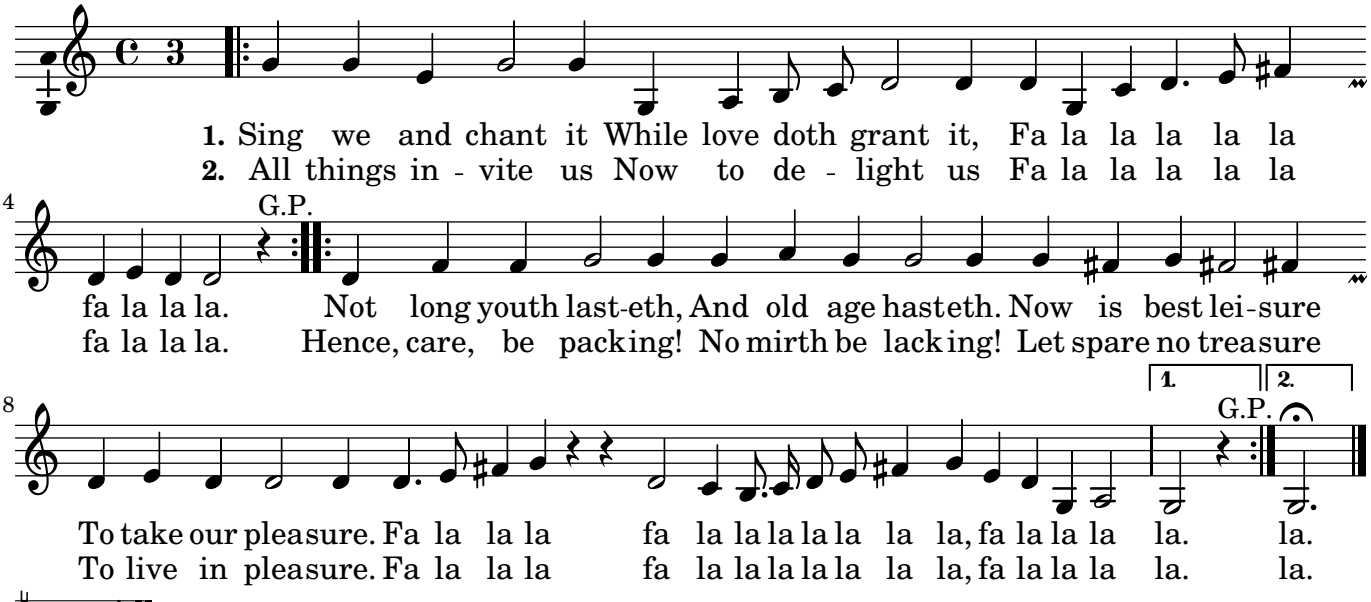


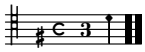


Sing we and chant it,

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

Altus Thomas Morley

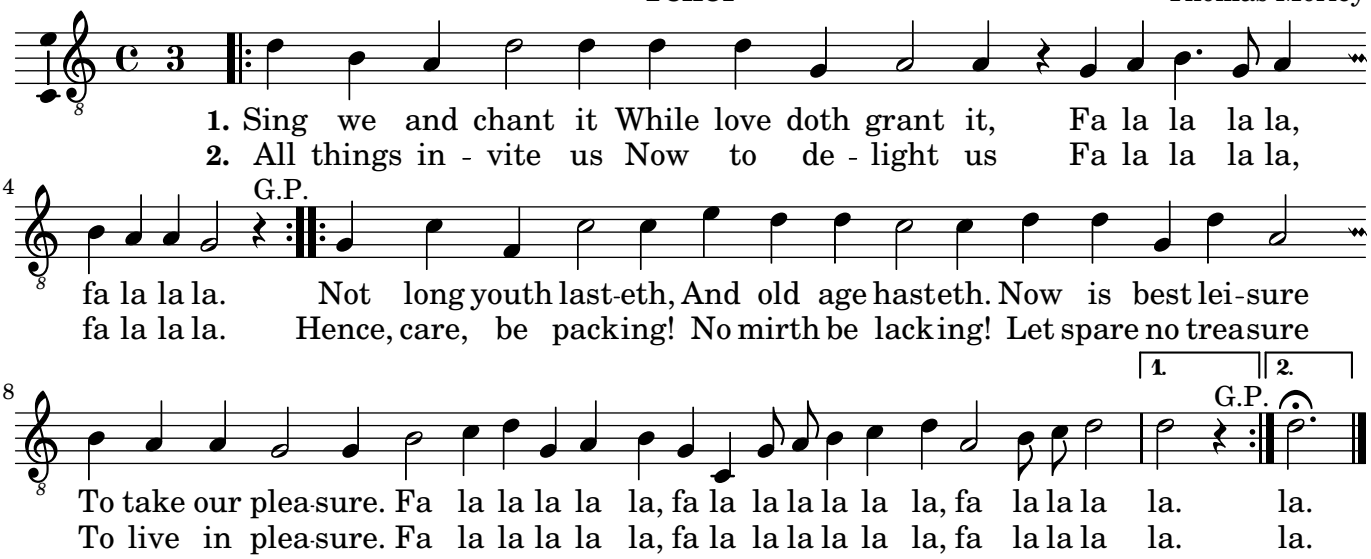




Sing we and chant it,

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

Tenor Thomas Morley



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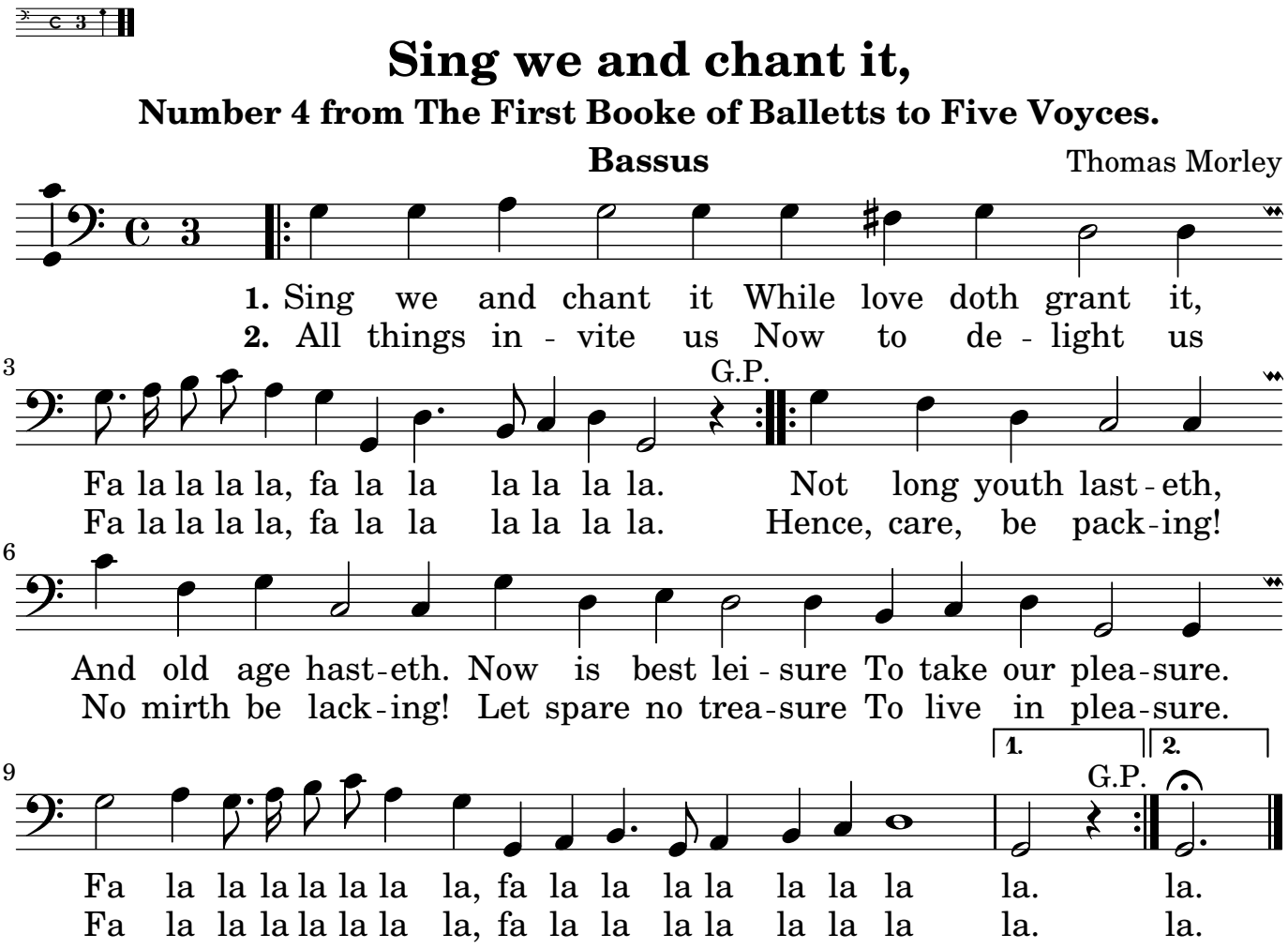

0.2 Holborne Instrumentals

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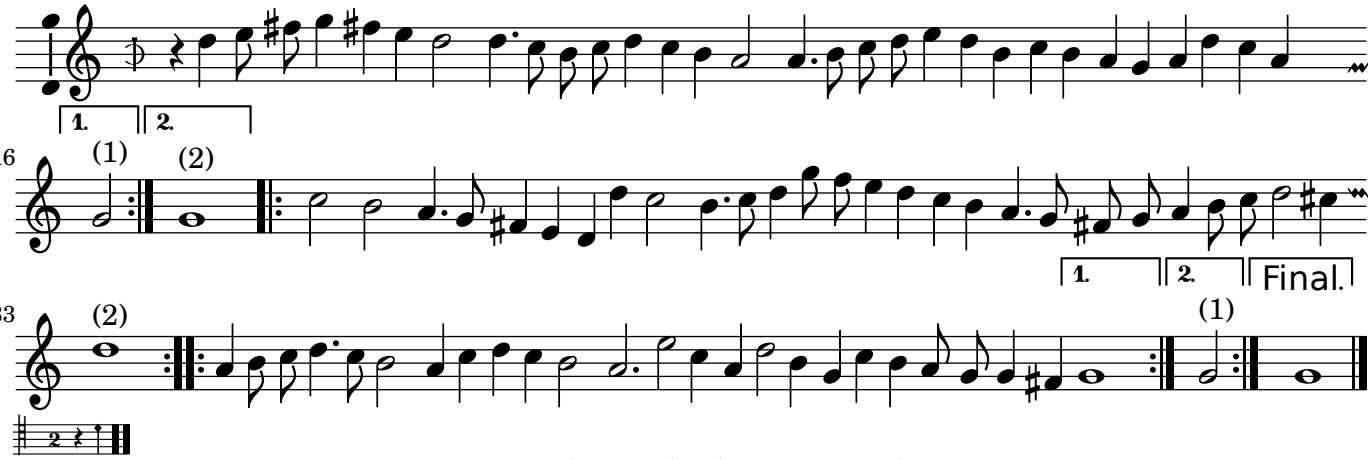
55. The night watch.

CANTVS.

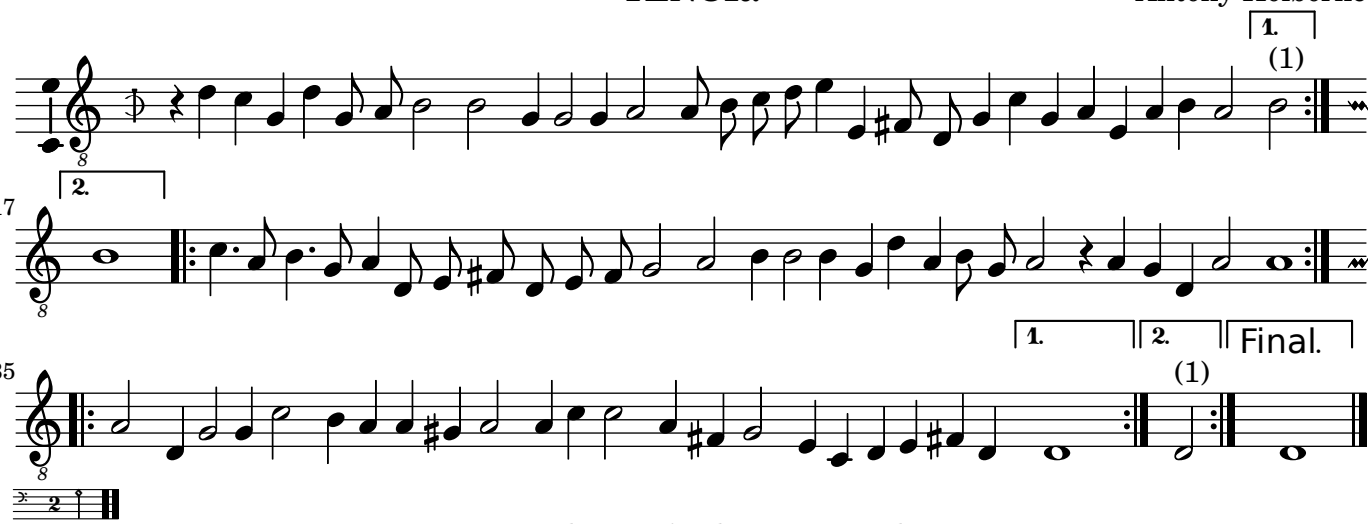
Antony Holborne



55. The night watch.

TENOR.

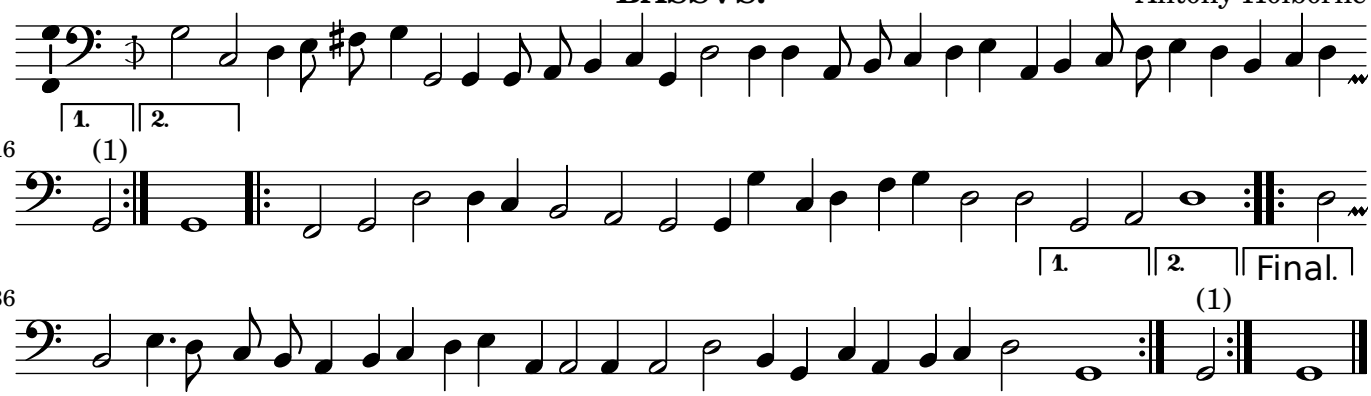
Antony Holborne



55. The night watch.

BASSVS.

Antony Holborne



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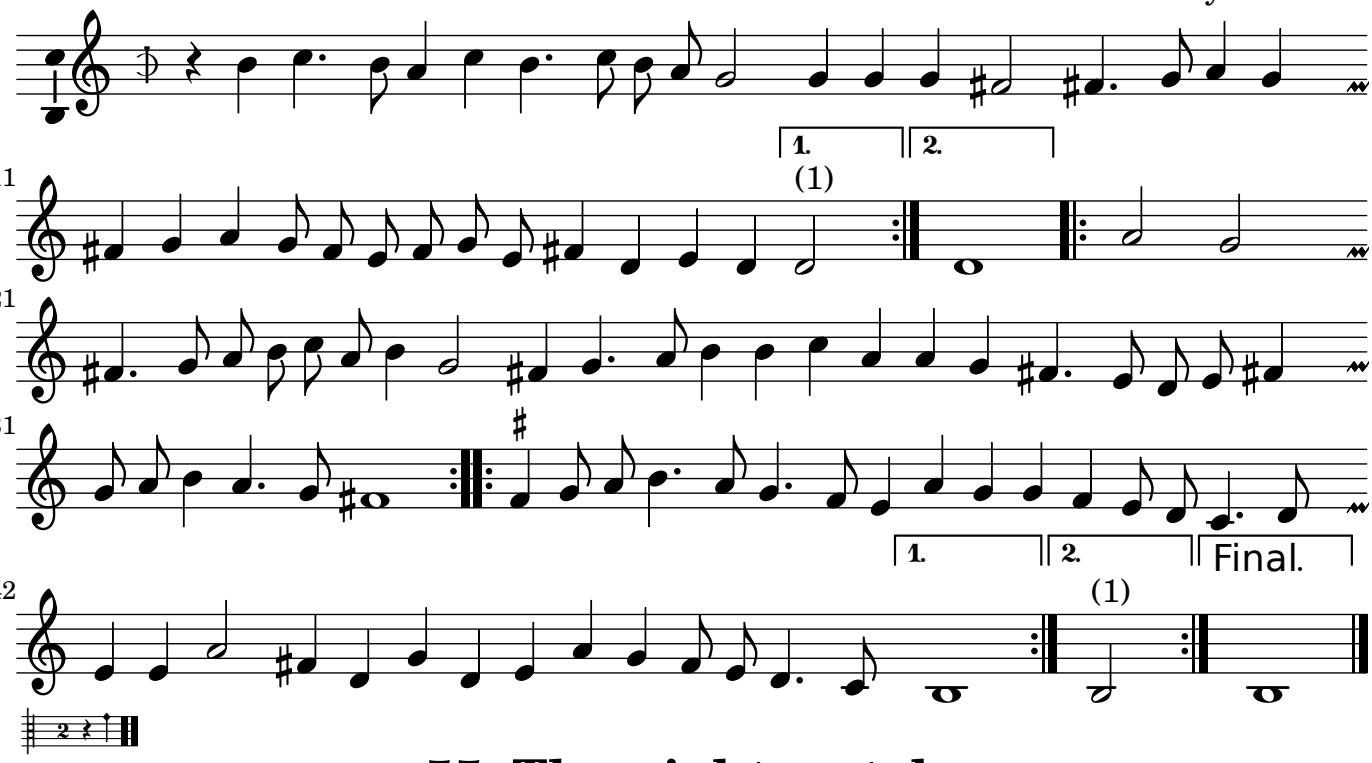
55. The night watch.

ALTUS.

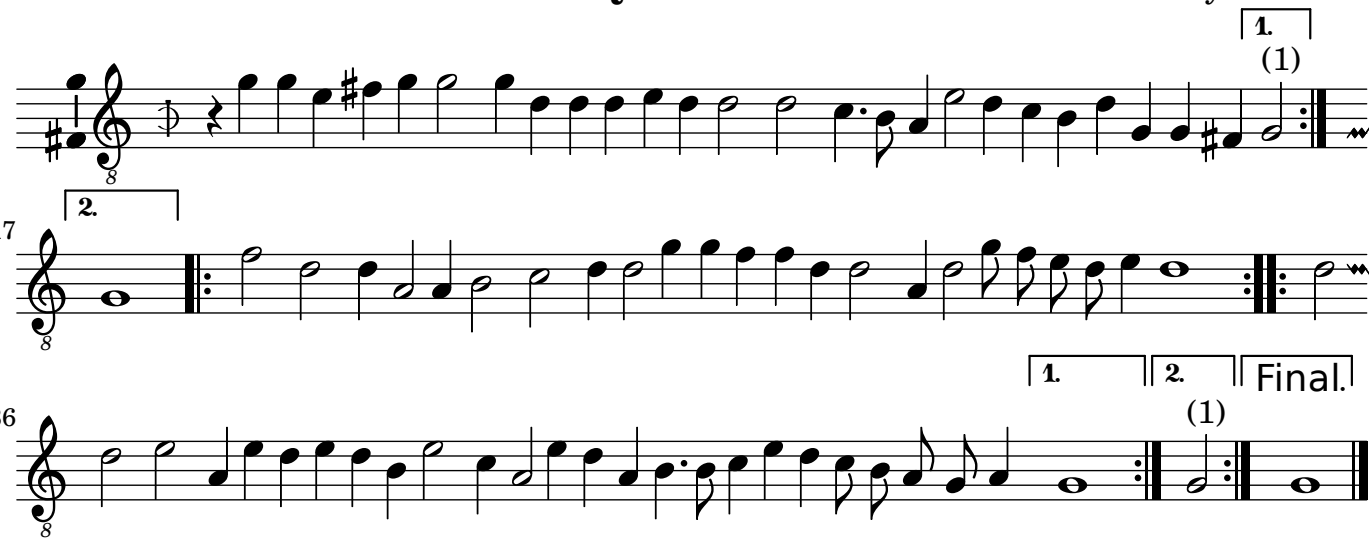
Antony Holborne



55. The night watch.

QUINTUS.

Antony Holborne



[1]Alternative endings are editorial.

[2]facsimile has a dotted whole note.

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10. Galliard

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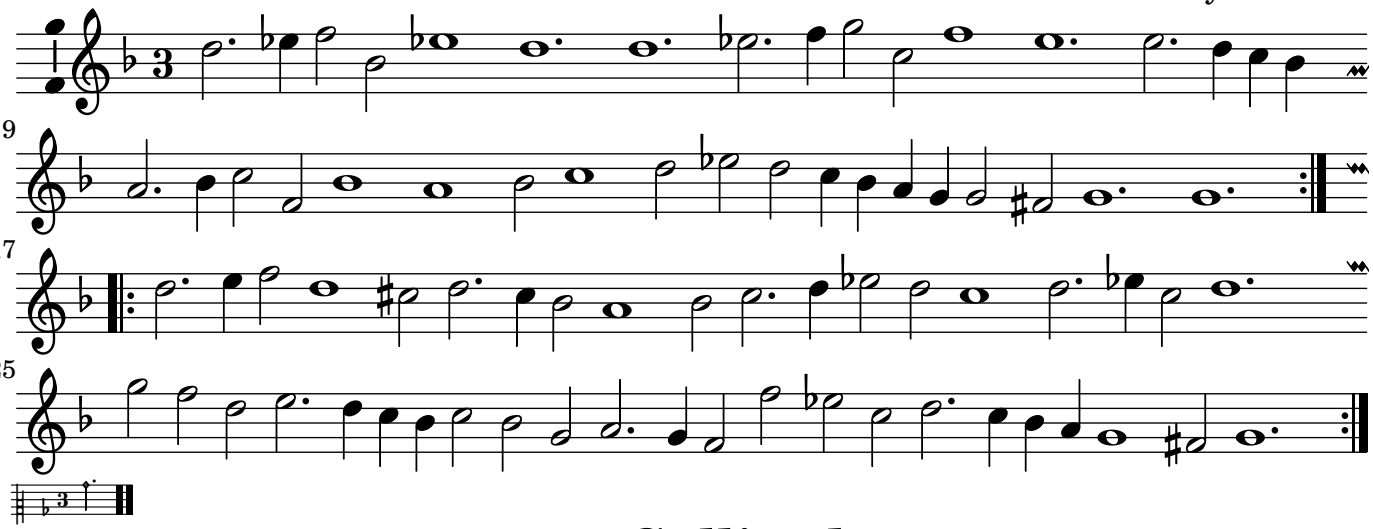
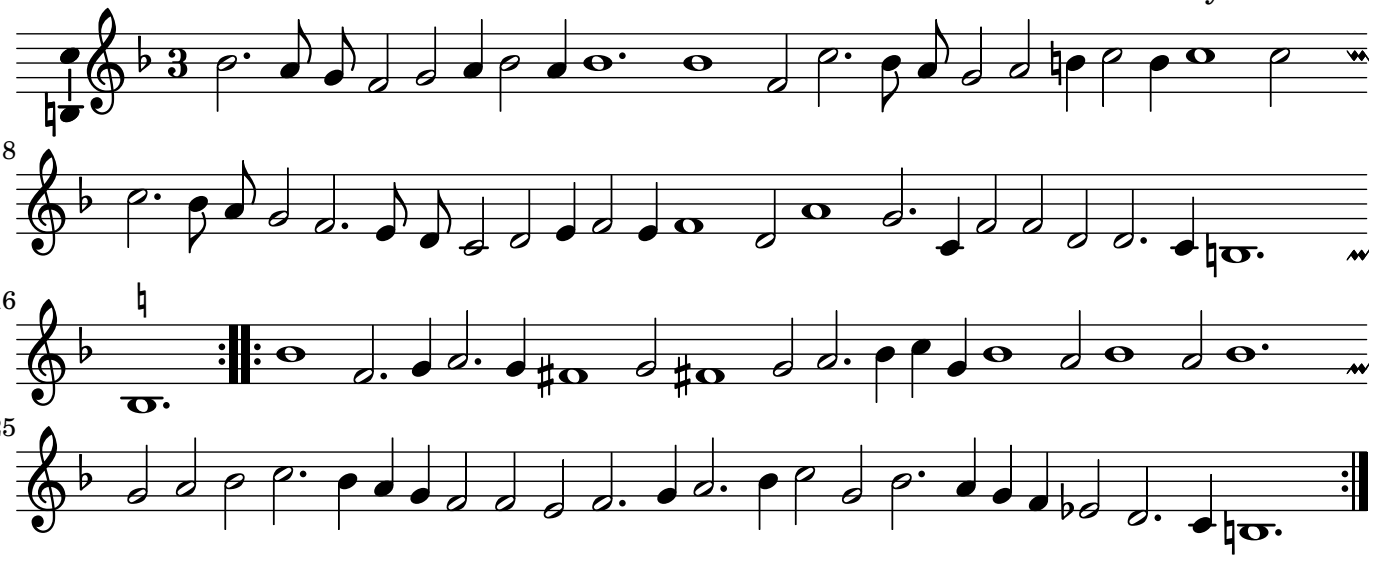


10. Galliard

ALTUS. Antony Holborne



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10. Galliard

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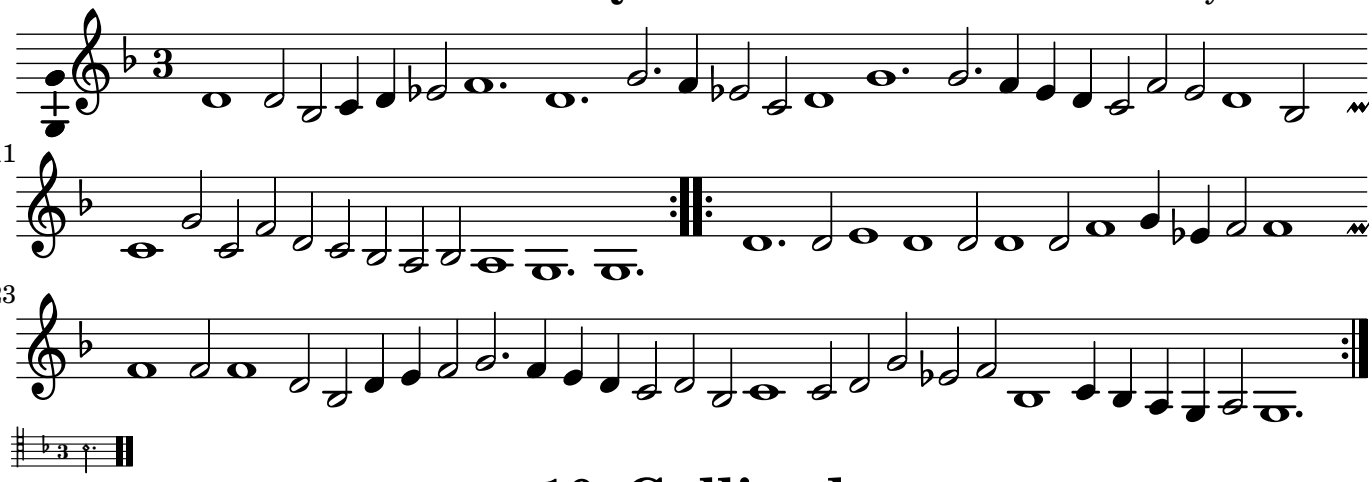
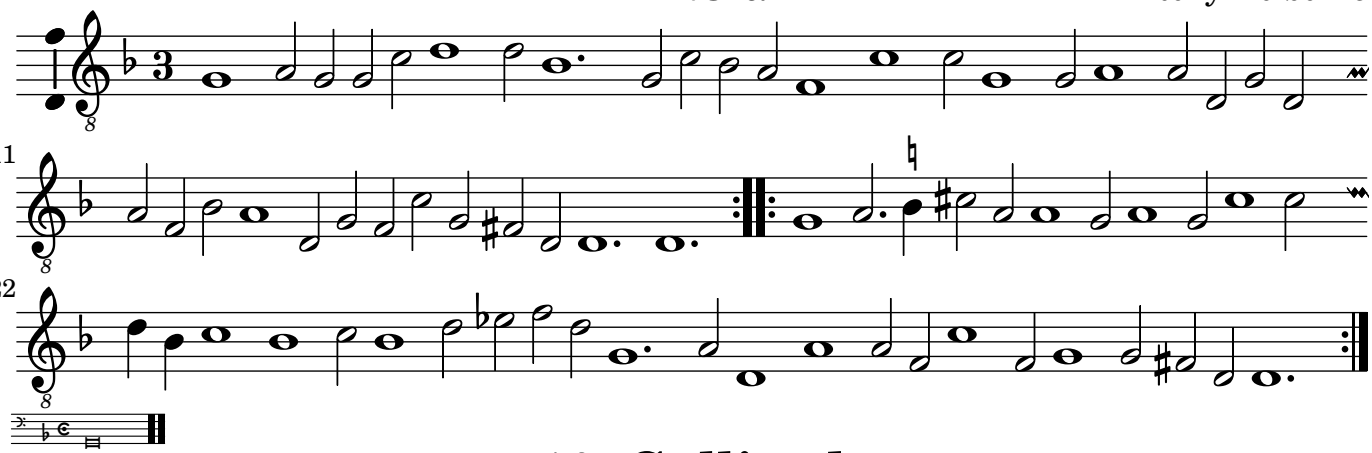


10. Galliard

TENOR.

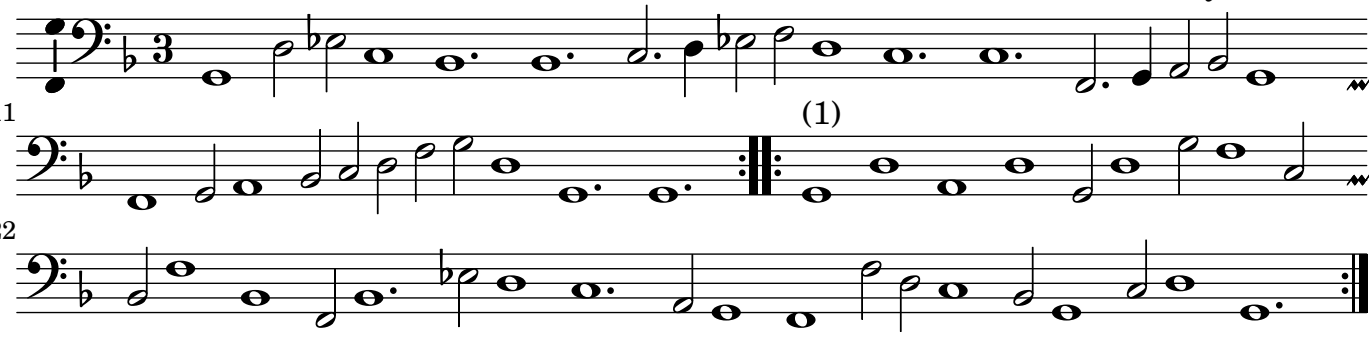
Antony Holborne



10. Galliard

BASSVS.

Antony Holborne



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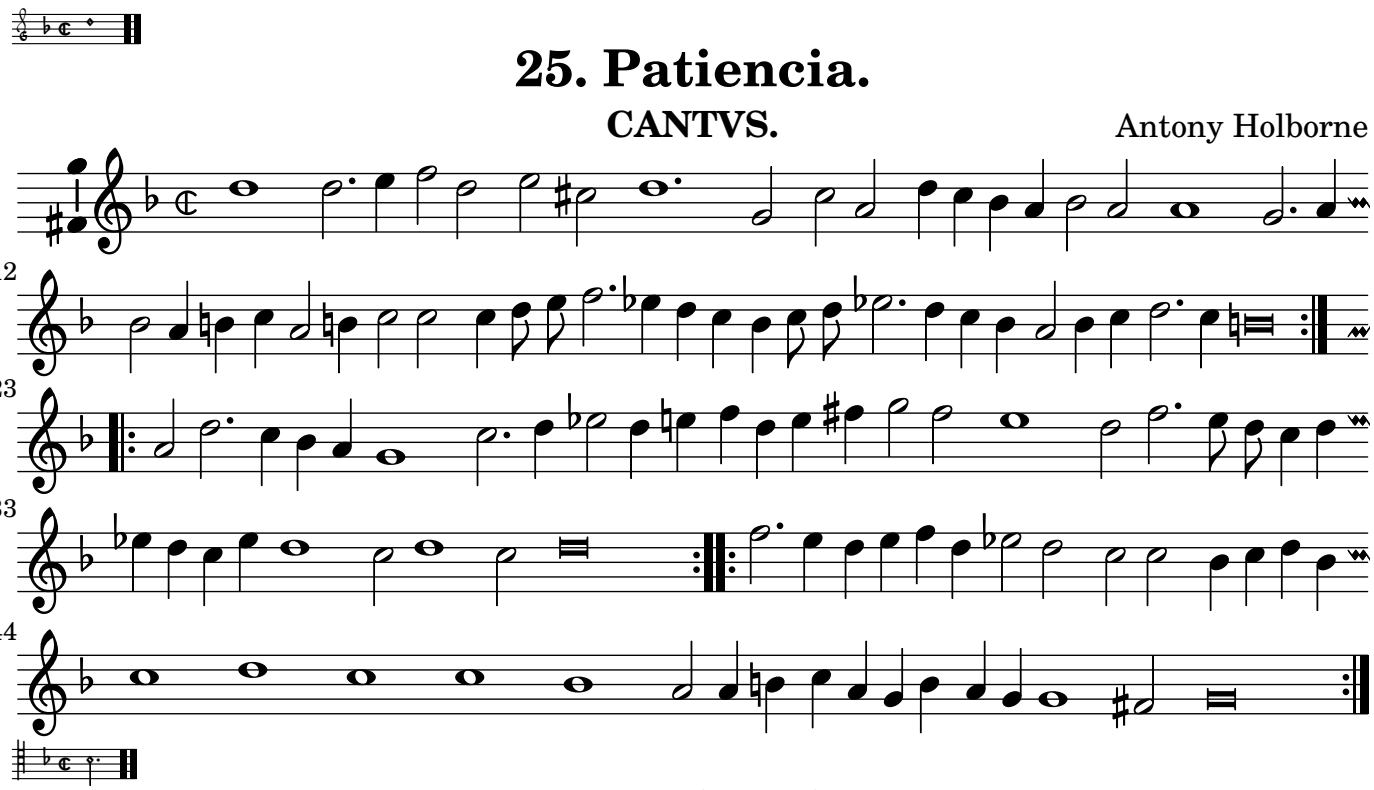
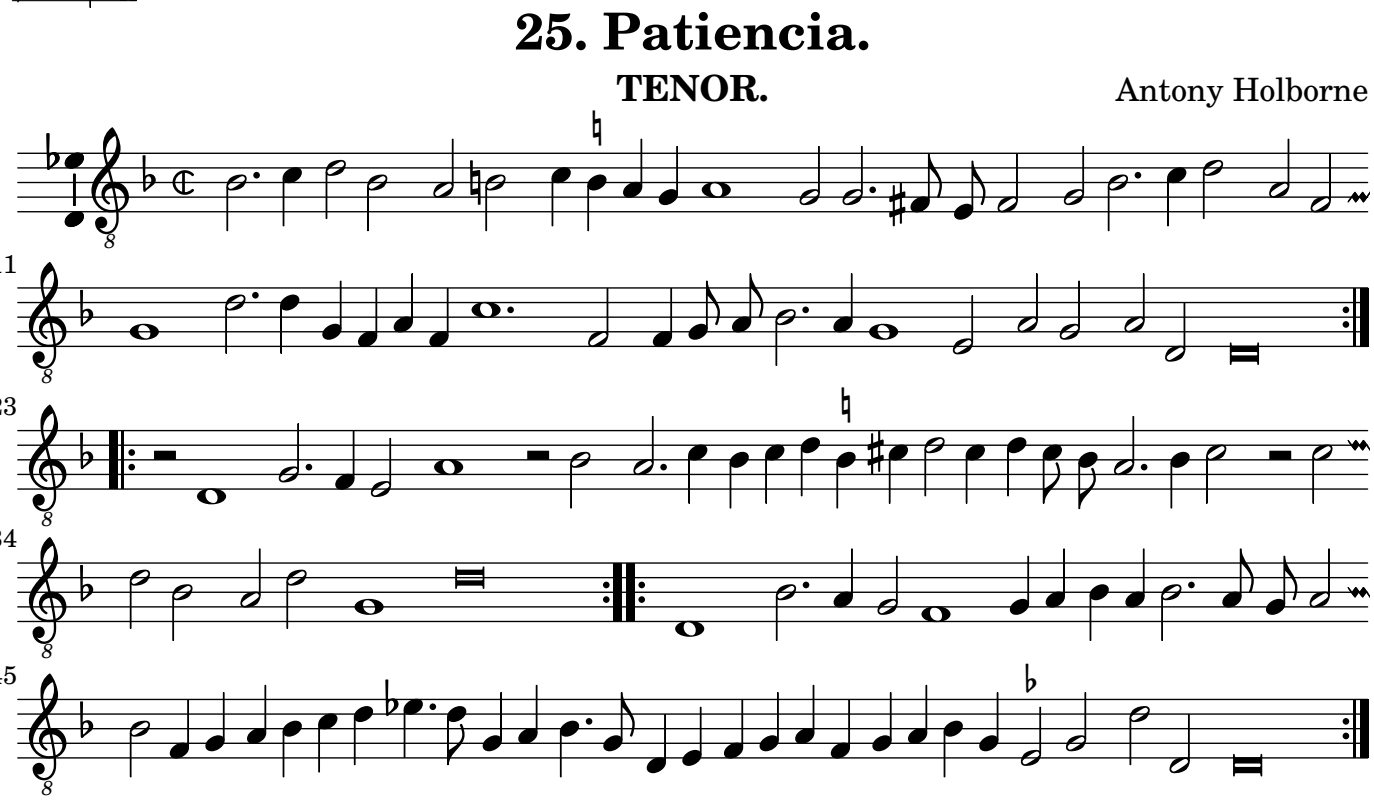


25. Patiencia.

CANTVS.

Antony Holborne



25. Patiencia.

TENOR.

Antony Holborne

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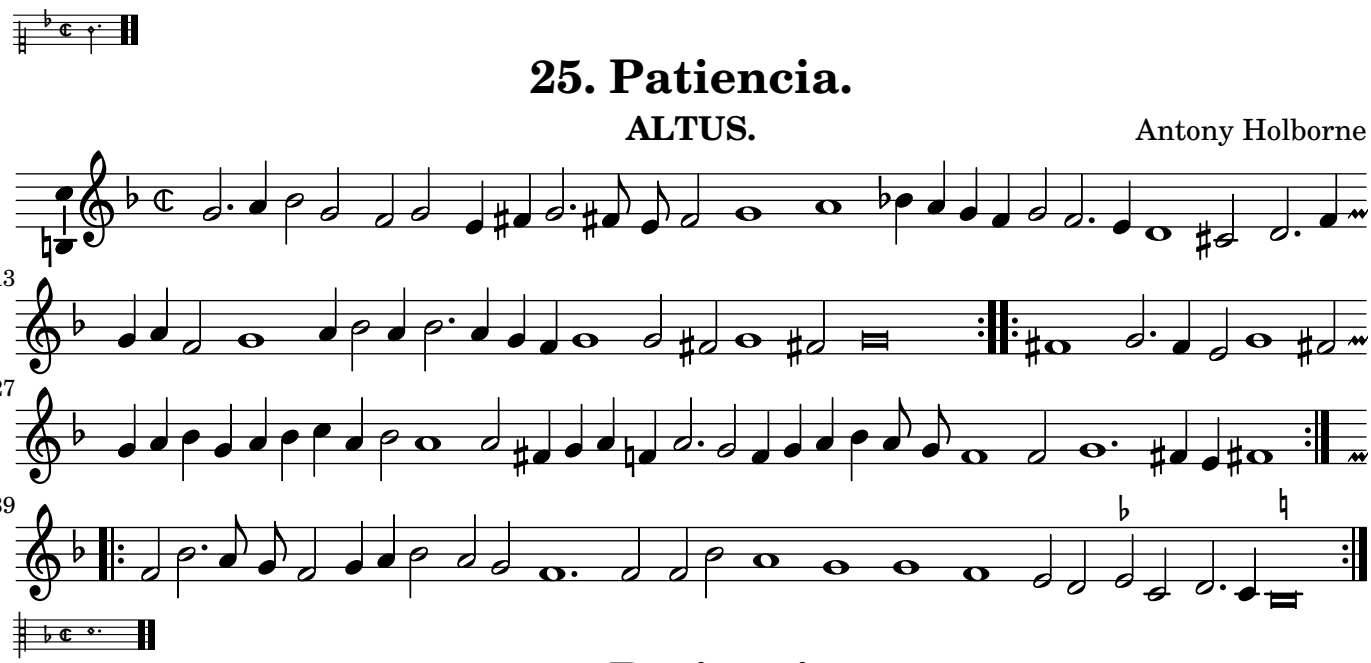


25. Patiencia.

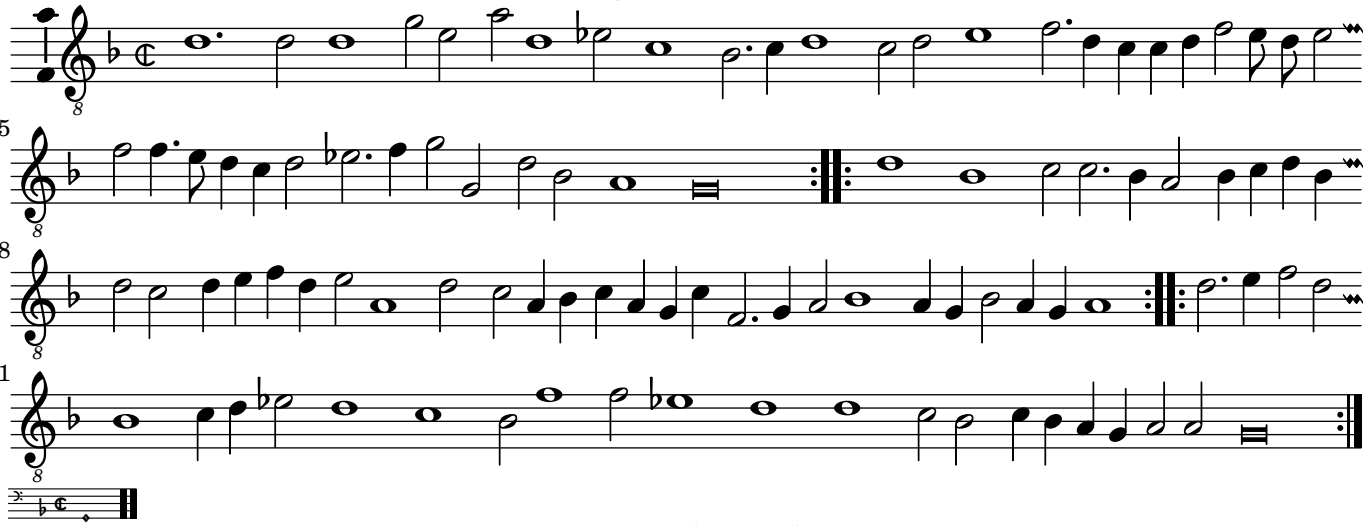
ALTUS.

Antony Holborne

25. Patiencia.

QUINTUS.

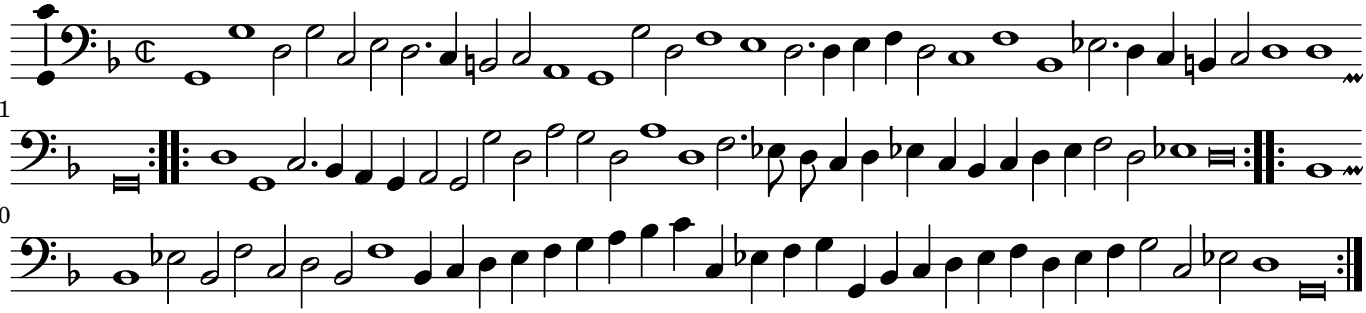
Antony Holborne



25. Patiencia.

BASSVS.

Antony Holborne



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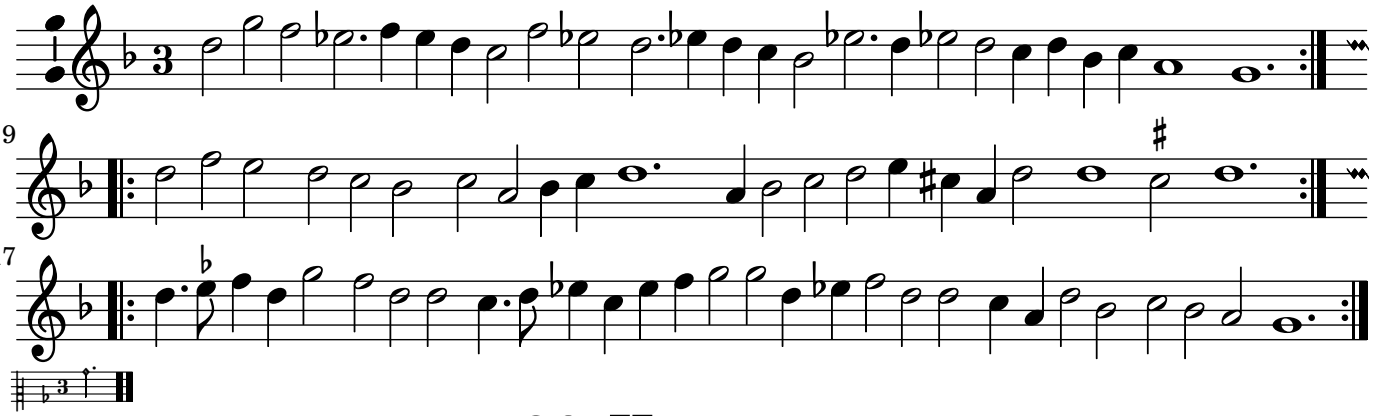
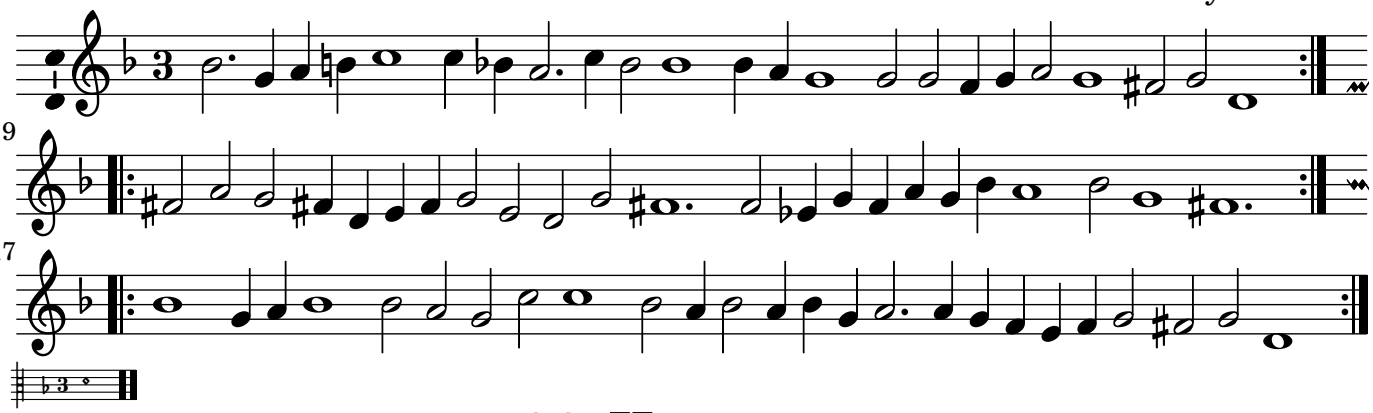
CANTVS. Antony Holborne



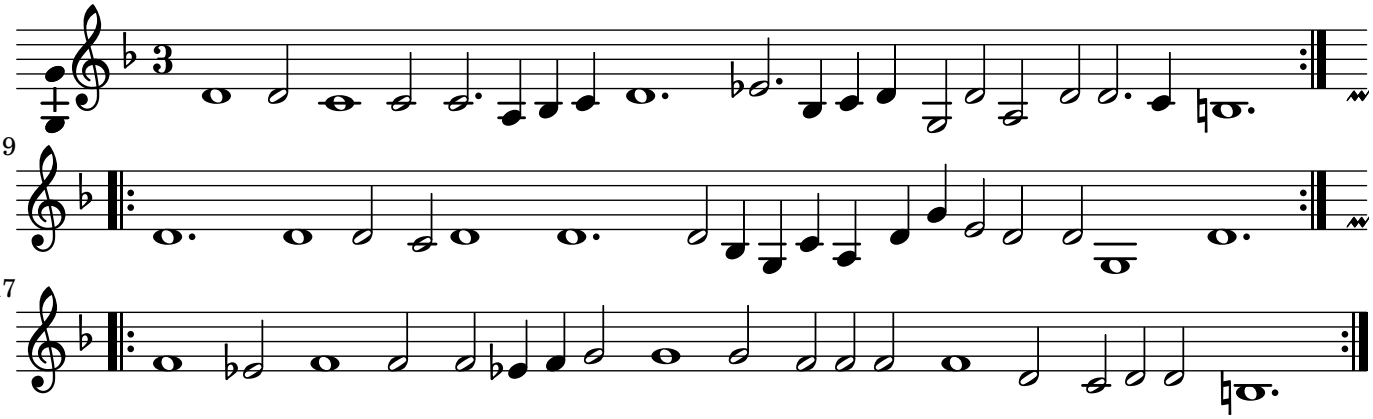
26. Hermoza.

ALTUS. Antony Holborne



26. Hermoza.

QUINTUS. Antony Holborne



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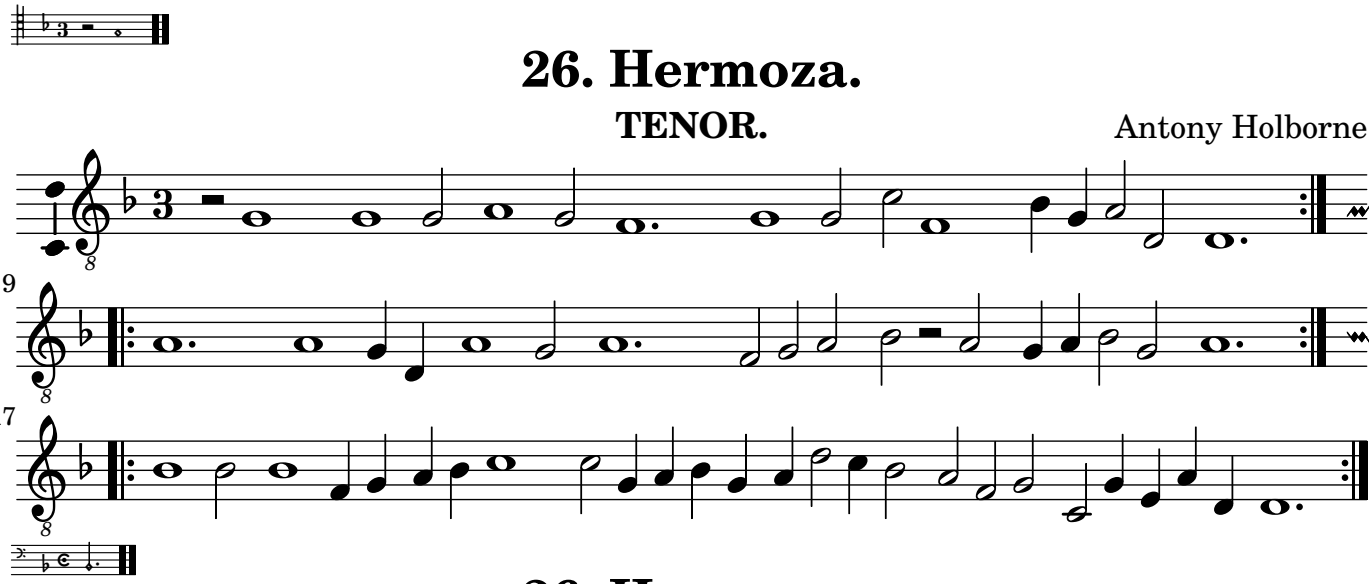


26. Hermoza.

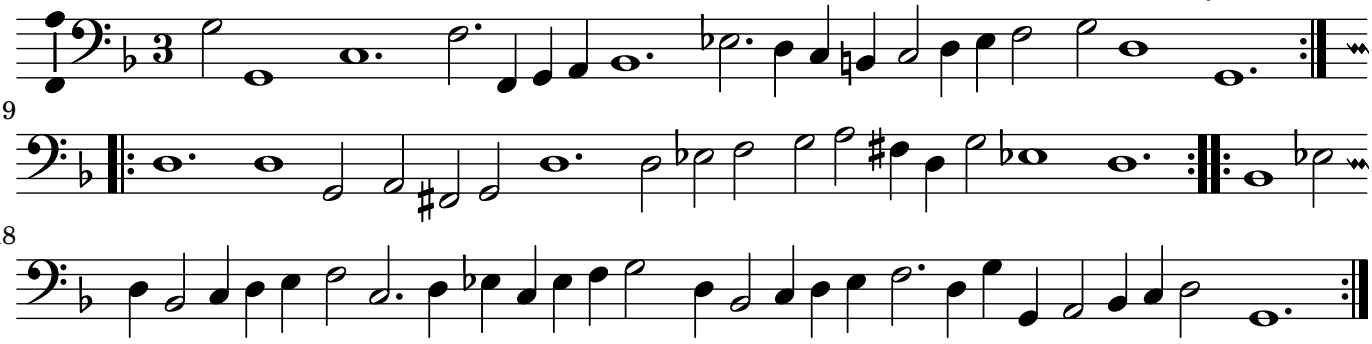
TENOR.

Antony Holborne

26. Hermoza.

BASSVS.

Antony Holborne



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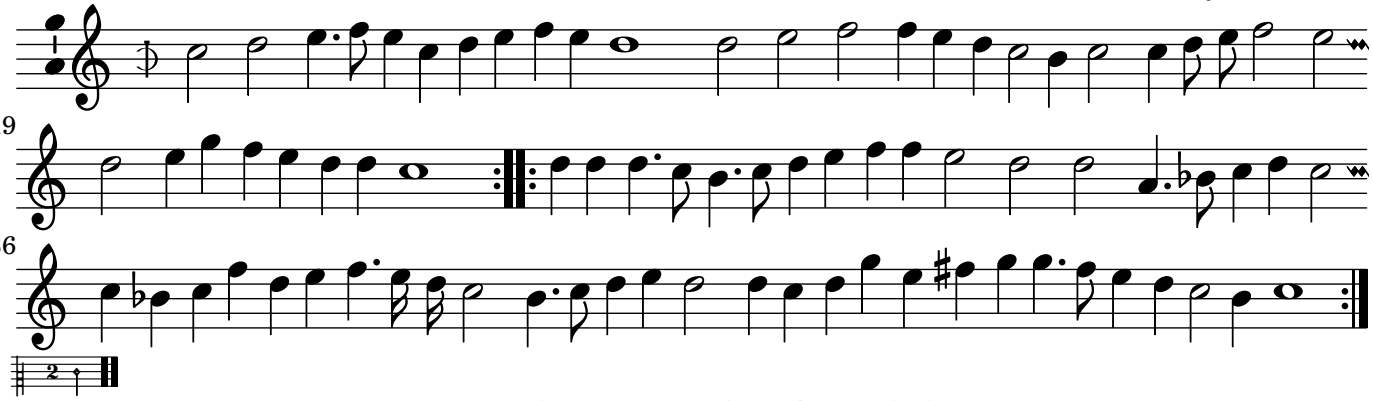
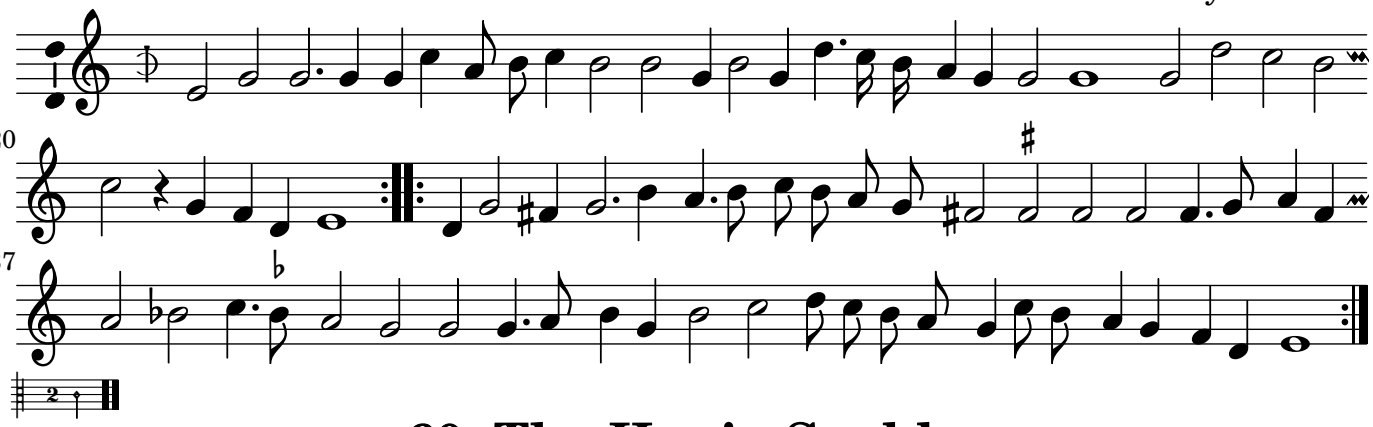
60. The Honie-Suckle.

CANTVS. Antony Holborne



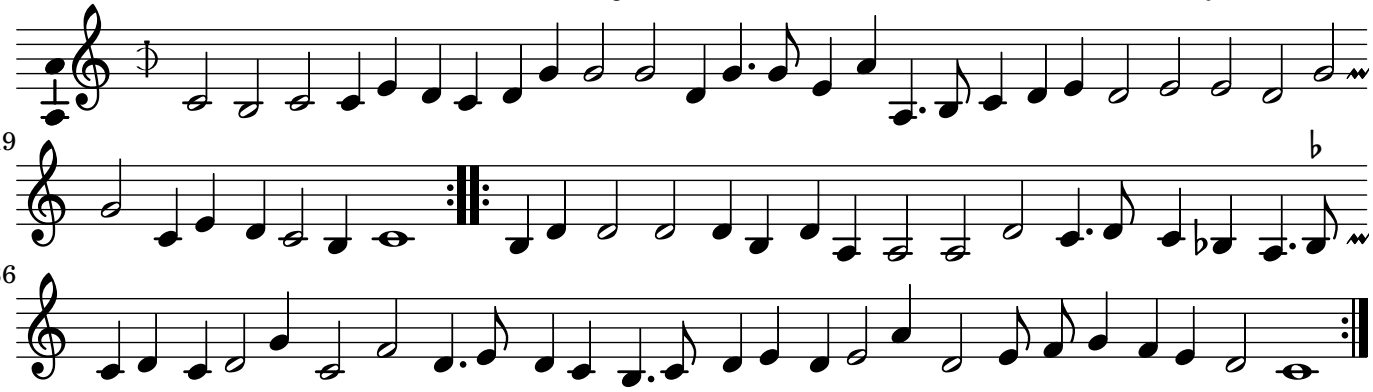
60. The Honie-Suckle.

ALTUS. Antony Holborne



60. The Honie-Suckle.

QUINTUS. Antony Holborne



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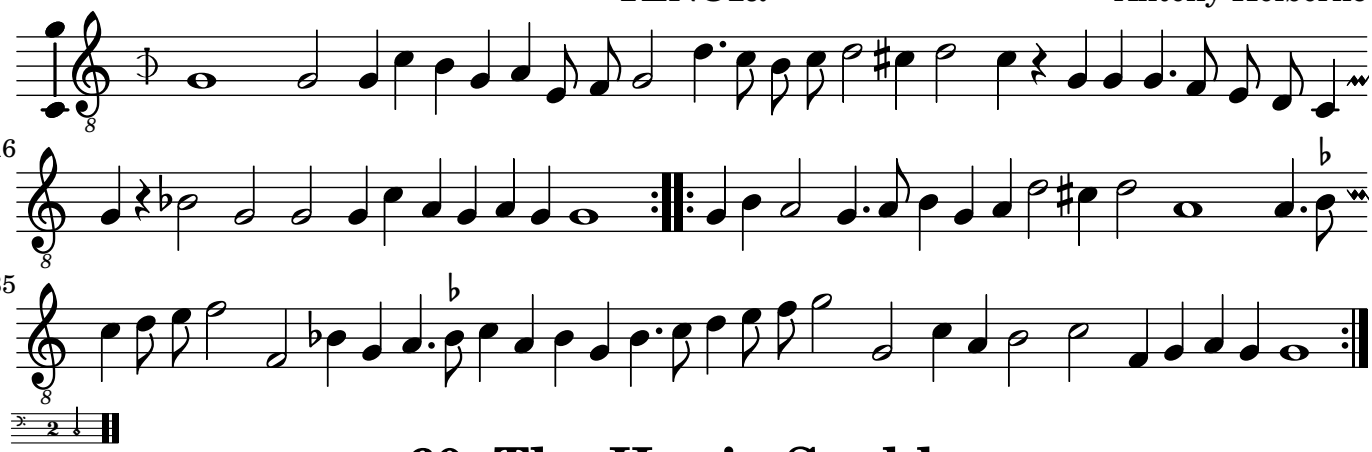
60. The Honie-Suckle.

TENOR.

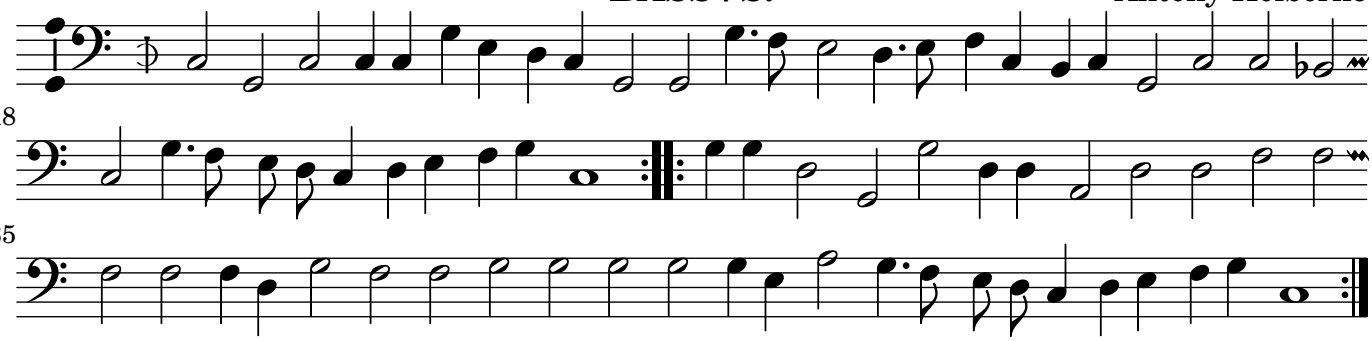
Antony Holborne



60. The Honie-Suckle.

BASSVS.

Antony Holborne



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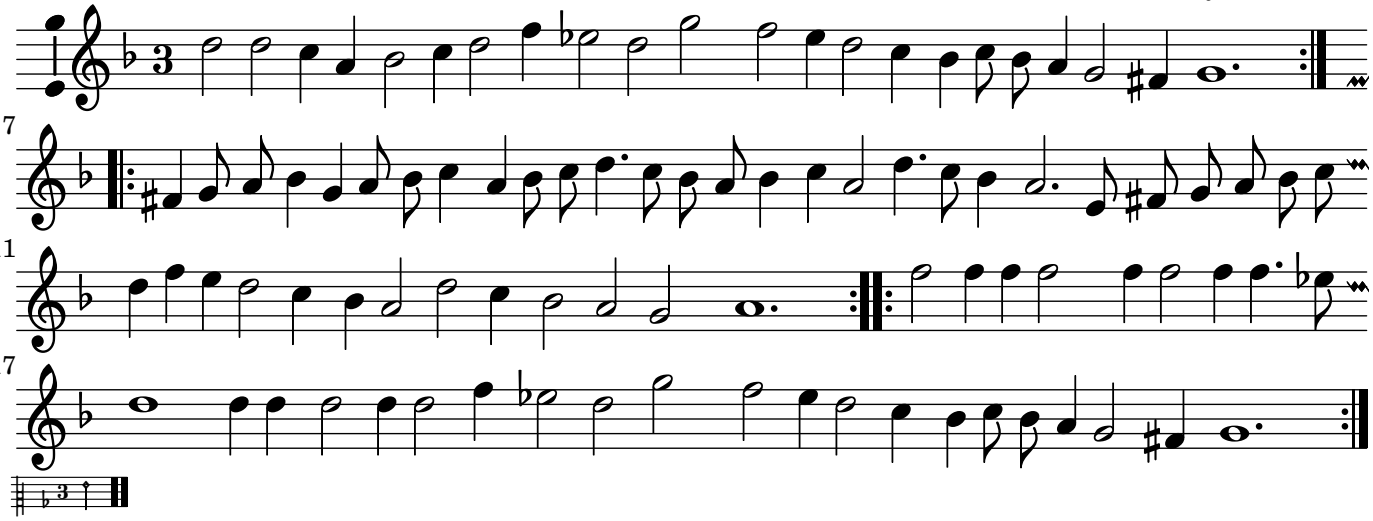
34. Muy Linda

CANTVS.

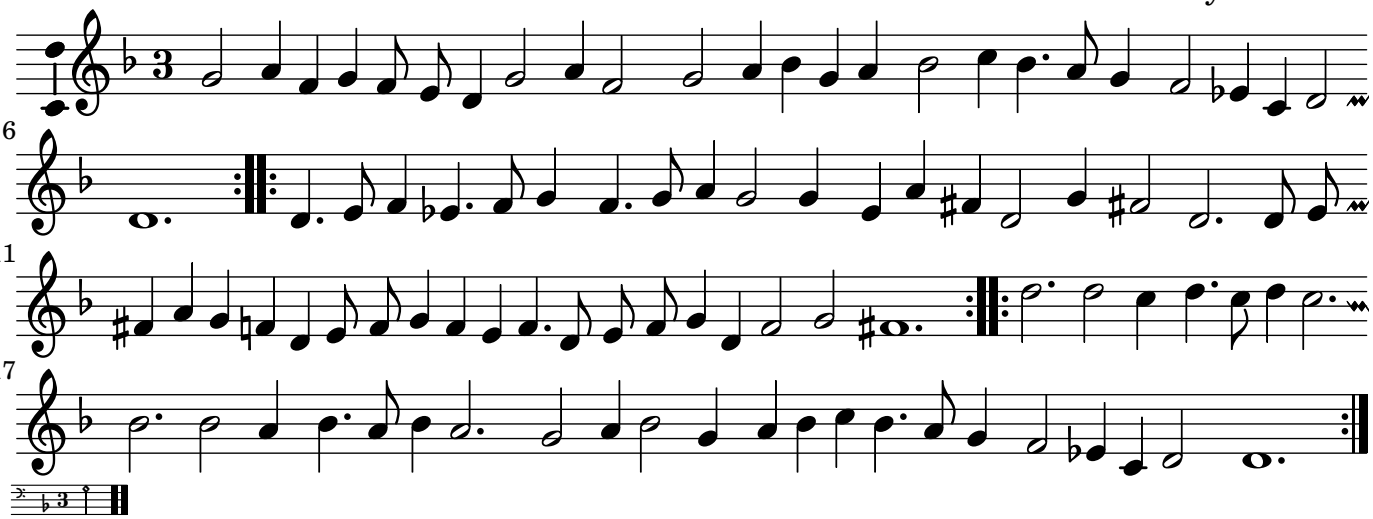
Antony Holborne



34. Muy Linda

ALTUS.

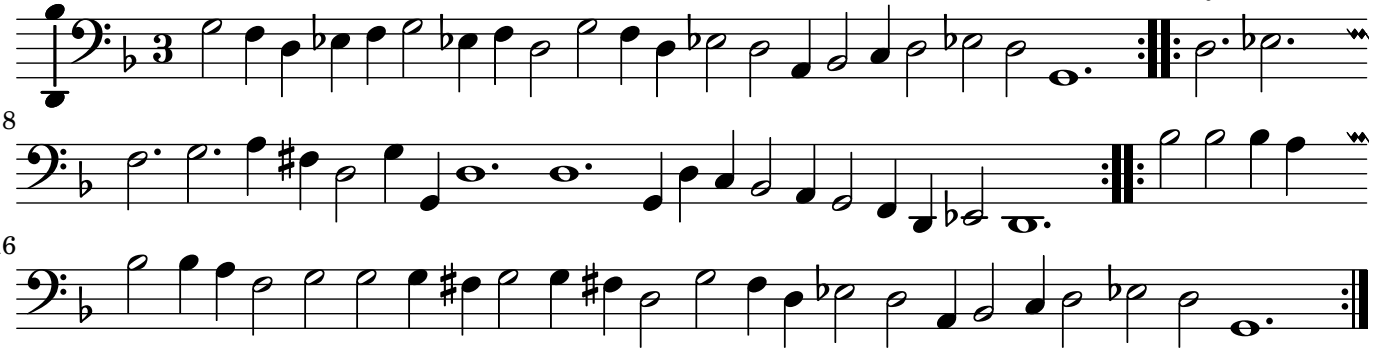
Antony Holborne



34. Muy Linda

BASSVS.

Antony Holborne



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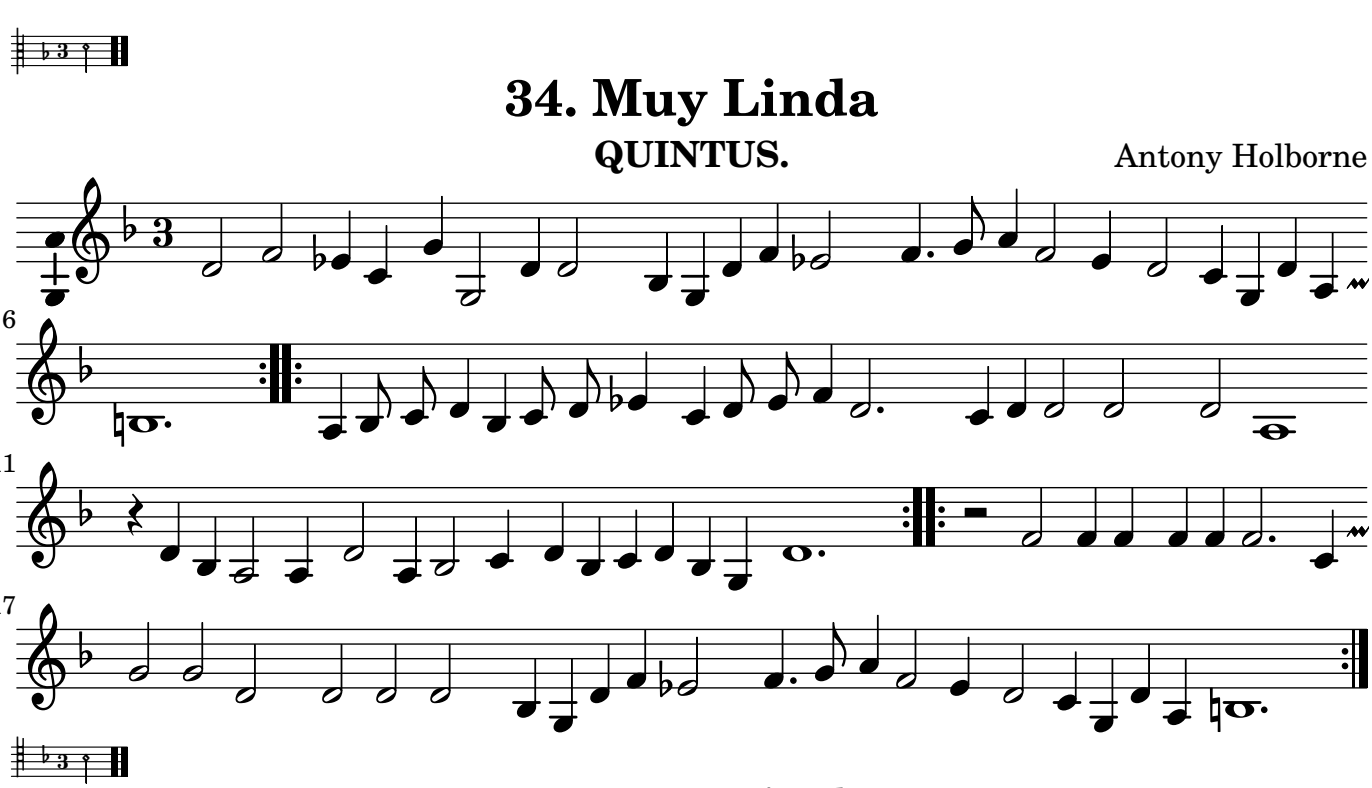

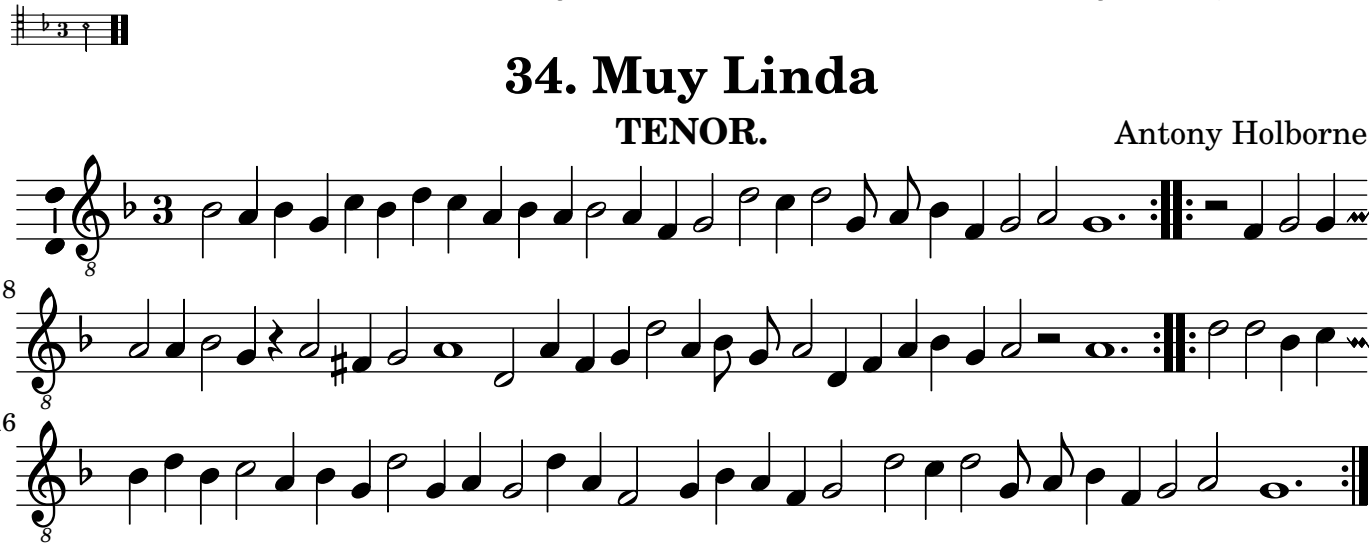

0.3 Flowers

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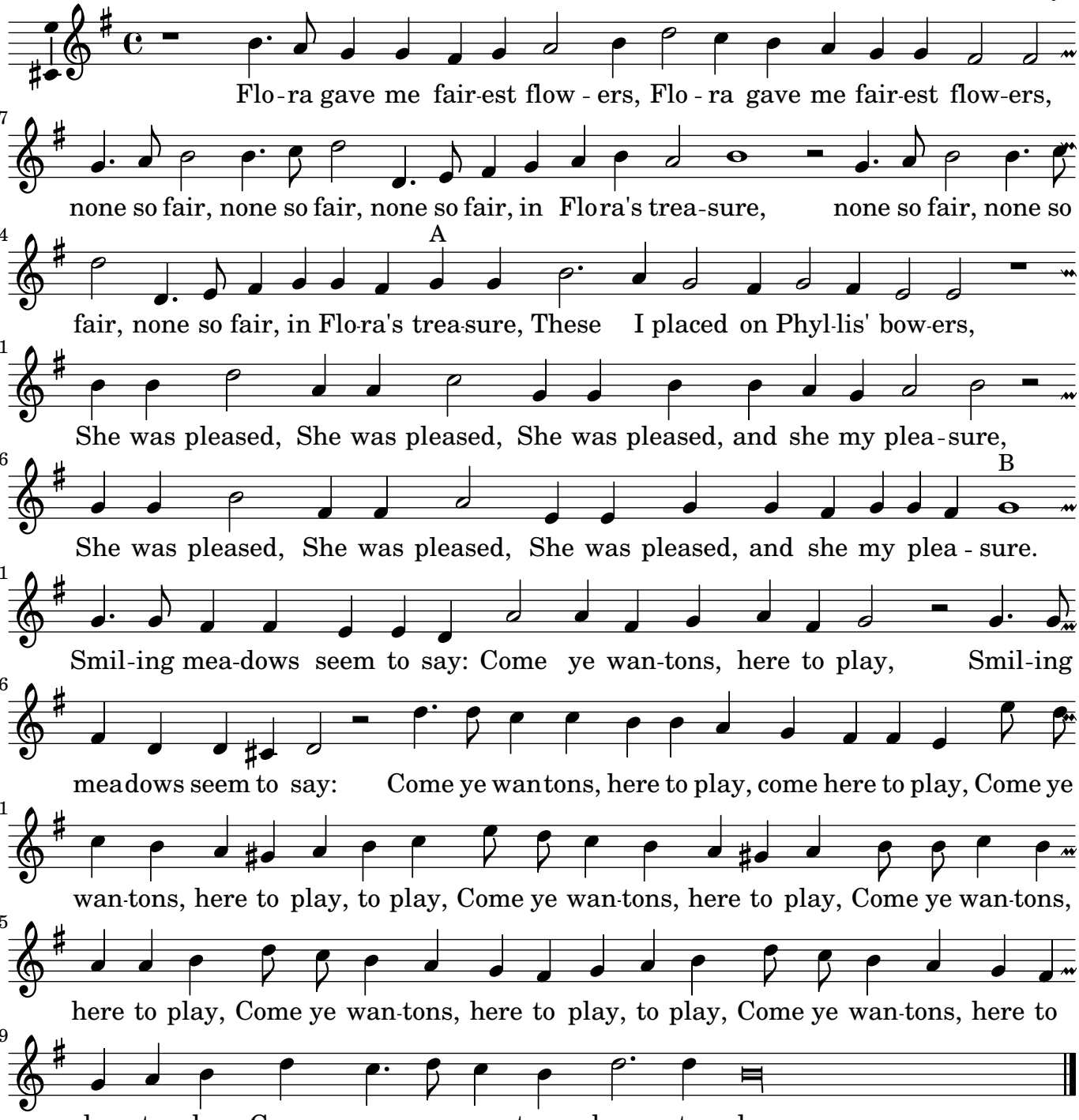
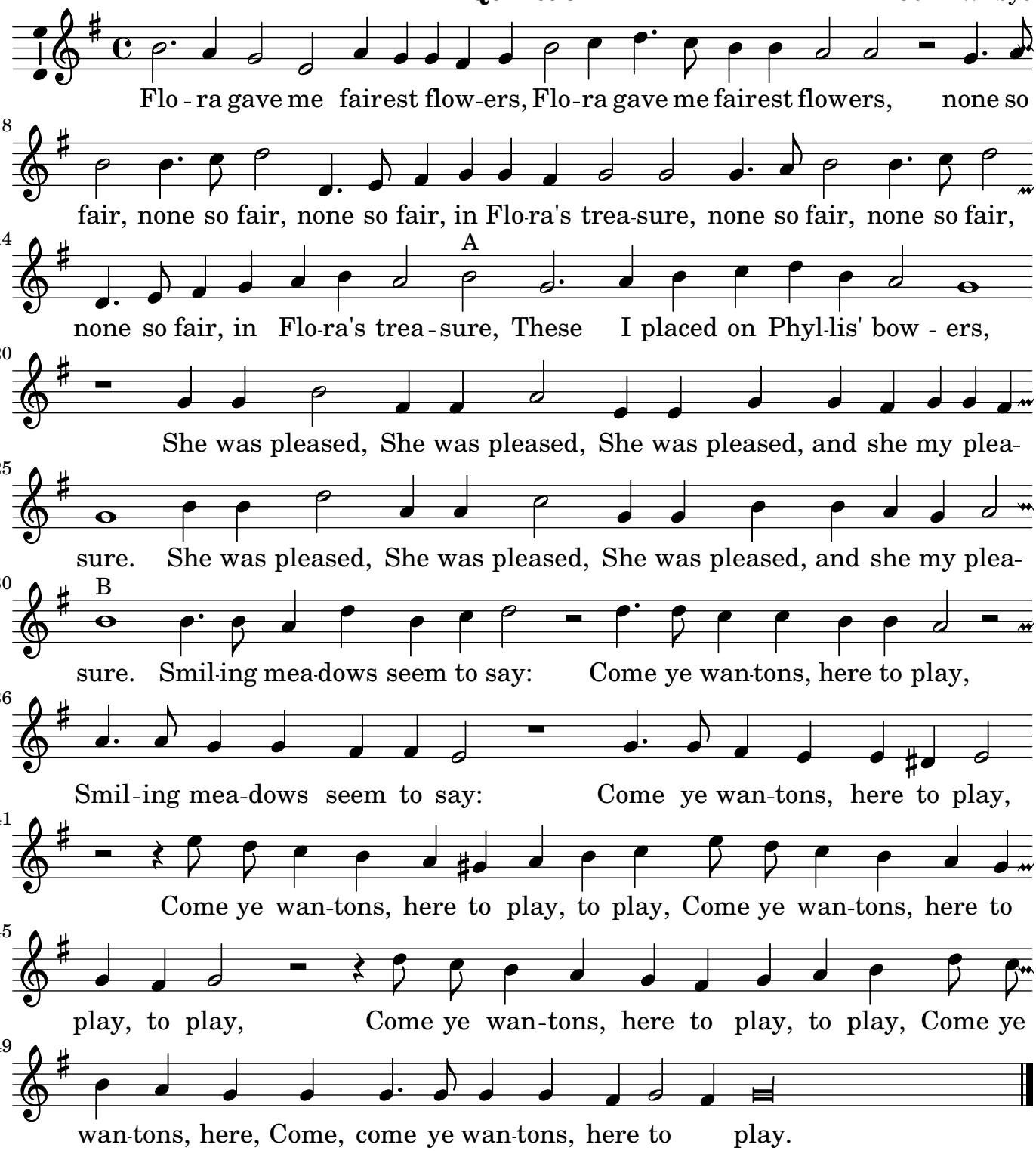
Flora gave me fairest flowers

Cantus John Wilbye



Flora gave me fairest flowers

Quintus John Wilbye



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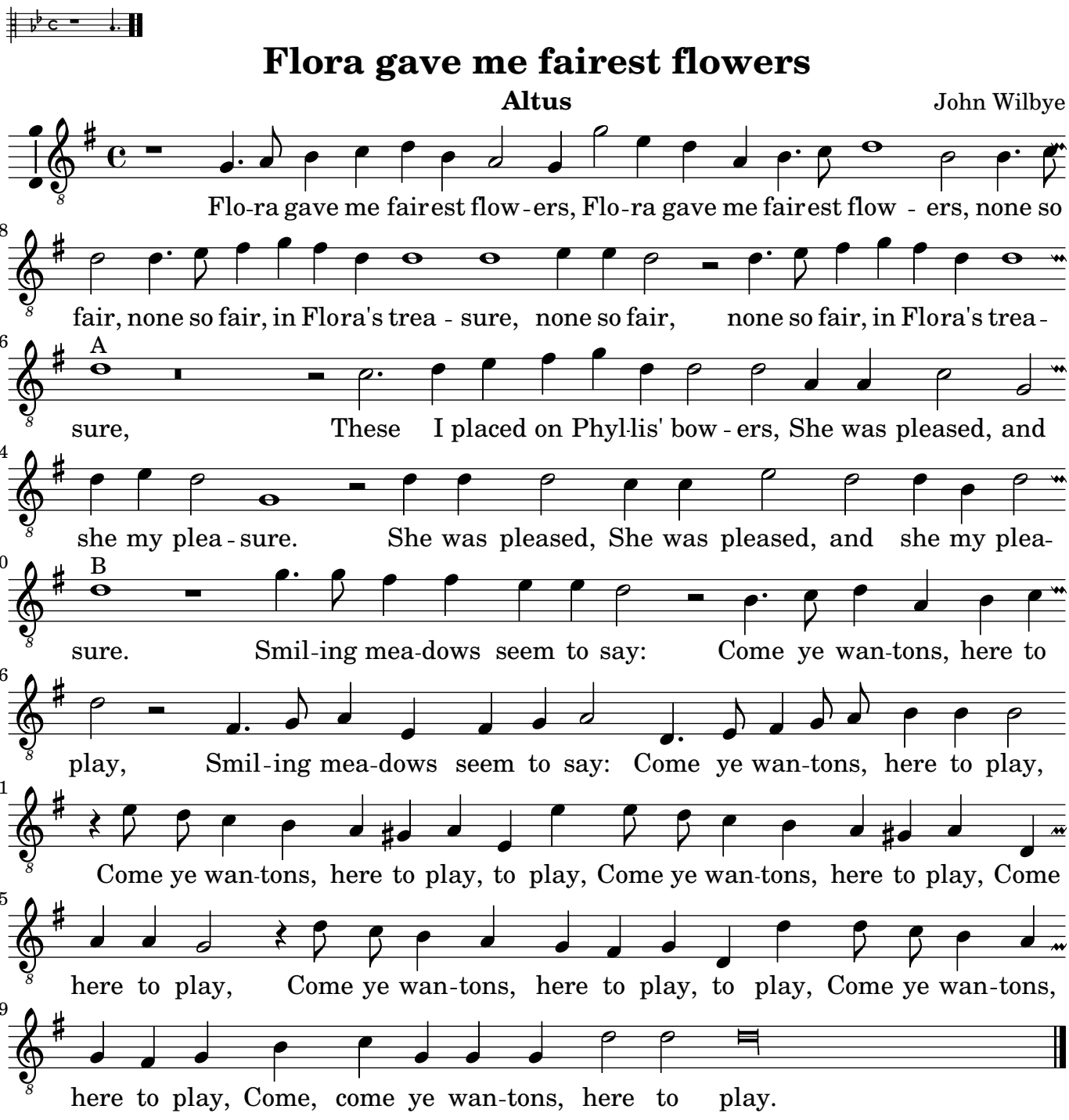
Flora gave me fairest flowers

Altus John Wilbye



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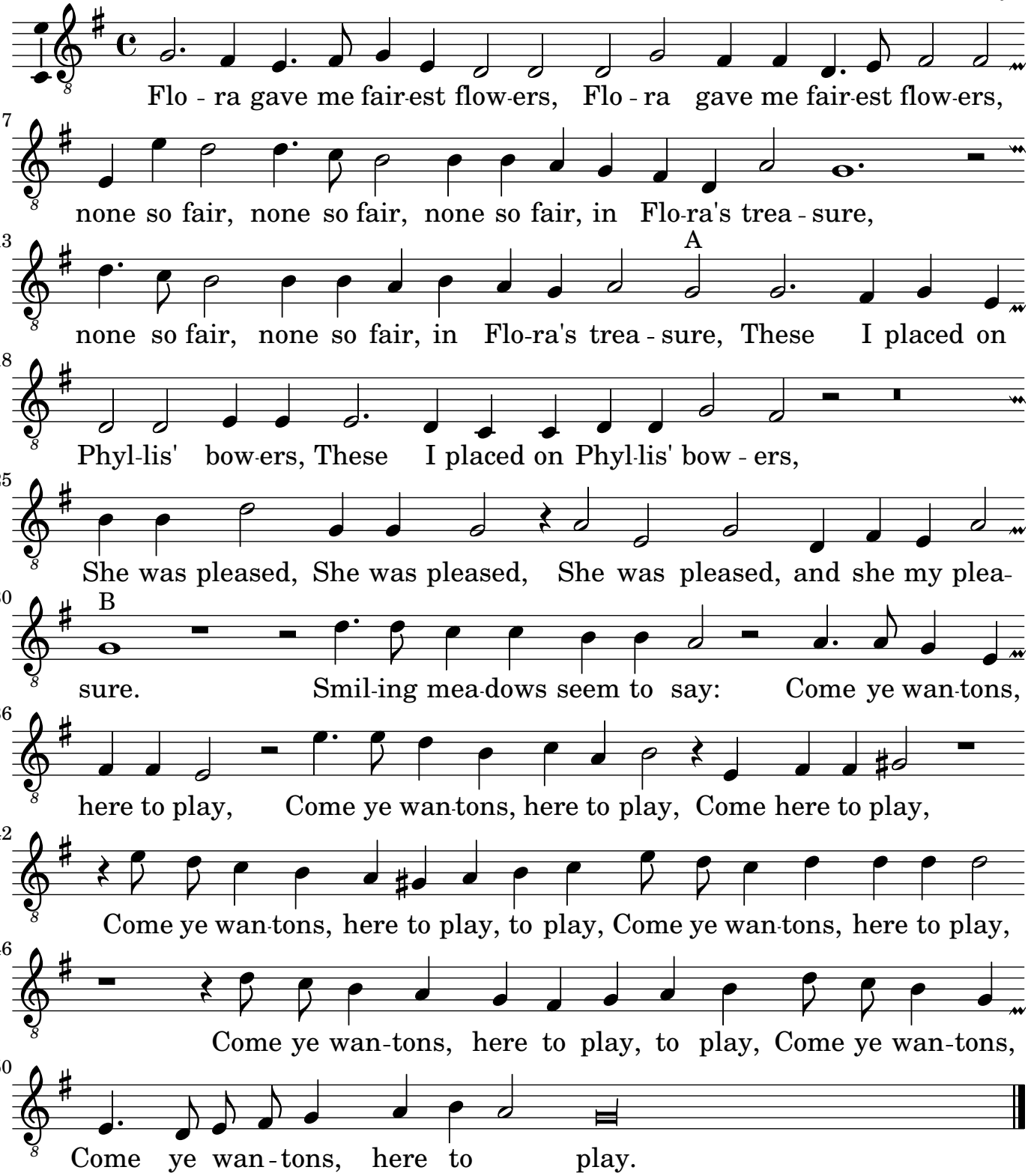
Flora gave me fairest flowers

Tenor

John Wilbye



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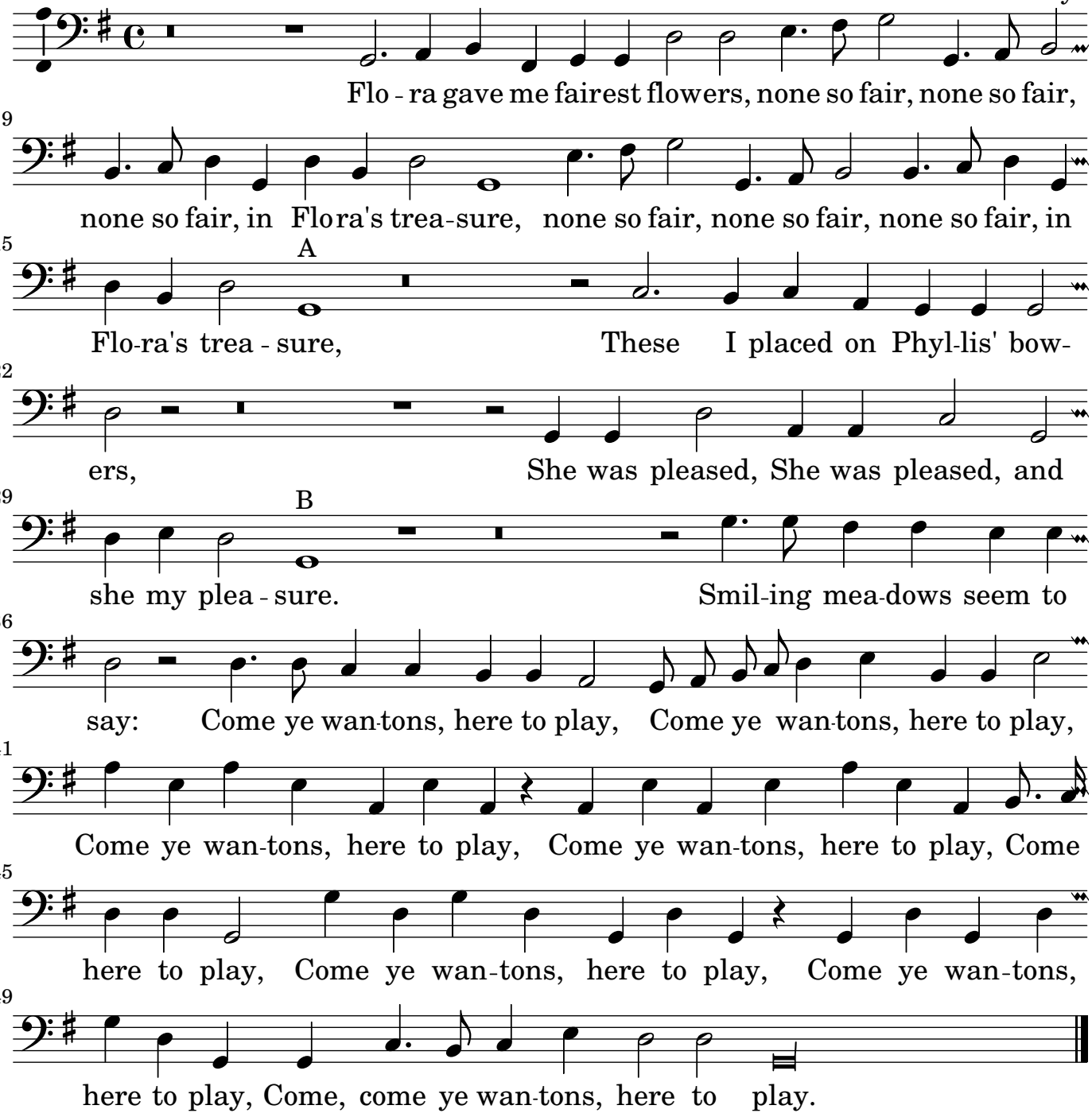
Flora gave me fairest flowers

Bassus

John Wilbye



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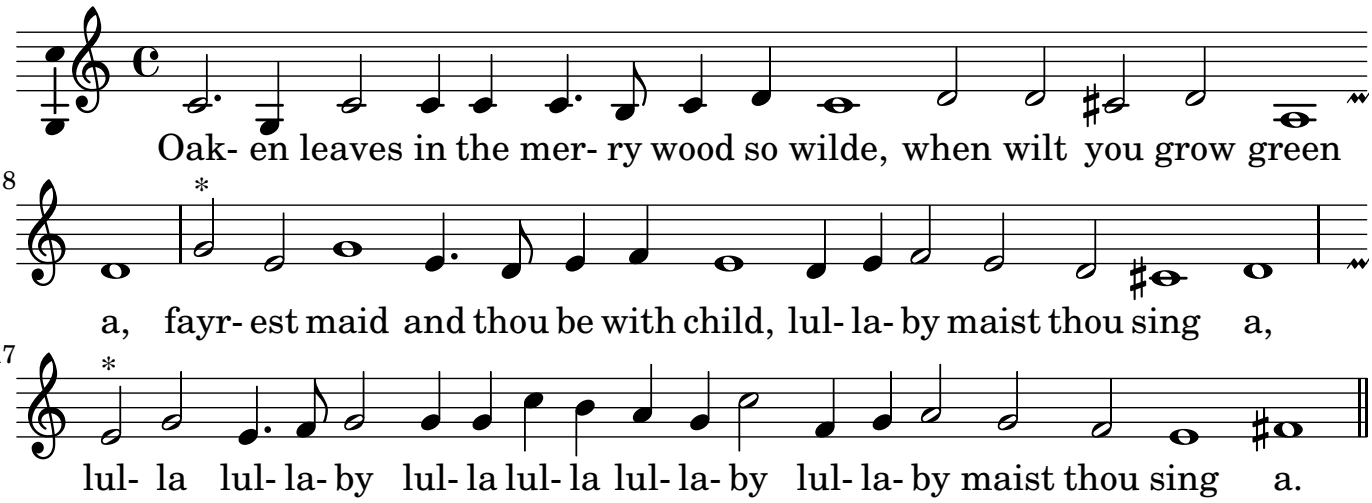
Oken Leaves, a Round of 3 Voices

From *Pammelia* (1609) Thomas Ravenscroft



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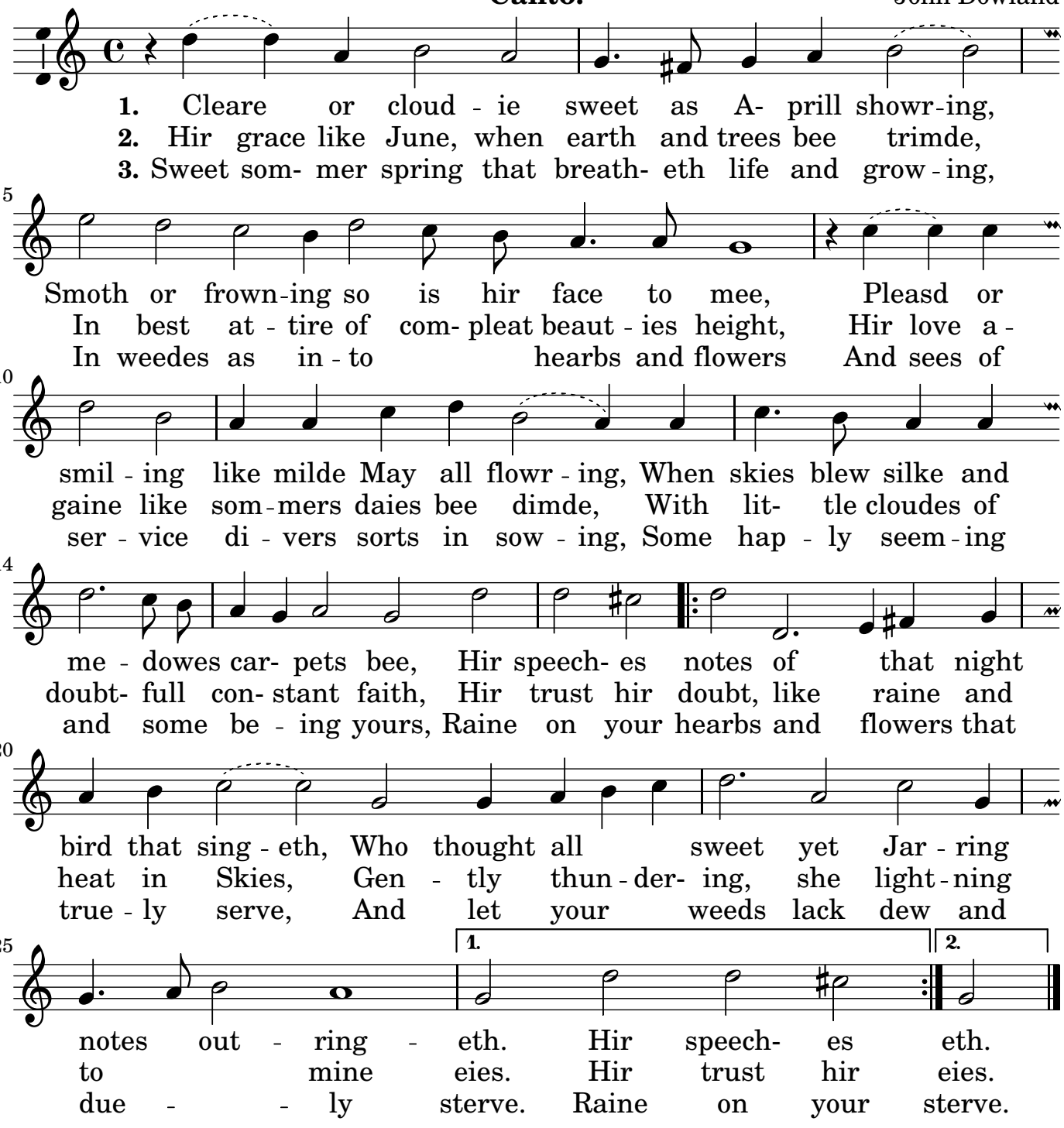
XXI. Cleare or cloudie sweet as Aprill showring,

Canto. John Dowland



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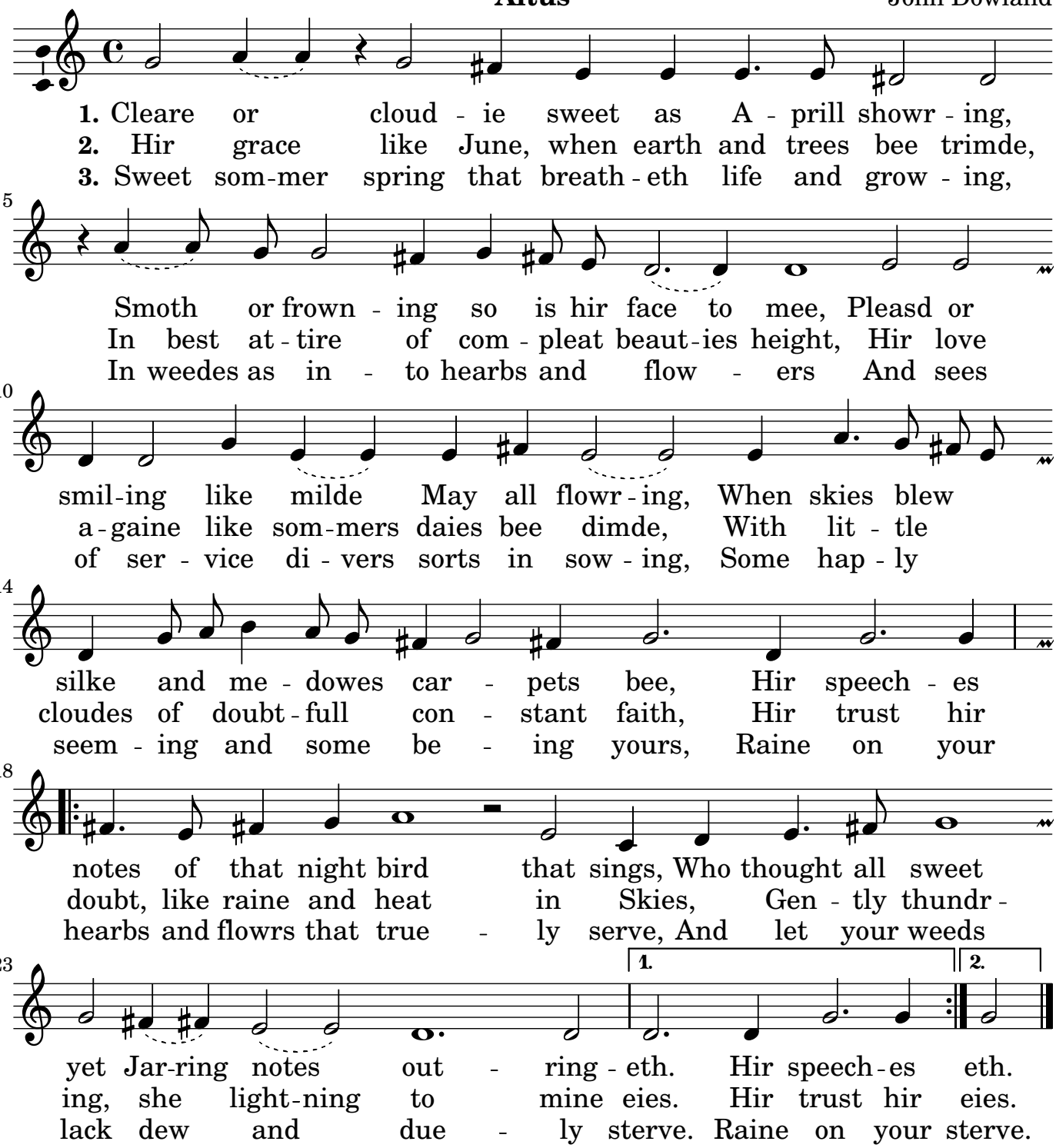
XXI. Cleare or cloudie sweet as Aprill showring,

Altus John Dowland



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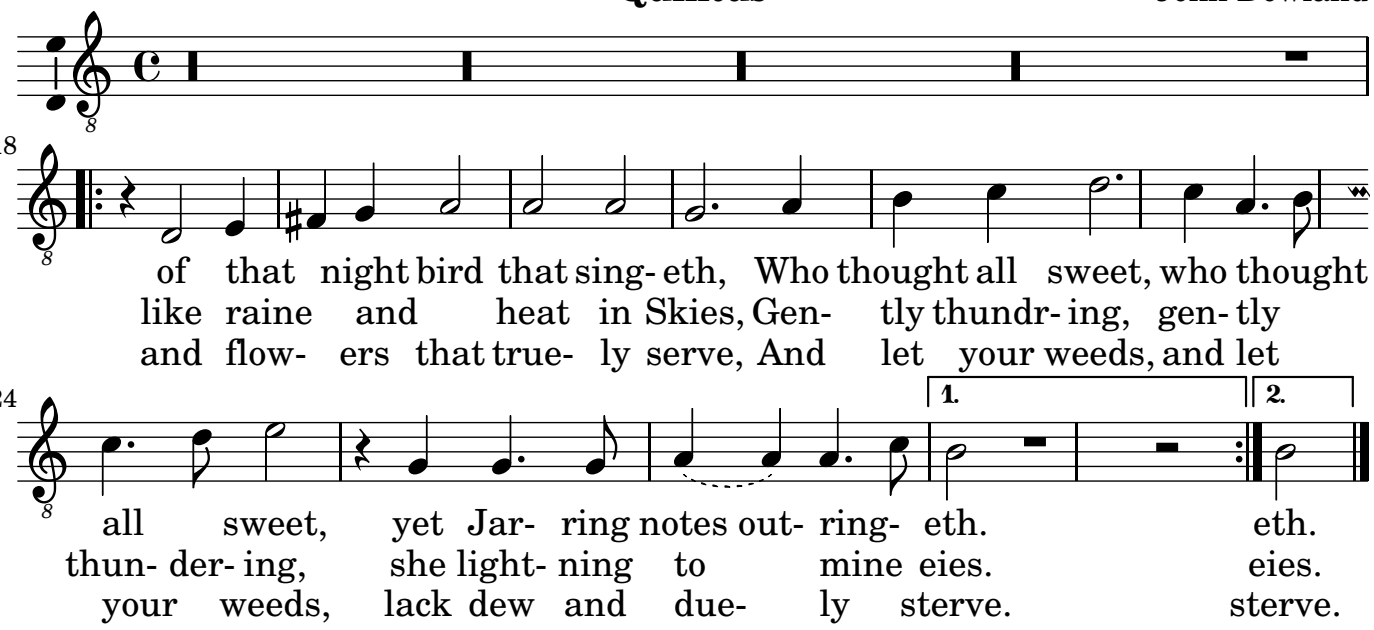
XXI. Cleare or cloudie sweet as Aprill showring,

Quintus John Dowland



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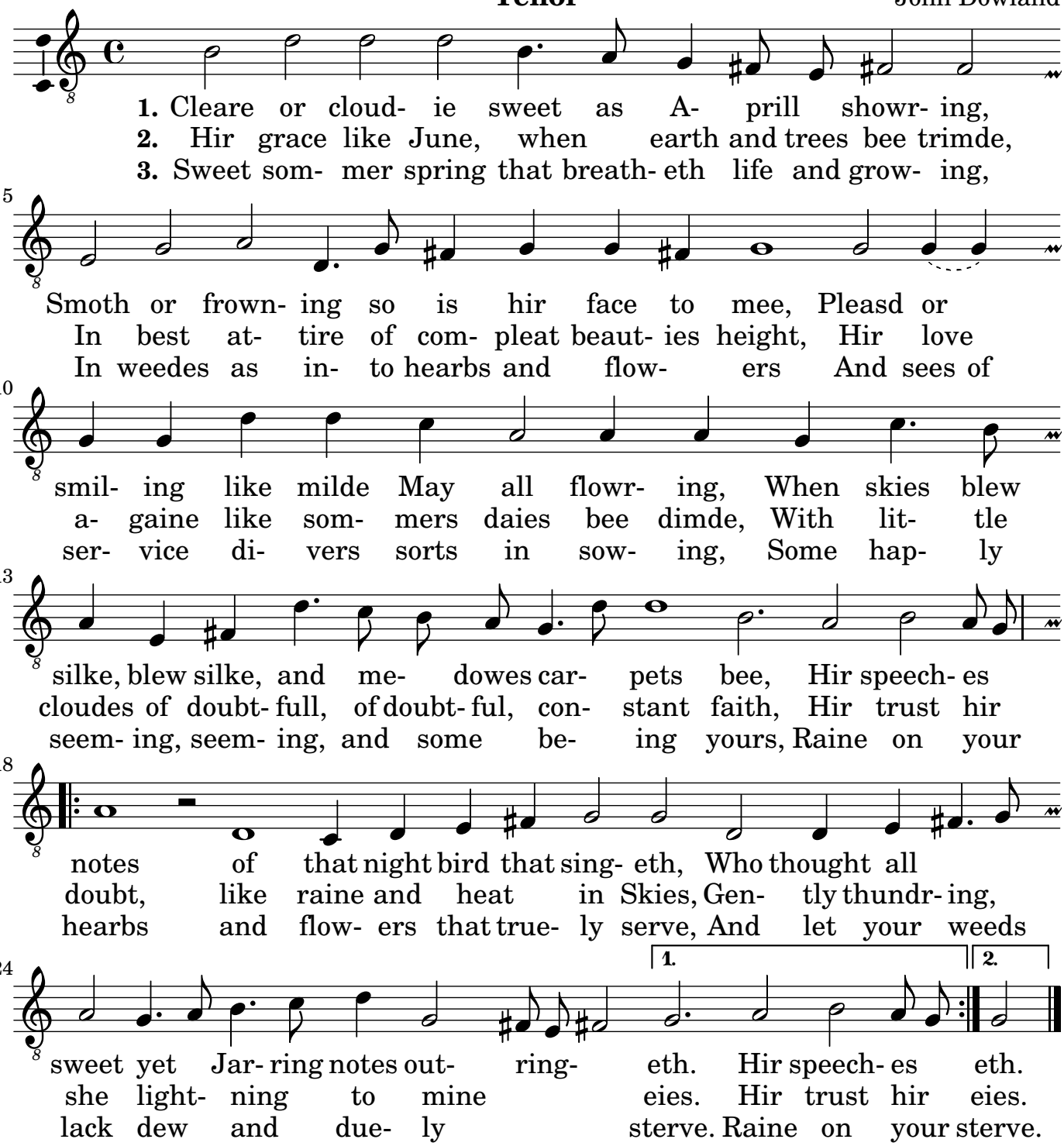
Printed on: April 10, 2012

XXI. Cleare or cloudie sweet as Aprill showring,

Tenor John Dowland



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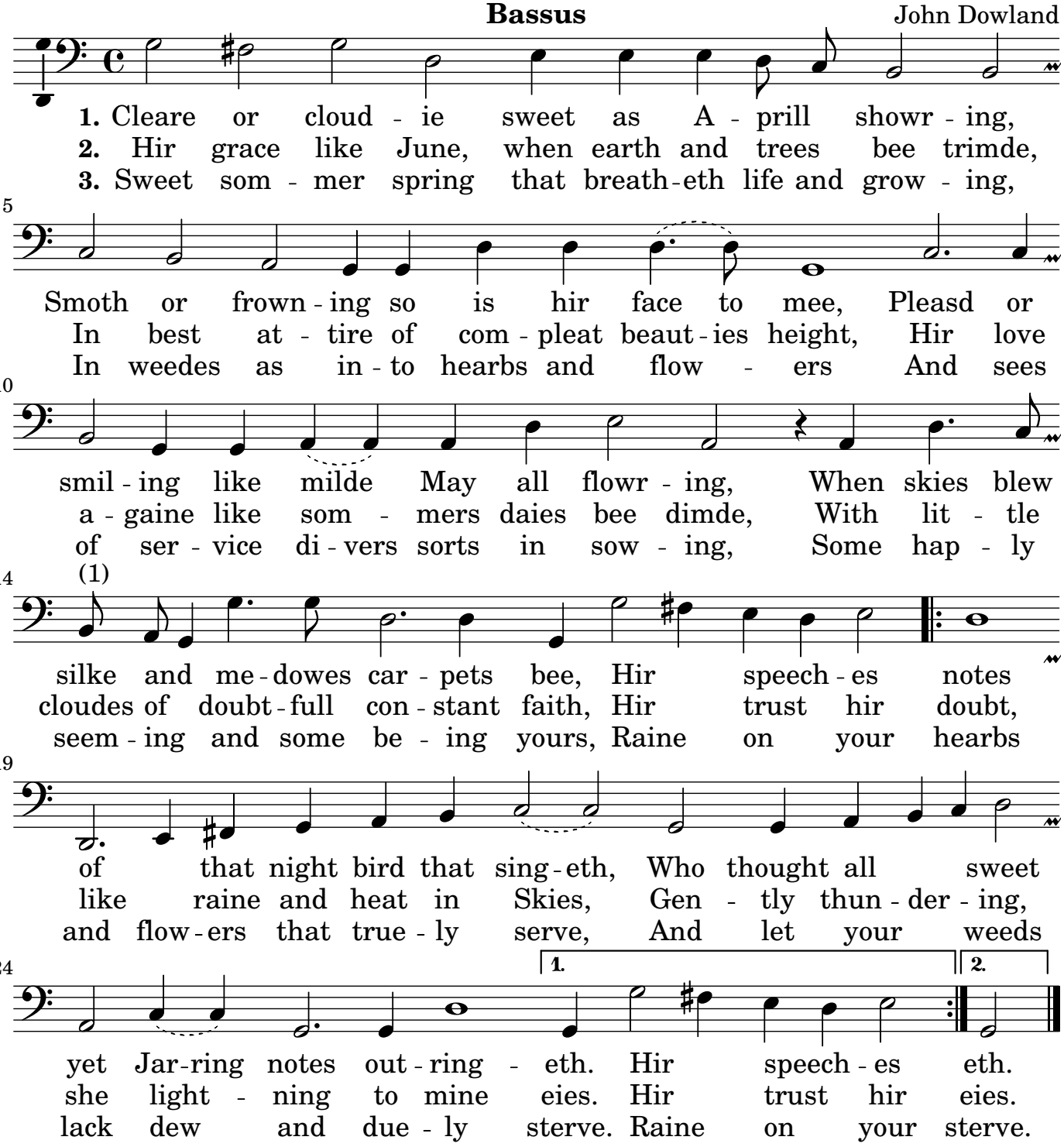
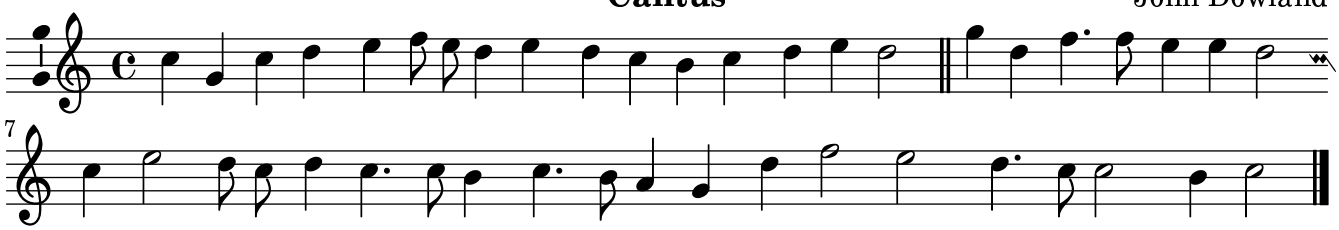
XXI. Cleare or cloudie sweet as Aprill showring,

Bassus John Dowland



Mistress Nichols Almand

Cantus John Dowland



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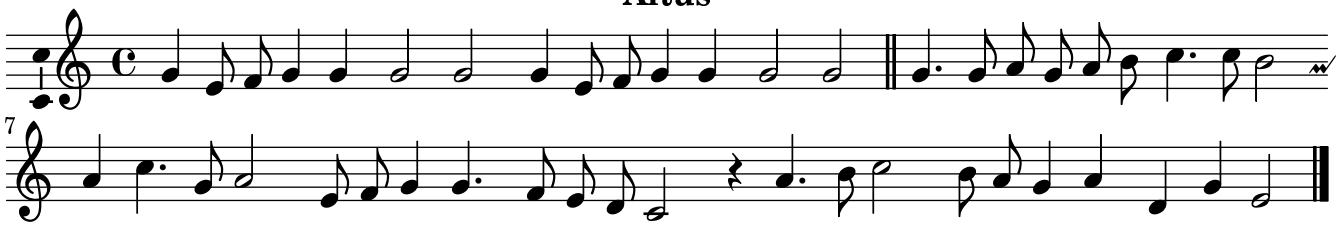

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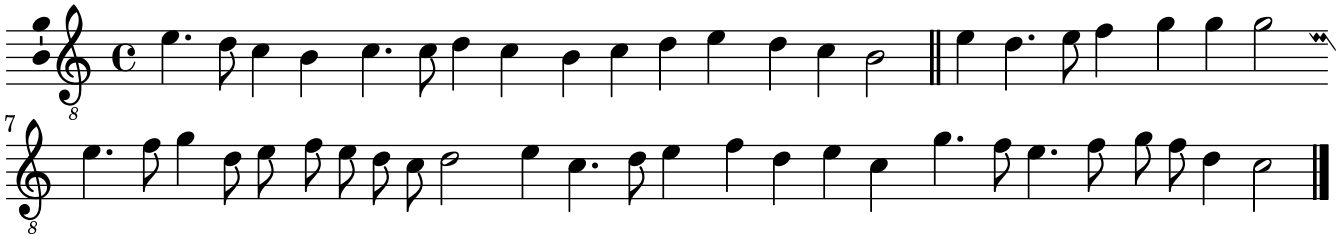

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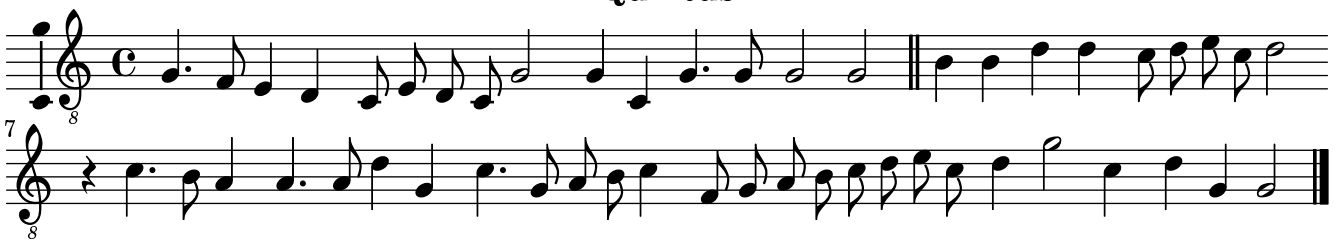

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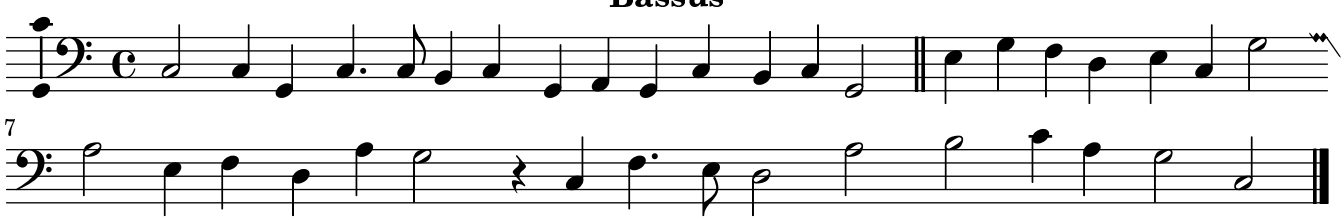

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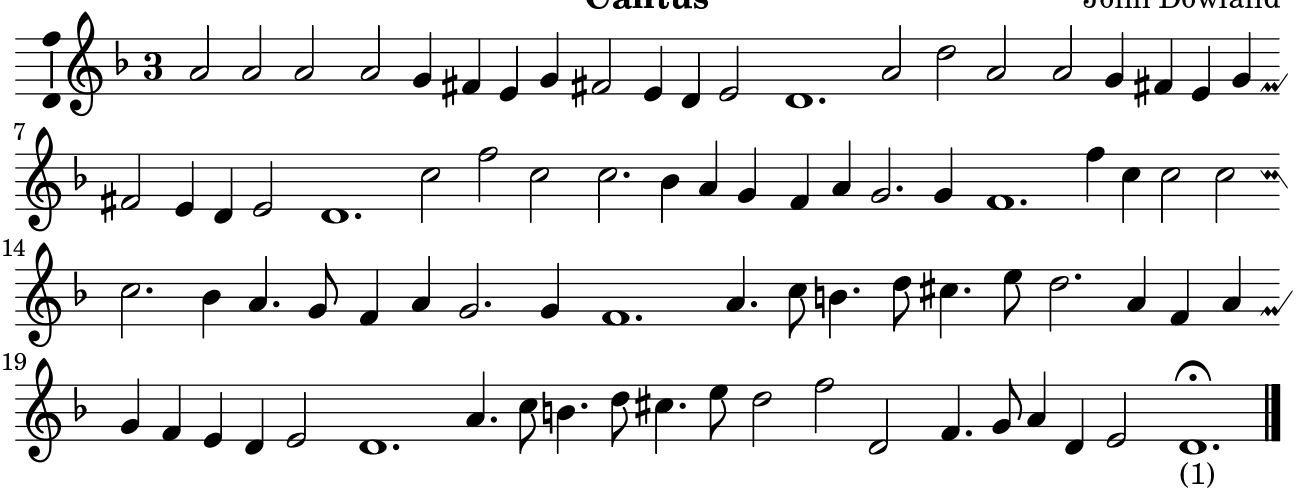
The King of Denmark's Galliard

Cantus

John Dowland



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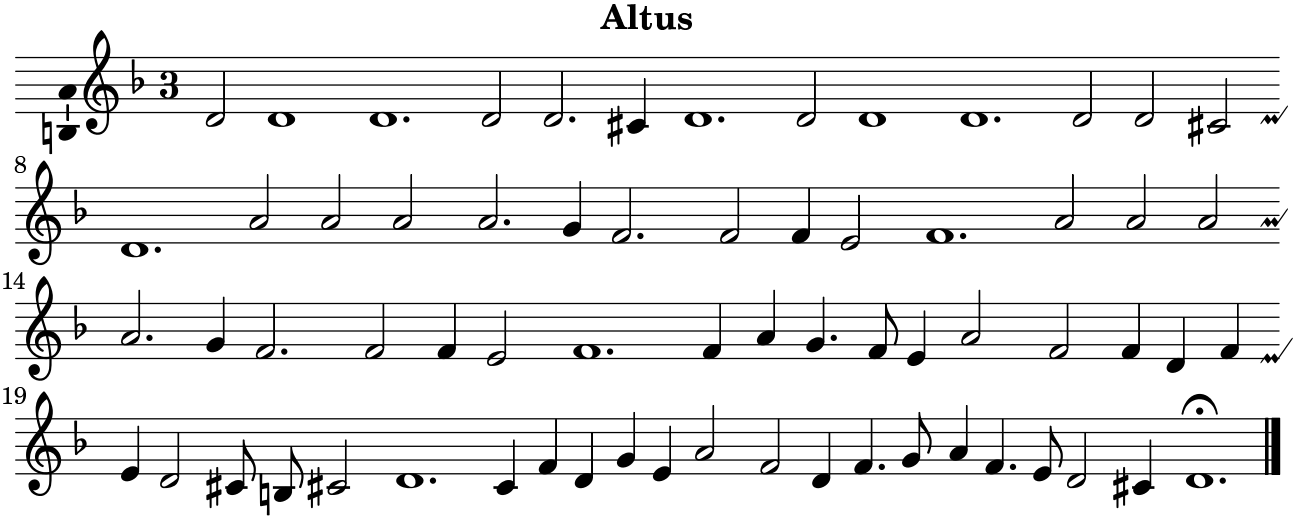

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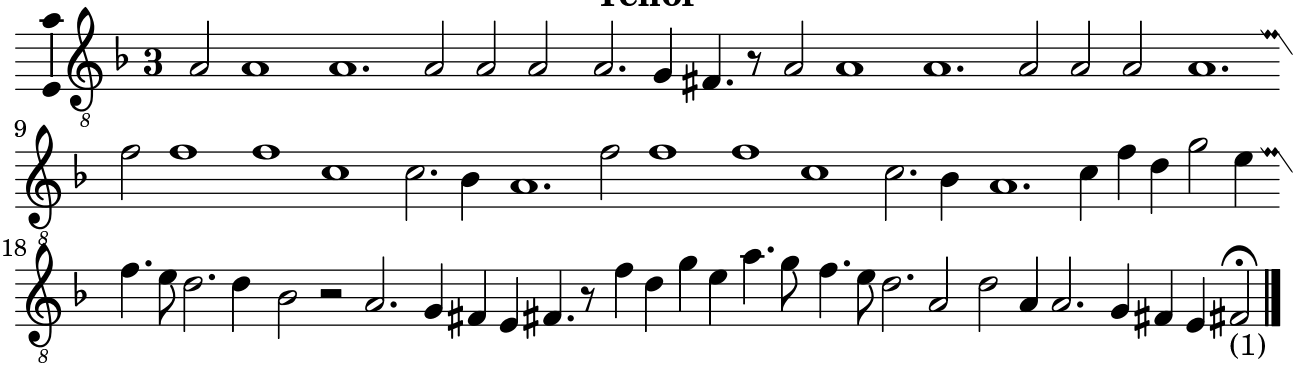

[1]Fermata is editorial; the facsimile has it in some parts but not others.

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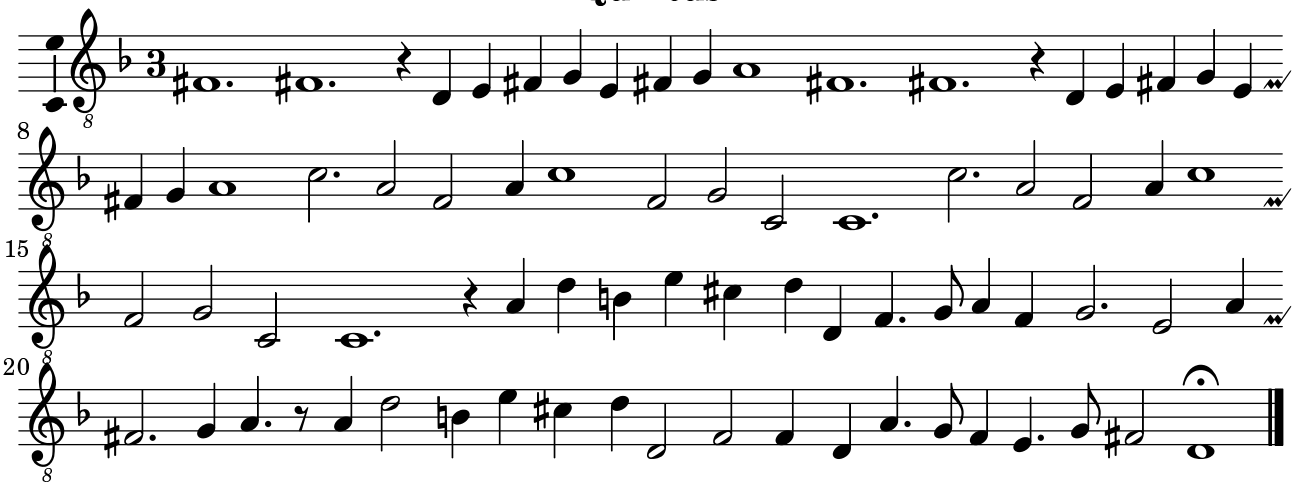
The King of Denmark's Galliard

Quintus

John Dowland



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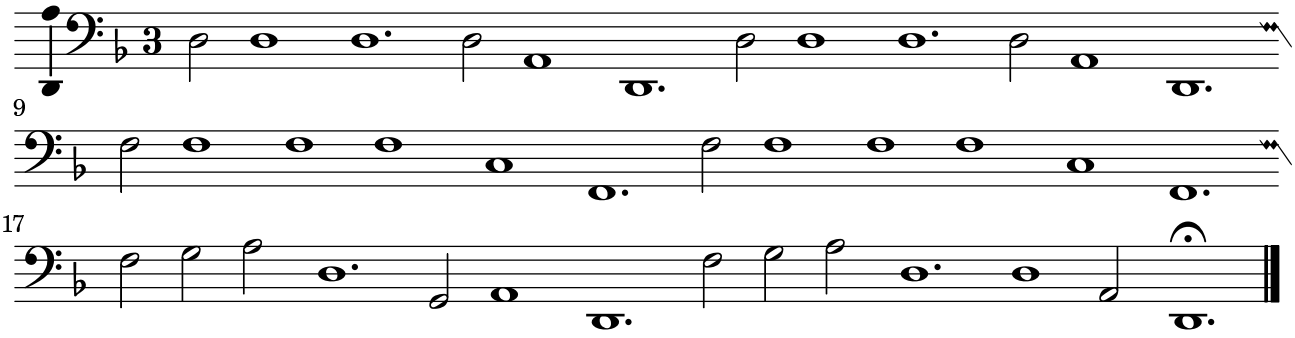

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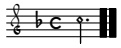
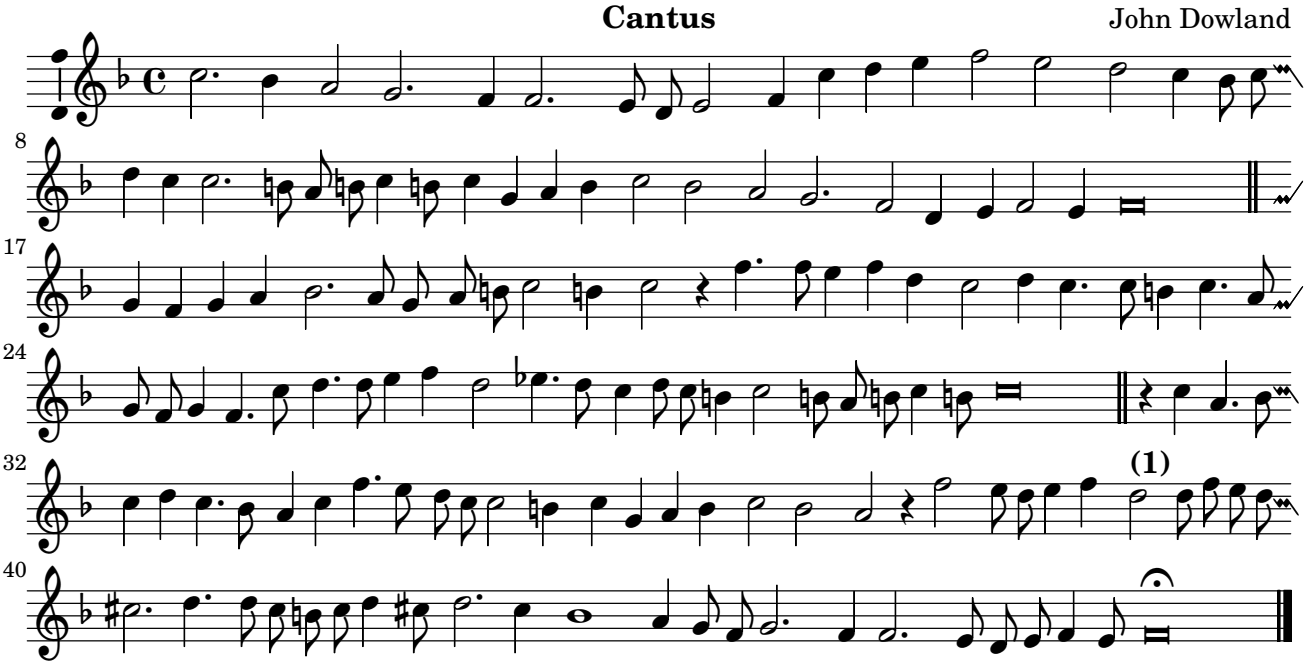
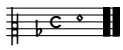


10. M. John Langtons Pavan

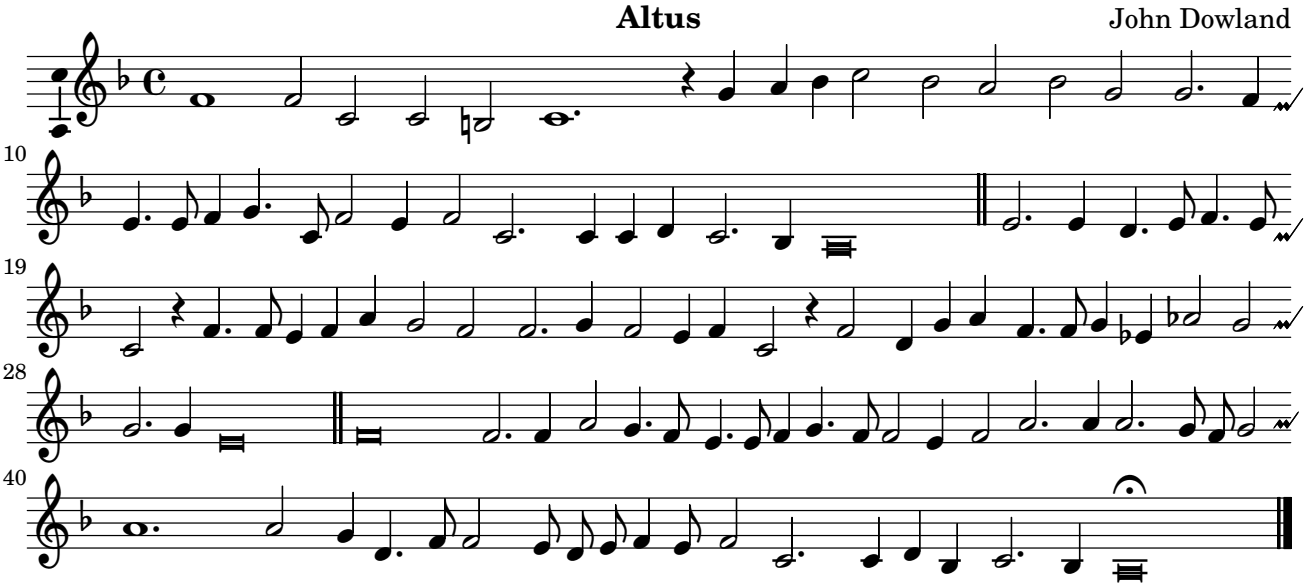
Cantus John Dowland





10. M. John Langtons Pavan

Altus John Dowland



[1] Original has quarter note

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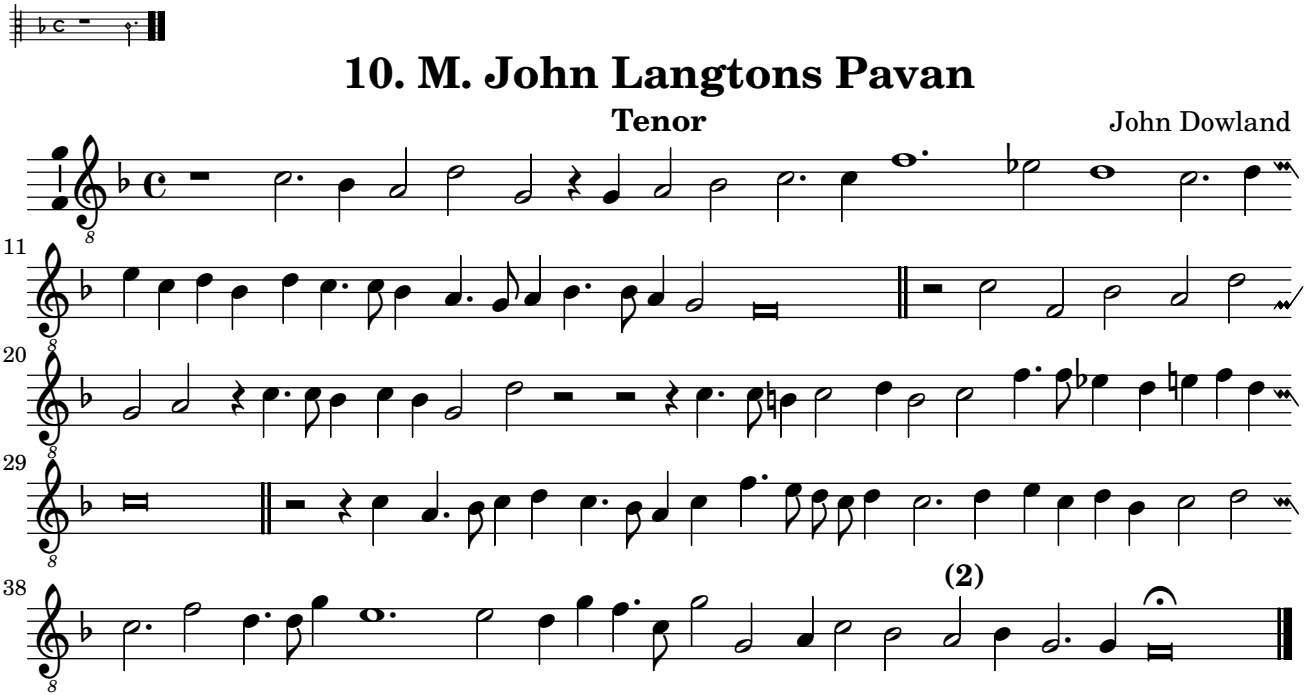
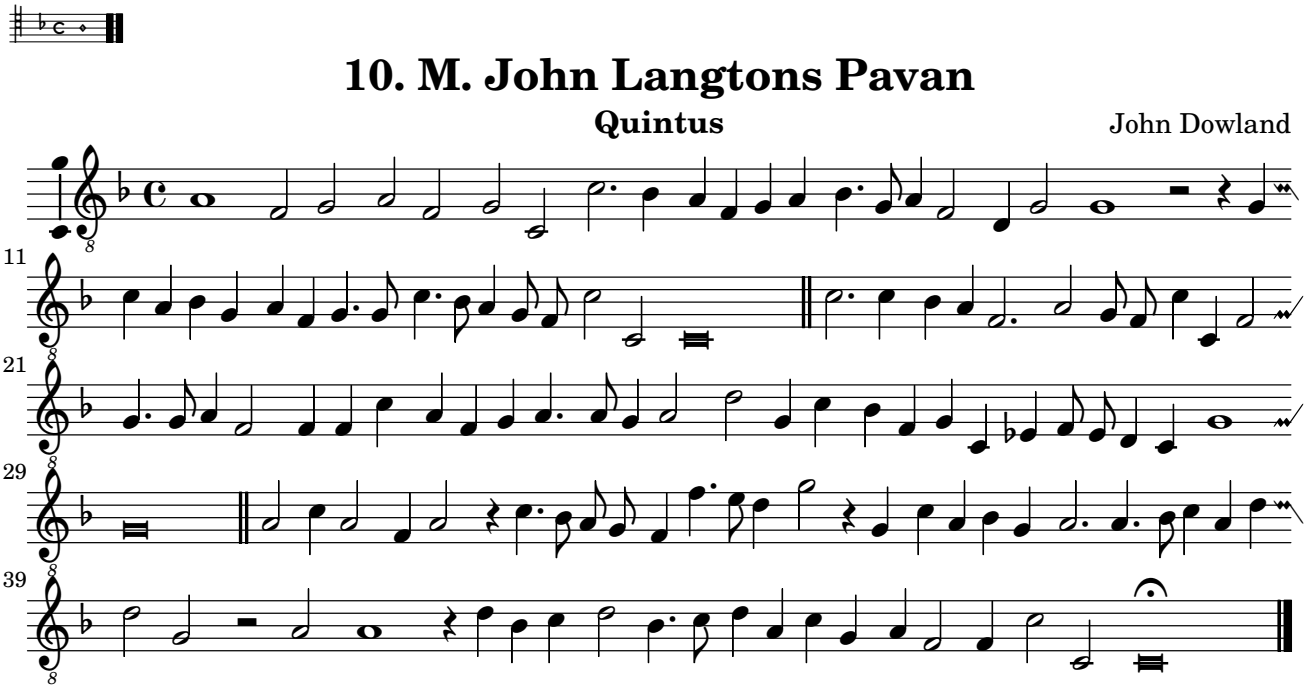


10. M. John Langtons Pavan

Tenor

John Dowland



10. M. John Langtons Pavan

Quintus

John Dowland

[2] Original has quarter note

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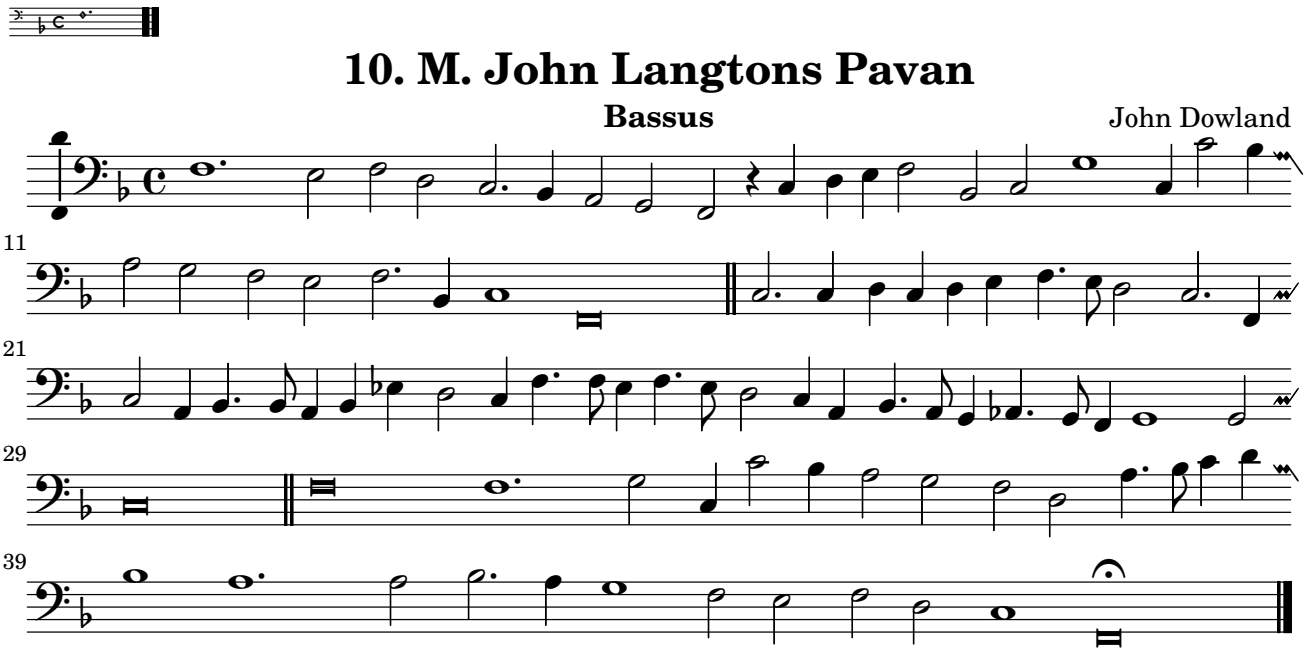
10. M. John Langtons Pavan

Bassus

John Dowland



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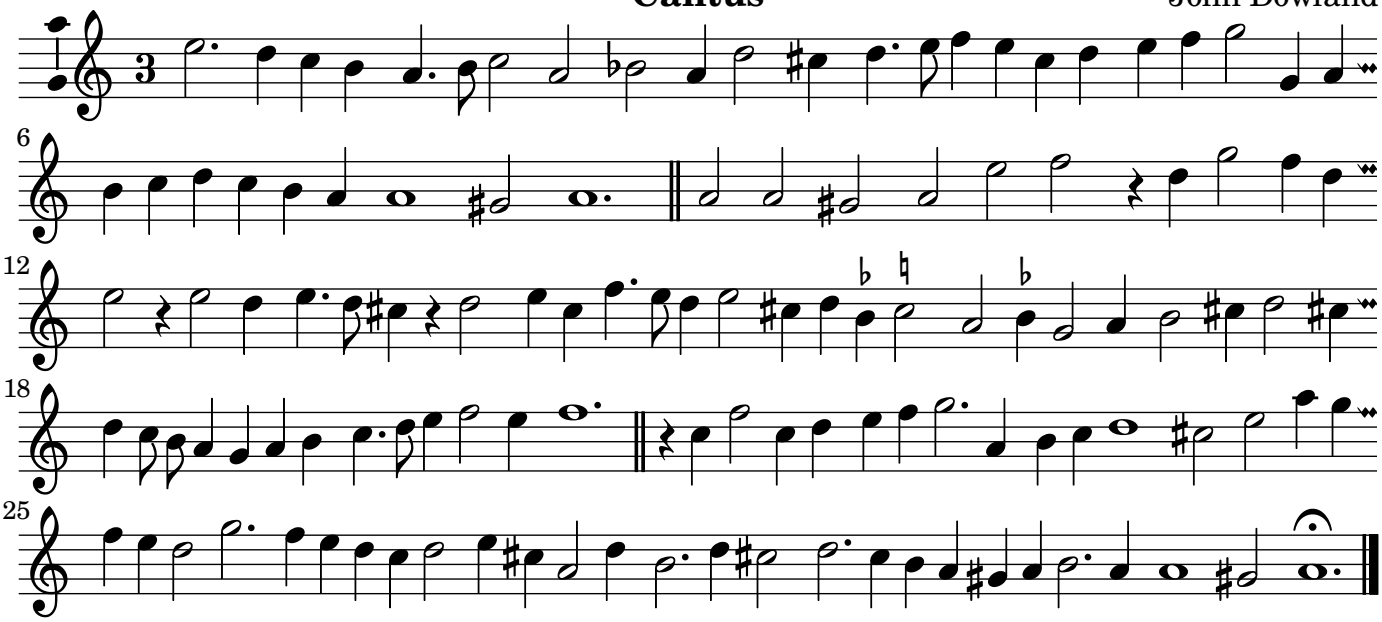
M. Nicholas Gryffith his Galiard

Cantus

John Dowland



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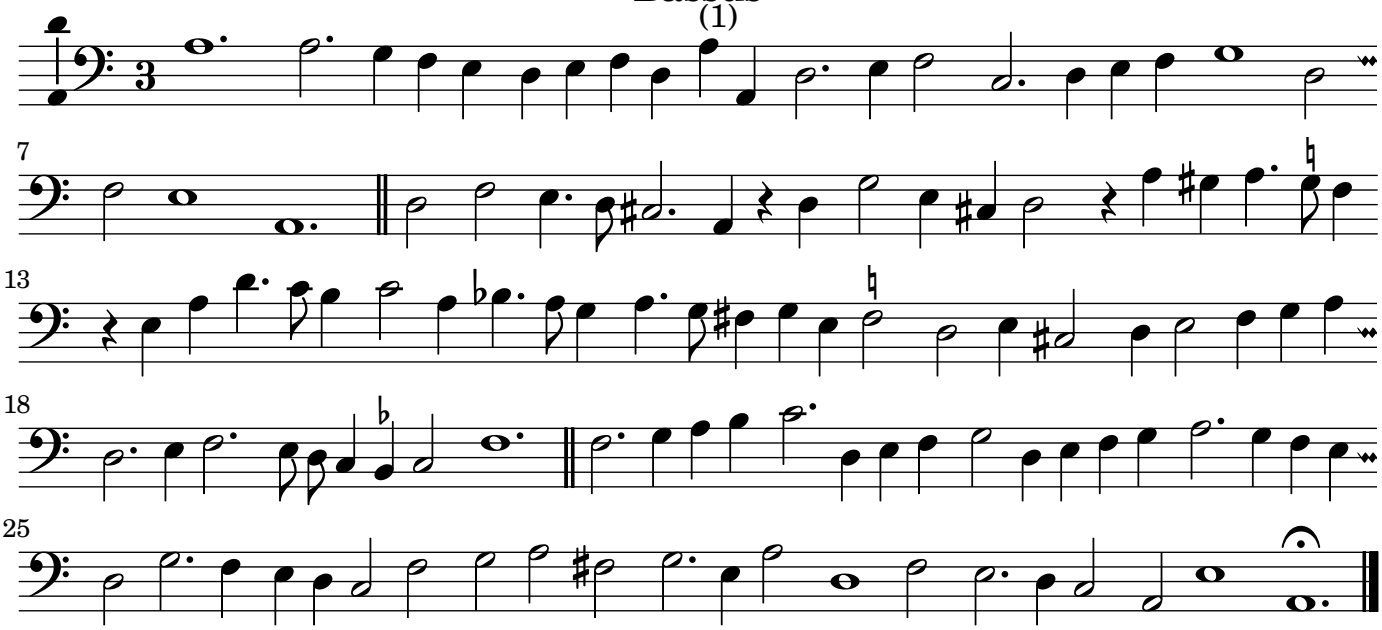

[1]half note in original.

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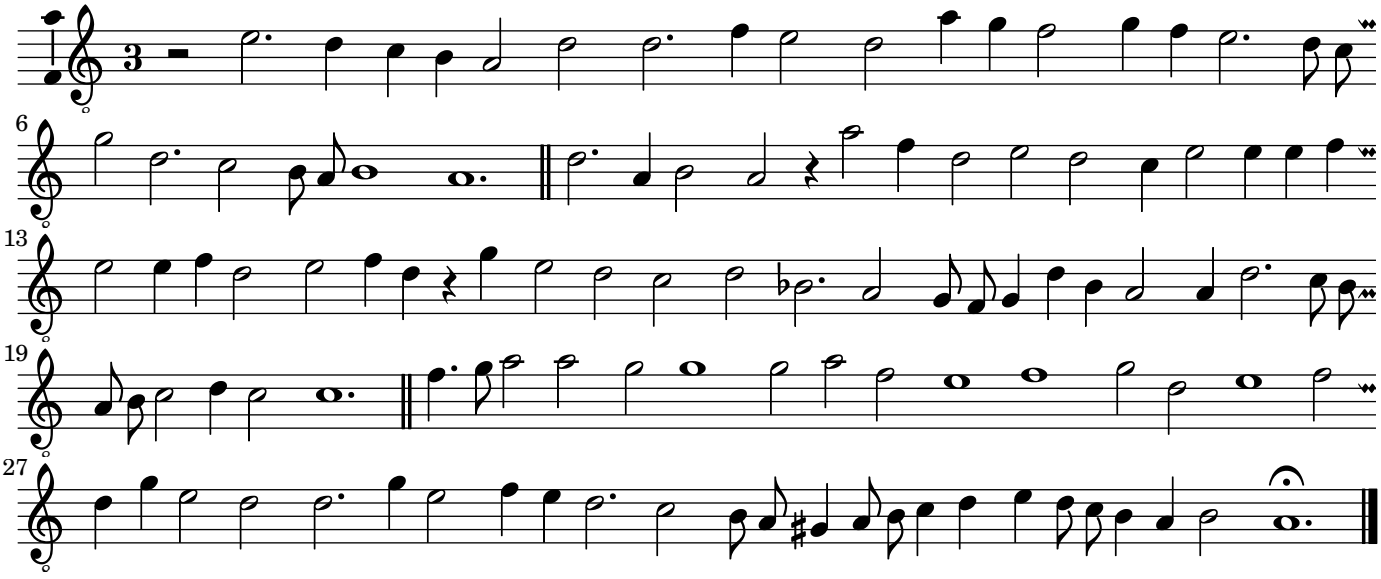
M. Nicholas Gryffith his Galiard

Tenor

John Dowland



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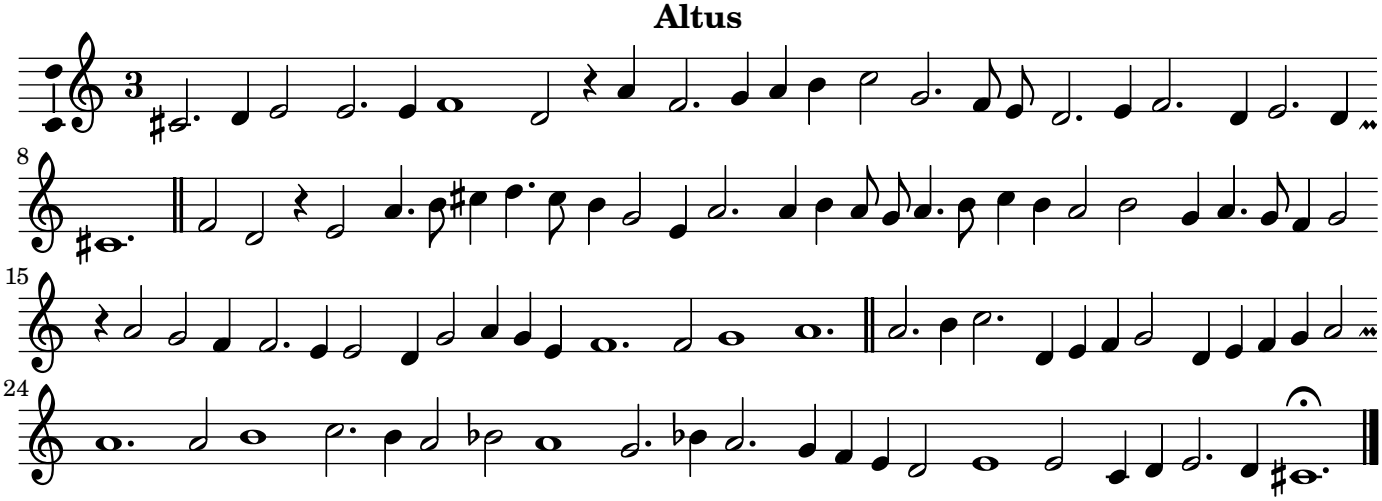

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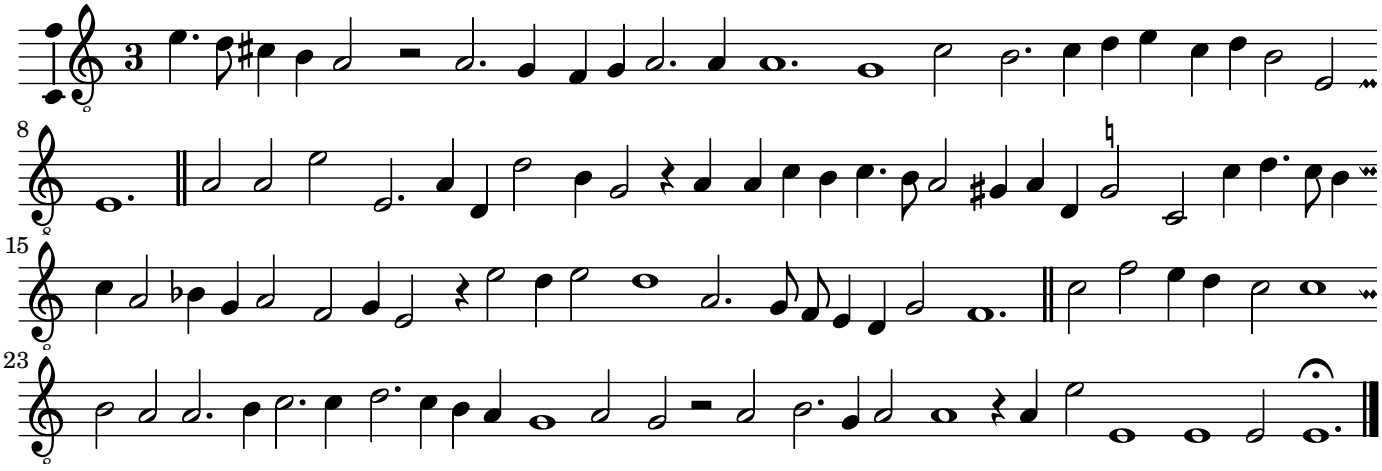

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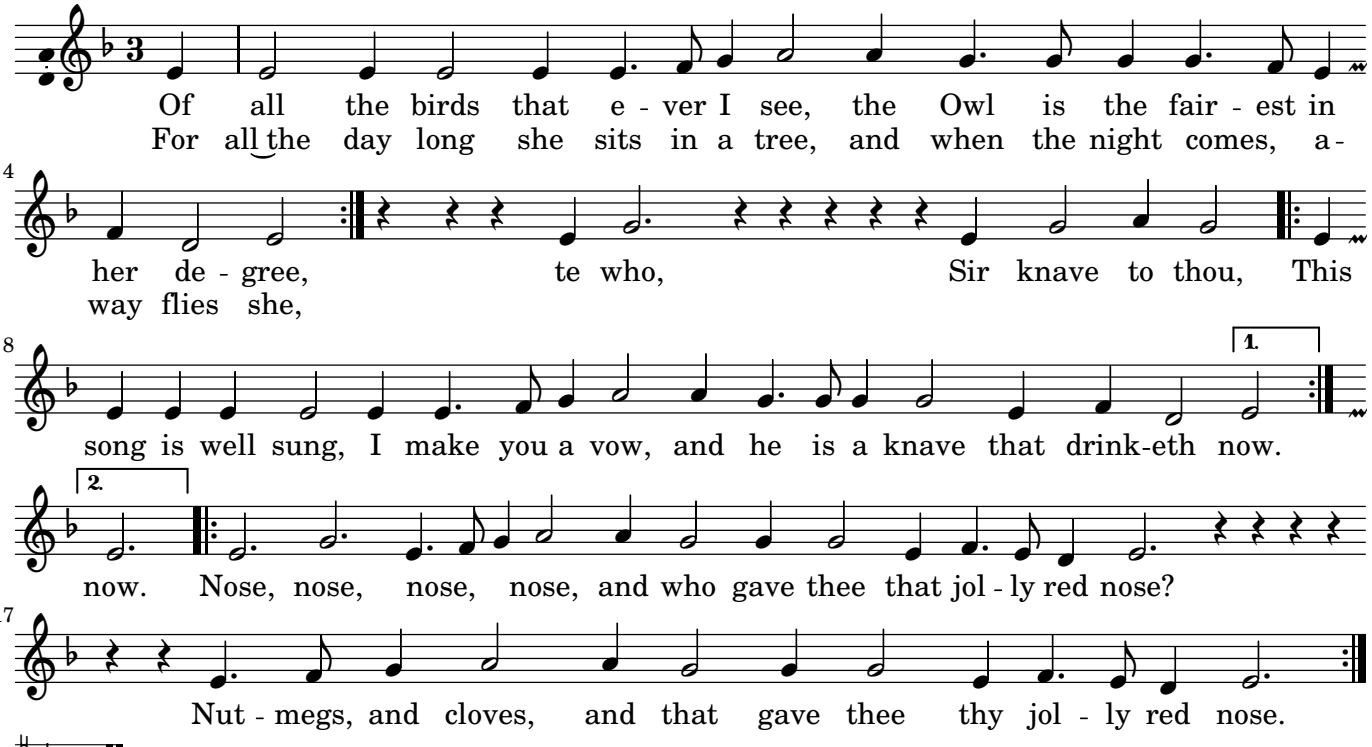
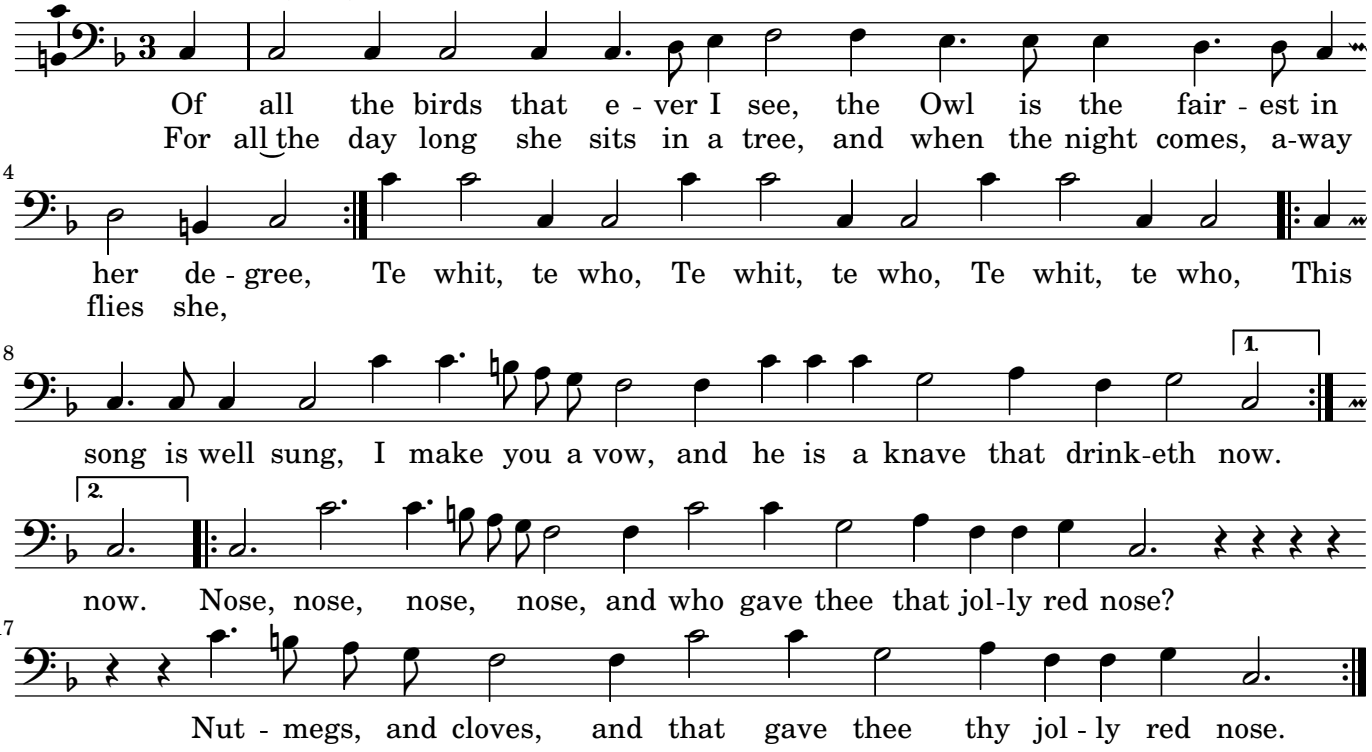
Of all the birds.

From "Deuteromelia" (1609) **TREBLE.** Thomas Ravenscroft



Of all the birds.

From "Deuteromelia" (1609) **BASSVS.** Thomas Ravenscroft



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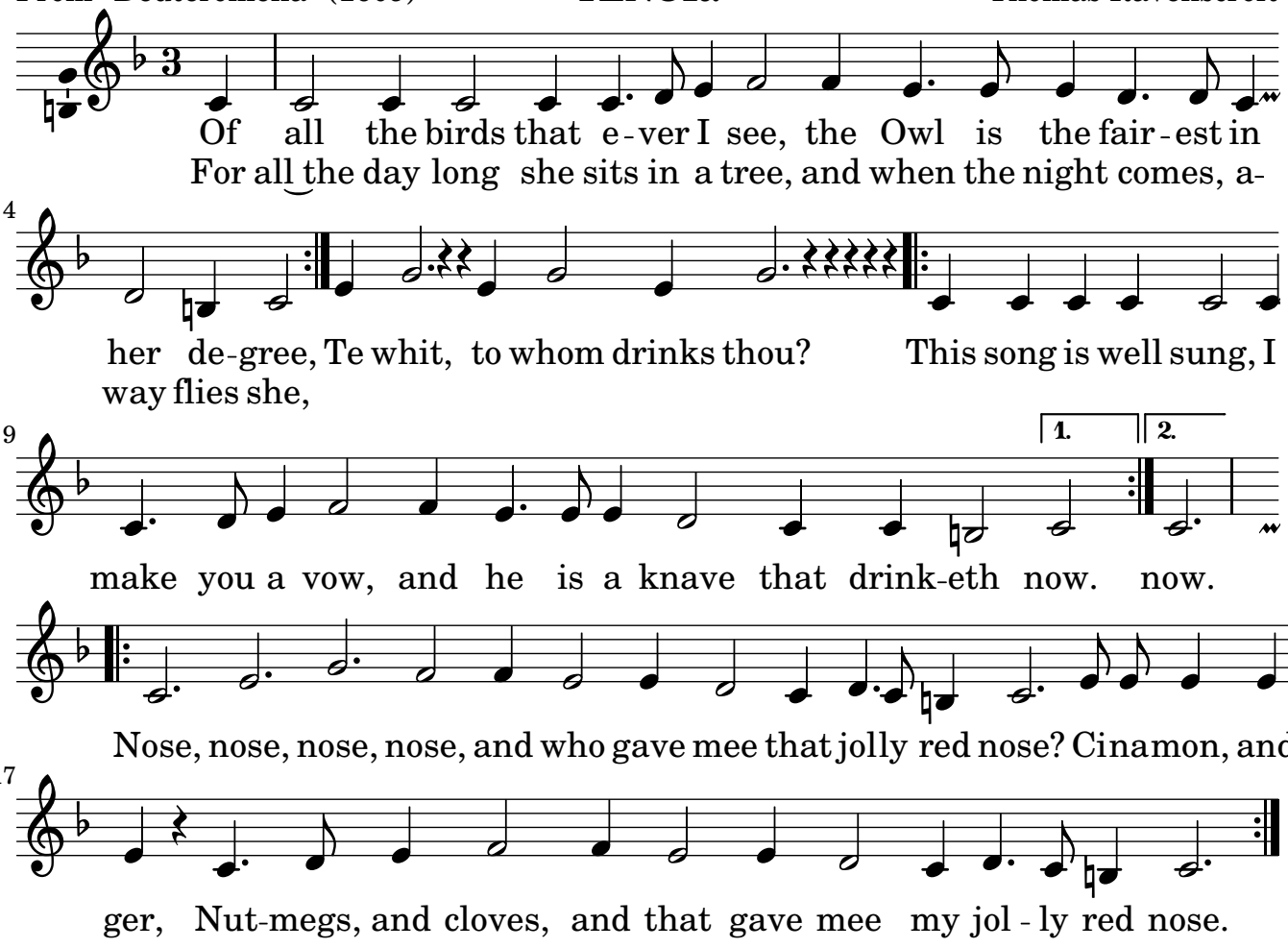
Of all the birds.

From "Deuteromelia" (1609) **TENOR.** Thomas Ravenscroft



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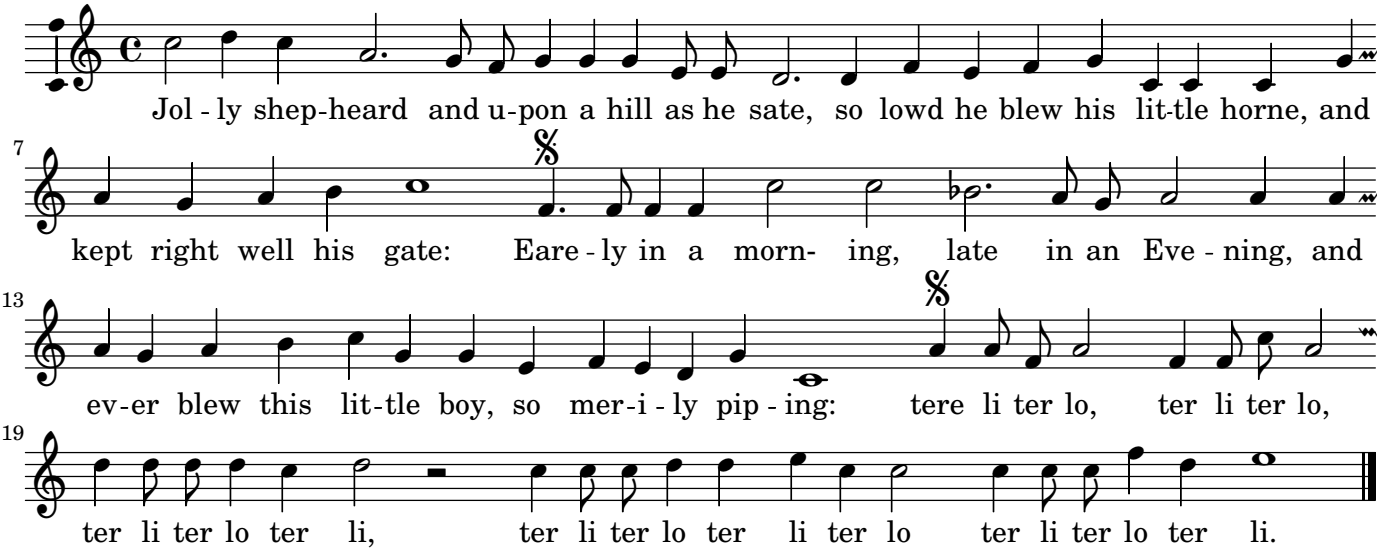
Jolly Shepheard

a Round of 3 Voices

Thomas Ravenscroft



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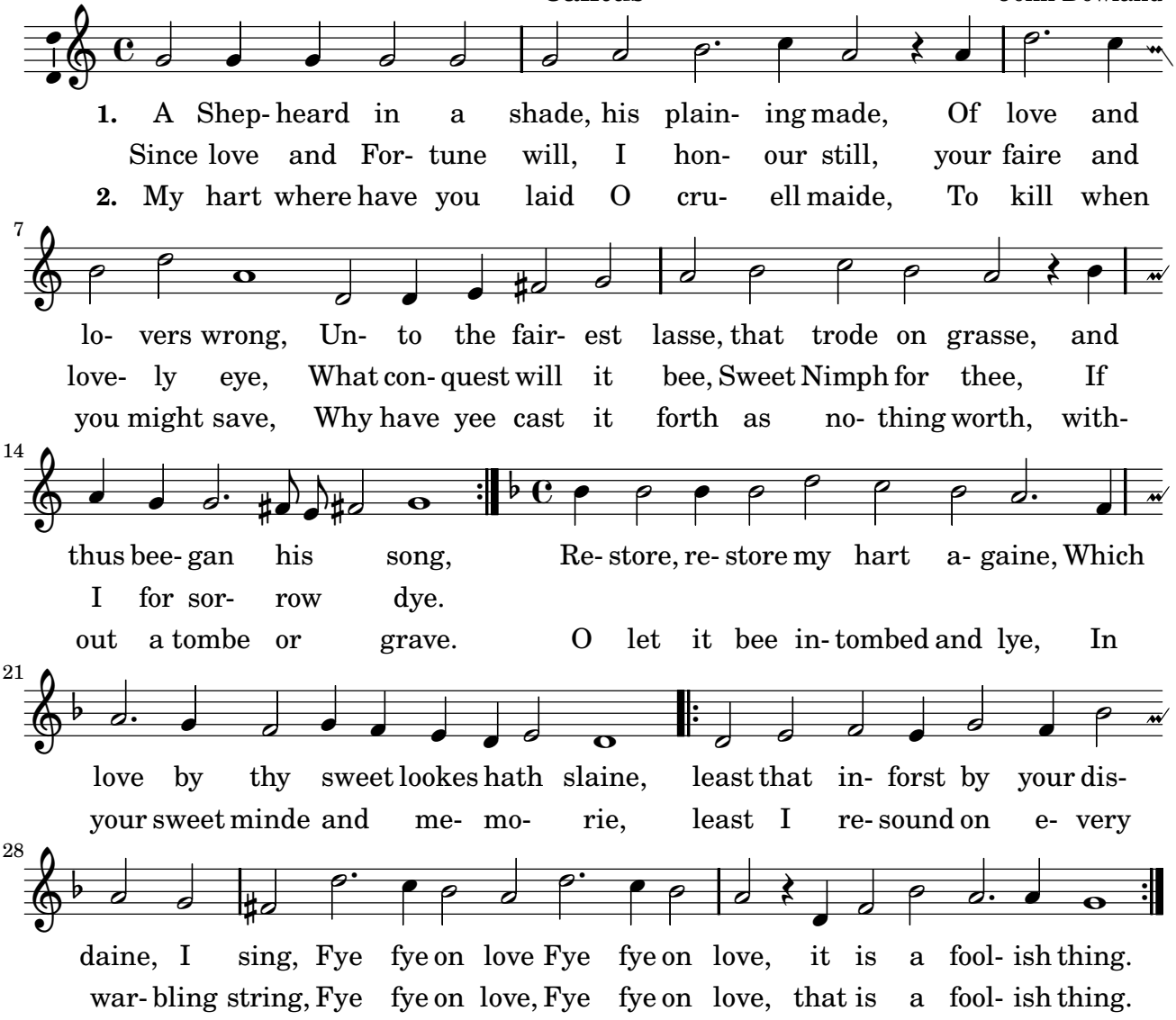
XVII. A shepheard in a shade

Cantus

John Dowland



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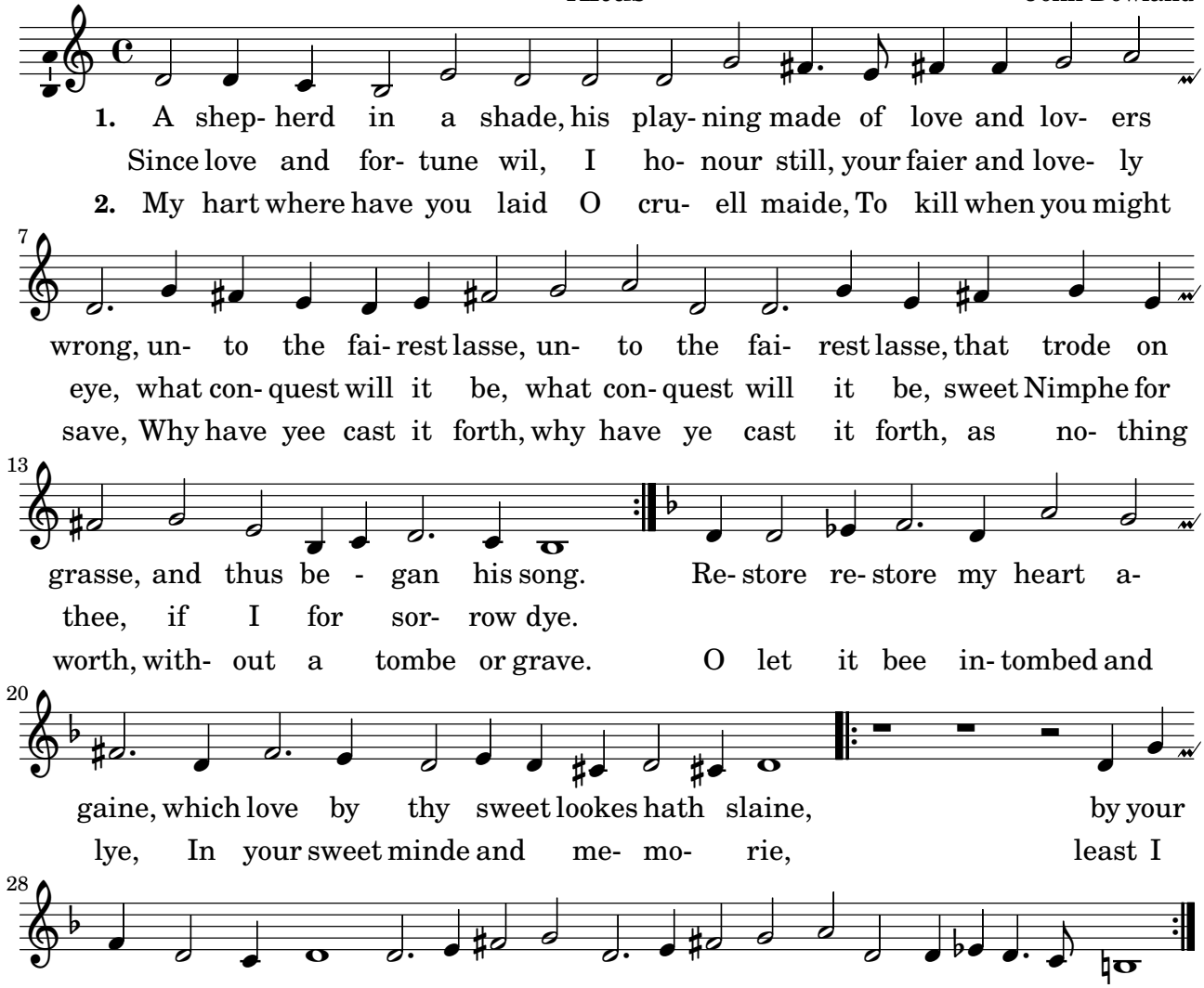
XVII. A shepheard in a shade

Altus John Dowland



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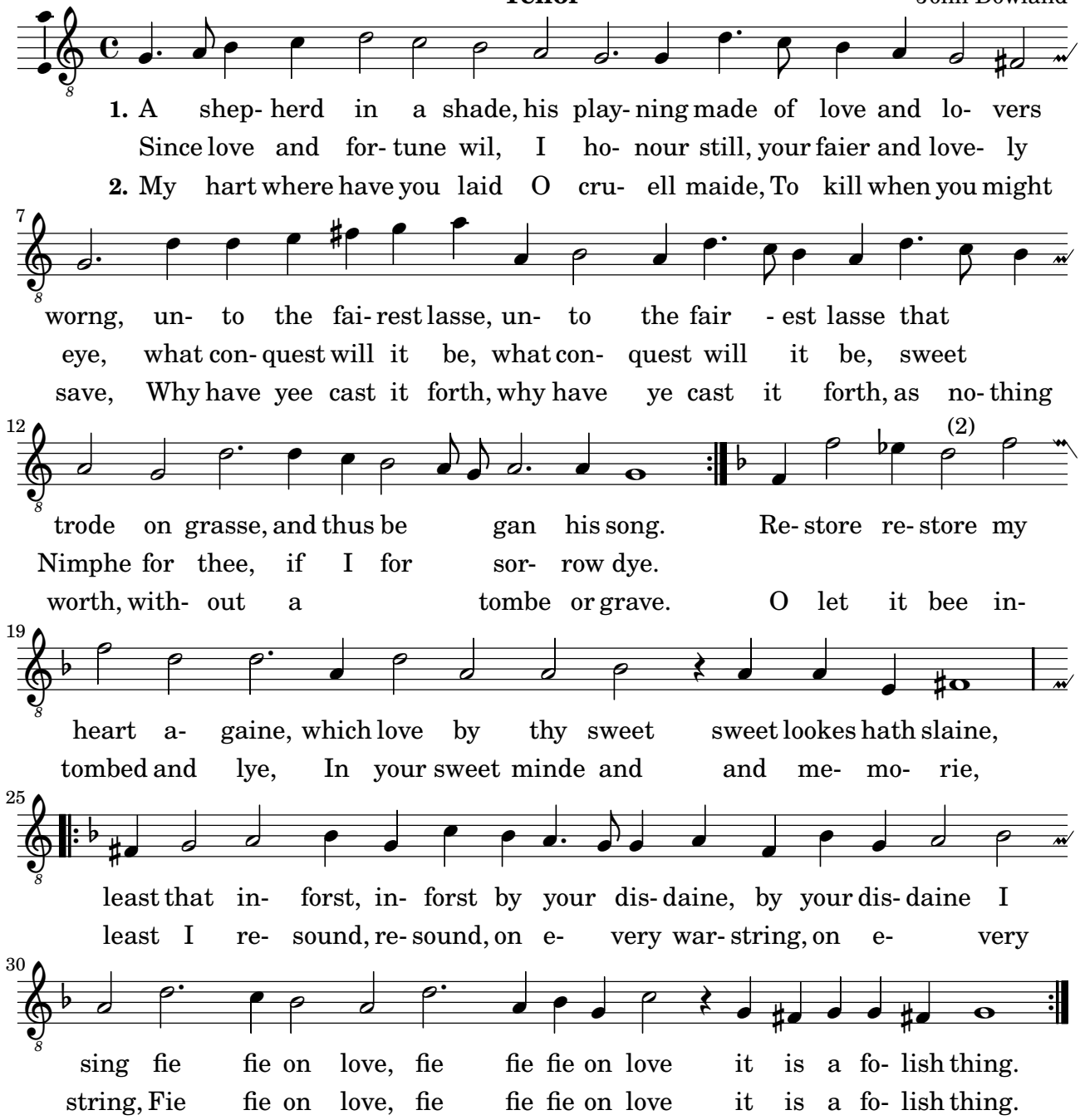
XVII. A shepheard in a shade

Tenor

John Dowland



[2] original is d quarter note

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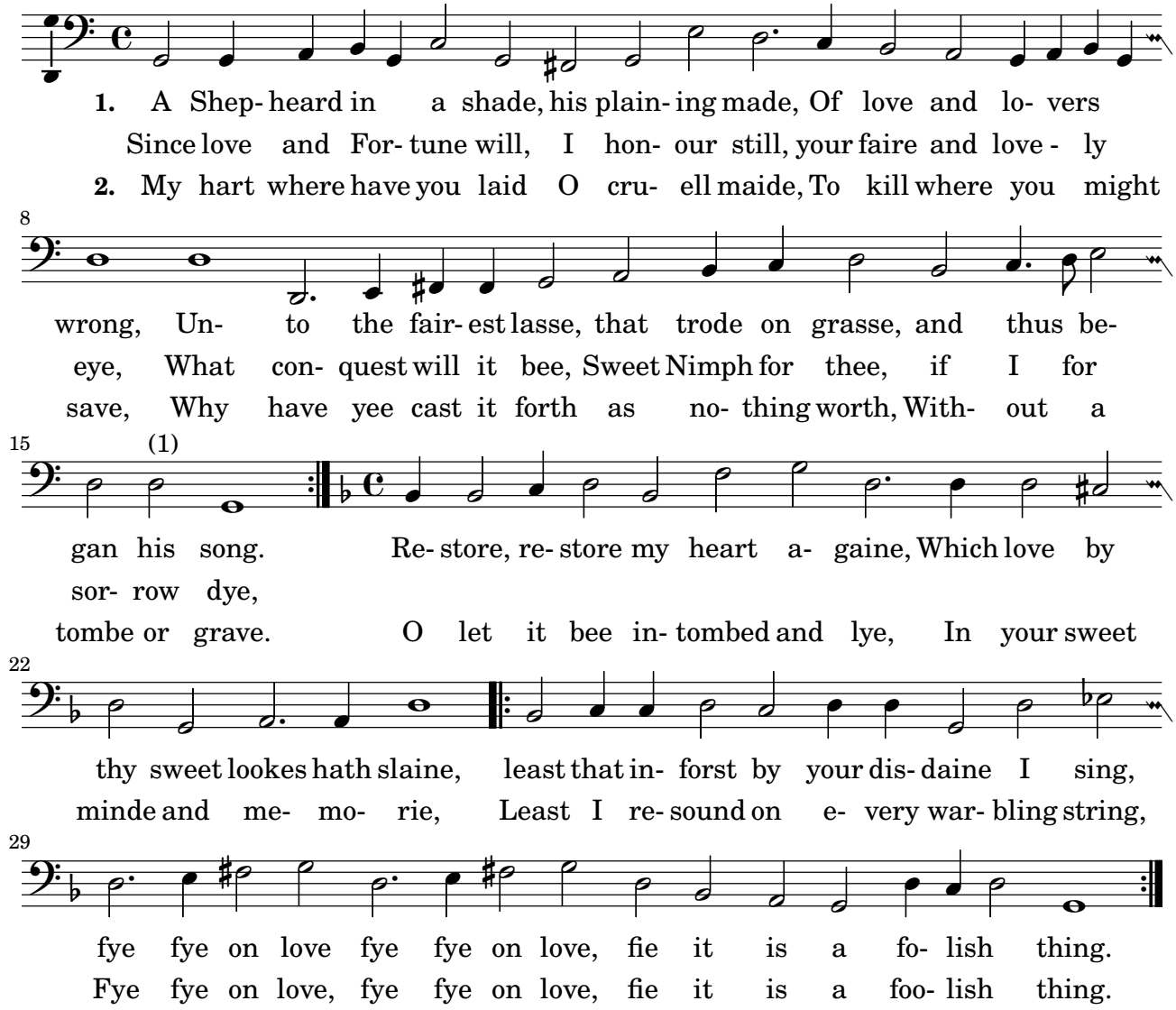
XVII. A shepheard in a shade

Bassus

John Dowland



[1] Original has d quarter note.

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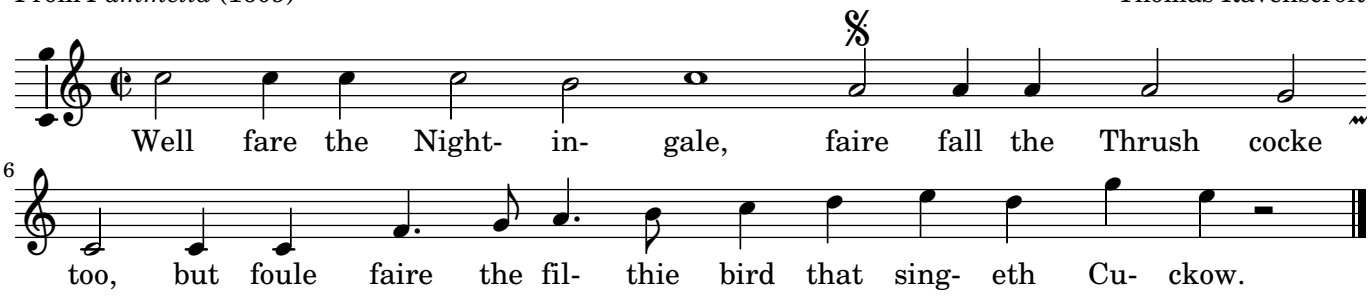
Well fare the Nightingale

From *Pammelia* (1609) Thomas Ravenscroft



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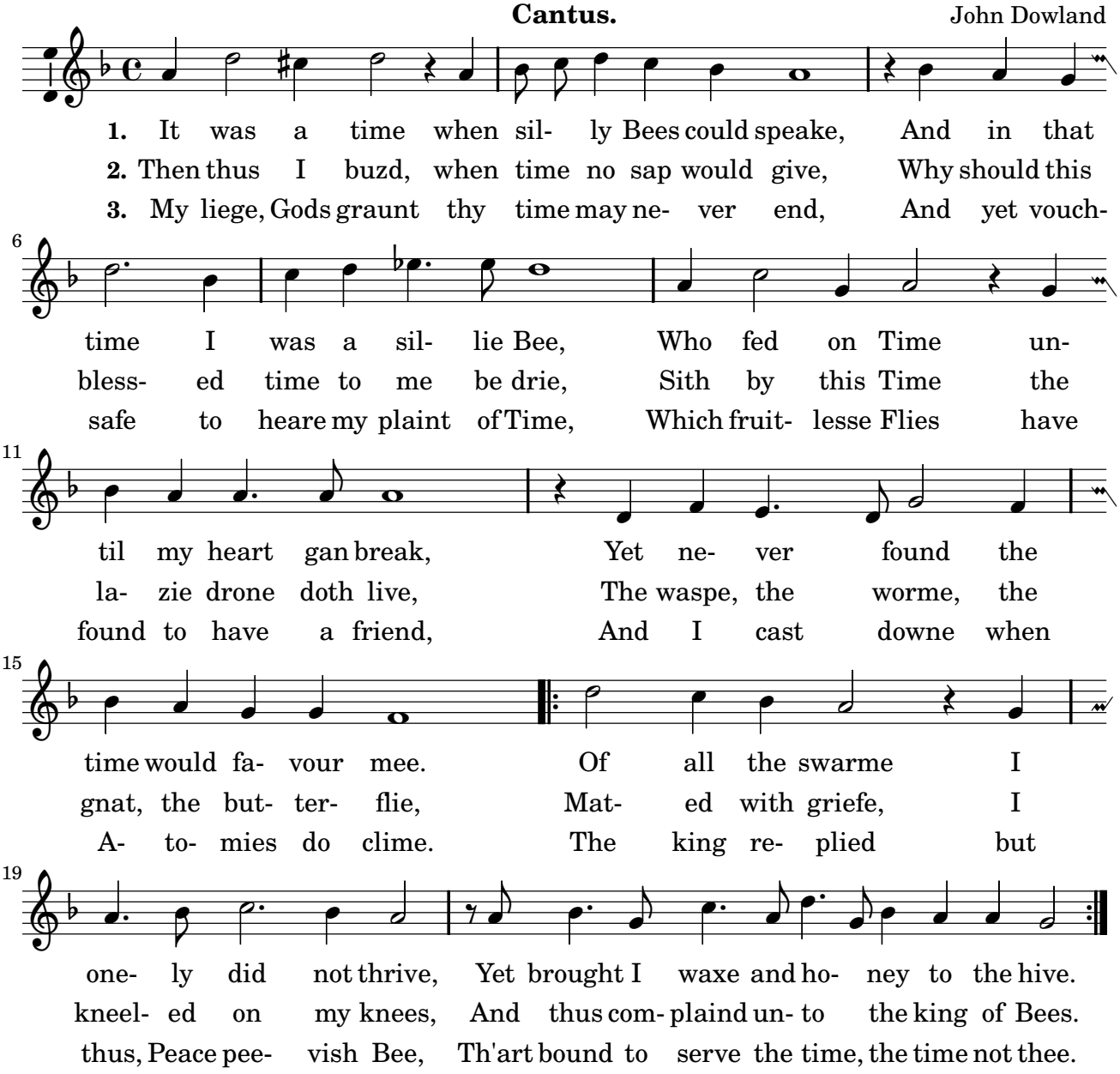
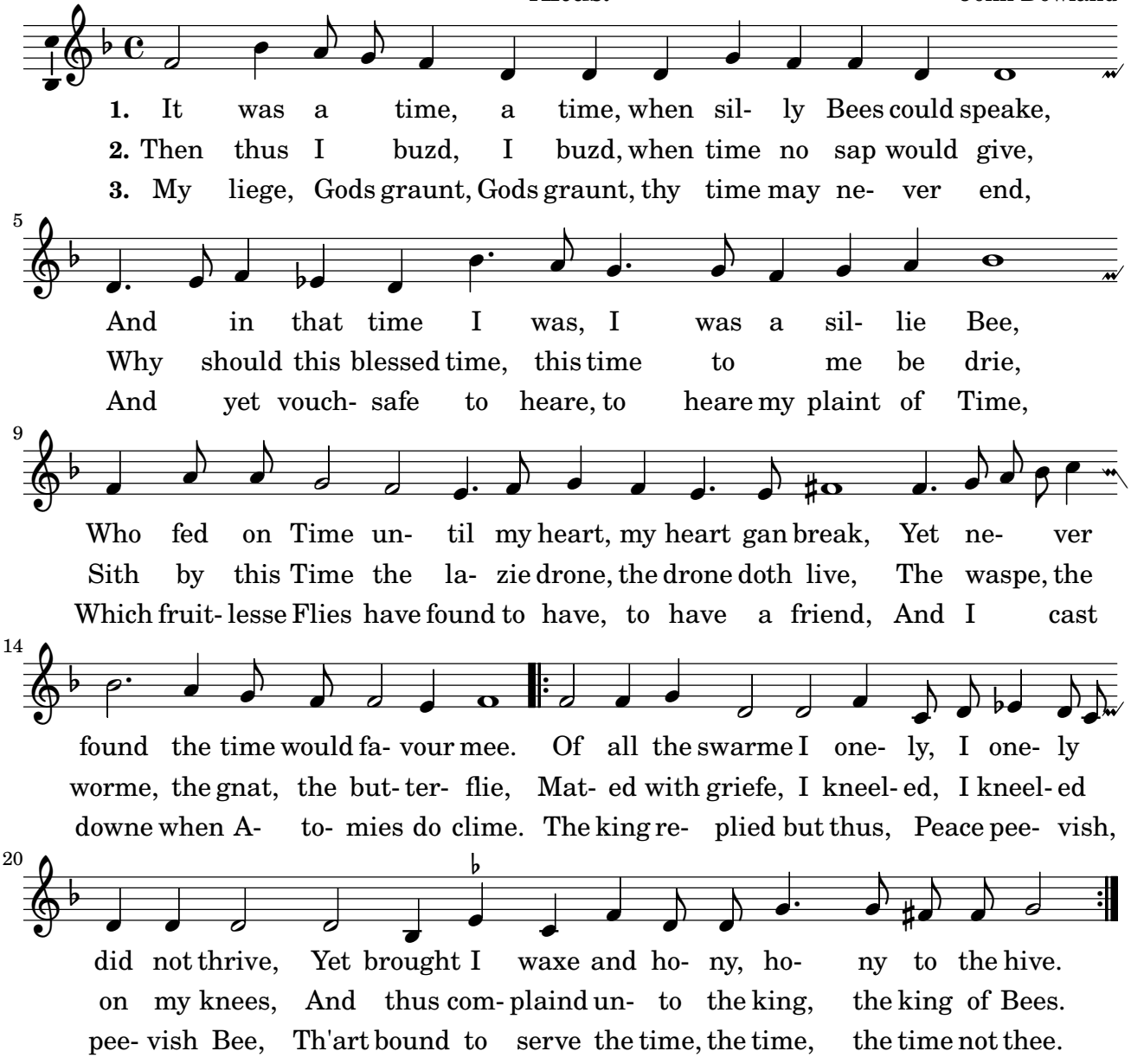
XVIII. It was a time when silly Bees could speake,

Cantus. John Dowland



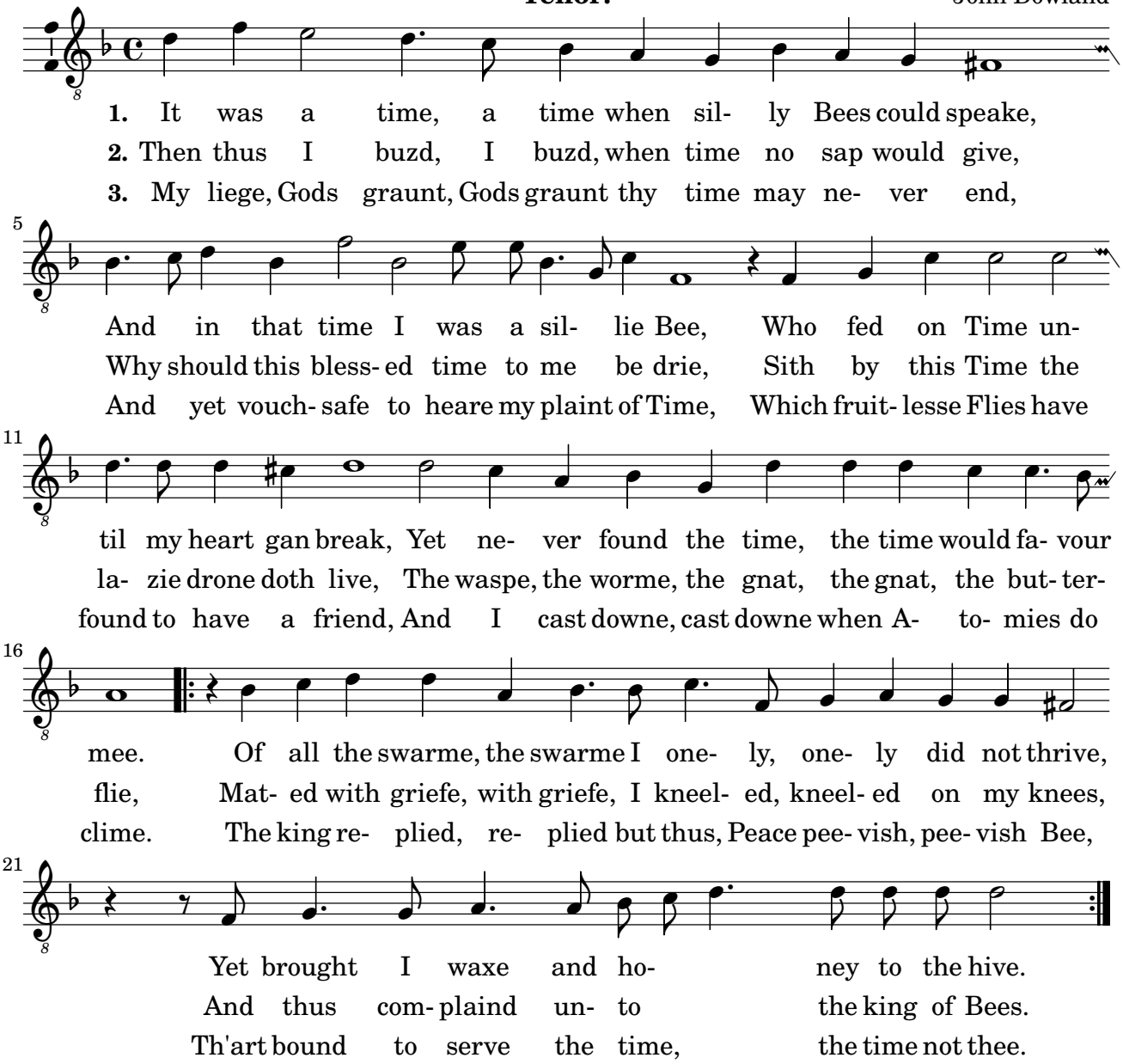
XVIII. It was a time when silly Bees could speake,

Altus. John Dowland



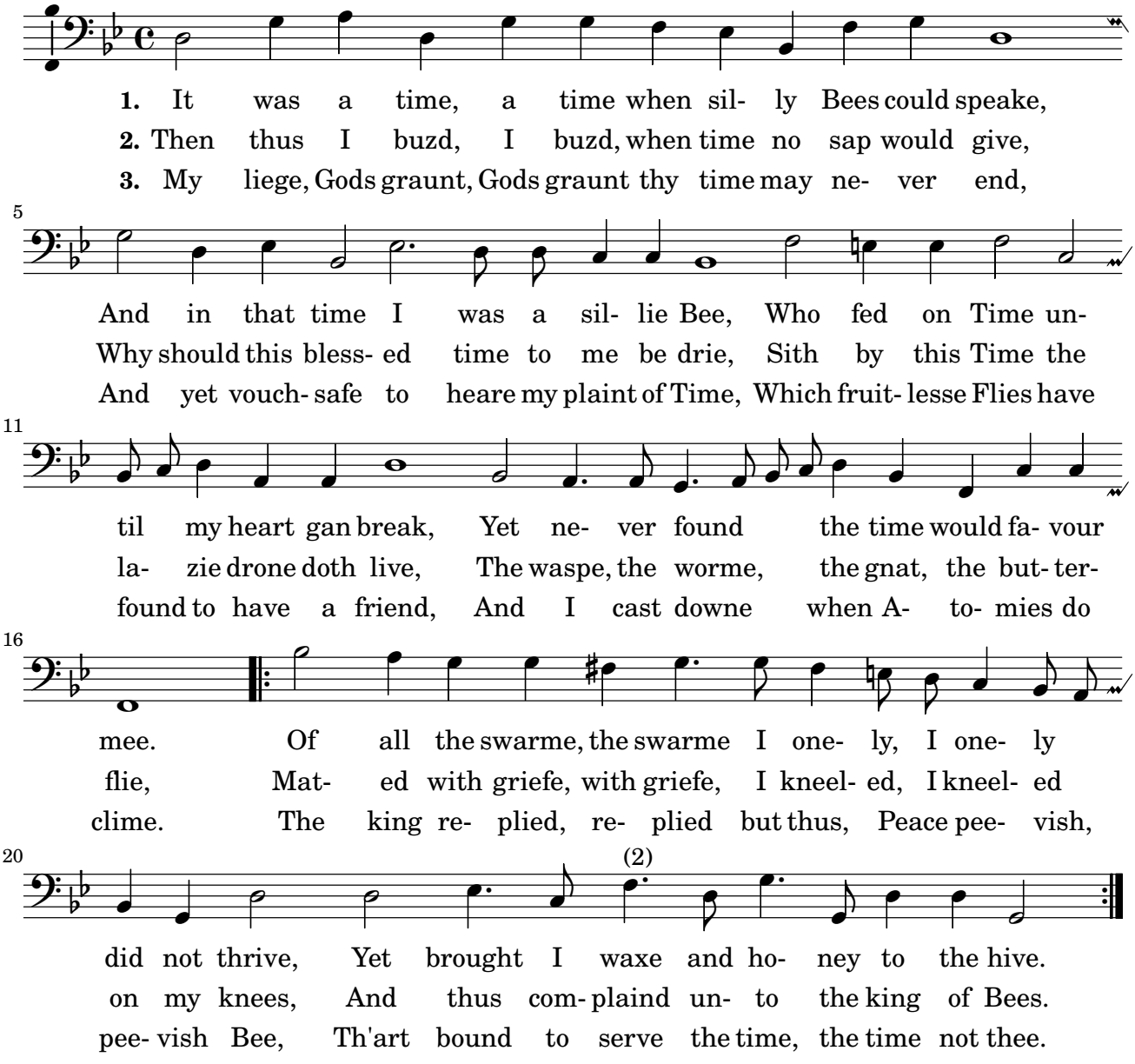
XVIII. It was a time when silly Bees could speake,

Tenor. John Dowland



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

Bassus. John Dowland



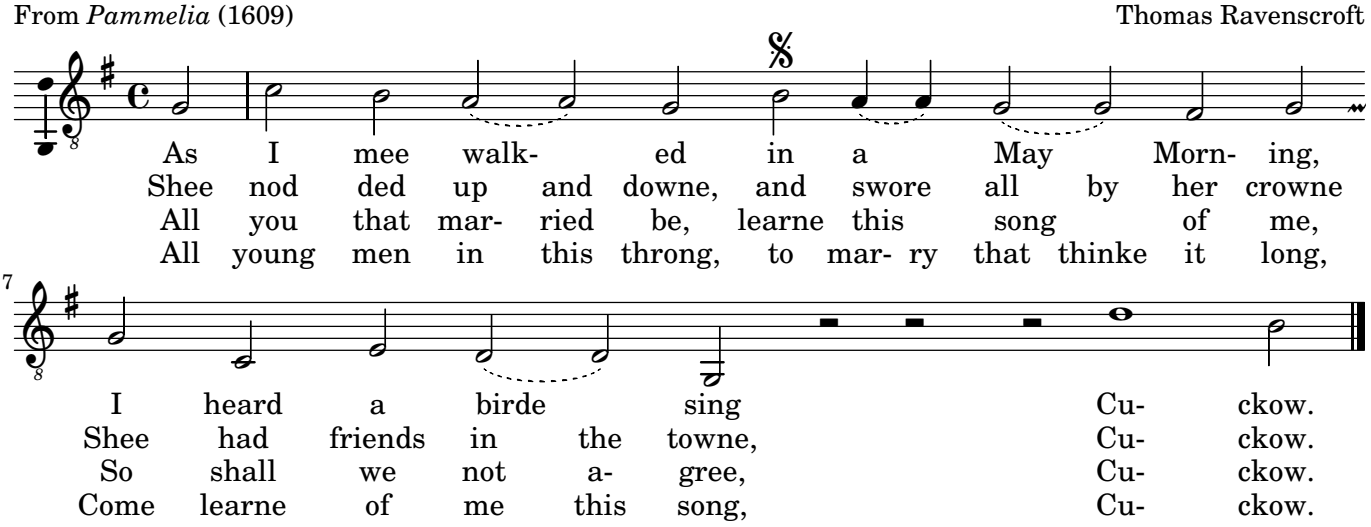
[1]The bass part is written with two flats in the key signature, where the others have only 1.

[2]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



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