

Now is the month of Maying

Cantus

Thomas Morley



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



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



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

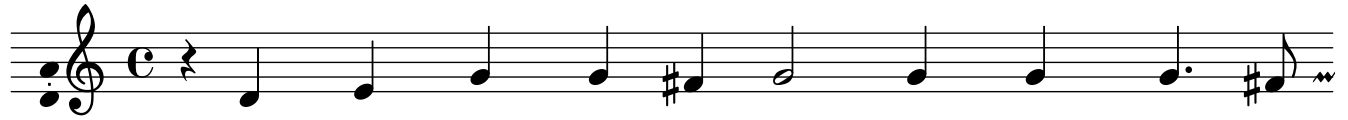


green- y grass. Fa la la la la, fa la la la la la la la, fa la la la.
out their ground.
bar- ley break?

Now is the month of Maying

Altus

Thomas Morley



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



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



la la la. Each with his bon- ny lass, up- on the
la la la. And to the Bag- pipes sound, the Nymphs tread
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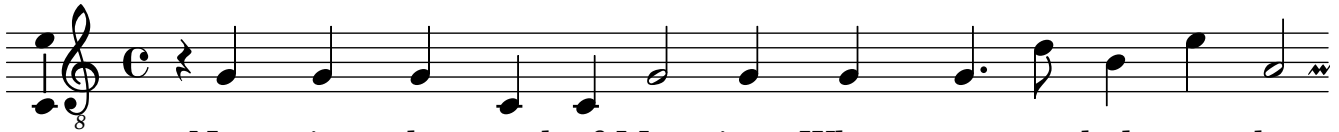


green- y grass. Fa la la la la, fa la la la la, fa la la la la la la.
out their ground.
bar- ley break?

Now is the month of Maying

Tenor

Thomas Morley



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



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

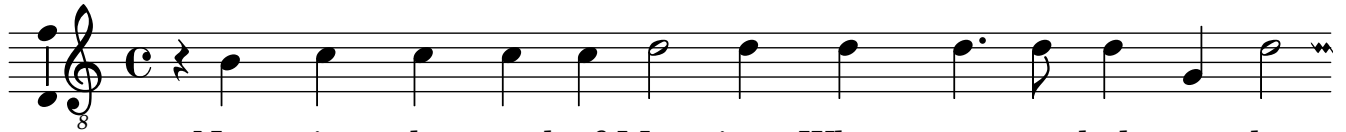


up- on the green- y grass. Fa la la la la, fa la la la la la la la.
the Nymphs tread out their ground.
shall we play bar- ley break?

Now is the month of Maying

Quintus

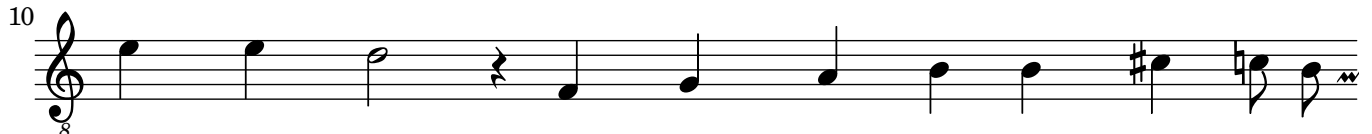
Thomas Morley



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



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



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



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

Now is the month of Maying

Bassus

Thomas Morley



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



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



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



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

Springtime mantleth every bough

Cantus

Thomas Morley (1557 – 1603)

Spring-time mant-leth eve-ry bough, and bowers make for shep-herd's sport,
5 birds and beasts are of con-sort: Fa la la la la la la, fa la la la la la la la
9 1. 2.
la la la la la la la. la. Our hearts in true love we do vow, un-to that fai-ry
15 shepherds' maid, we with true love are repaid. Fa la la la la la la la la, fa la la
21 1. 2.
la, fa la la la la la la la la la la. fa la la la la la la. Our la.

Springtime mantleth every bough

Tenor

Thomas Morley (1557 – 1603)

Spring-time mant-leth eve-ry bough, and bowers make for shep-herd's sport,
5 birds and beasts are of consort: Fa la la la la la la, fa la la la la la la la la la la
10 1. 2.
la la. Our hearts in true love we do vow, un-to that fai-ry shepherds' maid,
16 we with true love are re-paid. Fa la la la la la la. fa la la la la la la la. fa
21 1. 2.
la la la la la, fa la la la la la la. fa la la la la la la la la la la la. Our la.

Springtime mantleth every bough

Bassus

Thomas Morley (1557 – 1603)

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

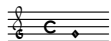
4 shep-herd's sport, birds and beasts are of con-sort: Fa la la

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

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

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

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



VI. God morrow, Fayre Ladies,

CANTVS

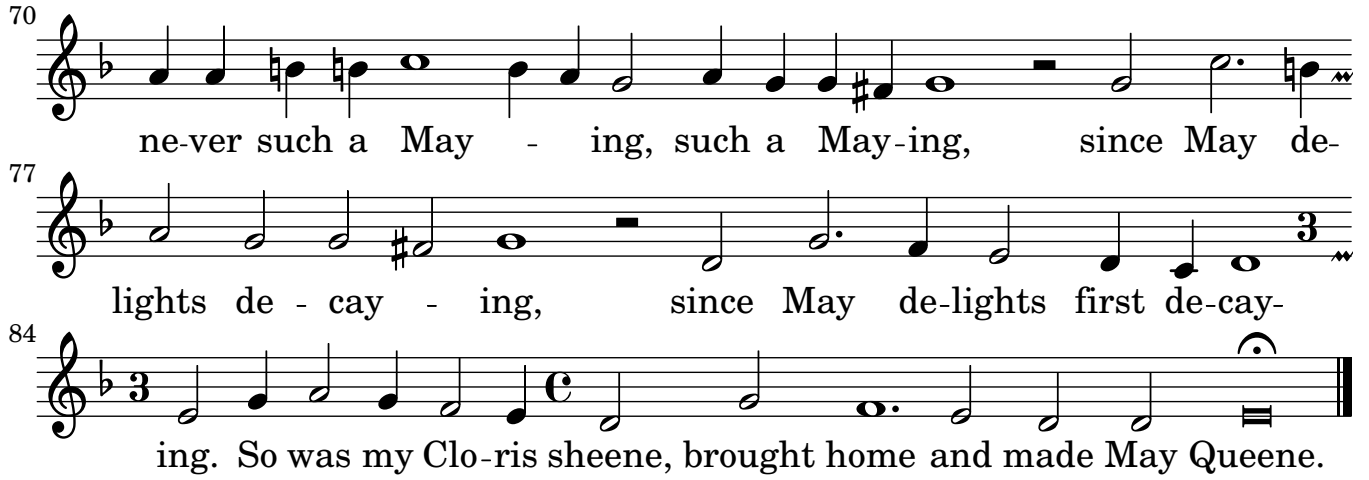
Thomas Morley

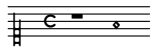
God morrow, faire Ladies of the May, wher is my cru - ell? where is
7 my sweet cru-ell? God mor-row, faire Ladies, of the May, wher
13 is my sweet cre-wel? faire Clo - ris my sweet crew - ell? O
20 see where shee comes a Queene, a Queene, a Queene, shee comes, a
26 Queene, all in greene, all in gau-die greene a - ray - ing, all in
32 gau-dy greene a-ray-ing, all in greene, a - ray - ing. O how
38 gay - ly goes my sweet je - well? was never such a May - ing, ne-
46 ver was such a May - ing, such a May-ing, since May de-
53 lights de - cay - ing, since May delights first decay - ing. O how
62 gay - ly goes my sweet jew - ell? was never such a May - ing, was

70
ne-ver such a May - ing, such a May-ing, since May de-

77
lights de - cay - ing, since May de-lights first de-cay-

84
ing. So was my Clo-ris sheene, brought home and made May Queene.







VI. God morrow, Fayre Ladies,


ALTUS.

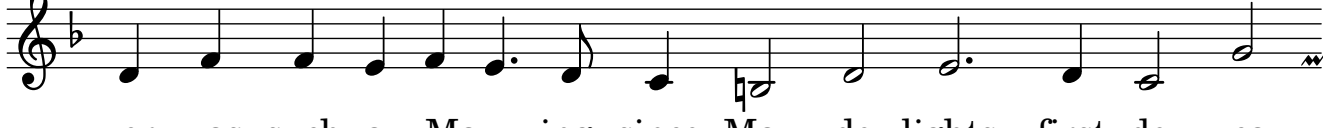
Thomas Morley


God mor-row, faire La-dies of the May, wher is my
6 cru - ell? where is my sweet cru - ell? God mor - row, faire
10 La-dies, of the May, faire La-dies, say, wher is my sweet cre -
14 A
wel? faire Clo-ris my sweet crew - ell? See o where shee comes a
22 (1)
Queene, a Queene, oh a Queene, a Queene, a Queene, all in
28 gau-die greene, a - ray - ing, in gau-dy greene a - ray - ing,
34 B
all in gau-die greene, O how gay - ly goes my sweet bon - ny jewell?
42
Was ne-ver such a May, such a May, such a Maying, was ne-ver such
47
a May-ing, ne-ver was such a May-ing, since May de-lights first

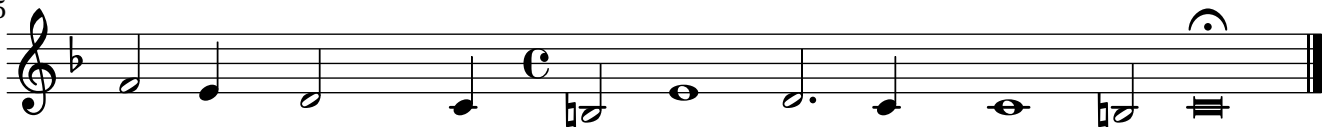
52

 de - cay - ing. since May de-lights first de - cay - ing. O

60

 how gay - ly goes my sweet bon-ny je-well? Was ne - ver

67

 such a May, such a May, such a maying, was never such a Maying, ne-

72

 ver was such a May - ing, since May de - lights first de - cay-

77

 - ing, since May de-lights first de - cay ing. So was my

85

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

¹ facsimile has a dotted whole.



VI. God morrow, Fayre Ladies,

BASSVS.

Thomas Morley

God mor-row, fayre Ladies of the May, wher is my cru-ell?

9
God morrow, fayre Ladies, of the May, say, wher is my sweet sweet cru-el, faire

15
A
Clo - ris my sweet cru - ell? See lo wher shee comes a Queene, a Queene,

26
she comes, all in greene, all in greene a - ray - ing, in gaudie greene a-

35
B
ray - ing. How gay - ly goes my je - well? Was ne ver such a

45
May - ing, was never such a May, such a Maying, since May delights first

53
C
de - cay - ing, since Mayes first de - cay - ing; How gay - ly goes my

65
je - ell? was ne-ver such a May - ing, was ne-ver such a May,

73
such a May-ing, since May de-lights first de - cay - ing, since May first de-

82
cay - ing. So was my Clo-ris sheene, brought home for the May Queene.

It was a lover and his lass,

Cantus

Thomas Morley



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



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



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



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 lovers love the spring, in springtime, in springtime, the on-ly pret-



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



hey dingadinda ding, hey dingadinda ding, Sweet lov-ers love-the spring.

It was a lover and his lass,

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

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

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

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

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

It was a lover and his lass,

Bassus

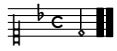
Thomas Morley

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

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

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

In spring - time, in spring - time, in spring - time, the on -
ly ring - time, When birds do sing hey ding - a - ding - a - ding, hey
ding - a - ding - a - ding, Sweet lov - ers love the spring, in spring - time,
in springtime, the on - ly pret - ty ringtime, when birds do sing Hey dinga -
ding - a - ding, hey ding - a - ding Sweet lov - ers love - the spring.



XVII. A shepherd in a shade

Cantus

John Dowland



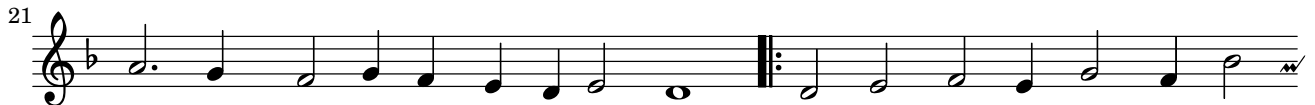
1. A Shep- heard in a shade, his plain- ing made, Of love and
Since love and For- tune will, I hon- our still, your faire and
2. My hart where have you laid O cru- ell maide, To kill when



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-



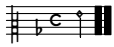
thus bee- gan his song, Re- store, re- store my hart a- gaine, Which
I for sor- row dye.
out a tombe or grave. O let it bee in- tombed and lye, In



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



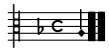
grasse, and thus be - gan his song. Re- store re- store my heart a-
thee, if I for sor- row dye.
worth, with- out a tombe or grave. O let it bee in- tombed and



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



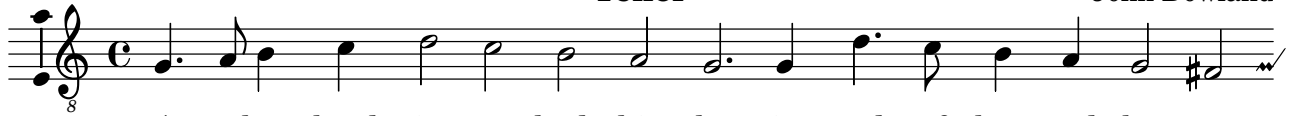
dis- dain I sing, fie fie on love, fie fie on love, fie, it is a fo- lish thing.
re- sound, re- sound, Fie fie on love, fie fie on love, fie, it is a fo- lish thing.



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



trodde 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,

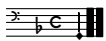


least that in- forst, in- forst by your dis- daine, by your dis- daine I
 least I re- sound, re- sound, on e- very war- string, on e- very



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.

² 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.

¹ Original has d quarter note.

13. Ronde I: *Pour quoy*

Superius

Tielman Susato

Pour quoy non, ne suis-je mo-rir, Pour quoy non, ne
7 doys-je gue-rrer, la fin de ma do-len-te vie, quant j'aim-e
14 qui ne m'aim-e pas, et sers sans guer-don a-cque-rir.
21 et sers sans guer-don a-cque-rir. et sers sans guer-
27 don a-cque-rir. et sers sans guer-don a-cque-rir.

13. Ronde I: *Pour quoy*

Altus

Tielman Susato

8
9
17
25

13. Ronde I: *Pour quoy*

Tenor

Tielman Susato

8
9
17
25

13. Ronde I: *Pour quoy*

Bassus

Tielman Susato

8
9
16
25

14. Ronde II

Superius

Tielman Susato

Musical notation for the Superius part of '14. Ronde II'. It consists of three staves of music in C major, 3/4 time. The first staff starts at measure 1 and ends with a double bar line and repeat sign. The second staff starts at measure 10 and ends with a double bar line and repeat sign. The third staff starts at measure 19 and ends with a double bar line and repeat sign.

14. Ronde II

Altus

Tielman Susato

Musical notation for the Altus part of '14. Ronde II'. It consists of three staves of music in C major, 3/4 time. The first staff starts at measure 1 and ends with a double bar line and repeat sign. The second staff starts at measure 10 and ends with a double bar line and repeat sign. The third staff starts at measure 19 and ends with a double bar line and repeat sign.

14. Ronde II

Tenor

Tielman Susato

Musical notation for the Tenor part of '14. Ronde II'. It consists of three staves of music in C major, 3/4 time. The first staff starts at measure 1 and ends with a double bar line and repeat sign. The second staff starts at measure 9 and ends with a double bar line and repeat sign. The third staff starts at measure 19 and ends with a double bar line and repeat sign.

14. Ronde II

Bassus

Tielman Susato

Musical notation for the Bassus part of '14. Ronde II'. It consists of three staves of music in C major, 3/4 time. The first staff starts at measure 1 and ends with a double bar line and repeat sign. The second staff starts at measure 10 and ends with a double bar line and repeat sign. The third staff starts at measure 19 and ends with a double bar line and repeat sign.

15. Ronde III

Superius

Tielman Susato

Musical score for the Superius part of '15. Ronde III'. It consists of three staves of music in C major and 3/4 time. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 9 and includes a repeat sign at the end. The third staff starts at measure 17 and also includes a repeat sign at the end.

15. Ronde III

Altus

Tielman Susato

Musical score for the Altus part of '15. Ronde III'. It consists of three staves of music in C major and 3/4 time. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 9 and includes a repeat sign at the end. The third staff starts at measure 17 and also includes a repeat sign at the end.

15. Ronde III

Tenor

Tielman Susato

Musical score for the Tenor part of '15. Ronde III'. It consists of three staves of music in C major and 3/4 time. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 10 and includes a repeat sign at the end. The third staff starts at measure 18 and also includes a repeat sign at the end.

15. Ronde III

Bassus

Tielman Susato

Musical score for the Bassus part of '15. Ronde III'. It consists of three staves of music in C major and 3/4 time. The first staff begins with a bass clef and a common time signature. The second staff starts at measure 9 and includes a repeat sign at the end. The third staff starts at measure 17 and also includes a repeat sign at the end.

16. Ronde IV

Superius

Tielman Susato

Musical score for the Superius part of '16. Ronde IV'. It consists of three staves of music in G minor and 3/4 time. The first staff contains the main melody. The second staff, starting at measure 8, contains a first ending with a repeat sign. The third staff, starting at measure 17, contains the second ending with a repeat sign.

16. Ronde IV

Altus

Tielman Susato

Musical score for the Altus part of '16. Ronde IV'. It consists of three staves of music in G minor and 3/4 time. The first staff contains the main melody. The second staff, starting at measure 9, contains a first ending with a repeat sign. The third staff, starting at measure 17, contains the second ending with a repeat sign.

16. Ronde IV

Tenor

Tielman Susato

Musical score for the Tenor part of '16. Ronde IV'. It consists of three staves of music in G minor and 3/4 time. The first staff contains the main melody. The second staff, starting at measure 8, contains a first ending with a repeat sign. The third staff, starting at measure 17, contains the second ending with a repeat sign.

16. Ronde IV

Bassus

Tielman Susato

Musical score for the Bassus part of '16. Ronde IV'. It consists of three staves of music in G minor and 3/4 time. The first staff contains the main melody. The second staff, starting at measure 9, contains a first ending with a repeat sign. The third staff, starting at measure 17, contains the second ending with a repeat sign.

17. Ronde V

Superius

Tielman Susato

Musical score for the Superius part of '17. Ronde V'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff starts at measure 11. The third staff starts at measure 23 and includes a repeat sign at the beginning and end.

17. Ronde V

Altus

Tielman Susato

Musical score for the Altus part of '17. Ronde V'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff starts at measure 11. The third staff starts at measure 22 and includes a repeat sign at the beginning and end.

17. Ronde V

Tenor

Tielman Susato

Musical score for the Tenor part of '17. Ronde V'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff starts at measure 11. The third staff starts at measure 22 and includes a repeat sign at the beginning and end.

17. Ronde V

Bassus

Tielman Susato

Musical score for the Bassus part of '17. Ronde V'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff starts at measure 11. The third staff starts at measure 22 and includes a repeat sign at the beginning and end.

18. Ronde VI

Superius

Tielman Susato

Musical score for the Superius part of '18. Ronde VI'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff begins at measure 9 and ends with a double bar line and repeat sign. The third staff begins at measure 17 and also ends with a double bar line and repeat sign.

18. Ronde VI

Altus

Tielman Susato

Musical score for the Altus part of '18. Ronde VI'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff begins at measure 9 and ends with a double bar line and repeat sign. The third staff begins at measure 17 and also ends with a double bar line and repeat sign.

18. Ronde VI

Tenor

Tielman Susato

Musical score for the Tenor part of '18. Ronde VI'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff begins at measure 9 and ends with a double bar line and repeat sign. The third staff begins at measure 17 and also ends with a double bar line and repeat sign.

18. Ronde VI

Bassus

Tielman Susato

Musical score for the Bassus part of '18. Ronde VI'. It consists of three staves of music in G minor and 3/4 time. The first staff starts at measure 1. The second staff begins at measure 9 and ends with a double bar line and repeat sign. The third staff begins at measure 17 and also ends with a double bar line and repeat sign.

22. Salterelle

Superius

Tielman Susato

Musical score for the Superius part of '22. Salterelle'. It consists of three staves of music in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a common time signature 'C' and a 3/4 time signature. The second staff starts at measure 9, and the third staff starts at measure 17. The piece concludes with a double bar line and repeat dots.

22. Salterelle

Altus

Tielman Susato

Musical score for the Altus part of '22. Salterelle'. It consists of three staves of music in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a common time signature 'C' and a 3/4 time signature. The second staff starts at measure 9, and the third staff starts at measure 17. The piece concludes with a double bar line and repeat dots.

22. Salterelle

Tenor

Tielman Susato

Musical score for the Tenor part of '22. Salterelle'. It consists of three staves of music in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a common time signature 'C' and a 3/4 time signature. The second staff starts at measure 9, and the third staff starts at measure 17. The piece concludes with a double bar line and repeat dots.

22. Salterelle

Bassus

Tielman Susato

Musical score for the Bassus part of '22. Salterelle'. It consists of three staves of music in 3/4 time, starting with a bass clef and a key signature of one flat (B-flat). The first staff begins with a common time signature 'C' and a 3/4 time signature. The second staff starts at measure 9, and the third staff starts at measure 17. The piece concludes with a double bar line and repeat dots.

19. Ronde VII: *Il estoit une fillette*

Superius

Tielman Susato

9
17
24
33

19. Ronde VII: *Il estoit une fillette*

Altus

Tielman Susato

9
17
24
33

19. Ronde VII: *Il estoit une fillette*

Tenor

Tielman Susato

8
9
18
25
33

19. Ronde VII: *Il estoit une fillette*

Bassus

Tielman Susato

9
17
24
32

20. Ronde VIII: *Mille ducas en vostre bource*

Superius

Tielman Susato

Musical score for the Superius part of '20. Ronde VIII: Mille ducas en vostre bource'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a treble clef and a common time signature. The music features a mix of quarter, eighth, and sixteenth notes, with a repeat sign at the end of the first line. Measure numbers 10 and 19 are indicated on the left side of the second and third staves, respectively.

20. Ronde VIII: *Mille ducas en vostre bource*

Altus

Tielman Susato

Musical score for the Altus part of '20. Ronde VIII: Mille ducas en vostre bource'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a treble clef and a common time signature. The music features a mix of quarter, eighth, and sixteenth notes, with a repeat sign at the end of the first line. Measure numbers 10 and 19 are indicated on the left side of the second and third staves, respectively.

20. Ronde VIII: *Mille ducas en vostre bource*

Tenor

Tielman Susato

Musical score for the Tenor part of '20. Ronde VIII: Mille ducas en vostre bource'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a treble clef and a common time signature. The music features a mix of quarter, eighth, and sixteenth notes, with a repeat sign at the end of the first line. Measure numbers 10 and 19 are indicated on the left side of the second and third staves, respectively.

20. Ronde VIII: *Mille ducas en vostre bource*

Bassus

Tielman Susato

Musical score for the Bassus part of '20. Ronde VIII: Mille ducas en vostre bource'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a bass clef and a common time signature. The music features a mix of quarter, eighth, and sixteenth notes, with a repeat sign at the end of the first line. Measure numbers 10 and 19 are indicated on the left side of the second and third staves, respectively.

21. Ronde IX

Superius

Tielman Susato

Musical score for the Superius part of 21. Ronde IX. The score is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a measure rest followed by a repeat sign. The second staff starts at measure 7. The third staff starts at measure 14 and includes the instruction "Aliud" above the staff. The fourth staff starts at measure 22. The piece concludes with a final double bar line and repeat sign.

21. Ronde IX

Altus

Tielman Susato

Musical score for the Altus part of 21. Ronde IX. The score is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a measure rest followed by a repeat sign. The second staff starts at measure 8. The third staff starts at measure 15 and includes the instruction "Aliud" above the staff. The fourth staff starts at measure 22. The piece concludes with a final double bar line and repeat sign.

21. Ronde IX

Tenor

Tielman Susato

8

8

15 Aliud

22

21. Ronde IX

Bassus

Tielman Susato

7

14 Aliud

22

23. Les quatre Branles

Superius

Tielman Susato

Musical score for the Superius part of 'Les quatre Branles'. The score consists of five staves of music in G-clef and common time. The first staff starts at measure 1. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 14 and includes a repeat sign. The fourth staff starts at measure 21. The fifth staff starts at measure 28 and ends with a double bar line and repeat dots.

23. Les quatre Branles

Altus

Tielman Susato

Musical score for the Altus part of 'Les quatre Branles'. The score consists of five staves of music in G-clef and common time. The first staff starts at measure 1. The second staff starts at measure 9 and includes a repeat sign. The third staff starts at measure 17 and includes a repeat sign. The fourth staff starts at measure 25. The fifth staff starts at measure 33 and ends with a double bar line and repeat dots.

23. Les quatre Branles

Tenor

Tielman Susato

Musical score for Tenor part of 'Les quatre Branles'. The score consists of five staves of music in treble clef, common time (C). The first staff starts at measure 1. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 14 and includes a repeat sign. The fourth staff starts at measure 21. The fifth staff starts at measure 28 and ends with a double bar line and repeat sign.

23. Les quatre Branles

Bassus

Tielman Susato

Musical score for Bassus part of 'Les quatre Branles'. The score consists of four staves of music in bass clef, common time (C). The first staff starts at measure 1 and ends with a double bar line and repeat sign. The second staff starts at measure 9 and includes a repeat sign. The third staff starts at measure 18. The fourth staff starts at measure 26 and ends with a double bar line and repeat sign.

24. Fagot

Superius

Tielman Susato

Musical score for Fagot Superius, Tielman Susato. The score consists of three staves. The first staff is in treble clef with a 3/4 time signature. It begins with a repeat sign and contains a melody of quarter and eighth notes. The second staff starts with an 8-measure rest and continues the melody. The third staff provides a bass line with quarter notes. The piece concludes with a double bar line and repeat dots.

24. Fagot

Altus

Tielman Susato

Musical score for Fagot Altus, Tielman Susato. The score consists of three staves. The first staff is in treble clef with a 3/4 time signature. It begins with a repeat sign and contains a melody of quarter and eighth notes. The second staff starts with an 8-measure rest and continues the melody. The third staff provides a bass line with quarter notes. The piece concludes with a double bar line and repeat dots.

24. Fagot

Tenor

Tielman Susato

Musical score for Fagot Tenor, Tielman Susato. The score consists of three staves. The first staff is in treble clef with a 3/4 time signature. It begins with a repeat sign and contains a melody of quarter and eighth notes. The second staff starts with an 8-measure rest and continues the melody. The third staff provides a bass line with quarter notes. The piece concludes with a double bar line and repeat dots.

24. Fagot

Bassus

Tielman Susato

Musical score for Fagot Bassus, Tielman Susato. The score consists of three staves. The first staff is in bass clef with a 3/4 time signature. It begins with a repeat sign and contains a melody of quarter and eighth notes. The second staff starts with an 8-measure rest and continues the melody. The third staff provides a bass line with quarter notes. The piece concludes with a double bar line and repeat dots.

25. Hoboecken dans

Superius

Tielman Susato

Musical score for the Superius part of '25. Hoboecken dans'. The score is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It features a repeat sign followed by a series of eighth and quarter notes. The second staff starts at measure 8, the third at measure 15, and the fourth at measure 21. The piece concludes with a double bar line and repeat dots.

25. Hoboecken dans

Altus

Tielman Susato

Musical score for the Altus part of '25. Hoboecken dans'. The score is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It features a repeat sign followed by a series of eighth and quarter notes. The second staff starts at measure 8, the third at measure 15, and the fourth at measure 21. The piece concludes with a double bar line and repeat dots.

25. Hoboecken dans

Tenor

Tielman Susato

Musical score for Tenor part of '25. Hoboecken dans'. The score is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). It features a repeat sign followed by a melodic line. The second staff starts at measure 8, the third at measure 15, and the fourth at measure 21, ending with a double bar line and repeat dots.

25. Hoboecken dans

Bassus

Tielman Susato

Musical score for Bassus part of '25. Hoboecken dans'. The score is written in 3/4 time and consists of four staves. The first staff begins with a bass clef, a 3/4 time signature, and a key signature of one flat (B-flat). It features a repeat sign followed by a melodic line. The second staff starts at measure 8, the third at measure 15, and the fourth at measure 21, ending with a double bar line and repeat dots.

26. De post

Superius

Tielman Susato

Two staves of musical notation for the Superius part. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The melody consists of quarter and eighth notes. A measure rest of 9 measures is indicated at the start of the second staff. The piece concludes with a double bar line and repeat dots.

26. De post

Altus

Tielman Susato

Two staves of musical notation for the Altus part. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The melody consists of quarter and eighth notes. A measure rest of 8 measures is indicated at the start of the second staff. The piece concludes with a double bar line and repeat dots.

26. De post

Tenor

Tielman Susato

Two staves of musical notation for the Tenor part. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The melody consists of quarter and eighth notes. A measure rest of 8 measures is indicated at the start of the second staff. The piece concludes with a double bar line and repeat dots.

26. De post

Bassus

Tielman Susato

Two staves of musical notation for the Bassus part. The first staff begins with a bass clef, a common time signature, and a key signature of one flat. The melody consists of quarter and eighth notes. A measure rest of 9 measures is indicated at the start of the second staff. The piece concludes with a double bar line and repeat dots.

De post (Reprise)

Superius

Tielman Susato

9

De post (Reprise)

Altus

Tielman Susato

8

9

De post (Reprise)

Tenor

Tielman Susato

8

9

De post (Reprise)

Bassus

Tielman Susato

9

27. Danse de Hercules oft maticine

Superius

Tielman Susato

Musical notation for the Superius part of '27. Danse de Hercules oft maticine'. It consists of two staves of music in G-clef, 3/4 time. The first staff contains the main melody, and the second staff, starting with a '9' above it, contains a second line of the melody. Both staves end with a double bar line and repeat dots.

27. Danse de Hercules oft maticine

Altus

Tielman Susato

Musical notation for the Altus part of '27. Danse de Hercules oft maticine'. It consists of two staves of music in G-clef, 3/4 time. The first staff contains the main melody, and the second staff, starting with a '9' above it, contains a second line of the melody. Both staves end with a double bar line and repeat dots.

27. Danse de Hercules oft maticine

Tenor

Tielman Susato

Musical notation for the Tenor part of '27. Danse de Hercules oft maticine'. It consists of two staves of music in G-clef, 3/4 time. The first staff contains the main melody, and the second staff, starting with a '9' above it, contains a second line of the melody. Both staves end with a double bar line and repeat dots.

27. Danse de Hercules oft maticine

Bassus

Tielman Susato

Musical notation for the Bassus part of '27. Danse de Hercules oft maticine'. It consists of two staves of music in F-clef, 3/4 time. The first staff contains the main melody, and the second staff, starting with a '9' above it, contains a second line of the melody. Both staves end with a double bar line and repeat dots.

28. De matrigale

Superius

Tielman Susato



28. De matrigale

Altus

Tielman Susato



28. De matrigale

Tenor

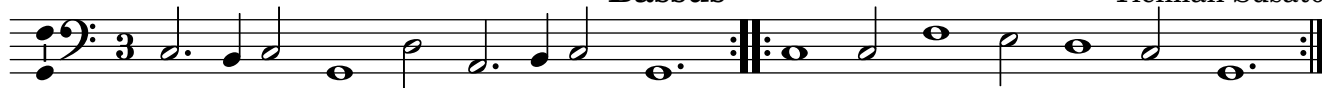
Tielman Susato



28. De matrigale

Bassus

Tielman Susato





The peacefull Westernne winde

Cantus

Thomas Campian



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



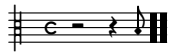
win - ter stormes hath tam'd. The for - ward buds so
kind heat hath in - flam'd. The mu - sic - lov - ing
her bright east - ern hill. Where he such pleas - ing
that lie slum - bring still. O beau - ty, be not
queen re - vives a - gain;
in the fields re - main.
die my com - forts then?
I the worst of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



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



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



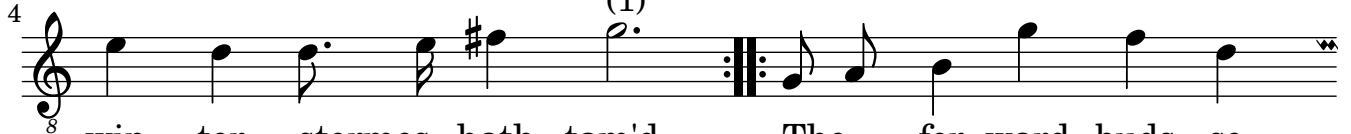
The peacefull Westernne winde

Altus

Thomas Campian



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



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

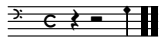


sweet - ly breathe Out of their earth - ly bow'rs, That
 birds are come From cliffs and rocks un - known; To
 change doth view In ev - 'ry liv - ing thing, As
 thou ac - cus'd Too just - ly in this case; Un -



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

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



The peacefull Westerne winde

Bassus

Thomas Campian



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



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



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



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

Never weather-beaten Saile

Cantus

Thomas Campian

1. Nev- er weath- er- beat- en Saile more
Nev- er tyr- ed Pil- grims limbs af-

2. Ev- er bloom- ing are the joyes of
Cold age defes not there our eares, nor

3
will- ing bent to shore, Than my wea- ry
fect- ed slum- ber more;
heavens high par- a- dise. Glo- ry there the
va- pour dims our eyes;

6
spright now longs to flye out of my
Sun out- shines, whose beames the bless- ed

8
trou- bled brest. O come quick- ly,
one- ly see: O come quick- ly,

10
O come quick- ly, O come quick- ly,
O come quick- ly, O come quick- ly,

12
sweet- est Lord, and take my soule to rest.
Glor- ious Lord, and raise my spright to thee.

Never weather-beaten Saile

Altus

Thomas Campian

1. Nev- er weath- er- beat- en Saile more
Nev- er tyr- ed Pil- grims limbs af-
2. Ev- er bloom- ing are the joyes of
Cold age defes not there our eares, nor

3
will- ing bent to shore, Than my wea- ry
ect- ed slum- ber more;
heavens high par- a- dise. Glo- ry there the
va- pour dims our eyes;

6
spright now longs to flye out of my trou- bled brest.
Sun out- shines, whose beames the bless- ed one- ly see:

9
O come quick- ly, O come quick- ly, O come quick- ly,
O come quick- ly, O come quick- ly, O come quick- ly,

12
sweet- est Lord, and take my soule to rest.
Glor- ious Lord, and raise my spright to thee.

Never weather-beaten Saile

Tenor

Thomas Campian

1. Nev- er weath- er- beat- en Saile more
Nev- er tyr- ed Pil- grims limbs af-

2. Ev- er bloom- ing are the joyes of
Cold age defes not there our eares, nor

3
will- ing bent to shore, Than my wea- ry
ect- ed slum- ber more;
heavens high par- a- dise. Glo- ry there the
va- pour dims our eyes;

6
spright now longs to flye out of my trou- bled brest.
Sun out- shines, whose beames the bless- ed one- ly see:

9
O come quick- ly, O come quick- ly, O come quick- ly,
O come quick- ly, O come quick- ly, O come quick- ly,

12
sweet- est Lord, and take my soule to rest.
Glor- ious Lord, and raise my spright to thee.

Never weather-beaten Saile

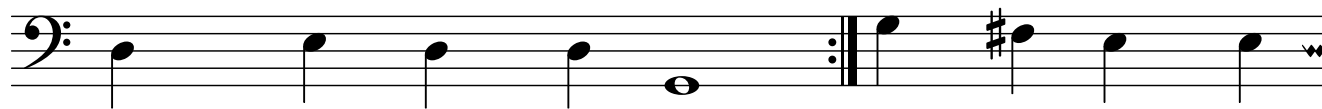
Bassus

Thomas Campian



1. Nev- er weath- er- beat- en Saile more
Nev- er tyr- ed Pil- grims limbs af-
2. Ev- er bloom- ing are the joyes of
Cold age defes not there our eares, nor

3



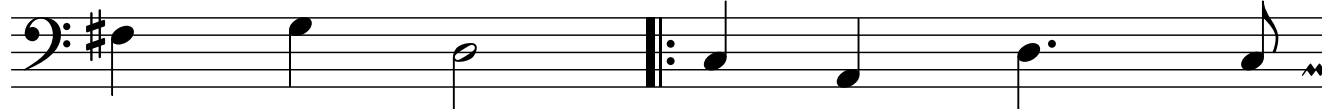
will- ing bent to shore, Than my wea- ry
ect- ed slum- ber more;
heavens high par- a- dise. Glo- ry there the
va- pour dims our eyes;

6



spright now longs to flye out of my
Sun out- shines, whose beames the bless- ed

8



trou- bled brest. O come quick- ly,
one- ly see: O come quick- ly,

10



O come quick- ly, O come quick- ly,
O come quick- ly, O come quick- ly,

12



sweet- est Lord, and take my soule to rest.
Glor- ious Lord, and raise my spright to thee.

Margot labourez les vignes

Superius

Jaques Arcadelt (1517-1557)

1-6. Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes, vi - gno -

8
let, Mar - got la - bou - rez les vi - gnes bien - tôt.

19
1. En re - ve - nant de Lor - rai - ne, Mar - got, ren - con - trai trois
2. Ilz m'ont sa - lu - é vi - lai - ne, Mar - got, Je suis leurs fie -
3. Je ne suis pas si vi - lai - ne Mar - got, Puis - que le fils
4. Il m'a don - né pour é - tren - ne, Mar - got, Un bou - quet de
5. Je l'ai plan - té sous un chê - ne, Mar - got, S'il re - prend je
6. S'il n're - prend pas sou le chê - ne, Mar - got, J'y au - rai per -

29
ca - pi - tai - nes 1-6. vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou -
vres quar - tai - nes,
du Roi m'ai - me,
Mar - jo - lain - e,
se - rai rei - ne,
du ma pei - ne,

37
rez les vi - gnes bien - tôt. Mar - got la - bou - rez les vi - gnes, vi - gnes,

46
vi - gnes, vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tôt.

Margot labourez les vignes

Contraténor

Jaques Arcadelt (1517-1557)

1-6. Mar-got la - bou-rez les vi-gnes, vi-gnes, vi-gnes, vi - gno-

8
let, Mar - got la - bou-rez les vi-gnes bien - tôt.

19
1. En re - ve - nant de Lor-rai - ne, Mar-got, ren-con - trai
2. Ilz m'ont sa - lu - é vi - lai - ne, Mar-got, Je suis leurs
3. Je ne suis pas si vi - lai - ne Mar-got, Puis-que le
4. Il m'a don - né pour é - tren-ne, Mar-got, Un bou-quet
5. Je l'ai plan - té sous un chê-ne, Mar-got, S'il re - prend
6. S'il n're-prend pas sou le chê-ne, Mar-got, J'y au - rai

28
trois ca - pi - tai-nes 1-6. vi-gnes, vi-gnes, vi-gno-let, Mar - got la - bou-
fie-vres quar-tai-nes,
fils du Roi m'aime,
de Mar - jo - lain - e,
je se - rai rei-ne,
per-du ma pei-ne,

37
rez les vi-gnes bien-tôt. Mar-got la - bou-rez les vi-gnes, vi-gnes,

46
vi-gnes, vi - gno-let, Mar - got la - bou-rez les vi-gnes bien - tôt.

Margot labourez les vignes

Tenor

Jaques Arcadelt (1517-1557)

8 1-6. Mar-got la-bou-rez les vi-gnes, vi-gnes, vi-gnes, vi-gno-let,

9 8 Margot la-bou-rez les vi-gnes bien-tôt. 1. En re-ve-nant de Lor-
2. Ilz m'ont sa-lu-é vi-
3. Je ne suis pas si vi-
4. Il m'a don-né pour é-
5. Je l'ai plan-té sous un
6. S'il n'reprend pas sou le

18 8 rai-ne, Mar-got, En re-ve-nant de Lor-rai-ne, 1-6. Mar-got,
lai-ne, Mar-got, Ilz m'ont sa-lu-é vi-lai-ne,
lai-ne Mar-got, Je ne suis pas si vi-lai-ne
tren-ne, Mar-got, Il m'a don-né pour é-tren-ne,
chê-ne, Mar-got, Je l'ai plan-té sous un chô-ne,
chê-ne, Mar-got, S'il n're-prend pas sou le chô-ne,

27 8 vi-gnes, vi-gnes, vi-gno-let, Mar-got la-bou-

37 8 rez les vi-gnes bien-tôt. Mar-got la-bou-rez les vi-gnes, vi-gnes,

46 8 vi-gnes, vi-gno-let, Mar-got la-bou-rez les vi-gnes bien-tôt.

Margot labourez les vignes

Bassus

Jaques Arcadelt (1517-1557)



1-6. Mar-got la-bou-rez les vi-gnes, vi-gnes, vi-gnes, vi-gno-let,

9



Mar-got la-bou-rez les vi-gnes bien - tôt. 1. En re - ve - nant

2. Ilz m'ont sa - lu -

3. Je ne suis pas

4. Il m'a don - né

5. Je l'ai plan - té

6. S'il n're-prend pas

17



de Lor - rai - ne, Mar - got, En re - ve - nant de Lor -

é vi - lai - ne, Mar - got, Ilz m'ont sa - lu - é vi -

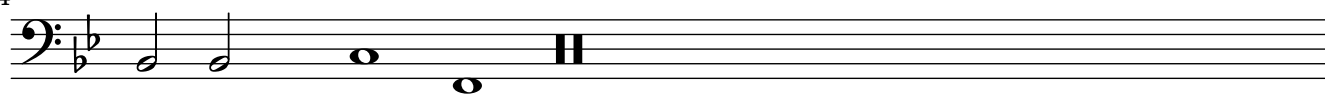
si vi - lai - ne Mar - got, Je ne suis pas si vi -

pour é - tren - ne, Mar - got, Il m'a don - né pour é -

sous un chê - ne, Mar - got, Je l'ai plan - té sous un

sou le chê - ne, Mar - got, S'il n're-prend pas sou le

24



rai - ne, 1-6. Mar - got,

lai - ne,

lai - ne

tren - ne,

chê - ne,

chê - ne,

35

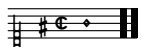


Mar-got la-bou-rez les vi-gnes, vi-gnes,

46



vi-gnes, vi-gno-let, Mar-got la-bou-rez les vi-gnes bien - tôt.



Il bianco e dolce cigno

Superius

Jacques Arcadelt (1504? - 1568)

Il bian - co e dol - ce ci - gno, can - tan - do mo - re.

10 Ed i - o pian - gen - do giung' al fin del vi - ver mi - o.

20 Ed i - o pian - gen - do giung' al fin' del vi - ver mi - o.

30 Stran' e di - ver - sa sor - te, ch'ei mo - re scon - so - la - to. Ed

39 i - o mo - ro be - a to. Mor -

49 te che nel mo - ri - re m'empie di gio - ia, tut - t'e di de - si -

59 re. Se nel mo - rir al - tro do - lor non sen - to,

71 di mil - le mort' il di sa - rei conten - to. di mil - le

81 mort' il di sa - rei conten - to con - ten - to.



Il bianco e dolce cigno

Altus

Jacques Arcadelt (1504? - 1568)

8 Il bian - co e dol - ce ci - gno, can - tando mo - re.

10 8 Ed i - o pian - gen - do giung' al fin del vi - ver mi - o.

20 8 Ed i - o pian - gen - do giung' al fin' del vi - ver mi - o.

30 8 Stran' e di - ver - sa sor - te, ch'ei mo - re scon - so - la - to.

39 8 Ed i - o mo - ro be - a

47 8 to. Mor - te che nel mo - ri - re m'em - pie di gio - ia,

56 8 tut - t'e di de - si - re. Se nel mo - rir al - tro do -

65 8 lor non sen - to, di mil - le mort' il di di mil - le mort' il

74 8 di di mil - le mort' il di di mil - le mort' il di

83 8 di mil - le mort' il di sa - rei con - ten - to.



Il bianco e dolce cigno

Tenor

Jacques Arcadelt (1504? - 1568)

8 Il bian - co e dol - ce ci - gno, can - tan - do mo - re.

10 Ed i - o pian - gen - do giung' al fin del vi - ver mi - o.

20 Ed i - o pian - gen - do giung' al fin' del vi - ver mi - o.

30 Stran' e di - ver - sa sor - te, ch'ei mo - re scon - so - la - to.

39 Ed i - o mo - ro Ed i - o mo - ro be - a to.

48 Mor - te che nel mo - ri - re m'empie di gio - ia, tut - t'e

57 di de - si - re. Se nel mo - rir al - tro do - lor non

66 sen - to, di mil - le mort' il di di mil - le mort' il di sa -

75 rei con - ten - to. di mil - le mort' il di di mil - le mort' il di sa -

83 rei con - ten - to di mil - le mort' il di sa - rei con - ten - to.



Il bianco e dolce cigno

Bassus

Jacques Arcadelt (1504? - 1568)

Ed i-o pian-gen-
do giung' al fin del vi-ver mi-o. Ed i-o pian-gen-
do giung' al fin' del vi-ver mi-o. Stran'
e di-ver-sa sor-te, Ed i-o mo-
ro be-a - - to. Mor-te che nel mo - ri - re
m'em-pie di gio-ia, tut-t'e di de - si - re. Se nel mo-
rir al - tro do - lor non sen - to, di mil - le mort' il
di sa - rei con - ten - to. di mil - le mort' il di sa -
rei con - ten - to di mil - le mort' il di sa - rei con - ten - to.



Pange lingua gloriosi (I)

4 part setting

Superius

Francisco Guerrero (1528 – 1599)

9 A

17

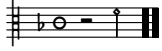
25 B

34

41

48 C

55



Pange lingua gloriosi (I)

4 part setting

Altus

Francisco Guerrero (1528 – 1599)

7

13 A

21

28 B

35

41

48 C

55



Pange lingua gloriosi (I)

4 part setting

Tenor

Francisco Guerrero (1528 – 1599)

7

14 A

20

27 B

33

41

49 C

56



Pange lingua gloriosi (I)

4 part setting

Bassus

Francisco Guerrero (1528 – 1599)

8

16

23

29

37

43

49

56

A

B

C



Pange lingua gloriosi (II)

4 part setting

Superius

Francisco Guerrero (1528 – 1599)

11

22 A

35

45

55 B

65

74

82



Pange lingua gloriosi (II)

4 part setting

Altus

Francisco Guerrero (1528 – 1599)

11

22

31 A

40

49

58 B

68

78



Pange lingua gloriosi (II)

4 part setting

Tenor

Francisco Guerrero (1528 – 1599)



Pange lingua gloriosi (II)

4 part setting

Bassus

Francisco Guerrero (1528 – 1599)

11

20

29 A

38

47

55 B

64

72

80

Es menester que se acierte

Canciones y villanescas espirituales

3 part setting

Venecia 1589

Tipla I

Francisco Guerrero (1528-1599)

Tiple I



Es me-nes-ter que se a-çier-te, es me-nes-
Por-qu'es jus-to que se a-çier-te, por-qu'es jus-
5 ter que se a-çier-te a co-mer des-ta co-mi-da, que al ma-lo da pe-na y
to que se a-çier-te
12 muer-te y al bue-no y al bue-no y al bue-no da glo-ria y vi-da que al ma-
19 lo da pe-na y muer-te y al bue-no y al bue-no da glo - ria y vi-da. **Fin**
25 Copla
El que fue-re con-vi-da-do a co-mer des-te man-jar, pri-
30 me-ro se ha de pro-bar qu'el man-jar ha-ya pro-ba-do. **D.C.**

Es menester que se acierte

Canciones y villanescas espirituales

3 part setting

Venecia 1589

Tipla II

Francisco Guerrero (1528-1599)

Tiple II

Es me-nes-ter que se a-
Por-qu'es jus-to que se a-
6 cier-te a co-mer des - ta co-mi-da que al ma-lo da pe-na y muer-
cier-te
13 te y al bue-no y al bue-no da glo - ria y vi-da, que al ma-lo da pe-na y
Fin
19 muer-te y al bue-no y al bue-no y al bue-no da glo-ria y vi - da.
25 Copla
El que fue - re con-vi-da - do a co-mer des-te man - jar pri -
31 D.C.
me - ro se ha de pro - bar qu'el man - jar ha - ya pro - ba - do.

Es menester que se acierte

Canciones y villanescas espirituales

3 part setting

Venecia 1589

Tenor

Francisco Guerrero (1528-1599)

Altus

Es me-nes-ter que se a-çier-te a co-
Por-qu'es jus-to que se a-çier-te

6
mer des-ta co-mi-da, a co-mer des - ta co-mi-da que al ma-lo da

13
pe-na y muer-te y al bue-no y al bue-no da glo-ria y vi - da

19
que al ma-lo da pe-na y muer-te y al bue-no y al bue-no da glo-ria y vi-da. **Fin**

25
Copla
El que fue - re con-vi-da - do a co-mer des-te man - jar pri-

31
me-ro se ha de pro-bar qu'el man - jar ha - ya pro - ba - do. **D.C.**



58. The fruit of love.

CANTUS.

Antony Holborne

15

31



58. The fruit of love.

ALTUS.

Antony Holborne

18

34



58. The fruit of love.

QUINTUS.

Antony Holborne

17

33



58. The fruit of love.

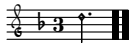
TENOR.

Antony Holborne

58. The fruit of love.

BASSVS.

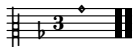
Antony Holborne



22. Galliard

CANTUS.

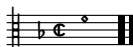
Antony Holborne



22. Galliard

ALTUS.

Antony Holborne

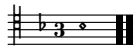


22. Galliard

QUINTUS.

Antony Holborne





22. Galliard

TENOR.

Antony Holborne

8
9
17

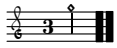


22. Galliard

BASSVS.

Antony Holborne

9
17

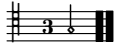


63. The Fairie-round.

CANTUS.

Antony Holborne

Musical score for the Cantus part of 'The Fairie-round'. It consists of four staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a 3/4 time signature. Measure numbers 7, 13, and 20 are indicated on the left side of the staves. The piece concludes with a double bar line and repeat dots.

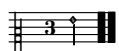


63. The Fairie-round.

TENOR.

Antony Holborne

Musical score for the Tenor part of 'The Fairie-round'. It consists of four staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a 3/4 time signature. Measure numbers 6, 12, and 18 are indicated on the left side of the staves. The piece concludes with a double bar line and repeat dots.



63. The Fairie-round.

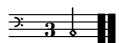
ALTUS.

Antony Holborne

63. The Fairie-round.

QUINTUS.

Antony Holborne



63. The Fairie-round.

BASSVS.

Antony Holborne



55. The night watch.

CANTVS.

Antony Holborne

Musical score for the Cantus part of 'The night watch'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a double bar line. The second staff starts at measure 16 and includes first and second endings. The third staff starts at measure 33 and includes a first ending, a second ending, and a final ending. The piece concludes with a double bar line and repeat signs.

55. The night watch.

TENOR.

Antony Holborne

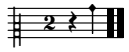
Musical score for the Tenor part of 'The night watch'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a double bar line. The second staff starts at measure 17 and includes a first ending and a second ending. The third staff starts at measure 35 and includes a first ending, a second ending, and a final ending. The piece concludes with a double bar line and repeat signs.

55. The night watch.

BASSVS.

Antony Holborne

Musical score for the Bassus part of 'The night watch'. It consists of three staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a bass clef, a key signature of one sharp, and a double bar line. The second staff starts at measure 16 and includes a first ending and a second ending. The third staff starts at measure 35 and includes a first ending, a second ending, and a final ending. The piece concludes with a double bar line and repeat signs.

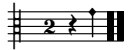


55. The night watch.

ALTUS.

Antony Holborne

Musical score for the Altus part of 'The night watch'. The score consists of five staves of music in treble clef, key signature of one sharp (F#), and time signature of 2/4. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The second staff is marked with measure number 11 and contains a first ending bracket labeled '1. (1)' and a second ending bracket labeled '2.'. The third staff is marked with measure number 21. The fourth staff is marked with measure number 31 and contains a key signature change to two sharps (F# and C#). The fifth staff is marked with measure number 42 and contains a first ending bracket labeled '1.', a second ending bracket labeled '2. (1)', and a 'Final.' marking.



55. The night watch.

QUINTUS.

Antony Holborne

Musical score for the Quintus part of 'The night watch'. The score consists of four staves of music in treble clef, key signature of one sharp (F#), and time signature of 2/4. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The second staff is marked with measure number 15 and contains a first ending bracket labeled '1. (1)' and a second ending bracket labeled '2.'. The third staff is marked with measure number 29. The fourth staff is marked with measure number 42 and contains a first ending bracket labeled '1.', a second ending bracket labeled '2. (1)', and a 'Final.' marking.

¹Alternative endings are editorial.

²facsimile has a dotted whole note.

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