

The peacefull Westerne 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.
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.



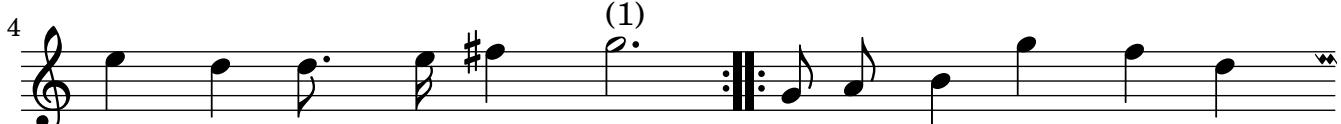
The peacefull Westerne winde

Altus

Thomas Campian



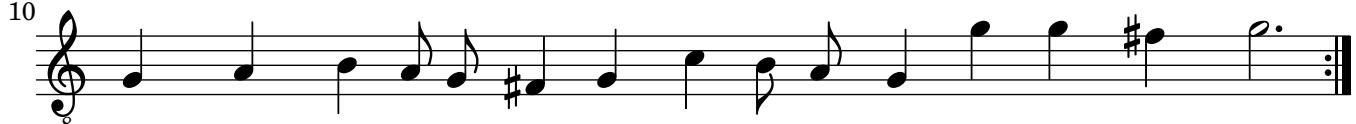
1. The peace - ful wes - terne winde The
And na - ture in each kind the
2. See how the morn - ing smiles On
And with soft steps be - guiles Them
3. What Sa - turn did des - troy, Love's
And now her na - ked boy Doth
4. If all things life pre - sent, Why
Why suf - fers my con - tent? Am



win - ter stormes hath tam'd. The for - ward buds so
kind heat hath in - flam'd. The mu - sic- - lov - ing
her bright east - ern hill. 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.
in 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



5
tam'd. The for - ward buds so sweet - ly breathe Out
flam'd.
hill. The mu - sic- - lov - ing birds are come From
still.
gain; Where he such pleas - ing change doth view In
main.
then? O beau - ty, be not thou ac - cus'd Too
men?



8
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



11
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

The musical score consists of four staves of music in common time, treble clef, and C major. The lyrics are integrated into the music, with numbered lines indicating where each line of text begins. The music features various note values including eighth and sixteenth notes, and rests. The lyrics describe a sailor's life and a call to God.

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

Contratenor

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 - que
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'ai - me,
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)

1-6. Mar-got la - bou-rez les vi-gnes, vi-gnes, vi-gnes, vi - gno - let,
9 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 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 chê-ne,
chê-ne, Mar - got, S'il n'reprend pas sou le chê-ne,
27 vi-gnes, vi-gnes, vi - gno - let, Mar-got la - bou -
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

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

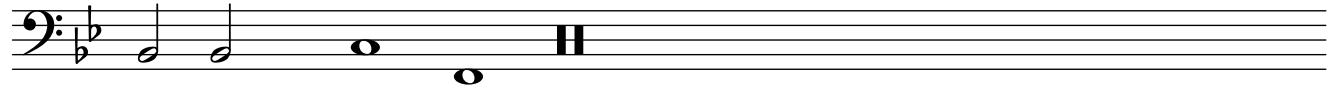
6. S'il n're-prend pas

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

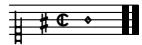


Mar-got la - bou-rez les vi-gnes, vi-gnes,

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)

The musical score consists of two staves of music in G major (one sharp key signature) and common time. The top staff is labeled 'Superius' and the bottom staff is labeled 'Fiori'. The lyrics are written below the notes, corresponding to the music. The score includes measure numbers 10, 20, 30, 39, 49, 59, and 71.

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



Il bianco e dolce cigno

Altus

Jacques Arcadelt (1504? - 1568)

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

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, ch'ei mo - re scon-so - la - to.

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 di mil - le mort' il

di di mil - le mort' il di di mil - le mort' il di

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



Il bianco e dolce cigno

Tenor

Jacques Arcadelt (1504? - 1568)

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

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, ch'ei mo - re scon - so - la - to.

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

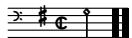
Mor - te che nel mo - ri - re m'em - pie di gio - ia, tut - t'e

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

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

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

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

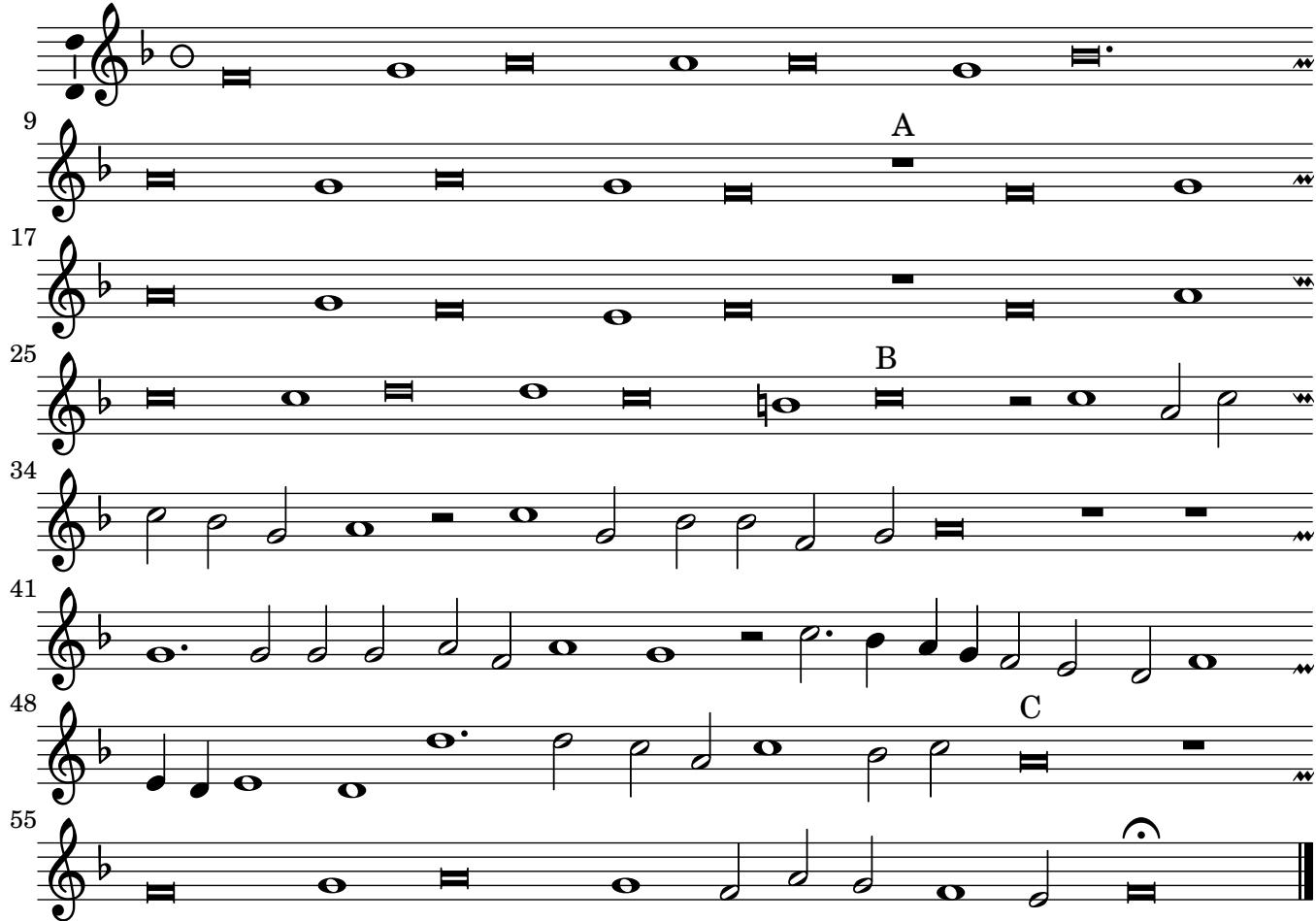


Pange lingua gloriosi (I)

4 part setting

Superius

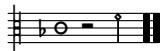
Francisco Guerrero (1528 – 1599)



A musical score for the Superius part of Francisco Guerrero's setting of "Pange lingua gloriosi (I)". The score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (F#). Measure numbers are indicated on the left side of each staff. The music is divided into three sections labeled A, B, and C, corresponding to different melodic motifs. The notation includes various note heads (circles, squares, triangles) and rests, typical of early printed music notation.

Measure numbers: 9, 17, 25, 34, 41, 48, 55.

Section labels: A, B, C.



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)

The musical score consists of eight staves of music for the Tenor part. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music is in four parts, as indicated by the title. The Tenor part is the bottom-most part. Measure numbers are provided on the left side of each staff. The score includes three labeled sections: A, B, and C, which likely correspond to different harmonic sections or motifs. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and various rhythmic patterns.

Measure numbers: 7, 14, 20, 27, 33, 41, 49, 56.

Labels: A, B, C.



Pange lingua gloriosi (I)

4 part setting

Bassus

Francisco Guerrero (1528 – 1599)

The musical score consists of eight staves of music for the Bassus part. The music is in common time, with a key signature of one flat. The score includes measure numbers 8, 16, 23, 29, 37, 43, 49, and 56. The music features various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. Measure 29 is labeled 'B' above the staff, and measure 49 is labeled 'C'. Measure 56 concludes with a final cadence. The bass clef is used throughout.



Pange lingua gloriosi (II)

4 part setting

Superius

Francisco Guerrero (1528 – 1599)

11

22 A

35

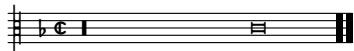
45

55 B

65

74

82



Pange lingua gloriosi (II)

4 part setting

Altus

Francisco Guerrero (1528 – 1599)

8

11

22

31 A

40

49

58 B

68

78



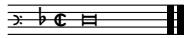
Pange lingua gloriosi (II)

4 part setting

Tenor

Francisco Guerrero (1528 – 1599)

The musical score consists of eight staves of music for the Tenor part. The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The music begins at measure 8 and continues through measure 76. Measure 8 starts with a dotted half note followed by a half note. Measures 9-10 show a sequence of quarter notes. Measures 11-12 show eighth-note patterns. Measures 13-14 show quarter notes. Measures 15-16 show eighth-note patterns. Measures 17-18 show quarter notes. Measures 19-20 show eighth-note patterns. Measures 21-22 show quarter notes. Measures 23-24 show eighth-note patterns. Measures 25-26 show quarter notes. Measures 27-28 show eighth-note patterns. Measures 29-30 show quarter notes. Measures 31-32 show eighth-note patterns. Measures 33-34 show quarter notes. Measures 35-36 show eighth-note patterns. Measures 37-38 show quarter notes. Measures 39-40 show eighth-note patterns. Measures 41-42 show quarter notes. Measures 43-44 show eighth-note patterns. Measures 45-46 show quarter notes. Measures 47-48 show eighth-note patterns. Measures 49-50 show quarter notes. Measures 51-52 show eighth-note patterns. Measures 53-54 show quarter notes. Measures 55-56 show eighth-note patterns. Measures 57-58 show quarter notes. Measures 59-60 show eighth-note patterns. Measures 61-62 show quarter notes. Measures 63-64 show eighth-note patterns. Measures 65-66 show quarter notes. Measures 67-68 show eighth-note patterns. Measures 69-70 show quarter notes. Measures 71-72 show eighth-note patterns. Measures 73-74 show quarter notes. Measures 75-76 show eighth-note patterns.



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

1 Es me - nes - ter que se a - cier - te, es me - nes -
Por - qu'es jus - to que se a - cier - te, por - qu'es jus -

5 ter que se a - cier - te a co - mer des - ta co - mi - da, que al ma - lo da pe - na y
to que se a - cier - 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)

The musical score consists of three staves of music for three voices: Tiple II (top), Tiple I (middle), and Tiple III (bottom). The music is in common time, with a key signature of one flat. The vocal parts are written in soprano clef, and the basso continuo part is written in bass clef. The score includes lyrics in Spanish, with some words underlined to indicate stress or rhyme. Measure numbers are indicated on the left side of the staves.

Tiple II (Top Voice):

- Measures 1-5: Es me-nes-ter que se a-
Por-qu'es jus-to que se a-
- Measure 6: cier-te a co-mer des - ta co-mi-da que al ma-lo da pe-na y muer-
- Measure 13: te y al bue-no y al bue-no da glo - ria y vi-da, que al ma-lo da pe-na y
- Measure 19: Fin
muer-te y al bue-no y al bue-no y al bue-no da glo-ria y vi - da.
- Measure 25: Copla
El que fue - re con-vi-da - do a co-mer des-te man - jar pri -
- Measure 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

8 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.

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.

Fin

D.C.