

## Music for the Walk for Hunger, May 7, 2017

The Cantabile Renaissance Band      Transcriptions by Laura Conrad

April 11, 2017

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Part I  
English Polyphony



# 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, 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 repaid. 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. Our la.

# Springtime mantleth every bough

Bassus

Thomas Morley (1557 – 1603)

8 Spring - time mant-leth 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.



# The peacefull Westernne winde

Cantus

Thomas Campian



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



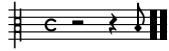
win - ter stormes hath tam'd. The for - ward buds so  
kind heat hath in - flam'd.  
her bright east - ern hill. The mu - sic - lov - ing  
that lie slum - bring still.  
queen re - vives a - gain; Where he such pleas - ing  
in the fields re - main.  
die my com - forts then? O beau - ty, be not  
I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



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



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



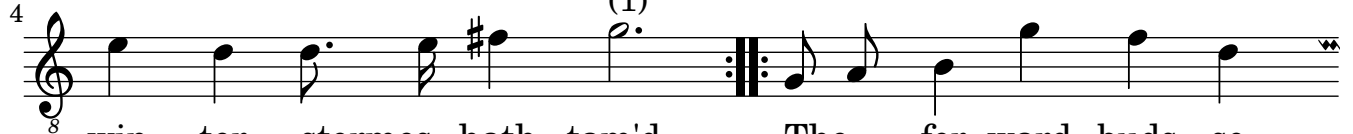
# The peacefull Westernne winde

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  
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.

<sup>1</sup>Facsimile 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.

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

Cantus

Thomas Morley

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

4  
 and a hey non-ny no, and a hey non-ny non - ny no,  
 and a hey non-ny no, and a hey non-ny non - ny no,  
 and a hey non-ny no, and a hey non-ny non - ny no,  
 and a hey non-ny no, and a hey non-ny non - ny no,

9  
 That o'er the green corn-fields did pass, In spring-time, in spring-time,  
 These pret - ty Coun - try folks would lie,  
 How that a life was but a Flower,  
 For love is crown - ed with the prime,

13  
 in spring - time, the on - ly pret - ty ring - time, When birds do sing

17  
 Hey ding, a-ding-a-ding, hey ding-a-ding-a-ding, hey ding-a-ding-a-ding,

20  
 Sweet lov - ers love the spring, in springtime, in springtime, the on - ly pret -

26  
 ty ring - time, when birds do sing hey ding-a-ding-a-ding, hey ding-a-ding-a ding,

30  
 hey ding - a - ding - a - ding, Sweet lov - ers love - the spring.

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

Altus

Thomas Morley

1. It was a lov - er and his lass, with a hey ho non-ny no,  
 2. Be - tween the a - cres of the Rye, with a hey ho non-ny no,  
 3. This Ca - rol they be - gan that hour, with a hey ho non-ny no,  
 4. And there - fore take the pre - sent time, with a hey ho non-ny no,

5 non-ny non-ny no, with a hey non - ny no, That o'er the green  
 non-ny non-ny no, with a hey non - ny no, These pret-ty Coun-  
 non-ny non-ny no, with a hey non - ny no, How that a life  
 non-ny non-ny no, with a hey non - ny no, For love is crown-

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

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

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

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

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

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

Bassus

Thomas Morley

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

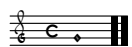
non-ny non - ny no, with a hey ho non - ny non - ny no,  
 non-ny non - ny no, with a hey ho non - ny non - ny no,  
 non-ny non - ny no, with a hey ho non - ny non - ny no,  
 non-ny non - ny no, with a hey ho non - ny non - ny no,

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 dingading, hey ding - ading - ading, Sweet lov - ers love  
 the spring, in spring - time, in spring - time, the on - ly pret - ty ring - time,  
 when birds do sing Hey dingading, hey ding - ading Sweet lovers love the spring.





# Good morrow, fair ladies of the May, (transposed)

CANTUS

Thomas Morley

God morrow, faire Ladies of the May, wher is my cru - ell? where is  
 7 my sweet cru - ell? God morrow, 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 gaudie 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 de - cay - ing. O how  
 62 gay - ly goes my sweet jew - ell? was never such a May - ing, was

70  
never such a May - ing, such a May - ing, since May de-

77  
lights de - cay - ing, since May delights first de - cay - ing. So

85  
was my Clo-ris sheene, brought home and made May Queene.



# Good morrow, fair ladies of the May, (transposed)

ALTUS.

Thomas Morley

6  
 11  
 19  
 26  
 32  
 39  
 44  
 49

God mor-row, faire Ladies of the May, wher is my  
 cruell? where is my sweet cruell? God morrow, faire Ladies, of the May, faire  
 Ladies, say, wher is my sweet cre - wel? faire Clo - ris my sweet crew -  
 ell? See o where shee comes a Queene, a Queene, oh a Queene, a  
 Queene, a Queene, all in gau-die greene, a - ray - ing, in  
 gau-dy greene a - ray - ing, all in gau - die greene, O how  
 gay - ly goes my sweet bon-ny je - well? Was ne-ver such a  
 May, such a May, such a May-ing, was never such a May-ing, never was  
 such a Maying, since May delights first de - cay - ing. since May de-



57 lights first de-cay - ing. O how gay - ly goes my sweet bonny je-

66 well? Was ne-ver such a May, such a May, such a may - ing, was ne-ver

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

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

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

<sup>1</sup>facsimile has a dotted whole note.



# Good morrow, fair ladies of the May, (transposed)

BASSVS.

Thomas Morley

8 God mor-row, fayre Ladies of the May, wher

7 is my cru - ell? God morrow, fayre Ladies, of the May, say, wher is my

13 sweet sweet cru - el, faire Clo-ris my sweet cru - ell? See lo

22 wher shee comes a Queene, a Queene, she comes, all in greene,

28 all in greene a - ray - ing, in gau-die greene a - ray -

36 F ing. How gay - ly goes my je - well? Was ne ver such a

45 May - ing, was never such a May, such a May-ing, since May de-

52 G lights first de - cay - ing, since Mayes first de - cay - ing;

61 How gay - ly goes my je - ell? was ne-ver such a

69 May - ing, was never such a May, such a May-ing, since May de-

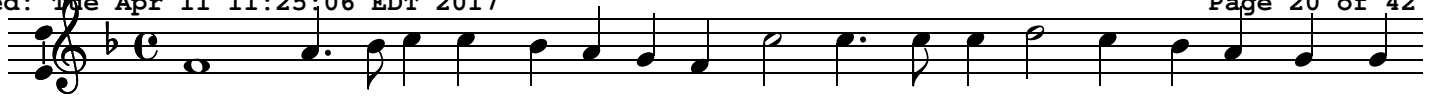
76  
lights first de - cay - ing, since May first de - cay - ing. So

85  
was my Clo-ris sheene, brought home for the May Queene.

## FAIR PHYLLIS – CANTUS

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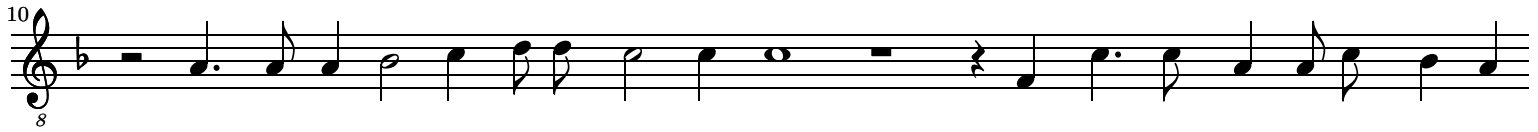
Page 20 of 42







Feed- ing her flock, near to the mount- ain- side,



Feed- ing her flock, near to the mount- ain- side,

The shep- herds knew not, they knew not



whi- ther she was gone,

But af- ter her lov- er, her lov- er,

but af- ter her lov- er A- myn- tas



hied. up and down he wan- dered, up and down up and down he wan- dered, up and down he wan- dered,



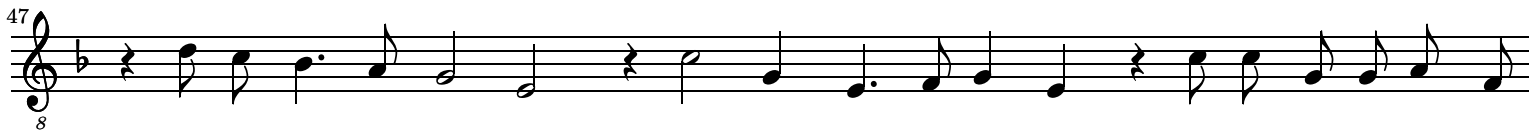
up and down he wan- dered, up and down he wan- dered, up and down he wan- dered, whilst she was



miss- ing; When he found her, O, then they fell a- kiss- ing, O, then they fell a- kiss- ing, a



kiss- ing, O, then they fell a- kiss- ing, up and down he wan- dered, up and down up and down he wan- dered,



up and down he wan- dered, up and down he wan- dered, up and down he wan- dered,



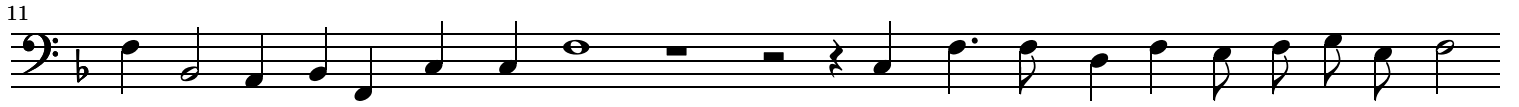
up and down he wan- dered, whilst she was miss- ing; When he found her, O, then they



fell a- kiss- ing, O, then they fell a- kiss- ing, a kiss- ing, O, then they fell a- kiss- ing.



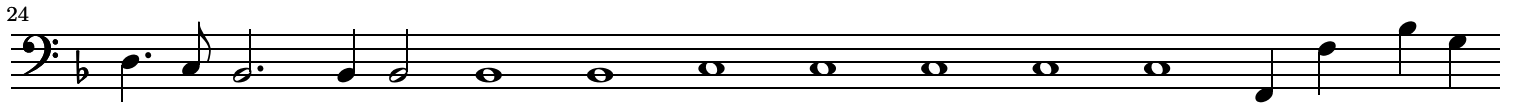
Feed- ing her flock, near to the mount- ain- side, Feed- ing



her flock, near to the mount- ain- side, The shep- herds knew not whi- ther she was gone,



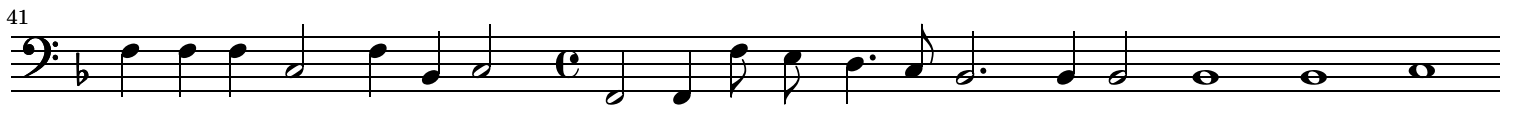
But af- ter her lov- er, but af- ter her lov- er A- myn- tas hied. up and



down he wan- dered, he wan- dered, up and down he wan- dered, whilst she was



miss- ing; When he found her, O, then they fell a- kiss- ing, O, then they fell a- kiss- ing, a



kiss- ing, O, then they fell a- kiss- ing, up and down he wan- dered, he wan- dered, up



and down he wan- dered, whilst she was miss- ing; When he found her, O, then they



fell a- kiss- ing, O, then they fell a- kiss- ing, a kiss- ing, O, then they fell a- kiss- ing,





Part II  
German Polyphony





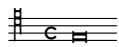
# Du Lenze Gut

Cantus

Glogauer Liederbuch, number 92

① 2 3

The musical score consists of seven staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The staves are numbered on the left side: 9, 17, 26, 35, 45, and 55. The score concludes with a double bar line and repeat dots.



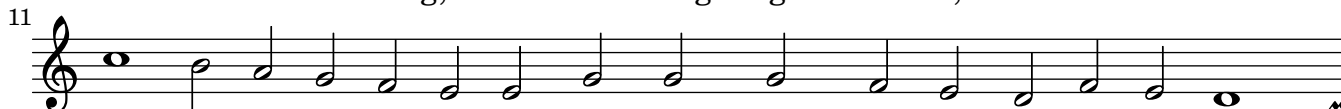
# Du Lenze Gut

ALTUS.

Glogauer Liederbuch, number 92



1. Du len-ze gut, des jah - res teur-ste quar - te, zwar du bist al - ler  
 Was käl-te hält in ih - res zwanges zü - gel, das is nun le - dig  
 2. Vil hat der len - ze lust, wenn wir's be-trach-ten, da - zu so hat er  
 Das ist der tag, den uns hat got ge-schaf-fen, in ihm so soln wir



lü - ste voll; was ker - a - turn den win - ter freu-den spar -  
 un - de frei, es klimm, es schwimm, es ge, es ha - be flü -  
 ei - nen tag, wir al - le mö - gen nich sein lob vol ach -  
 freud - en han, die lei - en sol - en lern - en von den pfaf -



ten, des has du sie er - get - zet wol, denn du bist lin-de und  
 gel, in wel-cher schöp-fe nung es sei, in luft, in wo-ge o -  
 ten, der christ-en - tum sich freu - en mag. Des aus-er - wähl-ten  
 fen, wie er sich wöl - le nen - nen lan. Der grie-che pas - ca



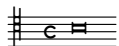
nicht zu küh-le, als ich an den win-den fü - le, die jahr - lan  
 der auf er-den, das be-wei-set mit ge-bär-den, wie ihm nun  
 ta - ges wir-den soln wir heut in lo - bes gir - den hoch he - ben  
 ihn be - schreibt, der ju - de bei dem pha-se bleibt; so - nen-net ihn



al - so süßlich wehn. Die son - ne spilt in licht-em schein, nu  
 li - be sei geschehn.  
 und frö - lich sein. So ist er ü - ber deutsche land der  
 tran-si-tus la - tein.



sin-get, li - ben vö - ge-lein, ir solt dem schöp-fer lo - bes jehn.  
 ö - ster - li - che tag ge-nant an ihm so wan - te a-dams pein.

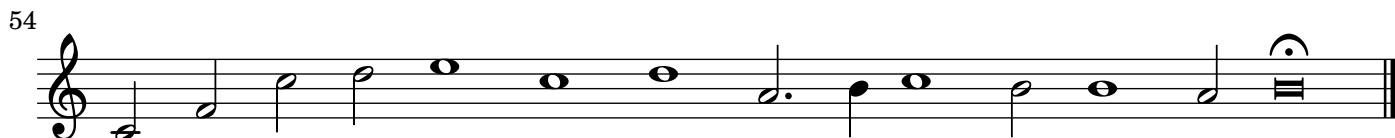
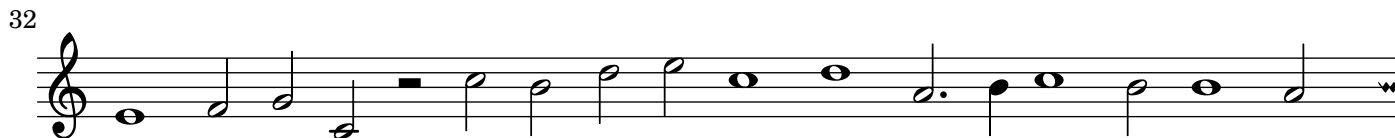
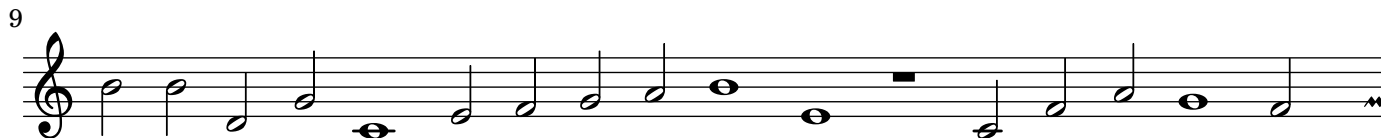


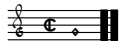
# Du Lenze Gut

Tenor

Glogauer Liederbuch, number 92

1 2 ③

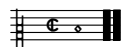




# Wohl kumbt der Mai

Cantus

Ludwig Senfl



# Wohl kumbt der Mai

Altus

Ludwig Senfl

Musical score for Alto voice part, measures 1-55. The score is written in treble clef with a common time signature. It features a key signature of one sharp (F#) and a melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 10, 19, 30, 41, and 51 are indicated on the left side of the staves. The piece concludes with a double bar line at the end of the 55th measure.

# Wohl kumbt der Mai

Tenor

Ludwig Senfl



8 Wohl kumbt der Mai  
All's, das da lebt,  
Und sun- der- lich

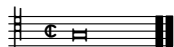
14 mit man- cher lei der blüem-lein zart, nach  
sich jetz er- hebt, der Vo- gel G'sang, wel-  
er- freu ich mich heim- lich- en des, ich

27 sei- ner art er- quik- ket, das ver- dor- ben Was  
ches vor- lang versch- wie- gen was, auch Laub und Gras,  
weiß wohl, wes. Da- von man nicht viel sun- ders spricht,

39 durch Win ters Gwalt: Das freu- et  
das grün- et schon: Des- halb ich  
noch sa- gen soll: Will es mir

51 sich ganz man- nig- falt.  
auch nit tru- ren kann.  
wohl, so geht's mir wohl.

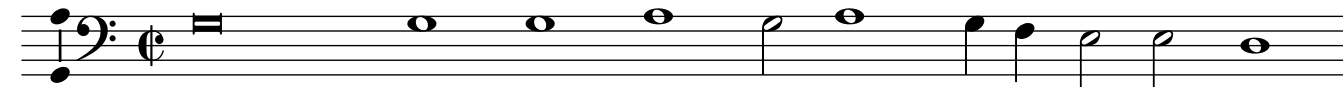




# Wohl kumbt der Mai

Bassus

Ludwig Senfl



# Innsbruck, ich muss dich lassen

HEINRICH ISAAC (c. 1450 – 1516)

Cantus 

1. Inns-bruck, ich muss dich las – sen, ich fahr da-hin mein Stras – sen in  
 2. Groß Leid muss ich jetzt tra – gen, das ich al-lein tu kla – gen dem  
 3. Mein Trost ob al – len Weib – en, Dein tu ich e – wig blei – ben stet

8 

frem-de land da – hin. Mein Freud ist mir ge-nom-men, die ich nit weiss be-kom-men, wo  
 lieb-sten Buh-len mein. Ach Lieb, nun lass mich ar – men im Herz-en dein Er – bar – men, daß  
 treu, der Eh-ren fromm. Nun muss dich Gott be-wahr – en, in al-ler Tu – gend spar – en, bis

16 

ich im E- lend bin, wo ich im E- lend bin.  
 ich muss dan- nen sein, daß ich muss dan- nen sein.  
 daß ich wie- der komm, bis daß ich wie- der komm!

Altus 

1. Inns-bruck, ich muss dich las – sen, ich fahr da-hin mein Stras – sen in  
 2. Groß Leid muss ich jetzt tra – gen, das ich al-lein tu kla – gen dem  
 3. Mein Trost ob al – len Weib – en, Dein tu ich e – wig blei – ben stet

8 

frem-de land da – hin. Mein Freud ist mir ge-nom – men, die ich nit weiss be-kom –  
 lieb-sten Buh-len mein. Ach Lieb, nun lass mich ar – men im Herz-en dein Er – bar –  
 treu, der Eh-ren fromm. Nun muss dich Gott be-wahr – en, in al-ler Tu – gend spar –

15 

–men, wo ich im E- lend bin, wo ich im E- lend bin.  
 –men, daß ich muss dan- nen sein, daß ich muss dan- nen sein.  
 – en, bis daß ich wie- der komm, bis daß ich wie- der komm!

Tenor

1. Inns -bruck, ich muss dich las - sen, ich fahr da-hin mein Stras - sen in  
 2. Groß Leid muss ich jetzt tra - gen, das ich al-lein tu kla - gen dem  
 3. Mein Trost ob al - len Weib - en, Dein tu ich e - wig blei - ben stet

frem-de land da - hin. Mein Freud ist mir ge-nom-men, die ich nit weiss be-kom - men, wo  
 lieb-sten Buh-len mein. Ach Lieb, nun lass mich ar - men im Herz-en dein Er - bar - men, daß  
 treu, der Eh-ren fromm. Nun muss dich Gott be-wahr-en, in al-ler Tu - gend spar - en, bis

ich im E- lend bin, wo ich im E- lend bin.  
 ich muss dan- nen sein, daß ich muss dan- nen sein.  
 daß ich wie- der komm, bis daß ich wie- der komm!

Bassus

1. Inns -bruck, ich muss dich las - sen, ich fahr da-hin mein Stras - sen in  
 2. Groß Leid muss ich jetzt tra - gen, das ich al-lein tu kla - gen dem  
 3. Mein Trost ob al - len Weib - en, Dein tu ich e - wig blei - ben stet

frem-de land da - hin. Mein Freud ist mir ge - nom - men, die ich nit weiss be-kom -  
 lieb-sten Buh-len mein. Ach Lieb, nun lass mich ar - men im Herz-en dein Er - bar -  
 treu, der Eh-ren fromm. Nun muss dich Gott be - wahr - en, in al-ler Tu - gend spar -

-men, wo ich im E-lend, im E - lend bin, wo ich im E-lend, im E - lend bin.  
 -men, daß ich muss dan- nen, muss dan- nen sein, daß ich muss dan- nen, muss dan- nen sein.  
 - en, bis daß ich wie- der, ich wie - der komm, bis daß ich wie- der, ich wie - der komm!



# Part III

# Rounds



# Sumer (winter) is icumen in

## first part, for four voices

Su- mer is i- cu- men in; Lhu- de sing, cuc- cu!  
 Win- ter is i- cu- men in, Lhu- de sing God- damm,

5

Grow- eth sed, and blow- eth med, And springth the wu- de nu.  
 Rain- eth drop and stain- eth slop, And how the wind doth ramm!

## Second part for four voices

Sing, cuc- cu! A- we ble- teth af- ter lomb, Lhouth af- ter cal- ve  
 Sing: God- damm. Skid- deth bus and slop- peth us, An ag- ue hath my

6

cu; Bull- uc stert- eth, buck- e ver- teth; Mu- rie sing, cuc- cu!  
 ham. Freez- eth ri- ver, turn- eth li- ver, Damm you, sing: God- damm.

11

Cuc- cu! cuc- cu! Wel sings thu, cuc- cu; Ne swik thu na- ver nu.  
 God- damm, God- damm, 'tis why I am, God- damm, So 'gains the win- ter's balm.

## Ground for two voices

Sing cuc- cu, nu, Sing cuc- cu.  
 Sing God- damm, damm Sing God- damm.

# Well fare the Nightingale

## Round in 3 parts

From *Pammelia* (1609)

Thomas Ravenscroft

Well fare the Night- in- gale, faire fall the Thrush cocke  
 6 too, but foule faire the fil- thie bird that sing- eth Cu- ckow.

The musical notation consists of two staves in G minor (one flat) and common time. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. A repeat sign is placed above the staff after the first measure. The lyrics are written below the notes. The second staff begins with a measure rest of 6 measures, followed by the continuation of the melody. The piece ends with a double bar line.

# As I mee walked in a May Morning,

## Canon in the unison for 4 voices

From *Pammelia* (1609)

Thomas Ravenscroft

As I mee walk- ed in a May  
 Shee nod ded up and downe, and swore all by  
 All you that mar- ried be, learne this song  
 All young men in this throng, to mar- ry that thinke  
 6 Morn- ing, I heard a birde sing Cu- ckow.  
 her crowne Shee had friends in the towne, Cu- ckow.  
 of me, So shall we not a- gree, Cu- ckow.  
 it long, Come learne of me this song, Cu- ckow.

The musical notation consists of two staves in G major (one sharp) and common time. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. A repeat sign is placed above the staff after the first measure. The lyrics are written below the notes. The second staff begins with a measure rest of 6 measures, followed by the continuation of the melody. The piece ends with a double bar line.



# Rounds

## He that will an alehouse keep

Round in three parts

From *Melismata* (1611)

Thomas Ravenscroft

Musical notation for the first line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

He that will an Ale- house keepe, must haue three things in store. a

Musical notation for the second line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

Cham- ber and a fea- ther Bed a Chim- ney and a hey no- ny no- ny,

Musical notation for the third line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

hay no- ny no- ny, hey no- ny no, hey no- ny no, he- no- ny no.

## To Portsmouth

A round in 4 parts

From *Pammelia* (1609)

Thomas Ravenscroft

Musical notation for the first line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

To Ports- mouth, to Ports- mouth it is a gal- lant towne,

Musical notation for the second line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

and there wee will have a quart of wine with a nut- meg browne, did- dle downe,

Musical notation for the third line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

The gal- lant shippe, the Mer- maid, the Li- on hang- ing stout,

Musical notation for the fourth line of the round, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

did make us to spend there our sixe- teen pence all out.

## Now God be with old Simeon

### A round of 3 voices

From "Pammelia" (1609)

Thomas Ravenscroft

Now God be with old Sim - e - on, for he made cannes for  
 8 man-y a one, and a good old man was he, And Jin-kin was his  
 16 jour-ney-man, and hee could tip-ple of ev-ery can, and thus he  
 23 said to me, to whome drinke you sir knave, to you, then hey ho  
 31 Jol-ly Jin - kin, I spie a knave in drink-ing, come trole the bole to me.

## Three Blinde Mice

### A Round of 3 Voices

From "Deuteromelia" (1609)

Thomas Ravenscroft

Three blinde Mice, three blinde Mice, Dame Ju- li-  
 6 an, Dame Ju- li- an, the Mil- ler and his  
 10 mer- ry olde Wife, shee scrapte her tripe licke thou the knife.