

Music for the Walk for Hunger, May 5, 2019

The Cantabile Renaissance Band Transcriptions by Laura Conrad

April 19, 2019

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Printing History

First Printing April 10, 2019

Second Printing April 11, 2019 add ficta to tenor of Entre du fol; Fix altus of Les quatre Bransles

Part I
Susato Danseries

5. La morisque

Superius

Tielman Susato

Musical score for the Superius part of '5. La morisque'. It consists of three staves of music in 4/2 time. The first staff starts at measure 8. The second staff starts at measure 13 and includes a repeat sign. The third staff starts at measure 23 and ends with a double bar line and repeat dots.

5. La morisque

Altus

Tielman Susato

Musical score for the Altus part of '5. La morisque'. It consists of three staves of music in 4/2 time. The first staff starts at measure 8. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 12 and ends with a double bar line and repeat dots.

5. La morisque

Tenor

Tielman Susato

Musical score for the Tenor part of '5. La morisque'. It consists of three staves of music in 4/2 time. The first staff starts at measure 8. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 12 and ends with a double bar line and repeat dots.

5. La morisque

Bassus

Tielman Susato

Musical score for the Bassus part of '5. La morisque'. It consists of three staves of music in 4/2 time. The first staff starts at measure 8. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 12 and ends with a double bar line and repeat dots.

7. Entre du fol

Superius

Tielman Susato

Musical score for the Superius part of 'Entre du fol'. The score consists of seven staves of music in G minor (one flat) and common time. The first staff begins at measure 1. 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 28. The fifth staff starts at measure 37. The sixth staff starts at measure 46. The seventh staff starts at measure 55 and ends with a double bar line.

7. Entre du fol

Altus

Tielman Susato

Musical score for the Altus part of 'Entre du fol'. The score consists of five staves of music in G minor (one flat) and 4/2 time. The first staff begins at measure 1. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 14. The fourth staff starts at measure 19. The fifth staff starts at measure 26 and ends with a double bar line.

7. Entre du fol

Tenor

Tielman Susato

Musical score for Tenor part of 'Entre du fol'. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/2. It consists of six staves of music, with measure numbers 6, 11, 16, 21, and 27 indicated at the beginning of each staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

7. Entre du fol

Bassus

Tielman Susato

Musical score for Bassus part of 'Entre du fol'. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. It consists of five staves of music, with measure numbers 7, 14, 20, and 26 indicated at the beginning of each staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

8. Danse du Roy

Superius

Tielman Susato

Musical score for the Superius part of '8. Danse du Roy'. The score is written in G major (one flat) and common time (C). It consists of five staves of music. The first staff starts at measure 1. The second staff starts at measure 10. The third staff starts at measure 19. The fourth staff starts at measure 28 and includes a 'Reprise' section. The fifth staff starts at measure 37. The piece concludes with a double bar line and repeat dots.

8. Danse du Roy

Altus

Tielman Susato

Musical score for the Altus part of '8. Danse du Roy'. The score is written in G major (one flat) and 4/2 time. It consists of four staves of music. The first staff starts at measure 1. The second staff starts at measure 7. The third staff starts at measure 13 and includes a 'Reprise' section. The fourth staff starts at measure 19. The piece concludes with a double bar line and repeat dots.

8. Danse du Roy

Tenor

Tielman Susato

Musical score for Tenor part of '8. Danse du Roy'. The score is written in 4/2 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff starts at measure 1. The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 16 and includes a repeat sign. The fifth staff starts at measure 20 and ends with a double bar line and repeat dots.

8. Danse du Roy

Bassus

Tielman Susato

Musical score for Bassus part of '8. Danse du Roy'. The score is written in 4/2 time with a key signature of one flat (B-flat). It consists of four staves of music. The first staff starts at measure 1. The second staff starts at measure 7. The third staff starts at measure 13 and includes a repeat sign. The fourth staff starts at measure 19 and ends with a double bar line and repeat dots.

23. Les quatre Branles

Superius

Tielman Susato

Musical score for the Superius part of 'Les quatre Branles'. It consists of four staves of music in G major, 4/4 time. The first staff starts at measure 1. The second staff starts at measure 8 and contains a repeat sign. The third staff starts at measure 17. The fourth staff starts at measure 26 and ends with a double bar line and repeat sign.

23. Les quatre Branles

Altus

Tielman Susato

Musical score for the Altus part of 'Les quatre Branles'. It consists of three staves of music in G major, 4/4 time. The first staff starts at measure 1. The second staff starts at measure 11 and contains a repeat sign. The third staff starts at measure 21 and ends with a double bar line and repeat sign.

23. Les quatre Branles

Tenor

Tielman Susato

Musical score for the Tenor part of 'Les quatre Branles'. It consists of four staves of music in treble clef, 2/4 time signature. The first staff starts at measure 1 and ends with a repeat sign. The second staff starts at measure 9 and ends with a repeat sign. The third staff starts at measure 18 and ends with a repeat sign. The fourth staff starts at measure 26 and ends with a repeat sign.

23. Les quatre Branles

Bassus

Tielman Susato

Musical score for the Bassus part of 'Les quatre Branles'. It consists of four staves of music in bass clef, 2/4 time signature. The first staff starts at measure 1 and ends with a repeat sign. The second staff starts at measure 9 and ends with a repeat sign. The third staff starts at measure 18 and ends with a repeat sign. The fourth staff starts at measure 26 and ends with a repeat sign.

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, C-clef, and common time. The first staff contains the main melody, and the second staff, starting with a measure rest and the number 9, contains the continuation of the melody. The piece ends 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, C-clef, and common time. The first staff contains the main melody, and the second staff, starting with a measure rest and the number 9, contains the continuation of the melody. The piece ends 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, C-clef, and common time. The first staff contains the main melody, and the second staff, starting with a measure rest and the number 9, contains the continuation of the melody. The piece ends with a double bar line and repeat dots.

27. Danse de Hercules oft maticine

Bassus

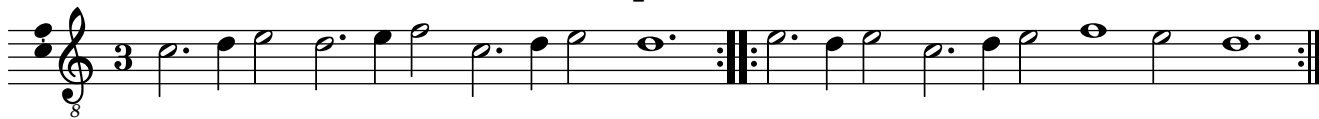
Tielman Susato

Musical notation for the Bassus part of '27. Danse de Hercules oft maticine'. It consists of two staves of music in F-clef, C-clef, and common time. The first staff contains the main melody, and the second staff, starting with a measure rest and the number 9, contains the continuation of the melody. The piece ends with a double bar line and repeat dots.

28. De matrigale

Superius

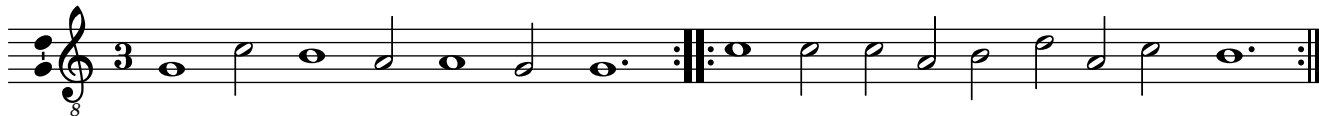
Tielman Susato



28. De matrigale

Altus

Tielman Susato



28. De matrigale

Tenor

Tielman Susato



28. De matrigale

Bassus

Tielman Susato



Part II
Holborne



58. The fruit of love.

CANTUS.

Antony Holborne

58. The fruit of love.

ALTUS.

Antony Holborne

58. The fruit of love.

QUINTUS.

Antony Holborne



58. The fruit of love.

TENOR.

Antony Holborne

58. The fruit of love.

BASSVS.

Antony Holborne



58. The fruit of love.

CANTUS.

Antony Holborne

15

31

58. The fruit of love.

ALTUS.

Antony Holborne

18

34

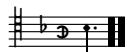
58. The fruit of love.

QUINTUS.

Antony Holborne

17

33



58. The fruit of love.

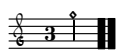
TENOR.

Antony Holborne

58. The fruit of love.

BASSVS.

Antony Holborne



63. The Fairie-round.

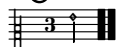
CANTVS.

Antony Holborne

7

13

20



63. The Fairie-round.

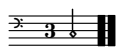
ALTUS.

Antony Holborne

8

14

20



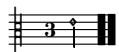
63. The Fairie-round.

BASSVS.

Antony Holborne

9

16

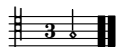


63. The Fairie-round.

QUINTUS.

Antony Holborne

Musical score for Quintus part of 'The Fairie-round'. It consists of four staves of music in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. The second staff begins at measure 7, the third at measure 13, and the fourth at measure 20. The music features a mix of eighth and sixteenth notes with some rests.



63. The Fairie-round.

TENOR.

Antony Holborne

Musical score for Tenor part of 'The Fairie-round'. It consists of four staves of music in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. The second staff begins at measure 6, the third at measure 12, and the fourth at measure 18. The music features a mix of eighth and sixteenth notes with some rests.

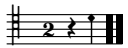


55. The night watch.

CANTVS.

Antony Holborne

Musical score for the Cantus part of 'The night watch'. It consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff starts at measure 15 and includes first and second endings. The third staff starts at measure 29 and includes a second ending. The fourth staff starts at measure 41 and includes first and second endings, ending with a 'Final' marking. The piece concludes with a double bar line and repeat sign.

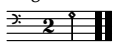


55. The night watch.

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 and a key signature of one sharp. The second staff starts at measure 16 and includes first and second endings. The third staff starts at measure 33 and includes first and second endings, ending with a 'Final' marking. The piece concludes with a double bar line and repeat sign.

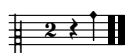


55. The night watch.

BASSVS.

Antony Holborne

Musical score for the Bass 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 and a key signature of one sharp. The second staff starts at measure 16 and includes first and second endings. The third staff starts at measure 36 and includes first and second endings, ending with a 'Final' marking. The piece concludes with a double bar line and repeat sign.

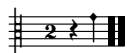


55. The night watch.

ALTUS.

Antony Holborne

Musical score for the Altus part of 'The night watch'. It consists of five staves of music in treble clef, key signature of one sharp (F#), and 2/4 time. The score includes first and second endings, a repeat sign, and a final ending. Measure numbers 11, 21, 31, and 42 are indicated at the start of their respective staves.



55. The night watch.

QUINTUS.

Antony Holborne

Musical score for the Quintus part of 'The night watch'. It consists of four staves of music in treble clef, key signature of one sharp (F#), and 2/4 time. The score includes first and second endings, a repeat sign, and a final ending. Measure numbers 8, 15, 29, and 42 are indicated at the start of their respective staves.

¹Alternative endings are editorial.
²facsimile has a dotted whole note.

Part III
Vocal music

Well fare the Nightingale

Round in 3 parts

From *Pammelia* (1609)

Thomas Ravenscroft

The musical notation consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It contains the melody for the first line of the song. A repeat sign (double bar line with dots) is placed above the staff after the first measure. The lyrics are: "Well fare the Night- in- gale, faire fall the Thrush cocke". The second staff begins with a measure rest of 6 measures, then continues the melody. The lyrics are: "too, but foule faire the fil- thie bird that sing- eth Cu- ckow." 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

The musical notation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains the melody for the first line of the song. A repeat sign (double bar line with dots) is placed above the staff after the first measure. The lyrics are: "As I mee walk- ed in a May". The second line of lyrics is: "Shee nod ded up and downe, and swore all by". The third line is: "All you that mar- ried be, learne this song". The fourth line is: "All young men in this throng, to mar- ry that thinke". The second staff begins with a measure rest of 6 measures, then continues the melody. The lyrics are: "Morn- ing, I heard a birde sing". The final line of lyrics is: "her crowne Shee had friends in the towne, of me, So shall we not a- gree, it long, Come learne of me this song, Cu- ckow. Cu- ckow. Cu- ckow. Cu- ckow." The piece ends with a double bar line.



Im meyen

Discantus

Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

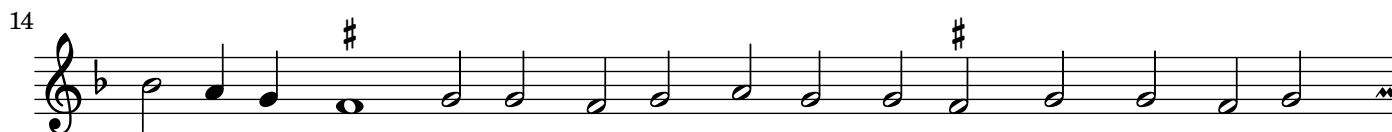
① 2 3 4



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan - zen



ha - nen_ kre - en, freu dich du schöns brauns me - get - lein, hilf mir den
lan - gen_ ja - re, das sa - gen uns die wei - sen ganz und gar für



ha - be - ren se - en, bist mir vil lie - ber dan der knecht, ich thu dir
wa - re, ein je - des hat sein eig - ne art, ei - ner der



dei - ne al - te recht, Bum meg - dlein bum bum _____ bum, ich
zert, der an - der spart,



freu mich dein ganz und um und, wo ich freund - lich zu dir kum, freu



dich freu dich freu dich, du schöns brauns me - get - lein, ich kum ich kum ich



kum ich kum ich kum ich kum ich kum ich kum ich kum ich kum.



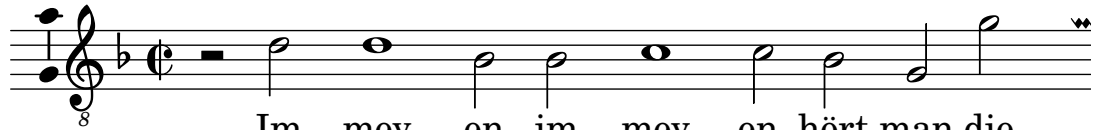
Im meyen

Altus

Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

1 ② 3 4



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan - zen



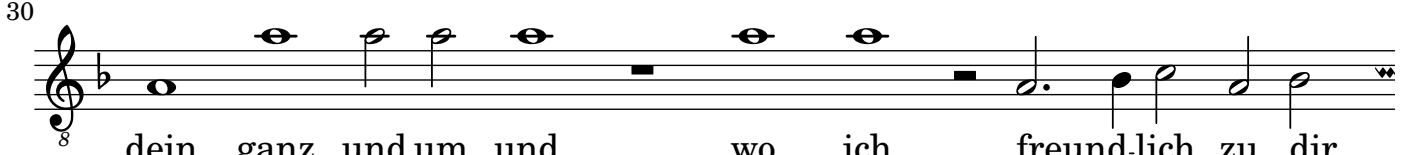
ha - nen kre - en, freu dich du schöns brauns me - get - lein, hilff mir den
lan - gen ja - re, das sa - gen uns die wei - sen ganz und gar für



ha - bern se - en, bist mir vil lie - ber dan der knecht, ich thu dir
wa - - re, ein je - des hat sein eig - ne art, ei - ner der



dei - ne al - te recht, Bum meg - dlein bum, ich freu _____ mich
zert, der an - der spart,



dein ganz und um und, wo ich freund - lich zu dir _



_ kum, freu dich du schöns brauns me - get - lein, ich kum ich kum ich



kum ich kum ich kum ich kum ich kum ich kum.



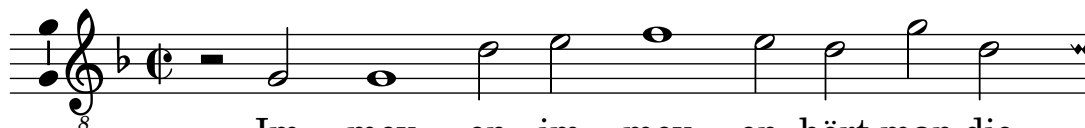
Im meyen

Tenor

Ludwig Senfl

Der ander theil Teutscher Liedlein (Nürnberg, 1556)

1 2 ③ 4



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan-zen



ha - nen_ kre - en, freu dich du schöns brauns me-get-lein, hilff mir den
lan-gen_ ja - re, das sa-gen uns die wei-sen ganz und gar für



ha - bern se - en, bist mir vil lie-ber dan der knecht, ich thu dir
wa - - re, ein je-des hat sein eig-ne art, ei - ner der



dei - ne al - te recht, Bum meg-dlein bum, ich freu mich
zert, der an-der spart,



dein ganz und um und, wo ich freund-lich zu dir kum, hin-derm



o - fen und um und um, freu dich du schöns brauns me - get-lein, ich



kum ich kum ich kum ich kum ich kum ich kum ich kum..._



Im meyen

Bassus

Ludwig Senfl

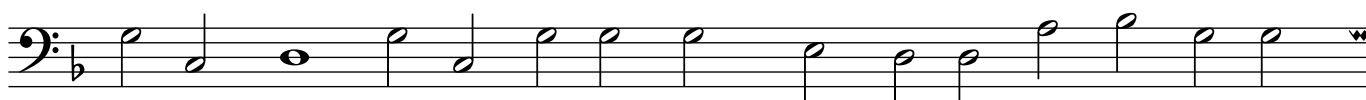
Der ander theil Teutscher Liedlein (Nürnberg, 1556)

1 2 3 ④



Im mey - en im mey - en, hört man die
Es sein - de zwölf mo - nat im gan - zen

6



ha - nen kre - en, freu dich du schöns brauns me - get - lein, hilff mir den
lan - gen ja - re, das sa - gen uns die wei - sen ganz und gar für

14



ha - bern se - en, bist mir vil lie - ber dan der knecht, ich thu dir
wa - - re, ein je - des hat sein eig - ne art, ei - ner der

22



dei - ne recht, Bum meg - dlein bum, ich freu _____ mich
zert, der spart,

31



dein ganz und um und, ganz und um und, hin - derm o - fen und um und

39



um, freu dich du schöns brauns me - get - lein, ich kum ich kum ich

47



kum ich kum ich kum ich kum ich kum ich kum ich kum.



XXI. Cleare or cloudie sweet as Aprill showring,

Canto.

John Dowland



1. Cleare or cloud - ie sweet as A- prill showr-ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som- mer spring that breath- eth life and grow -ing,



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



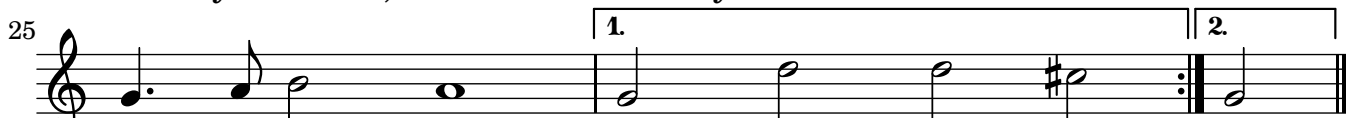
smil - ing like milde May all flowr - ing, When skies blew silke and
 gaine like som-mers daies bee dimde, With lit- tle cloudes of
 ser - vice di - vers sorts in sow - ing, Some hap - ly seem-ing



me - dowes car- pets bee, Hir speech- es notes of that night
 doubt- full con- stant faith, Hir trust hir doubt, like raine and
 and some be - ing yours, Raine on your hearbs and flowers that



bird that sing - eth, Who thought all sweet yet Jar - ring
 heat in Skies, Gen - tly thun - der- ing, she light - ning
 true - ly serve, And let your weeds lack dew and



notes	out	-	ring	-	eth.	Hir	speech-	es	eth.
to	mine	eies.	Hir	trust	hir	eies.			
due	-	ly	sterve.	Raine	on	your	sterve.		



XXI. Cleare or cloudie sweet as Aprill showring,

Altus

John Dowland



1. Cleare or cloud - ie sweet as A - prill showr - ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som-mer spring that breath-eth life and grow - ing,



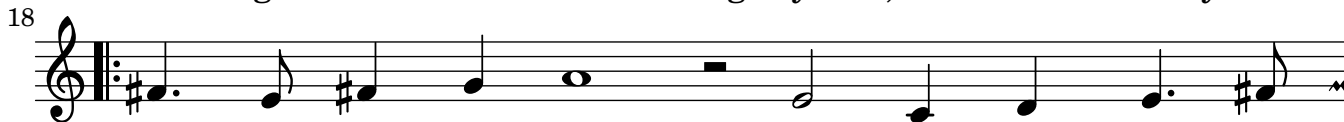
5 Smoth or frown - ing so is hir face to mee, Pleasd or
 In best at - tire of com - pleat beaut-ies height, Hir love
 In weedes as in - to hearbs and flow - ers And sees



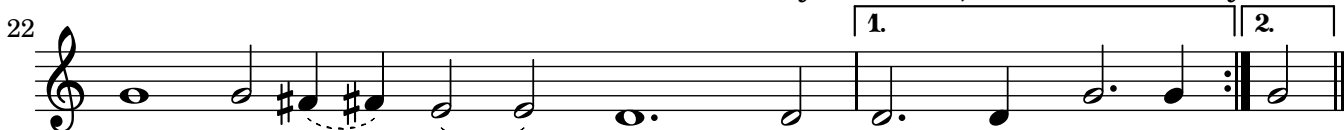
10 smil-ing like milde May all flowr-ing, When skies blew
 a-gaine like som-mers daies bee dimde, With lit - tle
 of ser - vice di - vers sorts in sow - ing, Some hap - ly



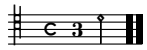
14 silke and me - dowes car - pets bee, Hir speech - es
 cloudes of doubt - full con - stant faith, Hir trust hir
 seem - ing and some be - ing yours, Raine on your



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



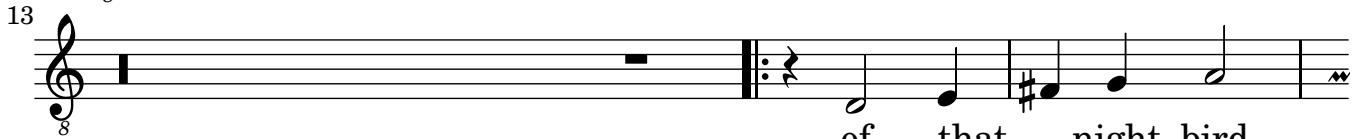
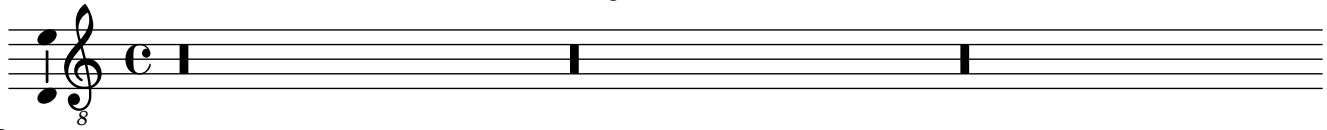
22 sweet yet Jarring notes out - ring-eth. Hir speech-es eth.
 thundr-ing, she lightning to mine eies. Hir trust hir eies.
 weeds lack dew and due - ly sterve. Raine on your sterve.



XXI. Cleare or cloudie sweet as Aprill showring,

Quintus

John Dowland



of that night bird
like raine and
and flow- ers that



that sing- eth, Who thought all sweet, who thought all sweet,
heat in Skies, Gen- tly thundr- ing, gen- tly thun- der- ing,
true- ly serve, And let your weeds, and let your weeds,

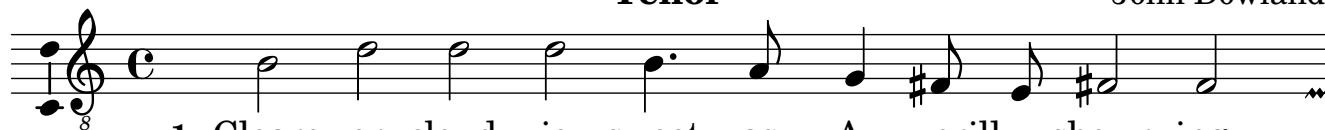


yet Jar- ring notes out- ring- eth. eth.
she light- ning to mine eies. eies.
lack dew and due- ly sterve. sterve.

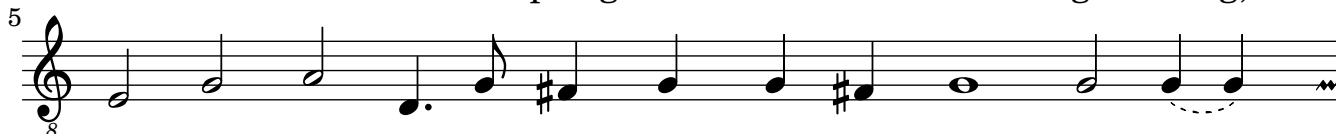
XXI. Cleare or cloudie sweet as Aprill showring,

Tenor

John Dowland



1. Cleare or cloud- ie sweet as A- prill showr- ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som- mer spring that breath- eth life and grow- ing,



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



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



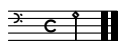
silke, blew silke, and me- dows car- pets bee, Hir speech- es
 cloudes of doubt- full, of doubt- ful, con- stant faith, Hir trust hir
 seem- ing, seem- ing, and some be- ing yours, Raine on your



notes of that night bird that sing- eth, Who thought all
 doubt, like raine and heat in Skies, Gen- tly thundr- ing,
 hearbs and flow- ers that true- ly serve, And let your weedes



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



XXI. Cleare or cloudie sweet as Aprill showring,

Bassus

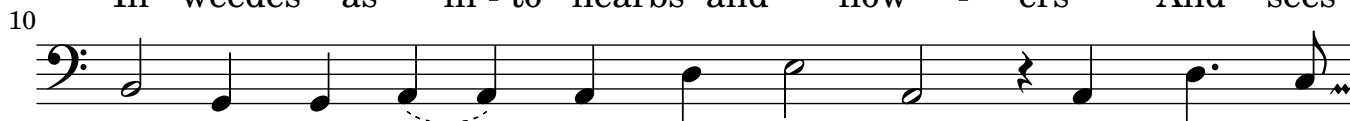
John Dowland



1. Cleare or cloud - ie sweet as A - prill showr - ing,
 2. Hir grace like June, when earth and trees bee trimde,
 3. Sweet som - mer spring that breath-eth life and grow - ing,



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



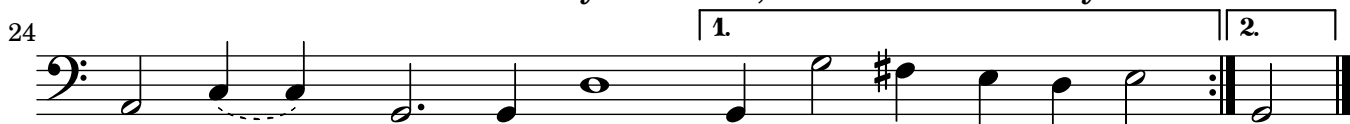
smil - ing like milde May all flowr - ing, When skies blew
 a - gaine like som - mers daies bee dimde, With lit - tle
 of ser - vice di - vers sorts in sow - ing, Some hap - ly



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



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



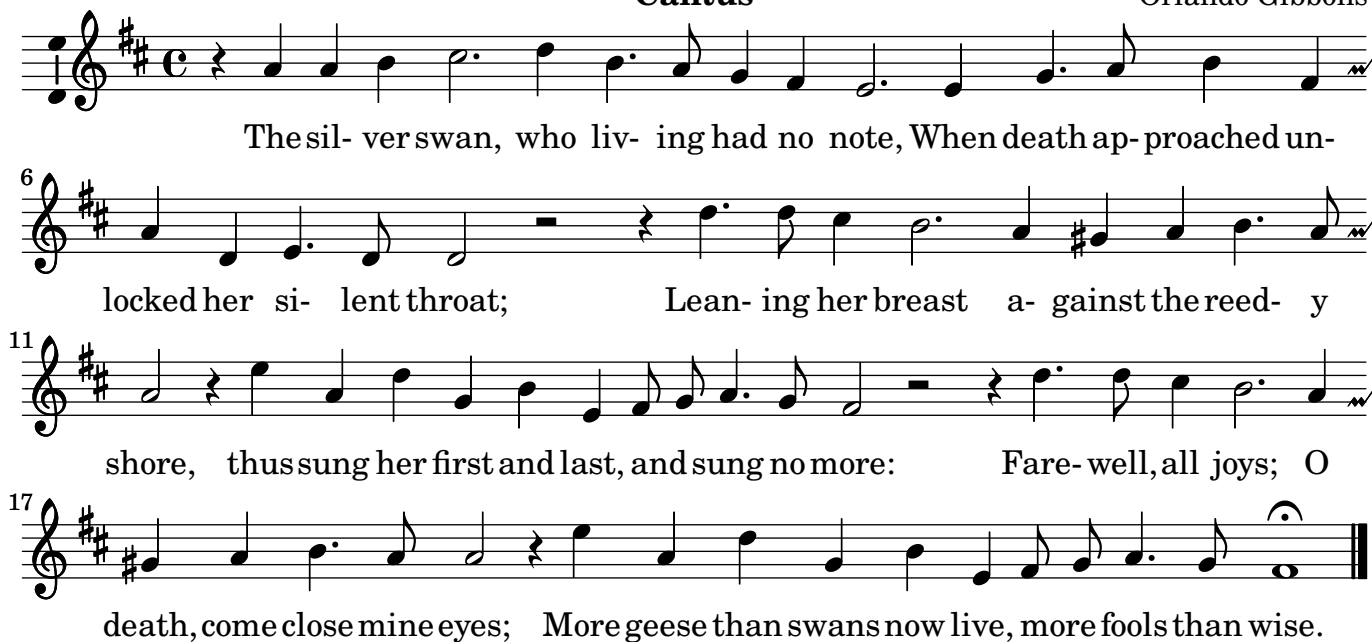
yet Jar - ring notes out - ring - eth. Hir speech - es eth.
 she light - ning to mine eies. Hir trust hir eies.
 lack dew and due - ly sterve. Raine on your sterve.

¹Original has a quarter note

The Silver Swan

Cantus

Orlando Gibbons

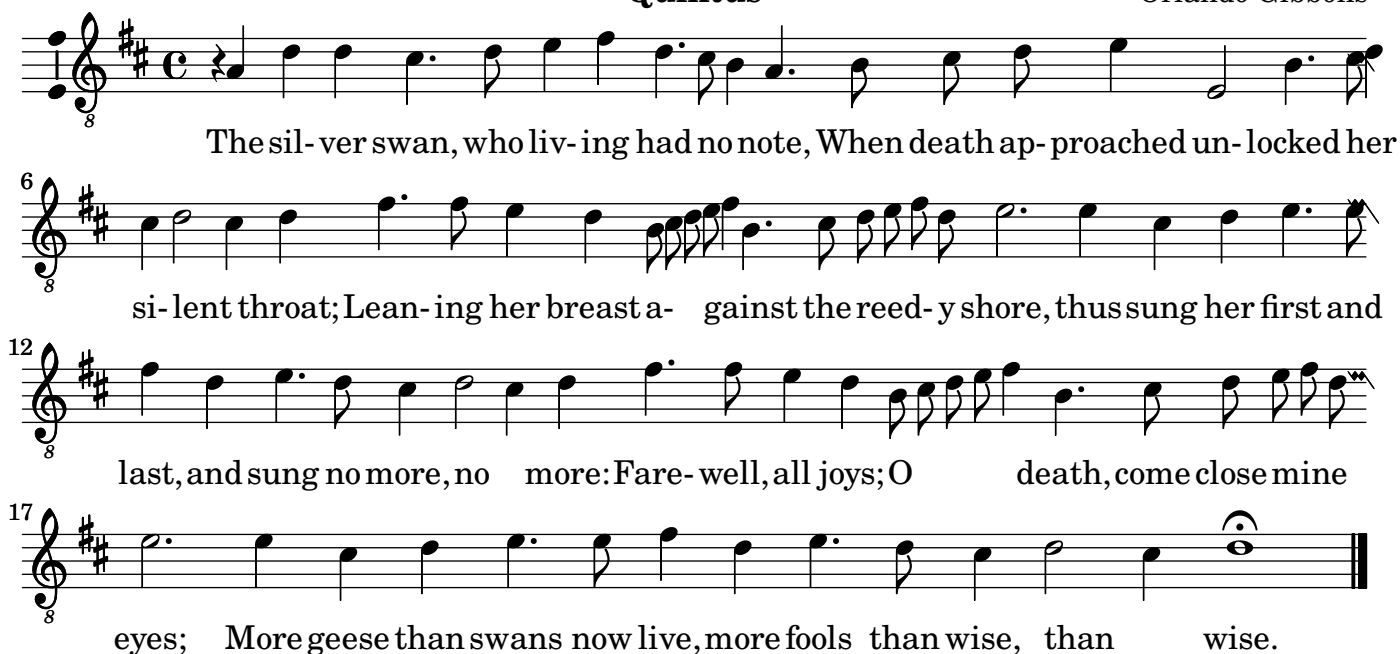


The sil-ver swan, who liv-ing had no note, When death ap-proached un-locked her si-lent throat; Lean-ing her breast a-gainst the reed-y shore, thus sung her first and last, and sung no more: Fare-well, all joys; O death, come close mine eyes; More geese than swans now live, more fools than wise.

The Silver Swan

Quintus

Orlando Gibbons



The sil-ver swan, who liv-ing had no note, When death ap-proached un-locked her si-lent throat; Lean-ing her breast a-gainst the reed-y shore, thus sung her first and last, and sung no more, no more: Fare-well, all joys; O death, come close mine eyes; More geese than swans now live, more fools than wise, than wise.

The Silver Swan

Altus

Orlando Gibbons

The sil- ver swan, who liv- ing had no note, When death ap- proached un-
 locked her si- lent throat; Lean- ing her breast a- gainst the reed- y shore,
 thusung her first and last, and sung no more: Fare- well, all joys; O
 death, come close mine eyes; More geese than swans now live, more fools than wise.

The Silver Swan

Tenor

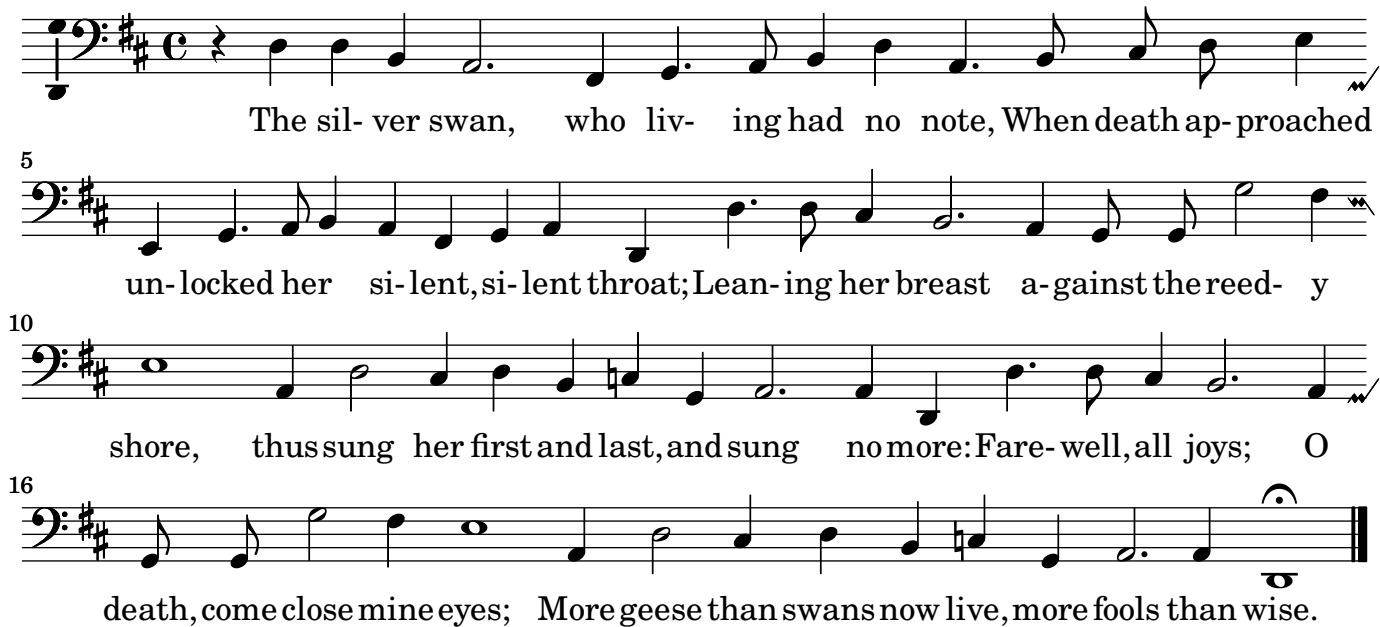
Orlando Gibbons

The sil- ver swan, who liv- ing had no note, When death ap-
 proached un- locked her si- lent throat; a- gainst the reed- y shore, thusung her
 first and last, and sung no more, and sung no more: Fare- well, all joys; O death,
 come close mine eyes; More geese than swans now live, more fools than wise.

The Silver Swan

Bassus

Orlando Gibbons



The sil- ver swan, who liv- ing had no note, When death ap- proached

5 un- locked her si- lent, si- lent throat; Lean- ing her breast a- gainst the reed- y

10 shore, thus sung her first and last, and sung no more: Fare- well, all joys; O

16 death, come close mine eyes; More geese than swans now live, more fools than wise.

Transposed, Original in F.