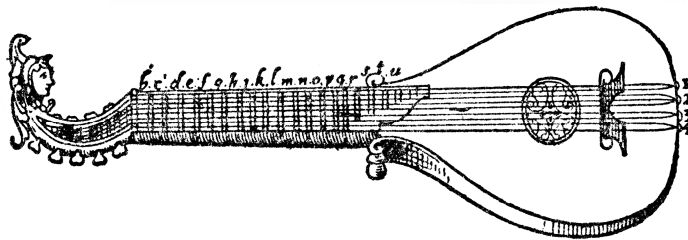


Renaissance Songs and Dances.

Wherein is contained Musically

Harmonie of 4. and 5. parts,
to be sung and plaid with the Lute, Viols,
& other instruments.

Gathered by Samuel Piper, musitian



Printed by Steven Hendricks,
Dwelling in Westminster
at the signe of the Viol.



To be informed of corrections and future editions,
please email your contact information to

steve@stevehendricks.com



Renaissance Songs and Dances

Transcribed & edited by
Steven Hendricks



**Samuel Piper Press
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Allemaingne I

from Danserye, 1551

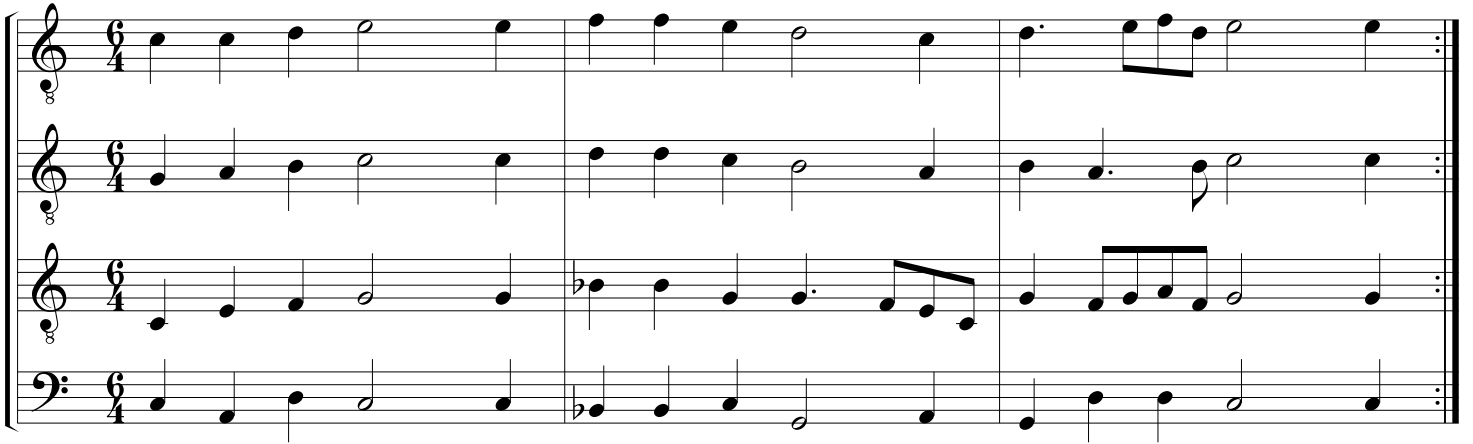
Tylman Susato (c.1500-c.1561)

Measures 1-6 of the musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some sixteenth-note runs in the upper staves.

Measures 7-10 of the musical score. The score continues on the same four staves. Measure 7 is marked with a '7' above the staff. The musical texture remains consistent with the previous system, featuring rhythmic patterns and melodic lines across the four staves.

Measures 11-14 of the musical score. The score continues on the same four staves. Measure 11 is marked with an '11' above the staff. The piece concludes with a final cadence in measure 14, indicated by a double bar line and repeat dots.

Recoupe



System 1: Four staves (treble and bass clefs) in 6/4 time. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the system.



System 2: Four staves (treble and bass clefs) in 6/4 time. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the system.



System 3: Four staves (treble and bass clefs) in 6/4 time. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the system.

Aria de Venere

from Delizie di Posilipo Boscarecce
e Maritime, 1620

Giovanni Maria Trabaci (c.1580-1647)

Gm Dm D Gm Cm F Bb F Eb

Don Qual Tal A - ne de' hog voi - mie de' hog voi - gl'in - ca - re, str'oc - nan - vi - re, chi - zi - o, Che Fe - De'i Ch'a - n'ac - ri.ò - lor di - qui - be - bei - let - sta - ni - gi - tar - te - gni - ri - vi, Ciò, Spie - Con - Co -

Don Qual Tal A - ne de' hog voi - mie de' hog voi - gl'in - ca - re, str'oc - nan - vi - re, chi - zi - o, Che Fe - De'i Ch'a - n'ac - ri.ò - lor di - qui - be - bei - let - sta - ni - gi - tar - te - gni - ri - vi, Ciò, Spie - Con - Co -

Don Qual Tal A - ne de' hog voi - mie de' hog voi - gl'in - ca - re, str'oc - nan - vi - re, chi - zi - o, Che Fe - De'i Ch'a - n'ac - ri.ò - lor di - qui - be - bei - let - sta - ni - gi - tar - te - gni - ri - vi, Ciò, Spie - Con - Co -

Don Qual Tal A - ne de' hog voi - mie de' hog voi - gl'in - ca - re, str'oc - nan - vi - re, chi - zi - o, Che Fe - De'i Ch'a - n'ac - ri.ò - lor di - qui - be - bei - let - sta - ni - gi - tar - te - gni - ri - vi, Ciò, Spie - Con - Co -

6 Gm C F Bb Eb Bb F Bb

che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co - che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co -

che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co - che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co -

che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co - che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co -

che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co - che ga va m'a - mi no'i ghi lo - ra - te, Ci - gi - dar - te, gni, ri, vi, Ciò, Spie - Con - Co -

10 **B \flat** **F** **F** **B \flat** **Csus4** **C** **F** **F** **Gm** **Am**

Ciò, che si ve - de, Ch'A - mor pos - se - de. Ciò, che si
 Con dol - ce can - to Le glo - rie'e'l van - to; Con dol - ce
 Voi va - gheg - gian - do, Va - dan dan - zan - do, Voi va - gheg -
 Con - fo - mi so - no Al can - to'e'al suo - no, Con - fo - mi

Ciò, che si ve - de, Ch'A - mor pos - se - de. Ciò, che si
 Con dol - ce can - to Le glo - rie'e'l van - to; Con dol - ce
 Voi va - gheg - gian - do, Va - dan dan - zan - do, Voi va - gheg -
 Con - fo - mi so - no Al can - to'e'al suo - no, Con - fo - mi

Ciò, che si ve - de, Ch'A - mor pos - se - de. Ciò, che si
 Con dol - ce can - to Le glo - rie'e'l van - to; Con dol - ce
 Voi va - gheg - gian - do, Va - dan dan - zan - do, Voi va - gheg -
 Con - fo - mi so - no Al can - to'e'al suo - no, Con - fo - mi

Ciò, che si ve - de, Ch'A - mor pos - se - de. Ciò, che si
 Con dol - ce can - to Le glo - rie'e'l van - to; Con dol - ce
 Voi va - gheg - gian - do, Va - dan dan - zan - do, Voi va - gheg -
 Con - fo - mi so - no Al can - to'e'al suo - no, Con - fo - mi

15 **B \flat** **Asus4** **A** **D** **Gm** **Gm** **C** **Dsus4** **Dsus4** **D** **G** **G**

ve - de, Ch'A - mor pos - se - de, Ch'A - mor pos - se - de.
 can - to Le glo - rie'e'l van - to; Le glo - rie'e'l van - to;
 gian - do, Va - dan dan - zan - do, Va - dan dan - zan - do,
 so - no Al can - to'e'al suo - no, Al can - to'e'al suo - no,
 Al can - to'e'al suo - no, Al can - to'e'al suo - no,

ve - de, Ch'A - mor pos - se - de, Ch'A - mor pos - se - de.
 can - to Le glo - rie'e'l van - to; Le glo - rie'e'l van - to;
 gian - do, Va - dan dan - zan - do, Va - dan dan - zan - do,
 so - no Al can - to'e'al suo - no, Al can - to'e'al suo - no,
 Al can - to'e'al suo - no, Al can - to'e'al suo - no,

ve - de, Ch'A - mor pos - se - de, Ch'A - mor pos - se - de.
 can - to Le glo - rie'e'l van - to; Le glo - rie'e'l van - to;
 gian - do, Va - dan dan - zan - do, Va - dan dan - zan - do,
 so - no Al can - to'e'al suo - no, Al can - to'e'al suo - no,
 Al can - to'e'al suo - no, Al can - to'e'al suo - no,

ve - de, Ch'A - mor pos - se - de, Ch'A - mor pos - se - de.
 can - to Le glo - rie'e'l van - to; Le glo - rie'e'l van - to;
 gian - do, Va - dan dan - zan - do, Va - dan dan - zan - do,
 so - no Al can - to'e'al suo - no, Al can - to'e'al suo - no,
 Al can - to'e'al suo - no, Al can - to'e'al suo - no,

Author of light

from Two Bookes of Ayres, the First Booke
 Contayning Divine and Morall Songs, 1613

Thomas Campion (1567-1620)

Gm G C A Dm Gm Eb Cm D Gm F Gm

Av - thor of light re - viue my dy - ing spright, Re -
 Foun - taine of health my soules deepe wounds re - cure, Sweet

5 *F Bb Cm Gm Eb Gm D G*

deeme it from the snares of wash all - - con - found - ing night.
 showres of pit - ty raine, vn - clean - nesse pure.

8 *C G A Dm Bb Gm A Am Gm Bb*

Lord, light me to the bles - - - sed way: For blinde, for
 One drop of thy de - sir - - - ed grace The faint The

11 F Gm Dsus4 D D G C D G A D Asus4 A

blinde faint with and world - ly fad - ing vaine hart de - sires, can - raise, I and wan - der in - der ioyes as a bo - some

14 D Gm C F Bb Am Gm Eb Cm

stray: place. Sunne and Sinne and Moone, Starres and Death, Hell and vn - der - lights I see, rage; But all their glor - owne

17 F Bb Gm Cm A F D Gm D G

- ious will beames guard, are and mists their sharp dark - nesse and being grieffe com - par'd time to as - thee. swage.

La Bataille (Pavane V)

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

The first system of the musical score consists of four staves (treble, alto, tenor, and bass clefs) in a key signature of one flat (B-flat). The music is written in a 4/4 time signature. The first staff features a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with similar rhythmic patterns. The fourth staff contains a bass line with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score continues the piece from measure 9. It maintains the same four-staff structure and key signature. The melodic line in the first staff shows some rhythmic variation with eighth notes. The accompaniment in the other staves remains consistent with the first system. The system ends with a double bar line and repeat dots.

The third system of the musical score begins at measure 17. The first staff has a more active melodic line with eighth-note patterns. The second and third staves continue their harmonic roles. The bass line in the fourth staff shows some rhythmic complexity with eighth notes. The system concludes with a double bar line and repeat dots.

The fourth system of the musical score starts at measure 25. The first staff features a prominent melodic line with eighth-note runs. The second and third staves provide a steady harmonic accompaniment. The bass line in the fourth staff is more active, with eighth-note patterns. The system ends with a double bar line and repeat dots.

The Battell of Agen-Court

from the Pepys Ballads

Anon.

Dm Dm A Dm Dm Gm A Dm Am G C G4/3sus C

A Vn - Coun - sell graue our King did hold, with many a Lord and Knight, That
to the King of France there - fore, Im - bas - sa - dors he sent, That

6 G D G C D G C G D G

he might true - ly vn - der - stand, that France did hold his right.
he might true - ly vn - der - stand, that his minde, and whole his in - tent:

The King of France with all his Lords,
which heard his message plaine,
Vnto our braue Imbassador,
did answer in disdaine.

The Horse-men tumbled on the Stakes,
and so their liues they lost:
And many a French-man there was taken,
for prisoners to their cost.

An armie then our King did hold,
which was both good and strong.
And from South-hampton is our King,
with all his Nauie gone.

Ten thousand men that day was slaine,
of Enemies of the Field,
And eke as many prisoners,
that day was forst to yeeld.

Vntill he came to Agen Court,
where as it was his chance,
To finde the King in readinesse,
with all his power of France.

Thus has our King a happie day,
and victory ouer France,
And brought them quickly vnder foote,
that late in pride did prance.

The Archers they discharg'd their shafts,
so thicke as haile from Skie,
That many a Franch-man in the Field
that happie day did dye.

The Lord preserue our Noble King,
and grant to him likewise,
The vpper hand, and victorie,
of all his Enemies.

Bergerette

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

The first system of the musical score for 'Bergerette' consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and quarter notes, with some rests and accidentals.

The second system of the musical score for 'Bergerette' consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music continues with eighth and quarter notes, including some beamed eighth notes and rests.

The third system of the musical score for 'Bergerette' consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music concludes with eighth and quarter notes, including some beamed eighth notes and rests.

14 *Fine*

Musical score for measures 14-17. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music features a melodic line in the upper staves and a supporting bass line. The piece concludes with a double bar line and repeat dots, marked *Fine*.

18

Musical score for measures 18-21. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music continues with a melodic line in the upper staves and a supporting bass line. The piece concludes with a double bar line and repeat dots.

22 *D.C. al Fine*

Musical score for measures 22-25. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music features a melodic line in the upper staves and a supporting bass line. The piece concludes with a double bar line and repeat dots, marked *D.C. al Fine*.

Bergerette: Sans Roch

Measures 1-5 of the piece. The score is in 4/4 time and consists of four staves: two treble clefs and two bass clefs. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

Measures 6-9 of the piece. Measure 6 is marked with a '6' above the first staff. The notation continues with similar rhythmic patterns. The system concludes with a double bar line and the word 'Fine' written above the staff.

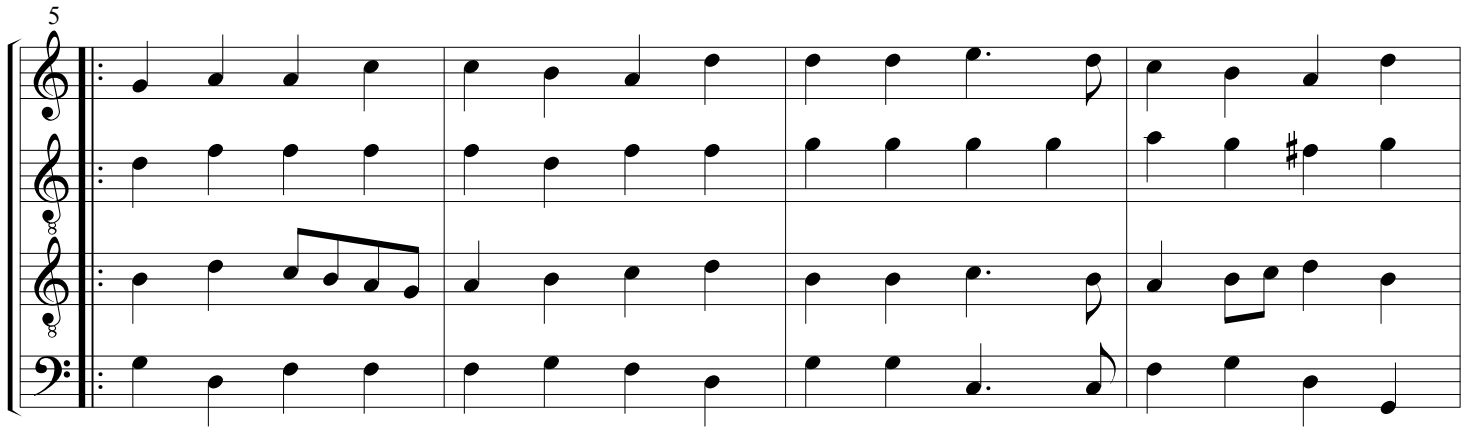
Measures 10-13 of the piece. Measure 10 is marked with a '10' above the first staff. The music continues with various rhythmic figures and rests.

Measures 14-17 of the piece. Measure 14 is marked with a '14' above the first staff. The system ends with a double bar line and the instruction 'D.C. al fine' written above the staff.

Bransle VI



System 1: Four staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a soprano clef. The third staff is an alto clef. The bottom staff is a bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.



System 2: Four staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a soprano clef. The third staff is an alto clef. The bottom staff is a bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.



System 3: Four staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a soprano clef. The third staff is an alto clef. The bottom staff is a bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.



System 4: Four staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a soprano clef. The third staff is an alto clef. The bottom staff is a bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.

Bon jour, mon coeur

from Mellange d'Orlande de Lassus, 1570

Roland de Lassus (1530-1594)

Chords: G F C G C G C F C Dm A4/3sus D G F

Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,
 Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,
 Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,

Chords: C G C G C F C Dm A4/3sus D G Am G F

mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma
 mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma
 mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma

Chords: C G D G Dm Dm A G C C G A Dm A Dm Gm A Dm

tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon
 tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon
 tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon

17 G A Dm E Am F G C F B \flat F G C D Gm A

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

22 D C F C G C Am D4/3sus G F F C G A

le, Mon pas - se-reau, ma gen-tle tour-te-rel - le; Bon jour, ma dou -

le, Mon pas - se - reau, ma gen - tle tour-te-rel - le; Bon jour, ma dou -

le, Mon pas-sereau, ma gen - tle tour - te - rel - le; Bon jour, ma douce

27 Dm Em D G C C Am F Dm F G D4/3sus G

ce re-bel - le. Bon jour, ma dou - ce re - bel - le.

ce re-bel - le. Bon jour, ma dou - ce re - bel - le.

re-bel - le. Bon jour, ma dou - ce re - bel - le.

ce re-bel - le. Bon jour, ma dou - ce re - bel - le.

Branle de Bourgoigne

from Musique de Joie, c.1540

Jacques Moderne (c.1495-c.1562)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is in 3/4 time and features a mix of quarter, eighth, and sixteenth notes, with some rests. The melody is primarily in the upper staves, while the lower staves provide harmonic support.

The second system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music continues from the first system. A measure rest of 5 measures is indicated at the beginning of the first staff. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

The third system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music continues from the second system. A measure rest of 9 measures is indicated at the beginning of the first staff. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Branle simple

from Musique de Joie, c.1540

Jacques Moderne (c.1495-c.1562)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The music is in 3/4 time and features a simple, rhythmic melody with a key signature of one sharp (F#). The first four measures show a steady progression of notes, with some slurs and accents.

The second system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The music continues from the first system. A measure rest of 5 is indicated above the first measure of the top staff. The system concludes with a double bar line and repeat signs, indicating the end of a phrase.

The third system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The music continues from the second system. The system concludes with a double bar line and repeat signs, indicating the end of the piece.

La bounette

from the Mulliner organ manuscript

Thomas Mulliner (fl. 1563)

Measures 1-6 of the piece. The score is in common time (C) and G major. It features four staves: two treble clefs and two bass clefs. The music consists of a series of eighth and quarter notes, with some rests and accidentals (sharps) appearing in the upper staves.

Measures 7-12. Measure 7 is marked with a '7'. A repeat sign (double bar line with two dots) appears at the start of measure 8. The notation continues with various rhythmic patterns and accidentals across the four staves.

Measures 13-18. Measure 13 is marked with a '13'. A repeat sign appears at the start of measure 14. The piece continues with a mix of eighth and quarter notes, maintaining the G major key signature.

Measures 19-24. Measure 19 is marked with a '19'. The notation concludes with a final double bar line and repeat dots. The piece ends with a sustained chord in the bass and treble staves.

Dit le Bourguignon

from Odhecaton, 1501

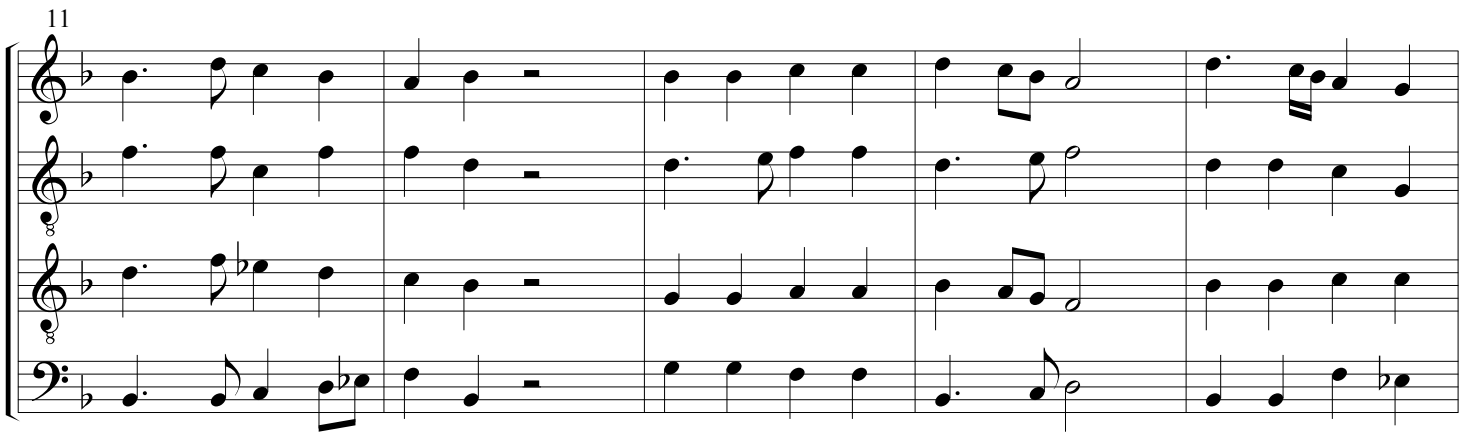
Anon



System 1: Four staves (treble, alto, tenor, bass) in G minor, 3/4 time. Measures 1-4. Measure 4 contains a sharp sign (#) above the staff. A double bar line with repeat dots follows. Measures 5-8.



System 2: Four staves. Measure 6 is marked above the first staff. Measures 6-9. A double bar line with repeat dots follows. Measures 10-13.



System 3: Four staves. Measure 11 is marked above the first staff. Measures 11-15.



System 4: Four staves. Measure 16 is marked above the first staff. Measures 16-20. The system ends with a double bar line.

The Carmans whistle

lyrics by Anon.

from the Fitzwilliam Virginal Book

based on the setting by William Byrd (1542-1623)

C C G D G

As So At When I come length he a - ly she had - broad was her changed play - ed was her ed walk - ing coun - te - nance, coun - te - nance un - to her

4 Am G D G C G

By And One the break win - ning a mer - ry of was mourn - note the her ful or day, air, song, two, In As La - ment Then to tho' was a the ing she so pleat - sant god - dess mis - re -

7 D G Am G D G

mea - dow nus Her - self A young man she took his way; Ve - nus Her - self A young man she had been there; And for - tune She stay'd a maid not what to do; joi - ced She knew not

10 **Dm** **C** **Dm** **C** **Dm** **C**

And many a look - ing round a - bout gave him, To mark what the no a
 smirk - ing smile she gave him, A - mongst the no a
 young man heard her dit - ty And could no a
 "Oh God - a - mer - cy, car - man, Thou art a

13 **Dm** **G** **C** **F** **C** **Dm** **C**

he could see, At length he she spied a fair maid She
 leaves so green, Al - tho' she was a per - ceiv - ed maid She
 long - er stay, But straight un - was to per the - dam - o - ed sel With
 live - ly lad; Thou hast as rare a whis - tle

16 **F** **C** **Dm** **G** **C**

Un - der a myr - tle tree.
 thought speed she a was not seen.
 As he ev - er car - man had."

The Choise

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

Measures 1-4 of the piece. The score is written for five staves: two treble clefs (top two), two alto clefs (middle two), and one bass clef (bottom). The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps).

Measures 5-8 of the piece. The score continues with five staves. Measure 5 is marked with a '5' above the first staff. The notation includes various rhythmic patterns and melodic lines across the staves.

Measures 9-12 of the piece. The score continues with five staves. Measure 9 is marked with a '9' above the first staff. The piece concludes with a double bar line and repeat dots at the end of measure 12.

14

Musical score for measures 14-18. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one flat (B-flat). Measure 14 starts with a treble clef and a B-flat. The music features a variety of note values including quarter, eighth, and half notes, with some beamed eighth notes. A double bar line with repeat dots appears after measure 16. The system concludes with a final double bar line.

19

Musical score for measures 19-22. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one flat (B-flat). Measure 19 starts with a treble clef and a B-flat. The music continues with quarter and eighth notes, including a melodic line in the upper staves and a bass line. A double bar line with repeat dots is present after measure 20. The system ends with a final double bar line.

23

Musical score for measures 23-26. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one flat (B-flat). Measure 23 starts with a treble clef and a B-flat. The music features quarter and eighth notes, with a melodic line in the upper staves and a bass line. A double bar line with repeat dots is present after measure 24. The system concludes with a final double bar line.

Das Hertz thut mir auffspringen

from Neue teutsche Gesang..., 1596

Hans Leo Hassler (1564-1612)

G G D G A D G C Bdim F G

Das Hertz thut mir auffspringen, mein Mund vor Freuden

Das Hertz thut mir auffspringen, mein Mund vor Freuden

Das Hertz thut mir auffspringen, mein Mund vor Freuden

Das Hertz thut mir auffspringen, mein Mund vor Freuden

5 D G G D G A D G C Bdim F G

sin - gen, Das Hertz thut mir auffspringen, mein Mund vor Freuden

sin - gen, Das Hertz thut mir auffspringen, mein Mund vor Freuden

sin - gen, Das Hertz thut mir auffspringen, mein Mund vor Freuden

sin - gen, Das Hertz thut mir auffspringen, mein Mund vor Freuden

9 D G G F Bdim C G C G F Dm A D

sin - gen, wann ich kumm zu dem liebsten Bullen meine,

sin - gen, wann ich kumm zu dem liebsten Bullen meine,

sin - gen, wann ich kumm zu dem liebsten Bullen meine,

sin - gen, wann ich kumm zu dem liebsten Bullen meine,

13 C G Am G Am G Em D(no3rd) E

freund-lich mit ir zu scher - tzen, freund-lich mit ir zu scher - tzen,
 freund-lich mit ir zu scher - tzen, freund-lich mit ir zu scher - tzen,
 freund-lich mit ir zu scher - tzen, freund-lich mit ir zu scher - tzen,
 freund-lich mit ir zu scher - tzen,

17 Dm Em C Dm C F Dm C G

bet ir al - lei - ne,
 freund-lich mit ir zu scher - tzen, bet ir al - lei - ne,
 freund-lich mit ir zu scher - tzen, bet ir al - lei - ne,
 freund-lich mit ir zu scher - tzen, bet ir al - lei - ne,

21 G C F Dm A D Dm G C G D G

die ich lieb von Her - tzen, die ich lieb von Her - tzen.
 die ich lieb von Her - tzen, die ich lieb von Her - tzen.
 die ich lieb von Her - tzen, die ich lieb von Her - tzen.
 die ich lieb von Her - tzen, die ich lieb von Her - tzen.

Entre du fol

from Danserye, 1551

Tylman Susato (c.1500-c.1561)

Measures 1-6 of the piece. The score is in 4/4 time with a key signature of one flat (B-flat). The melody in the upper voice is characterized by eighth-note patterns. The accompaniment consists of quarter and half notes in the lower voices.

Measures 7-12. Measure 7 begins with a key signature change to two flats (B-flat and E-flat). A repeat sign is present at the end of measure 12. The melody continues with eighth-note patterns, and the accompaniment features quarter and half notes.

Measures 13-18. A repeat sign is present at the end of measure 18. The melody continues with eighth-note patterns, and the accompaniment features quarter and half notes.

Measures 19-24. The score concludes with a key signature change to one sharp (F#) in measure 21. A final repeat sign is present at the end of measure 24. The melody continues with eighth-note patterns, and the accompaniment features quarter and half notes.

Fuggi, fuggi, fuggi da questo cielo

from MS Barbera, Conserv. L. Cherubini, Florence

Giuseppino del Biabo (fl. c. 1600)

Dm Dm Gm Dm Gm Dm G A D

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to'e gie - lo.
 Vie-ni vie-ni can - di - da vien ver - mi - glia Tu del mon - do sei mar - a - vi - glia

6 Dm Am E Am F Bb C F

Tu ch'il tut - to'i pri - gio - ni'e le - ghi Ne per pian - to si fran - gi'o pie - ghi Fier ti -
 Tu ne - mi - ca d'a - ma re noie Da ad a - ni - ma del - le gioie Mes - sag -

11 C Dm Dm Gm Dm Gm Dm G A D

ran-no Giel dell' an - no Fuggi fug-gi fug - gi la do - ve'il ver - no Su le bri - ne ha seg - gio'e - ter - no.
 gie - ra Per prima - ve - ra Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.

The Fairie-round

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a 16th-century style, featuring a mix of eighth and sixteenth notes, with some rests and ties. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music continues from the first system, with a measure rest at the beginning of the first staff. The notation includes various rhythmic values and rests, maintaining the same key signature and time signature.

The third system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music continues from the second system, with a measure rest at the beginning of the first staff. The notation includes various rhythmic values and rests, maintaining the same key signature and time signature.

13

Musical score for measures 13-16. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The music consists of quarter and eighth notes, with some rests and a sharp sign in the second measure of the second staff. The system ends with repeat signs.

17

Musical score for measures 17-20. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The music features eighth-note patterns in the upper staves and quarter notes in the lower staves. The system ends with repeat signs.

21

Musical score for measures 21-24. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The music features eighth-note patterns in the upper staves and quarter notes in the lower staves. The system ends with repeat signs.

Galliard

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a 3/4 time signature. The key signature has one sharp (F#). The melody in the top staff is characterized by eighth-note patterns and rests. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system of the musical score consists of five staves. It begins with a measure rest followed by a measure with a sharp sign (F#) above the staff. The music continues with the same melodic and harmonic patterns as the first system, featuring eighth-note runs and quarter-note accompaniment.

The third system of the musical score consists of five staves. It begins with a measure rest followed by a measure with the number 17 above the staff. The music concludes with the same melodic and harmonic patterns as the previous systems, ending with a double bar line and repeat dots.

Gaillarde XV: Le tout

from Danserye, 1551

Tylman Susato (c.1500-c.1561)

Measures 1-5 of the Gaillarde XV: Le tout. The score is in 6/4 time and consists of four staves. The first staff (treble clef) begins with a melodic line: G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) has a bass line: G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) has a bass line: G4, A4, B4, C5, B4, A4, G4. The fourth staff (bass clef) has a bass line: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a double bar line and repeat dots.

Measures 6-10 of the Gaillarde XV: Le tout. The score is in 6/4 time and consists of four staves. The first staff (treble clef) begins with a melodic line: G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) has a bass line: G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) has a bass line: G4, A4, B4, C5, B4, A4, G4. The fourth staff (bass clef) has a bass line: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a double bar line and repeat dots.

Measures 11-15 of the Gaillarde XV: Le tout. The score is in 6/4 time and consists of four staves. The first staff (treble clef) begins with a melodic line: G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) has a bass line: G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) has a bass line: G4, A4, B4, C5, B4, A4, G4. The fourth staff (bass clef) has a bass line: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a double bar line and repeat dots.

Gaillarde la rocque

from Liber Primus Leviorum Carminum, 1571

published by Pierre Phalese (c.1510-c.1573)

Measures 1-5 of the Gaillarde la rocque. The piece is in 3/4 time and B-flat major. The first system consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, featuring a series of eighth notes and a rising sixteenth-note pattern in measures 3 and 4.

Measures 6-10 of the Gaillarde la rocque. Measure 6 is marked with a '6'. The system continues with four staves. A double bar line with repeat dots appears at the end of measure 8, followed by a repeat of measures 9 and 10. The melody concludes with a quarter note in measure 10.

Measures 11-15 of the Gaillarde la rocque. Measure 11 is marked with an '11'. The system continues with four staves. The melody in the upper staves features a sequence of eighth notes and quarter notes, ending with a quarter note in measure 15.

Measures 16-20 of the Gaillarde la rocque. Measure 16 is marked with a '16'. The system continues with four staves. The melody in the upper staves features a sequence of eighth notes and quarter notes, ending with a quarter note in measure 20.

21

This system contains measures 21 through 25. It features a piano accompaniment with four staves: two treble clefs and two bass clefs. The music is in a minor key, indicated by a flat sign on the first staff. The melody in the upper treble clef consists of eighth and quarter notes, while the bass clef parts provide harmonic support with similar rhythmic patterns.

26

This system contains measures 26 through 30. The piano accompaniment continues with four staves. The melody in the upper treble clef shows more rhythmic variation, including some sixteenth notes. The bass clef parts maintain a steady accompaniment.

31

This system contains measures 31 through 35. The piano accompaniment continues with four staves. The melody in the upper treble clef features a prominent eighth-note pattern. The bass clef parts provide a consistent harmonic foundation.

36

This system contains measures 36 through 40. The piano accompaniment continues with four staves. The melody in the upper treble clef has a more active, eighth-note character. The bass clef parts continue to support the melody. The system concludes with a double bar line and repeat dots.

Gentil Madonna

from Il primo libro de villote, 1557

Filippo Azzaiolo (fl. 1557-1569)

D Gm D Gm F B \flat F B \flat F G Cm D4/3sus G

Gen-til ma-don - na del mio cor pa - tro - na, E de mia vit' an - cor,
2.Si ben ti vo - glio, ca - ra mia si - gno - ra, Per - che non voi a me?

7 D Gm D Gm F B \flat F B \flat F G Cm D4/3sus G

So - la nel mon - do mia fer-ma co - lon - na, Ri - me - dio_a_o - gni mi_ar-dor,
Sap-pi che sei la mia ca - ra de - co - ra, E fa che sia di te.

13 **Gm D D A D D Gm D D A D**

Per dirt' il tut - to
N'es - ser cru - de - le,
Di part' in par - te
Non me ne do - glio,
Son qua ve - nu - to
S'io son fi - de - le,
E per con - tar - te
Se ben ti vo - glio,

17 **Bb F Gm C#dim D D**

Tut - te le pe - ne Che d'a - mor ve - ne.
Viv' in spe - ran - za Ch'in tua fi - dan - za,
Tut - te le pe - ne Che d'a - mor ve - ne.
Viv' in spe - ran - za Ch'in tua fi - dan - za,
Tut - te le pe - ne Che d'a - mor ve - ne.
Viv' in spe - ran - za Ch'in tua fi - dan - za,

20 **D Gm F Bb F G Cm D4/3sus G Cm Cm Cm Cm 3 G**

Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.
Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.
Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.

El grillo é buon cantore

from Frottole Libro Tertio, 1508

Josquin des Prez (1440-1521)

F G Dm C G G Dm G C

El Gril - lo, el gril - lo_é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo_é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo_é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo_é buon can - to - re Che tie - ne lon - go

7 C C C C F F F F

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

15 F F C F G Dm C G G Dm G

dal-le dal-le be-ve be-ve gril-lo gril - lo can - ta. El gril - lo el gril - lo_é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril - lo can - ta. El gril - lo el gril - lo_é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril - lo can - ta. El gril - lo el gril - lo_é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril - lo can - ta. El gril - lo el gril - lo_é buon can - to - re.

22 C C Dm G G F F G

Ma non fa - co - me gli al - tre u - cel - li Co - me li han can -
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

Ma non fa - co - me gli al - tre u - cel - li Co - me li han can -
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

Ma non fa - co - me gli al - tre u - cel - li Co - me li han can -
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

Ma non fa - co - me gli al - tre u - cel - li Co - me li han can -
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

27 D4/3sus G G G Dm G C Dm A4/3sus Dm Am

ta - to un po - co, Quan - do la ma - gior el cad - do al
 sta pur sal - do.

ta - to un po - co, Quan - do la ma - gior el cad - do al
 sta pur sal - do.

ta - to un po - co, Quan - do la ma - gior el cad - do al
 sta pur sal - do.

ta - to un po - co, Quan - do la ma - gior el cad - do al
 sta pur sal - do.

33 Dm Am Dm Am Dm Am Dm Em C Dm A4/3sus Dm

hor can - ta sol per a - mo - re. per a - mo - re.

hor can - ta sol per a - mo - re. a - mo - re. a - mo - re. a - mo - re.

hor can - ta sol per a - mo - re.

hor can - ta sol per a - mo - re.

Heigh ho holiday

from Pavans, Galliards, Almains,..., 1599

Galliard

Anthony Holborne (c.1560-1602)

Musical score for measures 1-6. The piece is in 3/4 time and B-flat major. It features five staves: two treble clefs (top two), two alto clefs (middle two), and one bass clef (bottom). The music consists of a rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals.

Musical score for measures 7-11. Measure 7 is marked with a '7' above the first staff. The score includes repeat signs (double bar lines with dots) at the end of measures 7, 8, 9, and 10. The musical notation continues with various rhythmic figures and accidentals.

Musical score for measures 12-15. Measure 12 is marked with a '12' above the first staff. The score concludes with repeat signs at the end of measures 12, 13, 14, and 15. The final measure (15) ends with a double bar line and repeat dots.

Hellas Amy. Bassedanse

from Musique de Joie, c.1540

Jacques Moderne (c.1495-c.1562)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs at the end of the system.

The second system of the musical score also consists of four staves, continuing from the first system. It begins with a measure rest (marked '6') and continues with similar rhythmic patterns. The system concludes with repeat signs.

Tordion

The musical score for 'Tordion' consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music is characterized by a steady eighth-note accompaniment in the lower staves and a more active melody in the upper staves. The piece ends with a double bar line and repeat signs.

Almaine: The Honie-suckle

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature (C). The melody is primarily in the upper staves, with a supporting bass line in the lower staves. The piece begins with a series of quarter and eighth notes, followed by a more complex rhythmic pattern in the second half of the system.

The second system of the musical score begins at measure 10. It features a double bar line with repeat signs (double dots) at the start of the system. The music continues with a similar rhythmic and melodic structure to the first system, showing a clear progression of the piece. The notation includes various note values and rests, typical of the late 16th-century style.

The third system of the musical score begins at measure 19. It concludes the piece with a final cadence. The notation includes a variety of note values and rests, and the piece ends with a double bar line and repeat signs. The overall structure is a single melodic line with a supporting bass line, characteristic of a lute or keyboard setting.

Howells Delight

from Virginal MS Res. 1186 bis

Anon

The first system of music consists of four staves (treble, alto, tenor, and bass clefs) in 3/4 time. The melody is primarily in the treble clef, featuring a mix of quarter and eighth notes with some rests. The accompaniment is spread across the other three staves, providing harmonic support.

The second system begins at measure 12. It features a first ending bracket over measures 15 and 16, followed by a second ending bracket over measures 17 and 18. The notation includes various note values and rests, with repeat signs at the end of each ending.

The third system begins at measure 22. It continues the melodic and harmonic development, with a notable increase in rhythmic activity in the upper staves, including sixteenth notes and eighth notes.

The fourth system begins at measure 32 and concludes the piece. It features a final melodic flourish in the treble clef and a cadence in the bass clef, marked by a double bar line.

Ronde VII: Il estoit une filet

dance setting from Danserye, 1551
 lyrics from Chansons nouvelles, 1540

setting by Tylman Susato (c.1500-c.1561)
 original chanson by Clément Janequin (1485-1558)

C G C G Am Em Am F C Dm Em Am E4/3sus Am

Il es - toit u - ne fil - let - te qui vou - loit sca - voir le jeu d'a - mours,
 Ung jour qu'elle es - toit seul - let - te je luy en a - prins deux ou trois tours.

5 Am Dm Em F E4/3sus F C F G Am G4/3sus C

A - pres a - voir sen - ty le goust el - le me dit en soubz - ri - ant:
 "Le pre-mier coup me sem - ble lour mais la fin me sem - ble fri - ant".

9 C Am Em Am Em Am Em G

Je luy dis: "vous me ten - tez" El me dit: "re - com - men - cez"
 El - le cri - e: "ne ces - sez" Je luy dis: "vous me gas - tez"

note: chords are for dance setting only

11 *Em* *Am* *Em* *Am* *E4/3sus* *Am*

Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort''.

13 *G* *Em* *Em* *Dm* *C* *Am* *Em* *G4/3sus* *C*

Mais quant ce vint a sen - tir le doux point. Vous l'eus-siez veu mou - voir si doul-ce-ment

17 *G* *Em* *Em* *Dm* *C* *Am* *Em* *Am* *E4/3sus* *A*

Que son las cuer luy trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour - ment.

Il estoit une filette

lower vocal lines only
-top line on previous pages-

from Chansons nouvelles, 1540

Clément Janequin (1485-1558)

Il es - toit u - ne fil - let - te qui vou - loit sca - voir, sca - voir le
Ung jour qu'elle es - toit seul - let - te je luy en a - prins, a - prins deux

Il es - toit u - ne fil - let - te qui vou - loit sca - voir, qui vou - loit sca -
Ung jour qu'elle es - toit seul - let - te je luy en a - prins, je luy en a -

Il es - toit u - ne fil - let - te qui vou - loit sca - voir
Ung jour qu'elle es - toit seul - let - te je luy en a - prins

4
jeu d'a - mours, A - pres a - voir sen - ty le goust el -
ou trois tours. "Le pre - mier coup me sem - ble lour mais

voir le jeu d'a - mours, A - pres a - voir sen - ty le goust el -
prins deux ou trois tours. "Le pre - mier coup me sem - ble lour mais

le jeu d'a - mours, A - pres a - voir sen - ty le goust el - le me
deux ou trois tours. "Le pre - mier coup me sem - ble lour mais la fin

7
le me dit en soubz - ri - ant: Je luy dis: "vous me ten - tez"
la fin me sem - ble fri - ant". El - le cri - e: "ne ces - sez"

le me dit en soubz - ri - ant: Je luy dis: "vous me ten - tez"
la fin me sem - ble fri - ant". El - le cri - e: "ne ces - sez"

dit en soubz - ri - ant, el - le me dit en soubz - ri - ant: Je luy dis: "vous me ten - tez"
me sem - ble fri - ant, mais la fin me sem - ble fri - ant". El - le cri - e: "ne ces - sez"

10

El me dit: "re-com-men-cez"
Je luy dis: "vous me gas-tez
Je l'em-poin-gne, Je l'em-bras-se,
Lais-sez moy, pe-ti-te gar-se
Je la frin-gue fort.
Vous a-vez grand tort".

El me dit: "re-com-men-cez"
Je luy dis: "vous me gas-tez
Je l'em-poin-gne, Je l'em-bras-se,
Lais-sez moy, pe-ti-te gar-se
Je la frin-gue fort.
Vous a-vez grand tort".

El me dit: "re-com-men-cez"
Je luy dis: "vous me gas-tez
Je l'em-poin-gne, Je l'em-bras-se,
Lais-sez moy, pe-ti-te gar-se
Je la frin-gue fort.
Vous a-vez grand tort".

13

Mais quant ce vint a sen-tir le doux point. Vous
Mais quant ce vint a sen-tir le doux point. Vous
Mais quant ce vint a sen-tir le doux point. Vous

Mais quant ce vint a sen-tir le doux point. Vous
Mais quant ce vint a sen-tir le doux point. Vous
Mais quant ce vint a sen-tir le doux point. Vous

Mais quant ce vint a sen-tir le doux point. Vous
Mais quant ce vint a sen-tir le doux point. Vous
Mais quant ce vint a sen-tir le doux point. Vous

15

l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy
l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy
l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy

l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy
l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy
l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy

l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy
l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy
l'eus-siez veu mou-voir si doul-ce-ment Que son las cueur luy

18

trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.
trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.
trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.

trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.
trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.
trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.

trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.
trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.
trem-ble fort et poingt. Mais, Dieu mer-cy, c'es-toit ung doux tour-ment.

pavane from Chorearum Molliorum,
Pierre Phalese, 1583

J'ay le rebours

Pavane l'ay du mal tant tant

lyrics by Pierre Certon (c.1510/20-1572)

C Dm C Am Dm E4/3sus C D4/3sus G F Bdim C F Dm G

J'ay le re - bours de ce qu je sou - hai - te, J'ay con - ver - ty en ioy - e
Ma dou - leur n'est moins gran - de que se - cret - te, Mon bien per - du sans es - poir
Fy des beaux chants & des vers du po - e - te, J'ai - me trop mieux Hie - re - mie

7 G C D4/3sus G C Em Am Dm Em C Dm Bdim C Dm Em C Dm Em C

con - tre - fai - te Toute le plai - sir que per - dre crai - gnoye tant: J'ay du mal tant tant, Que le coeur me
je re - gret - te, Qui me sou - loit l'es - prit ren - dre con - tent:
le pro - phe - te, A - vec luy vois mou - rir en lan - guis - sant;

14 Em F Dm F C G4/3sus C Am Dm C Em F G Em G F Dm Dm C F G C

fend De voir l'a - mour de - fai - te. J'ay du mal tant tant, Que le coeur me fend De voir l'a - mour de - fai - te.

In the pavane setting, the melody from
measures 9-12 is repeated

from Chorearum Molliorum,
Pierre Phalese, 1583

A Gaillarde (I'ai du mal)

Anon.

Measures 1-5 of the piece. The music is in 6/4 time and consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with a prominent eighth-note pattern in the first treble staff. The piece features a repeat sign at the end of measure 5.

Measures 6-10. The music continues with the same four-staff structure. The melody in the first treble staff becomes more active with eighth-note runs. The bass line provides a steady accompaniment with quarter and eighth notes.

Measures 11-15. The piece continues with the four-staff arrangement. The melody in the first treble staff shows a mix of eighth and quarter notes. The bass line remains consistent with the previous section.

Measures 16-20. The final section of the piece on this page. The melody in the first treble staff features a notable eighth-note run in measure 17. The piece concludes with a final cadence in measure 20.

Une jeune fille

Jehan Chardavoine (1538-c.1580)

Gm Gm *D* *Gm C Gm D4/3 sus G* *D Gm*

U ne jeu - ne fil - let - te De no - ble coeur, Plai
 Un soir a - près com - pli - e Seu - let - te's - toit, En san - te'et jo - li -
 Mon pau - vre coeur sou - pi - re In - ces - sa - ment, Aus - si grand mé - lan - co -
 Que ne m'a - ton don - né - e A mon lo - yal a - my, Qui m'a tant de - si -

7 *D* *Gm C Gm D4/3 sus G* *Bb F Bb Dm Gm*

et - te De grand' va - leur, Ou - tre son gré on l'a ren - du no -
 li - e Se tour - men - leur, Dis - ant ain si: "Dou - ce Vi - erge Ma -
 si - re Jour - nal - le - ment, Qu'à mes pa - rents ne puis man - der n'es -
 ré - e Aus - si ay je moy luy? Tou - te la nuit me ten - droit em - bras -

13 *Am Dm Gm C Gm Dm* *Gm C Gm D4/3 sus G*

net - te, Ce - la point ne luy haic - te, D'où vit en grand dou - leur.
 ri - e, A - brèg - e moy la vi - e Puis - que mou - rir je doy."
 cri - re. Ma beau - te fort em - pi - re, Je vis en grand tour - ment.
 sé - e, Me dis - ant sa pen - sé - e, Et moy la mienne a luy.

verses 5-7

18 **Gm Gm D Gm C Gm D4/3 sus G D Gm**

La mort est fort cruelle. A en - du - rer, Com - bien qu'il faut par
A - dieu vous dis, mon père, Ma mère et mes pa - rents, Qui m'a - vez vou - lu
A - dieu vous les fil - les De mon pa - ys, Puis - qu'en cet - te Ab -

24 **D Gm C Gm D4/3 sus G Bb F Bb Dm Gm**

el - le Tres tous pas - ser. En - cor est plus le grand mal qui s'en -
fai - re No - nette en ce con - vent. Où - cor est plus le grand mal qui s'en -
ba - ye me faut mou - rir. En at - tan dant de mon Dieu la sen -

30 **Am Dm Gm C Gm Dm Gm C Gm D4/3 sus G**

du - re. Et la peine plus du - re Qu'il me faut sup - por - ter.
san - ce. Je vis en de - plai - san - ce, Je n'at - tends que la mort.
ten - ce Je vis en e - spe - ran - ce D'en a - voir re - con - fort.

Kemp's Jig

from Cambridge University Library, Ms.Dd.2.11

Anon.

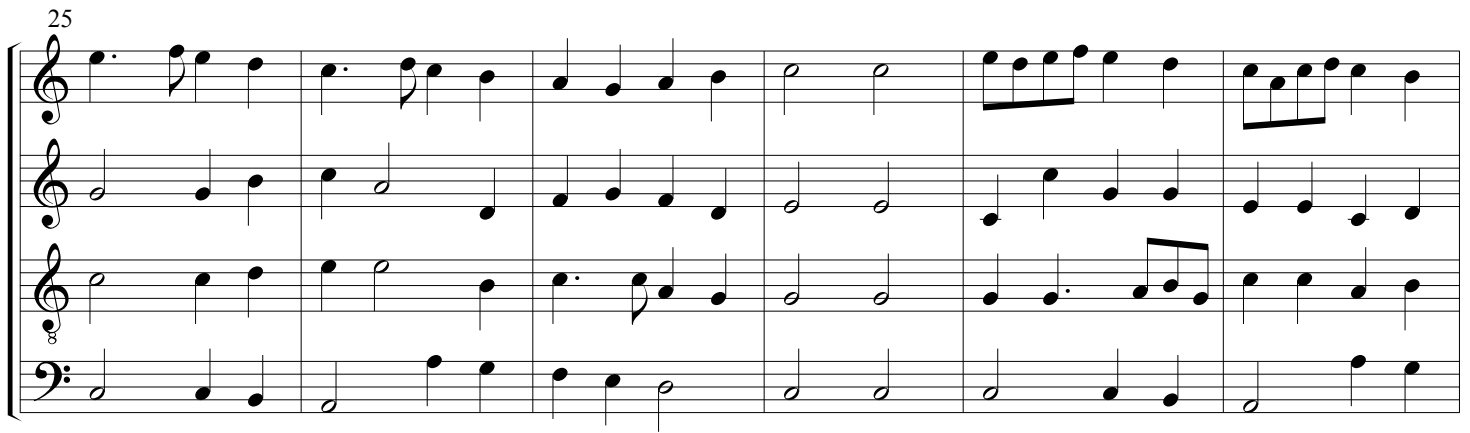
Measures 1-6 of the score. The music is in 6/8 time and D major. The first staff (treble clef) contains the melody, featuring eighth and sixteenth notes. The second staff (treble clef) provides harmonic accompaniment with quarter and eighth notes. The third staff (treble clef) contains a bass line with quarter notes. The fourth staff (bass clef) contains a bass line with quarter notes.

Measures 7-12 of the score. The music continues in 6/8 time and D major. The first staff (treble clef) contains the melody, including a triplet of eighth notes in measure 7. The second staff (treble clef) provides harmonic accompaniment. The third staff (treble clef) contains a bass line with quarter notes. The fourth staff (bass clef) contains a bass line with quarter notes.

Measures 13-18 of the score. The music continues in 6/8 time and D major. The first staff (treble clef) contains the melody. The second staff (treble clef) provides harmonic accompaniment. The third staff (treble clef) contains a bass line with quarter notes. The fourth staff (bass clef) contains a bass line with quarter notes.

Measures 19-24 of the score. The music continues in 6/8 time and D major. The first staff (treble clef) contains the melody. The second staff (treble clef) provides harmonic accompaniment. The third staff (treble clef) contains a bass line with quarter notes. The fourth staff (bass clef) contains a bass line with quarter notes.

25



System 1 (Measures 25-30): This system contains six measures of music. It features four staves: two treble clefs and two bass clefs. The music is written in a common time signature. The first two staves have a melodic line with eighth and sixteenth notes, while the last two staves provide a harmonic accompaniment with quarter and eighth notes.

31



System 2 (Measures 31-36): This system contains six measures of music. It features four staves: two treble clefs and two bass clefs. The music continues with similar rhythmic patterns. The first two staves show more complex melodic figures, and the last two staves continue the accompaniment. A key signature change to one flat is visible at the end of the system.

37



System 3 (Measures 37-42): This system contains six measures of music. It features four staves: two treble clefs and two bass clefs. The melodic lines in the first two staves become more active with sixteenth-note runs. The accompaniment in the last two staves remains steady with quarter notes.

43



System 4 (Measures 43-48): This system contains six measures of music. It features four staves: two treble clefs and two bass clefs. The music concludes with a final cadence. The first two staves have a melodic line that ends with a half note, and the last two staves provide a final accompaniment. A key signature change to two flats is visible at the end of the system.

from Il Primo Libro de Ricercari et
canzoni a quattro voci ..., 1602

Licori

Aurelio Bonelli (fl. 1596-1620)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music is in 4/4 time. It begins with a whole rest in the top staff, followed by a melodic line in the second staff. A double bar line with repeat dots appears after the first measure. The second system continues with a melodic line in the top staff and accompaniment in the other staves.

The second system of the musical score starts at measure 8. It features a melodic line in the top staff and accompaniment in the other staves. A first ending bracket labeled '1' spans measures 11-12, and a second ending bracket labeled '2' spans measures 13-14. The system concludes with a double bar line and repeat dots.

The third system of the musical score starts at measure 15. It continues the melodic and accompanimental lines from the previous system. The system concludes with a double bar line and repeat dots.

The fourth system of the musical score starts at measure 22. It features a melodic line in the top staff and accompaniment in the other staves. The system concludes with a double bar line and repeat dots.

29

This system contains measures 29 through 36. It features four staves: two treble clefs and two bass clefs. The music is in a common time signature. The first two staves have a melodic line with eighth and quarter notes, and some rests. The last two staves provide a harmonic accompaniment with quarter and eighth notes, and some rests.

37

This system contains measures 37 through 44. The notation continues with similar rhythmic patterns. The bass clef staves show a steady accompaniment, while the treble clef staves have more active melodic lines.

45

This system contains measures 45 through 52. There is a notable increase in rhythmic activity, particularly in the treble clef staves, with more sixteenth and thirty-second notes appearing.

53

This system contains measures 53 through 60. The music concludes with a final cadence. The bass clef staves have a more active role in the final measures, with some sixteenth-note patterns.

16 **F** **B \flat** **C** **F** **F** **Gm** **F** **C** **Dm** **Am** **Dm**

vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou - ret les vi - gnes

vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou - ret les vi - gnes

vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou - ret les vi - gnes

20 **C4/3sus** **F** **F** **Gm** **Dm** **C** **F** **C** **F** **F**

bien tost, Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,

bien tost, Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,

bien tost, Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,

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

24 **B \flat** **F** **F** **Gm** **Dm** **C** **F** **C** **B \flat** **C4/3sus** **F**

vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.

Mignonne, allons voir si la rose

from Recueil des plus belles et excellentes
chansons en forme de voix de ville, 1576

Jehan Chardavoine (1538-c.1580)
lyrics by Pierre de Ronsard (1524-1585)

Dm Gm Dm Am B♭ F Gm Dm Gm Dm Gm Dm

Mi - gnon - ne'al lons voir si la ro - se Qui ce ma - tin a -
Las! vo - yez com - me'en peu d'e - spa - ce, Mi - gnon - ne'el le'a des -
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre'aa -

Mi - gnon - ne'al lons voir si la ro - se Qui ce ma - tin a -
Las! vo - yez com - me'en peu d'e - spa - ce, Mi - gnon - ne'el le'a des -
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre'aa -

Mi - gnon - ne'al lons voir si la ro - se Qui ce ma - tin a -
Las! vo - yez com - me'en peu d'e - spa - ce, Mi - gnon - ne'el le'a des -
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre'aa -

Mi - gnon - ne'al lons voir si la ro - se Qui ce ma - tin a -
Las! vo - yez com - me'en peu d'e - spa - ce, Mi - gnon - ne'el le'a des -
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre'aa -

7 Gm Dm Gm Dm Gm Dm Gm Dm

voit des - clo - se Sa ro - be de pour - pre'au so - leil,
sus la pla - ce, He - las! ses beau - tés lais - sé choir!
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

voit des - clo - se Sa ro - be de pour - pre'au so - leil,
sus la pla - ce, He - las! ses beau - tés lais - sé choir!
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

voit des - clo - se Sa ro - be de pour - pre'au so - leil,
sus la pla - ce, He - las! ses beau - tés lais - sé choir!
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

voit des - clo - se Sa ro - be de pour - pre'au so - leil,
sus la pla - ce, He - las! ses beau - tés lais - sé choir!
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

13 **Dm Gm Dm Am B \flat F Gm Dm Gm Dm Gm Dm**

A point per - du ces - te ves - pré - e Les plis de sa ro -
 Ha vray - ment ma - ras - tre'est na - tu - re, Puis qu'u - ne tel - le
 Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me'à ces - te fleur

19 **Gm Dm Gm Dm Gm Dm A4/3sus D**

be pour - pré - e, Et son teinct au vos - tre pa - reil.
 fleur ne du - re Que du ma - tin ius - ques au soir.
 la vieil - les - se Fe - ra ter - nir vos - tre beau - té.

Pavane III: Mille ducas

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

The first system of the musical score consists of four staves. The top staff is in treble clef with a soprano 8va marking. The second and third staves are also in treble clef with soprano 8va markings. The bottom staff is in bass clef. The music is in common time (C) and features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

The second system of the musical score consists of four staves. The top staff is in treble clef with a soprano 8va marking. The second and third staves are also in treble clef with soprano 8va markings. The bottom staff is in bass clef. The music continues with similar rhythmic patterns and includes some melodic flourishes.

The third system of the musical score consists of four staves. The top staff is in treble clef with a soprano 8va marking. The second and third staves are also in treble clef with soprano 8va markings. The bottom staff is in bass clef. The system concludes with a double bar line and repeat signs at the end of each staff.

Galliarde X: Mille ducas

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

Measures 1-5 of the Galliarde X: Mille ducas. The score is in 6/4 time and consists of four staves: three treble clefs and one bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#).

Measures 6-10 of the Galliarde X: Mille ducas. The score continues with the same four-staff format. Measure 6 is marked with a '6' above the first staff. The music maintains the 6/4 time signature and one sharp key signature.

Measures 11-15 of the Galliarde X: Mille ducas. The score continues with the same four-staff format. Measure 11 is marked with an '11' above the first staff. The music maintains the 6/4 time signature and one sharp key signature.

Mille regretz

Josquin des Prés (1450-1521)

F Dm Em Dm G Am Em Dm Am

Mil - le re - gretz de vous ha - ban - don - ner Et

Mil - le re - gretz de vous ha - ban - don - ner Et

Mil - le re - gretz de vous ha - ban - don - ner

Mil - le re - gretz Et

8 G Am Em Am G Am Am C F C Dm

d'es - lon - ger et d'es - lon - ger vos - tre fa - che_a - mou - reu -

d'es - lon - ger et d'es - lon - ger vos - tre fa - che_a - mou - reu -

Et d'es - lon - ger

d'es - lon - ger vos - tre fa - che_a - mou - reu -

15 Am Em Dm Em Am Em Dm Am Em Dm E

se, Jay si grand dueil et pai - ne dou - lou - reu -

se, vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et pai - ne dou - lou - reu -

vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et

se, vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et

22

se, Quon me ver - ra brief mes jours de -
 se, Quon me ver - ra brief mes jours
 pai - ne dou-lou-reu - se, Quon me ver - ra
 pai - ne dou-lou-reu - se, Quon me ver - ra

29

fi - ner, quon me ver - ra brief mes jours
 de - fi - ner, quon me ver - ra brief mes jours
 brief mes jours de - fi - ner, brief mes jours de - fi - ner, brief mes jours
 brief mes jours de - fi - ner, brief mes jours

35

de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.
 de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.
 de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.
 de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.

Pavane I: Mille regretz

from Danserye, 1551

Tylman Susato (c.1500-c.1561)

Musical notation for measures 1-6. The score is in 4/4 time and consists of four staves: two treble clefs and two bass clefs. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The key signature has one sharp (F#).

Musical notation for measures 7-12. Measure 7 is marked with a '7'. The notation includes a repeat sign (double bar line with two dots) at the end of measure 10. The music continues with similar rhythmic patterns.

Musical notation for measures 13-18. Measure 13 is marked with a '13'. The notation includes a repeat sign at the end of measure 16. The piece continues with consistent rhythmic and melodic motifs.

Musical notation for measures 19-24. Measure 19 is marked with a '19'. The notation includes a repeat sign at the end of measure 24. The piece concludes with a final cadence.

Aria del Gran Duca Fernando di Toscana

from BL MS Egerton 3665

Peter Philips (c.1560-1628)

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by four instrumental staves (two treble and two bass clefs). The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A double bar line with repeat dots is present in the middle of the system.

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by four instrumental staves. The music continues with similar rhythmic patterns and includes some chromaticism, such as a sharp sign on a note in the vocal line. A double bar line with repeat dots is present in the middle of the system.

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by four instrumental staves. The music continues with similar rhythmic patterns and includes some chromaticism, such as a sharp sign on a note in the vocal line. A double bar line with repeat dots is present in the middle of the system.

Mir ist ein schöns brauns Maidelein

from Frisches deutsches Liedlein, v.3, 1549

Caspar Othmayr (1515-1553)

Mir ist ein schöns brauns Mai - de-lein ge - fal - len in mein'n Sinn. Mir ist ein schöns brauns
 Mir ist ein schöns brauns Mai - de-lein ge - fal - len in mein'n Sinn. Mir ist ein schöns brauns
 Mir ist ein schöns brauns
 Mir ist ein schöns brauns

7
 Mai - de-lein ge - fal - len in mein'n Sinn. Wollt Gott ich sollt heint bei ihr sein, mein
 Mai - de-lein ge - fal - len in mein'n Sinn. Wollt Gott ich sollt heint bei ihr sein, mein
 Mai - de-lein ge - fal - len in mein'n Sinn.
 Mai - de-lein ge - fal - len in mein'n Sinn.

12
 Trau - ren fuhr da - hin! Wollt Gott ich sollt heint bei ihr sein, mein Trau - ren fuhr da -
 Trau - ren fuhr da - hin! Wollt Gott ich sollt heint bei ihr sein, mein Trau - ren fuhr da -
 Wollt Gott ich sollt heint bei ihr sein, mein Trau - ren fuhr da -
 Wollt Gott ich sollt heint bei ihr sein, mein Trau - ren fuhr da -

17

hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt

hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt

hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt

hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt schön Ge -

22

Ich weiß nit wie ihm Ich weiß nit wie ihm

Ich weiß nit wie ihm fur - baß tu, mein Feins - lieb macht mich alt,

stalt Ich weiß nit wie ihm fur - baß tu, mein Feins - lieb macht mich alt,

27

fur-baß tu, mein Feins-lieb macht mich alt, mein Feins - lieb macht mich alt.

wie ihm fur-baß tu, mein Feins-lieb macht mich alt, mein Feins - lieb macht mich alt.

Ich weiß nit wie ihm fur - baß tu, mein Feins - lieb macht mich alt.

Ich weiß nit wie ihm fur - baß tu, mein Feins-lieb macht mich alt,

My Lord of Marche Paven

from the Thomas Wode partbooks

James Lauder (1535-1595)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

The second system of the musical score consists of four staves. It begins with a measure rest marked with the number '5'. The notation continues with various rhythmic values and includes repeat signs at the end of the system. The key signature and time signature remain consistent with the first system.

The third system of the musical score consists of four staves. It begins with a measure rest marked with the number '9'. The notation continues with various rhythmic values and includes repeat signs at the end of the system. The key signature and time signature remain consistent with the previous systems.

13

Musical score for measures 13-16. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal line in the top staff, and piano accompaniment in the three staves below. The piano accompaniment includes a right-hand part (treble clef) and a left-hand part (bass clef). The music is marked with repeat signs at the end of each system.

17

Musical score for measures 17-20. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal line in the top staff, and piano accompaniment in the three staves below. The piano accompaniment includes a right-hand part (treble clef) and a left-hand part (bass clef). The music is marked with repeat signs at the end of each system.

21

Musical score for measures 21-24. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal line in the top staff, and piano accompaniment in the three staves below. The piano accompaniment includes a right-hand part (treble clef) and a left-hand part (bass clef). The music is marked with repeat signs at the end of each system.

The Seruant of his Mistris

My Mistres is as faire as fine

from A Briefe Discovrse, 1614

John Bennet (b. c.1575; fl. 1599-1614)

C G Dm C F C G4/3sus C

My
My

5 C F C G C G

Mis - res is as faire as fine, Milk - white fin - gers,
heart is like a Ball of Snowe, Melt - ing at her

8 C D G G Dm Dm C

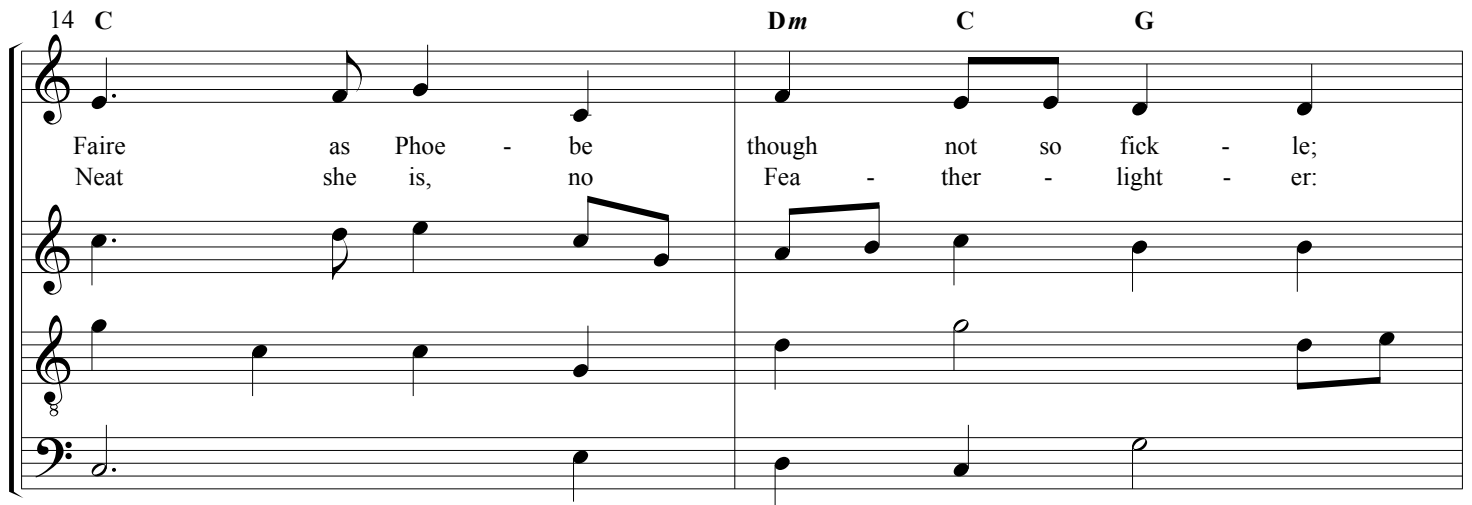
Cher - ry nose, Like twinck - ling day - starres lookes her
luke - warm sight: Her fier - y Lips like Night - worms

11 G C F G4/3sus C



eyne, glowe Light - ning all things where she goes.
Shin - ing cleere as Can - dle - light.

14 C Dm C G



Faire as Phoe - be though not so fick - le;
Neat she is, no Fea - ther - light - er:

16 F C G4/3sus C



Smooth as glasse though not so brick - le.
Bright she is, no Da - zie whit - er.

Almaine: The night watch

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of the late 16th century, featuring a mix of eighth and sixteenth notes, often beamed together. A repeat sign is present at the beginning of the system, indicating a first ending. The notation includes various rhythmic values and rests, with some notes beamed in groups to indicate eighth or sixteenth notes.

The second system of the musical score continues from the first system. It begins with a measure marked with the number '8', indicating the eighth measure of the piece. The system contains two first endings, labeled '1' and '2', which are separated by a double bar line. The notation continues with various rhythmic patterns and rests, maintaining the same key signature and time signature as the first system. The bottom staff shows a consistent bass line that supports the upper parts.

15

Musical score for measures 15-20. The score is written for five staves: four treble clefs and one bass clef. The key signature is two sharps (F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A double bar line with repeat dots is present at the end of measure 18. The notation includes slurs, ties, and dynamic markings such as mf and f .

21

Musical score for measures 21-26. The score is written for five staves: four treble clefs and one bass clef. The key signature is two sharps (F# and C#). The music continues with various note values and rests. A double bar line with repeat dots is present at the end of measure 26. The notation includes slurs, ties, and dynamic markings such as mf and f .

Now what is loue

from the Second Booke of Ayres, 1601

Robert Jones (fl. 1597-1615)

G C Dm Am G D4/3sus G G C G Am G

Now what is loue I pray thee tell, It is that foun - taine
 Now what is loue I praie thee saie, It is a worke on
 Now what is loue I praie thee saine, It is a Sunne - shine

7 D A D Dm F G F G D

and that well Where plea - sures and re - pen - tance dwell,
 ho mixt - ly with daie, It is De - cem - ber match't with Maie,
 with raine, It is a gen - tle pleas - ing paine,

13 Dm A Dm Am F Em A D D D Am Bm

It is per - haps that fance - sing bell That towles all in to
 When lus - tie - haps blood that fresh ar - raie, Heare ten monethes af - ter
 A flower that dyes in and springs a - gaine, It is a noe that

19 *Am* *G* *D* *Dm* *G* *D* *Dm* *G* *Am*

heau'n of would or their full hell, plaie, faine, And this is loue And this is loue And this is loue

25 *C* *Am* *C* *Am* *G* *D* 1 *G* *D* 2 *G*

and this is loue as I heare tell. and this is loue as I heare saie. and this is loue as I heare saie.

Now what is loue I praie thee show,
 A thing that creepes it cannot goe,
 A prize that passeth to and fro,
 A thing for one a thing for moe,
 And he that proues shall find it so,
 And this is loue as I well know.

Now what is loue I praie thee show,
 A thing that creepes it cannot goe,
 A prize that passeth to and fro,
 A thing for one a thing for moe,
 And he that proues shall find it so,
 And this is loue as I well know.

Oy comamos y bebamos

from Cancionero Musical de Palacio

Juan del Encina (1468-c.1529)

A Dm C C Gm A Dm C C Dm C F

Oy co - mam - mos y be - ba - mos Y can - te - mos
Que cos - tun - bres de con - ce - jo Que to - dos oy

Oy co - mam - mos y be - ba - mos Y can - te - mos
Que cos - tun - bres de con - ce - jo Que to - dos oy

Oy co - mam - mos y be - ba - mos Y can - te - mos
Que cos - tun - bres de con - ce - jo Que to - dos oy

Oy co - mam - mos y be - ba - mos Y can - te - mos
Que cos - tun - bres de con - ce - jo Que to - dos oy

7 C Dm A A Dm Dm C Dm A D(no3rd) *Fine*

y hol - gue - mos, Que ma - na - na'a - yu - na - re - mos.
nos bar - te - mos,

y hol - gue - mos, Que ma - na - na'a - yu - na - re - mos.
nos bar - te - mos,

y hol - gue - mos, Que ma - na - na'a - yu - na - re - mos.
nos bar - te - mos,

y hol - gue - mos, Que ma - na - na'a - yu - na - re - mos.
nos bar - te - mos,

13

Dm C F C Dm A

Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,

Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,

Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,

Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,

17 **A Dm Dm C Dm A4/3sus D(no3rd)** *D.C. al Fine*

Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.

Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.

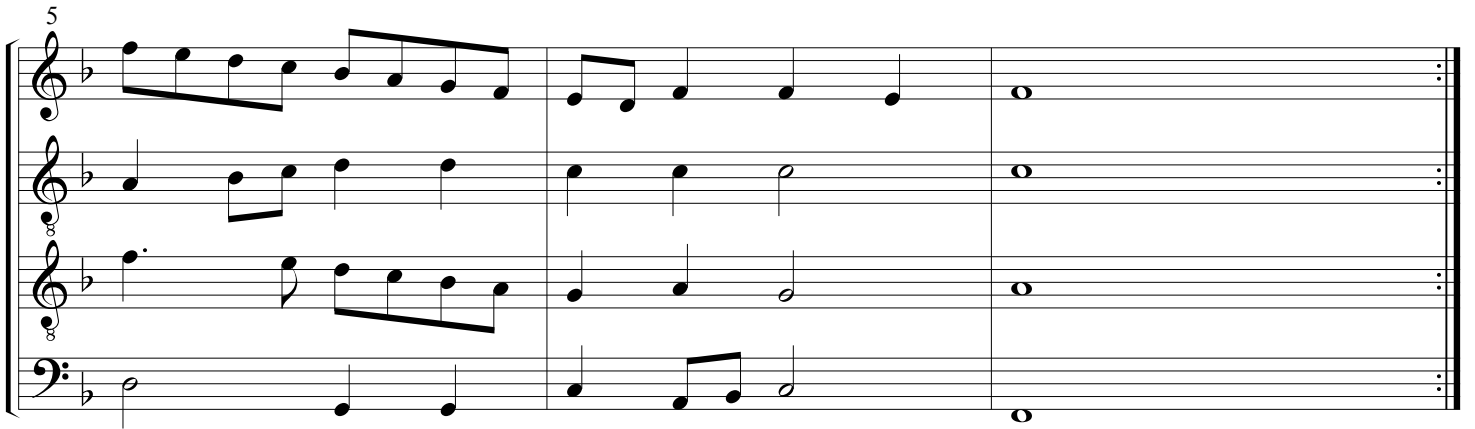
Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.

Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.

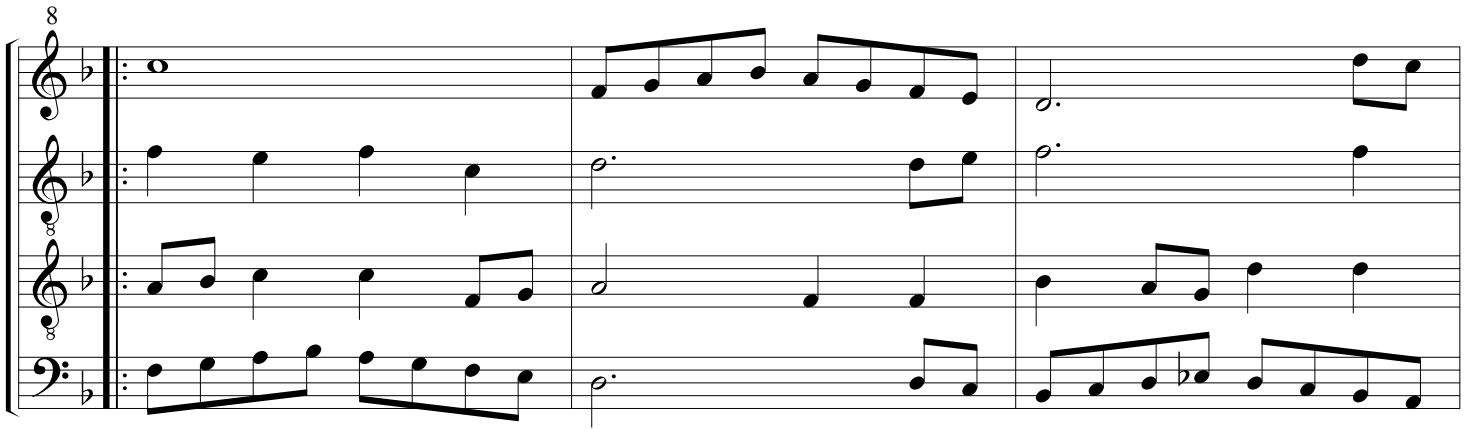
Paduoan IX



System 1: Four staves (treble and bass clefs) in a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat).



System 2: Four staves. The first measure is marked with a '5'. The music continues with similar rhythmic patterns. The system ends with repeat signs.



System 3: Four staves. The first measure is marked with an '8'. The music continues with similar rhythmic patterns. The system ends with repeat signs.



System 4: Four staves. The first measure is marked with an '11'. The music continues with similar rhythmic patterns. The system ends with repeat signs.

15

Musical score for measures 15-18. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 15 begins with a repeat sign. The music consists of quarter and eighth notes in the upper staves and quarter notes in the lower staves.

19

Musical score for measures 19-21. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music continues with quarter and eighth notes across all staves.

22

Musical score for measures 22-25. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 22 begins with a repeat sign. The music concludes with a double bar line and repeat dots at the end of measure 25.

Padouan XIII

Measures 1-6 of the piece. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two treble clefs and two bass clefs. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

Measures 7-12 of the piece. The notation continues with similar rhythmic motifs. Measure 12 ends with a repeat sign (double bar line with dots) in the first staff, indicating a first ending.

Measures 13-18 of the piece. The music continues with the established rhythmic patterns. Measure 18 ends with a repeat sign in the first staff, indicating a second ending.

Measures 19-22 of the piece. Measures 19-21 end with repeat signs in all staves. Measure 22 begins with a new melodic line in the first staff, which then continues through the remaining staves.

24

This system contains measures 24 through 27. It features a grand staff with four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of a melody in the upper treble staff and a bass line in the lower bass staff. Measure 24 starts with a half note G4, followed by quarter notes A4 and B4. Measure 25 has a half note C5, followed by quarter notes B4 and A4. Measure 26 has a half note G4, followed by quarter notes F4 and E4. Measure 27 has a half note D4, followed by quarter notes C4 and B3. The system ends with a double bar line and repeat dots.

28

This system contains measures 28 through 32. It features a grand staff with four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 28 starts with a half note G4, followed by quarter notes A4 and B4. Measure 29 has a half note C5, followed by quarter notes B4 and A4. Measure 30 has a half note G4, followed by quarter notes F4 and E4. Measure 31 has a half note D4, followed by quarter notes C4 and B3. Measure 32 has a half note G3, followed by quarter notes F3 and E3. The system ends with a double bar line and repeat dots.

33

This system contains measures 33 through 37. It features a grand staff with four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 33 starts with a half note G4, followed by quarter notes A4 and B4. Measure 34 has a half note C5, followed by quarter notes B4 and A4. Measure 35 has a half note G4, followed by quarter notes F4 and E4. Measure 36 has a half note D4, followed by quarter notes C4 and B3. Measure 37 has a half note G3, followed by quarter notes F3 and E3. The system ends with a double bar line and repeat dots.

38

This system contains measures 38 through 42. It features a grand staff with four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 38 starts with a half note G4, followed by quarter notes A4 and B4. Measure 39 has a half note C5, followed by quarter notes B4 and A4. Measure 40 has a half note G4, followed by quarter notes F4 and E4. Measure 41 has a half note D4, followed by quarter notes C4 and B3. Measure 42 has a half note G3, followed by quarter notes F3 and E3. The system ends with a double bar line and repeat dots.

Pase el agoa

from Cancionero Musical de Palacio

Anon.

F F C Dm Dm A

Pa - se'el a - goa, ma Ju - li - e - ta da - ma,

Pa - se'el a - goa, ma Ju - li - e - ta da - ma,

Pa - se'el a - goa, ma Ju - li - e - ta da - ma,

Pa - se'el a - goa, ma Ju - li - e - ta da - ma,

5 F F C F C Dm A D(no3rd)

pa - se'el a - goa. Ve - ni - te vous a moy.

pa - se'el a - goa. Ve - ni - te vous a moy.

pa - se'el a - goa. Ve - ni - te vous a moy.

pa - se'el a - goa. Ve - ni - te vous a moy.

9 D C Dm A D(no3rd)

Je m'en a - nay en un ver - gel.

Je m'en a - nay en un ver - gel.

Je m'en a - nay en un ver - gel.

Je m'en a - nay en un ver - gel.

12 **C** **C** **C** **Dm** **Dm** **A**

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

16 **F** **F** **C** **F** **C** **Dm** **A** **D(no3rd)**

pas - se'el a - goa. Ve - ni - te vous a moy.

pas - se'el a - goa. Ve - ni - te vous a moy.

pas - se'el a - goa. Ve - ni - te vous a moy.

pas - se'el a - goa. Ve - ni - te vous a moy.

Pavan

from Egerton MS 3665

Augustine Bassano (before 1545 - 1604)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The first four measures show a rhythmic pattern of quarter and eighth notes, with some rests and a sharp sign in the second measure of the second staff.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The first four measures show a rhythmic pattern of quarter and eighth notes, with some rests and a sharp sign in the second measure of the second staff. The system ends with a double bar line and repeat signs.

The third system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The first four measures show a rhythmic pattern of quarter and eighth notes, with some rests and a sharp sign in the second measure of the second staff. The system ends with a double bar line and repeat signs.

13

Musical score for measures 13-16. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one flat (B-flat). Measure 13 starts with a treble clef and a B-flat. The music consists of various note values including quarter, eighth, and sixteenth notes, with some rests. Measure 14 features a melodic line in the first treble staff. Measure 15 shows a continuation of the melodic lines. Measure 16 ends with a double bar line and repeat dots.

17

Musical score for measures 17-20. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one flat (B-flat). Measure 17 starts with a treble clef and a B-flat. The music features more complex rhythmic patterns, including eighth and sixteenth notes. Measure 18 has a prominent melodic line in the first treble staff. Measure 19 continues the melodic development. Measure 20 ends with a double bar line and repeat dots.

21

Musical score for measures 21-24. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one flat (B-flat). Measure 21 starts with a treble clef and a B-flat. The music continues with melodic and harmonic development. Measure 22 features a melodic line in the first treble staff. Measure 23 shows a continuation of the melodic lines. Measure 24 ends with a double bar line and repeat dots.

Galliard

from Egerton MS 3665

Augustine Bassano (before 1545 - 1604)

Measures 1-4 of the Galliard. The score is in 6/4 time and B-flat major. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

Measures 5-8 of the Galliard. The score continues with five staves. Measure 5 is marked with a '5' above the first staff. The musical notation includes various note values and rests, maintaining the 6/4 time signature.

Measures 9-12 of the Galliard. The score continues with five staves. Measure 9 is marked with a '9' above the first staff. The piece concludes with a final cadence in the fifth measure of this system.

As it fell on a holie Eve

from Pavans, Galliards, Almains..., 1599

Galliard

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 6/4 time and B-flat major. It begins with a half rest in the first measure, followed by a series of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

The second system of the musical score consists of five staves. It begins with a measure rest labeled '6'. The music continues with a series of notes, including a sharp sign in the second measure. A double bar line with repeat dots is placed after the fifth measure. The system concludes with a final double bar line and repeat dots.

The third system of the musical score consists of five staves. It begins with a measure rest labeled '11'. The music continues with a series of notes, including a sharp sign in the second measure. A double bar line with repeat dots is placed after the fifth measure. The system concludes with a final double bar line and repeat dots.

Pavan

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/2 time and D major. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

The second system of the musical score consists of five staves. It begins with a measure rest in the top staff, followed by a measure rest in the second staff, and then a measure rest in the third staff. The music continues with various note values and rests. The system concludes with a double bar line and repeat signs in all staves.

The third system of the musical score consists of five staves. It begins with a double bar line and repeat signs in all staves. The music continues with various note values and rests. The system concludes with a double bar line and repeat signs in all staves.

13

Musical score for measures 13-16. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. Measure 13 starts with a treble clef and a sharp sign. The first staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The fourth staff has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The fifth staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The system ends with a double bar line and repeat signs.

17

Musical score for measures 17-20. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. Measure 17 starts with a treble clef and a sharp sign. The first staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The fourth staff has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The fifth staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The system ends with a double bar line and repeat signs.

21

Musical score for measures 21-24. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. Measure 21 starts with a treble clef and a sharp sign. The first staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The fourth staff has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The fifth staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The system ends with a double bar line and repeat signs.

Galliard

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

Measures 1-4 of the Galliard. The score is written for five staves: four treble clefs and one bass clef. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes with various accidentals.

Measures 5-8 of the Galliard. Measure 5 is marked with a '5' above the staff. Measures 7 and 8 are marked with '1' and '2' above the staff, indicating first and second endings. The notation continues with complex rhythmic patterns.

Measures 9-12 of the Galliard. Measure 9 is marked with a '10' above the staff. The score concludes with a final cadence in measure 12.

Pavane Lesquercarde

from Liber Primus Leviorum Carminum, 1571

published by Pierre Phalese (c.1510-c.1573)

Measures 1-6 of the Pavane Lesquercarde. The score is written for four staves: two treble clefs (top and third) and two bass clefs (second and bottom). The key signature is one flat (B-flat). The music features a mix of eighth and sixteenth notes in the upper parts, with a steady bass line.

Measures 7-12 of the Pavane Lesquercarde. Measure 7 is marked with a '7' above the first staff. A double bar line with repeat dots appears at the end of measure 11. The musical texture continues with similar rhythmic patterns.

Measures 13-18 of the Pavane Lesquercarde. Measure 13 is marked with a '13' above the first staff. A double bar line with repeat dots appears at the end of measure 17. The piece shows some melodic variation in the upper staves.

Measures 19-24 of the Pavane Lesquercarde. Measure 19 is marked with a '19' above the first staff. The piece concludes with a final double bar line at the end of measure 24.

Les quatre Branles

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. All staves are in common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with repeat signs at the end of each staff.

The second system of the musical score consists of four staves, continuing from the first system. It begins with a measure rest marked with the number '5'. The notation continues with the same rhythmic patterns and repeat signs as the first system.

The third system of the musical score consists of four staves, continuing from the second system. It begins with a measure rest marked with the number '8'. The notation continues with the same rhythmic patterns and repeat signs as the previous systems.

13

A musical score for measures 13 through 17. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Fagot

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

A musical score for measures 18 through 22. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 6/4. The notation includes various rhythmic values such as half notes, quarter notes, and eighth notes. The piece concludes with a double bar line and repeat dots.

6

A musical score for measures 23 through 27. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 6/4. The notation includes various rhythmic values such as half notes, quarter notes, and eighth notes. The piece concludes with a double bar line and repeat dots.

Ronde V

from Danserye, 1551

Tylman Susato (c.1500-c.1561)

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of one flat (B-flat). The notation is arranged in four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, while the bass line provides harmonic support.

Measures 5-8 of the piece. The notation continues in the same four-staff format. Measure 5 is marked with a '5' above the first staff. The piece maintains its rhythmic and melodic patterns.

Measures 9-12 of the piece. Measure 9 is marked with a '9' above the first staff. The notation concludes with double bar lines and repeat dots at the end of each staff.

Measures 13-16 of the piece. Measure 13 is marked with a '13' above the first staff. This section begins with a repeat sign (double bar line with dots) and continues with the same musical notation as the previous sections.

Ronde VI

from Danserye, 1551

Tylman Susato (c.1500-c.1561)

The first system of the musical score for 'Ronde VI' consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a steady bass line.

The second system of the musical score for 'Ronde VI' consists of four staves. It begins with a measure number '7' above the first staff. The music continues with the same rhythmic patterns as the first system, including repeat signs and first/second endings.

Salterelle

The first system of the musical score for 'Salterelle' consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music features a steady bass line with a more active upper part.

The second system of the musical score for 'Salterelle' consists of four staves. It begins with a measure number '7' above the first staff. The music continues with the same rhythmic patterns as the first system, including repeat signs and first/second endings.

Ronde IX

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

The first system of the musical score for 'Ronde IX' consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with repeat signs at the end of the system.

The second system of the musical score for 'Ronde IX' consists of four staves. It begins with a double bar line and a measure rest, followed by a repeat sign. The music continues with the same rhythmic pattern as the first system. The system concludes with two first endings, labeled '1' and '2', which lead to different resolutions.

Aliud

The musical score for 'Aliud' consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with repeat signs at the end of the system.

To the old, long life and treasure

from Gypsies Metamorphosed, 1621

Anon, lyrics by Ben Jonson (1573?-1637)

Dm Dm A Dm

To the old, long life and treasure; To the
To the wit - ty, all fair To the
The fai - ry of beam up - The
The wheel of for - tune guide you; The

4 Dm C F C F F A Dm C

young, all health and plea - sure; To the fair, their face with e -
fool - ish their dark er - rors; To the lov - ing sprite, a se -
stars to their glis - ter be - side you; Run moon of light, In the
boy with the bow be - side you Till the

7 F Gm A Dm A Dm A D

ter - nal grace; And the foul to be lov'd at lei - sure.
cure de - light; And the jeal - ous his own dark ter - rors.
noon of night, Till the fire - drake hath o'er - gone you.
bird of day And the luck - i - er lot be - tide you.

Ta bone grace. Bassedance

from Musique de Joie, c.1540

Jacques Moderne (c.1495-c.1562)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef (C-clef on the third line). The time signature is 3/2. The music is written in a style characteristic of the 16th century, with a mix of quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

The second system of the musical score consists of four staves, continuing from the first system. It begins with a measure rest marked with the number '6'. The notation continues with various rhythmic patterns and rests, ending with a double bar line and repeat dots.

The third system of the musical score consists of four staves, continuing from the second system. It begins with a measure rest marked with the number '11'. The notation continues with various rhythmic patterns and rests, ending with a double bar line and repeat dots.

16

Musical score for measures 16-19. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of quarter and eighth notes, with some rests and repeat signs.

Tordion

Musical score for measures 20-23. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music features eighth-note patterns in the upper staves and quarter notes in the lower staves, with repeat signs.

6

Musical score for measures 24-27. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of simple quarter notes across all staves, with repeat signs.

Tant que vivrai

music by Claudin de Sermisy (c.1490-1562)

verse 1

lyrics by Clement Marot (1496-1544)

from Chansons Nouvelles, 1527

F Gm F C G4/3sus C F Gm Dm

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

7 Bb Gm Bb C F Gm F Gm Dsus4 Bb C4/3sus F F Gm

mours le roy puis - sant, En fais, en ditz, — en chan - sons et ac - cordz. Par plu - siers

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

14 F C G4/3sus C F Gm Dm Bb Gm Bb C

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

21 **F Gm F Gm D_{sus4} B \flat C4/3_{sus} F B \flat Am F**

Car j'ay l'a - mour de la bel - le au gent corps. Son al - li - an - ce,

Car j'ay l'a - mour de la bel - le au gent corps. Son al - li - an - ce,

Car j'ay l'a - mour de la bel - le au gent corps.

Car j'ay l'a - mour de la bel - le au gent corps. Son al - li - an - ce,

26 **B \flat Am F F C F F C F B \flat Am F B \flat Am F**

C'est ma fi - an - ce, Son cueur est mien, Le mien est sien. Fy de tris - tes - se, Vi - ve ly - es - se,

Son cueur est mien, Fy de tris - tes - se,

C'est ma fi - an - ce, Le mien est sien. Vi - ve ly - es - se,

C'est ma fi - an - ce, Son cueur est mien, Le mien est sien. Fy de tris - tes - se, Vi - ve ly - es - se,

31 **F Gm F F Gm F C D_{sus4} B \flat C4/3_{sus} 1 F 2 F**

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Tant que vivrai

music by Claudin de Sermisy (c.1490-1562)

verse 2

lyrics by Clement Marot (1496-1544)

from Chansons Nouvelles, 1527

F Gm F C G4/3sus C F Gm Dm

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

7 Bb Gm Bb C F Gm F Gm Dsus4 Bb C4/3sus F F Gm

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

14 F C G4/3sus C F Gm Dm Bb Gm Bb C

eux n'en font que mur - mur - er; Mais nos-tre_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre_a - mour n'en scau - roit moins du - rer;

21 **F Gm F Gm D_{sus4} B \flat C_{4/3sus} F B \flat Am F**

Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,
 Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,
 Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,

26 **B \flat Am F F C F F C F B \flat Am F B \flat Am F**

Tou - te ma vi - e, Je l'ai - me - ray Et chan - te - ray: C'est la pre - miè - re, C'est la der - niè - re
 Je l'ai - me - ray C'est la pre - miè - re,
 Tou - te ma vi - e, Et chan - te - ray: C'est la der - niè - re
 Tou - te ma vi - e, Je l'ai - me - ray Et chan - te - ray: C'est la pre - miè - re, C'est la der - niè - re

31 **F Gm F F Gm F C D_{sus4} B \flat C_{4/3sus} 1 F 2 F**

Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
 Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
 Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
 Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.

The Third of the Prince's

from the Masque of Oberon, 1611

Robert Johnson (c.1583-1633)

Musical score for measures 1-4. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the upper staves, with a more rhythmic bass line.

Musical score for measures 5-8. The score continues with four staves. Measure 5 is marked with a '5' above the first staff. The notation includes various rhythmic patterns and rests, typical of early 17th-century lute tablature transcriptions.

Musical score for measures 9-12. The score continues with four staves. Measure 9 is marked with a '9' above the first staff. The music shows a continuation of the melodic and harmonic ideas from the previous measures.

Musical score for measures 13-16. The score continues with four staves. Measure 13 is marked with a '13' above the first staff. The final measure (16) ends with a double bar line and a 3/4 time signature.

17

21

26

31

Tres moricas m'enamoran

from Cancionero Musical de Palacio

Anon/Diego Fernandez (fl.late 15th-early 16th C)

Musical score for the first system of 'Tres moricas m'enamoran'. It consists of three staves: a vocal line (treble clef), a lute line (treble clef), and a bass line (bass clef). The lyrics are: Tres mo - ri - cas m'en - a - mo - ran en Ja - én: A - xa_y Fá - ti-ma_y.

Musical score for the second system of 'Tres moricas m'enamoran'. It consists of three staves: a vocal line (treble clef), a lute line (treble clef), and a bass line (bass clef). The lyrics are: Ma - ríen. Di - xe - les, quién sois, se - ño - ras, De mi vi - da ro - ba - do - ras?

Musical score for the third system of 'Tres moricas m'enamoran'. It consists of three staves: a vocal line (treble clef), a lute line (treble clef), and a bass line (bass clef). The lyrics are: Cri - stia - nas qu'é - ra - mos mo - ras de Ja - én: A - xa_y Fá - ti-ma_y Ma -

27

rén. Yo vos ju - ro_al Al - co - rán,
En quién, se - ño - ras, cre - éis,

rén. Yo vos ju - ro_al Al - co - rán,
En quién, se - ño - ras, cre - éis,

rén. Yo vos ju - ro_al Al - co - rán,
En quién, se - ño - ras, cre - éis,

35

Que la u - na_y to - das tres Do mis o - jos pe - na -
M'ha - béis pues - to'en gran - de'a - fán,

Que la u - na_y to - das tres Do mis o - jos pe - na -
M'ha - béis pues - to'en gran - de'a - fán,

Que la u - na_y to - das tres Do mis o - jos pe - na -
M'ha - béis pues - to'en gran - de'a - fán,

44

rán pues tal ve - rén: A - xa_y Fá - ti - ma_y Ma - ríen.

rán pues tal ve - rén: A - xa_y Fá - ti - ma_y Ma - ríen.

rán pues tal ve - rén: A - xa_y Fá - ti - ma_y Ma - ríen.

Una sañosa porfia

verses 1-5

from Cancionero Musical de Palacio

Juan del Encina (1485-c.1530)

Dm A Dm C Dm A A Dm

U - na sa - ño - sa por - fi
Ya for - tu - na di - spo - ni
Su_es - pan - to - sa_ar - ti - lle - ri
La tier - ra y_el - mar ge - mí
La muy gran ca - ba - lle - ri

- a sin ven - tu - ra
- a qui - tar mi prós -
- a Los a - dar - ves
- an que vie - ne se -
a, he - la, vie - ne

5 C F Dm G Am F G Dm F C Dm A

va pu - jan
pe - ro man
der - ri - ban
ño - re - an
re - lum - bran

do.
do,
do,
do,
do,

9 **F Dm C G C C G Dm**

Ya nun - ca ter - né a - le - grí - a, ya mi mal se
 qu'el bra - vo le - ón d'Es - pa - ña mal me vie - ne a -
 mis vi - llas y mis cas - ti llos, mis me cie - da - des
 sus pen - do - nes y es - tan - dar tes y ban - de - ras
 sus hues - tes y pe - o - na je el ai - re vie -

13 **Am Dm A Dm C F Dm G Am F G Dm F C Dm A**

va or - de - nan do.
 me - na - zan do.
 va ga - nan do.
 le - van - tan do.
 ne tur - ban do.

Una sañosa porfia

verses 6-10

from Cancionero Musical de Palacio

Juan del Encina (1485-c.1530)

Dm A Dm C Dm A A Dm

Cór - re - me - la mo - re - rí - a, los cam - pos vie -
 Las mez - qui - tas de Ma - ho - ma en ig - le - sias
 Al cie - lo dan a - pe - lli - do Vi - va el gran Rey
 U - na ge - ne - ro - sa Vir - gen es - fuer - zo les
 Con u - na cruz co - lo - ra da y_u - na_e - spa - da

5 C F Dm G Am F G Dm F C Dm A

ne - ta - lan do;
 con - sa - gran do;
 don Fer - nan do;
 vie - ne dan do;
 re - lum - bran do,

9 **F Dm C G C C G Dm**

mis com - pa - ñas y cau - di - llos vie - ne ven - cien -
 las mo - ras lle - va ca - ti - vas con a - la - ri -
 vi - va la muy gran le - o - na Al - ta Rei - na
 un fá - mo - so ca - ba - le - ro de - lan - te vie -
 d'un ri - co man - to ves - ti do, to - da la gen -

mis com - pa - ñas y cau - di - llos vie - ne ven - cien -
 las mo - ras lle - va ca - ti - vas con a - la - ri -
 vi - va la muy gran le - o - na Al - ta Rei - na
 un fá - mo - so ca - ba - le - ro de - lan - te vie -
 d'un ri - co man - to ves - ti do, to - da la gen -

mis com - pa - ñas y cau - di - llos vie - ne ven - cien -
 las mo - ras lle - va ca - ti - vas con a - la - ri -
 vi - va la muy gran le - o - na Al - ta Rei - na
 un fá - mo - so ca - ba - le - ro de - lan - te vie -
 d'un ri - co man - to ves - ti do, to - da la gen -

13 **Am Dm A Dm C F Dm G Am F G Dm F C Dm A**

do y ma - tan do.
 dos llo - ran do.
 pro - spe - ran do.
 ne vo - lan do.
 te gui - an do.

do y ma - tan do.
 dos llo - ran do.
 pro - spe - ran do.
 ne vo - lan do.
 te gui - an do.

do y ma - tan do.
 dos llo - ran do.
 pro - spe - ran do.
 ne vo - lan do.
 te gui - an do.

do y ma - tan do.
 dos llo - ran do.
 pro - spe - ran do.
 ne vo - lan do.
 te gui - an do.

Wanton Galliard

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 6/4. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece begins with a treble clef and a key signature of one sharp (F#).

The second system of the musical score consists of five staves. It begins with a measure number '6' above the first staff. The music continues with similar rhythmic patterns and includes repeat signs (double bar lines with dots) in the second and third measures of the system. The key signature remains one sharp (F#).

The third system of the musical score consists of five staves. It begins with a measure number '12' above the first staff. The music concludes with a final cadence, indicated by a double bar line with dots at the end of the system. The key signature remains one sharp (F#).

Translations

Aria de Venere

Donne mie care,
Che n'acquistate Ciò, che mirate,
Ciò, che si vede, Ch'Amor possede.

Qual de' vostr'occhi
Feri ò benigni Spiegano i Cigni,
Con dolce canto Le glorie e'l vanto;

Tal hoggi, inanzi
De'i lor bei giri Con vaghi giri,
Voi vagheggiando, Vadan danzando.

A voi gl'invio,
Ch'a dilettarvi, Com'a lodarvi,
Confomi sono Al canto e'al suono.

Dear ladies,
you who profit from what you see,
here before you is she who possesses Love.

Before your eyes,
Cruel or kind, The Swan unfurls
Its pride and glory With sweet singing.

So today, before
They stretch their wings, They will dance
In graceful circles, Gazing lovingly at you.

I send them to you
Since delight, Like praise,
Can be expressed In song and music.

Bon jour, mon coeur

Bon jour, mon coeur
Bon jour, ma douce vie,
Bon jour, mon oeil,
Bon jour, ma chère amie.

Hé, bon jour, ma toute belle,
Ma mignardise, bon jour.
Mes délices, mon amour,
Mon doux printemps, ma douce fleur nouvelle,
Mon doux plaisir, ma douce colombe,
Mon passereau, ma gentille touterelle;
Bon jour, ma douce rebelle.

Good day, my heart
Good day, my sweet life,
Good day, my eye,
Good day, my dear love.

Ah, good day, my beauty,
My pretty one, good day.
My delights, my love,
My sweet spring, my sweet fresh flower,
My sweet pleasure, my sweet dove,
My sparrow, my gentle turtledove,
Good day, my sweet rebel.

Das Hertz thut mir auffspringen

Das Hertz thut mir auffspringen,
mein Mund vor Freuden singen,
wann ich kumm zu dem liebsten Bulen meine,
freundlich mit ir zu schertzen,
bet ir alleine, die ich lieb von Hertzen.

My heart leaps up,
My mouth sings for joy,
When I come to my dear beloved,
To make friendly jest with her,
With her alone, Whom I love with all my heart.

Fuggi, fuggi, fuggi

Fuggi fuggi fuggi da questo cielo
Aspr' e duro spietato'e gielo.
Tu ch'il tutto'i prigionie leghi
Ne per pianto si frangi'o pieghi
Fier tiranno Giel dell' anno
Fuggi fuggi fuggi la do ve'il verno
Su le brine ha seggio'eterno.

Vieni vieni candida vien vermiglia
Tu del mondo sei maraviglia
Tu nemica d'amare noie
Da ad anima delle gioie
Messaggiera Per primavera
Tu sei del'anno la giovinezza
Tu del mondo sei la vaghezza.

Flee, flee, flee from this sky,
Harsh and unyielding, relentless and freezing,
You, who shackle all in prison
Neither bending nor breaking in tears.
You, the year's cruel, frozen tyrant,
Flee, flee, flee to wherever the eternal winter
Places its throne over the frost.

Come, come, flowers, Come, vermilion.
You are a marvel for the world
And the nemesis of all things dreary.
Give joy to the soul
Through your message of spring.
You are the youth of the year
And the beauty of the world.

Gentil madonna

Gentil madonna del mio cor patrona,
E de mia vit' ancor,
Sola nel mondo mia ferma colonna,
Rimedio'a'ogni mi'ardor,
Son qua venuto, Per dirt' il tutto
E per contarte, Di part' in parte
Tutte le pene Che d'amor vene.
Gentil madonna, il rimedio sei tu,
Deh! non star piu.

My noble lady, patroness of my heart
And of my life,
My only firm support in the world,
Remedy for all my ardor,
I have come to tell you everything
And to recount from start to finish
All the pain that came from love.
Noble lady, you are the remedy,
Ah, do not wait.

Translations

Si ben ti voglio, cara mia signora,
Perche non voi a me?
Sappi che sei la mia cara decora,
E fa che sia di te.
S'io son fidele, N'esser crudele,
Se ben ti voglio, Non me ne doglio,
Viv' in speranza Ch'in tua fidanza,
Gentil madona, il rimedio sei tu,
Deh! non star piu.

If I love you, my sweet lady,
Why don't you love me?
You know that you are my beloved,
So let me be yours.
If I am faithful, do not be cruel.
If I love you, it does not sadden me,
I live in hope that trusting you,
Noble lady, are the remedy,
Ah, do not wait.

El Grillo

El Grillo é buon Cantore
Che tiene longo verso.
Dalle beve Grillo Canto.
El Grillo è buon Cantore.
Ma non fa come gli altre ucelli;
Come li han cantato un poco,
Van de fato in altro loco;
Sempre el Grillo sta pur saldo.
Quando la maggior el caldo
Alhor canta sol per amore.

The cricket is a god singer
Who holds a long note.
The cricket sings of drinking.
The cricket is a good singer.
But he's not like other birds;
As soon as they have sung a while,
They are off somewhere else;
The cricket always stays put.
When the weather is at its hottest,
Then he sings for the love of it.

Il estoit une fillette

Il estoit une fillette
Qui vouloit scavoit le jeu d'amours.
Ung jour qu'elle estoit seulette
Je luy en aprins deux ou trois tours.
Après avoir senty le goust
elle me dit en soubzriant:
"Le premier coup me semble lour
Mais la fin me semble friant".
Je luy dis: "vous me tentez"
El me dit: "recommencez"
Je l'empoingne,
Je l'embrasse,
Je la fringue fort.
Elle crie: "ne cessez",
Je luy dis: "vous me gastez
Laissez moy, petite garse
Vous avez grand tort".
Mais quant ce vint a sentir le doux point.
Vous l'eussiez vu mouvoir si doucement
Que son las cueur luy tremble fort et poingt.
Mais, Dieu mercy, c'estoit ung doux tourment.

There was a maiden
Who desired to learn the game of love.
One day when she was alone
I showed her two or three tricks.
Having taken a liking to it,
She said smilingly to me,
"The first bout was hard,
but the end was delicious."
I said to her "You tempt me."
She said "Do it again."
I seized her,
I embraced her,
I frisked her roundly.
She cried, "Do not stop."
I said, "You wear me out,
Let go of my, my girl,
You go too far."
But when she felt the sweet dart,
You should have seen her moving, oh so softly
That her heart throbbed and shuddered.
But God be thanked, it was such sweet torment!

J'ay du mal tant tant (J'ay le rebours)

J'ay le rebours de ce que ie souhaite,
J'ay converty en ioye contrefaite
Toute le plaisir que perdre craignoye tant:
J'ay du mal tant tant,
Que le coeur me fend
De voir l'amour defaite.

I have the opposite of what I wish,
I've turned into feigned joy
All the pleasure I feared so much to lose:
I have so much wretchedness
That my heart is breaking
To see my love undone.

Ma douleur n'est moins grande que secrette,
Mon bien perdu sans espoir je regrette,
Qui me souloit l'esprit rendre content:
J'ay du mal tant tant...

My pain is not greater than it is secret;
I regret my lost happiness without the hope
That once would make my mind content.
I have so much wretchedness...

Fy des beaux chants & des vers du poete,
J'aime trop mieux Hieremie le prophete,
Avec luy vois mourir en languissant;
J'ay du mal tant tant...

Enough of pretty songs and poets' verses;
I prefer only too much the prophet Jeremiah,
And with him go to my death in misery.
I have so much wretchedness...

Translations

Une jeune fillette

Une jeune fillette
De noble coeur,
Plaisante et joliette
De grand' valeur,
Outre son gré on l'a rendu nonette,
Cela point ne luy haicte,
D'où vit en grand douleur.

Un soir après complie
Seulette estoit
En grand mélancolie
Se tourmentoît,
Disant ainsi: "Douce Vierge Marie,
Abrège moy la vie
Puisque mourir je doy."

Mon pauvre coeur soupire
Incessamment,
Aussi ma mort desire
Journallement,
Qu'à mes parents ne puis mander n'escire.
Ma beaute fort empire,
Je vis en grand tourment.

Que ne m'a-ton donnée
A mon loyal amy,
Qui m'a tant désirée
Aussi ay'je moy luy?
Toute la nuit me tendroit embrassée,
Me disant sa pensée,
Et moy la mienne a luy.

La mort est fort cruelle
A endurer,
Combien qu'il faut par elle
Trestous passer.
Encor est plus le grand mal qui s'endure.
Et la peine plus dure
Qu'il me faut supporter.

Adieu vous dis, mon père,
Ma mère et mes parents,
Qui m'avez voulu faire
Nonette en ce convent.
Où il n'y a point de resjouissance.
Je vis en déplaisance,
Je n'attends que la mort.

Adieu vous les filles
De mon pays,
Puisqu'en cette
Abbaye me faut mourir.
En attendant de mon Dieu la sentence
Je vis en esperance
D'en avoir reconfort.

Margot labourez les vignes

Margot labouret les vignes,
vignes, vignes, vignolet,
Margot labouret les vignes bien tost.
En revenant de Lorraine, Margot,
Rencontray trois capitaines,
Ils m'ont saluee vilaine,
Je suis leurs fievres quartaines,
Margot labouret les vignes,
vignes, vignes, vignolet,
Margot labouret les vignes bien tost.

A young girl
of noble heart,
Pleasant and lovely,
of great worth,
Against her will was made a nun,
That did not please her
So she lives in great sadness.

One evening after compline,
she was alone,
In great melancholy,
tormenting herself,
Saying "Sweet Virgin Mary,
End my life
As I must die.

"My poor heart
sighs incessantly,
And desires
my death daily,
Of which to my family I cannot write.
My beauty is leaving,
I live in great torment.

Why was I not given
to my loyal friend
who desired me
as I desired him?
All night he would hold me in his arms
Telling me his thoughts,
As I told him mine.

Death is a cruel thing
to endure,
Though it
all must pass.
But worse is the great ache that lasts.
And the sharper pain
That I must suffer.

Good-bye my father,
my mother and my family,
Who wished to make me
a Nun in this convent,
Where there is no rejoicing.
I live in misery.
I await only death.

Good-bye you girls
of my country,
Because in this abbey
I must die.
In waiting for God's judgement
I live in hope
Of consolation."

Margot, tend the vines,
The vines, the vines, the little vines,
Margot, go and tend the vines now.
Returning from Lorraine, Margot,
I met three captains;
They greeted me with disgust, Margot;
I am their pox.
Margot, tend the vines,
The vines, the vines, the little vines,
Margot, go and tend the vines now.

Translations

Mignonne, allons voir si la rose

Mignonne allés voir si la rose
Qui ce matin avoit desclose
Sa robe de pourpre au soleil,
A poin et perdu ceste vespree
Le lys de sa robe pourpree,
Et son tein et au vostre pareil.

Las! voyez comme en peu d'espace,
Mignonne, elle a dessus la place,
Helas! ses beautés laissé choir!
Ha vrayment marastre est nature,
Puis qu'une telle fleur ne dure
Que du matin iusques au soir.

Donc, si vous me croyez, Mignonne,
Tandis que vostre aage fleuronne
En sa plus verde nouveaute,
Cueillez, cueillez vostre ieunesse:
Comme à ceste fleur la vieillesse
Fera ternir vostre beauté.

My dear, let's go and see if the rose,
Which this morning had opened
Its purple robe to the sun,
Has this evening lost
The folds of its purple robe
And its color like your own.

Alas, see how in such a short time
My dear, she has lost her place,
Her beauties lay fallen.
Nature is truly a wicked stepmother,
That such a flower only lasts
From morning until evening.

Therefore, if you believe me, my dear,
While your life blossoms
In its most verdant freshness,
Harvest, harvest your youth:
Like this flower, old age
Will wither your beauty.

Mille regretz

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definer.

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.

Mir ist ein schons brauns Maidelein

Mir ist ein schöns brauns Maidelein
gefallen in mein'n Sinn.
Wollt Gott ich solt heint bei ihr sein,
mein Trauren fuhr dahin!
Kein Tag noch Nacht hab ich kein Ruh,
das schafft ihr schön Gestalt
Ich weiß nit wie ihm furbaß tu,
Mein Feinslieb macht mich alt.

A beautiful brunette girl
has come into my mind.
God, I should be with her –
I long so for that!
Day and night I have no peace,
thinking about her beautiful form.
I don't know what I can do about it;
my love is weakening me.

Oy comamos y bebamos

Oy comamos y bebamos
Y cantemos y holguemos,
Que manana ayunaremos.

Por onrra de Sant Antruejo
Paremonos oy bien anchos,
Enbutamos estos panchos,
Rrecalquemos el pellejo.
Que costumbres de concejo
Que todos oy nos bartemos,
Que manana ayunaremos.

Beve, Bras; más tú, Beneyto;
Beva Pidruelo y Llorente.
Beve tú primeramente,
Quitarnos has deste preito.
En beber bien me deleyto;
Daca, daca, beberemos,
Que manana ayunaremos.

Today, let's eat and drink,
Let's sing and sport,
For tomorrow we fast.

In honor of St. Carnival,
Let's feel proud,
Let's stuff our stomachs
Until our skin stretches.
Wise custom decrees
That we gorge ourselves,
For tomorrow we fast.

Drink up, Bras; and you, Beneyto;
Drink Pidruelo and you, Sadface.
Drink now, quickly,
Let's get rid of this gloom.
Drinking is my delight,
Here now we swill,
For tomorrow we fast.

Translations

Pase el agoa

Pase'el agoa, ma Julieta dama,
pase'el agoa.
Venite vous a moy.

Je m'en anay en un vergel,
Tres rosetas fui culler.
Ma Julioleta dama,
pase'el agoa.
Venite vous a moy.

Cross over the water, my lady Julieta,
Cross over the water.
Come to me.

I went to the garden
To gather three rosebuds.
My lady Julieta,
Cross over the water.
Come to me.

Tant que vivray

Tant que vivray en aage florissant,
Je serviray d'amours le roy puissant,
En fais, en ditz, en chansons et accordz.
Par plusieurs fois m'a tenu languissant,
Mais après duel m'a fait rejoysant,
Car j'ay l'amour de la belle au gent corps
Son alliance, C'est ma fiance:
Son cueur est mien, Le mien est sien.
Fy de tristesse, Vive lyesse,
Puis-qu'en amour a tant de bien.

Quand je la veulx servir et honorer,
Quand par éscriptz veulx son nom décorer,
Quand je la veoy et visite souvent,
Ses envieus n'en font que murmurer;
Mais nostre amour n'en scauroit moins durer ;
Autant ou plus en emporte le vent,
Maulgré envie, Toute ma vie,
Je l'aymeray Et chanteray:
C'est la première, C'est la dernière
Que j'ay servie Et serviray.

As long as I live in my prime
I will serve the great king of love
In deeds, in words, in songs and harmony.
Many times he has left me to languish,
But after sorrow has made me rejoice,
For I have the love of a sweetbodied beauty.
Her betrothal is pledged to me;
Her heart is mine, mine is hers.
Away with sadness, long live gladness,
For in love there are so many good things.

When I wish to serve and honor her,
When I wish to write and praise her name,
When I see and visit her often,
The envious can only whisper;
But our love will endure
As long as the winds blow.
In spite of envy, all my life
I will love her and will sing
This is the first, this is the last
That I have served and will serve.

Tres moricas m'enamoran

Tres moricas m' enamoran
en Jaén:
Axa'y Fátima'y Marién.

Dixeles, quién sois, señoras,
De mi vida robadoras?
Cristianas qu' éramos moras de Jaén:
Axa'y Fátima'y Marién.

Yo vos juro al Alcorán,
En quién, señoras, creéis,
Que la una y todas tres
M'habéis puesto'en grande afán,
Do mis ojos penarán pues tal verén:
Axa'y Fátima'y Marién.

Three Moorish girls have made me fall in love
in Jaén:
Axa, Fátima and Marién.

I said to them, "Who are you, ladies,
That have robbed me of my life?"
"We are Christians who were Moors in Jaén,
Axa, Fátima and Marién."

I swear by the Koran
In which, ladies, you believe,
That one and all three of you
Have caused me great anxiety;
Where can my sorrowful eyes see at last
Axa, Fátima and Marién.

Una sañosa porfía

A song in commemoration of King Boabdil, who lost his domain when King Ferdinand and Queen Isabella claimed the Alhambra, the Moorish palace at Grenada, and the passing of Moorish civilization from Spain.

Una sañosa porfía
sin ventura va pujando.
Ya nunca terné alegría,
ya mi mal se va ordenando.

Ya fortuna disponía
quitar mi próspero mando,
qu'el bravo león d'España
mal me viene amenazando.

A furious, doomed
conflict grinds on.
Joy I never had,
and now my sad fate is ordained.

Fortune decrees
to take away my happy rule,
for the brave lion of Spain
comes to menace me.

Translations

Su espantosa artillería
Los adarves derribando,
mis villas y mis castillos,
mis ciudades va ganando.

La tierra y el mar gemían
que viene señoreando,
sus pendones y estandartes
y banderas levantando.

La muy gran caballería,
Hela, viene relumbrando,
sus huestes y peonaje
el aire viene turbando.

Córreme la morería,
los campos viene talando;
mis compañías y caudillos
viene venciendo y matando.

Las mezquitas de Mahoma
en iglesias consagrando;
las moras lleva cativas
con alaridos llorando.

Al cielo dan apellido
Viva el gran Rey don Fernando,
viva la muy gran leona,
Alta Reina prosperando.

Una generosa Virgen
esfuerzo les viene dando.
Un famoso caballero
delante viene volando.

Con una cruz colorada
y una espada relumbrando,
d'un rico manto vestido,
toda la gente guiando.

His dreadful artillery
demolishes all our ramparts,
My towns and my castles,
All my cities he is capturing.

The earth and sea groan
as they fall under his power,
His pennants and his standards
And his flags hosted high.

His imposing cavalry
arrives in grand array.
His hosts and infantry
stir the air.

He over-runs Moorish lands
and razes the fields.
My companies and my captains
Are being crushed and massacred.

He turns the mosques of Mohammed
Into parish churches;
They take away our women
amidst cries and tears.

A cry goes up to heaven:
"Long live King Ferdinand!
Long live the magnificent lioness,
The great and prosperous Queen!"

A generous Virgin
gives them great courage.
An illustrious knight
proudly flies before them.

Carrying a crimson cross
and a sparkling sword,
Dressed in a rich mantle,
he leads forth all the people.







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