

Easy Period Musickē

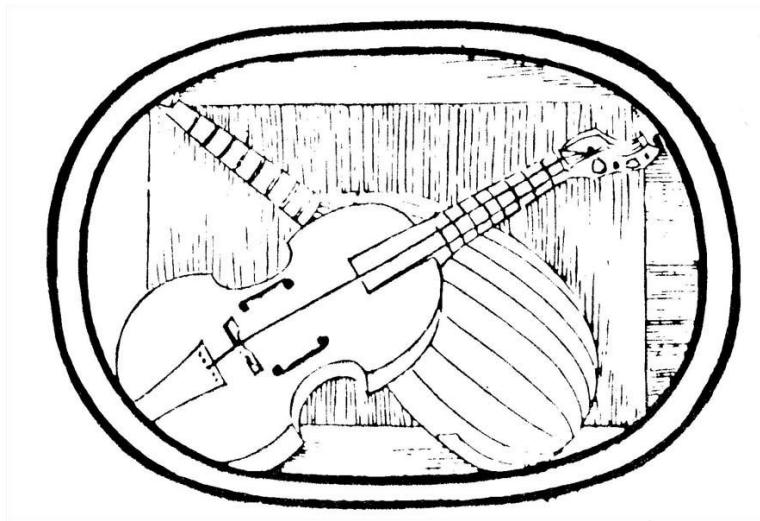
Temperate and
Gentle Musickēs
for the new musician

collected by
Steve Hendricks
sometimes known as Samuel Piper

Easy Period Musick

Temperate and
Gentle Musickes
for the new musician

Steve Hendricks



Steve Hendricks Music
San Diego

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Foreword

I often encounter musicians who would like a selection of music for beginning players. This book is meant to provide easy examples of songs and dances from the Medieval and Renaissance eras in Western Europe.

It is available for download at www.stevehendricksmusic.com. There are also several books of music that musicians may find useful when they have grown a bit more proficient on their instrument of choice.

Hardcopies may be ordered from Steve Hendricks at steve@stevehendricksmusic.com.



Bouffons

Tune: *Orchesographie*, 1588/89
Thoinot Arbeau (1520-1595)

The musical score consists of four systems of music, each with four staves. The music is in common time and uses a key signature of one sharp (F#). The voices are labeled G, C, G, and D from top to bottom.

System 1: Measures 1-4. The notes are primarily eighth and sixteenth notes. Measure 1 starts with a half note G. Measures 2-4 show a repeating pattern of eighth notes.

System 2: Measures 5-8. The notes continue the eighth-note pattern. Measure 8 ends with a half note G.

System 3: Measures 9-12. The notes continue the eighth-note pattern. Measure 12 ends with a half note G.

System 4: Measures 13-16. The notes continue the eighth-note pattern. Measure 16 ends with a half note G.

Belle qui tiens ma vie

Beauty who holds my life

from *Orchesographie*, 1589,
Thoinot Arbeau (Jehan Tabourot)
(1520-1595)

Music score for the first section of 'Belle qui tiens ma vie'. The score consists of five staves of music for three voices (SATB). The vocal parts are labeled with their respective names: Soprano (S), Alto (A), Tenor (T), Bass (B), and Basso (B). The lyrics are written below each staff. The key signature changes throughout the piece, indicated by various sharps and flats.

Key changes in the first section:

- Measures 1-5: Gm, D, Gm, F, B \flat , B \flat , C, B \flat , E \flat , F, B \flat , Gm, D
- Measures 6-10: Gm, F, B \flat , B \flat , C, B \flat , E \flat , F, B \flat , B \flat , F, Dm, Gm, Cm, D
- Measures 11-15: B \flat , C, Gm, D, G, B \flat , F, Dm, Gm, Cm, D, B \flat , C, Gm, D, G

Lyrics for the first section:

Bel - le qui
Pour - quoy fuis tiens ma vi -
tu mig - nar - e Cap - tiv - e suis
de Si ie suis dans pres de yeulx,
dans tes toy, Qui Quand m'as la -
pres de yeulx, Qui Quand m'as la -
toy, Qui Quand m'as la -
Qui Quand m'as la -
toy, Qui Quand m'as la -
toy, Qui Quand m'as la -
toy,

Music score for the second section of 'Belle qui tiens ma vie'. The score consists of five staves of music for three voices (SATB). The vocal parts are labeled with their respective names: Soprano (S), Alto (A), Tenor (T), Bass (B), and Basso (B). The lyrics are written below each staff. The key signature changes throughout the piece, indicated by various sharps and flats.

Key changes in the second section:

- Measures 6-10: Gm, F, B \flat , B \flat , C, B \flat , E \flat , F, B \flat , B \flat , F, Dm, Gm, Cm, D
- Measures 11-15: Gm, F, B \flat , B \flat , C, B \flat , E \flat , F, B \flat , B \flat , F, Dm, Gm, Cm, D
- Measures 16-20: B \flat , C, Gm, D, G, B \flat , F, Dm, Gm, Cm, D, B \flat , C, Gm, D, G

Lyrics for the second section:

me ra - vi -
ie re - gar - e D'un soubz - riz
de Ie me perds gra - ci - eux,
de - dans moy Viens tost me per -
se - cou - rir
fec - ti - ons

me ra - vi -
ie re - gar - e D'un soubz - riz
de Ie me perds gra - ci - eux,
de - dans moy Viens tost me per -
se - cou - rir
fec - ti - ons

me ra - vi -
ie re - gar - e D'un soubz - riz
de Ie me perds gra - ci - eux,
de - dans moy Viens tost me per -
se - cou - rir
fec - ti - ons

me ra - vi -
ie re - gar - e D'un soubz - riz
de Ie me perds gra - ci - eux,
de - dans moy Viens tost me per -
se - cou - rir
fec - ti - ons

me ra - vi -
ie re - gar - e D'un soubz - riz
de Ie me perds gra - ci - eux,
de - dans moy Viens tost me per -
se - cou - rir
fec - ti - ons

Music score for the third section of 'Belle qui tiens ma vie'. The score consists of five staves of music for three voices (SATB). The vocal parts are labeled with their respective names: Soprano (S), Alto (A), Tenor (T), Bass (B), and Basso (B). The lyrics are written below each staff. The key signature changes throughout the piece, indicated by various sharps and flats.

Key changes in the third section:

- Measures 11-15: B \flat , C, Gm, D, G, B \flat , F, Dm, Gm, Cm, D, B \flat , C, Gm, D, G
- Measures 16-20: B \flat , C, Gm, D, G, B \flat , F, Dm, Gm, Cm, D, B \flat , C, Gm, D, G
- Measures 21-25: B \flat , C, Gm, D, G, B \flat , F, Dm, Gm, Cm, D, B \flat , C, Gm, D, G

Lyrics for the third section:

Ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Viens tost me per - se - cou - rir
Ou me faul - dra mou - rir. Ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Chan - gent mes ac - ti - ons.

Ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Ou me faul - dra mou - rir.
Ou me faul - dra mou - rir. Ou me faul - dra mou - rir.

Ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Ou me faul - dra mou - rir.
Ou me faul - dra mou - rir. Ou me faul - dra mou - rir.

Ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Ou me faul - dra mou - rir.
Ou me faul - dra mou - rir. Ou me faul - dra mou - rir.

verses 3-4

Gm D Gm F B \flat B \flat C B \flat E \flat F B \flat Gm D

Tes beau - téz et sou - ta gra - ce Et tes di vins pro - pos, Ont Mais es - chauf -
Mon a - me loit est - re Li - bre de pas - si - ons, a - mour

Tes beau - téz et sou - ta gra - ce Et tes di vins pro - pos, Ont Mais es - chauf -
Mon a - me loit est - re Li - bre de pas - si - ons, a - mour

Tes beau - téz et sou - ta gra - ce Et tes di vins pro - pos, Ont Mais es - chauf -
Mon a - me loit est - re Li - bre de pas - si - ons, a - mour

Tes beau - téz et sou - ta gra - ce Et tes di vins pro - pos, Ont Mais es - chauf -
Mon a - me loit est - re Li - bre de pas - si - ons, a - mour

Tes beau - téz et sou - ta gra - ce Et tes di vins pro - pos, Ont Mais es - chauf -
Mon a - me loit est - re Li - bre de pas - si - ons, a - mour

6 Gm F B \flat B \flat C B \flat E \flat F B \flat B \flat F Dm Gm Cm D

fé la gla - ce Qui me ge - loit les os, Et ont rem - ply mon coeur
s'est fait maist - re De mes af - fec - ti - ons, Et à remis - soubs sa loy

fé la gla - ce Qui me ge - loit les os, Et ont rem - ply mon coeur
s'est fait maist - re De mes af - fec - ti - ons, Et à remis - soubs sa loy

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fé la gla - ce Qui me ge - loit les os, Et ont rem - ply mon coeur
s'est fait maist - re De mes af - fec - ti - ons, Et à remis - soubs sa loy

11 B \flat C Gm D G B \flat F Dm Gm Cm D B \flat C Gm D G

D'une a - mour euse ar - deur. Et ont rem - ply mon coeur D'une a - mour euse ar - deur.
Et mon coeur et ma foy. Et à remis - soubs sa loy Et mon coeur et ma foy.

D'une a - mour euse ar - deur. Et ont rem - ply mon coeur D'une a - mour euse ar - deur.
Et mon coeur et ma foy. Et à remis - soubs sa loy Et mon coeur et ma foy.

D'une a - mour euse ar - deur. Et ont rem - ply mon coeur D'une a - mour euse ar - deur.
Et mon coeur et ma foy. Et à remis - soubs sa loy Et mon coeur et ma foy.

D'une a - mour euse ar - deur. Et ont rem - ply mon coeur D'une a - mour euse ar - deur.
Et mon coeur et ma foy. Et à remis - soubs sa loy Et mon coeur et ma foy.

D'une a - mour euse ar - deur. Et ont rem - ply mon coeur D'une a - mour euse ar - deur.
Et mon coeur et ma foy. Et à remis - soubs sa loy Et mon coeur et ma foy.

D'une a - mour euse ar - deur. Et ont rem - ply mon coeur D'une a - mour euse ar - deur.
Et mon coeur et ma foy. Et à remis - soubs sa loy Et mon coeur et ma foy.

Come liue with me and be my Loue
The Passionate Sheepheard to his Loue.

lyrics by Christopher Marlowe
 (1564-1593), from
The Passionate Pilgrim, 1599

Come liue with mee,
 And wee will sit
 And I will make
 A gowne made
 Come liue with mee,
 And wee will sit
 And I will make
 A gowne made
 Come liue with mee,
 And wee will sit
 And I will make
 A gowne made
 Come liue with mee,
 And wee will sit
 And I will make
 A gowne made
 Come liue with mee,
 And wee will sit
 And I will make
 A gowne made

all the pleas - sures proue, That Val - lies, groues,
 Sheep heards feede - theyr flocks, By shal - low, Ri - uers,
 thou sand fra - grant poesies, A cap - of flo - wers
 pret ty Lambes we pull, Fayre li - ned slip - pers

hills and fieldes, Woods, or stee pie moun - taine yeeldes.
 to whose falls, Me - lo - dious byrds sing Ma - dri - - gall.
 and a kirtle, Im - broy - dred all with leaues of pu - rest Mirtle.
 for the cold: With buc - kles of the pu - rest gold.

A belt of straw, and Iuie buds,
 With Corall clasps and Amber studs,
 And if these pleasures may thee moue,
 Come liue with mee, and be my loue.

The Sheepheards Swaines shall daunce and sing,
 For thy delight each May-morning,
 If these delights thy mind may moue;
 Then liue with mee, and be my loue.

The Nymph's Reply

lyrics by Sir Walter Ralegh
(1552-1618) from a broadside
ballad, 1619-1629?

Am Am Dm Am E Am

If all the world loue were young, And truth in
Time dries the flocks and wan fold, fields,
The flowers doe and from thy bed ton of Roses,
Thy gounes, thy shooes, and thy loue field -
And truth in
When Ri - uers
To wa - yward
Thy cap, thy

This section consists of five staves of music in common time. The key signature changes at the beginning of each line. The lyrics are written below the notes.

6 C F G C C G

eue - ry Sheep - heards tongue, These pret - ty plea - sures
rage and Rocks grow cold, And Phi - lo - mell be -
win - ter rec - ko - ning yeeldes, A bon - ny - tongue, a
ki - rrtle, and poe - sies, Soone breake, soone wi - ther,

This section consists of five staves of music in common time. The key signature changes at the beginning of each line. The lyrics are written below the notes.

11 Dm Am E Am Dm Am E A

might me mowe, To liue with thee, and be thy loue.
com - meth dombe, The rest com plaines of thy come.
hart gall, Is fan - cies spring, but sor - rowes fall.
soone gotten; In fol - lie ripe, in rea - son rotten.

This section consists of five staves of music in common time. The key signature changes at the beginning of each line. The lyrics are written below the notes.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can moue
To come to thee and be thy loue.

If youth could last, and loue still breed,
Had joyes no date, nor age no neede,
Then these delights my mind might moue
To liue with thee and be thy loue.

Une jeune fillette

A young girl

from *Le recueil des plus excellentes chansons*, 1576,
Jehan Chardavoine (1538-c.1580)

Gm Gm D Gm D Cm Gm D G Gm

U - ne jeu - ne fil - let - te De no - ble coeur, Plai -
Que ne m'a - ton don - né - e A mon loy - al a - my, Qui

5 Gm D Gm D Cm Gm D G

san - te'et jo - li - et - te De grand' va - - - leur,
m'a tant de - si - ré - e Aus - si ay je moy luy?

9 B^b F B^b Dm Gm B^b Gm Am Dm

Ou - tre son gré on l'a ren - du no - net - te, Ce -
Tou - te la nuit me ten - droit em - bras - sé - e, Me

13

Gm C Dm Gm C Gm D 1. G 2. G

la point ne luy haic - te, D'où vit en grand dou - leur.
di - sant sa pen - sé - e, Et moy la mien - ne'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 deplaisance,
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.

Stella Splendens

from Llibre Vermell de Montserrat, late 14th C.

2

Stel - la splen - dens in mon - - - - te ut

This system shows two staves of music in common time (indicated by '2'). The vocal line consists of short notes and rests, with lyrics in Latin. The melody begins on a note, followed by a rest, then a note, another rest, and so on. The lyrics 'Stel - la splen - dens in mon - - - - te ut' are written below the notes.

7

so - lis ra - di - um, Mi - - - ra - cu -

This system continues the musical score. The vocal line starts with 'so - lis' and ends with 'Mi - - - ra - cu -'. There is a melodic flourish or cadence with a fermata over 'um,' followed by a long note and a series of eighth notes.

13

lis ser - ra - - - to, Ex - au - di po - pu - lum.

This system shows the vocal line continuing with 'lis ser - ra - - - to, Ex - au - di po - pu - lum.'. The music includes several eighth-note patterns and a melodic line that descends from a high note.

20

Con - cur - runt u - ni - ver - si - Gau -
Prin - ci - pes et - mag - na - tes ex -
Coe - tus hic ag - gre - gan - tur hic

This system contains a complex vocal line with many eighth-note patterns. The lyrics are: 'Con - cur - runt u - ni - ver - si - Gau -', 'Prin - ci - pes et - mag - na - tes ex -', and 'Coe - tus hic ag - gre - gan - tur hic'. A bracket groups the last four words of the first line and the first three of the second line.

25

den - tes po - pu - li, Di - vi - tes et - e -
tir - pe re - gi - a, sae - cu - li - po - tes -
ut - ex hi - be - ant vo - ta - re - gra - ti -

This system concludes the musical score. The vocal line consists of eighth-note patterns and lyrics: 'den - tes po - pu - li, Di - vi - tes et - e -', 'tir - pe re - gi - a, sae - cu - li - po - tes -', and 'ut - ex hi - be - ant vo - ta - re - gra - ti -'. A bracket groups the last four words of the first line and the first three of the second line.

31

ge - ni. Gran - des - et - par - vu - li,
ta - sa - et - red - a - dant

37

I - psum - in - gre - di - un - tur, Ut
pec - ca - mi - num - pro - cla - mant - tes - tun - hoc

43

cer - nunt - o - cu - li, Et - in - de - re - ver -
den - tes - pec - to - ra - po - pli - te - fle - xo -
cun - cti - vi - de - ant - jo - ca - li - bus - or -

50

tun - tur - gra - ti - is - re - ple - ti. -
cla - mant - hic: - so - lu - ve - Ma - r - ia. -
nan - tes - so - lu - ti - ve - de - ant.

Refrain: Radiant star on the mountain, like a miraculous sunbeam,
hear the divided people.

All joyous people come together:
rich and poor, young and old,
climb the mountain to see with their own eyes,
and return from it filled with grace.
Radiant star...

Rulers and magnates of royal stripes,
the mighty of the world, possessing grace,
proclaim their sins, beating their breast,
and call on bended knee: Ave Maria.
Radiant star...

All these groups assemble here to present themselves,
To remember their vows and keep them as well
By enriching this temple, adorning it with jewels
So that all may see and return in joy, partaking of salvation.
Radiant star...

SchiaraZula Marazula

from *Il Primo Libro di Balli*,
1578, by Giorgio Mainerio
(c.1535-1582)

Music score for Schiarazula Marazula, featuring four staves of music. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal parts are labeled Gm above the staves. The bass part is labeled Dm below the staff.

Music score for Schiarazula Marazula, featuring four staves of music. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal parts are labeled Gm above the staves. The bass part is labeled Dm below the staff. Measure numbers 6, Gm, Gm, Gm, Cm, F, F, Gm, Dm are indicated above the staves.

Music score for Schiarazula Marazula, featuring four staves of music. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal parts are labeled Gm above the staves. The bass part is labeled Dm below the staff. Measure numbers 12, Gm, Cm, F, F, Gm, D, G are indicated above the staves.

Ungarescha

from *Il Primo Libro di Balli*,
1578, by Giorgio Mainerio
(c.1535-1582)

G(no3rd)

6

6

Salterello

G(no3rd)

1 2

6

11

Cuncti simus concantes

from Llibre Vermell de Montserrat, late 14th C.

8

Cun - cti si - mus con - ca - nen - tes: A - ve, Ma - ri - a,

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music is written in a Gothic musical notation style. The lyrics are: "Cun - cti si - mus con - ca - nen - tes: A - ve, Ma - ri - a,". Measure 8 ends with a double bar line and repeat dots.

9

Vir - go so - la e - xi - sten - te, en af - fu - it an - ge - lus.
Cla - ra fa - ci - e - que di - xit, au - di - te, ka - ris - si - mi,
En con - ci - pi - es, Ma - ri - a, au - di - te, ka - ris - si - mi,
Pa - ri - es - que fi - li - um, au - di - te, ka - ris - si - mi,

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The lyrics are: "Vir - go so - la e - xi - sten - te, en af - fu - it an - ge - lus.
Cla - ra fa - ci - e - que di - xit, au - di - te, ka - ris - si - mi,
En con - ci - pi - es, Ma - ri - a, au - di - te, ka - ris - si - mi,
Pa - ri - es - que fi - li - um, au - di - te, ka - ris - si - mi,".

17

Ga - bri - el est ap - pel - la - tus at - que mis-sus ce - li - tus.
cla - ra fa - ci - e - que di - xit, au - di - te, ka - ris - si - mi.
en co - ci - pi - es, Ma - ri - a, au - di - te, ka - ris - si - mi,
pa - ri - es - que fi - li - um, au - di - te, ka - ris - si - mi,

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The lyrics are: "Ga - bri - el est ap - pel - la - tus at - que mis-sus ce - li - tus.
cla - ra fa - ci - e - que di - xit, au - di - te, ka - ris - si - mi.
en co - ci - pi - es, Ma - ri - a, au - di - te, ka - ris - si - mi,
pa - ri - es - que fi - li - um, au - di - te, ka - ris - si - mi,".

25

Clá - ra fa - ci - e - que di - xit: A - ve Ma - ri - - a.
En con - ci - pi - es, Ma - ri - a, A - ve Ma - ri - - a.
Pa - ri - es - que fi - li - um. A - ve, Ma - ri - - a,
Vo - ca - bis e - um Ihe - sum. A - ve, Ma - ri - - a.

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The lyrics are: "Clá - ra fa - ci - e - que di - xit: A - ve Ma - ri - - a.
En con - ci - pi - es, Ma - ri - a, A - ve Ma - ri - - a.
Pa - ri - es - que fi - li - um. A - ve, Ma - ri - - a,
Vo - ca - bis e - um Ihe - sum. A - ve, Ma - ri - - a,".

Bache bene venies

Bacchus, well pleasing

from Carmina Burana, 11th-12th C.

Music score for the first section of 'Bache bene venies'. The music is in common time, key signature of one sharp (F#). It consists of two staves: treble and bass. The lyrics are in Latin, divided into four measures. The lyrics are:

Ba - che	be - ne	ve - ni - es	gra - tus	et	op -	ta -	tus
Is - te	cy - phus	con - ca - vus	bo - no	me - ro	pro - flu - us		
Hec sunt	va - sa	re - gi - a	qui - bus	spo - li -	an - tur		
Ex hoc	cy - pho	con - sci - i	bi - bent	su - i	do - mi - ni		
Ba - chus	for - te	su - per - ans	pec - to - ra	vi -	ro - rum		

Music score for the second section of 'Bache bene venies'. The music is in common time, key signature of one sharp (F#). It consists of two staves: treble and bass. The lyrics are in Latin, divided into four measures. The lyrics are:

per quem no - ster	a - ni - mus	fit le - ti - fi	ca - - tus
si - quis bi - bit	se - pi - us	sa - tur fit et	e - bri - us.
ie - ru - sa - lem	et re - ga - lis	ba - bi - lon di	ta - tur.
bi - bent su - i	so - ci - i	bi - bent et a	mi - ci.
in a - mo - rem	con - ci - tat	a - ni - mos e	o - rum.

9 Refrain

Music score for the Refrain section of 'Bache bene venies'. The music is in common time, key signature of one sharp (F#). It consists of two staves: treble and bass. The lyrics are in Latin, divided into four measures. The lyrics are:

I - stud vi - num	bo - num vi - num	vi - num ge - ne -	ro - sum
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Music score for the third section of 'Bache bene venies'. The music is in common time, key signature of one sharp (F#). It consists of two staves: treble and bass. The lyrics are in Latin, divided into four measures. The lyrics are:

red - dit vi - num	cu - ri - a - lem	pro - bum a - ni -	mo - sum
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Bachus sepe visitans mulierum genus
facit eas subditas tibi, o tu Venus.

A qua prorsus coitum nequit impetrare
Bachus illam facile solet expugnare.

Bachus venas penetrans calido liquore
facit eas igneas Veneris ardore.

Bachus numen faciens hominem iocundum
reddit eum pariter doctum et facundum.

Bachus lenis leniens curas et dolores
confert iocum, gaudia, risus et amores.

Bache, deus inclite, omnes hic astantes
leti sumus munera tua prelibantes.

Bachus mentem feminine solet hic lenire
cogit eam citius viro consentire.

Omnes tibi canimus maxima preconia
te laudantes merito tempora per omnia.

Polorum regina

from Llibre Vermell de Montserrat,
late 14th C.

Musical score for the first system of the chant. The music is in common time (indicated by '3') and consists of two staves: treble and bass. The lyrics are: Po - lo - rum re - gi - na om - ni - um no - - - stra. The bass staff provides harmonic support with sustained notes.

Musical score for the second system. Measure number 9 is shown above the staff. The lyrics are: Stel - la ma - tu - ti - na, del - le sce - le - ra. The bass staff continues to provide harmonic support.

Musical score for the third system. Measure number 17 is shown above the staff. The lyrics are: An - te par - tum vir - go De - o gra - vi - da.
Et in par - tu vir - go De - o fe - cun - da.
Et post par - tum vir - go ma - ter e - ni - xa. The bass staff continues to provide harmonic support.

Musical score for the fourth system. Measure number 25 is shown above the staff. The lyrics are: Sem - per per - man - si - sti In - vi - o - la - ta. The bass staff continues to provide harmonic support.

Musical score for the fifth system. Measure number 33 is shown above the staff. The lyrics are: Stel - la ma - tu - ti - na, Del - le sce - le - ra. The bass staff continues to provide harmonic support.

Nonesuch
A la mode de France

from *The English Dancing Master*, 1651, by John Playford (1623-1686)

Am Am Dm Am Am E Am Am Dm Am Am Dm Am Am Dm Am

Me have of late been in Eng - land Vere me have seen much sport, De rais-ing of de
A vise man dere is like a ship Dat strike up - on de shelves, Dey pri - son all, be -

6 Am E Am Am Dm Am Am Em G Am Em Am E Am Em

Par - lia - ment Have quite pull'd down de Court, De King and Queen dey se - pa - rate And
head and vip All vis - er dan dem selves; Dey send out men to fetch deyr king, Who

11 G Am E Am Em G Am Em Am E Am Em G Am E Am

rule in ig - nor an - ce, Pray judge, ye gen - tle - men, if dis Be à la mode de Fran - ce.
may come home, per chan - ce: O fy, fy, fy it is be gar, Not à la mode de Fran - ce.

Dey raise deyr Valiant Prentices,
To guard deyr Cause with Clubs,
Dey root deyr Bishops out of doors,
And Preash demselves in Tubs,
De Cobler and de Tinker too,
Dey will in time advance,
Pox take dem all, it is (Mort Dieu)
Not a la mode de France.

Setting by Steve Hendricks

Instead of bowing to deyr King,
Dey vex him with Epistles,
Dey furnish all deyr Souldiers out
With Bodkins, Spoons, and Whistles,
Dey bring deyr Gold and Silver in,
De Brownists to advance,
But if dey be cheat of it all,
'Tiz a la mode de France.

But if when all deyr wealth is gone,
Dey turn unto deyr King,
Dey will make all amends again,
Den merrily we will sing,
VIVE LE ROY, VIVE LE ROY,
Vee'le Sing, Carouse and Dance,
De English men have done fort Bon,
And a la mode de France.

Chorea Hungarica

Anonymous, 16th C.

Musical score for Chorea Hungarica, first system. The score consists of five staves. The top staff starts in Dm, followed by A, Dm, Am, E, F, C, Dm, and A. The subsequent staves continue this pattern. The music is in common time, with various note values including eighth and sixteenth notes. The key signature changes are indicated above the staff.

Musical score for Chorea Hungarica, second system. The score begins at measure 7. The staves start in F, followed by F, A, B^b, Gm, A, F, G, Am, and D. The music continues with a series of measures, maintaining the common time signature and featuring various note values and key changes.

Una sañosa porfía

from Cancionero Musical de Palacio,
Juan del Encina (1485-c.1530)

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

U - na sa - ño sa por - fí - - - a sin ven - tu - ra va pu - jan -
Ya for - tu - na di - spo - ní - - - a qui - tar mi prós - pe - ro man -
U - na sa - ño sa por - fí - - - a sin ven - tu - ra va pu - jan -
Ya for - tu - na di - spo - ní - - - a qui - tar mi prós - pe - ro man -
U - na sa - ño - sa por - fí - - - a sin ven - tu - ra va pu - jan -
Ya for - tu - na di - spo - ní - - - a qui - tar mi prós - pe - ro man -

Dm F C Dm A F Dm Dm C C G C C G Dm

- - - do. Ya nun - ca tu - ve'a - le - grí - - - a, ya mi mal se vie-ne'a -
- - - do. qu'el bra - vo le - ón d'Es - pa - - - ña mi mal me vie-ne'a -
- - - do. Ya nun - ca tu - ve'a - le - grí - - - a, ya mi mal se vie-ne'a -
- - - do. qu'el bra - vo le - ón d'Es - pa - - - ña mi mal me vie-ne'a -
- - - do. Ya nun - ca tu - ve'a - le - grí - - - a, ya mi mal se vie-ne'a -
- - - do. qu'el bra - vo le - ón d'Es - pa - - - ña mi mal me vie-ne'a -

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 or - de - nan - - - - - - - - - - - do.
me - na - zan - - - - - - - - - - - do.
va or - de - nan - - - - - - - - - - - do.
me - na - zan - - - - - - - - - - - do.

Philov

from *Terpsichore*, 1612
by Michael Praetorius
(c.1571-1621)

Musical score for the first system of "Philov". The score consists of four staves (treble, alto, tenor, bass) in common time, with a key signature of one sharp (F#). The melody is primarily in the treble clef staff. The lyrics are: G Am G C D G D G C G D G G. The music features eighth-note patterns and some sixteenth-note figures.

Musical score for the second system of "Philov", starting at measure 6. The score consists of four staves (treble, alto, tenor, bass) in common time, with a key signature of one sharp (F#). The lyrics are: Am G C Em Em C D G D A D G. The music continues with eighth-note patterns and sixteenth-note figures.

Musical score for the third system of "Philov", starting at measure 11. The score consists of four staves (treble, alto, tenor, bass) in common time, with a key signature of one sharp (F#). The lyrics are: D C D G D A D G D C D G. The music concludes with eighth-note patterns and sixteenth-note figures.

17 G Em G D C Am G D G C G D G D G C

This section of the score contains four staves of musical notation. The top three staves are in G major (indicated by a sharp sign) and the bottom staff is in A major (indicated by a sharp sign). The music consists of eighth and sixteenth note patterns. The vocal parts (top two staves) sing the melody, while the lower staves provide harmonic support. Measure 17 starts with a G major chord, followed by Em, G, D, C, Am, G, D, G, C, G, D, G, D, G, C. Measures 18-22 continue this pattern.

23 G Am G C D G D Em A D G Am Em

This section of the score contains four staves of musical notation. The top three staves are in G major (indicated by a sharp sign) and the bottom staff is in A major (indicated by a sharp sign). The music consists of eighth and sixteenth note patterns. The vocal parts (top two staves) sing the melody, while the lower staves provide harmonic support. Measure 23 starts with a G major chord, followed by Am, G, C, D, G, D, Em, A, D, G, Am, Em. Measures 24-28 continue this pattern.

28 D G D A D C G Am Em D G :

This section of the score contains four staves of musical notation. The top three staves are in G major (indicated by a sharp sign) and the bottom staff is in A major (indicated by a sharp sign). The music consists of eighth and sixteenth note patterns. The vocal parts (top two staves) sing the melody, while the lower staves provide harmonic support. Measure 28 starts with a G major chord, followed by D, G, D, A, D, C, G, Am, Em, D, G, followed by a repeat sign and a colon. Measures 29-33 continue this pattern.

There were three Ravens

from *Melismata*, 1611,
by Thomas Ravenscroft
(c.1582-c.1635)

Part 1 (Measures 1-4):

- Treble:** Gm, Gm, Am, Gm, D, Gm, Eb, Cm
- Alto:** Gm, Gm, Am, Gm, D, Gm, Eb, Cm
- Bass:** Gm, Gm, Am, Gm, D, Gm, Eb, Cm
- Bassoon:** Gm, Gm, Am, Gm, D, Gm, Eb, Cm

Part 2 (Measures 5-8):

- Treble:** D, Gm, F, Cm, D, Dm
- Alto:** D, Gm, F, Cm, D, Dm
- Bass:** D, Gm, F, Cm, D, Dm
- Bassoon:** D, Gm, F, Cm, D, Dm

Lyrics:

There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in they lie - der downe,
Downe a downe, hey

There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in they lie - der downe,
Downe a downe, hey

There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in yon - der downe,
Downe a downe, hey

There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in yon - der downe,
Downe a downe, hey

downe a downe. There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in they lie - der downe,
With a downe. There

downe a downe. There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in they lie - der downe,
With a downe. There

downe a downe. There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in yon - der downe,
With a downe. There

downe a downe. There were three Ravens sat on a tree,
The one of them said to his mate,
His Downe hounds in yon - der downe,
With a downe. There

B^b
were one Downe hounds three of in they Ravens them yon lie sat said - der downe on to gree at a his ne his tree, mate, field feete, they There So were Where lies well as shall a they blacke we Knight can as our slain their

F
were one Downe hounds three of in they Ravens them yon lie sat said - der downe on to gree at a his ne his tree, mate, field feete, they There So were Where lies well as shall a they blacke we Knight can as our slain their

Gm
were one Downe hounds three of in they Ravens them yon lie sat said - der downe on to gree at a his ne his tree, mate, field feete, they There So were Where lies well as shall a they blacke we Knight can as our slain their

B^b
were one Downe hounds three of in they Ravens them yon lie sat said - der downe on to gree at a his ne his tree, mate, field feete, they There So were Where lies well as shall a they blacke we Knight can as our slain their

D
they breake - fast his shield, keepe, might be, take? with a downe, der - rie, der - rie, der - rie, downe.

B^b
they breake - fast his shield, keepe, might be, take? with a downe, der - rie, der - rie, der - rie, downe.

C
they breake - fast his shield, keepe, might be, take? with a downe, der - rie, der - rie, der - rie, downe.

D
they breake - fast his shield, keepe, might be, take? with a downe, der - rie, der - rie, der - rie, downe.

G
they breake - fast his shield, keepe, might be, take? with a downe, der - rie, der - rie, der - rie, downe.

His Haukes they flie so eagerly,
There's no fowle dare him come nie,

She lift up his bloody hed,
And kist his wounds that were so red,

She buried him before the prime,
She was dead her selfe ere even-song time

Downe there comes a fallow Doe
As great with young as she might goe,

She got him up upon her backe,
And carried him to earthen lake,

God send every gentleman
Such haukes, such hounds, and such a Leman,

La Parma

from *Il Primo Libro di Balli*,
1578, by Giorgio Mainerio
(c.1535-1582)

The musical score consists of four staves of music, likely for a four-part ensemble (SATB or similar). The music is in common time and uses a treble clef for the top three staves and a bass clef for the bottom staff.

Measures 1-6: The music begins with a series of eighth-note patterns. Chords labeled include F, B \flat , C, F, B \flat , C, F, and F. The bass staff provides harmonic support with sustained notes.

Measure 7: The music continues with a series of eighth-note patterns. Chords labeled include F, C, F, Cm, Gm, F, F, Cm, Gm, and F.

Measure 13: The music continues with a series of eighth-note patterns. Chords labeled include F, C, F, F, C, F, Dm, Gm, C, Gm, and C.

Measure 19: The music concludes with a series of eighth-note patterns. Chords labeled include F, Dm, Gm, C, Gm, C, F, B \flat , C, Dm, B \flat , F, C, F, C, and F.

Saltarello

from *Il Primo Libro di Balli*,
1578, by Giorgio Mainerio
(c.1535-1582)

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff at the beginning of each measure. Measure numbers are indicated on the left side of the staves.

Measure 1: F C F | B♭ F C | F C F | B♭ F C | F C F | Gm Am B♭ C |

Measure 7: F C F | Gm Am B♭ C | F | Cm Gm | Dm F | Cm Gm | Dm |

Measure 13: F C F | Gm Am B♭ C | F C F | Gm Am B♭ C | F | B♭ C | Gm C |

Measure 19: F | B♭ C | Gm C F | C F | Gm F | B♭ F C | F B♭ C | F |

Blow thi horne, hunter

verses 1-4

William Cornysh (d.1543)

C C C Dm G C

8 Blow thi horne Sore thi horne hun - stry - ken ter and and blow thi horne on yet she bledes no hye. whytt. Ther She

Blow thi horne Sore thi horne hun - stry - ken ter and and blow thi horne on yet she bledes no hye. whytt. Ther She

8 Blow thi horne Sore thi horne hun - stry - ken ter and and blow thi horne on yet she bledes no hye. whytt. Ther She

Blow thi horne Sore thi horne hun - stry - ken ter and and blow thi horne on yet she bledes no hye. whytt. Ther She

Blow thi horne Sore thi horne hun - stry - ken ter and and blow thi horne on yet she bledes no hye. whytt. Ther She

5 Am G Am F G Am Em Am D G

8 ys a do in yon - der wode; in faith, she woll not dy. Now
lay so fayre, I cowde nott mys. Lord, I was glad of it.

ys a do in yon - der wode; in faith, she woll not dy. Now
lay so fayre, I cowde nott mys. Lord, I was glad of it.

8 ys a do in yon - der wode; in faith, she woll not dy. Now
lay so fayre, I cowde nott mys. Lord, I was glad of it.

ys a do in yon - der wode; in faith, she woll not dy. Now blow,
lay so fayre, I cowde nott mys. Lord, I was glad of it.

9 F C G C F Dm C G C

8 blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

8 blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

13 C C C Dm G C

8 3. As I stod un - der a bank the
4. There she gothe se ye nott. how
dere shoffe on the
she gothe over the
mede. playne. I And

3. As I stod un - der a bank the
4. There she gothe se ye nott. how
dere shoffe on the
she gothe over the
mede. playne. I And

8 3. As I stod un - der a bank the
4. There she gothe se ye nott. how
dere shoffe on the
she gothe over the
mede. playne. I And

3. As I stod un - der a bank the
4. There she gothe se ye nott. how
dere shoffe on the
she gothe over the
mede. playne. I And

17 Am G Am F G Am Em Am D G

8 stroke yf her so that downe she sanke, but yet she was not dede.
ye lust to have a shott, I war - rant her bar - rayne. Now

stroke yf her so that downe she sanke, but yet she was not dede.
ye lust to have a shott, I war - rant her bar - rayne. Now

8 stroke yf her so that downe she sanke, but yet she was not dede.
ye lust to have a shott, I war - rant her bar - rayne. Now

stroke yf her so that downe she sanke, but yet she was not dede.
ye lust to have a shott, I war - rant her bar - rayne. Now blow,

21 F C G C F Dm C G C

8 blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

8 blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

blow thi horne, hun - ter, now blow thi horne, jo - ly hun - ter.

Pavane Lesquerardé

from *Tiers Livre de
Dancesies*, 1559,
Jean d'Estrées (d.1576)

Musical score for the first system of Pavane Lesquerardé, featuring four staves of music. The key signature is one flat, indicating F major. The music consists of measures 1 through 4. The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is divided into four voices (staves). Measure 1 starts with F, C, F. Measure 2 starts with B \flat , F, E \flat , G, C.

Musical score for the second system of Pavane Lesquerardé, continuing from measure 5. The key signature changes to no sharps or flats. The music consists of measures 5 through 8. The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is divided into four voices (staves).

Musical score for the third system of Pavane Lesquerardé, continuing from measure 9. The key signature changes to one sharp, indicating G major. The music consists of measures 9 through 12. The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is divided into four voices (staves).

13 C F C B \flat C F

17 C F B \flat C F B \flat C F B \flat Gm C

21 C F B \flat C F Gm C B \flat C F

The peacefull westerne winde

from the Second Booke
of Ayres, c. 1613,
Thomas Campion (1567-1620)

G G C D G Dm Am D G D G

The 2.See peace - full west - erne winde the win - ter storms hath tam'd, And
how the morn - ing smiles On her bright east - erne hill, And
The 2.See peace - full west - erne winde the win - ter storms hath tam'd, And
how the morn - ing smiles On her bright east - erne hill, And
The 2.See peace - full west - erne winde the win - ter storms hath tam'd, And
how the morn - ing smiles On her bright east - erne hill, And
The 2.See peace - full west - erne winde the win - ter storms hath tam'd, And
how the morn - ing smiles On her bright east - erne hill, And

5 G C D G Dm Am D G D G

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

8 G G F G C Em C Am E sus4 E A G

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From clifffes and rockes vn knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From clifffes and rockes vn knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From clifffes and rockes vn knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From clifffes and rockes vn knowne; To

13 G D G D G Am D G D sus4 D G

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer flowne.

Gaillarde Le tout

from *Danserye*, 1551,
by Tielman Susato
(c.1500-c.1561)

Musical score for the first section of "Gaillarde Le tout". The score consists of four staves (treble, alto, tenor, bass) in common time. The melody is primarily in G major, with some notes in C major and G minor. The bass staff provides harmonic support with sustained notes and occasional chords. Measure numbers 1 through 3 are indicated above the staves.

Continuation of the musical score for "Gaillarde Le tout". The score remains in four staves (treble, alto, tenor, bass) in common time. The melody continues in G major, with harmonic changes to C major and G minor. The bass staff maintains its harmonic function. Measure number 4 is indicated above the staves.

Final section of the musical score for "Gaillarde Le tout". The score is in four staves (treble, alto, tenor, bass) in common time. The melody shifts to a new section in D major, featuring notes in A major, D major, G major, C major, F major, B-flat major, G minor, F major, G minor, F major, G major, D major, and G major. The bass staff continues to provide harmonic support. Measure number 8 is indicated above the staves.



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