



**Easy  
Period  
Musick**

Temperate and  
Gentle Musickes  
for the new musician

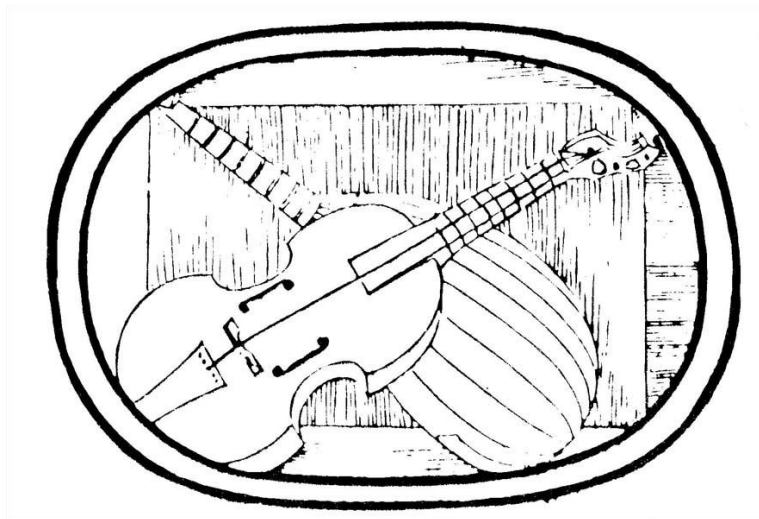
collected by  
**Steve Hendricks**  
sometimes known as Samuel Wiper



# Easy Period Musick

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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.stevhendricksmusic.com](http://www.stevhendricksmusic.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@stevhendricksmusic.com](mailto:steve@stevhendricksmusic.com).





# Bouffons

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

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter).

Musical score for measures 5-8. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter).

Musical score for measures 9-12. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter).

Musical score for measures 13-16. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter).

# Belle qui tiens ma vie

*Beauty who holds my life*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



verses 3-4

Gm D Gm F B♭ B♭ C B♭ E♭ F B♭ Gm D

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

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

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

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

6 Gm F B♭ B♭ C B♭ E♭ F B♭ B♭ F Dm Gm Cm D

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

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

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

11 B♭ C Gm D G B♭ F Dm Gm Cm D B♭ 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 mis soubz 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 mis soubz 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 mis soubz 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 mis soubz sa loy Et mon coeur et ma foy.

# Come liue with me and be my Loue

## The Passionate Shepheard to his Loue.

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

Am                      Am                      Dm                      Am                      E                      Am

Come liue with mee, and be with my loue  
And wee will sit vpon the Rocks,  
And I will make thee the beds of Roses,  
A gowne made of the fi - nest wooll  
And we will  
See - ing the  
And a  
Which from our

6                      C                      F                      G                      C                      C                      G

all the plea - sures That Val - lies, groues,  
Sheep - hears feede theyr flockes, 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

11                      Dm                      Am                      E                      Am                      Dm                      Am                      E                      A

hills and fieldes, Woods, or stee - pie moun - taine yeeldes.  
to whose falls, Me - lo - dious byrds sing Ma - dri - - galls.  
and a kirtle, Im - broy - dred all with leaues of 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 Shepheards 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 Raleigh  
(1552-1618) from a broadside  
ballad, 1619-1629?

Am Am Dm Am E Am

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

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 - rtle, and poe - sies, Soone breake, soone wi - ther,

11 Dm Am E Am Dm Am E A

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

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 breede,  
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 fille

*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

The first system of the musical score consists of four measures. The melody is written in the treble clef with a key signature of one flat (B-flat). The accompaniment is written in the bass clef. The lyrics are: "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?

The second system of the musical score consists of four measures. The melody is written in the treble clef with a key signature of one flat (B-flat). The accompaniment is written in the bass clef. The lyrics are: "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 $\flat$  F B $\flat$  Dm Gm B $\flat$  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

The third system of the musical score consists of four measures. The melody is written in the treble clef with a key signature of one flat (B-flat). The accompaniment is written in the bass clef. The lyrics are: "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. leur.  
di - sant sa pen - sé - e, Et moy la mien - ne'a luy. 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.

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

7

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

13

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

20

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

25

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

31

ge - ta - ni. Gran - des et par - vu - li,  
 ta - tes tur ob - ut ip - sa et ta - ve - ni - a -  
 an - tur ut ip - sa et red - dant

37

I - psum in gre - di un - tur, Ut  
 pec - ca - mi - num pro - cla - mant - tun  
 au - lam is - tam di - tan - tes 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 - gra - ti - is re - ple - ti,  
 cla - hic: A - ve Ma - r - ia,  
 nan - tes so - lu - ti re - 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)

Gm Gm Gm Gm Gm Gm

6 Gm Gm Gm Cm F F Gm Dm

12 Gm Cm F F Gm D G



# Ungarescha

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

G(no3rd)

6

# Salterello

G(no3rd)

6

# Cuncti simus concanentes

from Llibre Vermell de Montserrat, late 14th C.

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

8

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,

8

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,

8

25

Cla - 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.

8

# Bache bene venies

*Bacchus, well pleasing*

from Carmina Burana, 11th-12th C.

Ba - che be - ne ve - ni - es gra - tus et op - ta - tus  
Is - te cy - phus con - ca - vus de 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

5

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*

I - stud vi - num bo - num vi - num vi - num ge - ne - ro - sum

13

red - dit vi - num cu - ri - a - lem pro - bum a - ni - mo - sum

Bachus sepe visitans mulierum genus  
facit eas subditas tibi, o tu Venus.

Bachus venas penetrans calido liquore  
facit eas igneas Veneris ardore.

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

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

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

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

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

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

# Polorum regina

from Llibre Vermell de Montserrat,  
late 14th C.

Po - lo - rum re - gi - na om - ni - um no - - stra.

9

Stel - la ma - tu - ti - na, del - le sce - le - ra.

17

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.

25

Sem - per per - man - si - sti In - vi - o - - la - - ta.

33

Stel - la ma - tu - ti - na, Del - le sce - le - ra.

# 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 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.

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.

Dm A Dm Am E F C Dm A

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 2/4 time. The first staff contains a melodic line with eighth and quarter notes. The second and third staves contain harmonic accompaniment with quarter and eighth notes. The fourth and fifth staves contain a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

7 F F A B<sup>b</sup> Gm A F G Am D

The second system of the musical score begins at measure 7. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues in 2/4 time. The first staff contains a melodic line with eighth and quarter notes. The second and third staves contain harmonic accompaniment with quarter and eighth notes. The fourth and fifth staves contain a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

# 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 - fi - - 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 - fi - - 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  
- - - do, qu'el bra - vo le - ón d'Es - pa - - - ña mal me vie-ne'a -

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

# Philov

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

Chord progression for measures 1-5: G, Am G C, D G D G, C G D G, G.

The first system of the score consists of five measures. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written for four staves: two treble staves and two bass staves. The first staff contains the melody, while the other three staves provide harmonic support. The notes are primarily quarter and eighth notes, with some rests. The chord progression is indicated above the first staff.

Chord progression for measures 6-10: Am G C, Em Dm Em, C D G, D A, D G.

The second system of the score consists of five measures, starting at measure 6. It continues with the same four-staff format and key signature. The melody in the first staff shows more rhythmic variety, including dotted notes and eighth-note patterns. The chord progression is indicated above the first staff.

Chord progression for measures 11-15: D C, D G, D A, D G, D C, D G.

The third system of the score consists of five measures, starting at measure 11. The notation remains consistent with the previous systems. The melody in the first staff concludes with a series of eighth notes. The chord progression is indicated above the first staff.



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

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

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

# There were three Ravens

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

Gm Gm Am Gm D Gm Eb Cm

There were three Ravens sat on a tree, Downe a downe, hey  
The one of them said to his mate, Downe a downe, hey  
Downe in yonder gree - ne field  
His hounds they lie downe at his feete,

D Gm F Cm D Dm

downe a downe. There were three Ravens sat on a tree, with a downe. There  
The one of them said to his mate, The  
Downe in yonder gree - ne field, The  
His hounds they lie downe at his feete, His



# La Parma

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

Musical score for measures 1-6. The score is in 3/4 time and B-flat major. It features a treble and bass staff with a grand staff. The melody is in the treble staff, and the accompaniment is in the bass staff. Chords are indicated above the treble staff: F, B♭, C, F, B♭, C, F, F, C.

Musical score for measures 7-12. The score is in 3/4 time and B-flat major. It features a treble and bass staff with a grand staff. The melody is in the treble staff, and the accompaniment is in the bass staff. Chords are indicated above the treble staff: F, F, C, F, Cm, Gm, F, F, Cm, Gm, F.

Musical score for measures 13-18. The score is in 3/4 time and B-flat major. It features a treble and bass staff with a grand staff. The melody is in the treble staff, and the accompaniment is in the bass staff. Chords are indicated above the treble staff: F, F, C, F, F, C, F, Dm, Gm, C, Gm, C.

Musical score for measures 19-22. The score is in 3/4 time and B-flat major. It features a treble and bass staff with a grand staff. The melody is in the treble staff, and the accompaniment is in the bass staff. Chords are indicated above the treble staff: F, Dm, Gm, C, Gm, C, F, Dm, B♭, C, Dm, B♭, F, C, F, C, F.

# Saltarello

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

F C F B $\flat$  F C F C F B $\flat$  F C F C F Gm Am B $\flat$  C

7 F C F Gm Am B $\flat$  C F Cm Gm Dm F Cm Gm Dm

13 F C F Gm Am B $\flat$  C F C F Gm Am B $\flat$  C F B $\flat$  C Gm C

19 F B $\flat$  C Gm C F C F Gm F B $\flat$  F C F B $\flat$  C F

# Blow thi horne, hunter

William Cornysh (d.1543)

verses 1-4

Chords: C C C Dm G C

Blow thi horne  
Sore this dere

hun - ter and  
stry - ken ys, and

blow thi horne on  
yet she bledes no

hye. whytt. Ther  
She

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

Chords: Am G Am F G Am Em Am D G

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.

Chords: F C G C F Dm C G C

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

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

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

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

17 Am G Am F G Am Em Am D G

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

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

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

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

21 F C G C F Dm C G C

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.

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

# Pavane Lesquercarde

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

Chord progression: F C F B $\flat$  F E $\flat$  G C

The first system consists of four staves (treble, alto, tenor, and bass clefs) in a 4/4 time signature. The music is in a key with one flat (B-flat major or D minor). The melody in the treble clef starts with a dotted quarter note on F, followed by an eighth note on G, and then a quarter note on A. The bass line is a simple harmonic accompaniment.

Chord progression: F C F C F C B $\flat$  C F

The second system continues the piece, starting at measure 5. The chord progression is F C F C F C B $\flat$  C F. The melody continues with similar rhythmic patterns, and the bass line provides a steady accompaniment.

Chord progression: C F C Gm C

The third system starts at measure 9. The chord progression is C F C Gm C. The melody features a sequence of eighth notes in the treble clef, and the bass line continues with a simple accompaniment.



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 D Dm Am D G D G

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

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

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

5 G C D G D 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.

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 cliffes 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 cliffes 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 cliffes 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 cliffes 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.

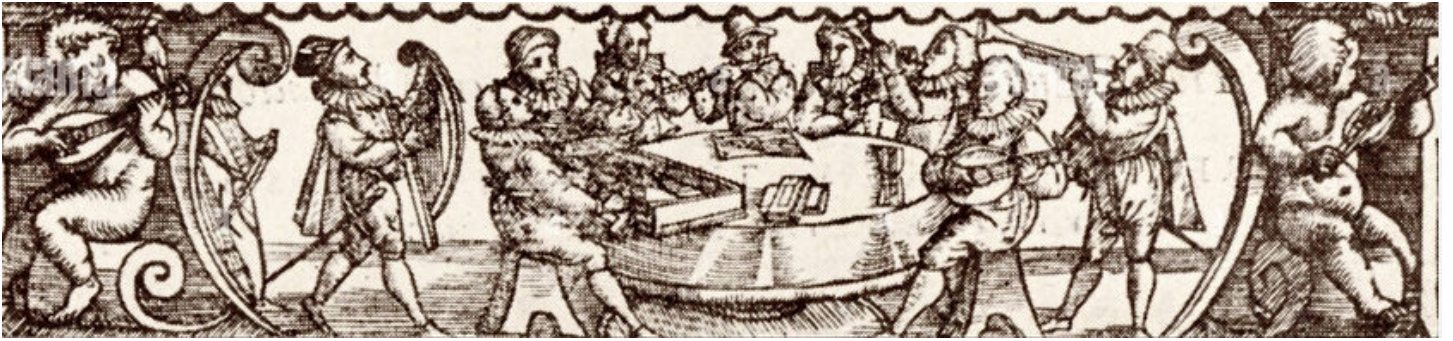
heau'n which views their pomp be - neath would faine be deckt with flowres.  
see the trees and bri - ers blome, That late were o - uer - flowne.

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.







# Easy Period Musick

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