

A Handefull of Musifical Delites

Containing Sundrie Songes & Delectable Daunces



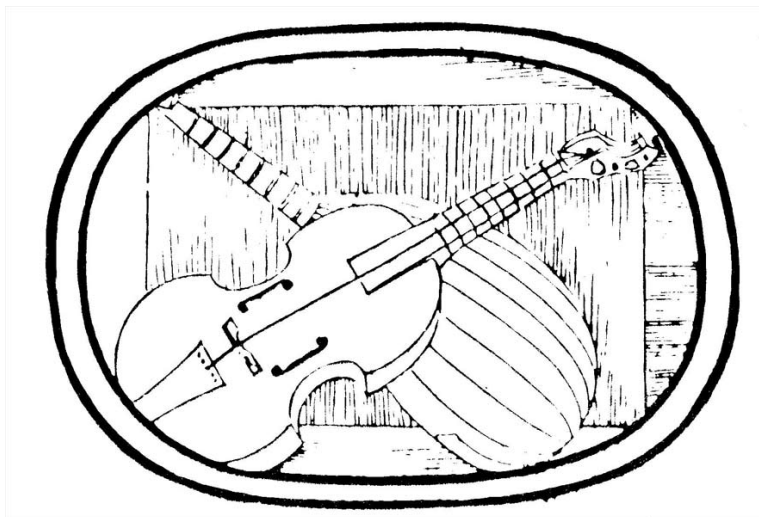
Collected by Samuel Piper, Musitian

Sold by fine ditty mongers everywhere



A Handfull of Musfical Delites

Steve Hendricks



Steve Hendricks Music
San Diego

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A Virgen mui groriosa

The most glorious Virgin

from Las Cantigas de Santa Maria, 1252

Alfonso X, El Sabio, 1221-1284

Refrain

A Vir - gen mui gro - ri - o - sa, Re - y - nna es - pi - ri - tal, dos

que a - ma e ce - o - sa, ca non quer que fa - can mal.

17 Verses

D'es - t'un mi - ra - gre fre - mo - so, on - d'a ve - re - des sa - bor,
Foi en tér - ra d'A - le - ma - nna que que rí - an re - no - var
En a - que - la pra - ç'a - ví - a un pra do mui ver - d'as - saz,

vos di - rey, que fez a Vir - gen Ma - dre de nos - tro Se - nnor, per -
uas gen - tes sa e - i - gre - ja, e po - rên fo - ran ti - rar a
en que as gen - tes da tér - ra í - an te - er séu so - laz e

33

que ti - rou de gran fa - lia a un mui fal - ss'a ma - dor que
ma - jes - ta - d'en de fó - ra, que es - ta - va no al - tar, e
jo - ga - van à pe - ló - ta, que é jó - go de que praz que mui -

41

a my u - de cam - bia - va seus a - mo - res d'un en al.
po - sé - ro - na na pór - ta da pra - ça, so o por - tal.
t'a ó - mees man - ce - bos ma - is que ou - tro jó - g'a - tal.

Sobr' aquest', ùa vegada
Chegou y un gran tropel
de mancebos por jogaren
à pelot', e un donzel
andava y namorado,
e tragia seu anel
que ssa amiga lle dera,
que end' era natural.

Este donzel, con gran medo
de xe ll' o anel torcer
quando feriss' a pelota,
foy buscar ú o pōer
podess'; e viu a omage
tan fremosa parecer,
e foillo meter no dedo,
dizend': "Oimais non m'enchal

daquela que eu amava,
ca eu ben o jur' a Deus
que nunca tan bela cousa
viron estes ollos meus;
porén, daqui adeante
serei eu dos servos teus,
e est' anel tan fremoso
ti dou poren' en sinal".

E pos en toda sa vida,
per com' éu escrit' achei,
serviu a Santa María,
Madre do mui' alto Rei,
que o levou pois consigo
per com' éu creio e sei,
deste mund' a Paraíso,
o reino celestíal.



from *De arte saltandi e choreas ducendii*, c.1420

Amoroso

Lovingly

Domenico da Piacenza
(d. c.1470)

Dm Am C G Dm Am C Dm

5 Dm C Am Dm Dm F F C Dm

9 Dm C Dm C Am Em Am

13 Dm Am C Am Em Am

17 Dm C Dm C Dm C Dm

20 C Dm Dm Am Am C Dm

23 Dm Am Dm C Dm



Bache bene venies

from Carmina Burana, 11th-12th C.

Bacchus, well pleasing

Anonymous

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.

1. Bacchus, well pleasing and desired,
through whom our spirits are made joyful.

Refrain: This wine, good wine, kindly wine,
makes a man noble, honest, spirited.

2. This empty cup with good wine overflows;
one who drinks much will be sated and drunk.

3. These are the royal cups by which despoiled
was Jerusalem and royal Babylon enriched.

4. From this cup let lords drink,
let allies drink, and let friends drink.

5. Bacchus perhaps, conquering the hearts of men,
stirs their spirits to love.

6. Bacchus often visiting womankind
makes them subject to you, O Venus.

7. Bacchus fills the veins with hot liquid;
Venus sets them afire with burning.

8. Bacchus gently alleviates worries and pains
and brings jollity, joys, laughter and love.

9. Bacchus usually appeases a woman's mind
and compels her husband to agree quickly.

10. Bacchus makes it easy to capture
her whom you wish to obtain.

11. Bacchus is the god who makes man happy,
and makes him equally learned and eloquent.

12. Bacchus, god of all of us standing here,
we are happy offering gifts to you.

13. All sing you the highest praises;
you deserve praise from everyone at all times.

Translated by Carol Anne Perry Lagemann



La Bataille

from *Danserye*, 1551

Pavane V

Tielman Susato (c.1500-c.1561)

F F B \flat B \flat C C F B \flat F Cm Dm C

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 major). The music is written in a 4/4 time signature. The first staff contains a melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The lower staves provide harmonic support with chords and moving lines. The system concludes with a double bar line and repeat dots.

9 C B \flat Dm B \flat C C B \flat C F C F C F B \flat F C F C B \flat C F

The second system of the musical score continues from the first system, starting at measure 9. It features similar melodic and harmonic patterns, with some measures containing rests in the upper staves. The system ends with a double bar line and repeat dots.

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

The third system of the musical score begins at measure 17. It shows a continuation of the piece's rhythmic and melodic motifs. The bass line is particularly active with eighth-note patterns. The system concludes with a double bar line and repeat dots.

25 F F F C C F C F C F C F F B \flat C F

The fourth system of the musical score starts at measure 25. This system is characterized by a more complex rhythmic texture, with many sixteenth-note passages in the upper staves. The system concludes with a double bar line and repeat dots.

from *Recueil de danseries*
contenant presque toutes
sortes de danses, 1583

Galliard de la Bataille

Pierre Phalèse (c.1510 - c.1573)
& Jean Bellère (1526-1595)

C F B \flat C C Dm Gm F C B \flat C C B \flat F C

6 C B \flat F C Dm B \flat F C Dm C F F Gm F F C Gm F

11 F C Dm Am C Dm C F F F C F C F C

16 F C F F C F F C F F C B \flat F Gm Gm C F

from *Orchesographie*,
1589

Belle qui tiens ma vie

Beauty who holds my life

Thoinot Arbeau (Jehan Tabourot)
(1520-1595)

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

5 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
 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

10 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.

Belle qui tiens ma vie

verses 5-6

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

5. Ap - pro - che donc ma bel - le Ap - pro - che toy mon bien, Ne me sois
6. Je meurs mon An - ge - let - te Je meurs en te bai - sant Ta bou - che

5. Ap - pro - che donc ma bel - le Ap - pro - che toy mon bien, Ne me sois
6. Je meurs mon An - ge - let - te Je meurs en te bai - sant Ta bou - che

5. Ap - pro - che donc ma bel - le Ap - pro - che toy mon bien, Ne me sois
6. Je meurs mon An - ge - let - te Je meurs en te bai - sant Ta bou - che

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

plus re - bel - le Puis que mon coeur est tien, Pour mon mal ap - pai - ser,
tant dou - cet - te Va mon bien ra - vis - sant A ce coup mes es - pritz

plus re - bel - le Puis que mon coeur est tien, Pour mon mal ap - pai - ser,
tant dou - cet - te Va mon bien ra - vis - sant A ce coup mes es - pritz

plus re - bel - le Puis que mon coeur est tien, Pour mon mal ap - pai - ser,
tant dou - cet - te Va mon bien ra - vis - sant A ce coup mes es - pritz

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

Don - ne moy un bai - ser. Pour mon mal ap - pai - ser, Don - ne moy un bai - ser.
Sont tous d'a - mour es - pris. A ce coup mes es - pritz Sont tous d'a - mour es - pris.

Don - ne moy un bai - ser. Pour mon mal ap - pai - ser, Don - ne moy un bai - ser.
Sont tous d'a - mour es - pris. A ce coup mes es - pritz Sont tous d'a - mour es - pris.

Don - ne moy un bai - ser. Pour mon mal ap - pai - ser, Don - ne moy un bai - ser.
Sont tous d'a - mour es - pris. A ce coup mes es - pritz Sont tous d'a - mour es - pris.

verse 7

17 Gm D Gm F B♭ B♭ C B♭ E♭ F B♭ Gm D

7.Plus - tost on ver - ra l'On - de Con - tre mont re - cu - ler Et plus - tost

7.Plus - tost on ver - ra l'On - de Con - tre mont re - cu - ler Et plus - tost

7.Plus - tost on ver - ra l'On - de Con - tre mont re - cu - ler Et plus - tost

7.Plus - tost on ver - ra l'On - de Con - tre mont re - cu - ler Et plus - tost

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

l'oeil du mon - de Ces - se - ra de brus - ler, Que l'a - mour qui m'e - point

l'oeil du mon - de Ces - se - ra de brus - ler, Que l'a - mour qui m'e - point

l'oeil du mon - de Ces - se - ra de brus - ler, Que l'a - mour qui m'e - point

l'oeil du mon - de Ces - se - ra de brus - ler, Que l'a - mour qui m'e - point

27 B♭ C Gm D G B♭ F Dm Gm Cm D B♭ C Gm D G

De - crois - se d'un seul point. Que l'a-mour qui m'e-point De - crois - se d'un seul point.

De - crois - se d'un seul point. Que l'a-mour qui m'e-point De - crois - se d'un seul point.

De - crois - se d'un seul point. Que l'a-mour qui m'e-point De - crois - se d'un seul point.

De - crois - se d'un seul point. Que l'a-mour qui m'e-point De - crois - se d'un seul point.

Gaillarde sur le pavane Belle qui tiens ma vie

Gm Gm D Gm F B♭ C B♭ F B♭

4 B♭ F Dm Gm Cm D B♭ C Gm D G

8 B♭ F Dm Gm Cm D B♭ C Gm D G

1. Belle qui tiens ma vie
Captive dans tes yeulx,
Qui m'as l'ame ravie
D'un soubzis gracieux,
Viens tost me secourir
Ou me fauldra mourir.

2. Pourquoi fuis tu, mignarde,
Si je suis pres de toy,
Quand tes yeulx je regarde
Je me perds dedans moy,
Car tes perfections
Changent mes actions.

3. Tes beautéz et ta grace
Et tes divins propos,
Ont eschauffé la glace
Qui me geloit les os,
Et ont remply mon coeur
D'une amoureuse ardeur.

4. Mon ame souloit estre
Libre de passions,
Mais amour s'est fait maistre
De mes affections,
Et à mis soubz sa loy
Et mon coeur et ma foy.

5. Approche donc ma belle
Approche toy mon bien,
Ne me sois plus rebelle
Puis que mon coeur est tien,
Pour mon mal appaiser,
Donne moy un baiser.

6. Je meurs mon Angelette
Je meurs en te baisant
Ta bouche tant doucette
Va mon bien ravissant
A ce coup mes espritz
Sont tous d'amour espriz.

7. Plustost on verra l'Onde
Contre mont reculer
Et plustost l'oeil du monde
Cessera de brusler,
Que l'amour qui m'epoint
Decroisse d'un seul point.

1. Beautiful one who holds my life
Captive in your eyes,
Who has ravished my soul
With a gracious smile.
Come to my aid
Or I must die.

2. Why do you flee, dainty one,
If I am near you?
When I behold your eyes
I am lost inside myself
Because your perfections
Change my actions.

3. Your beauty and your grace
And your divine ways
Have melted the ice
Which was freezing my bones
And have filled my heart
With a loving ardour.

4. My soul wanted to be
Free of passion,
But love became master
Of my affections
And put under its law
My heart and my faith.

5. Come near, my lovely one,
Come near, my dear,
Do not resist me further
For my heart is yours,
To relieve my ills
Give me a kiss.

6. I die, my Little Angel,
I die when kissing
Your mouth so sweet.
My very lovely one,
With that touch my spirits
Are completely lifted in love.

7. Sooner will waves
Flow backwards
And sooner will the moon
Cease to shine
Before the love which conquered me
Wanes a single iota.

from *Il Scolaro*,
1645

La Bergamasca

Gasparo Zanetti
(fl.1626-1645)

Chord progression: G C G C G C G D G | 1 G D G | 2 D G G C

Measures 1-6 of the piece, featuring a treble and bass staff with a grand staff. The music is in G major and 3/4 time. The first system includes a first ending (1) and a second ending (2).

Chord progression: D G G C D G D G G C D G D G

Measures 7-12 of the piece, continuing the treble and bass staff. The music features a melodic line in the treble and a supporting bass line.

from *Intavolatura de liuto*,
1585

Moresca Quarta detta la Bergamasca

Giulio Cesare Barbetta
(c.1540-c.1603)

Chord progression: G C D G G C D G G C D G

Measures 1-6 of the piece, featuring a treble and bass staff with a grand staff. The music is in G major and 3/4 time.

Chord progression: G C D G G C D G G C D G

Measures 7-12 of the piece, continuing the treble and bass staff. The music features a melodic line in the treble and a supporting bass line.

13 G C D G G C D G

19 G C D G G C D G

23 G C D G G C D G

27 G C D G G C D G

from *Danserye*,
1551

Bergerette Sans Roch

Tielman Susato
(c.1500-c.1561)

C C F C G Dm G Dm G

The first system of the musical score consists of four staves. The top staff is the treble clef with a soprano 8va line. The second staff is the treble clef with an alto 8va line. The third staff is the treble clef with a mezzo 8va line. The bottom staff is the bass clef. The music is in 4/4 time. The first measure has a C chord. The second measure has a C chord. The third measure has an F chord. The fourth measure has a C chord. The fifth measure has a G chord. The sixth measure has a Dm chord. The seventh measure has a G chord. The eighth measure has a Dm chord. The ninth measure has a G chord.

3 C F G C C F C G

The second system of the musical score consists of four staves. The top staff is the treble clef with a soprano 8va line. The second staff is the treble clef with an alto 8va line. The third staff is the treble clef with a mezzo 8va line. The bottom staff is the bass clef. The music is in 4/4 time. The first measure has a C chord. The second measure has an F chord. The third measure has a G chord. The fourth measure has a C chord. The fifth measure has a C chord. The sixth measure has an F chord. The seventh measure has a C chord. The eighth measure has a G chord.

6 Dm C C Bb C F G C

Fine

The third system of the musical score consists of four staves. The top staff is the treble clef with a soprano 8va line. The second staff is the treble clef with an alto 8va line. The third staff is the treble clef with a mezzo 8va line. The bottom staff is the bass clef. The music is in 4/4 time. The first measure has a Dm chord. The second measure has a C chord. The third measure has a C chord. The fourth measure has a Bb chord. The fifth measure has a C chord. The sixth measure has an F chord. The seventh measure has a G chord. The eighth measure has a C chord. The system ends with a double bar line and repeat dots.

8 C C F C F

11 B♭ Gm F Gm A D C C F C

14 F C C Dm Am G C

D.C. al Fine

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

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

melody from William Corkine
(fl. 1610 - 1617)
Second Book of Ayres, 1612

Am Am Dm Am E Am

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

6 C F G C C G

all the plea - sures That Val - lies, groues,
Sheep - hears feede theyr proue, 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 Ivi buds,
With Corall clasps and Amber studs,
And if these pleasures may thee moue,
Come liue with mee, and be my loue.

The Sheeheard's Swaine 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.

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

The Nymph's Reply

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.

Como poden per sas culpas

The lame man healed at Salas

D(no3rd) D(no3rd) D(no3rd) D(no3rd) D(no3rd)

Co - mo po - den per sas cul - pas Os o - mes se - er con - trei - tos As - si

D(no3rd) D(no3rd) D(no3rd) C(no3rd) D(no3rd) C(no3rd) C(no3rd)

po - den pel - la Vir - gen De - pois se - er sa - os fei - tos. On - d'a ve - o a un
Con es - ta en - fer - mi -
E foi se ló - go a
Da - ques - t'a San - ta Ma -

C(no3rd) C(no3rd) C(no3rd) C(no3rd) C(no3rd)

o - me, Por pe - ca - dos que fe - ze - ra, Que foi to - llei - to dos nem - bros D'u - a
da - de a - tán gran - de que ha - ví - a pro - me - teu que, se gua - ris - se, a Sa -
Sa - las, que sól non tar - dou ñi en - te, e le - vou si - go a liv - ra da ce -
rí - a dé - ron gra - ças e lo - o - res, por - que liv - ra os do en - tes de ma -

C(no3rd) C(no3rd) D(no3rd) D(no3rd) D(no3rd) D(no3rd)

do - or que ou - ve - ra Et du - rou as - si cinc' a - ños Que mo - ver - se non po -
 las ló - go i - rí - a e ù - a liv - ra de ce - ra ca - d'a no ll'o - fe - re -
 ra de bõ - a men - te; e ía mu - i lé - do, co - mo quen se sen ñi - ún mal
 es e de do - o - res e de - mais es - tá ro - gan - do sem - pre por nós pe - ca -

D(no3rd) D(no3rd) D(no3rd) D(no3rd) C(no3rd) D(no3rd) D(no3rd)

de - ra: As-si a - vi - a os nem - bros To - dos do cor - po mal trei - tos.
 rí - a; e a tán tós - te foi sã - o, que non hou - v'i ou - tros prei - tos.
 sen - te, pe-ro tan gran temp' hou - vé - ra os pés d'an - dar de - sa fei - tos.
 do - res; e po rên de - ve - mos to - dos sem-pre se - er sé-us so gei - tos.

Ecco la primavera

Francesco Landini (1325/35 - 1397)

Ec - co la pri - ma - ve - ra, che'l cor fa ral - le - gra - re,
Ec - co la pri - ma - ve - ra, che'l cor fa ral - le - gra - re,

Fine

Tem - - - p'è d'an-na - mo - ra - re E star con lie - ta ce - ra.
Tem - - - p'è d'an-na - mo - ra - re E star con lie - ta ce - ra.

Noi ve - giam l'a - ria_e'l tem - - - - po
In que - sto va - go tem - - - - po
Noi ve - giam l'a - - ria_e'l tem - - - - po
In que - sto va - go tem - - - - po

che pur chiam' al - - - le - gri - a.
o - gni co - sa_à va - ghe - ça.
che pur chiam' al - le - - - - gri - a.
o - gni co - sa_à va - - - - ghe - ça.

L'er - be con gran fres - che - ça E fior' co - pro - no_i pra - ti,

L'er - be con gran fres - che - ça E fior' co - pro - no_i pra - ti,

DC al Fine

E gli_al - bo-ri_a - dor - na - ti so - no_in si - mil ma - ne - ra.

E gli_al - bo-ri_a - dor - na - ti so - no_in si - mil ma - ne - ra.

Spring has come
to cheer the heart,
It is time to fall in love
and be happy.

The newly fresh air
calls us to cheer and mirth.
In this changing time
everything is beautiful.

With great freshness, grass
And flowers cover the meadows,
And all the trees are
Likewise adorned.



El grillo é buon cantore

The cricket is a good singer

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

27 Dm G G Dm G C Dm A Dm Am

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 A D

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

The cricket is a good singer
 Who can hold long notes.
 He sings all the time.
 The cricket is a good singer
 But he isn't like the other birds,

Once they've sung a little bit,
 They go somewhere else,
 The cricket stands firm,
 When it's very hot out
 He sings only for love

anonymous lyrics from
a broadside, 1616

The famous Rattketcher, with his trauels into France, and of his returne to London.

tune is "The Jovial Tinker"
aka "Tom a Bedlam,"
from several 16th c. sources

Am Am E Am E B dim C G C

There was a rare Rat - catch - er Did a bovt the Coun - try wan - der, The
Up - on a Poale he car - ryed Full for - ty ful - some Ver - mine: Whose

Musical score for the first system, measures 1-4. It features a vocal line with lyrics and a piano accompaniment with guitar chords: Am, Am, E, Am, E, B dim, C, G, C.

5 C F G C G C Am E Am E sus4 E Am

sound - est blade of all his trade, Or I should him deep - ly slaun - der: For
cur - sed liues with - out any Knives, To take he did de - ter - mine.

Musical score for the second system, measures 5-8. It features a vocal line with lyrics and a piano accompaniment with guitar chords: C, F, G, C, G, C, Am, E, Am, E sus4, E, Am.

9 C Dm C F C C F G C

still would he cry, a Ratt tat tat tat, ta - ra Rat, ta - ra Rat, eu - er. To

Musical score for the third system, measures 9-12. It features a vocal line with lyrics and a piano accompaniment with guitar chords: C, Dm, C, F, C, C, F, G, C.

13

C F G C G C Am E Am E sus4 E A

catch a Mouse, or to ca - rouse, such a Rat - ter I saw ne - uer.

In London he was well knowne:
 In many a stately House,
 He layd a Bayte, whose deadlye fate,
 Did kill both Ratte and Mouse.
 And still would he cry, a Rat, etc.

But on a time, a Damosell,
 did him so farre intice,
 That for her, a Baite he layd straight,
 would kill no Rats nor Mice.
 And still would he cry, a Rat, etc.

And on the Bayte shee nibled,
 so pleasing in her tast,
 Shee lickt so long, that the Poyson strong
 did make her swell i' th' wast.
 And still would he cry, a Rat, etc.

The Ratcatchers out of France To London.

In France when he arrived,
 the heat so much perplext him,
 That all his Pouch did swell so much,
 and Poyson so had vext him.
 That scarce could he cry, a Rat, etc.

At last, as Witches common,
 must use anothers ayding:
 So did this Ratter, tell the matter
 to another of's owne trading.
 And then did he cry, a Rat tat tat, etc.

Who using many Simples,
 to quench his fiery burning:
 Did make him daunce cleane out of France,
 And home hee's now returning.
 And still doth he cry, a Rat, etc.

He, subtilely this perceiuinge,
 to the Country straight doth hye him,
 Where, by his skill, he poysoneth still
 such vermine as come nye him.
 And still would he cry, a Rat, etc.

He was soe braue a bowzer,
 that it was doubtfull whether
 He taught the Rats, or the Rats taught him,
 to be drunke as Rats together.
 And still would he cry, a Rat, etc.

When he had tript this Ilande
 from Bristow vnto Douer,
 With painefull Bagge, and painted flagge,
 to France he sayled over.
 For still would he cry, a Rat, etc.

At Dover he arrived,
 and Kent hath had his cunning:
 The Maydens Lappes like poisoned Rattes
 repent his backe-home coming.
 For still doth he cry, a Rat, etc.

At Gravesend 'mongst the Maydens,
 Greene sicknesse reign'd so briefly,
 None could have cure, but such as sure
 would take his Potions chiefly.
 And still doth he cry, a Rat, etc.

When backe he commeth home-ward,
 obserue his Flagge bepainted
 With Mice and Rattes, and with Poulcats,
 if you will be acquainted,
 And heare him to cry, a Rat tat tat, tara Rat, ever:
 To catch a Mouse, or to carouse,
 Such a Ratter I saw never.

Fortune my Foe

Dm A Dm A Dm C Dm A

For - tune my Foe, why dost thou frown on me
For - tune hath wrought my grief & great annoy,

This system contains the first four measures of the piece. It features a vocal line with lyrics, a guitar line, and a bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The chords are Dm, A, Dm, A, Dm, C, Dm, and A.

5 Dm A Dm A Dm C Dm A

And will thy fav - - - our ne - ver bet - ter be?
For - tune hath fals - - - ly stoln my love a - way;

This system contains measures 5 through 8. It continues the vocal line, guitar line, and bass line. The chords are Dm, A, Dm, A, Dm, C, Dm, and A.

9 F F F Dm F C

Wilt thou I say, for e - ver breed my pain,
My love and joy, whose sight did make me glad

This system contains measures 9 through 12. It concludes the piece with the vocal line, guitar line, and bass line. The chords are F, F, F, Dm, F, and C.

13 C Am Gm Dm Gm A sus4 A D

And wilt thou not re-store my joys a-gain?
Such great mis-for-tunes ne-ver young man had.

Had fortune took my treasure and my store,
Fortune had never griev'd me half so sore,
But takeing her whereon my heart did stay,
Fortune thereby hath took my life away.

Far worse then death my life I lead in woe,
With bitter thoughts still tossed too and fro.
O cruel chance, thou breeder of my pain,
Take life, or else restore my love againe.

In vain I sigh, in vain I wail and weep;
In vain mine eyes refrain from quiet sleep,
In vain I shed my tears both night and day,
In vain my love my sorrows do bewray.

Then I will leave my love in fortunes hands,
My dearest love in most unconstant bands,
And onely serve the sorrows dew to me,
Sorrows hereafter thou shalt my Mistris be.

No man alive can Fortunes spight withstand,
With wisdom, skill, or mighty strength of hand;
In midst of mirth she bringeth bitter moan,
And woe to me that hath her hatred known.

If wisdoms eyes had but blind Fortune seen,
Then had my love, my love forever been;
Then, love, farewell, though Fortune favour thee,
No fortune frail shall ever conquer me.

The Ladies comfortable and pleasant Answer

Ah silly soul, art thou so afraid?
Mourn not my dear nor be not so dismayd.
Fortune cannot, with all her power and skill,
Enforce my heart to think the any ill.

Blame not thy chance, nor envy at thy choice,
No cause hast thou to curse, but to rejoice,
Fortune shall not thy joy and love deprive,
If by my love it may remain alive.

Receive therefore thy life again to thee,
Thy life and love shall not be lost by me,
And while thy heart upon thy life do stay,
Fortune shall never steal the same away.

Live thou in bliss and banish death to Hell,
All careful thoughts see thou from thee expel;
As thou doth wish, thy love agrees to be,
For proof whereof behold I come my self to thee.

Pluck up thy heart, suppress with brinish tears,
Torment me not, but take away thy fears;
Thy Mistris mind brooks no unconstant bands
Much less to live in rueing fortunes hands.

Though mighty Kings by fortune get the foyl,
Lossing thereby their travel and their toyl;
Though fortune be to me a cruel foe,
Fortune shall not make me to serve thee so.

For fortunes spight thou needst not care a pin,
For thou thereby shall never loose nor win;
If faithful love and favour I do find,
My recompense shall not remain behind.

Dye not in fear, nor live in discontent,
Be thou not slain, where never blood was ment,
Revive again, to faint thou hast no need,
The less afraid, the better thou shalt speed.

Fuggi, Fuggi, Fuggi da Questo Cielo

Flee, Flee, Flee from This Sky

MS Barbera, Conserv. L. Cherubini, Florence, 1600

Giuseppe Cenci (d. 1616)

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 ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

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 ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

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 ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

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 ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

5 Dm Am E Am F B \flat

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

8

C F F C C Dm

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

11

Dm Gm Dm Gm Dm G A D

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

anonymous lyrics from
*A Handefull of Pleasant
Delites*, 1584

Green sleeues

tune from the William
Ballet lute book, Trinity
College TCD MS 408, 1593

Gm Gm F Gm D Gm

A - las my loue, ye do me wrong, to cast me off dis - cur - teous - ly: And
I haue been rea - die at your hand, to grant what eu - er you would craue. I

5 Gm F Gm D Gm

I haue lou - ed you so long De - light - ing in your com - pa - nie.
I haue both wag - ed life and land, your loue and good will for to haue.

9 Bb F Gm D

Green - sleeues was all my ioy, Green - sleeues was my de - light:

13

B^b F Gm D G

Green - sleeues was my heart of gold, And who but my La - die Green - sleeues.

3. I bought thee kerchers to thy head,
that were wrought fine and gallantly:
I kept thee both at board and bed,
Which cost my purse wel fauouredly,

4. I bought thee peticotes of the best,
the cloth so fine as fine might be:
I gaue thee iewels for thy chest,
and all this cost I spent on thee.

5. Thy smock of silk, both faire and white,
with gold embrodered gorgeously:
Thy peticote of Sendall right:
and thus I bought thee gladly.

6. Thy girdle of gold so red,
with pearles bedecked sumptuously:
The like no other lasses had,
and yet thou wouldst not loue me,

7. Thy purse and eke thy gay guilt kniues,
thy pincase gallant to the eie:
No better wore the Burgesse wiues,
and yet thou wouldst not loue me.

8. Thy crimson stockings all of silk,
with golde all wrought aboue the knee,
Thy pumps as white as was the milk,
and yet thou wouldst not loue me.

9. Thy gown was of the grossie green,
thy sleeues of Satten hanging by:
Which made thee be our haruest Queen,
and yet thou wouldst not loue me.

10. Thy garters fringed with the golde,
And siluer aglets hanging by,
Which made thee blithe for to beholde,
And yet thou wouldst not loue me.

11. My gayest gelding I thee gaue,
To ride where euer liked thee,
No Ladie euer was so braue,
And yet thou wouldst not loue me.

12. My men were clothed all in green,
And they did euer wait on thee:
Al this was gallant to be seen,
and yet thou wouldst not loue me.

13. They set thee vp, they took thee downe,
they serued thee with humilitie,
Thy foote might not once touch the ground,
and yet thou wouldst not loue me.

14. For euerie morning when thou rose,
I sent thee dainties orderly:
To cheare thy stomack from all woes,
and yet thou wouldst not loue me.

15. Thou couldst desire no earthly thing.
But stil thou hadst it readily:
Thy musicke still to play and sing,
And yet thou wouldst not loue me.

16. And who did pay for all this geare,
that thou didst spend when pleased thee?
Euen I that am reiected here,
and thou disdainst to loue me.

17. Wel, I wil pray to God on hie,
that thou my constancie maist see:
And that yet once before I die,
thou wilt vouchsafe to loue me.

18. Greensleeues now farewell adue,
God I pray to prosper thee:
For I am stil thy louer true,
come once againe and loue me.

anonymous lyrics from
*A Handefull of Pleasant
Delites*, 1584

Green sleeues

part song version
lower 3 lines

tune from the William
Ballet lute book, Trinity
College TCD MS 408, 1593

8

A - las my loue, ye do me wrong, to cast me off dis - cur - teous - ly: And
2.I haue been rea - die at your hand, to grant what eu - er you would craue. I
3.I bought thee ker - chers to thy head, that were wrought fine and gal - lant - ly: I
4.I bought thee peti - cotes of the best, the cloth so fine as fine might be: I

A - las my loue, ye do me wrong, to cast me off dis - cur - teous - ly: And
2.I haue been rea - die at your hand, to grant what eu - er you would craue. I
3.I bought thee ker - chers to thy head, that were wrought fine and gal - lant - ly: I
4.I bought thee peti - cotes of the best, the cloth so fine as fine might be: I

5

8

I haue lou - ed you so long De - light - ing in your com - pa - nie.
haue both wag - ed life and land, your loue and good will for to haue.
kept thee both at boord and bed, Which cost my purse wel fa - uoued - ly,
gaued thee ie - wels for thy chest, and all this cost I spent on thee.

I haue lou - ed you so long De - light - ing in your com - pa - nie.
haue both wag - ed life and land, your loue and good will for to haue.
kept thee both at boord and bed, Which cost my purse wel fa - uoued - ly,
gaued thee ie - wels for thy chest, and all this cost I spent on thee.

9

8

Green - sleeues was all my ioy, Green - sleeues was my de - light:

Green - sleeues was all my ioy, Green - sleeues was my de - light:

13

8

Green - sleeues was my heart of gold, And who but my La - die Green - sleeues.

Green - sleeues was my heart of gold, And who but my La - die Green - sleeues.

8
 5. Thy smock of silk, both faire and white, with gold em - bro - dered gor - geous - ly: Thy
 6. Thy gir - dle of gold so red, with pearles be - deck - ed sump-tuous - ly: The
 7. Thy purse and eke thy gay guilt kniues, thy pin - case gal - lant to the eie: No
 18. Green - sleeues now fare - wel a - due, God I pray to pros - per thee: For

5. Thy smock of silk, both faire and white, with gold em - bro - dered gor - geous - ly: Thy
 6. Thy gir - dle of gold so red, with pearles be - deck - ed sump-tuous - ly: The
 7. Thy purse and eke thy gay guilt kniues, thy pin - case gal - lant to the eie: No
 18. Green - sleeues now fare - wel a - due, God I pray to pros - per thee: For

5
 8
 pe - ti - cote of Sen - dall right: and thus I bought thee glad - ly.
 like no o - ther las - ses had, and yet thou wouldst not loue me,
 bet - ter wore the Bur - gesse wiues, and yet thou wouldst not loue me.
 I am stil thy lo - uer true, come once a - gaine and loue me.

pe - ti - cote of Sen - dall right: and thus I bought thee glad - ly.
 like no o - ther las - ses had, and yet thou wouldst not loue me,
 bet - ter wore the Bur - gesse wiues, and yet thou wouldst not loue me.
 I am stil thy lo - uer true, come once a - gaine and loue me.

9
 8
 Green - sleeues was all my ioy, Green - sleeues was my de - light:

Green - sleeues was all my ioy, Green - sleeues was my de - light:

13
 8
 Green - sleeues was my heart of gold, And who but my La - die Green - sleeues.

Green - sleeues was my heart of gold, And who but my La - die Green - sleeues.

Almaine: The Honie-suckle

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

Anthony Holborne (c.1560-1602)

Chord progression for the first system: C G C G C Dm C G G Em Dm F C

The first system consists of five staves of music. The top staff is the treble clef with a common time signature. The second and third staves are also treble clef. The fourth and fifth staves are bass clef. The music is in a simple, rhythmic style with a mix of eighth and quarter notes.

Chord progression for the second system: 7 G C G C Bb C G C Dm C Dm G C

The second system consists of five staves of music. The top staff is the treble clef with a common time signature. The second and third staves are also treble clef. The fourth and fifth staves are bass clef. The music continues with a similar rhythmic pattern. The system ends with a double bar line and repeat dots.

13 G D G Dm A D F F F Dm Gm C

Musical score for measures 13-19. The score consists of five staves: four treble clefs and one bass clef. Chord symbols are placed above the first staff. The music features a mix of eighth and quarter notes, with some triplets and slurs. The key signature has one flat (Bb).

20 F G G C G Am G C Dm C Dm G C

Musical score for measures 20-26. The score consists of five staves: four treble clefs and one bass clef. Chord symbols are placed above the first staff. The music continues with eighth and quarter notes, ending with a double bar line. The key signature has one flat (Bb).

from *Orchesographie*,
1589

Branle des Chevaux

Horses' Branle

Thoinot Arbeau (Jehan Tabourot)
(1520-1595)

G D G C G D Am G D G D A D

5 G D G C G D Am G Em D G

9 G Am D C Bm G D G D G D

13 G Am D C Bm G D G D G

17 Gm D Gm F D Gm D D A Dm C#dim D Gm D Gm

21 Gm D Gm F D Gm D D A Dm Cm Cm D G

lyrics by Richard
Climsell/Crimsell
(flourished c.1640).

The Joviall Broome Man

tune is "Jamaica" from
The English Dancing Master, 1651,
by John Playford (1623-1686)

C C F C F C G C C

1. Roome for a Lad thats come from seas, Hey jol - ly Broome man, That glad - ly now would
2. Yet in those Coun - tries li - ved I, And see many a val - iant
3. In Ger - ma - ny I tooke a towne, I threw the walls there

6 F C F C G C C Em F C

take his ease, And there-fore make me roome man. To France, the Ne-ther-lands, Den - mark, Spaine,
soul - dier dye, And hun - dred gal - lants there I kild,
up side downe, And when that I the same had done,

11 F G F C C G F C F C G C

Hey jol - ly Broome man, I crost the seas, and backe a - gaine, And there-fore make me roome man.
be - side a world of bloud I spild,
I made the peo - ple all to run,

7. When the Ammorites besieg'd Rome wals,
I drove them backe with fiery balls,
And when the Greekes besieged Troy,
I rescued off dame Hellens joy,

8. And when that I had won this fame,
I was honord of all men for the same,
At Tilbury Campe with Captaine Drake,
I made the Spanish Fleet to quake,

17 C C F C F C G C C

4. And when the peo - ple all were gone, Hey jol - ly Broome man, I held the towne my
 5. When Sa - turne warrd a - gainst the Sun, Then through my helpe the
 6. When Tam - ber - laine over - came the Turke, I blew up thou - sands

23 F C F C G C C Em F C

selfe a - lone, And there - fore make me roome man. When va - liant A - jax fought with Hector,
 field he won, in a worke, With Her - cu - les I tost the Club,
 When Cae - sars pompe I ov - er - threw,

28 F G F C C G F C F C G C

Hey jol - ly Broome man, I made them friends with a bowle of Nectar, And there - fore make me roome man.
 I rold Di - oge - nes in a Tub, Then many a Ro - man Lord I slew,

9. At Hollands leaguer there I fought,
 But there the service provd too hot.
 Then from the leaguer returned I,
 Naked, Hungry, cold, and dry.

10. But here I have now compast the Globe,
 I am backe returnd as poore as Job.
 And now I am safe returned backe,
 Heres to you in a cup of Canary Sacke,

11. And now I am safe returned here,
 Heres to you in a cup of English Beere,
 And if my travels you desire to see,
 You may buyt for a peny heere of mee,

Kemp's Jig

Anon.

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

7 F C Dm G C C C C Bb Bb F G

13 C C F C Dm G C C C

19 Bb Bb F G C C F C Dm G C

25 C G Am G F C Dm G C C G Am G

31 F C Dm G C C C C Bb Bb F G

37 C C F C Dm G C C C C

43 Bb Bb F G C C F C Dm G C

from *Danserye*,
1551

Pavane I: Mille regretz

A thousand regrets

Tielman Susato (c.1500-c.1561)
original chanson by
Josquin des Prés (1450-1521)

Em F Dm Em Dm G Am Dm

5 Am F G Em F Am Em F Dm E

9 C G Am Em Am F Dm Em C Dm C Em

13 Am Em C Dm C G Am E

17 C Em G Dm G Am E Am F

21 C Dm Am Em Am Em Am Em

from *Danserye*,
1551

La morisque

Tielman Susato
(c.1500-c.1561)

Chord progression: F, F, Dm, Gm, C, F, F, Gm

The first system consists of four staves (treble and bass clefs) in a 3/4 time signature. The melody is in the upper staves, and the accompaniment is in the lower staves. The key signature has one flat (B-flat).

Chord progression: Dm, C, F, F, Dm, Edim, F, Dm, Gm, C, F, Dm, Gm

The second system starts at measure 7. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the system, and the second ending leads to the end of the system. The key signature remains one flat.

Chord progression: C, F, F, Dm, Edim, F, Dm, Gm, C, F, Dm, C, F, F

The third system starts at measure 13. It also features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the system, and the second ending leads to the end of the system. The key signature remains one flat.

Jumpe at my Cozen

C G Am C F C G C C G C G Am C

6 F C G C C G C C C C C

12 G C G Am C F C G C C G C C

from *Consort Lessons*, Thomas Morley,
1599 & 1611, & *A Varietie of*
Lute Lessons, Robert Dowland 1610

Mounsiers Almaine

William Byrd (1543-1623) &
Daniel Bachiler (1572-1619)

G Em D Am G Am D G G Am G

6 D G C G D G G D G C D

12 G G Am G D G C D G

17 G D G Am E A Am G C

22 D G C G D G G D G Am E

28 A Am G C D G C G D G

Now, O now, I needs must part

verses 1-2

John Dowland
(1563-1626)

G D Em Bm C Em D G C G D G D

Now, O now, I needs must part, part - ing though I ab - sent mourne.
Deare, when I from thee am gone, Gone are all my ioyes at once.

Now, O now, I needs must part, part - ing though I ab - sent mourne.
Deare, when I from thee am gone, Gone are all my ioyes at once.

Now, O now, I needs must part, part - ing though I ab - sent mourne.
Deare, when I from thee am gone, Gone are all my ioyes at once.

Now, O now, I needs must part, part - ing though I ab - sent mourne.
Deare, when I from thee am gone, Gone are all my ioyes at once.

5 G D Em Bm C Em D G C G D G

Ab - sence can no ioy em - part: ioy once fled can - not re - turne.
I loued thee and thee a - lone, In whose loue I ioy - ed once.

Ab - sence can no ioy em - part: ioy once fled can - not re - turne.
I loued thee and thee a - lone, In whose loue I ioy - ed once.

Ab - sence can no ioy em - part: ioy once fled can - not re - turne.
I loued thee and thee a - lone, In whose loue I ioy - ed once.

Ab - sence can no ioy em - part: ioy once fled can - not re - turne.
I loued thee and thee a - lone, In whose loue I ioy - ed once.

9 G D Em Bm C Em D G C G D G D

While I liue I needs must loue, loue liues not when hope is gone.
And al - though your sight I leaue, Sight where - in my ioyes doo lye,

While I liue I needs must loue, loue liues not when hope is gone.
And al - though your sight I leaue, Sight where - in my ioyes doo lye,

While I liue I needs must loue, loue liues not when hope is gone.
And al - though your sight I leaue, Sight where - in my ioyes doo lye,

While I liue I needs must loue, loue liues not when hope is gone.
And al - though your sight I leaue, Sight where - in my ioyes doo lye,

13 G D Em Bm C Em D G C G D G

Now at last death de - spaire doth proue, loue di - ui - ded lo - ueth none.
 Till that death do sence be - reauē, Ne - uer shall af - fec - tion die.

Now at last death de - spaire doth proue, loue di - ui - ded lo - ueth none.
 Till that death do sence be - reauē, Ne - uer shall af - fec - tion die.

8 Now at last death de - spaire doth proue, loue di - ui - ded lo - ueth none.
 Till that death do sence be - reauē, Ne - uer shall af - fec - tion die.

Now at last death de - spaire doth proue, loue di - ui - ded lo - ueth none.
 Till that death do sence be - reauē, Ne - uer shall af - fec - tion die.

17 C G C G Am Em Dm Am E A

Sad de - spair doth driue me hence, this de - spaire vn - kind - nes sends.
 Sad de - spair doth driue me hence, this de - spaire vn - kind - nes sends.

8 Sad de - spair doth driue me hence, this de - spaire de - spaire vn - kind - nes sends.

Sad de - spair doth driue me hence, me hence, this de - spaire vn - kind - nes sends.

21 G D Em Bm C Em D G C G D G

If that part - ing bee of - fence, it is shee which then of - fendes.
 If that part - ing bee of - fence, it is shee which then of - fendes.

8 If that part - ing bee of - fence, it is shee which then of - fendes.

If that part - ing bee of - fence, it is shee which then of - fendes.

Now, O now, I needs must part

verse 3

G D Em Bm C Em D G C G D G D

Deare, if I do not re - turne, Loue and I shall die to - gether.

Deare, if I do not re - turne, Loue and I shall die to - gether.

Deare, if I do not re - turne, Loue and I shall die to - gether.

Deare, if I do not re - turne, Loue and I shall die to - gether.

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second and third staves are identical vocal lines. The fourth staff is the bass line. The key signature has two sharps (F# and C#) and the time signature is 6/4. Chord symbols are placed above the staff.

5 G D Em Bm C Em D G C G D G

For my ab - sence ne - uer mourne, Whom you might haue ioy - ed euer:

For my ab - sence ne - uer mourne, Whom you might haue ioy - ed euer:

For my ab - sence ne - uer mourne, Whom you might haue ioy - ed euer:

For my ab - sence ne - uer mourne, Whom you might haue ioy - ed euer:

Detailed description: This system contains the next four staves of music, starting at measure 5. The structure is identical to the first system, with a vocal line and three accompaniment staves. Chord symbols are placed above the staff.

9 G D Em Bm C Em D G C G D G D

Part we must though now I die, Die I doe to part with you.

Part we must though now I die, Die I doe to part with you.

Part we must though now I die, Die I doe to part with you.

Part we must though now I die, Die I doe to part with you.

Detailed description: This system contains the final four staves of music, starting at measure 9. The structure is identical to the previous systems, with a vocal line and three accompaniment staves. Chord symbols are placed above the staff.

13 G D Em Bm C Em D G C G D G

Him de - spaire doth cause to lie, Who both liued and di - eth true.

Him de - spaire doth cause to lie, Who both liued and di - eth true.

Him de - spaire doth cause to lie, Who both liued and di - eth true.

Him de - spaire doth cause to lie, Who both liued and di - eth true.

17 C G C G Am Em Dm Am E A

Sad de - spair doth driue me hence, this de - spaire vn - kind - nes sends.

Sad de - spair doth driue me hence, this de - spaire vn - kind - nes sends.

Sad de - spair doth driue me hence, this de - spaire de - spaire vn - kind - nes sends.

Sad de - spair doth driue me hence, me hence, this de - spaire vn - kind - nes sends.

21 G D Em Bm C Em D G C G D G

If that part - ing bee of - fence, it is shee which then of - fendes.

If that part - ing bee of - fence, it is shee which then of - fendes.

If that part - ing bee of - fence, it is shee which then of - fendes.

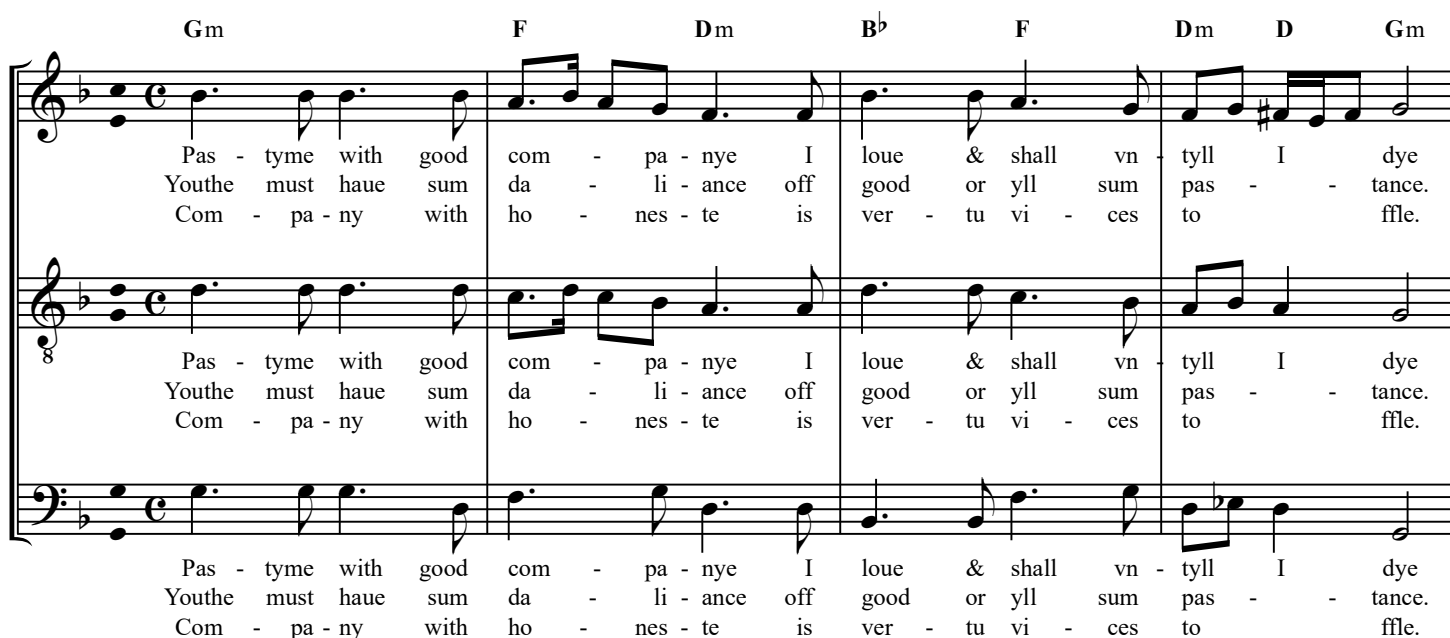
If that part - ing bee of - fence, it is shee which then of - fendes.

Pastyme with good companye

British Library Add MS 31922,
c.1510-1520.

King Henry VIII
(1491-1547)

Gm F Dm B \flat F Dm D Gm




Pas - tyme with good com - pa - nye I loue & shall vn tyll I dye
Youthe must haue sum da - li - ance off good or yll sum pas - - tance.
Com - pa - ny with ho - nes - te is ver - tu vi - ces to ffile.

Pas - tyme with good com - pa - nye I loue & shall vn tyll I dye
Youthe must haue sum da - li - ance off good or yll sum pas - - tance.
Com - pa - ny with ho - nes - te is ver - tu vi - ces to ffile.

Pas - tyme with good com - pa - nye I loue & shall vn - tyll I dye
Youthe must haue sum da - li - ance off good or yll sum pas - - tance.
Com - pa - ny with ho - nes - te is ver - tu vi - ces to ffile.

5 Gm F Dm B \flat F Dm D Gm



gruche who lust but none de - nye so god be plesyd thus leve wyll I for
Com - pa - ny me thynks then best all thoughts & fan - sys to de - jest. ffor
Com - pa - ny is good & ill but eue - ry man hath hys fre wyll. the

gruche who lust but none de - nye so god be plesyd thus leve wyll I for
Com - pa - ny me thynks then best all thoughts & fan - sys to de - jest. ffor
Com - pa - ny is good & ill but eue - ry man hath hys fre wyll. the

gruche who lust but none de - nye so god be plesyd thus leve wyll I for
Com - pa - ny me thynks then best all thoughts & fan - sys to de - jest. ffor
Com - pa - ny is good & ill but eue - ry man hath hys fre wyll. the

9

E^b F B^b E^b F B^b F Dm

my pas - tance hunt syng & dance my hart is sett all
I - dill - nes is cheff mast - res of vi - ces all then
best en - sew the worst es - thew my mynde shal - be. ver -

my pas - tance hunt syng & dance my hart is sett all
I - dill - nes is cheff mast - res of vi - ces all then
best en - sew the worst es - thew my mynde shal - be. ver -

my pas - tance hunt syng & dance my hart is sett all
I - dill - nes is cheff mast - res of vi - ces all then
best en - sew the worst es - thew my mynde shal - be. ver -

12

E^b F B^b E^b F B^b F D G

good - ly sport for my com - fort who shall me let?
who can say. but myrth and play is best of all.
tu to vse vice to re - fuce thus shall I vse me.

good - ly sport for my com - fort who shall me let?
who can say. but myrth and play is best of all.
tu to vse vice to re - fuce thus shall I vse me.

good - ly sport for my com - fort who shall me let?
who can say. but myrth and play is best of all.
tu to vse vice to re - fuce thus shall I vse me.

from *Danserye*,
1551

Ronde V

Tielman Susato
(c.1500-c.1561)

F C Gm F B \flat C F Gm Dm F

The first system of the musical score consists of four staves (treble, two middle, and bass clefs). The music is in a 3/4 time signature with a key signature of one flat (B-flat). The melody is primarily in the upper staves, while the lower staves provide harmonic support. The system concludes with a double bar line.

5 F B \flat Gm B \flat C F E \flat F C F

The second system of the musical score continues from the first. It begins with a measure rest labeled '5'. The notation and harmonic structure are consistent with the first system. The system concludes with a double bar line.

9 F B \flat Gm B \flat C F E \flat F C F

The third system of the musical score continues from the second. It begins with a measure rest labeled '9'. The notation and harmonic structure are consistent with the previous systems. The system concludes with a double bar line.

13 F Gm B \flat C F F Gm B \flat C F

The fourth system of the musical score continues from the third. It begins with a measure rest labeled '13'. The notation and harmonic structure are consistent with the previous systems. The system concludes with a double bar line.

from *Danserye*,
1551

Ronde VI

Tielman Susato
(c.1500-c.1561)

F F Am Gm C Gm C C Gm F Dm F F Am Gm C

The first system of the musical score for 'Ronde VI' consists of four staves. The top staff is the melody, followed by three accompaniment staves. The key signature has one flat (B-flat). The time signature is common time (C). The system contains 12 measures of music. Above the staves, the following chords are indicated: F, F Am Gm C, Gm C, C Gm F, Dm F, and F Am Gm C.

7 Gm F Gm C F F Bb F F Bb C F

The second system of the musical score for 'Ronde VI' consists of four staves. It begins with a measure rest (7) and contains 12 measures of music. Above the staves, the following chords are indicated: Gm, F, Gm, C, F, F, Bb, F, F, Bb, C, and F. The system concludes with a double bar line and repeat dots.

Salterelle

F C F F Am Gm C G C C G F Bb F C F F Gm C

The first system of the musical score for 'Salterelle' consists of four staves. The key signature has one flat (B-flat). The time signature is 4/4. The system contains 12 measures of music. Above the staves, the following chords are indicated: F, C, F, F, Am, Gm, C, G, C, C, G, F, Bb, F, C, F, F, Gm, C.

7 C Gm F C F F Bb F F Bb Gm F C F

The second system of the musical score for 'Salterelle' consists of four staves. It begins with a measure rest (7) and contains 12 measures of music. Above the staves, the following chords are indicated: C, Gm, F, C, F, F, Bb, F, F, Bb, Gm, F, C, and F. The system concludes with a double bar line and repeat dots.

Salterello

Anon., c.1400, N. Italian

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a drone accompaniment of quarter notes.

Second system of musical notation, consisting of a treble clef staff and a bass clef staff. It features two first endings (marked '1') and a second ending (marked '2'). The treble staff contains a melody, and the bass staff contains a drone accompaniment.

Third system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melody, and the bass staff contains a drone accompaniment.

Fourth system of musical notation, consisting of a treble clef staff and a bass clef staff. It features two first endings (marked '1') and a second ending (marked '2'). The treble staff contains a melody, and the bass staff contains a drone accompaniment.

Fifth system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melody, and the bass staff contains a drone accompaniment.

System 1: Treble clef staff with a melody of eighth and quarter notes. Bass clef staff with a chordal accompaniment of dotted half notes.

System 2: Treble clef staff with a melody. First ending (1) and second ending (2) are indicated above the staff. Bass clef staff with a chordal accompaniment.

System 3: Treble clef staff with a melody. Bass clef staff with a chordal accompaniment.

System 4: Treble clef staff with a melody. Bass clef staff with a chordal accompaniment.

System 5: Treble clef staff with a melody. First ending (1) and second ending (2) are indicated above the staff. Bass clef staff with a chordal accompaniment.

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 - pes 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 - tur, mant
 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...

Sumer is icumen in

Summer is coming in

from British Museum
Harley MS 978, c. 1250



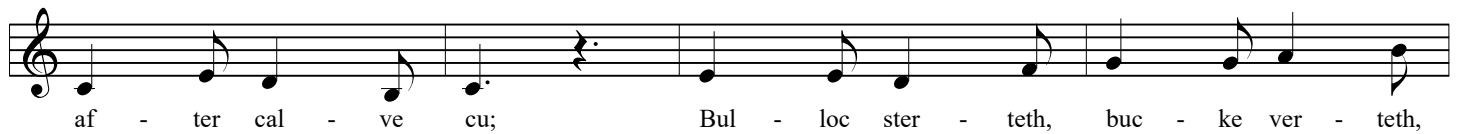
Su - mer is i - cu - men in, ——— Lhu - de sing cuc - cu,



Gro - weth sed and blo - weth med, And springth the w - de nu;



Sing cuc - cu; Aw - e ble - teth af - ter lomb, Lhouth



af - ter cal - ve cu; Bul - loc ster - teth, buc - ke ver - teth,



Mu - rie sing cuc - cu. Cuc - cu, Cuc - cu ———

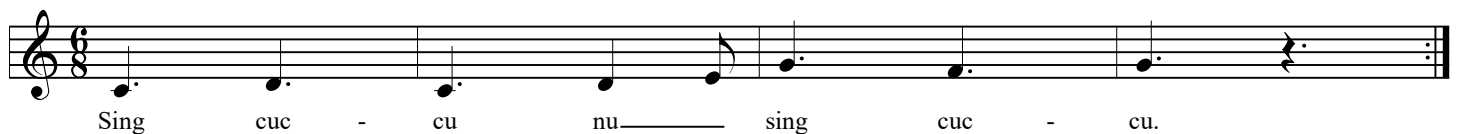


wel sin - ges thu cuc - cu, Ne swik thu na - ver nu.

Pes **Pes 2 starts here**



Sing cuc - cu nu ——— sing cuc - cu.



Sing cuc - cu nu ——— sing cuc - cu.

Sumer is iamen in. Ihude sing cucu. Groweþ sed and bloweþ
Perspicæ xpicola que dignacio celicus agrico

med and springþ þe wde nu. Sing cucu tixe bleteþ after
la pro uitis vicio filio non parcens exposu

lomb. Ihouþ after calue cu. Bulluc stertey. bucke uertey
it mortis exicio Qui captiuos semiuuos

quinte sing cucu. Cucu cucu Wel singes þu cucu ne swik
a supplicio vite donat et secum coronat in ce

Hanc rotam cantare possunt quatuor socij. A paucio
ribus autem qm a tribus ut saltem duobus no debet
dici. preter eos qui dicunt pedem. Cantet autem sic. Gacen
tibus ceteris inchoat cu huius q tenet pede. Et cu uenerit
ad primam notam post cruce. inchoat alius. Et sic de ceteris.

Sing cucu nu. Sing cucu. *hoc repetit un quociens op est. faciens pausacionem in fine.*

Per **S**ing cucu. Sing cucu nu. *hoc dicitur alii pausans in medio et in fine. Si immediate repetes principiu.*



from *Chansons Nouvelles*,
1527

Tant que vivrai

music by Claudin de Sermisy (c.1490-1562)
lyrics by Clement Marot (1496-1544)

As long as I live
verse 1

F Gm F C G 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 Dm Bb C 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 G 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 Dm B \flat C 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. 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 Dm B \flat C 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.

from *Chansons Nouvelles*,
1527

Tant que vivrai

music by Claudin de Sermisy (c.1490-1562)
lyrics by Clement Marot (1496-1544)

As long as I live
verse 2

F Gm F C G 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 Dm Bb C 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 G 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;

21 F Gm F Gm Dm Bb C F Bb 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 Bb Am F F C F F C F Bb Am F Bb 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 Dm Bb C 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.

Tempus adest floridum*Now is the time of flowering*

C C G F C

Tem - pus a - dest flo - ri - dum, sur - gent nam - que flo - res
 Stant pra - ta ple - na flo - ri - bus, in qui - bus nos lu - da - mus,
 O pra - di - lec - ta do - mi - na, cur sic a - lie - na - ris?

Tem - pus a - dest flo - ri - dum, sur - gent nam - que flo - res
 Stant pra - ta ple - na flo - ri - bus, in qui - bus nos lu - da - mus,
 O pra - di - lec - ta do - mi - na, cur sic a - lie - na - ris?

Tem - pus a - dest flo - ri - dum, sur - gent nam - que flo - res
 Stant pra - ta ple - na flo - ri - bus, in qui - bus nos lu - da - mus,
 O pra - di - lec - ta do - mi - na, cur sic a - lie - na - ris?

Tem - pus a - dest flo - ri - dum, sur - gent nam - que flo - res
 Stant pra - ta ple - na flo - ri - bus, in qui - bus nos lu - da - mus,
 O pra - di - lec - ta do - mi - na, cur sic a - lie - na - ris?

5 C C G F C

Ver - na - les in om - ni - bus, i - mi - tan - tur mo - res
 vir - gi - nes cum cle - ri - cis, si - mul pro - ce - da - mus,
 an nes - cis, o ca - ris - si - ma, quod sic a - da - ma - ris?

Ver - na - les in om - ni - bus, i - mi - tan - tur mo - res
 vir - gi - nes cum cle - ri - cis, si - mul pro - ce - da - mus,
 an nes - cis, o ca - ris - si - ma, quod sic a - da - ma - ris?

Ver - na - les in om - ni - bus, i - mi - tan - tur mo - res
 vir - gi - nes cum cle - ri - cis, si - mul pro - ce - da - mus,
 an nes - cis, o ca - ris - si - ma, quod sic a - da - ma - ris?

Ver - na - les in om - ni - bus, i - mi - tan - tur mo - res
 vir - gi - nes cum cle - ri - cis, si - mul pro - ce - da - mus,
 an nes - cis, o ca - ris - si - ma, quod sic a - da - ma - ris?

9 C C F C

Hoc quod fri - gus lae - se - rat, re - pa - rant ca - lo - res
 per a - mo - rem Ve - ne - ris, lu - dum fa - ci - a - mus,
 si tu es - ses He - le - na, vel - lem es - se Pa - ris!

Hoc quod fri - gus lae - se - rat, re - pa - rant ca - lo - res
 per a - mo - rem Ve - ne - ris, lu - dum fa - ci - a - mus,
 si tu es - ses He - le - na, vel - lem es - se Pa - ris!

Hoc quod fri - gus lae - se - rat, re - pa - rant ca - lo - res
 per a - mo - rem Ve - ne - ris, lu - dum fa - ci - a - mus,
 si tu es - ses He - le - na, vel - lem es - se Pa - ris!

Hoc quod fri - gus lae - se - rat, re - pa - rant ca - lo - res
 per a - mo - rem Ve - ne - ris, lu - dum fa - ci - a - mus,
 si tu es - ses He - le - na, vel - lem es - se Pa - ris!

13 C F C G C C F C C

Cer - ni - mus hoc fi - e - ri, per mul - tos la - bo - res.
 ce - te - ris vir - gi - ni - bus ut hoc re - fe - ra - mus.
 ta - men po - test fi - e - ri nos - ter a - mor ta - lis.

Cer - ni - mus hoc fi - e - ri, per mul - tos la - bo - res.
 ce - te - ris vir - gi - ni - bus ut hoc re - fe - ra - mus.
 ta - men po - test fi - e - ri nos - ter a - mor ta - lis.

Cer - ni - mus hoc fi - e - ri, per mul - tos la - bo - res.
 ce - te - ris vir - gi - ni - bus ut hoc re - fe - ra - mus.
 ta - men po - test fi - e - ri nos - ter a - mor ta - lis.

Cer - ni - mus hoc fi - e - ri, per mul - tos la - bo - res.
 ce - te - ris vir - gi - ni - bus ut hoc re - fe - ra - mus.
 ta - men po - test fi - e - ri nos - ter a - mor ta - lis.

Watkins ale

verses 1-4

Anonymous

C G C F C F Am Dm Am Dm F C Gsus4 G C

There was a maid this oth - er day, And she would needs go forth to play;
 Tis swee - ter farre then su - ger fine, And plea - san - ter than mus - ka - dine;
 Good sir, quoth she, in smil - ing sort, What doe you call this pre - ty sport?
 When he had done to her his will, They talkt, but what it shall not skill;

5 C G C F C F Am Dm Am Dm F C Gsus4 G C

And as she walked she sithd and said, I am a - fraid to die a mayd.
 And if you please, faire mayd, to stay A lit - tle while, with me to play.
 Or what is this you do to me? Tis cal - led Wat - kins ale, quoth he,
 At last, quoth she, sa - uing your tale, Giue me some more of Wat - kins ale,

9 C Dm Dm F G D G

With that, be - hard a lad, What talke this maid - en had, Where-of he was full glad, And did not spare
 I will giue you the same, Wat - kins ale cald by name, Or els I were to blame, In truth, faire mayd.
 Where - in, faire mayd, you may Re - port an - o - ther day, When you go forth to play, How you did speed.
 Or else I will not stay, For I must needs a - way, My mo - ther bad me play, The time is past;

13 C Dm Dm F G D G

To say, faire mayd, I pray,
 Good sir, quoth she a-gaine,
 In-deed, good sir, quoth she,
 Ther-fore, good sir, quoth she,
 Whe-ther goe you to play?
 Yf you will take the paine,
 It is a pre-ty glee,
 If you haue done with me.
 Good sir, then did she say,
 I will it not re-fraine,
 And well it plea-seth me,
 Nay, soft, faire maid, quoth he,
 What do you care?
 Nor be dis-mayd.
 No doubt in-deed.
 A-gaine at last

17 C F#dim G Am F C C Dm C F G C

For I will,
 He took this may-den
 Thus they sport-ed
 Let vs talke a
 with-out faile,
 then a-side,
 and they playd,
 lit-tle while.
 Mayd-en, giue you
 Wat-kins ale;
 And led her where she
 was not spyde,
 This yong man and this
 pre-ty mayd,
 With that the mayd be-
 gan to smile,

21 C F#dim G Am F C C Dm C Gsus4 G C

Wat-kins ale, good
 And told her many a
 Vn-der a banke where
 And saide, good sir, full
 sir, quoth she,
 pre-ty tale,
 as they lay,
 well I know,
 What is that I pray
 you tel me?
 And gae her well of
 Wat-kins ale.
 Not long a-goe this
 o-ther day.
 Your ale, I see,
 runs
 ve-ry low.

Watkins ale

verses 5-8

Anonymous

C G C F C F Am Dm Am Dm F C Gsus4 G C

This yong man then, be - ing so blamd, Did blush as one be - ing a - shamde;
This mayd - en then fell ver - y sicke, Her mayd - en - head be - gan to kicke,
Thrise scarce - ly chang - ed hath the moon, Since first this pret - ty tricke was done,
Good maydes and wiues, I par - don craue, And lack not that which you would haue;

5 C G C F C F Am Dm Am Dm F C Gsus4 G C

He tooke her by the mid - le small, And gaue her more of Wat - kins ale;
Her col - our wax - ed wan and pale, With tak - ing much of Wat - kins ale.
Which be - ing harde of one by chance, He made there - of a coun - try dance;
To blush it is a wo - mans grace, And well be - cometh a maid - ens face;

9 C Dm Dm F G D G

And saide, faire maid, I pray, When you goe forth to play, Re - mem - ber what I say, Walke not a - lone.
I wish all mayd - ens coy, That hear this pret - y toy, Where - in most wo - men ioy, How they doe sport;
And, as I heard the tale, He cald it Wat - kins ale, Which neu - er will be stale, I doe be - leeue;
For wo - men will re - fuse, The thing that they would chuse, Cause men should them ex - cuse, Of think - ing ill;

13 C Dm Dm F G D G

Good sir, quoth she a-gaine,
For sure-ly Wat-kins ale,
This dance is now in prime,
Cat will aft-er kind,

I thank you for your paine,
And if it not be stale,
And chief-ly vsde this time,
All wink-ers are not blind,

For feare of fur-ther staine,
Will turne them to some bale,
And late-ly put in rime.
Faire maydes, you know my mind,

I will be gone.
As hath re-port.
Let no man greeue
Say what you will.

17 C F#dim G Am F C C Dm C F G C

Fare-well, mayd-en, then quoth he;
New ale will make their
To heare this mer-ry iest-ing tale,
When you drinke ale be-ware the toast,

bel-lies bowne,
iest-ing tale,
ware the toast,

A-due, good sir, a-gaine quoth she.
As tri-al by this same is knowne;
That which is call-ed Wat-kins ale;
For there-in lay the dan-ger most.

21 C F#dim G Am F C C Dm C Gsus4 G C

Thus they part-ed at last,
This pro-uerbe hath bin taught in schools,
It is not long since it was made,
If an-y heere of-fend-ed be,

ed at last,
taught in schools,
it was made,
fend-ed be,

Till thrice three months were gone and past.
It is no iest-ing with [sharp] edge tooles.
The fin-est flo-wer will soon-est fade.
Then blame the au-thor, blame not me.

Wilson's Wilde

Anon.

Musical score for measures 1-5. The score is in 6/4 time and B-flat major. It features five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. Chord symbols are placed above the staves: F F (measures 1-2), Bb F C F F (measures 3-4), and 1 Gm C F (measure 5). A repeat sign is present at the end of measure 5.

Musical score for measures 6-9. The score continues with five staves. Chord symbols are: F (measure 6), Bb Dm C F (measures 7-8), and Bb Dm C (measure 9). A repeat sign is present at the end of measure 9.

Musical score for measures 10-13. The score continues with five staves. Chord symbols are: F Gm (measures 10-11), F Gm (measures 12-13), and F C F (measure 14). A repeat sign is present at the end of measure 14.

A Handfull of Musical Delites

Notes and translations

A Virgen muy Groriosa (The so-glorious Virgin)

- from Las Cantigas de Santa Maria, 1252, collected by Alfonso X, El Sabio, 1221-1284.

Refrain:

A Virgen mui groriosa,
reynna espirital,
dos que ama é ceosa,
ca non quer que façan mal.

The most glorious Virgin,
Spiritual Queen,
is jealous of those she loves,
for she doesn't want them to sin.

D'est'un miragre fremoso,
ond' averedes sabor,
vos direy, que fez a Virgen
Madre de nostro Sennor,
Per que tirou de gran falla
a un mui falss' amator
que amyude cambiava
seus amores dun en al.

I will tell you of a beautiful
miracle, performed by the
Virgin Mother of God, in which
in which you will find pleasure, for she
removed from great error
a very false lover.
who often changed his
loved from one to another.

Foi en terra d'Alemanna
que querian renovar
hũas gentes ssa eigreja;
e porén foran tirar
a Majestad ende fora,
que estava no altar,
e posérona na porta
da praça, sso o portal.

It was in the Germany
that some people wished to
renovate their church,
and therefore they took
the Majesty out from
her place above altar
and placed her at the entrance
to the town square.

En aquela praç avía
Un prado mui verd' asaz,
en que as gentes da terra
yan tẽer seu solaz
e jogavan à pelota,
que é jogo de que praz
muit' a omẽes mancebos
mais que otro jog' atal.

In that square there was
a very green meadow
where the people in the town
would go to relax
and would play ball,
which is a game that greatly
pleases young men
more than any other game.

Sobr' aquest', ùa vegada
Chegou y un gran tropel
de mancebos por jogaren
à pelot', e un donzel
andava y namorado,
e tragia seu anel
que ssa amiga lle dera,
que end' era natural.

One day at that spot,
there arrived a large group
of young men to play
to play ball and with them was
a chaste young man who was in love
wearing a ring that
his lady who was from there
had given to him.

Este donzel, con gran medo
de xe ll' o anel torcer
quando feriss' a pelota,
foy buscar ú o pñer
podess'; e viu a omage
tan fremosa parecer,
e foillo meter no dedo,
dizend': "Oimais non m'enchal

daquela que eu amava,
ca eu ben o jur' a Deus
que nunca tan bela cousa
viron estes ollos meus;
porén, daqui adelante
serei eu dos servos teus,
e est' anel tan fremoso
ti dou porend' en sinal".

E pos en toda sa vida,
per com' éu escrit' achei,
serviu a Santa María,
Madre do muit' alto Rei,
que o levou pois consigo
per com' éu creo e sei,
deste mund' a Paraíso,
o reino celestíal.

This fellow, afraid of having
his ring damaged
when he hit the ball,
searched for a place to place
it; then he found the very
beautiful statue, and he placed
the ring on its finger
saying, From now on, I don't care.

About the one whom I loved,
because I swear to God
that never have these eyes
of mine seen such a beautiful thing
thus, from now on
I will serve you
and this beautiful ring
I give you as a proof.

And for the rest of his life,
according to what I found
written, he served Holy Mary
Mother of the Most High King,
who later took hime with her,
according to what I believe and
know, from this world to
Paradise, the Celestial Kingdom.

Fuggi, fuggi, fuggi (Flee from this sky)

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

Flee, flee, flee from this sky,
Bitter and hard and pitiless and cold,
You who tie and incarcerate everything
Nor because of weeping do you break or
bend,
Savage tyrant,
Frost of the year.
Flee, flee, flee, from where the winter
On the frosts holds an eternal court

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.

Vieni vieni vieni leggiadra e
vaga
Primavera d'amor presaga
Odi Zefiro che t'invita
e la terra che il ciel marita
al suo raggio
venga Maggio
Vien a il grembo di bei fioretti,
Vien su l'ale dei zefiretti.

Come, come, come, shining rosy one.
You are the marvel of the world.
You enemy of sourness
Give joy to the soul.
Messenger
For Spring,
You are the youth of the year,
You are the charm of the world.

Come, come, come, graceful and
wandering one,
Messenger of the springtime of love.
Hear Zephyrus, who invites you,
And the Earth whom the sky weds,
At its ray,
Let May come.
Come on the lap of pretty little flowers,
Come on the wings of the little breezes.

Tant que vivray (As long as I live)

Tant que vivray en aage florissant,
Je serviray d'amours le roy puissant,
En fais, en ditz, en chansons et accordz.
Par plusiers fois m'a tenu languissant,
Mais après duel m'a faict 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 envieux 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 sweet-bodied 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.

Tempus adest floridum (Now comes the time of flowers)

Tempus adest floridum,
surgunt namque flores
vernales in omnibus
immutantur mores.
hoc, quod frigus leserat,
reparant calores;
cernimus hoc fieri
per multos colores.

Stant prata plena floribus,
in quibus nos ludamus!
virgines cum clericis
simul procedamus,
per amorem Veneris
ludum faciamus,
ceteris virginibus
ut hoc referamus!

«O dilecta domina,
cur sic alienaris?
an nescis, o carissima,
quod sic adamaris?
si tu esses Helena,
vellem esse Paris!
tamen potest fieri
noster amor talis.»

Now comes the time of flowers,
and the blossoms appear;
now in all things comes
the transformation of Spring.
What the cold harmed,
the warmth repairs,
as we see by
all these colors.

The fields in which we play
are full of flowers.
Maidens and clerks,
let us go out together,
let us play for the love
of Venus,
that we may teach
the other maidens.

«O my chosen one,
why dost thou shun me?
Dost thou not know, dearest,
how much thou art loved?
If thou wert Helen,
I would be Paris.
So great is our love
that it can be so.»

Translation by John Addington Symonds (1884)



A Handefull of Musical Delites

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