

Top Renaissance Hits

1596

Presented by Samuel Piper, Purveyor of International Music & Entertainment

1	Flow my teares John Dowland	6	Mille regretz Josquin des Prés
2	Packington's Pound Anonymous	7	Fortune my foe William Byrd
3	Une jeune fillette Jehan Chardavoine	8	L'Innamorato Giovanni Giacomo Gastoldi
4	Greensleeves Francis Cutting	9	Now, O now John Dowland
5	O Che Nuovo Miracolo Emilio de' Cavalieri	10	Mes pas semes Pierre Certon



It hath a good beat and I may daunce to it.

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All in a Garden green

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

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The notation is arranged in four staves (treble and bass clefs). Chord symbols are placed above the first staff: G, G, C G Am G, D, G.

Musical notation for measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The notation is arranged in four staves. Chord symbols are placed above the first staff: C, G, C G D, G.

Musical notation for measures 9-13. The key signature is one sharp (F#) and the time signature is 4/4. The notation is arranged in four staves. Chord symbols are placed above the first staff: G, C D G, G, C D G C, G.

Musical notation for measures 14-17. The key signature is one sharp (F#) and the time signature is 4/4. The notation is arranged in four staves. Chord symbols are placed above the first staff: Am, Bm, G, C, G, D G D, G.

A variation

19 G D Em G Dm Em Bm Am G D G

23 Am Em G Bm Am Em D G

27 G C D G G C D G C G D G

32 Am E Am Bm Am Bm C G C D G D 1. G 2. G

Onder een Linde Groen

Jan Pieterszoon Sweelinck
(1562-1621)

First system of musical notation (measures 1-4). The score is in treble, alto, and bass clefs. Chord symbols G, C, G, C, G, D are placed above the staff. The melody in the treble clef starts with a dotted quarter note G, followed by eighth notes A and B, and a quarter note C. The bass line consists of quarter notes G, A, B, and C.

Second system of musical notation (measures 5-8). The score is in treble, alto, and bass clefs. Chord symbols C, G, C, D, G are placed above the staff. The melody in the treble clef continues with quarter notes D, E, F, and G. The bass line continues with quarter notes G, A, B, and C.

Third system of musical notation (measures 9-12). The score is in treble, alto, and bass clefs. Chord symbols G, Am, G, C, F, G, D are placed above the staff. The melody in the treble clef features a series of eighth notes: G, A, B, C, D, E, F, G. The bass line continues with quarter notes G, A, B, and C.

Fourth system of musical notation (measures 13-16). The score is in treble, alto, and bass clefs. Chord symbols C, G, C, D, G are placed above the staff. The melody in the treble clef continues with quarter notes G, A, B, and C. The bass line continues with quarter notes G, A, B, and C.

17 G D G D G C D G G D G C G

22 Am D A Bm G C Am D G

27 G D G C D G G F Em C G

32 A F#dim D G C Am D G D G

La bataille de Marignan

Clément Janequin (1485-1558)

F F F F C C F

Es - cou - tez, es - cou - tez, es - cou - tez, tous gen - tilz, gen -

Es - cou - tez, es - cou - - - - - tez, tous gen -

Es - cou - tez, tous gen - tilz, gen - tilz

Es - cou - tez, es - cou - tez, tous gen -

8 F B \flat C C F C F C B \flat C Am B \flat C

tilz gal - - - loys, du no - ble, du no - ble

tilz, gen - tilz gal - loys, la vic - toi - - - re du no - ble roy Fran - çoyz, du no - ble roy Fran -

gal - loys, du no - ble roy Fran -

tilz, gen - tilz gal - loys, la vic - toi - re du no - ble roy Fran - çoyz, du

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

roy Fran - çoyz, du no - ble roy Fran - çoyz, du no - ble roy Fran - çoyz, et

du no - ble roy Fran - çoyz, du no - ble roy Fran - çoyz, et

çoyz, du no - ble roy Fran - çoyz, du no - ble roy Fran - çoyz, et

no - ble roy, du no - ble roy Fran - çoyz, du no - ble roy Fran - çoyz,

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

or - rez, si bien es - cou - tez, des coups ru - ez de tous cos - tez, et or rez, si bien es - cou - tez, des coups ru - ez de tous cos -

or - rez, si bien es - cou - tez, des coups ru - ez de tous cos - tez, et or rez, si bien es - cou - tez, des coups ru - ez de tous cos -

et or - rez, si bien es - cou - tez, des coups ru - ez de tous cos -

25 F F F C Dm B^b C F

de tous cos-tez, de tous cos-tez, des coups ru - ez de tous cos - tez,
 de tous cos-tez, de tous cos-tez, des coups ru - ez de tous cos - tez,
 stez, de tous cos - tez, de tous cos - tez, des coups ru - ez de tous cos - tez,
 stez, de tous cos - tez, de tous cos - tez, des coups ru - ez de tous cos - tez,

30 F F F

fan fre re le le lan fan fey - ne fan fre re le le lan fan
 fan fey - ne fre re le le lan fan fey - ne, fre re le le lan fan fre re le le lan fan
 fey - ne fan fre re le le lan fan fey - - - ne
 fey - ne fan fre re le le lan fan fey - - - ne

33 F F F

fey - ne fre re le le lan fan fre re le le lan fan
 fey - ne, fre re le le lan fan fan fre re le le lan fan fre re le le lan fan
 fan fre re le le lan fan fre re le le lan fan fre re le le lan fan
 fan fre re le le lan fan fan fre re le le lan fan fey - ne

36 F F F

fan fre re le le lan fan fre re le le lan fan
 fre re le le lan fan fre re le le lan fan fre re le le lan fan
 fey - ne fre re le le lan fan fre re le le lan fan fan fre re le le lan fan
 fan fre re le le lan fan fre re le le lan fan fre re le le lan fan

La Bataille

Pavane V

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

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 ends with a double bar line and repeat dots.

Galliard de la Bataille

Pierre Phalèse (c.1510 - c.1573)
& Jean Bellère (1526-1595)
Recueil de danseries..., 1583

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

La Bergamasca

Gasparo Zanetti (fl.1626-1645)
Il Scolaro, 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 guitar tablature line above. The music is in 3/4 time and consists of a simple, rhythmic melody.

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

Measures 7-12 of the piece, continuing the melody from the previous system. The piece concludes with a double bar line and repeat dots.

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 guitar tablature line above. The melody is more complex than the first piece, with some sixteenth-note passages.

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

Measures 7-12 of the piece, continuing the melody. The piece concludes with a double bar line and repeat dots.

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

DE THOINOT ARBEAV.

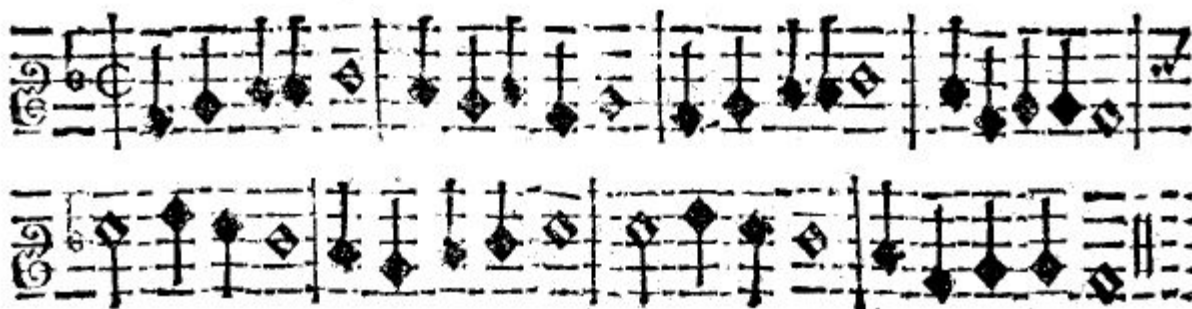
99

il recommencera vne ronde, & B le suyura, a la fin de la ronde, appellera ses compagnons: Lors A. B. recommenceront vne ronde, & C. les suyura. lequel fera comme les deux autres auront fait: Puis tous trois feront vne ronde, & D. qui est le quatrieme les suyura: Et quand ceste quatrieme ronde sera finie, & qu'il ny aura plus personne a entrer, ils feront vne ronde tout au contraire de la premiere, & a la cadance de ceste ronde renuersee, ils se treuveront plantez en escadron pour commencer les passages de leurs batteries, & se treuveront ainsi, car ils ont premierement fait leur ronde, le pied gauche en dehors.

D. C.
A. B.

L'air des bouffons est notoire a vn chacun: Le voicy notté entierement iusques a la cadance, & les ioueurs le repetét tous iours, tant en faisant les rondes que les passages.

Air des Bouffons.



Capriol.

Quels mouuements feront ces quatre ainsi campez?

Arbeau.

Il vous fault encore scauoir, que tout ainsi que les ioueurs d'instruments continuét de sonner iusques a la fin l'air cy det-

Bouffons

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

Musical score for Bouffons, measures 1-4. The score is written for four staves (treble and bass clefs) and includes a common time signature (C). The key signature is one sharp (F#). The notes are: G4, A4, B4, C5 (measures 1-2); C5, B4, A4, G4 (measures 3-4). Chord symbols G, C, G, D are placed above the staves.

Musical score for Bouffons, measures 5-8. The score is written for four staves (treble and bass clefs) and includes a common time signature (C). The key signature is one sharp (F#). The notes are: G4, A4, B4, C5 (measures 5-6); C5, B4, A4, G4 (measures 7-8). Chord symbols G, C, G, D, G are placed above the staves. A repeat sign is at the end of measure 8.

Musical score for Bouffons, measures 9-12. The score is written for four staves (treble and bass clefs) and includes a common time signature (C). The key signature is one sharp (F#). The notes are: G4, A4, B4, C5 (measures 9-10); C5, B4, A4, G4 (measures 11-12). Chord symbols G, C, G, D are placed above the staves. A repeat sign is at the beginning of measure 9.

Musical score for Bouffons, measures 13-16. The score is written for four staves (treble and bass clefs) and includes a common time signature (C). The key signature is one sharp (F#). The notes are: G4, A4, B4, C5 (measures 13-14); C5, B4, A4, G4 (measures 15-16). Chord symbols G, C, G, D, G are placed above the staves. A repeat sign is at the end of measure 16.

Les Bouffons

The Fools

Jean d'Estrées (d.1576)
Tiers Livre de Danseries, 1559

Musical score for measures 1-4. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). Chord symbols G, F, G, F, G, D are placed above the first six measures. The melody in the first staff consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The accompaniment in the other staves consists of quarter and half notes.

Musical score for measures 5-8. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols G, F, G, Dm, Em, D, G are placed above the first seven measures. The melody in the first staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3. The accompaniment continues with quarter and half notes.

Musical score for measures 9-12. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols G, C, F, C, G, F, Em, D are placed above the first eight measures. The melody in the first staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3. The accompaniment continues with quarter and half notes.

Musical score for measures 13-16. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols G, C, F, Dm, G, C, D, G are placed above the first eight measures. The melody in the first staff continues with quarter notes: C4, B3, A3, G3, F3, E3, D3. The accompaniment continues with quarter and half notes.

Galliarde des Bouffons

Pierre Phalèse (c.1510-c.1573)
& Jean Bellère (1526-1595)
Selectissima Elegantissimaque, 1570

Measures 1-4 of the Galliarde des Bouffons. The score is in G major and 6/8 time. The first system consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols G, C, G, and D are placed above the first four measures respectively. The music features a mix of eighth and sixteenth notes, with some sixteenth-note runs in the upper staves.

Measures 5-8 of the Galliarde des Bouffons. The score continues with four staves. Chord symbols G, C, G, D, and G are placed above the first five measures. The piece concludes with a double bar line and repeat dots at the end of measure 8.

Measures 9-12 of the Galliarde des Bouffons. The score continues with four staves. Chord symbols G, C, F, C, G, F, G, and D are placed above the first eight measures. The music includes some chromatic movement, particularly in the bass line.

Measures 13-16 of the Galliarde des Bouffons. The score continues with four staves. Chord symbols G, C, F, G, C, D, and G are placed above the first seven measures. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Browning Madame

a Round or Catch of 3. Voices

Thomas Ravenscroft (c.1582-c.1635)
Deuteromelia (1609)

F C G Dm Dm Am D Dm

Brown - ing Ma - dame, brown - ing Ma - dame, so
 The fayr - - - est flower in gar - den green, is
 And with all o - thers com - pare she can, there -

6 Dm C F G C

mer - - ri - ly wee sing brown - ing Ma - - - dame.
 in my loves breast in full come - ly seene,
 fore now let us sing Brown - ing Ma - - - dame.

Browning (excerpt)

Elway Bevin (c.1554-1638)
 Christ Church Ms. 979-983, 1570s

B^b D Gm Gm D Gm

6 Gm B^b F C Gm F C F B^b F Gm B^b F Gm

12 Gm F#dim Gm Gm B \flat Am C F B \flat Gm

17 F Gm B \flat Dm Gm E \flat Gm Dm Gm Cm Gm

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

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

The Leaves bee greene

William Inglott (1553 or 1554-1621)
Fitzwilliam virginal book, Cambridge
Music MS 168, c.1610-c.1625

G C G Am Am G[#]dim A C Em

This system contains the first five measures of the piece. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass) on a virginal. The chords indicated above the staff are G, C, G, Am, Am, G[#]dim, A, C, and Em. The melody in the soprano part begins with a quarter note G, followed by a dotted quarter note C, and then a half note G. The bass part provides a steady accompaniment with quarter and eighth notes.

6 D Am G D G Am G Am

This system contains measures 6 through 10. The chords indicated are D, Am, G, D, G, Am, G, and Am. The melody continues with a dotted quarter note D, followed by eighth notes E and F, and then a quarter note G. The bass part continues with a similar rhythmic pattern.

11 Am E A Am G F G D G C

This system contains measures 11 through 16. The chords indicated are Am, E, A, Am, G, F, G, D, G, and C. The melody features a dotted quarter note E, followed by quarter notes F and G, and then a dotted quarter note A. The bass part continues with quarter and eighth notes.

17 C G D Dm Am E A Am Am C

This system contains the final five measures of the piece, measures 17 through 21. The chords indicated are C, G, D, Dm, Am, E, A, Am, Am, and C. The melody concludes with a dotted quarter note C, followed by quarter notes D and E, and then a dotted quarter note A. The bass part concludes with a dotted quarter note C.

22 G Am C D G C G D

27 Am E A Am Am C G C G D Am

32 G C G D Am Am G#dim A Am

37 C Em G D Am G Am F#dim G G

La Canarie (XXXI)

The Canary

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

G C G D G G C G D G

The first system of the musical score consists of four staves. The top staff is the melody, written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the inner voices, and the fourth staff is the bass line, written in bass clef. The music is divided into two measures by a double bar line with repeat dots. Above the first measure, the chords G, C, G, D, and G are indicated. Above the second measure, the chords G, C, G, D, and G are indicated.

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

The second system of the musical score consists of four staves. The top staff is the melody, written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the inner voices, and the fourth staff is the bass line, written in bass clef. The music is divided into two measures by a double bar line with repeat dots. Above the first measure, the chords G, C, G, Am, G, D, G, and G are indicated. Above the second measure, the chords C, C, G, D, and G are indicated.

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

The third system of the musical score consists of four staves. The top staff is the melody, written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the inner voices, and the fourth staff is the bass line, written in bass clef. The music is divided into two measures by a double bar line with repeat dots. Above the first measure, the chords D, G, Am, G, D, G, and D are indicated. Above the second measure, the chords Em, Bm, C, G, D, and G are indicated.

Il Canario
The Canary

Gasparo Zanetti (fl.1626-1645)
Il Scolaro, 1645

G G C D G D G G C D G D G

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves for the right hand of the keyboard, and a bass clef staff for the left hand. The music is in a simple, homophonic style with a clear harmonic structure. Above the staves, the following chords are indicated: G, G, C, D, G, D, G, G, C, D, G, D, G.

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

The second system of the musical score also consists of four staves, continuing from the first system. The notation and chord structure are consistent with the first system. Above the staves, the following chords are indicated: G, C, Am, C, G, D, G, C, Am, C, G, D, G.



Türkische Intrada (Dulcina)

William Brade (1560-1630)
*Neue Ausserlesene liebliche
Branden, 1617*

Musical score for measures 1-3. The score is written for five staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 6/4. Chord symbols are placed above the first staff: F, Gm, F, F, Gm, F, Bb, C, F.

Musical score for measures 4-6. The score is written for five staves. The key signature is one flat. The time signature is 6/4. Chord symbols are placed above the first staff: C, G, C, F, Gm, F, F, Bb, C.

Musical score for measures 7-9. The score is written for five staves. The key signature is one flat. The time signature is 6/4. Chord symbols are placed above the first staff: F, C, F, C, F.

9

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

13

F G C F F C Dm Dm F B \flat

16

B \flat F

1 F C F

2 F C F

The mad-merry pranks of Robbin Good-fellow

lyrics from an anonymous
broadside ballad, 1601-1640?

C F C Dm C G C F G C G D G

From O - be - ron in Fai - ry Land the King of Ghosts and sha - dows there, Mad

5 C F C C F G C G C G C G

Rob - bin I at his com - mand, am sent to view the night - sports here. What re - vell

10 G Am C C F C C D sus4 D G C G

rout Is kept a - bout In ev - ery cor - ner where I goe, I will ore

14 G Am C C F C C G C

see, And mer - ry be, And make good sport with ho ho ho.

More swift then lightning can I flye,
 about this ayrie welkin soone,
 And in a minutes space descry
 each thing thats done beneath the Moone:
 Theres not a Hag
 Nor Ghost shall wag,
 Nor cry Goblin where I do goe,
 But Robin I
 Their feats will spye
 And feare them home with ho ho ho.

If any wanderers I meet
 that from their night sports doe trudge home
 With counterfeiting voyce I greet,
 and cause them on with me to roame
 Through woods, through lakes,
 Through bogs, through brakes
 Ore bush and brier with them I goe,
 I call upon
 Them to come on,
 And wend me laughing ho ho ho.

Sometimes I meet them like a man,
 sometimes an oxe, sometimes a hound,
 And to a horse I turne me can,
 to trip and trot about them round.
 But if to ride
 My backe they stride,
 More swift then winde away I goe,
 Ore hedge and lands,
 Through pooles and ponds,
 I whirry laughing ho ho ho.

When Ladds and Lasses merry be,
 With possets and with junkets fine,
 Unseene of all the Company,
 I eate their cakes and sip their wine:
 and to make sport,
 I fart and snort,
 And out the candles I doe blow,
 The maids I kisse,
 They shrieke whos this
 I answer nought but ho ho ho.

By Wels and Gils in medowes greene
 we nightly dance our heyday guise,
 And to our fairy king and queene
 wee chant our Moone-light harmonies
 When larkes gin sing
 Away we fling
 And babes new borne steale as we goe,
 An elfe in bed
 We leave in stead,
 And wend us laughing ho ho ho.

From Hag-bred Merlins time have I
 thus nightly reveld to and fro:
 And for my pranks men call me by
 the name of Robin Good-fellow:
 Fiends, ghosts, and sprites
 That haunt the nights,
 The Hags and Goblins doe me know,
 And Beldams old
 My feats have told,
 So Vale, Vale, ho ho ho.

Flow my teares

John Dowland (1563-1626)

The Second Booke

of Songs or Ayres, 1600

Am F Dm E Am C Dm E sus4 E

Flow my teares fall from your springs, Ex - ilde for e - uer: Let mee morne where
Downe vaine lights shine you no more, No nights are dark e - nough for those that

8 Flow my teares fall from your springs, Ex - ilde for e - uer: Let mee morne where
Downe vaine lights shine you no more, No nights are dark e - nough for those that

8 Flow teares lights fall from your springs, Ex - ilde for e - uer: Let mee morne where
Downe lights shine you no more, No nights are dark e - nough for those that

Flow teares lights fall from your springs, Ex - ilde for e - uer: Let mee morne where
Downe lights shine you no more, No nights are dark e - nough for those that

5 Am G E F Dm E C Dm E sus4 E A

nights black bird hir sad in - fa - my sings, there let mee liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

8 nights black bird hir sad in - fa - my sings, there let mee but liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

8 nights black bird hir sad last in - fa - my sings, there let mee liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

nights black bird hir sad their in - fa - my sings, there let mee liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

9 C Dm Bdim C Am E sus4 E Am Dm A sus4 A Dm F

Ne - uer may my woes be re - lie - ued, since pit - tie is fled, and teares, and sighes,
From the high - est spire of con - tent - ment, my for - tune is throwne, and feare, and grieffe,

8 Ne - uer may high my woes be re - lie - ued, since pit - tie is fled, and teares, and
From the high est spire of con - tent - ment, my for - tune is throwne, and feare, and

8 Ne - uer may high - est spire of con - tent - ment, my for - tune is throwne, and teares, and sighes,
From the high - est spire of con - tent - ment, my for - tune is throwne, and feare, and grieffe,

Ne - - - uer the may high - est spire, high'st spire of con - tent - ment, my for - tunes and teares, and
From the high - est spire, high'st spire of con - tent - ment, my for - tunes and feare, and

13 Am C G Bm Dm F Am E Am F E

and and grones my wear - ie dayes, my wear - ie dayes, of all ioyes haue de - pri ued. gone.
 and paine for my de - serts, for my de - serts, are my hopes since hope is gone.
 sighes, and grones my wear - ie dayes, my wear - ie dayes, all ioyes haue de - pri ued.
 grieffe, and paine for my de - serts, for my de - serts, are hopes hope is gone.

17 E E Am E sus4 E Am G C F E C Em

Harke you sha - dows that in dark - nesse dwell, learne to con - temne light,
 Harke sha - dows that in dark - nesse dwell, learne to con - temne light, Hap -
 Harke you sha - dows that in dark - nesse dwell, learne to con - temne light, Hap - pie, hap - pie,
 Harke that in dark - nesse dwell, learne to con - temne light, Hap - pie,

21 Am G#dim Dm Am Em F E C Dm E sus4 E A

Hap - pie, hap pie, they that in hell feele not the worlds des - pite.
 - pie, hap - pie, hap pie, they that in hell feele not the worlds des - pite.
 hap - pie, hap - pie, they that in hell feele not the worlds des - pite.
 hap - pie, they that in hell feele not the worlds des - pite.

Lachrimae Antiquae Novae

John Dowland (c.1563-1626)
Lachrimae, or Seaven Teares, 1604

Am E Am Bdim E Am Em Dm C F Bdim

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time. The first measure contains a whole note chord of Am. The second measure contains a half note chord of E. The third measure contains a half note chord of Am. The fourth measure contains a half note chord of Bdim. The fifth measure contains a half note chord of E. The sixth measure contains a half note chord of Am. The seventh measure contains a half note chord of Em. The eighth measure contains a half note chord of Dm. The ninth measure contains a half note chord of C. The tenth measure contains a half note chord of F. The eleventh measure contains a half note chord of Bdim. The twelfth measure contains a half note chord of Bdim.

5 E Em C Em Am E F E A

The second system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time. The first measure contains a half note chord of E. The second measure contains a half note chord of Em. The third measure contains a half note chord of C. The fourth measure contains a half note chord of Em. The fifth measure contains a half note chord of Am. The sixth measure contains a half note chord of E. The seventh measure contains a half note chord of F. The eighth measure contains a half note chord of E. The ninth measure contains a half note chord of A. The tenth measure contains a half note chord of A. The eleventh measure contains a half note chord of A. The twelfth measure contains a half note chord of A.

9 C F G C Dm Am Dm

The third system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time. The first measure contains a half note chord of C. The second measure contains a half note chord of F. The third measure contains a half note chord of G. The fourth measure contains a half note chord of C. The fifth measure contains a half note chord of Dm. The sixth measure contains a half note chord of Am. The seventh measure contains a half note chord of Dm. The eighth measure contains a half note chord of Dm. The ninth measure contains a half note chord of Dm. The tenth measure contains a half note chord of Dm. The eleventh measure contains a half note chord of Dm. The twelfth measure contains a half note chord of Dm.

13 C F F Bdim C G C F Am F Dm E

18 E E Am E A Dm Dm Am C

22 Em G Am Em Dm E F E A

Fortune my foe

lyrics from an
anonymous ballad,
after 1566

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,

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;

9 F F F B dim F C

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

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 foyle,
Losing thereby their travel and their toyle;
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.

Fortune my foe

from the Matthew Holmes consort books,
Cambridge Ms Dd.3.18, Dd.14.24, Dd.5.20,
Dd.5.21, c.1588 – ?1597

Am E Am E Am G Am E Am E

6 Am E Am G Am E C C

11 C G G Em Dm Am Dm E A

17 Am E Am E Am D E Am E

22 Am Am E Am E C C Am

27 C G G Am Dm E A

Fuggi, Fuggi, Fuggi da Questo Cielo

Flee, Flee, Flee from this Sky

Giuseppe Cenci (d. 1616)
from MS Barbera, Conserv.
L. Cherubini, Florence, 1600

Musical score for the first system, measures 1-4. The score is in G minor (one flat) and 3/4 time. It features a vocal line with lyrics, a piano accompaniment with a treble clef and an 8-measure rest, and a bass line. The lyrics are: "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". The chords above the staff are: Dm, Gm, Dm, Gm, Dm, G, A, D.

Musical score for the second system, measures 5-8. The score continues from the first system. The lyrics are: "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". The chords above the staff are: Dm, Am, E, Am, F, B \flat .

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

11 Dm Gm Dm Gm Dm G A D

Fug-gi fug-gi fug - gi la
Tu sei de - l'an - no la
Vien a il grem - bo di

do - ve il ver - no
gio - vi - nez - za
bei fio - ret - ti,

Su le bri - ne ha
Tu del mon - do sei
Vien su l'a - le dei

seg - gio_e - ter - no.
la va - ghez - za.
ze - fi - ret - ti.

An Italian Rant

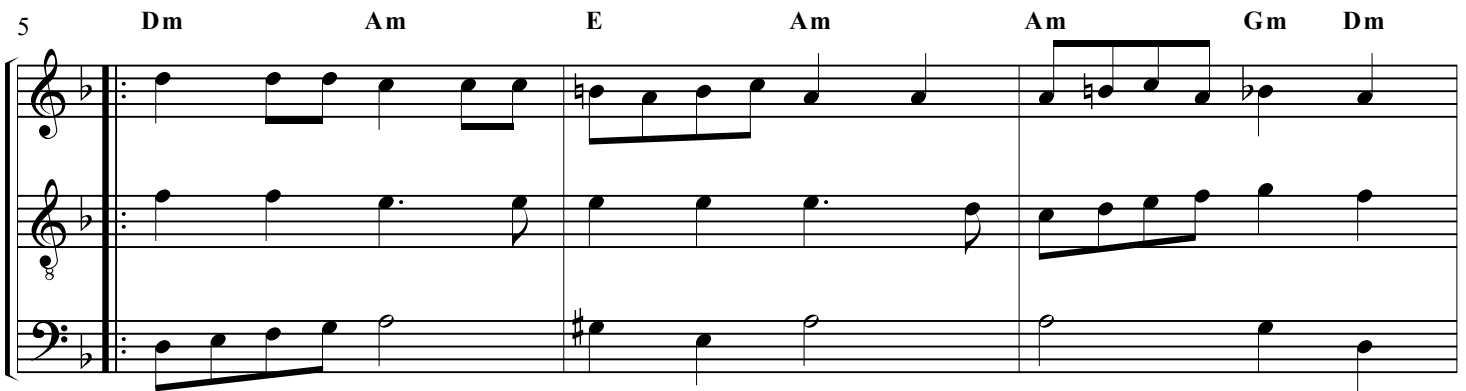
John Playford (1623-1686)
The Dancing Master
3rd edition supplement, 1657

Musical notation for measures 1-4. Chords: Dm, Gm, F, E \flat , B \flat , A, D.



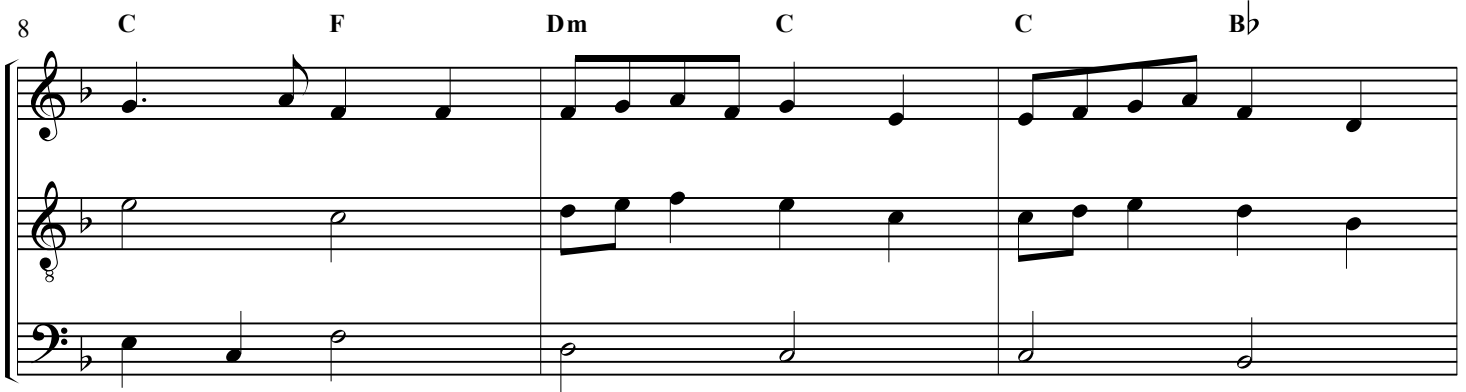
Measures 1-4 of the piece. The first system consists of three staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef. Chords are indicated above the staff: Dm, Gm, F, E \flat , B \flat , A, D. The piece ends with a double bar line and repeat dots.

Musical notation for measures 5-7. Chords: Dm, Am, E, Am, Am, Gm, Dm.



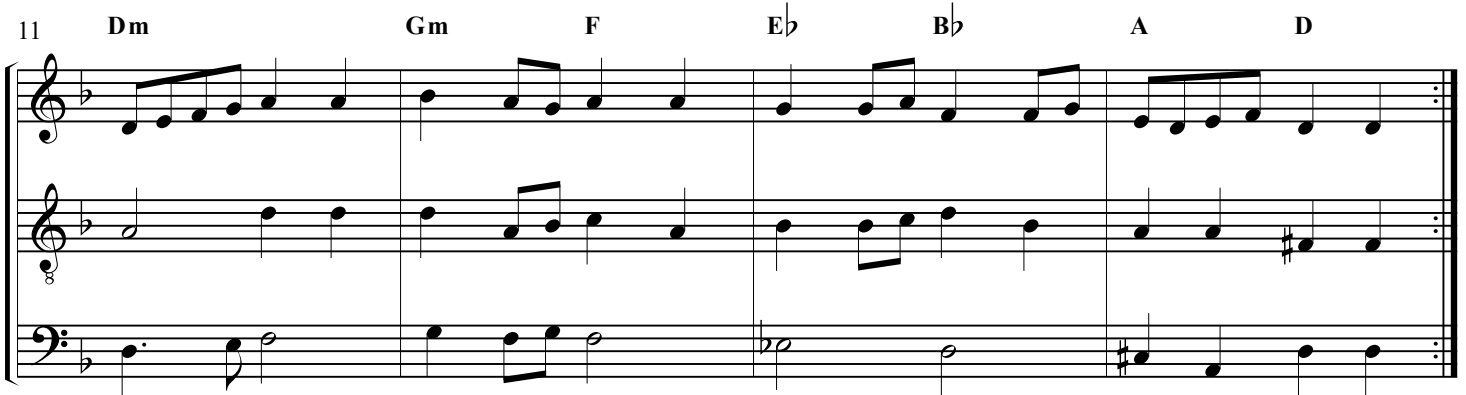
Measures 5-7 of the piece. The second system consists of three staves. Measure 5 begins with a repeat sign. Chords are indicated above the staff: Dm, Am, E, Am, Am, Gm, Dm. The piece ends with a double bar line and repeat dots.

Musical notation for measures 8-10. Chords: C, F, Dm, C, C, B \flat .



Measures 8-10 of the piece. The third system consists of three staves. Measure 8 begins with a repeat sign. Chords are indicated above the staff: C, F, Dm, C, C, B \flat . The piece ends with a double bar line and repeat dots.

Musical notation for measures 11-14. Chords: Dm, Gm, F, E \flat , B \flat , A, D.



Measures 11-14 of the piece. The fourth system consists of three staves. Measure 11 begins with a repeat sign. Chords are indicated above the staff: Dm, Gm, F, E \flat , B \flat , A, D. The piece ends with a double bar line and repeat dots.

La Mantovana

Dance from Mantova

Gasparo Zanetti (fl.1626-1645)
Il Scolaro, 1645

Dm Gm F C Dm A D

The first system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time and D minor. The first four measures are marked with chords: Dm, Gm, F, and C. The fifth measure is marked with Dm, and the sixth with A. The seventh measure is marked with D. The music features a rhythmic pattern of eighth and sixteenth notes.

5 D C Gm Dm F Gm F C F Dm C

The second system of the musical score starts at measure 5. It consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time and D minor. The first four measures are marked with chords: D, C, Gm, and Dm. The fifth measure is marked with F, the sixth with Gm, the seventh with F, the eighth with C, the ninth with F, the tenth with Dm, and the eleventh with C. The music continues with the same rhythmic pattern.

10 C Bb Bb F Gm F C Dm A D

The third system of the musical score starts at measure 10. It consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time and D minor. The first four measures are marked with chords: C, Bb, Bb, and F. The fifth measure is marked with Gm, the sixth with F, the seventh with C, the eighth with Dm, the ninth with A, and the tenth with D. The music concludes with the same rhythmic pattern.

Greensleeues

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

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 B \flat 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 boord 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.

Yorke, Yorke for my monie

lyrics by William Elderton
(d.1592 or before)

Dm Dm C F Dm C Dm A Dm A Dm Em Dm A

As I came thorow the North coun - trey, The fash - ions of the world to see, I
And in the Cit - tie what sawe I then? Knight - ès, Squires, and Gen - tle - men, A

5 Dm C Dm G C F Dm A D Dm

sought for me - ry com - pa - nie, to goe to the Cit - tie of Lon - don: And they
shoot - ing went for Match - es ten, as if it had been at Lon - don. they

9 Dm C F Dm C Dm A Dm A Dm Em Dm A

when to the Cit - tie of Yorke I came, I found good com - pa - nie in the same, As
shot for twen - tie poundes a Bowe, Be - sides great cheere they did be - stowe, I

13 Dm C Dm G C F Dm A D

well - dis - posed to e - ue - ry game, as if it had been at Lon - don.
ne - uer saw a gal - lan - ter showe, ex - cept I had been at Lon - don.

17 C F C Dm C Dm C B^b A

Yorke, Yorke, for my mo - nie, Of all the Cit - ties that ev - er I see, For

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

me - ry pas - time and com - pa - nie, Ex - cept the Cit - tie of Lon - don.

These Matches, you shall vnderstande,
The Earle of Essex tooke in hand,
Against the good Earle of Cumberlande,
as if it had been at London.
And agreede these matches all shall be
For pastime and good companie
At the Cittie of Yorke full merily,
as if it had been at London.
Yorke, Yorke, for my monie, &c.

And there was neither fault nor fray,
Nor any disorder any way,
But euery man did pitch and pay,
as if it had been at London.
As soone as euery Match was done,
Euery man was paid that won,
And merily vp and doune did ronne,
as if it had been at London.
Yorke, Yorke, &c.

I passe not for my monie it cost,
Though some I spent, and some I lost,
I wanted neither sod nor roast,
as if it had been at London.
For there was plentie of euery thing,
Redd and fallowe Deere for a King,
I neuer sawe so mery shooting
since first I came from London.
Yorke, Yorke, &c.

Some yeares of late in eighty eight

Anon. lyrics from
A Banquet of Jestes,
6th edition, 1640

G G D G D G C G D

In eigh - ty-eight, some years of late, as I do well re - mem - ber, In
The Span - ish train launched forth a - main, With ma - ny a fine bra - va - do; Their

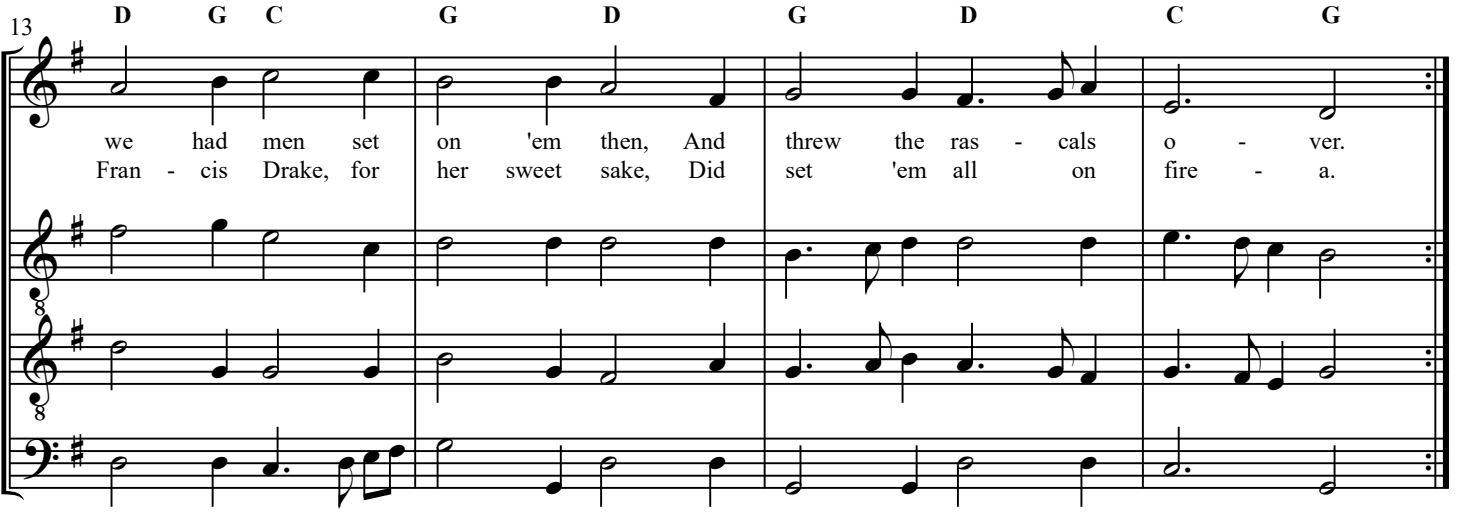
5 D G C G D G D C G

Au - gust was a fleet pre - pared, the month be - fore Sep - tem - ber.
(as they thought, but it proved nought) In - vin - ci - ble Ar - ma - do.

8 G G D G D G C G D

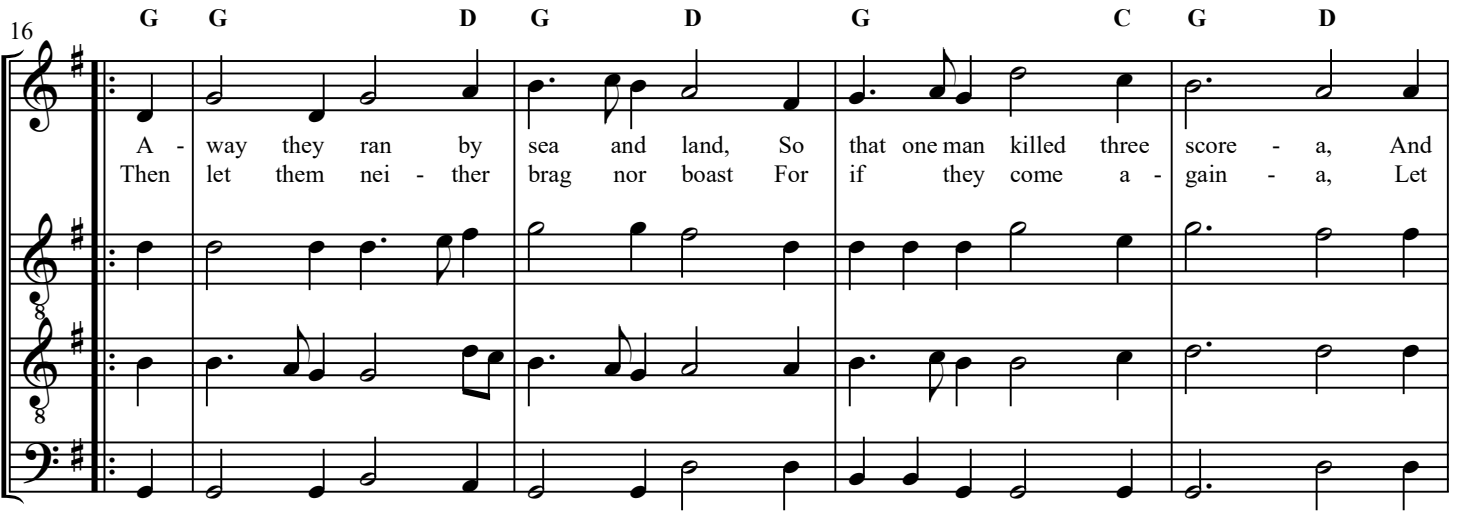
They coast - ed round a - bout our land, And so came in by Do - ver, But
The Queen was then at Til - bur - y, What could we more de - sire - a? Sir

13 D G C G D G D C G



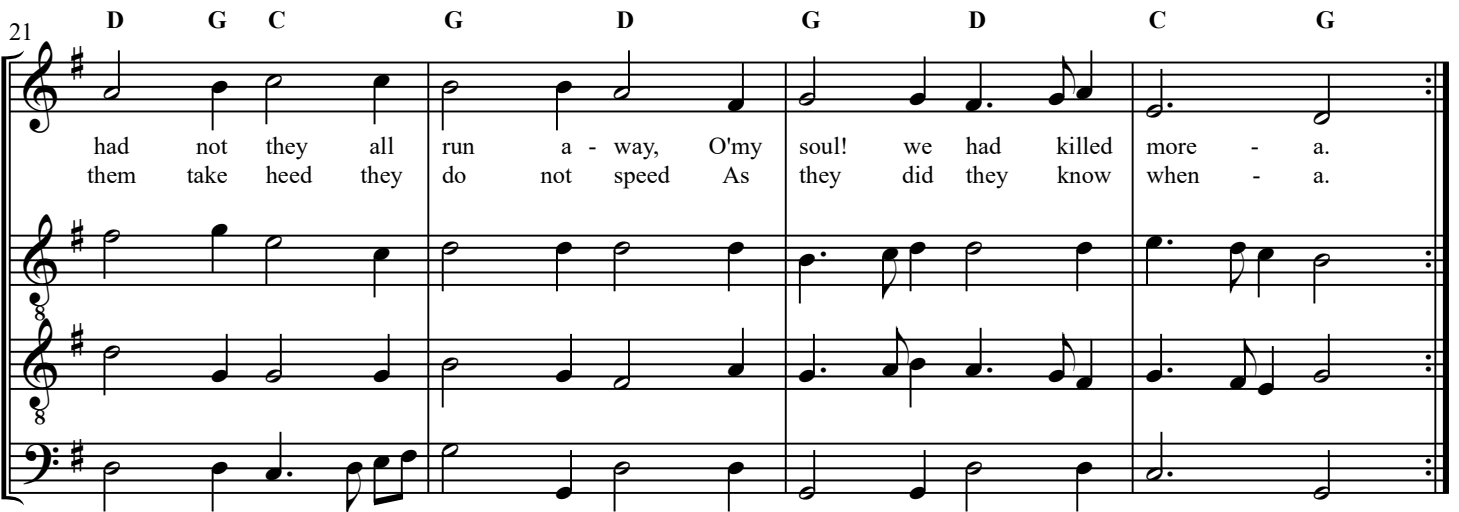
we had men set on 'em then, And throu the ras - cals o - ver.
 Fran - cis Drake, for her sweet sake, Did set 'em all on fire - a.

16 G G D G D G C G D



A - way they ran by sea and land, So that one man killed three score - a, And
 Then let them nei - ther brag nor boast For if they come a - gain - a, Let

21 D G C G D G D C G



had not they all run a - way, O'my soul! we had killed more - a.
 them take heed they do not speed As they did they know when - a.

Jog On

from several early 17th C. sources,
including the Fitzwilliam virginal
book, c.1610-c.1625

G G D G D G C G D

Musical score for measures 1-4. The piece is in G major and 6/4 time. The notation consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff. Chord symbols G, G, D, G, D, G, C, G, D are placed above the staff.

5 D G C G D G D 1 A D 2 C G

Musical score for measures 5-8. The notation consists of four staves. Measure 8 contains two first endings: '1 A D' and '2 C G'. A double bar line separates the two endings.

9 G G D G D G D G D G D

Musical score for measures 9-13. The notation consists of four staves. Measure 10 features a sixteenth-note triplet in the Treble staff. Measure 13 ends with a repeat sign.

14 D G Am G Em Am D Em C D G A D

Musical score for measures 14-17. The notation consists of four staves. Measure 14 features a sixteenth-note triplet in the Treble staff. Measure 17 ends with a repeat sign.

17 G G D G D G C G D

22 D G C G D G D C G

25 G G D G D G C G D

30 D G C G D G D 1 A D 2 C G

Une jeune fillette

A young girl

Jehan Chardavoine (1538-c.1580)

*Le recueil des plus
excellentes chansons, 1576*

Gm Gm D Gm D Cm Gm D G Gm

U - ne jeu - ne fil - let - te De no - ble coeur, Plai -
Un soir a - pres com - pli - e Seu - let - te es - toit, En
Mon pau - vre coeur sou - spi - re In - ces - sam - ment, Aus -
Que ne m'a - ton don - né - e A mon roy - al a - my, Qui

5 Gm D Gm D Cm Gm D G

san - te'et jo - li - et - te De grand' va - - - leur,
grand me - len - co - li - e se tour - men - - - toit.
si ma mort de - sir - e Jour - nel - le - - - ment;
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 -
Di - sant ain - si, dou - ce vier - ge Ma - ri - e, A -
Qu'a mes pa - rens ne puis man - der n'es - cri - re, Ma
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.
bre - gez moy la vi - e, Puis que mour - rir je doy.
beau - té fort em - pi - re, je viz en grand tor - ment.
di - sant sa pen - sé - e, Et moy la mien - ne'a luy.

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.

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 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.

The Queenes Alman

William Byrd (1542-1623)
Fitzwilliam virginal book,
c.1610-c.1625

Chord progression: Gm D Gm D Cm Gm D G Gm D Gm D

Musical score for measures 1-6. The score is in G minor, 3/4 time. It features a four-staff system with treble and bass clefs. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece begins with a G minor chord and a D major chord, followed by a sequence of chords: Gm, D, Gm, D, Cm, Gm, D, G, Gm, D, Gm, D.

7 Cm Gm D G Gm Bb F Bb Gm F Bb Gm Am D

Musical score for measures 7-12. The score continues from measure 6. The melody features a prominent eighth-note pattern in measures 7-8. The chord progression includes: Cm, Gm, D, G, Gm, Bb, F, Bb, Gm, F, Bb, Gm, Am, D.

13 Gm C F Bb C Gm D G Gm Bb F Bb

Musical score for measures 13-18. The melody becomes more active with sixteenth-note runs in measures 13-14. The chord progression includes: Gm, C, F, Bb, C, Gm, D, G, Gm, Bb, F, Bb.

19 Gm F Bb Gm A D Gm C F Bb C Gm D G

Musical score for measures 19-24. The melody continues with sixteenth-note patterns. The chord progression includes: Gm, F, Bb, Gm, A, D, Gm, C, F, Bb, C, Gm, D, G.

Galliarde La Monica

Chord progression: Gm Gm F C F Gm F Cm D G

Chord progression: Bb Bb F Gm F Bb

Chord progression: Bb Gm F Gm F F Gm F

Chord progression: Bb C Bb F Gm F Cm D G

L'Innamorato

The Enamored One

Giovanni Giacomo Gastoldi
(c.1554-1609)
Balletti a cinque voci, 1591

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

A lie - ta vi - ta
2.Hor lie - ta ho - mai,

A - mor c'in - vi - ta,
Sca - ccian - do_i gu - ai,

Fa la la la la
la la la;

Chi gio - ir bra - ma,
Quan - to ci res - ta,

A lie - ta vi - ta
2.Hor lie - ta ho - mai,

A - mor c'in - vi - ta,
Sca - ccian - do_i gu - ai,

Fa la la la la
la la la;

Chi gio - ir bra - ma,
Quan - to ci res - ta,

A lie - ta vi - ta
2.Hor lie - ta ho - mai,

A - mor c'in - vi - ta,
Sca - ccian - do_i gu - ai,

Fa la la la la
la la la la;

Chi gio - ir bra - ma,
Quan - to ci res - ta,

A lie - ta vi - ta
2.Hor lie - ta ho - mai,

A - mor c'in - vi - ta,
Sca - ccian - do_i gu - ai,

Fa la la la la
la la la;

Chi gio - ir bra - ma,
Quan - to ci res - ta,

A lie - ta vi - ta
2.Hor lie - ta ho - mai,

A - mor c'in - vi - ta,
Sca - ccian - do_i gu - ai,

Fa la la la la
la la la;

Chi gio - ir bra - ma,
Quan - to ci res - ta,

Fine

7 C F G C G C G C F G C C F G D G C D G

Se di cor a - ma,
Vi - via-mo_in fes - ta,

Do - ne - ra_il co - re
E diam l'ho - no - re

A_un tal Si - gno - re,
A_un tal Si - gno - re,

Fa la la la la la
la la la la.

Se di cor a - ma,
Vi - via-mo_in fes - ta,

Do - ne - ra_il co - re
E diam l'ho - no - re

A_un tal Si - gno - re,
A_un tal Si - gno - re,

Fa la la la la la
la la la la.

Se di cor a - ma,
Vi - via-mo_in fes - ta,

Do - ne - ra_il co - re
E diam l'ho - no - re

A_un tal Si - gno - re,
A_un tal Si - gno - re,

Fa la la la la la
la la la la.

Se di cor a - ma,
Vi - via-mo_in fes - ta,

Do - ne - ra_il co - re
E diam l'ho - no - re

A_un tal Si - gno - re,
A_un tal Si - gno - re,

Fa la la la la la
la la la la.

Se di cor a - ma,
Vi - via-mo_in fes - ta,

Do - ne - ra_il co - re
E diam l'ho - no - re

A_un tal Si - gno - re,
A_un tal Si - gno - re,

Fa la la la la la
la la la la.

Alta Mendoza

C and D sections

Cesare Negri

(c.1535-after 1604)

Le Gratie d'Amore, 1602

12 G C D C D G D G Am G D G G D C D

Musical score for measures 12-16. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. The melody is primarily in the first treble staff. Chord symbols are placed above the first staff: G C D C (measures 12-13), D (measure 14), G (measure 15), D G Am G (measure 16), D (measure 17), G (measure 18), and G D C D (measures 19-20). The piece concludes with a double bar line and repeat dots.

D.C. al Fine

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

Musical score for measures 17-21. The score continues from the previous system. Chord symbols are placed above the first staff: A (measure 17), D (measure 18), G C D C (measures 19-20), D (measure 21), G (measure 22), C D G Am G (measures 23-24), D (measure 25), and G (measures 26-27). The piece concludes with a double bar line and repeat dots.

Sing wee and chaunt it

Thomas Morley (1558-1603)

The first booke of balletts

to five voyces, 1595

G Am G G D G D G F#dim G D

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now loue to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now loue to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now loue to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now loue to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now loue to de - light vs, Fa la la la la la la la

7 G C D G G F Bdim C C F G C

Fa la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

la la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

Fa la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

Fa la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

la la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

13

G D C#dim Bm D G Am D G G D

Now is best ley - sure, To take our plea - sure,
 Let spare no trea - sure, To liue in plea - sure,

Now is best ley - sure, To take our plea - sure, Fa la
 Let spare no trea - sure, To liue in plea - sure,

8 Now is best ley - sure, To take our plea - sure, Fa la la
 Let spare no trea - sure, To liue in plea - sure,

8 Now is best ley - sure, To take our plea - sure, Fa la
 Let spare no trea - sure, To liue in plea - sure,

Now is best ley - sure, To take our plea - sure, Fa la
 Let spare no trea - sure, To liue in plea - sure,

18

G F#dim G Am G D G Am D G Dsus4 D G

Fa la la la la la, Fa la la la la la.
 la la la la la, Fa la la la la, Fa la la la la.

8 la, Fa la la la la la la, la, Fa la la la la.

8 la la la la, Fa la la la la la, Fa la la la la.

la la la la la, Fa la la la la la la la, la la la la.

Mes pas semes

My wandering steps

Pierre Certon (c.1510–1572)
Second livre de Chansons, 1554

F D Gm F B♭ Gm F Cm

Mes pas se - més & loing a - lés Par di - uers so - li - tai - res
 le n'ai te - nu mes pas si chers, Ny mon es - prit tant en - dor -
 Quand quel - qu'un parle il m'est a - uis Que Nar - ciss - us a quelque en -

Mes pas se - més & loing a - lés Par di - uers so - li - tai - res
 le n'ai te - nu mes pas si chers, Ny mon es - prit tant en - dor -
 Quand quel - qu'un parle il m'est a - uis Que Nar - ciss - us a quelque en -

Mes pas se - més & loing a - lés Par di - uers so - li - tai - res
 le n'ai te - nu mes pas si chers, Ny mon es - prit tant en - dor -
 Quand quel - qu'un parle il m'est a - uis Que Nar - ciss - us a quelque en -

Mes pas se - més & loing a - lés Par di - uers so - li - tai - res
 le n'ai te - nu mes pas si chers, Ny mon es - prit tant en - dor -
 Quand quel - qu'un parle il m'est a - uis Que Nar - ciss - us a quelque en -

4 D F D Gm F B♭ Gm F Cm

lieus, Sont de pen - sers en - tre - mel - lés, Qui ren - dent hu - mi - des mes
 my, Que par mon - taig - nes et ro - chers le n'a - ye cher - ché mon a -
 nuy, le me pre - sen - te vis à vis Pour te - nir pro - pos à ce -

lieus, Sont de pen - sers en - tre - mel - lés, Qui ren - dent hu - mi - des mes
 my, Que par mon - taig - nes et ro - chers le n'a - ye cher - ché mon a -
 nuy, le me pre - sen - te vis à vis Pour te - nir pro - pos à ce -

lieus, Sont de pen - sers en - tre - mel - lés, Qui ren - dent hu - mi - des mes
 my, Que par mon - taig - nes et ro - chers le n'a - ye cher - ché mon a -
 nuy, le me pre - sen - te vis à vis Pour te - nir pro - pos à ce -

lieus, Sont de pen - sers en - tre - mel - lés, Qui ren - dent hu - mi - des mes
 my, Que par mon - taig - nes et ro - chers le n'a - ye cher - ché mon a -
 nuy, le me pre - sen - te vis à vis Pour te - nir pro - pos à ce -

8

D Dm Cm F B \flat F E \flat D Dm Cm F

yeus: Et tant plus i'ay ma vois hau - cé - e, Tant moins ie
 my: L'oeil au guet, l'au - reille en - ten - ti - ue, La pa - rol -
 luy Qui tel - le pa - ro - le pro - non - ce En luy fai -

yeus: Et tant plus i'ay ma vois hau - cé - e, Tant moins ie
 my: L'oeil au guet, l'au - reille en - ten - ti - ue, La pa - rol -
 luy Qui tel - le pa - ro - le pro - non - ce En luy fai -

yeus: Et tant plus i'ay ma vois hau - cé - e, Tant moins ie
 my: L'oeil au guet, l'au - reille en - ten - ti - ue, La pa - rol -
 luy Qui tel - le pa - ro - le pro - non - ce En luy fai -

yeus: Et tant plus i'ay ma vois hau - cé - e, Tant moins ie
 my: L'oeil au guet, l'au - reille en - ten - ti - ue, La pa - rol -
 luy Qui tel - le pa - ro - le pro - non - ce En luy fai -

11

B \flat F E \flat D Dm Gm F B \flat F Gm D G

me sens ex - au - cé - e. Et si ne sçay quand i'au - ray mieus.
 le promp - te et nay - ue, Mais de luy n'ay mot ne de - my.
 sant mes - me res - pon - ce, Mes - me pro - pos, & mes - mes dis.

me sens ex - au - cé - e. Et si ne sçay quand i'au - ray mieus.
 le promp - te et nay - ue, Mais de luy n'ay mot ne de - my.
 sant mes - me res - pon - ce, Mes - me pro - pos, & mes - mes dis.

me sens ex - au - cé - e. Et si ne sçay quand i'au - ray mieus.
 le promp - te et nay - ue, Mais de luy n'ay mot ne de - my.
 sant mes - me res - pon - ce, Mes - me pro - pos, & mes - mes dis.

me sens ex - au - cé - e. Et si ne sçay quand i'au - ray mieus.
 le promp - te et nay - ue, Mais de luy n'ay mot ne de - my.
 sant mes - me res - pon - ce, Mes - me pro - pos, & mes - mes dis.

Blame not my lute

lyrics by Sir Thomas Wyatt (1503-1542)
 setting adapted from "Mes pas semez"
 from *Second livre de Guitarre*, 1556
 Adrian Le Roy (c.1520-1598)

D D Gm F B \flat F Gm

Blame not my My Lute, a - My Lute and Lute for he must doth not of - strings may not de - sound Of this or fend, Though that per - that as li - keth force he must a - strike they must o -

4 D D Gm F B \flat F E \flat Cm

me; For lack of wit the Lute is bound To give such tunes as plea - seth gree To sound such tunes as I in - tend, To sing to them that hear - eth bey; Break not them then so wrong - ful ly, But wreak thy self some o - ther

8 D G F B^b F G D Gm F

me; Though my songs be some - what strange, And speak such
me; Then though my songs be some - what plain, And touch - eth
way; And though the songs which I in - dite Do quit thy

me; Though my songs be some - what strange, And speak such
me; Then though my songs be some - what plain, And touch - eth
way; And though the songs which I in - dite Do quit thy

me; Though my songs be some - what strange, And speak such
me; Then though my songs be some - what plain, And touch - eth
way; And though the songs which I in - dite Do quit thy

me; Though my songs be some - what strange, And speak such
me; Then though my songs be some - what plain, And touch - eth
way; And though the songs which I in - dite Do quit thy

11 B^b F E^b D G G D E^b Cm D G

words as touch thy change, Blame not my Lute. Blame not my Lute. Blame not my Lute.
some that use to feign, Blame not my Lute. Blame not my Lute.
change with right - ful spite, Blame not my Lute. Blame not my Lute.

words as touch thy change, Blame not my Lute. Blame not my Lute. Blame not my Lute.
some that use to feign, Blame not my Lute. Blame not my Lute.
change with right - ful spite, Blame not my Lute. Blame not my Lute.

words as touch thy change, Blame not my Lute. Blame not my Lute. Blame not my Lute.
some that use to feign, Blame not my Lute. Blame not my Lute.
change with right - ful spite, Blame not my Lute. Blame not my Lute.

words as touch thy change, Blame not my Lute. Blame not my Lute. Blame not my Lute.
some that use to feign, Blame not my Lute. Blame not my Lute.
change with right - ful spite, Blame not my Lute. Blame not my Lute.

Mille regretz
A thousand regrets

Josquin des Prés (1450-1521)
L'unzieseme livre contenant vingt & neuf
chansons amoureuses a quatre parties, 1549

F Dm Em Dm G Am Em Dm Am

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

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

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

Mil - le re - gretz Et

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

d'es - lon - ger et d'es - lon - ger vos - tre fa - che_a - mou - reu - se, vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et pai - ne dou - lou - reu - se, Jay si grand dueil et

d'es - lon - ger et d'es - lon - ger vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et pai - ne dou - lou - reu - se, Jay si grand dueil et

d'es - lon - ger et d'es - lon - ger vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et pai - ne dou - lou - reu - se, Jay si grand dueil et

d'es - lon - ger vos - tre fa - che_a - mou - reu - se, Jay si grand dueil et pai - ne dou - lou - reu - se, Jay si grand dueil et

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

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

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

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

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

22 F G Am E Am Em G Dm Am

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

29 G Dm Em Am Em Am Am Dm E Am Em Dm Am Dm

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

35 C Dm Am F C Dm Am Em Am Em Am Em

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

Pavane I: Mille regretz

A thousand regrets

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

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

The great Galleazzo

lyrics by Thomas Deloney
(fl.1583; d.1600) from a
broadside, 1588

G Em D Am G Am D G G Am G

O No - ble Eng - land, fall downe vp - on thy knee: And praise thy God with
Great is their num - ber, of ships vp - on the sea: And their pro - ui - sion
This great Gal - leaz - zo, which was so huge and hye: That like a bul - warke

6 D G C G Dsus4 D G G Em D Am G Am D

thank - full hart. which still main - tain - eth thee. The for - raine for - ces, that seeks thy vt - ter
won - der - full, but Lord thou art our stay. Their arm - ed soul - diers are ma - ny by ac -
on the sea, did seeme to each mans eye. There was it tak - en, vn - to our great re -

12 G G Am G D G C G Dsus4 D G

spoile: Shall then through his e - spe - ciall grace be brought to shame - full foile.
count: Their aid - ers eke in this at - tempt, doe sun - drie waies, sur - mount.
lief: And di - uers No - bles, in which traine Don Pie - tro was the chiefe.

17 G D G Am E A Am G C D G

With migh-tie power they come vn - to our coast: To o - uer runne our coun - trie quite, they
In hap - py heure, our foes we did des - cry: And vn - der saile with gal - lant winde as
Stronge was she stuf, with Can-nons great and small: And o - ther in - stru - ments of warre, Which

8

With migh-tie power they come vn - to our coast: To o - uer runne our coun - trie quite, they
In hap - py heure, our foes we did des - cry: And vn - der saile with gal - lant winde as
Stronge was she stuf, with Can-nons great and small: And o - ther in - stru - ments of warre, Which

With migh-tie power they come vn - to our coast: To o - uer runne our coun - trie quite, they
In hap - py heure, our foes we did des - cry: And vn - der saile with gal - lant winde as
Stronge was she stuf, with Can-nons great and small: And o - ther in - stru - ments of warre, Which

23 C G Dsus4 D G G D G Am E

make their brags and boast. In strength of men they set their one - ly
they cam pass - ing by. all. Which sud - daine tidings, to Plym - mouth be - ing
we ob - tain - ed all. A cer - taine signe, of good suc - cesse we

8

make their brags and boast. In strength of men they set their one - ly
they cam pass - ing by. all. Which sud - daine tidings, to Plym - mouth be - ing
we ob - tain - ed all. A cer - taine signe, of good suc - cesse we

make their brags and boast. In strength of men they set their one - ly
they cam pass - ing by. all. Which sud - daine tidings, to Plym - mouth be - ing
we ob - tain - ed all. A cer - taine signe, of good suc - cesse we

28 A Am G C D G C G Dsus4 D G

stay: But we, vp - on the Lord our God, will put our trust al - way.
brought: Full soone oure Lord high Ad - mi - rall, for to pur - sue them sought.
trust: That God will o - uer - throw the rest, as he hath done the first.

8

stay: But we, vp - on the Lord our God, will put our trust al - way.
brought: Full soone oure Lord high Ad - mi - rall, for to pur - sue them sought.
trust: That God will o - uer - throw the rest, as he hath done the first.

stay: But we, vp - on the Lord our God, will put our trust al - way.
brought: Full soone oure Lord high Ad - mi - rall, for to pur - sue them sought.
trust: That God will o - uer - throw the rest, as he hath done the first.

Mounsiers Almaine

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

G Em D Am G Am D G G Am G

The first system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#). The second and third staves are alto clefs with a key signature of one sharp. The bottom staff is the bass clef with a key signature of one sharp. The music is in a 4/4 time signature. Above the staves, the following chords are indicated: G, Em, D, Am, G, Am, D, G, G, Am, G.

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

The second system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp. The second and third staves are alto clefs with a key signature of one sharp. The bottom staff is the bass clef with a key signature of one sharp. The music is in a 4/4 time signature. Above the staves, the following chords are indicated: D, G, C, G, D, G, G, D, G, C, D.

12 G G Am G D G C D G

The third system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp. The second and third staves are alto clefs with a key signature of one sharp. The bottom staff is the bass clef with a key signature of one sharp. The music is in a 4/4 time signature. Above the staves, the following chords are indicated: 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

The Worthy London Prentice

C C G C G C G C C G

A worth-y Lon - don Pren - tice, Came to his Love by Night; The Can - dles were
He went in - to the Cham - ber, where his true Love did lye; She quick - ly gave con -

7 C G C G C G Dm A Dm

light - ed, The Moon did shine so bright: He knock - ed at the Door, To
sent, For to have his Com - pa - ny: She quick - ly gave con - sent, The

12 G D G C G C Dm C G C

ease him of his Pain; She rose to let him in Love, And went to Bed a - gain.
Neigh - bors peep - ing out; So take a - way your Hand, Love let's blow the Can - dle out.

My Master and my Mistress,
Upon the Bed do lye;
Injoying one another,
Why should not you and I:
My Master kiss'd my Mistress,
without any fear or doubt;
And we'll kiss one another,
Let's blow the Candle out.

As this young Couple sported,
the Maiden she did blow;
But how the candle went out,
Alas I do not know:
Said she I fear not now, Sir,
My Master nor my Dame;
And what this Couple did, Sir,
Alas I dare not Name.

Tantz (Nancie)

Valentin Haussmann (1565-1614)
Rest von Polnischen und andern Tänzen, 1603

C C G C G C C C G D

6 G Dm G D G D G C G C G C G C C F C F C

14 F C F C F C G Dm Dm Dm C G C

Now, O now, I needs must part

John Dowland (1563-1626)
*the First Booke of Songes
 or Ayres, 1597*

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

Now, O now, I needs must part, part - ing though I ab - sent mourne. Ab - sence can no ioy em - part:
 Deare, when I from thee am gone, Gone are all my ioyes at once. I loued thee and thee a - lone,
 Deare, if I do not re - turne, Loue and I shall die to - gether. For my ab - sence ne - uer mourne,

Now, O now, I needs must part, part - ing though I ab - sent mourne. Ab - sence can no ioy em - part:
 Deare, when I from thee am gone, Gone are all my ioyes at once. I loued thee and thee a - lone,
 Deare, if I do not re - turne, Loue and I shall die to - gether. For my ab - sence ne - uer mourne,

Now, O now, I needs must part, part - ing though I ab - sent mourne. Ab - sence can no ioy em - part:
 Deare, when I from thee am gone, Gone are all my ioyes at once. I loued thee and thee a - lone,
 Deare, if I do not re - turne, Loue and I shall die to - gether. For my ab - sence ne - uer mourne,

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

ioy once fled can - not re - turne. While I liue I needs must loue, loue liues not when hope is gone.
 In whose loue I ioy - ed once. And al - though your sight I leaue, Sight where - in my ioyes doo lye,
 Whom you might haue ioy - ed euer: Part we must though now I die, Die I doe to part with you.

ioy once fled can - not re - turne. While I liue I needs must loue, loue liues not when hope is gone.
 In whose loue I ioy - ed once. And al - though your sight I leaue, Sight where - in my ioyes doo lye,
 Whom you might haue ioy - ed euer: Part we must though now I die, Die I doe to part with you.

ioy once fled can - not re - turne. While I liue I needs must loue, loue liues not when hope is gone.
 In whose loue I ioy - ed once. And al - though your sight I leaue, Sight where - in my ioyes doo lye,
 Whom you might haue ioy - ed euer: Part we must though now I die, Die I doe to part with you.

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

Now at last de - spaire doth proue, Till that death do sence be - reauue, Him de - spaire doth cause to lie, loue di - ui - ded lo - ueth none. Ne - uer shall af - fec - tion die. Who both liued and di - eth true. Sad de - spair doth driue me hence, driue me hence, this de -

Now at last de - spaire doth proue, Till that death do sence be - reauue, Him de - spaire doth cause to lie, loue di - ui - ded lo - ueth none. Ne - uer shall af - fec - tion die. Who both liued and di - eth true. Sad de - spair doth driue me hence, me hence, me hence, me hence,

19 Am Em Dm Am E A G D Em Bm C Em D G C G D G

this de-spaire vn-kind-nes sends. If that part-ing bee of-fence, it is shee which then of-fendes.

this de-spaire vn-kind-nes sends. If that part-ing bee of-fence, it is shee which then of-fendes.

spaire de-spaire vn-kind-nes sends. If that part-ing bee of-fence, it is shee which then of-fendes.

this de-spaire vn-kind-nes sends. If that part-ing bee of-fence, it is shee which then of-fendes.

The Frog Galliard

John Dowland (1563-1626)
Morley's *Consort Lessons*, 1599 & 1611

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

The first system of the musical score consists of five staves. The top staff is the treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The other four staves are the alto, tenor, and bass clefs. The music is written in a lute-like style with a mix of eighth and sixteenth notes. Chord symbols are placed above the top staff: C, G Am, Em, F, C, G, C, Dm, C, G, C, G Am, Em.

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

The second system of the musical score consists of five staves. It begins with a measure rest labeled '6'. The top staff has chord symbols: F, C, G, F, C, Dm, Am, G, C, F, C. The music continues with a repeat sign (double bar line with two dots) and then concludes the system.

11 Dm A Dm A D C G Am Em F C G C C F Am G C

The third system of the musical score consists of five staves. It begins with a measure rest labeled '11'. The top staff has chord symbols: Dm, A, Dm, A, D, C, G Am, Em, F, C, G, C, C, F Am, G, C. The music concludes with a repeat sign (double bar line with two dots).

Junpe at my Cozen

Anon., from Virginal MS
Rés. 1186, 1635-1638

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

O Che Nuovo Miracolo

O New Miracle

Emilio di Cavaliere (c.1550-1602)
La Pellegrina, 1589

G D Em G C D G G D Em G

O che nuo - vo mi - ra - co - lo Ec - co ch' in ter - ra

O che nuo - vo mi - ra - co - lo Ec - co ch' in ter - ra

O che nuo - vo mi - ra - co - lo Ec - co ch' in ter - ra

O che nuo - vo mi - ra - co - lo Ec - co ch' in ter - ra

O che nuo - vo mi - ra - co - lo Ec - co ch' in ter - ra

7 C D G C G Am C Dm C G C

ter - ra scen - do - no Ce - - - le - ste_al - to spet - ta - co - lo

scen - do - no Ce - - - le - ste_al - to spet - ta - co - lo

scen - do - no Ce - - - le - ste_al - to spet - ta - co - lo

scen - do - no Ce - - - le - ste_al - to spet - ta - co - lo

scen - do - no Ce - - - le - ste_al - to spet - ta - co - lo

13 G C G Em F Dm E A Am F#dim G Am

Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e

Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e

8 Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e Ve -

8 Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e

Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e

19 D G D G F Dm Em Am D G D G

Ve - ne - re Col pie la ter - ra_hor pre - me - re.

Ve - ne - re Col pie la ter - ra_hor pre - me - re.

8 - - - ne - re Col pie la ter - ra_hor pre - me - re.

8 Ve - ne - re Col pie la ter - ra_hor pre - me - re.

Ve - ne - re Col pie la ter - ra_hor pre - me - re.

Aria del Gran Duca Fernando di Toscana

Peter Philips
(c.1560-1628)

G D Em G C Am D G

5 C G Am Em F Dm G C G G C

11 F Dm E A A D G C Em D G

17 F Dm Em G C Em D G

An Amorous Dialogue

between John and his Mistris.

tune is "Packington's
Pound" from various
sources c.1596

Chords: Gm Gm D Gm D Gm B^b F

Come Tis But, What
John sit you down, I have true for-sooth mis-tris, the But, John, 'tis a dif-fi-cult What think you of one that be-

some-what to say, In my mind I have kept it this
case is but hard That a wo-man shou'd be of her
mat-ter to find A man that is trus-ty and
longs to the Court? They say they are youth-ful, and

Chords: Gm D G Gm Gm D Gm D Gm

ma-ny a day; Your Mas-ter you know is a Fool and a Sot, And
plea-sure de-bard: But 'tis the sad fate of a thou-sand be-side, Or
con-stant-ly kind; An inns-of-court gal-lant he crin-ges and bows, He's
giv-en to sport: He'l pre-sent you with brace-lets, and jew-els, & rings, With

Chords: B^b F Gm D G Gm Dm A Dm

minds no-thing else but the Pipe and the pot. Till twelve or till one he will
else the whole Ci-ty is fou-ly be-ly'd; There is not a man a-mong
pre-sent-ly known by his Oaths and his Vows, And though both his cloaths and his
stones that are pre-cious, & twen-ty fine things; Or if you are not for the

10 Dm A Dm Dm A Dm A Dm A D Dm

nev - er come home, And then he's so drunk that he lies like a Mome, such
 twen - ty that thrives, Not ten in fif - teen that do lye with their wives; yet
 speech - es be gay, Yet he loves you but one - ly a night and a - way; such
 Court or the town. What think you for - sooth of a man with a gown? you

13 B^b F Gm D Gm B^b F Gm D G

us - age as this would make an - y one mad, but a wo - man will have it if 'tis to be had.
 still you had bet - ter be mer - ry than sad, and take it where ev - er it is to be had.
 us - age as this would make an - y one mad, yet a wo - man will have it, if 'tis to be had.
 must have a Gal - lant, a good or a bad, and take it where ev - er it is to be had.

No John, I confess that not any of these
 Had ever the power my fancy to please;
 I like no such blades for a trick that I know,
 For as soon as they've trod they are given to crow;
 Plain dealing is best, and I like a man well,
 That when he has kiss'd will be hang'd e're he'l tell:
 My meaning is honest, and thou art the Lad,
 Then give it and take it while 'tis to be had.

Some Prentices use it, forsooth, I allow,
 But I am a Novice and cannot tell how:
 However, I hope that I shall not be blam'd.
 For to tell you the truth I am somewhat asham'd;
 I know how to carry your bible to Church,
 but to play with my mistris I'm left in the lurch;
 Yet if you can show me the way good or bad,
 Ile promise you all that there is to be had.

You quickly may learn it, my Johnny, for Thus,
 Before you proceed we begin with a buss;
 And then you must clasp me about with your arm,
 Nay, fear me not Johnny, I'll do thee no harm:
 Now I sigh, now I tremble, now backwards I lye,
 And now my dear Johnny, ah now I must dye:
 Oh! who can resist such a mettle some Lad,
 and refuse such a pleasure when 'tis to be had.

A mistris so noble I never will leave,
 Twere a sin and a shame such a friend to deceive;
 For my master's shop no more will I care,
 Tis pleasantest handling my mistris mare.
 A fig for indentures, for now I am made
 Free of a gentiler and pleasanter trade,
 I know when I'm well, I was never so mad
 to forsake a good thing when 'tis to be had.

Courante

CXXIII (Packington's Pound)

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

Chord progression: Gm D Gm D B \flat F Gm Cm D G

5 Gm D Gm D B \flat F Gm Cm D G

9 Dm A D Dm A D Dm Dm A Dm A

12 Dm A D Dm A Dm A Dm A D

15 Bb F Gm D Bb F Gm Cm D G

19 Bb F Gm D Bb F Gm Cm D G

Faire Angell of England
 the Princely wooing of the faire Maid of London
 by King Edward

the tune is "Bonny sweet Robbin"
 lyrics from a blackletter
 ballad (1601-1640?)

Chords: Dm Dm A Dm Am Dm Dm Dm

Faire An - gell of Eng - land! Thy beau - ty in most bright Is
 The Tur - tle, so true and chast in her love, By

Chords: Dm C Am Dm Am Dm A

all my heart's trea - sure, my ioy and de - light; Then
 gen - tle per - swa - sions her fan - cy will move; Then

Chords: D Am G Am Dm

grant me, sweet La - dy, thy true Love to be, That
 be not in - treat - ed, sweet La - dy, in vaine, For

14 Am Dm Gm A sus4 A D

I may say wel - come, good for - tune, to me.
Na - ture re - quir - eth what I would ob - taine.

What Phenix so faire, that liveth alone,
Is vowed to chastity, being but one;
But be not, my Darling, so chaste in desire,
Lest thou like the Phenix, do penance in fire.

But alas! (gallant Lady) I pittie thy state,
In being resolved to live without mate;
For if of our courting the pleasure you knew
You shall have a liking the same to ensue.

I grant faire Ladies may poore men resist,
But Princes will conquer and love whom they list:
A King may command her to lie by his side,
Whose feature deserveth to be a Kings Bride.

Then be not resolved to dye a true Maid,
But print in thy bosome the words I have said:
And grant a King favour thy true love to be,
That I may say welcome sweet Virgin to me.

The faire Maid of London's answer

OH wanton King Edward thy labour is vaine,
To follow the pleasure thou canst not attaine,
Which getting thou locest, and having dost wast it
The which is thou purchase is spoild if thou hast it:

But if thou obtainst it thou nothing hast won,
And I losing nothing yet quite am undone,
But if of that Jewell a King doe deceive me,
No King can restore though a Kingdom he give me.

All men have their freedom to shew their intent,
They win not a woman unless she consent;
Who, then, can impute to a man any fault,
Who still goes uprightly while women doe halt.

'Tis counted kindnesse in men for to try,
And virtue in women the same to deny;
For women inconstant can never be prov'd,
Untill by their betters therein they be mov'd.

No, no, my old Father's reverent teares
Too deepe an impression within my soul beares;
Nor shall his bright honour that blot, by me, have
To bring his gray haire with grieffe to the grave.

Come rather with pittie to weepe on my Tombe,
Then, for my birth, curse my deare mother's Womb,
That brought forth a blossome that stained the tree
With wanton desires to shame her and me.

Robin

John Munday (1555-1630)

Fitzwilliam virginal

book, c.1610-c.1625

Gm D Gm Dm Gm Gm D Gm

Musical notation for measures 1-3 of the piece. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat) and the time signature is 6/4. The notation includes various note values, rests, and accidentals. Above the first staff, the following chords are indicated: Gm, D, Gm, Dm, Gm, Gm, D, Gm.

4 Dm Gm Gm Dm C F Dm Gm

Musical notation for measures 4-6. It consists of four staves. Above the first staff, the following chords are indicated: Dm, Gm, Gm, Dm, C, F, Dm, Gm.

7 Dm Gm Am D G G C F

Musical notation for measures 7-9. It consists of four staves. Above the first staff, the following chords are indicated: Dm, Gm, Am, D, G, G, C, F.

10 Dm Gm Dm Gm Am D G

Musical notation for measures 10-12. It consists of four staves. Above the first staff, the following chords are indicated: Dm, Gm, Dm, Gm, Am, D, G.

Bony sweet Robin

Giles Farnaby (1560-1640)

Fitzwilliam virginal

book, c.1610-c.1625

Musical notation system 1 (measures 1-3). Chords: Gm, D, Gm, Dm, C, D, Gm, D, Gm.

Musical notation system 2 (measures 4-6). Chords: Dm, C, D, G, C, Am, Dm, Gm.

Musical notation system 3 (measures 7-9). Chords: Dm, Gm, Am, D, G, G, C, F.

Musical notation system 4 (measures 10-12). Chords: Dm, Gm, Dm, D, Gm, Am, D, G.

Lord Willoughby

lyrics from a broadside ballad.1624?
tune from Adriaen Valerius (1575-1625)
Neder-Landsche Gedenck-Clanck, 1626

Chords: Dm Dm Am B^b Gm A Dm

The fif - teen day of Ju - ly, with glist - er - ing Speare and Shield A
The next was Cap - tain Nor - ris, a va - liant man was he; The
Stand to it no - ble Pike - men, and look you round a - bout; And

5 Chords: Dm Am B^b Gm A C

fa - mous fight in Flan - ders was fough - ten in the fielde: The
oth - er Cap - tain Tur - ner that from field would neu - er flee; With
shoote you right, you Bow - men, and we will keep them out: You

9 Chords: C F C F C F C Dm G C

most cou - ra - gious Of - fi - cers Wase En - glish cap - tains three, But the
fif - teen hun - dred fight - ing men, a - las there was no more, They
Mus - quiet and Calli - uer men, doe you proue trew to me, Ile

13

Dm Em A D Dm Gm Dm Asus4 A D

bra - uest in the Bat - tel was brave Lord Wil - lough - bie.
 fought with four - tie thou - sand then vp - on the blou - die shore.
 be the fore - most man in fight Says braue Lord Wil - lough - bie.

4. And then the bloody enemy,
 they fiercely did assail,
 And fought it out most valiently,
 not doubting to prevail:
 The wounded Men on both sides fell
 most pitious for to see,
 Yet nothing could the courage quell,
 of brave Lord Willoughby.

5. For seven hours to all mens view,
 this fight endured sore,
 Until our men so feeble grew,
 that they could fight no more:
 And then upon dead horses,
 full savourly they eat,
 And drank the puddle water,
 for no better could they get.

6. When they had fed so freely,
 they kneeled on the ground,
 And praised God devoutly,
 for the favour they had found:
 And bearing up their Colours,
 the fight they did renew,
 And turning towards the Spaniard,
 five thousand more they slew.

7. The sharp steel pointed arrows,
 and Bullets thick did flye,
 Then did our valiant Souldiers,
 charge on most furiously,
 Which made the Spaniards waver,
 they thought it best to flee,
 They fear'd the stout behaviour,
 of brave Lord Willoughby.

8. Then quoth the Spanish General,
 come let us march away,
 I fear we shall be spoiled all,
 if that we longer stay:
 For yonder comes Lord Willoughby,
 with courage fierce and fell,
 He will not give one inch of way,
 for all the Devils in Hell.

9. And then the fearful enemy,
 was quickly put to flight,
 Our men persuid couragiously,
 and rout their forces quite:
 But at last they gave a shout,
 which echoed through the sky,
 God and St. George for England,
 the Conquerers did cry.

10. This news was brought to England,
 with all the speed might be,
 And told unto our gracious Queen,
 of this same victory:
 O this is brave Lord Willoughby,
 my love hath ever won,
 Of all the Lords of honour,
 'tis he great deeds hath done,

11. For Souldiers that were maimed,,
 and wounded in the fray,
 The Queen allow'd a pension,
 of Eighteen-pence a day:
 Besides all cost and charges,
 she quit and set them free,
 And this she did all for the sake,
 of brave Lord Willoughby.

12. Then courage noble English men,
 and never be dismai'd,
 If that we be but one to ten,
 we will not be afraid.
 To fight with forraign Enemies,
 and set our Nation free,
 And thus I end the bloody bout,
 of brave Lord Willoughby.

Rowland

William Byrd (1542-1623)
 from the Fitzwilliam virginal
 book, c.1610-c.1625

Musical notation for measures 1-4. Chords: Dm, Am, B \flat , Gm, A.

Measures 1-4 of the piece. The first system contains four measures. Above the first staff, the chords are labeled: Dm, Am, B \flat , Gm, and A. The notation is in G minor, 3/4 time, and features a mix of treble and bass clefs across the four staves.

Musical notation for measures 5-8. Chords: Dm, A, Dm, A, Dm, Dm, B \flat , A.

Measures 5-8 of the piece. The second system contains four measures. Above the first staff, the chords are labeled: Dm, A, Dm, A, Dm, Dm, B \flat , and A. The notation continues with treble and bass clefs.

Musical notation for measures 9-12. Chords: C, F, C, F, C, F, C, Dm, C.

Measures 9-12 of the piece. The third system contains four measures. Above the first staff, the chords are labeled: C, F, C, F, C, F, C, Dm, and C. The notation continues with treble and bass clefs.

13 Dm Em C#dim D Dm E dim A D

17 C F C F C F Am Dm C

21 Dm Em C#dim D Dm Gm A D

Susanne un jour

Guillaume Guérout (1507-1589)

Didier Lupi Second (c.1520-after 1559)

Premier livre de chansons spirituelles, 1548

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

Su - san - ne un jour d'A - mour so - li - ci - té - e,
fut en - son coeur tri - ste et des - con - for - té - e,

Su - san - ne un jour d'A - mour so - li - ci - té - e,
fut en - son coeur tri - ste et des - con - for - té - e,

Su - san - ne un jour d'A - mour so - li - ci - té - e,
fut en - son coeur tri - ste et des - con - for - té - e,

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

Par voy - deux vieil - lards, con voi tans sa beau - té,
ant l'ef - fort, fait - à sa chas - - te - té. El - le leur

Par voy - deux vieil - lards, con voi tans sa beau - té,
ant l'ef - fort, fait - à sa chas - - te - té. El - le leur

Par voy - deux vieil - lards, con voi tans sa beau - té,
ant l'ef - fort, fait - à sa chas - - te - té. El - le leur

12 Dm Gm Gm B \flat F Gm Dm Dm Gm Am F Gm Dm Am Gm Am Dm

dict, si par des loy au té De ce corps mien vous a vez jou - is - san - ce,
dict, si par des loy au té De ce corps mien vous a vez jou - is - san - ce,
dict, si par des loy au té De ce corps mien vous a vez jou - is - san - ce,

18 Gm C D Gm Gm Gm Dm Gm F B^b F C

C'est fait de moy si je fay re - si - stan - ce, Vous me fe -

C'est fait de moy si je fay re - si - stan - ce, Vous me fe -

C'est fait de moy si je fay re - si - stan - ce, Vous me fe -

C'est fait de moy si je fay re - si - stan - ce, Vous me fe -

24 Dm B^b F Gm C D Gm Gm C Dm Dm

rez mou - rir en des - hon - neur. Mais j'ai - me mieux pé rir en

rez mou - rir en des - hon - neur. Mais j'ai - me mieux pé rir en

rez mou - rir en des - hon - neur. Mais j'ai - me mieux pé rir en

rez mou - rir en des - hon - neur. Mais j'ai - me mieux pé rir en

30 Cm B^b F B^b B^b F Gm Dm E^b Cm D Gm

in - no - cen - ce, Que d'of - fen - ser par pe - ché le Sei - gneur

in - no - cen - ce, Que d'of - fen - ser par pe - ché le Sei - gneur

in - no - cen - ce, Que d'of - fen - ser par pe - ché le Sei - gneur

in - no - cen - ce, Que d'of - fen - ser par pe - ché le Sei - gneur

M. Buctons Galiard

John Dowland (1563-1626)
Lachrimae or Seaven Teares, 1605

Gm Cm Gm Cm Gm Am Dm

5 F Gm Am Gm C D G

9 G Cm Dm A Dm A Bb Gm

13 Gm A Dm F E^b B^b F B^b

17 Gm B^b B^b F F Cm Cm E^b

21 E^b B^b F Gm C D G

The panges of Loue and louers fittes

lyrics by William Elderton
(d.1592 or before)

Gm Asus4 A Dm Gm Cm F Gm Asus4 A

Was not good Kyng
Knowe ye not howe
Her-cu-les for

Sa-la-mon
Tro-y-lus
E-ro-nie

Ra-uish-ed in
Lan-guish-ed and
mur-der-ed a

son-dry wyse with
lost his ioeye with
mon-ster fell He

e-uery liue-lie
fittes and fe-uers
put him-selfe in

6 Dm Gm Cm F Gm Dm Eb Cm D

Pa-ra-gon That
mer-uail-ous For
ieo-per-die

That
glist-er-ed be-
fore his eyes If
dwelt in Troye Tyll
sto-ries tell Res-

this be true as
py-tie plant-ed
kew-inge her vp -

trewe it was
in her brest
on the shore

11 Gm Dm Gm Dm Eb F Dm Gm Cm D G

La-dy la-dy.
la-die la-die.
la-die la-die.

why should not I serue
To slepe with him &
Whiche els by lot had

you a-las My
graunt him rest My
died ther-fore my

deare la-dy.
deare la-die.
deare la-die.

When
die. I
die. And if

16 Gm Asus4 A Dm Gm Cm F Gm Asus4 A

Pa - ris was e - na - mour - ed with He - le - na dame bew - ties peare Whom Ve - nus first him
 read som - time howe ven - ter - ous Le - an - der was his loue to please Who swam the wa - ters
 bew - tie breed such blis - ful - nesse E - na - mour - ing both God and man Good La - dy let no

21 Dm Gm Cm F Gm Dm Eb Cm D

pro - mis - ed To ven - ter on and not to feare what stur - dy stormes en - dur - ed he
 pe - ril - lous Of A - bi - don those surg - inge sease To come to her where as she lay
 wil - ful - nesse Ex - u - pe - rate your bew - tye then To slaye the hertes that yeld & craue

26 Gm Dm Gm Dm Eb F Dm Gm Cm D G

La - dy la - dy. To winne her loue ere it would be My deare la - dye.
 la - die la - die. Tyll he was drown - ed by the waye my deare la - die.
 la - dye la - dye The graunt of your good wil to haue My deare la - dye.

Guerre guerre gay

from various 16th C. sources

Gm B^b A D F Gm C C D

5 Gm B^b A D F Gm C C D

9 **Bm Dm Gm D Gm D**

12 **Gm F C D C D G**

As you came from Walsingham

lyrics by Thomas Deloney
(d.1600) from *The Garland of Goodwill*, 1592 or 3

C G C F C C G C

As you came from Walsingham, from that holy land,
She is neither white nor brown, but as the heauenly fair:
She hath left me here alone, all alone as vnknewen:

As you came from Walsingham, from that holy land,
She is neither white nor brown, but as the heauenly fair:
She hath left me here alone, all alone as vnknewen:

As you came from Walsingham, from that holy land,
She is neither white nor brown, but as the heauenly fair:
She hath left me here alone, all alone as vnknewen:

As you came from Walsingham, from that holy land,
She is neither white nor brown, but as the heauenly fair:
She hath left me here alone, all alone as vnknewen:

5 G C Am Em A D A E A

Met you not with my true loue by the way as you came?
There is none hath her form so diuine on the earth, in the ayr.
Who some-time loued me as her life, and called me her own.

Met you not with my true loue by the way as you came?
There is none hath her form so diuine on the earth, in the ayr.
Who some-time loued me as her life, and called me her own.

Met you not with my true loue by the way as you came?
There is none hath her form so diuine on the earth, in the ayr.
Who some-time loued me as her life, and called me her own.

Met you not with my true loue by the way as you came?
There is none hath her form so diuine on the earth, in the ayr.
Who some-time loued me as her life, and called me her own.

9 Am C G C Am E Am Em G C

How should I your true loue know, that hath met many a one,
Such an one did I meet, good sir, with an An - gell - like face:
What is the cause shee hath left thee a - lone, and a new way doth take,

How should I your true loue know, that hath met many a one,
Such an one did I meet, good sir, with an An - gell - like face:
What is the cause shee hath left thee a - lone, and a new way doth take,

How should I your true loue know, that hath met many a one,
Such an one did I meet, good sir, with an An - gell - like face:
What is the cause shee hath left thee a - lone, and a new way doth take,

How should I your true loue know, that hath met many a one,
Such an one did I meet, good sir, with an An - gell - like face:
What is the cause shee hath left thee a - lone, and a new way doth take,

13 G C Am Em A D A E A

As I came from the ho - ly Land, that haue come, that haue gone?
Who ap - pea'd like a Nimph, like a Queen, in her gait, in her grace.
That some - time did thee loue as her self, and her loy did thee make?

As I came from the ho - ly Land, that haue come, that haue gone?
Who ap - pea'd like a Nimph, like a Queen, in her gait, in her grace.
That some - time did thee loue as her self, and her loy did thee make?

As I came from the ho - ly Land, that haue come, that haue gone?
Who ap - pea'd like a Nimph, like a Queen, in her gait, in her grace.
That some - time did thee loue as her self, and her loy did thee make?

As I came from the ho - ly Land, that haue come, that haue gone?
Who ap - pea'd like a Nimph, like a Queen, in her gait, in her grace.
That some - time did thee loue as her self, and her loy did thee make?

Walsingham

John Bull (1562 or 1563–1628)
from the Fitzwilliam virginal
book, c.1610-c.1625

C G Am Am B dim C

Musical score for measures 1-4. The score is written for four staves: Treble, Treble, Treble, and Bass. The key signature has one sharp (F#). The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The fourth staff is mostly empty, with some notes in the final measure. Chord symbols are placed above the first staff: C, G, Am, Am, B dim, C.

5 E Dm C Am E Bm A E A

Musical score for measures 5-8. The score is written for four staves: Treble, Treble, Treble, and Bass. The key signature has one sharp (F#). The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The fourth staff is mostly empty, with some notes in the final measure. Chord symbols are placed above the first staff: E, Dm, C, Am, E, Bm, A, E, A.

9 Am G E Am Am B dim G A

Musical score for measures 9-12. The score is written for four staves: Treble, Treble, Treble, and Bass. The key signature has one sharp (F#). The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The fourth staff is mostly empty, with some notes in the final measure. Chord symbols are placed above the first staff: Am, G, E, Am, Am, B dim, G, A.

13 Em Bm E Am E A Bm E A

Musical score for measures 13-16. The score is written for four staves: Treble, Treble, Treble, and Bass. The key signature has one sharp (F#). The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The fourth staff is mostly empty, with some notes in the final measure. Chord symbols are placed above the first staff: Em, Bm, E, Am, E, A, Bm, E, A.

Notes

“All in a Garden Green” and “Onder een Linde Groen” – An English setting of “All in a Garden green” survives in William Ballett’s Lute Book manuscript, Trinity College TCD MS 408, 1593, while the tune and dance steps are presented in the first 8 editions of John Playford’s *The (English) Dancing Master*, 1651-1690. “Onder een Linde Groen” is a keyboard setting of the tune by Jan Pieterszoon Sweelinck (1562-1621). There is also a lute setting by Nicolas Vallet in *Tablature de Luth*, 1618-1619.

“La Bataille de Marignan” and “La Bataille” pavan and galliard – “La Bataille de Marignan” by Clément Janequin (1485-1558) is a vocal piece over 450 measures long, taking almost 8 minutes to perform (only excerpts of the piece are presented here). It was published 6 times from 1528 to 1551, and the tune was used for several masses. Parts of the piece were used to create “Pavan La Bataille,” which survives in settings by Tielman Susato (c.1500-c.1561) in *Danserye*, 1551, and by Jacques Moderne (c.1495-c.1562) in *Musique de Joie*, c.1540. When Pierre Phalèse (c.1510 - c.1573) and Jean Bellère (1526-1595) republished Susato’s pavan in *Recueil de danseries...*, 1583, they were kind enough to include a galliard version as well.

(selected lyrics)

Escoutez, tous gentilz Galloys,
La victoire du noble roy François.
Et orrez, si bien escoutez,
Des coups ruez de tous costez.
Fan fan, fre re le le lan fan feyne. Fa ri ra ri ra.

Listen, all you gallant noblemen,
To the victory of the noble King Francois.
And you shall hear, if you listen well,
Blows hurled from every side.
Fan fan, fre re le le lan fan. Fa ri ra ri ra.

“La Bergamasca and Moresca Quarta detta La Bergamasca” – “La Bergamasca” (meaning *from the town of Bergamo* in Northern Italy) was set for lute solo by Giulio Cesare Barbetta (c.1540-c.1603) in *Intavolatura de liuto*, 1585. La Bergamasca is music for the Moresca, or Moorish, dance, which mimed the war between Medieval Moors and Christians. In France, the Moresca was known as the *danse des bouffons*. It is generally based on a simple chord pattern of I - IV - V - I. Other versions for lute also appeared, and the tune was utilized several times over the following half-century. Gasparo Zanetti (fl.1626-1645) published a version for 4 instruments in *Il Scolaro*, 1645.

“Bouffons and Les Bouffons Pavan and Galliarde” – Jean d'Estrées (d.1576) printed a setting of the “Bouffons” music for 4 instruments in *Tiers Livre de Danseries*, 1559. Later, Thoinot Arbeau (the pen name of Jehan Tabouret) presented the melody and dance steps for “Bouffons” in *Orchesographie*, 1588/89. The dance is related to the Moresca dance. Pierre Phalèse (c.1510-c.1573) and Jean Bellère (1526-1595) presented a version for Renaissance guitar in *Selectissima Elegantissimaque*, 1570, although it only consisted of the first half of the piece.

“Browning Madame, Browning, and The Leaves bee greene” – An early setting of the Browning melody for keyboard is by Elway Bevin (c.1554-1638) from the Christ Church Ms. 979-983, 1570s, and is titled “The Leaves be greene.” William Byrd (c. 1540–1623) wrote a setting with 20 variations for 5 viols. The round by Thomas Ravenscroft (c.1582-c.1635) in

Deuteromelia (1609) uses a different set of lyrics than the few known to have existed, which are as follows;

The leaves be green,
the nuts be brown,
They hang so high,
they will not come down.

“Canario” – The Canario is a dance inspired by the Canary Islands that was popular across Europe in the late 16th and 17th centuries. Many settings of the tune have survived, including the versions for four instruments by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612, and by Gasparo Zanetti (fl.1626-1645) in *Il Scolaro*, 1645.

“Türkische Intrada (Dulcina) and Robbin Good-fellowe” – “Dulcina” or “As at noon” was a popular tune from various sources of the late 16th and early 17th century, including the Fitzwilliam Museum MU.MS.168, c.1562-1612, where it is called “Daunce.” William Brade (1560-1630) published a version for 5 instruments in *Newe Ausserlesene liebliche Branden*, 1617, which he named “Türkische (Turkish) Intrada.” The tune was used for many songs of the first half of the 17th century, including “The mad merry pranks of Robbin Good-fellowe.” Robin Good-fellowe was also called Puck in Shakespeare’s “A Midsummer Night’s Dream.”

“Flow my teares and Lachrimae Antiquae Novae” – John Dowland wrote a lute solo called “Lachrimae” which was famous all over Europe by the early 1590s. It exists in around 100 manuscripts and printings across Europe including England, Scotland, The Netherlands, France, Germany, Austria, Denmark, Sweden, and Italy, in different arrangements for ensemble and solo. “Flow my teares” is a song Dowland based on his “Lachrimae” solo. It was originally for cantus and bassus voices and lute from *The Second Booke of Songes or Ayres*, 1600, by John Dowland (1563-1626). The song was popular for over a century. Dowland published a collection of works for 5 instruments called *Lachrimæ or seaven teares figured in seaven passionate pavans, with divers other pavans, galliards and allemands, set forth for the lute, viols, or violons, in five parts* in 1604. Included in this collection were 7 versions of “Lachrimae” in various modes, including “Lachrimae Antiquae Novae.”

“Fortune my foe” – Also known as “the Hanging Song” because it was playing for criminals headed to the gallows for execution, “Fortune my foe” was a lament by a lover for his bad fortunes in love. Interestingly enough, his lover rebukes him in one version of the ballad from circa 1570, telling him things are not as bad as he thinks them to be. The tune was popular as a basis for variations in England, as well as being used for over 90 ballads.

“Fuggi, Fuggi, Fuggi and An Italian Rant and La Mantovana” – “Fuggi, Fuggi, Fuggi da Questo Cielo” was written in Rome in 1600 by singer Giuseppe Cenci (d. 1616). It survives as a melody with 3 verses and a bass line in MS Barbera, Conserv. L. Cherubini, Florence, 1600. The tune became a favorite, being printed by John Playford (1623-1686) as “An Italian Rant” in *The Dancing Master*, 3rd edition supplement, 1657, and set for 4 instruments by Gasparo Zanetti (fl.1626-1645) as “La Mantovana” in *Il Scolaro*, 1645. Modern listeners may also recognize the opening rising and falling notes from “The Moldau” by Smetana or the Israeli National Anthem.

Fuggi fuggi fuggi da questo Cielo
Aspr' e duro spietato e gielo.
Tu ch'il tutto i prigioni 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

Vieni vieni candida vien vermiglia
Tu del mondo sei meraviglia
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.

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.

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.

“Greensleeves and Yorke, Yorke for my monie” – A ballad called “A newe northern Dittye of ye Ladye Greene Sleves” was registered on September 3, 1580. One the same day, “ye Ladie Greene Sleeves answere to Donkyn hir frende” was also registered but is sadly lost. The ballad was printed 4 years later in *A Handefull of Pleasant Delites*. With over 80 ballads, “Green sleeves” is the third-most popular tune for ballads from 1580 to 1700, beaten only by “Packington’s Pound” weighing in at over 100 ballads and “Fortune my Foe” with over 90. Although many editions of the tune have survived both in duple and triple meters, none of them is exactly like the others.

“Some yeares of late in eighty-eight and Jog On” – The Jog On tune appears as “Hanskin” in the Fitzwilliam Virginal Book manuscript, Cambridge Music MS 168, c.1610-c.1625, in a setting by Richard Farnaby (1594-1623). The work survives in lute and keyboard settings as well as in John Playford’s *Dancing Master* books and is called for by many songs and is sung by Autolycus in *A Winter’s Tale* by Shakespeare. The tune was also known as “Eighty-eight” from its association with songs about the Spanish Armada of 1588, such as “Some yeares of late in eight-eight.”

“Une jeune fillette and The Queenes Alman and La Monica” – The melody for “Une jeune fillette” first appeared in *Le recueil des plus excellentes chansons*, 1576, by Jehan Chardavoine (1538-c.1580). It was very popular across Europe, where it was also called “La Monica” and was used in many instrumental settings of pavans, almans and galliards. William Byrd (c. 1540–1623) wrote a keyboard setting called “The Queenes Alman,” and the setting here is based upon his harmonization of the melody.

1. Une jeune fillette
de noble coeur,
Plaisante et joliette
de grand' valeur;
Oltre son gre
on l'a rendu nonnette,
Cela point ne luy haicte,
Dont vit en grand douleur.

A young girl
of noble heart,
Sweet and pretty,
of great merit;
Against her will,
they made her a nun,
And it pleased her not,
So she lives in great pain.

4. Que ne m'a ton donnee
A mon loyal amy,
Qui tant ma desiree
Aussi ay je moy luy.
Toute la nuict,
m'y tiendrait embrassee,
Me disant sa pensee
et moy la mienne a luy.

If only they had given me
to my faithful lover,
Who desired me so,
and I him;
All night long,
he would hold me in his embrace,
Telling me his thoughts
and I telling him mine.

5. A Dieu vous dy mon pere,
Ma mere & mes parens,
Qui m'avez voulu feire
Nonnette en ce couvent
Ou il n'y a poins
de rejouissance,
Je vis en desplaisance
Je n'attens que la mort.

Farewell to you, my father,
my mother and my family,
Who wished me to be
a nun in this convent
Where there
is no joy.
I live in unhappiness
longing only to die.

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

Death is very cruel
to endure,
How much it takes
To pass through her.
Still more is
the great evil I endure
And the harder pain
That I must bear.

7. A Dieu vous dy les filles
De mon pays,
Puis qu'en c'est Abbaye

I bid you adieu, girls
of my country;
For in this abbey

Me fait mourir.
En attendant
de mon Dieu la sentence,
Je vi en esperance
D'en avoir reconfort.

I must die.
While awaiting
the verdict of my God,
I live in the hope
of receiving consolation.

“L’Innamorato and Alta Mendozza and Sing wee and chaunt it” – in the 1590s, Giovanni Giacomo Gastoldi (c.1554-1609) created a new type of song intended for dancing, which he called *balletti*. His “L’Innamorato” (“The Lover,” also known as “A lieta vita”) from *Balletti a cinque voci*, 1591, became enormously popular for many years. When Cesare Negri (c.1535-after 1604) wrote the dance manual *Le Gratie d'Amore* in 1602, he added 2 more strains of music to the dance version named “Alta Mendozza.” Thomas Morley (1558-1603) adapted the melody in *The first booke of balletts to five voyces*, 1595, for the song “Sing wee and chaunt it.”

A lieta vita
Amor c'invita, fa la...
Chi gioir brama,
Se di cor ama,
Donera il core
A un tal Signore, fa la...

To a happy life
Love invites us, fa la...
He who craves to rejoice,
If he loves sincerely,
Will give his heart
To such a Lord, fa la...

Hor lieta homai,
Scacciando i guai, fa la...
Quanto ci resta,
Viviamo in festa
E diam l'honore
A un tal Signore, fa la...

Now happy,
Throwing out troubles, fa la...
Whatever is left to us,
Let us live in festivity
And let us give honor
To such a Lord, fa la...

“Mes pas semes and Blame not my lute” - Pierre Certon (c.1510–1572) wrote the part song “Mes pas semes” (My wandering steps) which was published in *Second livre de Chansons*, 1554. The chord structure of the piece was altered when other composers used it, and the newer chords became prevalent for later settings, including the version by Adrian Le Roy (c.1520-1598) in *Second livre de Guitarre*, 1556. I used this later version for the setting of “Blame not my lute” with lyrics by Sir Thomas Wyatt (1503-1542).

“Mille regretz and Pavane: Mille regretz” – “Mille regretz” (A thousand regrets) by Josquin des Prés (1450-1521) is from *L'unzieseme livre contenant vingt & neuf chansons amoureuses a quatre parties*, 1549. Tielman Susato (c.1500-c.1561) published a pavane version in *Danserye*, 1555, as well as a song in the form of a response (“Les miens aussi”) where the “Mille Regretz” singer is treated ironically in *Le XIième livre de Chansons*, 1549. “Mille Regretz” is one of the handful of pieces from this period that are routinely performed ending with a minor chord. Susato’s response in “Les miens aussi” ends on a major chord as if to contradict Josquin’s singer’s mood.

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

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

“Monsieurs Alman and The great Galleazzo” – The “Monsieur” in “Monsieurs Alman” refers to Francois, Duke of Anjou, younger brother of Henri III of France, who died in 1584. Versions of the tune exist for lute circa 1595 and 1600, for keyboard from various sources including one by William Byrd (c. 1540–1623) from the Fitzwilliam Virginal Book manuscript, Cambridge Music MS 168, c.1610-c.1625. Thomas Morley (1558-1603) published a setting for broken consort (Treble viol, flute, lute, cittern, bandora and bass viol) in his *Consort Lessons*, 1599 and 1611. The tune was used in 1588 by Thomas Deloney (1543-1600) for his “A ioyful new Ballad, Declaring the happie obtaining of the great Galleazzo” about the Spanish Armada.

“Nancie and The Worthy London Prentice” – The tune “Nancie” appears in a setting by Thomas Morley (1558-1603) in the Fitzwilliam Virginal Book manuscript, Cambridge Music MS 168, c.1610-c.1625, as well as in lute books and songbooks throughout the 17th century. “The Worthy London Prentice” is a later edition of the song “The Honour of a London Prentice,” but reference in the earlier edition to the apprentice’s Queen suggest it was written during the reign of Queen Elizabeth I (1533-1603).

“Now, O Now & Frog Galliard & Jumpe at my Cozen” – John Dowland (1563-1626) published “Now, O Now I needs must part,” a part song for 4 voices and lute in *the First Booke of Songes or Ayres*, 1597. The same melody was used for his “Frog Galliard,” perhaps called that because of the jumping involved in the dance. “Jumpe at my Cozen” begins with harmony of the same notes as “Frog Galliard” and plays upon the “Frog/Jump” connection.

“O Che Nuovo Miracolo and Aria del Gran Duca Fernando” - On 2 May 2, 1589, on the occasion of the marriage of Ferdinand I de' Medici, Grand-Duke of Tuscany, with Christina of Lorraine, granddaughter of, Catherine de' Medici, “O Che Nuovo Miracolo” by Emilio di Cavalieri (c.1550-1602) was performed as part of the play “La Pellegrina” (The Pilgrim Woman). Fabritio Caroso (1526-1600) utilized the tune for the dance “Laura Soave” (Gentle Laura) in his dance treatise *Nobiltà di Dame* (1600), which caused it to gain popularity across Europe. The opening section of “O Che Nuovo Miracolo” presented here was the basis for several settings in the following years, including the “Aria del Gran Duca Fernando di Toscana” by Peter Philips (c.1560-1628).

O che nuovo miracolo,
Ecco che in Terra scendono,
Celeste alto spettacolo,
Gli Dei che il Mondo accendono.
Ecco Himeneo e Venere
Col piè la terra hor premere.

Oh what a new miracle,
Here they come down to Earth,
Celestial high show,
The Gods that the World lights up.
Here are Hymen and Venus
Set foot on Earth.

“Courante (Packington’s Pound) and An Amorous Dialogue” – “Packington’s Pound,” whose earliest appearance in print was in 1596 in William Barley’s *A New Booke of Tabliture*, was the most-used tune for English ballads in the late 16th and 17th centuries, with over 100 ballads calling for it. Michael Praetorius (c.1571-1621) adapted the tune in *Terpsichore*, 1612, as a Courante.

“Faire Angell of England and Robin and Bony sweet Robin” – “Bonny Sweet Robin” or “Robin is to the Greenwood Gone” was set for keyboard by William Byrd (c. 1540–1623), for cittern by Anthony Holborne (1545-1602) in *The Cittharn Schoole*, 1597, and for keyboard by Giles Farnaby (1560-1640) and John Munday (1555-1630) in the Fitzwilliam Museum MU.MS.168, c.1562-1612. It also survives in several settings for lute, as well as a setting for 4 instruments and keyboard by Thomas Simpson (1582 – c. 1628) in *Taffel Consort*, 1621.

“Lord Willoughby & Rowland” – The tune dates back to 1591 when it was used as an Elizabethan jig tune which may be related to Will Kemp, the famous dancer associated with William Shakespeare. Printed versions of the tune have survived from around 1600 in *Het Luitbook van Thysius*, as well as many other sources from the Netherlands, France, Germany and England. The “Lord Willoughby” ballad recounts the story of Peregrine Bertie, Lord Willoughby of Eresby, who supposedly fought off forty thousand Spaniards with fifteen hundred men at an unnamed battle in the Netherlands between 1585 and 1590.

“Susanne un jour and M. Buctons Galiard” – “*Susanne un jour*” is a 16th-century French poem by Guillaume Guérault (1507–1569) based on the biblical story of Susannah and the Elders. It was set to music by Didier Lupi Second (c.1520-after 1559) in *Premier livre de chansons spirituelles*, 1548, the first important publication of its kind by a Protestant. Didier’s tenor line melody was used in many later settings by composers including Orlande de Lassus, Cipriano de Rore, Gerard van Turnhout, Claude Le Jeune, and Eustache Du Caurroy. John Dowland (1563-1626) used the theme in “M. Buctons Galiard” from *Lachrimae or Seaven Teares*, 1605.

Suzanne un jour d'amour sollicitée
 Par deux vieillards convoitant sa beauté
 Fut en son cœur triste et déconfortée
 Voyant l'effort fait à sa chasteté.
 Elle leur dit : si par déloyauté
 De ce corps mien vous avez jouissance,
 C'est fait de moi ! Si je fais résistance,
 Vous me ferez mourir en déshonneur:
 Mais j'aime mieux périr en innocence
 Que d'offenser par péché le Seigneur.

One day, Susanne's love was solicited by
 Two old men coveting her beauty.
 She became sad and displeased in her heart,
 Seeing the attempt at her chastity.
 She said, If, dishonorably,
 From my body you take pleasure,
 This is done to me. If I resist,
 You would make me die in disgrace.
 But I would rather perish innocent,
 Than to offend the Lord with a sin.

“The panges of Love and Guerre guerre gay” – “The panges of Love” was the earliest known ballad by William Elderton (d.1592 or before), printed in 1559 and again in 1560 and 1624. The tune has become known as “King Solomon” due to the lyrics, “Was not good Kyng Salamon Ravished in sundry way” from this ballad. Several other ballads of the 16th and 17th centuries

call for the tune, which was mentioned by Sir Toby Belch in Shakespeare's *Twelfth Night*. The tune itself is referred to as "Bransle guerre guerre gay" and "Almand guerre guerre gay" in settings for lute and for cittern as early as 1569.

"As you came from Walsingham and Walsingham" – Settings of the Walsingham theme by Francis Cutting for orpharion survive in William Barley's *A New Booke of Tabliture*, 1596, and many other sources of the late 16th century and early 17th. One early edition calls the tune "Mr. Attowel's Jigge." The keyboard setting by John Bull (1562 or 1563–1628) from the *Fitzwilliam Virginal Book*, c.1610-c.1625, is one of the more complicated variations on the theme. Walsingham was an important shrine in England that fostered many ballads up to the middle of the 18th century.





To be fair, he had been warned
not to play Greenleeves again.