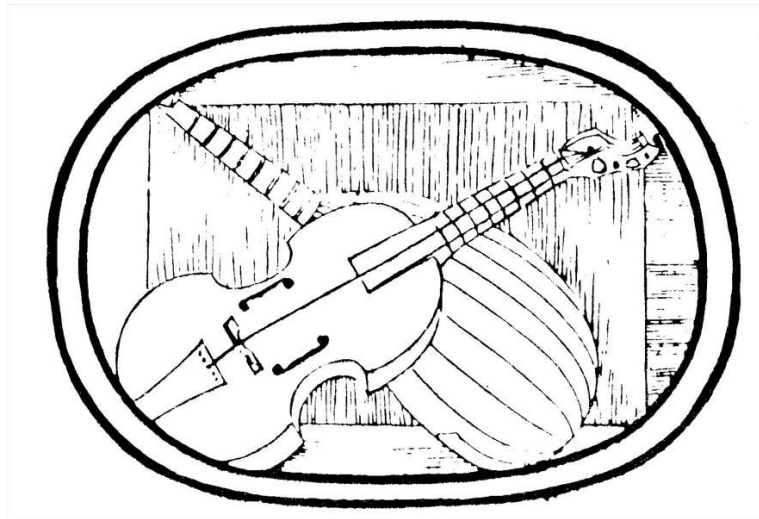


Musicke of Five Parts

Steve Hendricks

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Steve Hendricks Music
San Diego

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Allemanda Tregian

Peter Philips (c.1560-1628)
Tregian Manuscript, BL MS
Egerton 3665, 1609-1619

Measures 1-6 of the Allemanda Tregian. The score is in G minor (one flat) and 3/4 time. The key signature is one flat. The first system contains six measures. Above the staves, the following chords are indicated: Dm, A, D, Gm, D, Gm, Cm, D, Cm, Gm, F, Bb. The notation includes a treble clef, a bass clef, and a common time signature.

Measures 7-13 of the Allemanda Tregian. The score continues from measure 6. Above the staves, the following chords are indicated: F, G, C, Gm, A, D, Dm, Am, Dm, G, C, Dm, A. The notation includes a treble clef, a bass clef, and a common time signature. A repeat sign is present at the beginning of measure 10.

Measures 14-19 of the Allemanda Tregian. The score continues from measure 13. Above the staves, the following chords are indicated: D, Em, C, G, C, Dm, Bb, F, Bb, C, D, Eb, D, G. The notation includes a treble clef, a bass clef, and a common time signature. A repeat sign is present at the end of measure 19.

And I war a maydyn

verses 1-2

Anon., Henry VIII manuscript,
British Library Add MS 31922,
c.1510-1520

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

And I war a may - dyn, as ma - ny one of ys,
When I was a wan - ton wench of twelve yere of age,

And I war a may - dyn, as ma - ny one of ys,
When I was a wan - ton wench of twelve yere of age,

And I war a may - dyn, as ma - ny one of ys,
When I was a wan - ton wench of twelve yere of age,

And I war a may - dyn, as ma - ny one of ys,
When I was a wan - ton wench of twelve yere of age,

And I war a may - dyn, as ma - ny one of ys,
When I was a wan - ton wench of twelve yere of age,

5 B^b F B^b F C Gm Am Gm F Dm C F

For all the golde in Eng - land I wold not do a - myss.
Thes cowr - ty - ers with their a - morus they kynd - yld my cor - age.

For all the golde in Eng - land I wold not do a - myss.
Thes cowr - ty - ers with their a - morus they kynd - yld my cor - age.

For all the golde in Eng - land I wold not do a - myss.
Thes cowr - ty - ers with their a - morus they kynd - yld my cor - age.

For all the golde in Eng - land I wold not do a - myss.
Thes cowr - ty - ers with their a - morus they kynd - yld my cor - age.

For all the golde in Eng - land I wold not do a - myss.
Thes cowr - ty - ers with their a - morus they kynd - yld my cor - age.

And I war a maydyn

verse 3

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

When I was come to the age of fif - - - teen yere,

When I was come to the age of fif - - - teen yere,

When I was come to the age of fif - teen yere,

When I was come to the age of fif - teen yere,

When I was come to the age of fif - - - teen yere,

Detailed description: This system contains five staves of music. The top staff is the vocal line, with lyrics 'When I was come to the age of fif - - - teen yere,'. The second staff is a piano accompaniment. The third staff is a tenor vocal line, with lyrics 'When I was come to the age of fif - teen yere,'. The fourth staff is a piano accompaniment. The fifth staff is a bass line, with lyrics 'When I was come to the age of fif - - - teen yere,'. Chord symbols are placed above the staves: F, C, F, Gm, F, B \flat , F, E \flat , Gm, D.

5 B \flat F B \flat F C Gm Am Gm F Dm C F

In all this lond, now - ther fre nor bond, Me - thought I had no pere.

In all this lond, now - ther fre nor bond, Me - thought I had no pere.

In all this lond, now - ther fre nor bond, Me - thought I had no pere.

In all this lond, now - ther fre nor bond, Me - thought I had no pere.

In all this lond, now - ther fre nor bond, Me - thought I had no pere.

Detailed description: This system contains five staves of music. The top staff is the vocal line, with lyrics 'In all this lond, now - ther fre nor bond, Me - thought I had no pere.'. The second staff is a piano accompaniment. The third staff is a tenor vocal line, with lyrics 'In all this lond, now - ther fre nor bond, Me - thought I had no pere.'. The fourth staff is a piano accompaniment. The fifth staff is a bass line, with lyrics 'In all this lond, now - ther fre nor bond, Me - thought I had no pere.'. Chord symbols are placed above the staves: B \flat , F, B \flat , F, C, Gm, Am, Gm, F, Dm, C, F.

As it fell on a holie Eve

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

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

5 Dm Gm D Gm D Gm D Dm E^b Dm E^b D

9

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

Musical score for measures 9-12. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. The notation includes chords and melodic lines with repeat signs at the beginning of each measure.

13

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

Musical score for measures 13-16. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. The notation includes chords and melodic lines with repeat signs at the end of each measure.

Ballet des cocqs CCLIV

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

C Am G C Am G A D

6 G Em D C G G Em G C F G C

11 C G Dm A Bm G Dm A D

15 Am Em Am Dm Am G C G ¹ C ² C

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

24 G Am Em G C C F Am G ¹ C ² C

8 F B^b F C

Gang a - wa' pee - rie fair - ries, gang a wa' pee - rie
 Doun come the bon - ny an - gels, doun come the bon - ny
 Sleep saft my ba - by, sleep saft my

Gang a - wa' pee - rie fair - ries, gang a wa' pee - rie
 Doun come the bon - ny an - gels, doun come the bon - ny
 Sleep saft my ba - by, sleep saft my

12 F B^b B^b F C Am F

fair - ries, gang a - wa' pee - rie fair - ries Frae oor ben noo.
 an - gels, doun come the bon - ny an - gels Tae oor ben noo.
 ba - by, sleep saft my ba - by, In oor ben noo.

fair - ries, gang a - wa' pee - rie fair - ries Frae oor ben noo.
 an - gels, doun come the bon - ny an - gels Tae oor ben noo.
 ba - by, sleep saft my ba - by, In oor ben noo.

Translation: Go away, little fairies from our room.
 Come down, fair angels, to our room.
 Sleep softly, my baby, in our room.

Branle de la Torche

XV

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

Dm C Dm A Dm C Am

Musical score for measures 1-6. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The notes are as follows:

Measure	T1	T2	T3	T4	B
1	F#4, A4	F#4, A4	F#4, A4	F#4, A4	F#3, A3
2	B4, C5	B4, C5	B4, C5	B4, C5	B3, C4
3	D5, E5	D5, E5	D5, E5	D5, E5	D4, E4
4	F#5, G5	F#5, G5	F#5, G5	F#5, G5	F#4, G4
5	A5, B5	A5, B5	A5, B5	A5, B5	A4, B4
6	C6, B5	C6, B5	C6, B5	C6, B5	C5, B4

7 Dm A D F Em Am Dm

Musical score for measures 7-11. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The notes are as follows:

Measure	T1	T2	T3	T4	B
7	F#4, A4	F#4, A4	F#4, A4	F#4, A4	F#3, A3
8	B4, C5	B4, C5	B4, C5	B4, C5	B3, C4
9	D5, E5	D5, E5	D5, E5	D5, E5	D4, E4
10	F#5, G5	F#5, G5	F#5, G5	F#5, G5	F#4, G4
11	A5, B5	A5, B5	A5, B5	A5, B5	A4, B4

12 A F C Dm A D D

Musical score for measures 12-15. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The notes are as follows:

Measure	T1	T2	T3	T4	B
12	F#4, A4	F#4, A4	F#4, A4	F#4, A4	F#3, A3
13	B4, C5	B4, C5	B4, C5	B4, C5	B3, C4
14	D5, E5	D5, E5	D5, E5	D5, E5	D4, E4
15	F#5, G5	F#5, G5	F#5, G5	F#5, G5	F#4, G4

Branle de l'Official

Official Branle

Thoinot Arbeau (1520-1595)
Orchesographie, 1589

C Am Dm G F G C

5 C Dm C G

9 F G C F G C

Bransle de Montirande

XI

Pierre Francisque Caroubel

(before 1576-1611)

Terpsichore, 1612

G Cm Gm F B♭ B♭ E♭ B♭ F Gm D G Gm Dm Am A Dm

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 2/4 time and features a mix of eighth and sixteenth notes. Above the staves, the following chords are indicated: G, Cm, Gm, F, B♭, B♭, E♭, B♭, F, Gm, D, G, Gm, Dm, Am, A, Dm. The score includes repeat signs and a double bar line.

7 C Gm Dm Gm A D Gm Gm B♭ F F B♭ C Gm D Gm

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 continues from the first system. Above the staves, the following chords are indicated: C, Gm, Dm, Gm, A, D, Gm, Gm, B♭, F, F, B♭, C, Gm, D, Gm. The score includes repeat signs and a double bar line.

13 Gm Gm B♭ F F Cm D G G

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 continues from the second system. Above the staves, the following chords are indicated: Gm, Gm, B♭, F, F, Cm, D, G, G. The score includes repeat signs and a double bar line.

Branle des Lavandieres

Washerwomen's Branle

Thoinot Arbeau (1520-1595)
Orchesographie, 1589

Am Em C G Am Em Am Dm E Am

Musical score for measures 1-4. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of rhythmic patterns with eighth and sixteenth notes. Measure 1 starts with a treble clef and a common time signature. Measure 4 ends with a repeat sign.

5 Am Dm Am E Am Am Em Am Em Em C

Musical score for measures 5-8. The score continues from the previous system. Measure 5 starts with a treble clef and a common time signature. Measure 8 ends with a repeat sign.

10 Dm Am Em Am Am Em Am Em Dm Am Em Am Dm E A

Musical score for measures 9-12. The score continues from the previous system. Measure 9 starts with a treble clef and a common time signature. Measure 12 ends with a repeat sign.

Bransle double de Poitou 2

I

Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612

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

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

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

Bransle Gay 2

I

Pierre Francisque Caroubel

(before 1576-1611)

Terpsichore, 1612

G G Gm D G G Gm D Gm Dm Eb Bb Cm G

5 G Gm D G G Gm D Gm F Cm Cm D G

8 F F Bb Cm Gm D G Gm F Bb Cm Gm D G

Bransle de Villages Suite XIV

Michael Praetorius (c.1571-1621)

Terpsichore, 1612

Bransle de Villages 1

Chord progression: G G A D Em Am G D G G G A D Em

Chord progression: Am D G G G G Am G Dm Em G C G Am

Chord progression: E A Am Em C G C Em Am G C 1 D G 2 D G

Bransle de Villages 2

18 C C G C D Em C D G C C G Am D Em D G

Bransle de Villages 3

26 G D Em D G D Em D G G D G D

32 G C D D Bm G C Am E C D Em D G

Bransle de Villages 4

38

G C Dm C G C D G G Am Dm Em G C

Musical score for measures 38-44. The score is written for five staves (treble and bass clefs) in G major. The melody in the first staff features eighth-note patterns and quarter notes. The accompaniment in the other staves consists of chords and simple rhythmic patterns. The key signature has one sharp (F#).

45

D G G D G D G Dm A D C D G G C G D G

Musical score for measures 45-51. The score continues with five staves. The melody in the first staff includes a trill-like figure in measure 45. The accompaniment maintains the simple harmonic structure. The key signature remains G major.

52

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

Musical score for measures 52-58. The score concludes with five staves. The melody in the first staff features a final flourish in measure 58. The accompaniment provides a steady harmonic foundation. The key signature remains G major.

Bransle de Villages 5

58 G C D Em G C D G G C D Em G C D G

66 G Dm A D C F C G G D A D C F C G

74 G C Dm A D Em G D G G C Dm A D Em G C D G

Bransle de Villages 6

81

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

Musical score for measures 81-88. The score is written for five staves (treble and bass clefs) in a key signature of one sharp (F#). The music consists of a series of chords and melodic lines. The first staff is the treble clef, and the second is the bass clef. The third and fourth staves are also treble clefs, and the fifth is a bass clef. The music is in a 2/4 time signature. The notes are mostly quarter and eighth notes, with some rests. The chords are indicated by letters G, D, C above the notes.

89

G C G D G C G D G

Musical score for measures 89-96. The score is written for five staves (treble and bass clefs) in a key signature of one sharp (F#). The music consists of a series of chords and melodic lines. The first staff is the treble clef, and the second is the bass clef. The third and fourth staves are also treble clefs, and the fifth is a bass clef. The music is in a 2/4 time signature. The notes are mostly quarter and eighth notes, with some rests. The chords are indicated by letters G, C, D above the notes.

97

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

Musical score for measures 97-104. The score is written for five staves (treble and bass clefs) in a key signature of one sharp (F#). The music consists of a series of chords and melodic lines. The first staff is the treble clef, and the second is the bass clef. The third and fourth staves are also treble clefs, and the fifth is a bass clef. The music is in a 2/4 time signature. The notes are mostly quarter and eighth notes, with some rests. The chords are indicated by letters G, Em, C, D, Am, D above the notes.

105 G D G D G Em D G

111 C D G G D G C D G

117 D G F D Em C D 1 G 2 G

Bransle suite I

Pierre Francisque Caroubel

(before 1576-1611)

Terpsichore, 1612

Bransle simple La, la, la, je ne l'ose dire

Gm Dm Eb Bb F Cm Eb D G Gm Dm Eb Bb F Gm Dm Eb Cm D G

7 Gm Dm F Gm Dm Eb Cm D G Gm Eb Bb F Gm Dm Gm D

Bransle simple

13 Bb Eb Bb F Gm F Bb Bb Eb Bb F Bb C Dm D G

19 Gm Dm F Cm Dm A B \flat Gm A D B \flat F Gm Dm E \flat Cm D G

Bransle gay

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

31 Cm D G Gm Cm D E \flat Cm B \flat E \flat Cm D G

Bransle suite IV

Pierre Francisque Caroubel

(before 1576-1611)

Terpsichore, 1612

Bransle simple

C C G F Bdim C F C G Am G C G Am Em F C G C F G C

6 C C G Am Em F C Em D G C F G C F Dm G Em C G C

Bransle simple 2

12 C C F EmAm C F C G Am E C F Em F C G C ¹F G C ²F G C

20 C Am F C G A D Gm A D EmAmDm G C F Dm C ¹F G C ²F G C

Bransle Gay 1

26 C C G Em Em Dm C G C G C C G Em Em Dm C F

32 F G C C F G F Dm C G C F Em F C G C

Bransle simple de Nouvelle suite II Michael Praetorius (c.1571-1621)

Terpsichore, 1612

Bransle simple de Nouvelle 3

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

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

Bransle simple de Nouvelle 2

13 G D G C F G C C F G

19 G C D G C F G C F G C G C

Bransle simple de Nouvelle 3

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

31 F G C C F G F G C G C

13 Dm F Gm D Dm A Dm Gm A D

17 B♭ F D Gm Gm E♭ E♭

21 E♭ C F Dm Gm E♭ B♭ F Gm D G

Captaine Digorie Piper his Galiard

John Dowland (1563-1626)

Lachrimae, or Seaven

Teares, 1605

Musical notation for the first system (measures 1-4). The key signature is one flat (B-flat). The time signature is 3/4. The notation includes five staves (treble and bass clefs) and a series of chords above the staff: Gm, Cm, Gm, Cm, Gm, E \flat , D, G.

Musical notation for the second system (measures 5-8). The key signature is one flat (B-flat). The notation includes five staves and a series of chords above the staff: Cm, Am, F \sharp dim, Gm, Dm, E \flat , D, G.

Musical notation for the third system (measures 9-12). The key signature is one flat (B-flat). The notation includes five staves and a series of chords above the staff: Dm, B \flat , Cm, B \flat , Cm, E \flat , F, B \flat .

13 **B \flat** **Am** **D** **Gm** **F** **E \flat** **Cm** **D**

17 **B \flat** **Cm** **B \flat** **Cm** **B \flat** **E \flat** **D**

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

Chestnut

Anon., tune from
Virginal MS Rés. 1185, c.1635

Am Dm Am E Am E Am G C

5 C G C E Am Dm G C

9 C G C E Am Dm E A *Fine*

13 Am Dm Am E Am E Am G C

17 C G C E Am Dm G C

21 C G C E Am Dm E A *DC al Fine*

The Choise

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G C D G Am D Gm D Gm D

Musical score for measures 1-4. The score is in G minor (one flat) and common time. It features five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. The melody is primarily in the upper staves, with accompaniment in the lower staves. Chord symbols are placed above the staff: G, C, D, G, Am, D, Gm, D, Gm, D.

5 Bb F Em F Dm C Gm D G

Musical score for measures 5-8. The score continues from the previous system. Chord symbols are placed above the staff: Bb, F, Em, F, Dm, C, Gm, D, G. The piece concludes with a double bar line and repeat dots.

9 Dm A Dm Gm F Gm D Bb Am Dm Gm

Musical score for measures 9-12. The score continues from the previous system. Chord symbols are placed above the staff: Dm, A, Dm, Gm, F, Gm, D, Bb, Am, Dm, Gm. The piece concludes with a double bar line and repeat dots.

9

F Gm D G Em A D G C D G Cm D G Em

plaint, ah help - less,
joys all on earth,

Just grief heart tears,
Sid - ney, O Sid -

plaint wor - thy,
ney is dead,

plaint, ah help - less,
joys all on earth,

Just grief
Sid - ney,

Just grief heart tears,
Sid - ney, O Sid -

plaint wor - thy,
ney is dead,

ah help - less,
all on earth,

Just grief heart
Sid - ney, O

tears, plaint wor
Sid - ney is

- thy, just
dead, Sid -

plaint, ah help - less, Just grief heart tears, plaint wor - thy, just grief heart
joys all on earth, Sid - ney, O Sid - ney, O Sid - ney is - thy, dead, Sid - ney, O

help - less, help - less, Just grief heart tears, plaint wor - thy, plaint wor - thy, just grief
on earth, on earth, Sid - ney, O Sid - ney is dead, is dead, Sid - ney,

13

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

just grief heart tears, plaint
Sid - ney, O Sid - ney

wor - thy, plaint
is dead, Sid - ney

wor - thy.
is dead.

just grief heart
Sid - ney, O

tears, plaint wor - thy,
Sid - ney is dead,

just grief heart
Sid - ney, O

heart tears, plaint
O Sid - ney

wor - thy.
is dead.

grief heart tears, plaint
ney, Sid - ney, O

wor - thy, plaint wor - thy, just grief heart
Sid - ney is dead, Sid - ney, O

tears, plaint
Sid - ney

wor - thy.
is dead.

tears, plaint wor - thy.
Sid - ney is dead,

plaint wor - thy,
Sid - ney is dead,

just grief heart tears, plaint
Sid - ney, O Sid - ney

wor - thy, plaint
is dead, Sid - ney

wor - thy.
is dead.

heart tears, just grief heart tears, plaint wor - thy, just grief heart tears, plaint wor - thy.
Sid - ney Sid - ney O Sid - ney is dead, Sid - ney, O Sid - ney is dead, is dead.

Courante XLIII

Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612

C G C Am G C G C F C G

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

9

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

13

G C G C F C F G C

Courante

L

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

Chordal notation: C G C G C

Measures 1-3 of the Courante. The score is in 4/4 time and consists of five staves. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature.

Chordal notation: D G C G C

Measures 4-6 of the Courante. The score is in 4/4 time and consists of five staves. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature.

Chordal notation: G C F G C

Measures 7-9 of the Courante. The score is in 4/4 time and consists of five staves. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature. The first staff has a treble clef and a common time signature. The second and fourth staves have a treble clef and a common time signature. The third and fifth staves have a bass clef and a common time signature. The music is in a 4/4 time signature.

Originally a step higher

10 G C D G G C D G

14 C F G C F G

17 C F G C C C C

Courante de la Royne

LI

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

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, three middle clefs (violin, viola, and cello), and one bass clef. The key signature is G major. The tempo is indicated by a common time signature (C) above the first staff. The notes are: G4, G4, C5, G4, D5, G4, D5, G4, C5, G4, D5, G4.

Musical score for measures 5-8. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, three middle clefs (violin, viola, and cello), and one bass clef. The key signature is G major. The tempo is indicated by a common time signature (C) above the first staff. The notes are: D5, G4, D5, G4, F4, C5, G4, Am, D5, G4, C5.

Musical score for measures 9-12. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, three middle clefs (violin, viola, and cello), and one bass clef. The key signature is G major. The tempo is indicated by a common time signature (C) above the first staff. The notes are: G4, D5, G4, C5, G4, F4, G4, C5, D5, G4.

Originally a fifth higher.

Courante de la Royne

LII

Chord progression for measures 1-4: Gm Gm C Gm Dm D Gm D Gm F Bb C D Gm

Measures 1-4 of the musical score for Courante de la Royne, LII. The score is in 6/4 time and B-flat major. It features five staves: four treble clefs and one bass clef. The music consists of a series of eighth and sixteenth notes, with some triplets and rests. The key signature has one flat (B-flat).

Chord progression for measures 5-7: F G Cm D G F F Dm Gm C D Gm F

Measures 5-7 of the musical score. Measure 5 begins with a double bar line and repeat signs. The music continues with eighth and sixteenth notes. The key signature remains B-flat major.

Chord progression for measures 8-11: Bb Dm Gm F Bb Gm Dm Am Gm Cm D G

Measures 8-11 of the musical score. Measure 8 begins with a double bar line and repeat signs. The music continues with eighth and sixteenth notes. The key signature remains B-flat major.

Originally a fifth higher.

Drive the cold winter away

A Health to all Good-Fellows

anon. lyrics, 1615-1640?
tune: John Playford (1623-1686)
The English Dancing Master, 1651

Dm Dm F Gm Dm Gm Dm

Be mer - ry, my hearts, and call for your quarts, And let no li - quor be lack - ing;
We have gold in store: we pur - pose to roare un - till we set care a pack - ing.

5 Dm F Gm Dm Am Dm Dm

Then host - is, make haste, and let no time waste; Let e - ve - ry man have his due; To

9 F Gm Dm A D

save shoes and trou - ble, bring in the pots dou - ble, for he that made one, made two.

2.He drinke up my drinke, and speak what I thinke;
strong drinke will make us speake truely ;
We cannot be termed all drunkards confirmed,
so long as we are not unruly.
Wee'le drinke and be civill, intending no evil;
if none be offended at me,
As I did before, so He adde once more
and he that made two, made three.

3.The greedy Curmudgin sits all the day snudging
at home with browne bread and small beare;
To Coffe up wealth he starveth himselfe,—
scarce eats a good meale in a yeare:
But He not do so, how ere the world go
so long as I 've money in store;
I scorne for to faile—go, fill us more Ale,
for he that made three, made foure.

4.Why sit you thus sadly? because I call madly
I meane not to leave in the lurch;
My reckoning He pay ere I go away,
else hang me as high as a Church.
Perhaps you will say this is not the way;
they must pine that in this world will thrive;
No matter for that, wee'le laugh and be fat,
for he that made foure, made five.

5.To those my good friends my love so extends,
I cannot truely expresse it;
When with you I meet, your words are so sweet,
I am unwilling to misse it.
I hate all base slaves, that their money saves,
and all those that use base tricks;
For with joviall blades I'm as mery as the maids;
and he that made five, made six,

6.Then drinke about round, till sorrow be drownd,
and let us sing hey doune a derry;
I cannot endure to sit thus demure,
for hither I came to be merry:
Then plucke up a good heart before we depart;
with my Hostesse we will make even;
For I am set a madding, and still will be adding;
For he that made six, made seven.

7.Sad melancholly will bring us to folly,
and this is deaths principall magnet;
But this course I will take,—it never shall make
me looke otherwise than an agnet.
And in more content my time shall be spent,
and He pay every man his right;
Then, Hostesse, go fill, and stand not so still,
for he that made seven, made eight.

8.At home, I confesse, with my wife, honest Besse,
I practise good husbandry well;
I followed my calling to keepe me from falling ;
my neighbours about me that dwell
Wil praise me at large for maintaining my charge;
but when I to drinking incline,
I scorne for shrinke,—go fetch us more drinke ;
for he that made eight, made nine.

9.Then while we are here wee'le drinke Ale & Beer,
and freely our money wee'le spend :
Let no man take care for paying his share,
if need be, He pay for my friend.
Then, Hostesse, make haste, and let no time waste ;
You're welcome all, kind Gentlemen :
Never feare to carowse while there is beere in the house;
for he that made nine, made ten.

10.Then, Hostesse, be quicker, and bring us more liquor,
and let no attendance be missing ;
I cannot content me to see the pot empty,—
a full cup is well worth the kissing.
Then, Hostesse, go fetch us some, for till you do come
we are of all joyes bereaven ;
You know what I meane, make haste, come againe;
for he that made ten, made eleven.

11.With merry sollaces, quite voyd of all malice,
with honest good fellowes that's here,
No cursing nor swearing, no staring nor tearing,
amongst us do seeme to appeare.
When we have spent all, to labour we fall,
for a living wee'le dig or wee'le delve ;
Determin'd to be bounteous and free :
he that made eleven, made twelve.

12.Now I think it is fit, and most requisit,
to drinke a health to our wives ;
The which being done, wee'le pay and be gone,
strong drinke all our wits now deprives :
Then Hostesse, let's know the summe that we owe,—
twelve pence there is for certaine ;
Then fill th'other pot, and here's money for't;
for he that made twelve, made thirteene.

Dulcina

Türkische Intrada

William Brade (1560-1630)

Neue Ausserlesene

liebliche Branden, 1617

Chord progression: F Gm F F Gm F Bb C F

Measures 1-3 of the musical score for Dulcina. The score is in 6/4 time and features five staves (treble and bass clefs). The key signature has one flat (B-flat). The first staff contains the chord progression: F, Gm, F, F, Gm, F, Bb, C, F. The music consists of various rhythmic patterns including quarter notes, eighth notes, and sixteenth notes.

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

Measures 4-6 of the musical score for Dulcina. The score continues with five staves. The chord progression for these measures is: C, G, C, F, Gm, F, F, Bb, C. The musical notation includes eighth and sixteenth notes.

Chord progression: F C F C F

Measures 7-9 of the musical score for Dulcina. The score concludes with five staves. The chord progression for these measures is: F, C, F, C, F. The final measure of each staff is marked with a 6/4 time signature.

Originally a step higher

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 Earl of Essex Galiard

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

Musical score for the first system (measures 1-4). The score is in G minor (one flat) and 3/4 time. The key signature is one flat. The chord progression is: Gm, Bb, Bb, F, Gm, D.

Musical score for the second system (measures 5-8). The score is in G minor (one flat) and 3/4 time. The key signature is one flat. The chord progression is: Dm, Gm, Cm, F, Bb, Eb, Cm, D, G.

Musical score for the third system (measures 9-12). The score is in G minor (one flat) and 3/4 time. The key signature is one flat. The chord progression is: D, Gm, Gm, D, Gm, F, Bb, Eb, D.

13 Dm Gm Cm F B \flat Cm Dm B \flat Cm D

17 B \flat Gm Gm C Am Am

21 D Gm D Gm D G C D G

Ecce quam bonum

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

Musical score for the first system (measures 1-4). The score is in 6/4 time and consists of five staves. Chord symbols are placed above the staves: A, Dm, G, C, Dm, A.



Musical score for the second system (measures 5-8). The score is in 6/4 time and consists of five staves. Chord symbols are placed above the staves: A, Dm, G, Em, C, Dm, A, D. The system ends with repeat signs.



Musical score for the third system (measures 9-12). The score is in 6/4 time and consists of five staves. Chord symbols are placed above the staves: Am, Dm, E, A, Dm, Dm, E, A. The system begins with repeat signs.



13 Am F G Am F Gm F B \flat A

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

21 F Dm G C Dm A D

the Fairie-round

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

C F Dm G C F Dm G C F C

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 3/4 time. The first three measures are marked with the chords C, F, and Dm. The fourth measure is marked with G, and the fifth with C. The sixth measure is marked with F, the seventh with Dm, the eighth with G, the ninth with C, the tenth with F, and the eleventh with C. The music features a mix of eighth and quarter notes, with some rests and ties.

5 G C G C Dm C Dm C G C G C

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 3/4 time. The first three measures are marked with the chords G, C, and G. The fourth measure is marked with C, the fifth with Dm, the sixth with C, the seventh with Dm, the eighth with C, the ninth with G, the tenth with C, the eleventh with G, and the twelfth with C. The music features a mix of eighth and quarter notes, with some rests and ties.

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

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 3/4 time. The first three measures are marked with the chords C, F, and C. The fourth measure is marked with F, the fifth with C, the sixth with Dm, the seventh with Em, the eighth with Dm, the ninth with C, the tenth with C, the eleventh with F, and the twelfth with C. The music features a mix of eighth and quarter notes, with some rests and ties.

13 G C Dm G C C G Am G

17 G C G C Dm C Dm G

21 C Dm Em F G C G C

The Frog Galliard

John Dowland (1563-1626)
Consort Lessons, 1599 & 1611,
Thomas Morley (1558-1603)

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

Musical score for measures 1-5. The score is in 6/4 time and consists of five systems, each with a treble and bass staff. The notes are: M1: Treble (C4, G4, A4, E5), Bass (C4, G3, A3, E4); M2: Treble (F4, C5, G4, A4), Bass (F4, C4, G3, A3); M3: Treble (C5, G4, A4, E5), Bass (C4, G3, A3, E4); M4: Treble (C5, G4, A4, E5), Bass (C4, G3, A3, E4); M5: Treble (C5, G4, A4, E5), Bass (C4, G3, A3, E4).

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

Musical score for measures 6-9. The score is in 6/4 time and consists of four systems, each with a treble and bass staff. The notes are: M6: Treble (F4, C5, G4, A4), Bass (F4, C4, G3, A3); M7: Treble (F4, C5, G4, A4), Bass (F4, C4, G3, A3); M8: Treble (F4, C5, G4, A4), Bass (F4, C4, G3, A3); M9: Treble (F4, C5, G4, A4), Bass (F4, C4, G3, A3).

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

Musical score for measures 11-15. The score is in 6/4 time and consists of five systems, each with a treble and bass staff. The notes are: M11: Treble (D4, A4, D5, A5), Bass (D4, A3, D4, A3); M12: Treble (D4, A4, D5, A5), Bass (D4, A3, D4, A3); M13: Treble (C5, G4, A4, E5), Bass (C4, G3, A3, E4); M14: Treble (C5, G4, A4, E5), Bass (C4, G3, A3, E4); M15: Treble (C5, G4, A4, E5), Bass (C4, G3, A3, E4).

Jumpe 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

Full fathom five

William Shakespeare (1564-1616)

Robert Johnson (c.1560-1633)

The Tempest, c.1603

G C G C G D G G Em A D Dm

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

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

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were,that were his eies, No - thing of him that doth fade, Both doth suf - fer a

11 F C F Dm A D $\text{\textcircled{D}}$ D G Am G

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

16 G C D Am G C G D G

Harke now I heare them, Harke now I heare them, ding, dong bell.

Harke now I heare them, Harke now I heare them, ding, ding-dong bell.

8 Harke now I heare now I heare them, Harke now I heare now I heare them, ding - dong bell.

8 Harke now I heare them, Harke now I heare them, ding - dong bell.

Harke I heare, now I heare them, Harke now I heare them, ding - dong bell.

21 G C G Dm Em G C G C G

Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

8 Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

8 Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

D.S. al Fine

26 Am G D G D G C G D G

ding, dong bell. Ding, dong, ding, dong bell.

ding, dong bell. Ding, dong, ding, dong bell.

8 dong, ding, dong bell. Ding, dong, ding, dong bell.

8 Ding, dong bell. Ding, dong, ding, dong bell.

ding, dong, Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

Gaillarde CCLXXXVII

Pierre Francisque Caroubel
(before 1576-1611)
from *Terpsichore*, 1612

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

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

Chord progression: D C G D G Am Em C G

16 D G G D A D G C G

Musical score for measures 16-20. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and accompaniment in the bass clef. Chords are indicated above the staff. A double bar line with repeat dots is at the end of measure 20.

21 C D G Am C Dm C F Dm G

Musical score for measures 21-25. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and accompaniment in the bass clef. Chords are indicated above the staff. A double bar line with repeat dots is at the end of measure 25.

26 C D G C G C Am D G

Musical score for measures 26-30. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and accompaniment in the bass clef. Chords are indicated above the staff. A double bar line with repeat dots is at the end of measure 30.

Galliard 20

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

C F C F C F C C G C G

4 C Am D A Dm G Dm C G C G

7 G D G G C G G D G C

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

13 D Am D Em D Em D A D G C D#dim E A

16 D Em A D G C G C G C C D G

Galliard 40

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G Am D G G Am D G

5 G C D C Em Am G D G

9 G D Em G D Em C#dim D

13 C Bm Am C D E A

17 C G C G D G

21 Dm Am Em Am G C C D G

Galliard XI

Thomas Simpson (1582-c.1628)
Opus Newer Paduanen..., 1617

Musical score for the first system of Galliard XI. The system consists of five staves: two treble clefs, two treble clefs with a sharp sign, and one bass clef. Chord symbols are placed above the first staff: Dm, Am, Dm, F, C, F, C.

Musical score for the second system of Galliard XI, starting at measure 5. The system consists of five staves: two treble clefs, two treble clefs with a sharp sign, and one bass clef. Chord symbols are placed above the first staff: C, Dm, A, Em, Dm, A, D.

Musical score for the third system of Galliard XI, starting at measure 9. The system consists of five staves: two treble clefs, two treble clefs with a sharp sign, and one bass clef. Chord symbols are placed above the first staff: Dm, E, Am, C, G, D, G, B \flat .

13 F C F C Em B E

17 E A A E A D Em Am B E A

21 B A A D A D A Em A D

Gavotte suite I

Gavotte 1

Pierre Francisque Caroubel

(before 1576-1611)

Terpsichore, 1612

C G D G G C Am G D G G

5 G D G C D G Em D A D

Gavotte 2

9 G C D G G C D G

13

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

Gavotte 3

17

G D G C D G G D G C G

21

G D G G D G

Gavotte 6

I

Pierre Francisque Caroubel

(before 1576-1611)

Terpsichore, 1612

Chord progression: G C G Em D G

Chord progression: G C G D G C G D

Chord progression: G D G Em D C G Am D G

The Glory of the west

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

Gm F Gm F Dm Gm

Musical score for measures 1-4. The score is in G minor (one flat) and 3/4 time. It features 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 Gm, F, Gm, F, Dm, and Gm are placed above the first staff. The piece concludes with a double bar line and repeat dots.

5 Bb Bb F F Gm F

Musical score for measures 5-9. The score continues with five staves. Chord symbols Bb, Bb, F, F, Gm, and F are placed above the first staff. A vertical bar line is present at the beginning of measure 5. The piece concludes with a double bar line and repeat dots.

10 Dm Gm Dm Gm F Gm F Dm Gm *Fine*

Musical score for measures 10-13. The score continues with five staves. Chord symbols Dm, Gm, Dm, Gm, F, Gm, F, Dm, and Gm are placed above the first staff. The piece concludes with a double bar line and repeat dots, followed by the word *Fine*.

A variation

15 Gm Dm Eb Cm Dm Gm

19 Bb F Dm Eb F Cm Dm F Cm Dm

24 Gm Dm Bb Cm Dm Eb Cm Dm Gm *DC al Fine*

Greensleeves

William Ballet Lute Book, 1580,
Trinity College IE TCD MS 408

Chords: Gm Gm F Gm D Gm Gm

6 Chords: F Gm D Gm Bb F

11 Chords: Gm D Bb F Gm D G

Greensleeves

Francis Cutting (c.1550-1595/6)
British Library, MS Add.31392, c.1605

Gm Gm F B \flat Gm F Gm D Gm D Gm Am Gm D Gm F B \flat C

6 F B \flat Gm D G F B \flat F Gm F Gm

12 F Cm D Gm F B \flat C F C F B \flat Gm C D G

Heigh ho holiday

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

Musical score for the first system of 'Heigh ho holiday'. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3 (with an 8), Treble Clef 4 (with an 8), and Bass Clef. The key signature is one flat (Bb). The time signature is 3/4. The first four measures are labeled with chords: Gm, Bb, F, Dm, Eb, and D. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Musical score for the second system of 'Heigh ho holiday', starting at measure 5. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3 (with an 8), Treble Clef 4 (with an 8), and Bass Clef. The key signature is one flat (Bb). The time signature is 3/4. The first four measures are labeled with chords: Dm, F, Cm, Gm, Gm, D, and G. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The system concludes with repeat signs.

9 D Gm C D Gm D Dm Am B \flat C Gm D Gm D Dm

13 Am B \flat C Gm D C D Gm Am Gm D G

Hollis Berrie

Anon, British Library
MSS 17786-89, 17791

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

The first system of the musical score consists of five staves. The top staff is the melody line, followed by two treble clef staves and two bass clef staves. The music is in 4/4 time. Above the first staff, the following chords are indicated: C, Dm, F, C, G, C, G, C, G, C, G, C. The system concludes with a double bar line and repeat dots.

5 G C G C F Dm D G G F

The second system of the musical score begins at measure 5. It consists of five staves. The top staff is the melody line, followed by two treble clef staves and two bass clef staves. The music is in 4/4 time. Above the first staff, the following chords are indicated: G, C, G, C, F, Dm, D, G, G, F. The system concludes with a double bar line and repeat dots.

10 C Dm C G C Dm C Dm F C G C

The third system of the musical score begins at measure 10. It consists of five staves. The top staff is the melody line, followed by two treble clef staves and two bass clef staves. The music is in 4/4 time. Above the first staff, the following chords are indicated: C, Dm, C, G, C, Dm, C, Dm, F, C, G, C. The system concludes with a double bar line and repeat dots.

Lady lye neare mee

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

First system of the musical score, measures 1-4. The score is in 3/4 time and B-flat major. The key signature has one flat. The first staff is the treble clef, and the second is the bass clef. The music consists of a single melodic line in the treble clef. Chord symbols are placed above the staff: F, C, F, Bb, F, Bb, F. The piece ends with a repeat sign.

Second system of the musical score, measures 5-8. The score is in 3/4 time and B-flat major. The key signature has one flat. The first staff is the treble clef, and the second is the bass clef. The music consists of a single melodic line in the treble clef. Chord symbols are placed above the staff: F, F, F, C, F, C. The piece ends with a repeat sign.

Third system of the musical score, measures 9-12. The score is in 3/4 time and B-flat major. The key signature has one flat. The first staff is the treble clef, and the second is the bass clef. The music consists of a single melodic line in the treble clef. Chord symbols are placed above the staff: F, C, Bb, F, F, C, F. The piece ends with a repeat sign.

the Honie-suckle

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

C G C G C Dm C G

The first system of the musical score consists of five staves. The top staff is the treble clef with a common time signature. The second staff is the alto clef, the third is the soprano clef, the fourth is the tenor clef, and the fifth is the bass clef. The music is written in a simple, rhythmic style with quarter and eighth notes. Chord symbols are placed above the first staff: C, G, C, G, C, Dm, C, G.

5 G Em Dm F C G C G C

The second system of the musical score consists of five staves. The top staff is the treble clef with a common time signature. The second staff is the alto clef, the third is the soprano clef, the fourth is the tenor clef, and the fifth is the bass clef. The music continues with quarter and eighth notes. Chord symbols are placed above the first staff: G, Em, Dm, F, C, G, C, G, C.

9 Bb C G C Dm C Dm G C

The third system of the musical score consists of five staves. The top staff is the treble clef with a common time signature. The second staff is the alto clef, the third is the soprano clef, the fourth is the tenor clef, and the fifth is the bass clef. The music concludes with quarter and eighth notes. Chord symbols are placed above the first staff: Bb, C, G, C, Dm, C, Dm, G, C. The system ends with repeat signs in all staves.

13 G D G Dm A D F

18 F Dm Gm C F G

22 G C G Am G C Dm C Dm G C

How can the tree

Thomas, Lord Vaux (1509-1556)

Christ Church, Oxford

MSS 984-988, 1581-1588

Gm Gm D Gm F Gm D Dm A

How can the tree but waste and wi-ther a-way, That hath not
 What foode-lesse beast can live long in good plight? Or is it
 Where to serves eares, if that there be no sound? Or such a

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

some time com-fort of the sunne? How can that flower but fade and soone de-
 life where sen-ces there be none? Or what a-vail - eth eies, with-out their
 head where no de-vice doth grow? But all of plaintes, since sor-row is the

10

D Dm E^b Cm Gm B^b F Gm Dsus4 D G E dim F C F

cay, sight? ground, That Or Where - al - waies a tongue heart doth with to darke him pine clouds that is a - ver in dead - ly runne? lone? woe. Is this a life?

cay, sight? ground, That Or Where - al - waies a tongue heart doth with to darke him pine clouds that is a - ver in dead - ly runne? lone? woe. Is this a life?

cay, sight? ground, That Or Where - al - waies a tongue heart doth with to darke him pine clouds that is a - ver in dead - ly runne? lone? woe. Is this a life?

cay, sight? ground, That Or Where - al - waies a tongue heart doth with to darke him pine clouds that is a - ver in dead - ly runne? lone? woe. Is this a life?

cay, sight? ground, That Or Where - al - waies a tongue heart doth with to darke him pine clouds that is a - ver in dead - ly runne? lone? woe. Is this a life?

16

F Dm F Gm D Dm E^b Cm B^b Cm Gm Cm Dsus4 D G

Nay; death you may it call That feeles each paine, and knowes no joy at all.

Nay; death you may it call That feeles each paine, and knowes no joy at all.

Nay; death you may it call That feeles each paine, and knowes no joy at all.

Nay; death you may it call That feeles each paine, and knowes no joy at all.

Nay; death you may it call That feeles each paine, and knowes no joy at all.

Chorea Hungarica

Anon, 16th C.

Musical score for the first system, measures 1-4. Chords: Dm, A, Dm, Am, Dm, Am, E, F.

Musical score for the second system, measures 5-8. Chords: C, Dm, A, F, F, G, A, Dm.

Musical score for the third system, measures 9-12. Chords: Bb, Gm, A, F, G, Dm, A, D.

Intrada

Anon, 16th C.

Am Am Dm G Am E A

Musical score for measures 1-4. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature has one sharp (F#). The time signature is common time (C). The notes are as follows:
Measure 1: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 2: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 3: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 4: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.

5 Am Dm E A Am E Am E

Musical score for measures 5-8. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature has one sharp (F#). The time signature is common time (C). The notes are as follows:
Measure 5: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 6: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 7: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 8: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.

10 Am E Am E Am Dm E A

Musical score for measures 9-12. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature has one sharp (F#). The time signature is common time (C). The notes are as follows:
Measure 9: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 10: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 11: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.
Measure 12: Treble 1: quarter notes G4, A4, B4, C5; Treble 2: quarter notes G4, A4, B4, C5; Bass 1: quarter notes G2, A2, B2, C3; Bass 2: quarter notes G2, A2, B2, C3; Bass 3: quarter notes G2, A2, B2, C3.

Intrada II

Thomas Simpson (1582-c.1628)
Opus Newer Paduanen..., 1617

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

6 G C G C G C G Am G C G 1. C 2. C

11 C F C B \flat F C F C

16 G D D G D G G G

21 C C C Dm F C

26 Am G Am D C C Dm G C G 1. C 2. C

Jouissance vous donneray

Thoinot Arbeau (1520-1595)
Orchesographie, 1589

Musical score for the first system, measures 1-4. The score is in 6/4 time and B-flat major. The key signature has one flat. The tempo is marked with a common time signature (C). The instrumentation includes five staves: two treble clefs, two alto clefs (8va), and one bass clef. The notes are: Dm, Am, Dm C, F, F, Bb C, F.

Musical score for the second system, measures 5-8. The score is in 6/4 time and B-flat major. The key signature has one flat. The tempo is marked with a common time signature (C). The instrumentation includes five staves: two treble clefs, two alto clefs (8va), and one bass clef. The notes are: F, Bb, C, Am, F Dm, Bb Gm, A, D.

Musical score for the third system, measures 9-12. The score is in 6/4 time and B-flat major. The key signature has one flat. The tempo is marked with a common time signature (C). The instrumentation includes five staves: two treble clefs, two alto clefs (8va), and one bass clef. The notes are: Dm, Am, D E, A, Am, D, E, A.

13 Dm Am Dm F F B \flat C F

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



the King of Denmarks Galiard

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

Chord progression: D D D A D

This system contains the first four measures of the piece. It features five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). The first measure has a D chord above it. The second measure has a D chord. The third measure has D and A chords. The fourth measure has a D chord. The melody in the top treble staff consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line in the bottom staff consists of half notes: G3, Bb2, D3, G2, Bb2, D3, G3, Bb2, D3, G2.

5 Chord progression: D D D A D

This system contains measures 5 through 8. The chord progression is D, D, D, A, D. The melody continues with quarter notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line continues with half notes: G3, Bb2, D3, G2, Bb2, D3, G3, Bb2, D3, G2.

9 Chord progression: F F F C F

This system contains measures 9 through 12. The chord progression is F, F, F, C, F. The melody continues with quarter notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The bass line continues with half notes: G3, Bb2, D3, G2, Bb2, D3, G3, Bb2, D3, G2.

13 F F F C F

17 F G A Dm Gm A D

21 F G A Dm Dm A D

Lachrimae Antiquae

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

Am Dm E Am Dm E

The first system of the musical score consists of five staves. The top staff is the melody in treble clef, 4/4 time. The second staff is the first violin part in treble clef. The third staff is the second violin part in treble clef. The fourth staff is the viola part in treble clef. The fifth staff is the bass line in bass clef. The system contains six measures of music, with chord symbols Am, Dm, E, Am, Dm, and E placed above the first six notes of the melody.

5 Am G E F E C Dm E A

The second system of the musical score consists of five staves. The top staff is the melody in treble clef, 4/4 time. The second staff is the first violin part in treble clef. The third staff is the second violin part in treble clef. The fourth staff is the viola part in treble clef. The fifth staff is the bass line in bass clef. The system contains six measures of music, with chord symbols Am, G, E, F, E, C, Dm, E, and A placed above the first nine notes of the melody. The system ends with a double bar line and repeat dots.

9 C Am C Dm Bm C Am Dm F

The third system of the musical score consists of five staves. The top staff is the melody in treble clef, 4/4 time. The second staff is the first violin part in treble clef. The third staff is the second violin part in treble clef. The fourth staff is the viola part in treble clef. The fifth staff is the bass line in bass clef. The system contains six measures of music, with chord symbols C, Am, C, Dm, Bm, C, Am, Dm, and F placed above the first nine notes of the melody. The system ends with a double bar line and repeat dots.

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

17 E C Em Am E Am Em F E C

21 C Am B Dm Am Em F E C Dm E A

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

18 E E Am E Am A Dm Dm Am C

22 Em Am Em Dm E Dm E Am E A

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;

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: four treble clefs 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), G D C D (measures 19-20). The piece features a repeat sign at the end of measure 16 and another at the end of measure 20.

D.C. al Fine

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

Musical score for measures 17-20. 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), G (measure 26). The piece concludes with a double bar line and repeat dots at the end of measure 26.

13

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

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

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

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

18

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

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

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

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

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

The little Barly-Corne

anon. broadside lyrics c.1640
tune is "From hunger and cold"

Dm Dm C Dm Dm

Come, and doe not mu - sing stand, if thou the truth dis - cern - e, But
It is the cun - ningst Al - chy - mist, that ere was in the Land - e, Twill
Twill make a poore man rich to hang a signe be - fore his door - e, And

8
Come, and doe not mu - sing stand, if thou the truth dis - cern - e, But
It is the cun - ningst Al - chy - mist, that ere was in the Land - e, Twill
Twill make a poore man rich to hang a signe be - fore his door - e, And

8
Come, and doe not mu - sing stand, if thou the truth dis - cern - e, But
It is the cun - ningst Al - chy - mist, that ere was in the Land - e, Twill
Twill make a poore man rich to hang a signe be - fore his door - e, And

Come, and doe not mu - sing stand, if thou the truth dis - cern - e, But
It is the cun - ningst Al - chy - mist, that ere was in the Land - e, Twill
Twill make a poore man rich to hang a signe be - fore his door - e, And

5 Dm C Dm Dm

take a full cup in thy hand, and thus be - gin to learn - e,
change your met - tle when it list, in tur - ning of a hand - e,
those that doe the Pi - tcher hang, though rich twill make them poor - e;

take a full cup in thy hand, and thus be - gin to learn - e,
change your met - tle when it list, in tur - ning of a hand - e,
those that doe the Pi - tcher hang, though rich twill make them poor - e;

take a full cup in thy hand, and thus be - gin to learn - e,
change your met - tle when it list, in tur - ning of a hand - e,
those that doe the Pi - tcher hang, though rich twill make them poor - e;

take a full cup in thy hand, and thus be - gin to learn - e,
change your met - tle when it list, in tur - ning of a hand - e,
those that doe the Pi - tcher hang, though rich twill make them poor - e;

8 F F Am C E dim Dm F C F

Not of the earth, nor of the ayre, at eve - ning or at morn - e, But
Your blu - shing Gold to Sil - ver wan, your Sil - ver in - to Brass - e, Twill
Twill make the sil - liest poor - est Snake, the Kings great Por - ter scorn - e, Twill

Not of the earth, nor of the ayre, at eve - ning or at morn - e, But
Your blu - shing Gold to Sil - ver wan, your Sil - ver in - to Brass - e, Twill
Twill make the sil - liest poor - est Snake, the Kings great Por - ter scorn - e, Twill

Not of the earth, nor of the ayre, at eve - ning or at morn - e, But
Your blu - shing Gold to Sil - ver wan, your Sil - ver in - to Brass - e, Twill
Twill make the sil - liest poor - est Snake, the Kings great Por - ter scorn - e, Twill

13 F Am C Gm Dm C Am Dm

jo - viall boyes your Christ - mas keep, with the lit - tle Bar - ley - Corn - e.
turne a Tay - lor to a man, and a man in - to an ass - e.
make the stou - test Lub - ber weak, this lit - tle Bar - ly - Corn - e.

jo - viall boyes your Christ - mas keep, with the lit - tle Bar - ley - Corn - e.
turne a Tay - lor to a man, and a man in - to an ass - e.
make the stou - test Lub - ber weak, this lit - tle Bar - ly - Corn - e.

jo - viall boyes your Christ - mas keep, with the lit - tle Bar - ley - Corn - e.
turne a Tay - lor to a man, and a man in - to an ass - e.
make the stou - test Lub - ber weak, this lit - tle Bar - ly - Corn - e.

The London gentlewoman or The hemp dresser

lyrics: Anon, 17th C.
tune: John Playford (1623-1686)
the English Dancing Master, 1651

G D G C G D

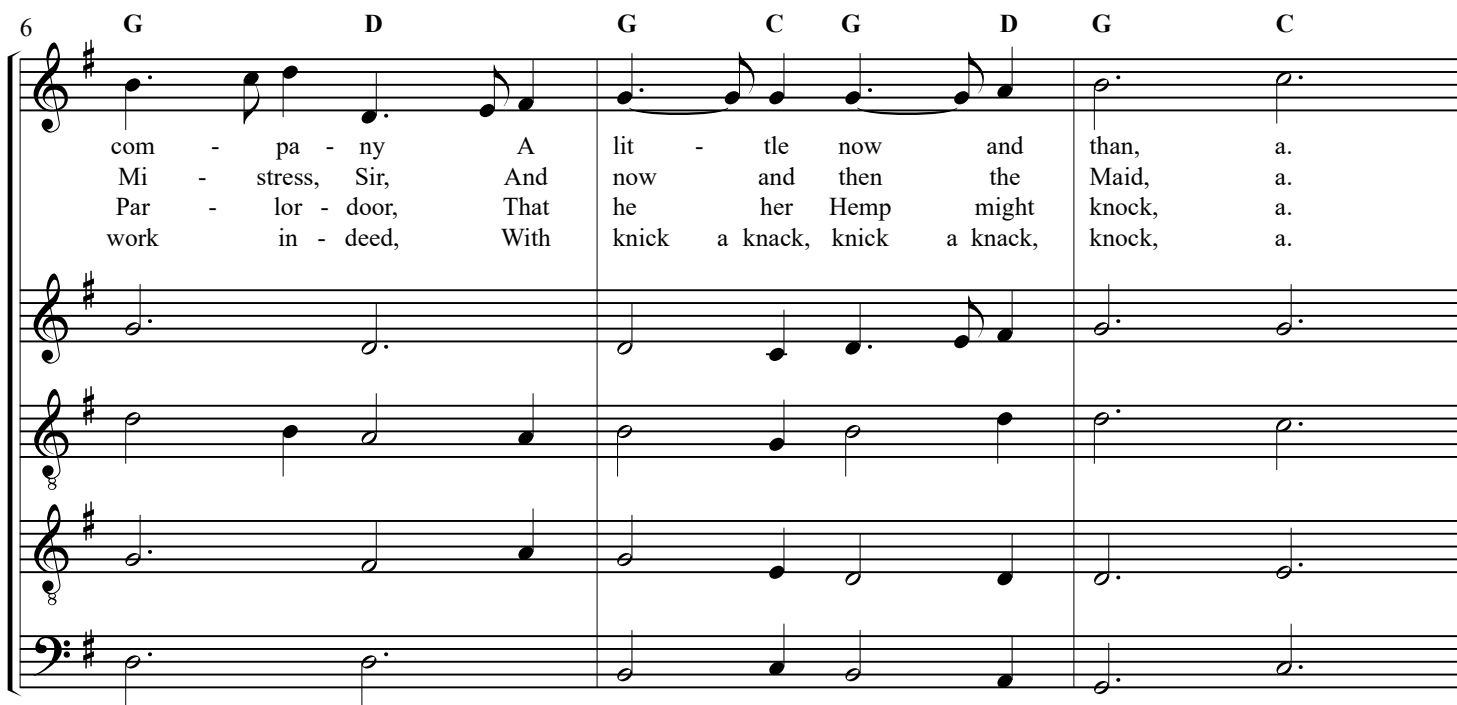
There was a Lon - don Gen - tle - wo - man That
This man he was a Hemp - dres - ser, And
He took up her Pet - ty - coat, And
He held up his Boit - le then, And

3 G C G D G D G C

lov'd a Coun - trey man, a; And she did de - sire his
dres - sing was his Trade, a; And he doth kiss the
would take up her Smock, a; And went un - to the
she set down the Block, a; And there he fell to

6

G D G C G D G C



com - pa - ny A lit - tle now and than, a.
 Mi - stress, Sir, And now and then the Maid, a.
 Par - lor - door, That he her Hemp might knock, a.
 work in - deed, With knick a knack, knick a knack, knock, a.

9

G D G D G C G



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

Lullabie

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G C Em D G

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 3/4 time. The first measure contains a whole note G in the treble and a whole note G in the bass. The second measure contains a whole note C in the treble and a whole note C in the bass. The third measure contains a whole note Em in the treble and a whole note Em in the bass. The fourth measure contains a whole note D in the treble and a whole note D in the bass. The fifth measure contains a whole note G in the treble and a whole note G in the bass. The sixth measure contains a whole note G in the treble and a whole note G in the bass. The seventh measure contains a whole note G in the treble and a whole note G in the bass. The eighth measure contains a whole note G in the treble and a whole note G in the bass. The ninth measure contains a whole note G in the treble and a whole note G in the bass. The tenth measure contains a whole note G in the treble and a whole note G in the bass.

3 D Am G C G D D G D G

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 3/4 time. The first measure contains a whole note D in the treble and a whole note D in the bass. The second measure contains a whole note Am in the treble and a whole note Am in the bass. The third measure contains a whole note G in the treble and a whole note G in the bass. The fourth measure contains a whole note C in the treble and a whole note C in the bass. The fifth measure contains a whole note G in the treble and a whole note G in the bass. The sixth measure contains a whole note D in the treble and a whole note D in the bass. The seventh measure contains a whole note D in the treble and a whole note D in the bass. The eighth measure contains a whole note G in the treble and a whole note G in the bass. The ninth measure contains a whole note D in the treble and a whole note D in the bass. The tenth measure contains a whole note G in the treble and a whole note G in the bass.

6 Am D G Am D G C Em D G

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 3/4 time. The first measure contains a whole note Am in the treble and a whole note Am in the bass. The second measure contains a whole note D in the treble and a whole note D in the bass. The third measure contains a whole note G in the treble and a whole note G in the bass. The fourth measure contains a whole note Am in the treble and a whole note Am in the bass. The fifth measure contains a whole note D in the treble and a whole note D in the bass. The sixth measure contains a whole note G in the treble and a whole note G in the bass. The seventh measure contains a whole note C in the treble and a whole note C in the bass. The eighth measure contains a whole note Em in the treble and a whole note Em in the bass. The ninth measure contains a whole note D in the treble and a whole note D in the bass. The tenth measure contains a whole note G in the treble and a whole note G in the bass.

9 F Gm F B \flat Gm F

11 F G D G C G

14 G D G C Em D G

13 Gm A Dm F Eb Bb F Bb

17 Gm Bb Bb F F Cm Cm Eb

21 Eb Bb F Gm C D G

M. George Whitehead his Almand

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

C G C G D G F C Dm A D

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

5 A F A E A

7 **Dm** **A** **D** **C** **G** **C** **G** **C** **E**

9 **Am** **E** **Am** **D** **E** **A** **Am** **Dm** **F** **C** **F**

11 **C** **Dm** **Bb** **A** **Am** **Dm** **C** **G** **C**

M. Henry Noell his Galiard

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

Chord progression: Gm D Dm D D Dm F

6 Chord progression: Bb Eb Cm D G Dm Gm Bb C F F

13 Chord progression: Gm Cm Dm Cm Bb Bb Bb Gm Am

19 Gm Gm Dm Dm B \flat Cm B \flat E \flat Cm D

25 Dm F Cm E \flat B \flat B \flat

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

M. John Langtons Pavan

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

F C F Bdim C F Gm F C Bb F Bb Cm

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 a 4/2 time signature and a key signature of one flat (B-flat major or D minor). The first staff contains the melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The other staves provide harmonic support with chords and moving lines. Above the first staff, the following chord symbols are written: F, C, F, Bdim, C, F, Gm, F, C, Bb, F, Bb, Cm.

5 G C F Am Gm Dm C F C F

The second system of the musical score consists of five staves. It begins with a measure rest followed by a measure containing a treble clef. The music continues with the same notation as the first system. Above the first staff, the following chord symbols are written: G, C, F, Am, Gm, Dm, C, F, C, F.

9 C Bb F C F C F Bb Dm C F

The third system of the musical score consists of five staves. It begins with a measure rest followed by a measure containing a treble clef. The music continues with the same notation as the previous systems. Above the first staff, the following chord symbols are written: C, Bb, F, C, F, C, F, Bb, Dm, C, F.

13 Dm C B \flat E \flat A \flat G C F

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

21 A Gm Gm Dm C F B \flat C F

M. Nicholas Gryffith his Galiard

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

A Am Am Dm B \flat Dm A Dm F C

6 G Bdim F E A Dm E A Dm

11 G C \sharp dim Dm Am Dm Am A G C F Gm Am D Gm C

16 Dm A Bdim Dm A Dm F C B \flat C F

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

27 Gm A D G A Dm E Am Am E A

13 B♭ E♭ Dm B♭ Cm D E♭ Cm D B♭ F Gm Dm F Gm

19 Dm A Dm A B♭ Dm Cm B♭ Cm Gm D G

Masque of Oberon Dances

the First of the Princes

Robert Johnson (c.1583–1633)
The Masque of Oberon, 1612
setting: William Brade (1560-1630)

Musical score for measures 1-4. The score is in G major (one sharp) and 3/4 time. It consists of five staves: four treble clefs and one bass clef. The first staff has a soprano clef (C1). Chord symbols G, D, G, C, D, C, D, G are placed above the first staff. The music features a mix of eighth and quarter notes, with some beamed eighth notes and a final quarter note in each measure.

Musical score for measures 5-8. The score continues from the previous system. Chord symbols A, G, D, C, D, G, C, D, G are placed above the first staff. The music continues with similar rhythmic patterns, ending with repeat signs in the final measure of each staff.

9 D G A D D G Am G

13 D Am C Em G C D G

Masque of Oberon Dances

the Second of the Princes

Robert Johnson (c.1583–1633)
The Masque of Oberon, 1612
setting: William Brade (1560-1630)

C C F Gm F Gm C F G C F G Am D

The first system of the musical score consists of five measures. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, while the accompaniment is split between two staves: a treble clef for the right hand and a bass clef for the left hand. The notes are primarily quarter and eighth notes, with some sixteenth-note runs. The harmonic structure is supported by the following chords: C, C, F, Gm, F, Gm, C, F, G, C, F, G, Am, D.

6 G F G C C F Gm F Bb C

The second system of the musical score consists of five measures, starting at measure 6. It continues with the same treble clef, key signature, and time signature as the first system. The melody and accompaniment patterns are consistent with the first system. The harmonic structure is supported by the following chords: G, F, G, C, C, F, Gm, F, Bb, C.

11 F G C F G Am D G F G

The third system of the musical score consists of five measures, starting at measure 11. It continues with the same treble clef, key signature, and time signature. The melody and accompaniment patterns are consistent with the previous systems. The harmonic structure is supported by the following chords: F, G, C, F, G, Am, D, G, F, G.

16 C F F C Dm C G G Dm C G C F Dm Em Dm F

22 C Dm F G C G C F F C Dm C G

27 G Dm C G C F Dm Em C Dm F C Dm F G C G C

Masque of Oberon Dances
the Third of the Princes

Robert Johnson (c.1583–1633)
The Masque of Oberon, 1612
setting: William Brade (1560-1630)

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. The key signature has two flats. Chord symbols above the staves are: Bb, Bb F Bb, Cm Eb F Bb, C F.

Musical score for measures 5-8. The score continues with five staves. Chord symbols above the staves are: F Bb Cm Bb, Eb F Bb, Eb F Bb.

Musical score for measures 9-12. The score continues with five staves. Chord symbols above the staves are: Eb F C F, F C F C, F.

13 F B \flat F B \flat E \flat B \flat E \flat F B \flat

17 B \flat E \flat B \flat F B \flat F E \flat ¹E \flat F B \flat ²E \flat F B \flat

22 B \flat F Gm F F C F Cm B \flat ¹B \flat F B \flat ²B \flat F B \flat

The Milke-Mayds Bobb

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

D G D C D D G A G A

The first system of the musical score consists of five staves. The top staff is the melody, with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. Above the melody are the chord letters: D, G D, C, D, D, G A, G, A. The second staff is a treble clef accompaniment. The third and fourth staves are an 8-measure bass clef accompaniment. The fifth staff is a bass clef accompaniment. The system concludes with a double bar line and repeat dots.

Fine

5 D G A Em Bm A D G D D A D

The second system of the musical score begins with a measure rest labeled '5'. It consists of five staves. The top staff is the melody, with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. Above the melody are the chord letters: D, G, A, Em, Bm, A, D, G, D, D, A, D. The second staff is a treble clef accompaniment. The third and fourth staves are an 8-measure bass clef accompaniment. The fifth staff is a bass clef accompaniment. The system concludes with a double bar line and repeat dots.

A variation

9

D G D C D D G A G A

DC al fine

13

D G A Em Bm A D G D D A D

Millisons Jegge

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

Measures 1-3 of the musical score. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. Chord symbols G, C, G, C, G, C, G, C, G, C, G, C are placed above the first staff. The music features a mix of eighth and quarter notes with some rests.

Measures 4-6 of the musical score. The key signature remains one sharp (F#) and the time signature is 4/4. The score consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. Chord symbols C, G, G, C, G, C, C, F, C are placed above the first staff. The music continues with eighth and quarter notes.

Measures 7-9 of the musical score. The key signature changes to one flat (Bb) and the time signature remains 4/4. The score consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. Chord symbols Bb, Bb, Dm, Bb, Gm, C, G, C, G, C are placed above the first staff. The music concludes with a double bar line and the word "Fine" written above the final measure.

12 G C G C G C G C G C G C

16 C G G C C

21 B♭ B♭ Gm C G C G C

DC al Fine

Mistresse Nichols Almand

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

C G C G C G C G C G

3 Em G Dm C G Am Dm G

5 C F Dm Am Em Am G C

Aria VIII

Thomas Simpson (1582-1628)

Taffel Consort, 1621

C G C G C G Am G C G

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

9 C F Dm Am G C G C

Newcastle

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

Musical score for measures 1-5. The score is in G major (one sharp) and 3/4 time. It features five staves: Soprano 2 (play on DC), Soprano 2 (play first pass), Alto, Tenor, and Bass. The Soprano 2 parts have a melodic line with eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with chords and single notes. Chords are indicated above the staff: G, D, G, D, G, C, G, D, G.

Musical score for measures 6-11. The score continues from the previous system. It features five staves: Soprano 2, Soprano 2, Alto, Tenor, and Bass. The Soprano 2 parts have a melodic line with eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with chords and single notes. Chords are indicated above the staff: C, G, D, 1. G, 2. G, C, G, Am, C, Am. There are repeat signs in measures 7, 8, 9, and 10.

Musical score for measures 12-15. The score concludes with a double bar line. It features five staves: Soprano 2, Soprano 2, Alto, Tenor, and Bass. The Soprano 2 parts have a melodic line with eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with chords and single notes. Chords are indicated above the staff: G, D, C, D, G, Am, C, G, D, G. The piece ends with the word "Fine" and the instruction "Alto change to line 3".

A variation

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

Soprano 2
Alto
Tenor

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

Soprano 2
Alto
Tenor

29 C D G Am C G D G *DC al Fine*

DC al Fine

Alto change to line 4

The night watch

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It features five staves: four treble clefs and one bass clef. The key signature is G major. The first measure is marked with a 'G' chord. The second measure is marked with 'C', 'Dm', 'C', and 'G' chords. The third measure is marked with 'G', 'C', 'G', and 'D' chords. The fourth measure is marked with 'D'. The music consists of a series of chords and melodic lines in the upper staves, and a bass line in the bottom staff.

Musical score for measures 5-8. The score continues from the previous system. Measure 5 is marked with 'Am', 'C', 'Dm', 'Em', 'Am', 'G', 'Am', 'Em', 'D', 'G', 'C', and 'D' chords. Measure 6 is marked with '1 G' and '2 G' chords. Measure 7 is marked with '1 G' and '2 G' chords. Measure 8 is marked with '1 G' and '2 G' chords. The music continues with chords and melodic lines in the upper staves, and a bass line in the bottom staff.

Musical score for measures 9-12. Measure 9 is marked with 'G', 'G', 'D', 'Am', 'G', 'Am', and 'G' chords. Measure 10 is marked with 'G', 'G', 'D', 'Am', 'G', 'Am', and 'G' chords. Measure 11 is marked with 'G', 'G', 'D', 'Am', 'G', 'Am', and 'G' chords. Measure 12 is marked with 'G', 'G', 'D', 'Am', 'G', 'Am', and 'G' chords. The music continues with chords and melodic lines in the upper staves, and a bass line in the bottom staff.

14 C Dm F G D G A D

18 D G Em Am G A Dm E A Am

22 Am D G C Am G C D G

Nottingham Ale

Anon.
to the tune of Lilliburlero

D D A G D G D A D

When Ve-nus, the god-dess of beau-ty and love A-rose from the froth that swam on the sea
Mi-ner-va sprang out of the cran-ium of Jove A-coy, sul-len dame as most mor-tals a-gree

4 D A D D Am G D D G A D G D G D A D

4 But Bac-chus, they tell us, that prince of good fel-lows Was Ju-pi-ter's son, pray at-tend my tale They

2. You bishops and curates, priests, deacons and vicars
When once you have tasted, you all must agree
That Nottingham Ale is the best of all liquors
And none understands a good creature like thee.
It dispels every vapor, saves pen, ink and paper
For when you've a mind in your pulpit to rail
It'll open your throats, you may preach without notes
When inspired with a bumper of Nottingham Ale.

3. Ye poets who pray on the Hellican brooke
The nectar of Gods and the juice of the vine,
You say none can write well except they invoke
The friendly assistance of one of the Nine.
This liquor surpasses the streams of Parnassus
That nectar, Ambrosia, on which Gods regale
Experience will show it, naught makes a good poet
Like quantum sufficient of Nottingham Ale.

9 G D G D G D G D A D

who thus chat - ter mis - take quite the mat - ter He sprang from a bar - rel of Not - ting - ham Ale.

13 D A G D G D A D

Not - ting - ham Ale, me boys, Not - ting - ham Ale No li - quor on earth is like Not - ting - ham Ale.

Not - ting - ham Ale, me boys, Not - ting - ham Ale No li - quor on earth is like Not - ting - ham Ale.

Not - ting - ham Ale, me boys, Not - ting - ham Ale No li - quor on earth is like Not - ting - ham Ale.

Not - ting - ham Ale, me boys, Not - ting - ham Ale No li - quor on earth is like Not - ting - ham Ale.

4. And you doctors, who more executions have done
 With powder and potion and bolus and pill
 Than hangman with halter, or soldier with gun
 Miser with famine or lawyer with quill
 To dispatch us the quicker, you forbid us malt liquor
 Till our bodies consume, and our faces grow pale
 Let him mind you, who pleases, what cures all diseases
 A plentiful glass of good Nottingham Ale.

Now is the month of Maying

Thomas Morley (1558-1603)

The first booke of balletts

to five voyces, 1595

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

Now is the month of May - ing, When mer - ry lads are
 The spring clad all in glad - nesse, Doth laugh at win - ters
 Fye then why sit wee mus - ing Youths sweet de - light re -

Now is the month of May - ing, When mer - ry lads are
 The spring clad all in glad - nesse, Doth laugh at win - ters
 Fye then why sit wee mus - ing Youths sweet de - light re -

Now is the month of May - ing, When mer - ry lads are
 The spring clad all in glad - nesse, Doth laugh at win - ters
 Fye then why sit wee mus - ing Youths sweet de - light re -

Now is the month of May - ing, When mer - ry lads are
 The spring clad all in glad - nesse, Doth laugh at win - ters
 Fye then why sit wee mus - ing Youths sweet de - light re -

Now is the month of May - ing, When mer - ry lads are
 The spring clad all in glad - nesse, Doth laugh at win - ters
 Fye then why sit wee mus - ing Youths sweet de - light re -

4 D Dm Am G C D G C D G

play - ing, fa la la la la la la la la, fa la la la la la.
 sad - nesse.
 fus - ing.

play - ing, fa la la la la la la la la, fa la la la la la.
 sad - nesse.
 fus - ing.

play - ing, fa la la la la la la, fa la la la la la.
 sad - nesse.
 fus - ing.

play - ing, fa la la la la la la, fa la la la la la.
 sad - nesse.
 fus - ing.

play - ing, fa la la la la la la, fa la la la la la.
 sad - nesse.
 fus - ing.

9

G Dm A D Dm C Am E

Each with his bon - ny lasse vp - on the green - y
 And to the Bag - pipes sound, The Nimphs tread out their
 Say dain - tie Nimphs and speake, Shall wee play bar - ly

Each with his bon - ny lasse vp - on the green - y
 And to the Bag - pipes sound, The Nimphs tread out their
 Say dain - tie Nimphs and speake, Shall wee play bar - ly

Each with his bon - ny lasse vp - on the green - y
 And to the Bag - pipes sound, The Nimphs tread out their
 Say dain - tie Nimphs and speake, Shall wee play bar - ly

Each with his bon - ny lasse vp - on the green - y
 And to the Bag - pipes sound, The Nimphs tread out their
 Say dain - tie Nimphs and speake, Shall wee play bar - ly

12

A D G D Am G C D G

grasse, ground. breake. fa la la la la, fa la la la la la la, fa la la la.

grasse, ground. breake. fa la la la la, fa la la la la, fa la la la la la la la.

grasse, ground. breake. fa la la la la, fa la la la la la, fa la la la la.

grasse, ground. breake. fa la la la la, fa la la la la la, fa la la la la.

grasse, ground. breake. fa la la la la, fa la la la la la, fa la la la la.

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)
Tregian Manuscript, BL MS
Egerton 3665, 1609-1619

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

O grieve euen on the Bud

from *Canzonets or Little Short Aires*, 1597
Thomas Morley (1558-1603)

F C F B \flat Am B \flat Gm Am Gm Am D G Gm F

O And grieve ah euen ye on brest the which Bud Loue that durst faire-ly ne - uer flour ven - ed ture The sun Bold death

O And grieve ah euen ye on brest the which Bud Loue that durst faire-ly ne - uer flour ven - ed ture The sun Bold death

O And grieve ah euen ye on brest the which Bud Loue that durst faire-ly ne - uer flour ven - ed ture The sun Bold death

O And grieve ah euen ye on brest the which Bud Loue that durst faire-ly ne - uer flour ven - ed ture The sun Bold death

O And grieve ah euen ye on brest the which Bud Loue that durst faire-ly ne - uer flour ven - ed ture The sun Bold death

7 F B \flat C 1 F 2 F F Gm D Gm A D

hath lowr did en - ed, ter. Pit - tie O heauens that haue my loue in keep - ing

hath lowr did en - ed, ter. Pit - tie O heauens that haue my loue in keep - ing

hath lowr did en - ed, ter. Pit - tie O heauens that haue my loue in keep - ing

hath lowr did en - ed, ter. Pit - tie O heauens that haue my loue in keep - ing

hath lowr did en - ed, ter. Pit - tie O heauens that haue my loue in keep - ing

13

F Cm Eb Bb A dim Bb

My cries my cries and weep -

My cries my cries and weep -

My cries my cries and weep -

My cries my cries and weep - ing, and weep - ing, my

My cries my cries and weep -

17

F Cm Dm Bb C F C F

ing, my cries and weep - ing.

ing, my cries my cries and weep - ing.

ing, my cries my cries and weep - ing.

cries and weep - ing, my cries and weep - ing.

ing, my cries and weep - ing.

Pavan 37

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G Am G Am G F G D

5 G D Am G Am G D G

9 C Am G Bm Am B Em B

13 E A D G Am G Am G D

17 D G D A D A D Em G C Em

21 D G Am G Am G D G

Galliard 38

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G D G D C D G

3 Am G Am G D G

5 D Em Am G D G Am G A

8 ¹ D ² D A D C

10 G D G C D C D G

12 C D C D G

Pavan 39

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G D C F G Am G D G

5 C D Em D Am G D C#dim D G

9 D Dm Em C#dim D Em D G Am

12 G D Dm Em C#dim D

15 Am Em 1. D 2. D

18 C Em D G C Em D G

Pavan

Augustine Bassano (before 1545-1604)

Tregian Manuscript,

GB-Lbl Egerton 3665, 1613-9

Musical score for the first system (measures 1-4). The score is in G minor (one flat) and 4/4 time. The key signature is one flat. The tempo is marked 'Pavan'. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The notes are as follows:

- Measure 1: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 2: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 3: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 4: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).

Chord symbols above the staves: Gm, Dm, C, Gm, F, Gm, D, Gm.

Musical score for the second system (measures 5-8). The score is in G minor (one flat) and 4/4 time. The key signature is one flat. The tempo is marked 'Pavan'. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The notes are as follows:

- Measure 5: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 6: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 7: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 8: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).

Chord symbols above the staves: F, Bb, Cm, Dm, F, Gm, D, Gm, D.

Musical score for the third system (measures 9-12). The score is in G minor (one flat) and 4/4 time. The key signature is one flat. The tempo is marked 'Pavan'. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The notes are as follows:

- Measure 9: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 10: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 11: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).
- Measure 12: G4, A4, B4, C5 (treble 1); G4, B3, C4, D4 (treble 2); G4, A4, B4, C5 (treble 3); G4, A4, B4, C5 (treble 4); G3, A3, B3, C4 (bass).

Chord symbols above the staves: Dm, G, C, G, C, G, C, Am, Bb, F, Bb, F.

13 B \flat Gm D Gm F B \flat Gm F Gm Am D G

17 Gm D Gm Dm G Cm G C

21 Dm Am Dm D Gm D G

Galliard

Augustine Bassano (before 1545-1604)

Tregian Manuscript,

GB-Lbl Egerton 3665, 1613-9

Chord progression: Gm Dm C B \flat F Gm D F

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 6/4 time and B-flat major. The first measure contains a Gm chord, followed by a Dm chord in the second measure, a C chord in the third, a B-flat chord in the fourth, an F chord in the fifth, a Gm chord in the sixth, a D chord in the seventh, and an F chord in the eighth. The melody in the top staff features a series of eighth notes, while the bass line consists of quarter notes.

3 B \flat E \flat Cm B \flat Gm D Gm D

The second system of the musical score consists of five staves. It begins with a measure rest labeled '3'. The chord progression for this system is B-flat, E-flat, Cm, B-flat, Gm, D, Gm, and D. The melody in the top staff continues with eighth notes, and the bass line continues with quarter notes. The system concludes with repeat signs in all staves.

5 D G C G C F B \flat F

The third system of the musical score consists of five staves. It begins with a measure rest labeled '5'. The chord progression for this system is D, G, C, G, C, F, B-flat, and F. The melody in the top staff continues with eighth notes, and the bass line continues with quarter notes. The system concludes with repeat signs in all staves.

7 **B \flat** **Gm** **Dm** **Gm** **B \flat** **Gm** **D** **G**

9 **Gm** **D** **Gm** **C** **G** **C** **Cm**

11 **Dm** **A** **Dm** **D** **Gm** **D** **G**

Pavana del Otto Landgravio

Moritz, Hessen-Kassel,

Landgraf (1572-1632)

UB / LMB Kassel 4° Ms. Mus. 72

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

7 E \flat B \flat Cm Gm G C B \flat B \flat F

13 F Cm E \flat Gm Gm B \flat E \flat Cm D G

19 C G C F B \flat C F C

24 F B \flat F B \flat F B \flat F C F B \flat F

28 Cm F C F C F C F C F

Pavana della Tromba d'Hollandia

Moritz, Hessen-Kassel,
Landgraf (1572-1632)

UB / LMB Kassel 4° Ms. Mus. 72

G Gm

3 G C F F

7 Gm D G C

Musical score for measures 7-9. Measure 7 has chords Gm and D. Measure 8 has chords G and C. Measure 9 has chords G and C. The score consists of five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass.

10 C G C

Musical score for measures 10-12. Measure 10 has chord C. Measure 11 has chord G. Measure 12 has chord C. The score consists of five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass.

Pavanne d'Angleterre

Claude Gervaise (1525-1583)
Sixieme livre de dancieries, 1555

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The other four staves are in bass clef. The music is written in a style characteristic of the 16th century, with simple rhythmic patterns. Above the staves, the following chords are indicated: G, G, Am G Am D G. The piece concludes with a double bar line and repeat dots.

The second system of the musical score begins at measure 5, indicated by a '5' at the start of the first staff. It consists of five staves in the same clefs and key signature as the first system. The music continues with similar rhythmic patterns. Above the staves, the following chords are indicated: Bm Am G D Em B E. The piece concludes with a double bar line and repeat dots.

9

G C Am B G D Bm C Am Bm G

13

D Em Bm C G D Em B E

der Pilligrienen Tanz

William Brade (1560-1630)
Neue auserlesene Branden..., 1617

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

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 a key with two flats (B-flat major or D minor) and a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in both. A repeat sign is present at the end of the system.

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

The second system of the musical score consists of five staves. It begins with a measure rest labeled '7'. The chord progression is E-flat, B-flat, B-flat, C minor, D, B-flat, F, G minor, G minor, D, C minor, D, G. The melody continues in the treble clef, with accompaniment in both. A repeat sign is present at the end of the system.

Chord progression: Gm F B \flat F B \flat

The third system of the musical score consists of five staves. It begins with a measure rest labeled '13'. The chord progression is G minor, F, B-flat, F, B-flat. The melody continues in the treble clef, with accompaniment in both. A repeat sign is present at the end of the system.

17 B♭ B♭ E♭ F B♭ Gm Gm

Musical score for measures 17-21. The score is written for five staves: four treble clefs and one bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex texture with multiple voices. The first staff (treble clef) has a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) has a more rhythmic line with eighth notes. The fourth staff (treble clef) has a line with quarter and eighth notes. The fifth staff (bass clef) has a line with quarter and eighth notes. The measures are: 17 (B♭), 18 (B♭), 19 (E♭), 20 (F), 21 (B♭), 22 (Gm), 23 (Gm).

22 Gm Cm D E♭ B♭ Cm D Gm

Musical score for measures 22-26. The score is written for five staves: four treble clefs and one bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues from the previous system. The first staff (treble clef) has a melodic line with quarter and eighth notes. The second staff (treble clef) has a line with quarter and eighth notes. The third staff (treble clef) has a line with quarter and eighth notes. The fourth staff (treble clef) has a line with quarter and eighth notes. The fifth staff (bass clef) has a line with quarter and eighth notes. The measures are: 22 (Gm), 23 (Cm), 24 (D), 25 (E♭), 26 (B♭), 27 (Cm), 28 (D), 29 (Gm).

27 Cm D E♭ B♭ F Cm Dm Cm D Gm D G

Musical score for measures 27-31. The score is written for five staves: four treble clefs and one bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues from the previous system. The first staff (treble clef) has a melodic line with quarter and eighth notes. The second staff (treble clef) has a line with quarter and eighth notes. The third staff (treble clef) has a line with quarter and eighth notes. The fourth staff (treble clef) has a line with quarter and eighth notes. The fifth staff (bass clef) has a line with quarter and eighth notes. The measures are: 27 (Cm), 28 (D), 29 (E♭), 30 (B♭), 31 (F), 32 (Cm), 33 (Dm), 34 (Cm), 35 (D), 36 (Gm), 37 (D), 38 (G).

Robin is to the Greenwood Gone

Anon., Wigthorpe manuscript,
British Library
MSS 17786-89, 17791

Chords: Gm Gm F Gm Dm Gm

Chords: Dm Gm D Gm Gm

Chords: F Gm Dm Gm Dm Gm D

11 Gm Dm C Dm B \flat Gm

14 Gm Dm B \flat B \flat

17 Cm D G

Saint Martins

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

Musical score for the first system of 'Saint Martins'. It consists of five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The time signature is 4/4. Above the staves, the following chords are indicated: Am Am, G, C, G, C, D, E, Em, G, D, G.

Musical score for the second system of 'Saint Martins'. It consists of five staves. Above the staves, the following chords are indicated: F, Am, Am, Dm, E, A, A, Em, Am, Em. The system includes first and second endings, marked with '1' and '2' above the staff.

Musical score for the third system of 'Saint Martins'. It consists of five staves. Above the staves, the following chords are indicated: C, G, C, Am, G, F, Em, Bm, Am, Am, Dm, E, A, A. The system includes first and second endings, marked with '1' and '2' above the staff. The word 'Fine' is written at the end of the system.

A variation

18 Am F G Am G Em B E Em D G

24 Dm C Am C G E 1 A 2 A Bm Em F#dim G C

DC al Fine

30 F G C C Dm C C G C C G E 1 A 2 A

Saltarello detta Trivella

Orazio Vecchi (1550-1605)
Selva di Varie Recreatione, 1590

Chord progression: G G C F Dm C G

Chord progression: D C C B E E A D C Am G Dm

Chord progression: E E E Am E E B E

originally a fourth higher

19 Em C G Em B D G D Em Bm Em A

Musical score for measures 19-24. The score is written for five staves: Treble 1, Treble 2, Treble 3 (marked with an 8), Treble 4, and Bass. The key signature has two sharps (F# and C#). The music consists of chords and moving lines in each part. Measure numbers 198 and 199 are indicated on the left side of the staves.

25 Am B E Em C G Em D D

Musical score for measures 25-29. The score is written for five staves: Treble 1, Treble 2, Treble 3 (marked with an 8), Treble 4, and Bass. The key signature has two sharps (F# and C#). The music consists of chords and moving lines in each part. Measure numbers 258 and 259 are indicated on the left side of the staves.

30 G D D Em Bm Em A C B E

Musical score for measures 30-34. The score is written for five staves: Treble 1, Treble 2, Treble 3 (marked with an 8), Treble 4, and Bass. The key signature has two sharps (F# and C#). The music consists of chords and moving lines in each part. Measure numbers 308 and 309 are indicated on the left side of the staves.

La Sarabande

XXXIII

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

G C G D D C G C G D

The first system of the musical score consists of five staves. The top staff is the vocal line, with a treble clef and a key signature of two sharps (F# and C#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The four lower staves are for instruments, with treble clefs and a key signature of two sharps. They provide harmonic support with various rhythmic patterns and chordal textures.

8 D G G A D D D D D

The second system of the musical score consists of five staves. The top staff is the vocal line, with a treble clef and a key signature of two sharps. The notes are: D4 (quarter), G4 (quarter), G4 (quarter), A4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter), D4 (quarter). The four lower staves are for instruments, with treble clefs and a key signature of two sharps. They provide harmonic support with various rhythmic patterns and chordal textures.

15 E A A C C D G G G

The third system of the musical score consists of five staves. The top staff is the vocal line, with a treble clef and a key signature of two sharps. The notes are: E4 (quarter), A4 (quarter), A4 (quarter), C5 (quarter), C5 (quarter), D5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter). The four lower staves are for instruments, with treble clefs and a key signature of two sharps. They provide harmonic support with various rhythmic patterns and chordal textures. The system ends with a double bar line.

Scots Rant

John Playford (1623-1686)
the Dancing Master,
supplement to the 3rd Edition, 1657

C G C G C C G C F C ¹ F C

6 ² F C C F C G C G C C F C G C G C

11 C F C F C G C F C ¹ F C ² F C

Semper Dowland semper dolens

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

lines 1 and 2 of 5

A Dm Dm A Am E A Dm E A

5 Em F G Am Am G Dm Am Dm A Bm

8 C Dm Gm A D Gm D Gm D

12 C F Bb Gm A Dm Am

15 G Am E Am Dm Dm Bb Am

18 Gm Dm Am Em F C Dm Am Bb Dm Gm Dm

21 F Dm Am Dm A Dm A Dm A

24 F C F C Am F Dm A Am F Dm A

27 C Dm A Dm F

30 Dm A Am Dm D

33 Gm Gm D Gm D Gm

36 Gm D Gm D Gm D

Semper Dowland semper dolens

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

lines 3 and 4 of 5

First system of musical notation, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a whole note G3. The music concludes with a repeat sign at the end of the fourth measure.

Second system of musical notation, measures 5-8. The melody continues with quarter notes D5, E5, F#5, and G5. The bass line features a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, and G4. The system ends with a repeat sign at the end of the eighth measure.

Third system of musical notation, measures 9-12. The melody includes a sixteenth-note triplet (G4, A4, B4) followed by quarter notes C5, B4, A4, and G4. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F#4, and G4. The system concludes with a repeat sign at the end of the twelfth measure.

Fourth system of musical notation, measures 13-16. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line begins with a whole note G3. The system ends with a repeat sign at the end of the sixteenth measure.

Fifth system of musical notation, measures 17-20. The melody continues with quarter notes D5, E5, F#5, and G5. The bass line features a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, and G4. The system ends with a repeat sign at the end of the twentieth measure.

Sixth system of musical notation, measures 21-24. The melody includes a sixteenth-note triplet (G4, A4, B4) followed by quarter notes C5, B4, A4, and G4. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F#4, and G4. The system concludes with a repeat sign at the end of the twenty-fourth measure.

21

Musical notation for measures 21-23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 21 features a dotted quarter note followed by an eighth note in the upper staff, and a quarter note in the lower staff. Measure 22 has a half note in the upper staff and a quarter note in the lower staff. Measure 23 contains eighth notes in both staves.

24

Musical notation for measures 24-26. The system consists of two staves. Measure 24 has quarter notes in the upper staff and eighth notes in the lower staff. Measure 25 features a half note in the upper staff and eighth notes in the lower staff. Measure 26 contains eighth notes in both staves.

27

Musical notation for measures 27-29. The system consists of two staves. Measure 27 has quarter notes in the upper staff and eighth notes in the lower staff. Measure 28 features a half note in the upper staff and eighth notes in the lower staff. Measure 29 contains eighth notes in both staves.

30

Musical notation for measures 30-32. The system consists of two staves. Measure 30 has quarter notes in the upper staff and eighth notes in the lower staff. Measure 31 features a half note in the upper staff and eighth notes in the lower staff. Measure 32 contains eighth notes in both staves.

33

Musical notation for measures 33-35. The system consists of two staves. Measure 33 has quarter notes in the upper staff and eighth notes in the lower staff. Measure 34 features a half note in the upper staff and eighth notes in the lower staff. Measure 35 contains eighth notes in both staves.

36

Musical notation for measures 36-38. The system consists of two staves. Measure 36 has quarter notes in the upper staff and eighth notes in the lower staff. Measure 37 features a half note in the upper staff and eighth notes in the lower staff. Measure 38 contains eighth notes in both staves.

Semper Dowland semper dolens

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

lines 1 and 5 of 5

A Dm Dm A Am E A Dm E A

5 Em F G Am Am G Dm Am Dm A Bm

8 C Dm Gm A D Gm D Gm D

12 C F Bb Gm A Dm Am

15 G Am E Am Dm Dm Bb Am

18 Gm Dm Am Em F C Dm Am Bb Dm Gm Dm

21 F Dm Am Dm A Dm A Dm A

24 F C F C Am F Dm A Am F Dm A

27 C Dm A Dm F

30 Dm A Am Dm D

33 Gm Gm D Gm D Gm

36 Gm D Gm D Gm D

Shock.a.torum Cormacke

William Brade (1560-1630)
Neue auserlesene Branden..., 1617

Chord progression: G D G D

Chord progression: Am G D G D A D C

Chord progression: G D D G D G

10 G D C G D D A D

14 A D D C G Am Am Em

18 G D D G C D G D G G

Shoote false loue I care not

Thomas Morley (1558-1603)

*The first booke of balletts
to five voyces, 1595*

top 3 lines of 5

C D G C G D G D G

Shoote false loue I care not, spend thy shafts, and spare not, Fa la la la la la
Long thy bow did feare mee, While thy pomp did bleare mee.

Shoote false loue I care not, spend thy shafts, and spare not, Fa la la la la la
Long thy bow did feare mee, While thy pomp did bleare mee.

Shoote false loue I care not, spend thy shafts, and spare not, Fa la la la la la
Long thy bow did feare mee, While thy pomp did bleare mee.

6 C G Am D G D G D C D | 1 G | 2 G

la. Fa la la la. Fa la la la la la la. la. la.

la. Fa la la la. Fa la la la la la la. la. la.

la. Fa la la la. Fa la la la la la la. la. la.

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

I feare not I thy might, and lesse I way thy spight, All na-ked I vn -
But now I doe per - ceiue, Thy art is to de - ceiue, And eue - ry sim - ple

I feare not I thy might, and lesse I way thy spight, All na-ked I vn -
But now I doe per - ceiue, Thy art is to de - ceiue, And eue - ry sim - ple

I feare not I thy might, and lesse I way thy spight, All na-ked I vn -
But now I doe per - ceiue, Thy art is to de - ceiue, And eue - ry sim - ple

16 G A G A D Dm C Am D E A

arme me, if thou canst now shoot and harme me, So light - ly I es - teeme thee, As
lou - er, All thy false - hood can dis - cou - er, Then weepe loue and be so - rie, For

21 D G E D G F C Dm Am G

now a Childe I deeme thee, Fa la la la la la la la la. Fa la la la la la. Fa la la la la la. Fa
thou hast lost thy glo - ry.

26 F G Dm Am G Dm Am Em D G C D G D | 1 G | 2 G

la la la. Fa la la la la la la la la la. Fa la la la la la. la. la.

Shoote false loue I care not

Thomas Morley (1558-1603)

*The first booke of balletts
to five voyces, 1595*

lines 1, 4 and 5 of 5

C D G C G D G D G

Shoote false loue I care not, spend thy shafts, and spare not, Fa la la la la la
Long thy bow did feare mee, While thy pomp did bleare mee.

Shoote false loue I care not, spend thy shafts, and spare not, Fa la la
Long thy bow did feare mee, While thy pomp did bleare mee.

Shoote false loue I care not, spend thy shafts, and spare not, Fa la la
Long thy bow did feare mee, While thy pomp did bleare mee.

6 C G Am D G D G D C D | 1 G | 2 G

la. Fa la la la la. Fa la la la la la. la. la. la. la. la. la. la.

la la la la la. Fa la la la la. Fa la la la la la. la. la. la.

la la la la la. Fa la la la la. Fa la la la la la. la. la. la.

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

I feare not I thy might, and lesse I way thy spight, All na-ked I vn -
But now I doe per - ceie, Thy art is to de - ceie, And eue-ry sim - ple

I feare not I thy might, and lesse I way thy spight, All na-ked I vn -
But now I doe per - ceie, Thy art is to de - ceie, And eue-ry sim - ple

I feare not I thy might, and lesse I way thy spight,
But now I doe per - ceie, Thy art is to de - ceie,

16 G A G A D Dm C Am D E A

arme me, if thou canst now shoot and harme me, So light - ly I es - teeme thee, As
lou - er, All thy false - hood can dis - cou - er, Then weepe loue and be so - rie, For

So light - ly I es - teeme thee, As
Then weepe loue and be so - rie, For

21 D G E D G F C Dm Am G

now a Childe I deeme thee, Fa la la la la la la la la. Fa la la la la la. Fa la la la la
thou hast lost thy glo - ry.

now a Childe I deeme thee, Fa la la la la la la la la
thou hast lost thy glo - ry.

26 F G Dm Am G Dm Am Em D G C D G D | 1 G | 2 G

la la la. Fa la la la la la la la la la la. la. la. la la la la la. Fa la la. Fa la la la la la la la la la. la. la. la la la la la. la. la. la. la. la. 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.

The silver Swanne

Orlando Gibbons (1583-1625)
*The First Set of Madrigals
 and Mottets of 5. Parts, 1612*

F G C F B^b F C Gm Dm

The sil-ver Swanne, who liu-ing had no Note, When death ap-proacht vn -
 The sil-ver Swanne, who liu-ing had no Note, When death ap-proacht vn - lockt her
 The sil-ver Swanne, who liu-ing had no Note, When death ap-proacht vn -
 The sil-ver Swanne, who liu-ing had no Note, When death ap-proacht vn -
 The sil-ver Swanne, who liu-ing had no Note, When death ap-proacht vn - lockt her

6 C F Gm F C Dm Am B^b F G Cm G

lockt her si-lent throat, Lean-ing her breast a-gainst the ree-die
 si-lent throat, Lean-ing her breast a-gainst the ree-die shore, Thus
 lockt her si-lent throat, Lean-ing her breast a-gainst the ree-die shore,
 lockt her si-lent throat, a-gainst the ree-die shore, Thus sung her
 si-lent, si-lent throat, Lean-ing her breast a-gainst the ree-die shore,

11 C F Gm C F Dm E^b B^b C F C F C Dm Am

shore, Thus sung her first and last, and sung no more, Fare - well all ioyes, O

Thus sung her first and last, and sung no more, Fare - well all ioyes, O

first and last, and sung no more, and sung no more, Fare - well all ioyes, O

Thus sung her first and last, and sung no more, Fare - well all ioyes, O

16 B^b F G Cm G C F Gm C F Dm E^b B^b C F C F

ioyes, O death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

death come close mine eyes; More Geese then Swannes now liue, more fooles then wise,

death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

10 C G C G C

12 C F C F C F C F C F C G Dm

17 Dm Dm C G C

Sir John Souch his Galiard

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

Am E Am E Em Am Dm E C G C G C

7 G E A Em Dm G C C Dm G C

13 F G Am Dm F Em F E C G Am Dm Em

Musical score for measures 13-18. The score is written for five staves: four treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. A double bar line is present after measure 14. The notes are as follows:

Measure	Staff 1 (Treble)	Staff 2 (Treble)	Staff 3 (Treble)	Staff 4 (Treble)	Staff 5 (Bass)
13	F4	F4	F4	F4	F3
14	G4	G4	G4	G4	G3
15	A4	A4	A4	A4	A3
16	B4	B4	B4	B4	B3
17	C5	C5	C5	C5	C4
18	D5	D5	D5	D5	D4

19 Am Dm E Am G Am G Am E A

Musical score for measures 19-24. The score is written for five staves: four treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. A double bar line is present after measure 20. The notes are as follows:

Measure	Staff 1 (Treble)	Staff 2 (Treble)	Staff 3 (Treble)	Staff 4 (Treble)	Staff 5 (Bass)
19	F#4	F#4	F#4	F#4	F#3
20	G4	G4	G4	G4	G3
21	A4	A4	A4	A4	A3
22	B4	B4	B4	B4	B3
23	C5	C5	C5	C5	C4
24	D5	D5	D5	D5	D4

La Sirena

The Mermaid

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

C Dm C F G C Dm C F G C

Que - sta dol - ce Si - re - na Col can - to_ac - que - ta_il mar, Fa la
 2.Chi mi - ra_il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to_ac - que - ta_il mar, Fa la
 2.Chi mi - ra_il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to_ac - que - ta_il mar, Fa la
 2.Chi mi - ra_il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to_ac - que - ta_il mar, Fa la
 2.Chi mi - ra_il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to_ac - que - ta_il mar, Fa la
 2.Chi mi - ra_il suo bel vi - so, Res - ta pri - gion d'A - mor,

5 G Am E C G Am E A

la la la la la la Fa la la la la la la,
 la la la la la la Fa la la la la la la,
 la la la la la la Fa la la la la la la,
 la la la la la la Fa la la la la la la,
 la la la la la la Fa la la la la la la,

originally a fourth higher

8

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

Un suo leg - gia - dro ri - so Può l'a - ria se - re - nar, Fa la
Chi_i suoi bei lu - mi ve - de, Sen te le - gar - si_il cor,

Un suo leg - gia - dro ri - so Può l'a - ria se - re - nar, Fa la
Chi_i suoi bei lu - mi ve - de, Sen te le - gar - si_il cor,

13

G Am E C G A Dm E A

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

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

Sola soletta

Girolamo Conversi (fl.1571-1575)
Il Primo Libro delle canzoni a cinque voci, 1575

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

So - la so - let - ta_i me ne vò, i me ne vò can - tan - do, i me ne

i me ne vò can - tan - do,

i me ne vò can - tan - do, i me ne vò,

i me ne vò can - tan - do,

i me ne vò can - tan - do, i me ne

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

vò can - tan - do, i me ne vò i me ne vò can - tan - do,

i me ne vò can - tan - do, i me ne vò can - tan - do, can - tan - do,

i me ne vò,

i me ne vò can - tan - do, i me ne vò can - tan - do,

vò can - tan - do, i me ne vò, i me ne vò, i me ne

11 F B \flat Gm C F B \flat C 1. F 2. F F C

i me ne vò

i me ne vò can - tan - do. do. Et ho via_il

do, i me ne vò can - tan - do, can - tan - do. do. Et ho via_il co -

i me ne vò can - tan - do, can - tan - do. do. Et ho via_il

vò, i me ne vò, i me ne vò can - tan - do. do. Et ho via_il

17 G C F E^b E^b Cm D G B^b B^b E^b E^b

co - re piu fred - do che giac - cio, piu fred - do che

co - re piu fred - do che giac - cio, piu fred - do che

co - re piu fred - do che giac - cio, piu fred - do che

co - re piu fred - do che giac - cio, piu fred - do che giac -

co - re piu fred - do che giac - cio, piu fred - do che

25 F B^b B^b F C F Gm C F Gm C F Gm C F

giac - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor E

giac - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor, E

giac - cio. E vo d'a - mor spre - gian do, E vo d'a - mor, E

- - - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor, E vo d'a - mor

giac - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor, E vo d'a - mor

32 Gm C F C G C F B^b C 1. F Gm C F 2. F

vo d'a - mor spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo E cio.

vo d'a - mor spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo E cio.

vo d'a - mor spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo E cio.

spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo d'a - mor, cio.

spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo d'a - mor, cio.

Volte

CCI

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

C F G C C F G C

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

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

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

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

25 G C F F G C C C

Volte CCXXIII

Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612

Chord progression: C F B^b Gm Am F G G C G C C D G

The first system consists of five staves. The top staff is the melody, followed by two treble clef staves, a middle treble clef staff, and a bass clef staff. The music is in 3/4 time and features a variety of rhythmic patterns and chordal accompaniment.

Chord progression: C F B^b Gm Am F G G C F G C F G C

The second system consists of five staves, continuing the piece from the first system. It includes repeat signs at the end of the system, indicating a double bar line with first and second endings.

Chord progression: G Dm C D G C G C F C G C F G C

The third system consists of five staves, continuing the piece from the second system. It also includes repeat signs at the end of the system.

Volte du Tambour

CXCIX

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

Musical score for measures 1-3. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one sharp (F#). Above the first staff, the chord letters G, G, G, G are placed above the first four measures. The music consists of rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 4-7. The score is written for five staves. Above the first staff, the chord letters G, D, G, C, C, G, C, F, G, A are placed above the measures. A double bar line with repeat dots is placed after measure 4. The music continues with rhythmic patterns.

Musical score for measures 8-11. The score is written for five staves. Above the first staff, the chord letters D, D, D, G, D, G are placed above the measures. The music concludes with a final cadence.

Volte CCX

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

G C C D G G D G

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 key signature is one sharp (F#), and the time signature is 6/4. The music features a complex texture with multiple voices. The first measure has a chord of G major. The second measure has a chord of C major. The third measure has a chord of C major. The fourth measure has a chord of D major. The fifth measure has a chord of G major. The sixth measure has a chord of G major. The seventh measure has a chord of D major. The eighth measure has a chord of G major. The system ends with a double bar line and repeat dots.

5 G D G G D G G D G D G

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 key signature is one sharp (F#), and the time signature is 6/4. The music continues from the first system. The first measure has a chord of G major. The second measure has a chord of D major. The third measure has a chord of G major. The fourth measure has a chord of G major. The fifth measure has a chord of D major. The sixth measure has a chord of G major. The seventh measure has a chord of G major. The eighth measure has a chord of D major. The ninth measure has a chord of G major. The system ends with a double bar line and repeat dots.

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

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 key signature is one sharp (F#), and the time signature is 6/4. The music continues from the second system. The first measure has a chord of G major. The second measure has a chord of C major. The third measure has a chord of D major. The fourth measure has a chord of C major. The fifth measure has a chord of A minor. The sixth measure has a chord of D major. The seventh measure has a chord of G major. The eighth measure has a chord of D major. The ninth measure has a chord of D major. The tenth measure has a chord of G major. The eleventh measure has a chord of D major. The twelfth measure has a chord of G major. The system ends with a double bar line and repeat dots.

Volte
CCXI

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

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/4. The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. The piece begins with a melodic line in the upper voice, supported by a bass line and a figured bass line.

4

The second system of the musical score consists of five staves. It begins with a measure rest for four measures, indicated by the number '4' at the start. The music then resumes with a melodic line in the upper voice, supported by a bass line and a figured bass line. The piece features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. The piece concludes with a double bar line and repeat signs.

7

The third system of the musical score consists of five staves. It begins with a measure rest for seven measures, indicated by the number '7' at the start. The music then resumes with a melodic line in the upper voice, supported by a bass line and a figured bass line. The piece features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. The piece concludes with a double bar line and repeat signs.

Wanton

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

G C Am D D Em D

The first system of the musical score for 'Wanton' consists of five 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 melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The second staff is a treble clef accompaniment, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The third staff is a treble clef accompaniment, starting with a half note G4, followed by half notes A4 and B4, then a half note C5, and finally a half note B4. The fourth staff is a treble clef accompaniment, starting with a half note G4, followed by half notes A4 and B4, then a half note C5, and finally a half note B4. The fifth staff is the bass line, starting with a quarter note G3, followed by quarter notes F#3, E4, and D4, then a quarter note C4, and finally a quarter note B3. The system concludes with a double bar line.

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

The second system of the musical score for 'Wanton' consists of five staves. The top staff is the melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The second staff is a treble clef accompaniment, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The third staff is a treble clef accompaniment, starting with a half note G4, followed by half notes A4 and B4, then a half note C5, and finally a half note B4. The fourth staff is a treble clef accompaniment, starting with a half note G4, followed by half notes A4 and B4, then a half note C5, and finally a half note B4. The fifth staff is the bass line, starting with a quarter note G3, followed by quarter notes F#3, E4, and D4, then a quarter note C4, and finally a quarter note B3. The system concludes with a double bar line.

6 G D G C D G D G

The third system of the musical score for 'Wanton' consists of five staves. The top staff is the melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The second staff is a treble clef accompaniment, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The third staff is a treble clef accompaniment, starting with a half note G4, followed by half notes A4 and B4, then a half note C5, and finally a half note B4. The fourth staff is a treble clef accompaniment, starting with a half note G4, followed by half notes A4 and B4, then a half note C5, and finally a half note B4. The fifth staff is the bass line, starting with a quarter note G3, followed by quarter notes F#3, E4, and D4, then a quarter note C4, and finally a quarter note B3. The system concludes with a double bar line.

9

D G D A D

Musical score for measures 9-10. The score is written for five staves (treble and bass clefs). The key signature has two sharps (F# and C#). The melody in the first staff consists of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4. Chords are indicated above the staff: D (measures 9-10), G (measure 9), D (measure 10), A (measure 10), and D (measure 10). The accompaniment includes a bass line and two treble staves with various rhythmic patterns.

11

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

Musical score for measures 11-13. The score is written for five staves. The key signature has two sharps. The melody in the first staff includes quarter notes and eighth notes. Chords are indicated above the staff: G (measures 11-12), Em (measures 11-12), Am (measures 11-12), D (measures 11-12), G (measures 13-14), Em (measures 13-14), D (measures 13-14), C (measure 13), G (measures 13-14), Em (measures 13-14), D (measures 13-14), Am (measures 13-14), and Em (measures 13-14). The accompaniment includes a bass line and two treble staves with various rhythmic patterns.

14

D A D G Am G D G

Musical score for measures 14-15. The score is written for five staves. The key signature has two sharps. The melody in the first staff includes quarter notes and eighth notes. Chords are indicated above the staff: D (measures 14-15), A (measures 14-15), D (measures 14-15), G (measures 14-15), Am (measures 14-15), G (measures 14-15), D (measures 14-15), and G (measures 14-15). The accompaniment includes a bass line and two treble staves with various rhythmic patterns.

Well Hall

John Playford (1623-1686)
The Dancing Master,
supplement to the 6th edition, 1679

Musical score for the first system of 'Well Hall'. The score is in 3/4 time and D minor. It consists of five staves: a vocal line and four instrumental staves. The key signature has one flat (Bb). The first measure is marked with a treble clef and a 3/4 time signature. Above the first staff, the chords F, C, Gm, F, F, and C are indicated. The music features a mix of eighth and quarter notes in the vocal line, and a steady accompaniment in the instruments.

Musical score for the second system of 'Well Hall', starting at measure 5. The score continues with five staves. Above the first staff, the chords Dm, Bb, Dm, Gm, Dm, and Gm are indicated. The music concludes with repeat signs (double dots) at the end of each staff, indicating the end of the piece.

9

B \flat Gm B \flat Gm C F C E dim

13

F Gm C F C F

Wilson's Wilde

William Ballet lute book, 1580,
Trinity College IE TCD MS 408

Chord progression: F F B \flat F C F F 1. Gm C F 2. Gm C F

Measures 1-5 of the piece. The score is in 6/4 time with a key signature of one flat. It features five staves: four treble clefs and one bass clef. The first two measures have chords F and F. The next two measures have chords B \flat , F, C, F, F. The final measure has two endings: 1. Gm C F and 2. Gm C F.

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

Measures 6-9 of the piece. The score continues with five staves. The chords for measures 6-9 are F, B \flat , Dm, C, F, B \flat , Dm, C.

Chord progression: F Gm F Gm F Gm F C F

Measures 10-13 of the piece. The score continues with five staves. The chords for measures 10-13 are F, Gm, F, Gm, F, Gm, F, C, F.

Music of Five Partes Notes and Translations

- **A lieta vita** – see “L’Innamorato” below

- **Allemanda Tregian**

“Allemanda Tregian” is a dance by Peter Philips (c.1560-1628) from the Tregian Manuscript, BL MS Egerton 3665, 1609-1619. An Allemanda, also known as an Allemande or Almaine, is a courtly German dance.

- **Alta Mendoza** – see “L’Innamorato” below

- **And I war a maydyn**

“And I war a maydyn” is a part song from British Library Add MS 31922, the Henry VIII manuscript, c.1510-1520, a collection of songs, ballads and instrumental pieces, composed early in the reign of Henry VIII. “And I war a mayden” means “When I was a maiden.”

- **Aria del Gran Duca Fernando di Toscana** – see “O Che Nuovo Miracolo” below

- **Aria VIII** – See “Mistress Nichols Alman” below

- **As it fell on a holie Eve**

“As it fell on a holie Eve” is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599, a collection of 65 five-part dances. A “Gentleman and Servant to her most excellent Maiesti” (Queen Elizabeth), Holborne was a contemporary of John Dowland, who dedicated his lute song “I saw may lady weepe” to him.

- **Ballet des cocqs**

“Ballet des cocqs” is numbered CCLIV in the large collection of dance music published in 1612 by Michael Praetorius (c.1571-1621), *Terpsichore*. The collection contains over 500 dances and suites of dances in mostly four and five-part settings. The tunes were set by Praetorius and his assistant, Pierre Francisque Caroubel (before 1576-1611), who started with French dances tunes consisting of only a melody or a melody with a bass line.

- **Baloo baleerie**

“Baloo baleerie” is a traditional Scottish lullaby. “Baloo” is Scots for lullaby, whereas “baleerie” is an alliterative nonsense word. The 3 verses translate as:

Go away, little fairies from our room.
Come down, fair angels, to our room.
Sleep softly, my baby, in our room.

- **Branle de la Torche**

“Branle de la Torche” is numbered XV in the dance music collection *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). A branle is a line or circle dance based on side-to-side steps.

- **Branle de l'Official**

“Branle de l'Official” is a branle dance tune from *Orchesographie*, 1589, a dance manual by Jehan Tabouret (1520-1595) writing under the anagram pen name Thoinot Arbeau. Arbeau printed melodies and dance steps for several dances in his manual, as well as general advice on how to dance and behave properly when doing so. The tune was later used for a Christmas carol in 1924, “Ding dong merrily on high,” with lyrics by George Ratcliffe Woodward (1848-1934).

- **Bransle de Montirande**

“Bransle de Montirande” is dance number XI arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

- **Branle des Lavandieres**

“Branle des Lavandieres” or “Washerwomen’s Branle” is a type of branle called a *mimed branle*, which features actions that mime people or animals. “Branle des Lavandieres” dancers clap their hands together to mimic the sound of clothing being slapped on water by the women washing them.

- **Bransle double de Poictou 2**

This is the second “Bransle double de Poictou” in suite I of 20 dances from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). The suite was arranged by Pierre Francisque Caroubel (before 1576-1611). Poictou was a former province of west central France bordering the Bay of Biscay.

- **Bransle de Villages suite XIV**

These 6 bransles are from suite XIV arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612. A Branle de Village was supposed to incorporate rustic musical features.

- **Bransle Gay I**

“Bransle Gay I” is a dance from the first suite of 20 dances arranged by Pierre Francisque Caroubel (before 1576-1611) from the dance collection *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

- **Bransle suite I**

“Bransle suite I” consists of the first 3 dances in the first suite (I) arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). Bransles were danced in suites with one type leading straight into another. In *Terpsichore*, this first suite contains Simple, Double, Gay, Double de Poictou, Gay Double, and Montirande bransles, as well as Gavottes and a Gillotte, for a total of 20 dances.

The first bransle in this suite is a setting of the French chanson “La, la, la, je ne l’ose dire” (“I shouldn’t tell”) by Pierre Certon (1515-1572).

- **Bransle suite IV**

“Bransle suite IV” contains 2 simple and 1 gay bransles arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). The original suite contains 2 simples, 2 gays and 2 doubles.

- **Bransle simple de Nouvelle suite II**

“Bransle simple de Nouvelle suite II” is from the second suite of bransles arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612. Only the first 3 bransles of the 12 dances in the suite are presented here.

- **Captaine Pipers Pavin**

“Captaine Pipers Pavin” by John Dowland (1563-1626) was a lute solo before Thomas Morley (1558-1603) included it in his *Lessons for Consort*, 1599 & 1611. There it was presented as a piece for the ensemble known as the *Broken Consort* or the *English Consort*. This grouping of instruments consisted of bass viol, treble viol or violin, flute or recorder, lute, cittern and pandora, and provided a glimpse of early orchestration wherein parts were written with specific instruments in mind. Dowland never published a version of the pavin for an ensemble.

- **Captaine Digorie Piper his Galiard**

“Captaine Digorie Piper his Galiard” was a lute solo before Dowland included a version for 5 viols or violins and lute in his *Lachrimae, or Seaven Teares*, 1604. The same tune was used for “If my complaints could passions moue,” Dowland’s partsong for lute and 4 voices from *The First Booke of Songs or Ayres*, 1597. Matthew Holmes copied Dowland’s galliard into his manuscript book in the early 1590s.

Captain Digorie Piper (1559-90), captain of the Sweepstake, was given leave in 1585 to attack Spanish ships. He instead turned to piracy, for which he was tried in 1586 and forced to provide restitution to his victims.

- **Chestnut**

“Chestnut” has survived in settings for virginal, cittern, and gittern. The tune is called “Chestnut, or Doves Figary” in *The English Dancing Master*, 1651, by John Playford (1623-1686). The “Dove” in the title refers to Tom Dover of Exeter, who, according to a song of 1599 by Thomas Deloney (1543-1600), received an unexpected inheritance and blew it all on dalliances. The dance is a longways (line) dance for 3 couples. The dances requires 3 passes through the 24 measure tune.

- **The Choyses**

“The Choyses” is an almaine by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599, a collection of 65 five-part dances.

- **Chorea Hungarica**

“Chorea Hungarica” is an anonymous piece for 5 from the 16th century.

- **Come to me grief for ever**

“Come to me grief for ever” is a song by William Byrd (1543-1623) from *Psalmes, Sonets and Songs*, 1588. It is an elegy to Sir Philip Sydney (1554-1586), poet, statesman, soldier and courtier, a favorite of Queen Elizabeth and one of the most important figures of the Renaissance. William Byrd is considered to be one of the greatest, if not the greatest, English composer.

- **Courante XLIII**

“Courante XLIII” is a dance arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). A *courante* (from the French word for running) was a lively dance that involved skipping and jumping.

- **Courante L**

“Courante L” was arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612.

- **Courante de la Royne LI**

- **Courante de la Royne LII**

These two courantes arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612, utilize the same melody but in different modes. LI is in G major, while LII is in G Dorian.

- **Dainty fine sweet Nymph delightfull**

“Dainty fine sweet Nymph delightfull” is a song by Thomas Morley (1558-1603) from *The first booke of ballets to five voyces*, 1595. The influence of Morley’s teacher, Giovanni Giacomo Gastoldi (c.1554-1609), is evident in the strophic nature of the song and the inclusion of nonsense syllables fa, la, etc. Gastoldi invented the *balletto*, which is a short song intended for dancing, in his *Balletti a cinque voci*, 1591, which became an instant hit and was reprinted 10 times.

- **Drive the cold winter away**

“Drive the cold winter away” is a tune printed by John Playford (1623-1686) in *The English Dancing Master*, 1651, along with the associated dance steps. “A Health to all Good-Fellowes; OR The good Companions Arithmaticke.” was an anonymous broadside ballad/drinking song printed between 1615 and 1640 using the tune. The dance is a longways (line) dance for as many as will. The dance requires 3 passes through the 24 measure tune.

- **Dulcina**

“Dulcina” was a tune used for several ballads in the early 17th century. One setting of the tune for keyboard is named “Daunce” in *the Fitzwilliam Virginal Book*, Fitzwilliam Museum MU.MS.168, c.1562-1612. “Türckische Intrada” was the name used by William Brade (1560-1630) for his 5 part setting in *Newe Ausserlesene liebliche Branden*, 1617.

- **the Earl of Essex Galliard**

John Dowland (1563-1626) wrote an instrumental version named “The Earl of Essex Galliard,” published in *Lachrimae, or Seaven Teares*, 1604, as well as a song version, “Can she excuse my wrongs,” published in *The First Booke of Songs or Ayres*, 1697. The lute song was known as “Can she excuse” as early as 1594, but Dowland renamed it in honor of the Earl of Essex, who was executed in 1601 for attempting to overthrow Queen Elizabeth.

- **Ecce quam bonum**

“Ecce quam bonum” (Behold, how good a thing is) is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599. The name refers to Psalm 133.

- **The Fairie-round**

“The Fairie-round” is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599. It is complicated by a first measure wherein some parts are in duple and some are in triple. Galliards are known to switch back between measures in 2 and measures in 3, but Holborne employed both time signatures simultaneously with near abandon.

- **The Frog Galliard**
- **Jumpe at my Cozen**

“The Frog Galliard” by John Dowland was originally a lute solo and was published as a setting for Broken Consort (lute, treble viol, bass viol, flute, cittern and bandora) by Thomas Morley (1558-1603) in his *Lessons for Consort*, 1599 and 1611. It was later retooled by Dowland as the song, “Now, o now I needs must part” from *the First Booke of Songes or Ayres*, 1597.

“Jumpe at my Cozen” is transcribed from an anonymous keyboard version from Virginal MS Rés. 1186, 1635-1638. “Jumpe” starts with harmonic references to the open measures of “the Frog Galliard.” It would have been considered an excellent musical pun to base a piece with “Jumpe” in the title on “the Frog Galliard.”

- **From hunger and cold** – see “The Little Barley-corne” below

- **Full fathom fiue**

“Full fathom fiue” is sung by Ariel in *The Tempest*, c.1603, by William Shakespeare (1564-1616). Robert Johnson (c.1560-1633), lutenist and composer, wrote this song, which may well be the version used in the original production of the play.

- **Gaillarde CCLXXXVII**

“Gaillarde CCLXXXVII” is a galliard arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

- **Galliard 20**
- **Galliard 38**
- **Galliard 40**

These three galliards are by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599.

- **Galliard XI**

“Galliard XI” is by Thomas Simpson (1582-c.1628) from *Opus Newer Paduanen...*, 1617. Simpson spent many years in Germany and published 3 collections of music. He wrote original pieces as well as arrangements of works by other composers, including John Dowland (see “Mistress Nichols Alman” and “Aria VII”). Like Dowland, he served in the Danish Court of King Christian IV. He was a viol player there from 1622 to 1625.

- **Gavottes 1-3, 6**
- **Gillotte**

“Gavottes 1-3, 6 & Gillotte” are from the first suite of 20 dances arranged by Pierre Francisque Caroubel (before 1576-1611) from the dance collection *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

- **the Glory of the west**

“The Glory of the west” is a dance tune from *The English Dancing Master*, 1651, by John Playford (1623-1686). The dance is a square dance for 2 couples facing each other, and requires 3 passes through the 14 measure melody.

- **Greensleeves**

“Greensleeves” is a tune first mentioned in the Stationer’s Register in London in 1580. There are several versions for lute (both as solo and duet), cittern, and virginal. Each version of the melody has slight differences, although the version used for “What Child is This” by William Chatterton Dix in 1865, from the William Ballet lute book, Trinity College TCD MS 408, 1593, is the most commonly known version in modern times. I have based one transcription on the Ballet lute solo and the second one on the lute solo by Francis Cutting (c.1550-1595/6) from British Library, MS Add.31392, c.1605.

- **A Health to all Good-Fellowes** - see “Drive the cold winter away” above

- **Heigh ho holiday**

“Heigh ho holiday” is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599. “Heigh ho” was an expression from circa 1533 that means disappointment or languor.

- **The Hemp dresser** – see “The London Gentlewoman” below

- **Hollis berrie**

“Hollis berrie” is an anonymous tune set for 5 instruments from British Library MSS 17786-89, 17791, a set of six oblong quarto part-books of principally vocal music, largely in a single italic hand.

- **the Honie-suckle**

“The Honie-suckle” is an almaine by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599.

- **How can the tree**

“How can the tree” is a song by Thomas, Lord Vaux (1509-1556) from Christ Church, Oxford MSS 984-988, 1581-1588.

- **Intrada**

This intrada of anonymous authorship is from the 16th century. An intrada was used to accompany the entrance of lords and ladies.

- **Intrada II**

This intrada by Thomas Simpson (1582-c.1628) is from *Opus Newer Paduanen...*, 1617

- **Jouyssance vous donneray**

“Jouyssance vous donneray” (I will give you joy) is a dance tune from *Orchesographie*, 1589, a dance manual by Jehan Tabouret (1520-1595) writing under the anagram pen name Thoinot Arbeau. It is based on an original chanson by Claudin Sermisy (c.1490-1562), first published in *Chansons nouvelles en musique à quatre parties*, 1528. The dance is a *basse-danse* (low dance), which was a popular court dance in the 15th and 16th centuries.

- **Jumpe at my Cozen** - see “The Frog Galliard” above

- **The King of Denmarks Galiard**

“The King of Denmarks Galiard” was written by John Dowland (1563-1626) and published in *Lachrimae, or Seaven Teares...*, 1604, for 5 viols or violins and lute. Dowland also wrote a version for lute solo. The musical motifs are from battle music of the time, including William Byrd’s “The Battle,” and John Bull’s “A Battle and no Battle.” King Christian IV (1577-1548), king of Denmark and Norway, was Dowland’s employer from 1598 to 1606.

- **La, la, la, je ne l'ose dire** – see “Bransle suite I” above

- **Lachrimae Antiquae**

- **Pavan (Lachrimae Antiquae Nova)**

John Dowland became famous for his Lachrimae (Tears) pavan, originally conceived as a lute solo in the early 1590s. The opening motif of 4 descending notes became so well known that many other composers of the time used it in various songs and instrumental works. Dowland sometimes signed his signature as “Jo: dowland de Lachrimae.”

In 1600, Dowland published *The Second Booke of Songs or Ayres*, which included a song titled “Flow my teares.” This song was a version of the Lachrimae pavan set for 2 voices and lute. In 1604, Dowland published *Lachrimae, or Seaven Teares...*, where he published 7 variations on the Lachrimae pavan for 5 violins or viols with lute. The “Lachrimae Antiquae” is his ensemble version of the original lute solo.

Another of the *Seaven Teares* variations of the Lachrimae tune is “Lachrimae Antiquae Nova.” In *Opusculum Neuwer Pauanen...*, 1610, Thomas Simpson (1582-1628) published a version of Dowland’s “Lachrimae Antiquae Nova,” which he simply called “Pavan.”

• **Lady lye neare mee**

The tune and dance steps for “Lady lye neare mee” are presented in *The English Dancing Master*, 1651, by John Playford (1623-1686). The title seems to have originally been “Laddy lie near me,” and both titles were used for broadside ballads. The dance is a longways (line) dance that requires a varying number of passes through the tune.

• **Lilliburlero** – see “Nottingham Ale” below

• **L'Innamorato**

• **Alta Mendoza**

• **Sing wee and chaunt it**

After Giovanni Giacomo Gastoldi (c.1554-1609) invented the *balletto*, which is a short song intended for dancing, in his *Balletti a cinque voci*, 1591, his song “L’Innamorato” (the Enamored One), beginning “A lieta vita” became a huge hit. It was immensely popular, spawning a dance “Alta Mendoza” by Cesare Negri (c.1535-after 1604), printed in *Le Gratie d'Amore*, 1602. Negri liked it so much, he added 2 more strains to the music. Those 2 strains are presented in this volume at the end of “L’Innamorato.”

There were many other settings of the tune for several decades following. In England, Thomas Morley (1558-1603), a pupil of Gastoldi, published his version of the tune in *The first booke of ballets to five voyces*, 1595. It is called “Sing wee and chaunt it,” and, like “Alta Mendoza,” it has a few extra measures added by Morley to Gastoldi’s original.

The Enamored One

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...

2.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...

3.He who does not believe in him,
Lacking in faith, fa la...
Deserves to have
Against him unleashed
The wrath and furor
Of such a Lord, fa la...

4.Nor is it worth fleeing
For he finds everyone, fa la...
He has swift wings
And fire and darts.
Therefore we must adore
Such a Lord, fa la...

- **The Little Barly-Corne**

“The Little Barly-Corne” is a Christmas song from circa 1640 to the tune of “From hunger and cold.” It celebrates the effects that alcoholic drink has on people.

- **The London Gentlewoman**

The tune “The London Gentlewoman, Or the Hemp-Dresser” was printed by John Playford (1623-1686) in *the English Dancing Master*, 1651. An anonymous ballad to the tune was probably extant before the dance steps were published by Playford. According to the Oxford English Dictionary, a *hemp dresser* is “one who hackles hemp,” which means to separate the coarse parts of the hemp plant. The dance is a longways (line) dance for as many as will, requiring a varying number of passes through the tune.

- **Lullabie**

“Lullabie” is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599.

- **M. Buctons Galiard**

Based on the famous chanson, “Susane un jour” by Orlando di Lassus (1532-1594), John Dowland (1563-1626) published his instrumental version for 5 viols or violins and lute in *Lachrimae, or Seaven Teares*, 1604. Dowland also created 3 other versions of the chanson for lute solo.

- **M. George Whitehead his Almand**

“M. George Whitehead his Almand” was written by John Dowland (1563-1626) and published in *Lachrimae, or Seaven Teares...*, 1604, for 5 viols or violins and lute. The tune was presumably written specifically for that publication, as no other versions exist. George Whitehead was a tenant of the Duke of Northumberland.

- **M. Henry Noell his Galiard**

“M. Henry Noell his Galiard” is a version of the lute solo named “Mignarde” by John Dowland (1563-1626) that was copied into the Matthew Holmes lute book in the early 1590s. After the publication of the version for 5 viols or violins and lutes in *Lachrimae, or Seaven Teares* in 1604, Dowland published a song version titled “Shall I strive with words to move,” in *A Pilgrimes Solace*, 1612.

- **M. John Langtons Paven**

“M. John Langtons Paven” was written by John Dowland (1563-1626) in 3 versions; an untitled lute solo, the version for 5 viols or violins and lute from *Lachrimae, or Seaven Teares*, 1604, and a later lute solo named “Sir John Langton his Pavin” from *A Variety of Lute-Lessons*, 1610. As

Peter Holman wrote in *Dowland Lachrimae (1604)*, 1999, it is “Dowland’s least sorrowful pavan.”

- **M. Nicholas Gryffith his Galiard**

“M. Nicholas Gryffith his Galiard,” by John Dowland (1563-1626) from *Lachrimae, or Seaven Teares*, 1604, is his most complicated galliard. It employs a contrapuntal version of the Lachrimae falling motif and utilizes imitative counterpoint in a manner usually reserved for pavans.

- **M. Thomas Collier his Galiard with 2 Trebles**

When John Dowland (1563-1626) published “M. Thomas Collier his Galiard for 2 Trebles” in *Lachrimae, or Seaven Teares*, 1604, writing 2 treble instrument parts in a musical setting was a new and exciting idea.

- **Masque of Oberon Dances**

Oberon, The Faery Prince; A Masque of Prince Henry’s, first performed on January 1, 1611, was written by Shakespeare’s cohort, Ben Jonson (1572-1637), for the Prince of Wales, who starred as Oberon, Prince of the Fairies. Music was written by English court composers Robert Johnson (c.1583–1633), who also wrote songs for Shakespeare’s *Cymbeline*, 1609, and *The Tempest*, 1611, and Alfonso Ferrabosco the younger (c.1575–1628).

Three of the dances from the masque, the First of the Princes, the Second of the Princes, and the Third of the Princes were later set for five instruments by William Brade (1560-1630) in *Neue Auserlesne*, 1617. These are the only known contemporary settings of the Oberon music.

- **The Milke-Mayds Bobb**

“The Milke-Mayds Bobb” tune and steps were given by John Playford (1623-1686) in *The English Dancing Master*, 1651. In the second setting of the music I have provided, the melody moves from the first line to the second line and back again. The dance is a longways (line) dance for 4 couples. The dance requires 3 passes through the original 16 measure tune.

- **Millisons Jegge**

The “Millisons Jegge” dance tune and steps were printed by John Playford (1623-1686) in *The English Dancing Master*, 1651. The dance is a longways (line) dance for 4 couples. The dance requires 3 passes through the original 24 measure tune.

- **Mistresse Nichols Almand**
- **Aria VIII**

“Mistresse Nichols Almand” is a short dance by John Dowland (1563-1626) from *Lachrimae, or Seaven Teares*, 1604. As well as Dowland’s simpler lute setting, there is another setting named “Aria VIII” by Thomas Simpson (1582-1628) from *Taffel Consort*, 1621. Simpson’s version is for 4 instruments, so I have added a fifth line to match the instrumentation in Dowland’s original.

- **Newcastle**

“Newcastle” is a dance from *The English Dancing Master*, 1651, by John Playford (1623-1686). The dance is a circle dance for 4 couples requiring 3 passes through the 32 measure tune.

- **The night watch**

“The night watch” is an almaine by by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599.

- **Nottingham Ale**

“Nottingham Ale” is a drinking song praising ale from Nottingham in central England. The earliest known version of the tune is from *Delightful Companion: Or, Choice New Lessons for The Recorder or Flute*, 1686, by Robert Carr (fl. 1686-1696), which was printed by John Playford. The tune later became known as “Lilliburlero,” after it was used for a political song written in 1687 by Thomas (later Marquess of) Wharton (1648 –1715).

- **Now is the moneth of Maying**

Thomas Morley (1558-1603) wrote “Now is the moneth of Maying” and published it in *The first booke of balletts to five voyces*, 1595. Morley also wrote another famous song about the joys of May, “It was a lover and his lass.”

- **O Che Nuovo Miracolo**
- **Aria del Gran Duca Fernando di Toscana**

“O Che Nuovo Miracolo” (O what new miracle) was written by Emilio di Cavalieri (c.1550-1602) for *La Pellegrina (The Pilgrim Woman)*, 1589, a comedy performed in Venice at the wedding celebrations of the reigning Grand Duke Ferdinando I de’ Medici and Christine of Lorraine.

The popular opening strains of “O Che Nuovo Miracolo” were used in several settings in the years to come, including the “Aria del Gran Duca Fernando di Toscana” by Peter Philips (c.1560-1628) from Tregian Manuscript, BL MS Egerton 3665, 1609-1619.

O what new miracle

Here, descending to earth
In a heavenly spectacle,
Are the Gods who illuminate the world!
Here, Hymen and Venus
Now set foot upon the earth.

• O grieve even on the Bud

“O grieve even on the Bud” is a part-song from *Canzonets or Little Short Airs*, 1597, by Thomas Morley (1558-1603).

• Official Branle – see “Branle de l'Official” above

• Pavan (Lachrimae Antiquae Nova) – see “Lachrimae Antiquae” above

• Pavan 37

• Galliard 38

“Pavan 37 and Galliard 38” are by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599. The numbers 37 and 38 refer to the piece numbers in the original publication and are not part of the names of the pieces, which are just “Pavan” and “Galliard.” Whenever a pavan was danced, it would be followed by a galliard. Many composers wrote pavan and galliard pairs based on the same theme. Pavane 37 and Galliard 38 make the only matched pavane-galliard pair by Holborne using the same theme.

• Pavan 39

The simply named “Pavan” is piece number 39 in *Pavans, Galliards, Almains...*, 1599, by Anthony Holborne (c.1560-1602).

• Pavan and Galliard

This pavan and galliard pair is by Augustine Bassano (before 1545 - 1604), from the Tregian Manuscript, GB-Lbl Egerton 3665, 1613-9. The original owner of the manuscript was Francis Tregian the Younger (1574?-1619), a Catholic recusant. For years it was believed that Tregian created the manuscript while in the Fleet Prison in London.

• Pavana del Otto Landgravio

• Pavana della Tromba d'Hollandia

These 2 pavans By Moritz, Hessen-Kassel, Landgraf (1572-1632) are from the manuscript Universitätsbibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel, 4° Ms. Mus. 72. A Landgraf is a count ruling over territories. As well as a composer, Moritz was the ruling Landgraf and a patron of the arts, and as such received the nickname Moritz der

Gelehrte (the Learned). Pavana del Otto Landgravio is named in honor of Kapellmeister Georg Otto, under whom Moritz studied.

- **Pavane d'Angleterre**

“Pavane d'Angleterre” (Pavane of England) by Claude Gervaise (1525-1583) is from *Sixieme livre de dancieries*, 1555. A prolific composer/arranger/editor, Gervaise created 6 books of dances and 10 books of chansons.

- **Der Pilligrienen Tanz**

“Der Pilligrienen Tanz” (The Pilgrim Dance) by William Brade (1560-1630) was printed in *Neue auserlesene Branden...*, 1617.

- **Robin is to the Greenwood Gone**

“Robin is to the Greenwood Gone” is an instrumental version of the Elizabethan song of the same name. This anonymous version is from a set of partbooks, the Wigthorpe manuscript, British Library MSS 17786-91, c.1620–30.

- **Saint Martins**

“Saint Martins” is a dance from *The English Dancing Master*, 1651, by John Playford (1623-1686). The dance appeared in the first 7 editions of the book, but it was replaced by a dissimilar dance called “Saint Martin’s Lane” in 1696 in the supplement to the 9th edition. The original is a square dance for 2 couples facing each other. The dance steps require 3 passes through the 32 measures of the tune.

- **Saltarello detta Trivella**

“Saltarello detta Trivella” by Orazio Vecchi (1550-1605) is from *Selva di Varie Recreatione*, 1590. A Saltarello is an energetic dance for a couple with roots going back to around 1400. Vecchi was an early composer of opera precursors called *Madrigal Comedies*, which would string madrigals together with a loose plot.

- **La Sarabande XXXIII**

“La Sarabande XXXIII” is set by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612. The sarabande started in the 1530s in Central America as a lively dance called a *zarabanda* that was so spicy it was banned in Spain in 1583. It spread to Italy and France where it evolved into a slow and stately dance.

- **Scots Rant**

“Scots Rant” was presented by John Playford (1623-1686) in *the Dancing Master*, supplement to the 3rd Edition, 1657. A rant is a dance from Scotland and Northern England. “Scots Rant” is a jig.

- **Semper Dowland semper Dolens**

“Semper Dowland semper Dolens” is a complicated piece by John Dowland (1563-1626) from *Lachrimae, or Seaven Teares...*, 1604. It has long strains and features echoes of Dowland’s song “Go christall tears” from *The First Booke of Songs or Ayres*, 1697. The title means “always Dowland always sorrowful,” from the Latin saying “Doleo, quia semper dolens dolere nescio,” meaning “I sorrow because, ever sorrowing, I do not know how to sorrow.” There are 2 lute versions from contemporary sources, but they do not end with a strikingly unresolved cadence as in this version.

- **Shock.a.torum Cormacke**

“Shock.a.torum Cormacke” is a setting by William Brade (1560-1630) from *Newe auserlesene Branden...*, 1617. It was likely written by Cormac MacDermott (died 1618), Irish harpist and composer at the English court of James I.

- **Shoot false love I care not**

Shoot false love I care not was written by Thomas Morley (1558-1603) and published in *The first booke of ballets to five voyces*, 1595. Morley’s works in that volume are in the light and homophonic style of his teacher Giovanni Giacomo Gastoldi (c.1554-1609), who invented the *balletto*, a short song intended for dancing.

- **The silver Swanne**

“The silver Swanne” is a madrigal for five voices by Orlando Gibbons (1583-1625) from *The First Set of Madrigals and Mottets of 5. Parts*, 1612. The text may be by Orlando’s patron, Sir Christopher Hatton (1581-1619). It alludes to a final beautiful act before dying, a “swan song,” proverbially attributed to swans.

- **Sing wee and chaunt it** – see “L’Innamorata” above

- **Sir Eduward Nouwels delight**

There are several anonymous settings for lute of “Sir Eduward Nouwels delight” from various manuscripts. Valentin Haussmann (1565-1614) called his setting “Tantz LXXIII” in *Rest von Polnischen und andern Tänzen*, 1603. A version for keyboard by Thomas Morley (1558-1603) is called “Nancie” in *the Fitzwilliam Virginal Book*, Fitzwilliam Museum MU.MS.168, c.1562-1612. The tune was used for new songs even into the 18th century.

- **Sir John Souch his Galiard**

“Sir John Souch his Galiard” was written by John Dowland (1563-1626) and published in *Lachrimae, or Seaven Teares...*, 1604, for 5 viols or violins and lute. It is probably based on Dowland’s song, “My thoughts are wingd with hopes” from *The First Booke of Songs or Ayres*, 1597, although Matthew Holmes copied a version for lute solo in his manuscript lute book in the early 1590s. Giles Farnaby (c.1563-1640) wrote an unrelated piece called “Lord Souch’s maske” that was included by Thomas Morley (1558-1603) in his *Lessons for Consort*, 1599 and 1611, presumably named for the same Sir John Souch (or Zouch).

- **La Sirena**

“La Sirena” (The Mermaid) is a balletto by Giovanni Giacomo Gastoldi (c. 1554-1609) from *Balletti a cinque voci*, 1591.

The Mermaid

This sweet mermaid
Calms the sea with song, fa la...
One of her charming laughs
Can make the air serene, fa la...

Whoever sees her beautiful face
Remains a prisoner of Love, fa la...
Whoever sees her lovely eyes,
Feels his heart become enchained,
fa la...

- **Sola soletta**

“Sola soletta” (All alone) by Girolamo Conversi (fl.1571-1575) is from *Il primo libro delle canzoni a 5 voci*, 1575. In the groundbreaking publication from year 1590, *The first sett, of Italian madrigals Englished* by Thomas Watson (1555-1592), new English lyrics were written using the original tune. The new song was called “When all alone my bony loue.” An instrumental version of “Sola soletta” for 6 varied instruments was published by Thomas Morley in his *Lessons for Consort*, 1599 and 1611.

Translation

Alone and carefree I walk along, singing.
My heart is colder than ice
and I disdain all the snares of love.

- **Tantz LXXIII** – see “Sir Eduward Nouwels delight” above

- **Türckische Intrada** – see Dulcina above

- **Volte CCI**

“Volte CCI” is a setting by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612. The volte, or *volta* in Italian (meaning “turning”) was a dance with music similar to a galliard, with risqué lifts of the lady by the gentleman. All voltas in *Terpsichore* are in 3, including this piece, but I have reset it in duple because it simply does not work for me in 3.

- **Volte CCXXIII**

“Volte CCXXIII” is a setting by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612.

- **Volte de Tambour**
- **Volte CCX**
- **Volte CCXI**

These 3 voltas are set by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612.

- **Wanton**

“Wanton” is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...*, 1599. The meaning of “wanton” in the title is as a verb meaning “to frolic” rather than as an adjective.

- **Washerwomen’s Branle** - see “Branle des Lavandieres” above

- **Well Hall**

The tune and dance steps for the English Country Dance “Well Hall” were printed by John Playford (1623-1686) in *The Dancing Master*, supplement to the 6th edition, 1679. Well Hall was a manor hall in the Greenwich area of London.

- **Wilson's Wilde**

There are settings “Wilson's Wilde” for lute, for cittern, and for keyboard. William Byrd called it “Wolseys Wilde” when he set it for keyboard in *the Fitzwilliam Virginal Book*, Fitzwilliam Museum MU.MS.168, c.1562-1612. Thomas Deloney (1543-1600) called for the tune in his ballad “The Queenes visiting of the Campe at Tilsburie,” from 1588, a song celebrating Elizabeth’s speech to the troops about to defend England from the Spanish Armada..



LACHRIMÆ,
OR SEAVEN TEARES
FIGURED IN SEAVEN PASSIO-
nate Pauans, vvith diuers other Pauans, Gali-
ards, and Almands, set forth for the Lute, Viols, or
Violens, in fve parts:

By Iohn Dowland Bachelor of Musicke, and Lute-
nist to the most Royall and Magnificent, *Christian the fourth, King of*
Denmarke, Norway, Vandales, and Gotles, Duke
of Sleswicke, Holsten, Stormaria and Ditmars:
Earle of Odenburge and
Delmenhorst.

Aut Furit, aut Lacrimat, quem non Fortuna beavit.



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