

The Greate Booke  
of  
**Dances &  
Songs**

of the 16<sup>th</sup> and 17<sup>th</sup> centuries  
for  
**4**  
Ensemble Edition

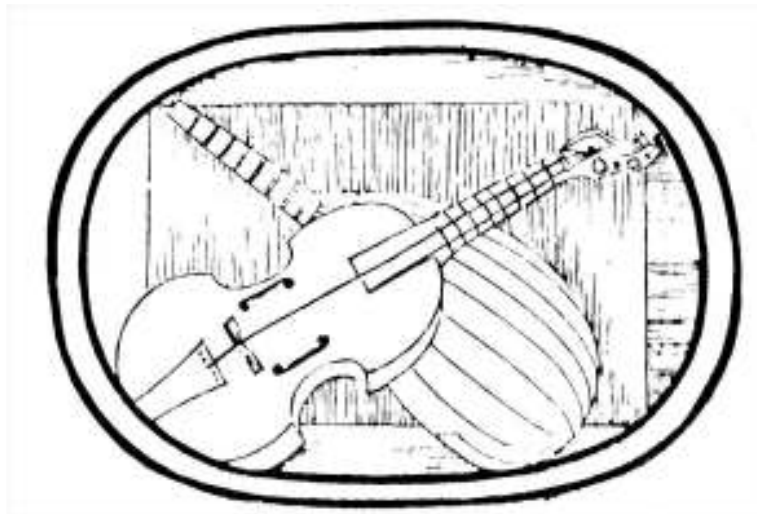
Steve Hendricks





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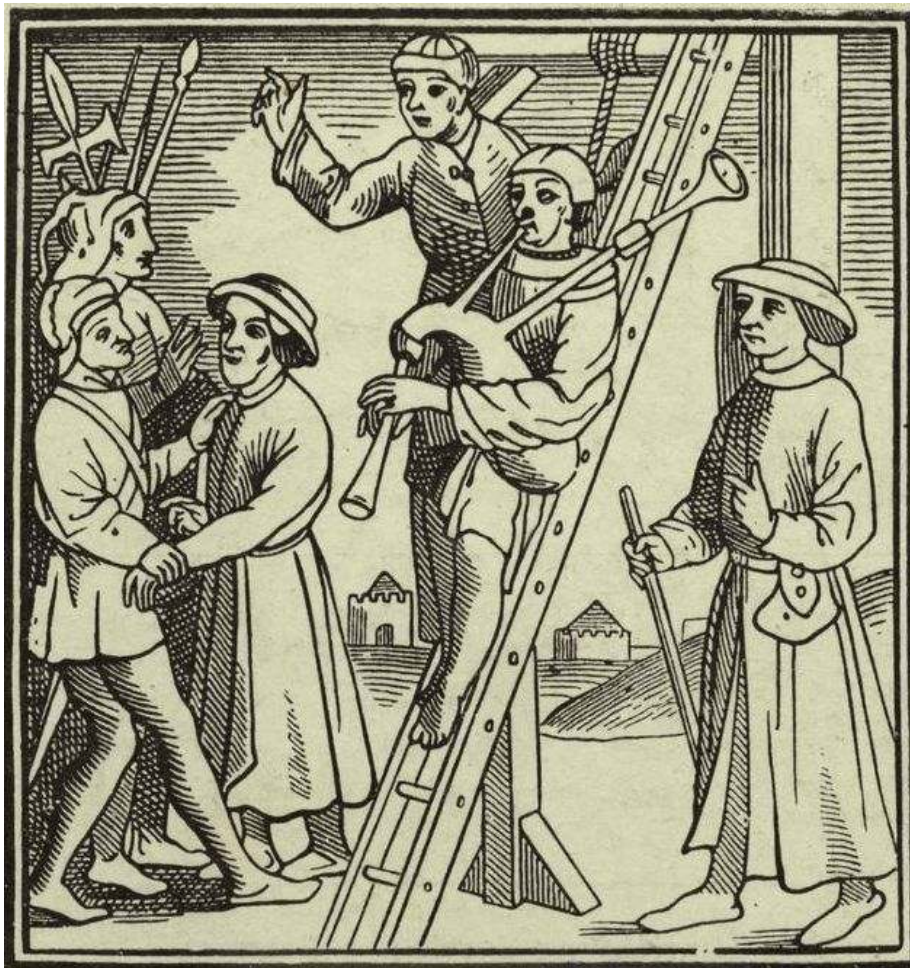
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## Dances and Songs for 4

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from *Orchesographie*,  
1589

# Allemande

Thoinot Arbeau (Jehan Tabourot)  
(1520-1595)

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

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

12 F B $\flat$  F C F F Dm C Gm F

18 B $\flat$  B $\flat$  Gm F Gm F C F

from *The Dancing Master*,  
3rd edition, 1657 & 1665

# Abergenny

John Playford  
(1623-1686)

Dm Am F Am Dm B $\flat$  F C F

5 Dm A Dm A Em Dm A Dm A D

9 Dm Am Dm B $\flat$  F C F

13 Dm A Dm A Em Dm A Dm A D



from *Terpsichore*,  
1612

# Pavane de Spaigne

XXX

Michael Praetorius  
(c.1571-1621)

Dm A Dm A G A Dm Em A Dm Em

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

9 Am C F C Dm G C G A G

13 A Dm Em A D A Dm Gm A D

from *The English Dancing Master*,  
1651

# All in a Garden green

John Playford  
(1623-1686)

Musical notation for measures 1-4. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the staves: G, G, C, G, Am, G, D, G.

Musical notation for measures 5-8. The score continues with four staves. Chord symbols are placed above the staves: C, G, C, G, D, G.

Musical notation for measures 9-13. The score continues with four staves. Chord symbols are placed above the staves: G, C, D, G, G, C, D, G, C, G.

Musical notation for measures 14-17. The score continues with four staves. Chord symbols are placed above the staves: Am, Bm, G, C, G, D, G, D, G.

*A variation*

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

23 Am Em G Bm Am Em D G

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

32 Am E Am Bm Am Bm C G C D G D <sup>1</sup>G <sup>2</sup>G



from *Danserye*,  
1551

# Allemaingne I

Tielman Susato  
(c.1500-c.1561)

C Am Dm C Gm B $\flat$  C G Am G Dm C

7 C Dm C G Dm C Gm Dm C

11 C F C Am Bdim C Am B $\flat$  Gm F G Dm G C

17 C Bdim C Bb C G Am G Dm C

20 C Em Dm Am Dm Am Bb Dm C

23 C F C Am C Dm Bb C G C

# Alta Mendoza

from *Le Gratie d'Amore*,  
1602

Cesare Negri  
(c.1535-after 1604)

Musical score for the first system of 'Alta Mendoza'. It consists of four staves: two treble clefs (8 and 8) and two bass clefs (4). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a simple, homophonic style. Above the staves, the following chords are indicated: G, Am, G, G, Am, G, G, Am, G, D, G.

Musical score for the second system of 'Alta Mendoza', starting at measure 5. It consists of four staves: two treble clefs (8 and 8) and two bass clefs (4). The key signature is one sharp (F#) and the time signature is 4/4. Above the staves, the following chords are indicated: G, C, G, C, C, Dm, G, C, D, G, Am, G.

Musical score for the third system of 'Alta Mendoza', starting at measure 8. It consists of four staves: two treble clefs (8 and 8) and two bass clefs (4). The key signature is one sharp (F#) and the time signature is 4/4. Above the staves, the following chords are indicated: C, Dm, G, C, C, Dm, G, D, G, C, D, G. The system concludes with the word *Fine*.



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

15 G D C D A D G C D C

18 D G C D G Am G D G

*D.C. al Fine*

# Aprill is in my Mistris face

Gm Am D Gm Am D Gm Gm D D Gm Cm D sus4 D

A - prill is in my Mis - tris face,  
A - prill is in my Mis - tris face,  
A - prill is in my Mis - tris face,  
A - prill is in my Mis - tris face,

Detailed description: This system contains the first five measures of the piece. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in G minor and 4/4 time. The lyrics are: 'A - prill is in my Mis - tris face, A - prill is in my Mis - tris face, A - prill is in my Mis - tris face, A - prill is in my Mis - tris face,'.

6 Gm Am D Gm Am D Gm Cm D Dm Gm D Eb

Mis - tris face. A - prill is in my Mis - tris face, And Iu - ly in hir eyes hath place,  
face, A - prill is in my Mis - tris face, And Iu - ly in hir eyes hath place,  
face, A - prill is in my Mis - tris face, my Mis - tris face. And  
A - prill is in my Mis - tris face, my Mis - tris face. And Iu - ly in hir

Detailed description: This system contains measures 6 through 11. It features four staves. The lyrics are: 'Mis - tris face. A - prill is in my Mis - tris face, And Iu - ly in hir eyes hath place, face, A - prill is in my Mis - tris face, And Iu - ly in hir eyes hath place, face, A - prill is in my Mis - tris face, my Mis - tris face. And A - prill is in my Mis - tris face, my Mis - tris face. And Iu - ly in hir'.

12 Bb F Gm Cm Bb F Bb F Bb Eb Bb

And Iu - ly in hir eyes, hir eyes hath place. With in hir bo - some, with  
And Iu - ly in hir eyes, hir eyes hath place. With in hir bo - some, with  
Iu - ly in hir eyes hath place, hir eyes hath place. With in hir bo - some, with  
eyes hath place, hir eyes hath place. With

Detailed description: This system contains measures 12 through 17. It features four staves. The lyrics are: 'And Iu - ly in hir eyes, hir eyes hath place. With in hir bo - some, with And Iu - ly in hir eyes, hir eyes hath place. With in hir bo - some, with Iu - ly in hir eyes hath place, hir eyes hath place. With in hir bo - some, with eyes hath place, hir eyes hath place. With'.

18 Eb Bb F Bb F Bb Gm Gm D Dm

in hir bo - some, is Sep - tem - ber, But in hir heart,  
 in hir bo - some, is Sep - tem - ber,  
 in hir bo - some, is Sep - tem - ber, But in hir heart,  
 in hir bo - some, is Sep - tem - ber, But in hir

25 F Cm Eb Bb Gm D G Gm

But in hir heart hir heart, a could De - cem - ber. But in hir heart, hir  
 But in hir heart, hir heart, a could De - cem - ber. But in hir heart, hir  
 hir heart, a could De - cem - ber. But in hir heart,  
 heart, But in hir heart a could De - cem - ber.

32 Dm F Cm Eb Bb Gm D G

heart, But in hir heart, hir heart, a could De - cem - ber.  
 heart, But in hir heart, hir heart, a could De - cem - ber.  
 But in hir heart, a could De - cem - ber.  
 But in hir heart, But in hir heart, a could De - cem - ber.

# Argeers

C G Am G G C

Musical notation for measures 1-4. The score is in 3/4 time and C major. It features a treble and bass staff with a grand staff. The melody in the treble staff starts with a C4 quarter note, followed by a dotted quarter note, and then eighth notes. The bass line consists of quarter notes. Chord symbols C, G, Am, G, G, and C are placed above the staff.

5 C G Am G F G C

Musical notation for measures 5-8. The melody continues with eighth notes and quarter notes. A repeat sign is at the end of measure 8. Chord symbols C, G, Am, G, F, G, and C are placed above the staff.

9 G G G G

Musical notation for measures 9-12. The melody features eighth notes and quarter notes. A repeat sign is at the beginning of measure 9. Chord symbols G, G, G, and G are placed above the staff.

13 C F C G F G C

Musical notation for measures 13-16. The melody includes eighth notes and quarter notes. A repeat sign is at the end of measure 16. Chord symbols C, F, C, G, F, G, and C are placed above the staff.

17 C G Am G C G C

21 C G Am G F G C

25 G G G G

29 C F C G F G C

from *Terpsichore*,  
1612

# Ballet CCLXVIII

Michael Praetorius  
(c.1571-1621)

Musical score for measures 1-6. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the Treble 1 staff: G, D, G, C, G, D, G, G, Am, G, Am, G.

Musical score for measures 7-11. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the Treble 1 staff: Am, G, D, G, G, D, G, C, G.

Musical score for measures 12-15. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the Treble 1 staff: D, G, C, G, Am, D, G, D, G, Gm.



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

23 Gm C D G Gm  $B\flat$  F Gm

28 D Dm  $B\flat$  F Gm C D  $\begin{matrix} 1 \\ 2 \end{matrix}$  G G

from *Terpsichore*,  
1612

# Ballet des Feus

CCLXXIX

Michael Praetorius  
(c.1571-1621)

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

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

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

13 Em Dm Em Dm F C F G 1 C F C 2 C

from *Terpsichore*,  
1612

# Ballet des Matelotz

CCLXXX

Michael Praetorius  
(c.1571-1621)

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

Musical score for measures 1-4. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with accompaniment in the lower staves. Chord symbols are placed above the notes.

5 C F Dm Am G F G Am

Musical score for measures 5-8. The score continues with four staves. Measure 5 begins with a repeat sign. Chord symbols are placed above the notes.

9 G Am G C Dm

Musical score for measures 9-11. The score continues with four staves. Chord symbols are placed above the notes.

12 C Dm G 1 C F C 2 C

Musical score for measures 12-14. The score continues with four staves. Measure 12 has a repeat sign. Measure 13 has two endings, labeled 1 and 2. Chord symbols are placed above the notes.

from *Terpsichore*,  
1612

## Ballet des Bacchantes CCLXXVIII

Michael Praetorius  
(c.1571-1621)

C C F C F C G G Dm

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

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

## Ballet des Princesses CCLXXVII

C C C F C F C G C G Am

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

10 C F C G C G Am E Am G Dm Dm G

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

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

from *Terpsichore*,  
1612

# Ballet des sorciers

CCLXII

Michael Praetorius  
(c.1571-1621)

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

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

10 Gm Dm B $\flat$  F B $\flat$  Gm F C D G A D D

# Ballet de la Royne

CCLXIII

D D G G Am G Em D D A D Am G Am G



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

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

16 Gm Gm C F G C F Gm A D

20 Gm F Gm Bb F Bb C F F Gm D G

from *Il Primo Libro di Balli*,  
1578

# Ballo Anglese

English Dance

Giorgio Mainerio  
(c.1535-1582)

Musical notation for measures 1-4. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written for four staves: two treble clefs and two bass clefs. Chord symbols G, F, G, Dm, and G are placed above the first staff. The melody in the first treble staff consists of quarter and eighth notes. The bass line in the bottom two staves consists of quarter notes.

Musical notation for measures 5-8. The score continues with the same instrumentation. Chord symbols G, D, G, C, F, G, C, D are placed above the first staff. Measures 7 and 8 are marked with first and second endings. The first ending is a quarter note G, and the second ending is a quarter note G. The melody in the first treble staff includes a sharp sign (F#) in measure 6. The bass line continues with quarter notes.

Musical notation for measures 9-13. The score continues with the same instrumentation. Chord symbols Dm, Em, C, D, G, Dm, Em, C, D, G are placed above the first staff. Measures 9 and 10 are marked with repeat signs. The melody in the first treble staff includes a sharp sign (F#) in measure 10. The bass line continues with quarter notes.

Musical notation for measures 14-17. The score continues with the same instrumentation. Chord symbols G, D, G, C, F, G, C, D are placed above the first staff. Measures 16 and 17 are marked with first and second endings. The first ending is a quarter note G, and the second ending is a quarter note G. The melody in the first treble staff includes a sharp sign (F#) in measure 15. The bass line continues with quarter notes.

# Saltarello

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

The first system of the musical score for 'Saltarello' consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the alto and tenor clefs, and the fourth staff 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: G, F, Dm, G, F, C, F, Dm, G, F, Dm, F, G.

5 G F Dm G C G Am Em F C D 1 G 2 G

The second system of the musical score for 'Saltarello' consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the alto and tenor clefs, and the fourth staff 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: G, F, Dm, G, C, G, Am, Em, F, C, D, 1 G, 2 G. A first ending bracket covers measures 11 and 12, and a second ending bracket covers measures 13 and 14.

10 Dm Em F G Dm Em F G

The third system of the musical score for 'Saltarello' consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the alto and tenor clefs, and the fourth staff 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: Dm, Em, F, G, Dm, Em, F, G. A repeat sign is at the beginning of the system.

14 G F Dm G C G Am Emin F C D 1 G 2 G

The fourth system of the musical score for 'Saltarello' consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the alto and tenor clefs, and the fourth staff 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: G, F, Dm, G, C, G, Am, Emin, F, C, D, 1 G, 2 G. A first ending bracket covers measures 18 and 19, and a second ending bracket covers measures 20 and 21.

**Ballo Francese**  
*French Dance*

Chord progression: G D C F G Am D G C

The first system of the musical score consists of four staves. The top staff is the melody line, featuring eighth and sixteenth notes with a treble clef. The second and third staves are treble clef accompaniment, and the fourth staff is the bass line. Chord symbols G, D, C, F, G, Am, D, G, and C are placed above the first staff. The system concludes with a double bar line and repeat dots.

Chord progression: G Em F Em F D F G F F Dm F

The second system of the musical score consists of four staves. The top staff is the melody line, featuring eighth and sixteenth notes with a treble clef. The second and third staves are treble clef accompaniment, and the fourth staff is the bass line. Chord symbols G, Em, F, Em, F, D, F, G, F, F, Dm, and F are placed above the first staff. The system begins with a measure rest and concludes with a double bar line and repeat dots.

Chord progression: F Am D Em D 1 G C 2 G

The third system of the musical score consists of four staves. The top staff is the melody line, featuring eighth and sixteenth notes with a treble clef. The second and third staves are treble clef accompaniment, and the fourth staff is the bass line. Chord symbols F, Am, D, Em, D, G, C, and G are placed above the first staff. The system begins with a measure rest and concludes with a double bar line and repeat dots.

# Salterello

Chords: G F E A D C F Em C F Em G

The first system of the musical score for 'Salterello' consists of four staves. The top staff is the vocal line, with lyrics G F E A D C F Em C F Em G. The second and third staves are treble clef staves, and the fourth is a bass clef staff. The music is in 6/4 time and features a simple, melodic line with some grace notes and a final cadence.

5 Chords: G Am Gm Am F G Am Gm Am F

The second system of the musical score for 'Salterello' consists of four staves. The top staff is the vocal line, with lyrics G Am Gm Am F G Am Gm Am F. The second and third staves are treble clef staves, and the fourth is a bass clef staff. The music continues the melodic line with a similar rhythmic pattern.

9 Chords: F Dm F A <sup>1</sup> Dm Em F <sup>2</sup> Dm C G D G

The third system of the musical score for 'Salterello' consists of four staves. The top staff is the vocal line, with lyrics F Dm F A <sup>1</sup> Dm Em F <sup>2</sup> Dm C G D G. The second and third staves are treble clef staves, and the fourth is a bass clef staff. The system includes a first ending (marked with a '1') and a second ending (marked with a '2').

# Barrow Faustus Dreame

Musical notation for the first system, measures 1-3. Chord symbols: Dm, A, Dm, Em, A, D, Dm, Am.

Musical notation for the second system, measures 4-6. Chord symbols: Bb, A, Dm, A, Dm, Em, A, D.

Musical notation for the third system, measures 7-9. Chord symbols: Dm, Am, Bb, A, C, F, G, C.

10 F F Dm G Gm A Dm A B $\flat$  A

14 D C F G C F

17 F Dm G Gm A Dm A B $\flat$  A D

from *Il Scolaro*,  
1645

# Bassa Gioiosa

*Joyful Basse-dance*

Gasparo Zanetti  
(fl.1626-1645)

Chords: G C G D C G Am E

5 Chords: E Em G Am Bm C B 1 E 2 E D

10 Chords: D G D G Am G A D

14 Chords: D G Am G C B 1 E D 2 E



19 G C D G D C G

23 C G C C D G

27 G C D G D G

31 C G C C D G

from *Neuf basses danses...*,  
1530

# Basse Danse

## La Magdalena

Pierre Blondeau  
(c.1479-?)

Dm F Gm Eb F Cm Dm Bb F Cm F Bb C

Musical score for measures 1-6. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (Bb) and the time signature is 3/4. The melody in the first staff consists of eighth and quarter notes. The accompaniment in the other staves uses a mix of quarter and eighth notes.

7 Dm C Gm F Gm Am Dm Dm C D A Dm

Musical score for measures 7-12. The score continues with four staves. Measure 12 ends with a double bar line and repeat dots. The melody in the first staff includes a sharp sign (F#) in the final measure.

13 Dm Dm Eb F C F F C D A D

Musical score for measures 13-20. The score continues with four staves. Measure 20 ends with a double bar line and repeat dots. The melody in the first staff includes a sharp sign (F#) in the final measure.

21 Dm F Gm Am E A Am F C Dm Am Dm A

Musical score for measures 21-28. The score continues with four staves. Measure 28 ends with a double bar line and repeat dots. The melody in the first staff includes a sharp sign (F#) in the final measure.

from *Neuf basses danses...*,  
1530

# Tourdion

## Quand je bois du vin claret

Pierre Blondeau (c.1479-?)  
lyrics by César Geoffray (1901-1972)

Dm Dm F Gm Dm Em C Dm

Quand je bois du vin cla ret, a-mi, tout tour-ne, tour-ne, tour-ne, tour - ne aus - si de - sor - mais je  
De ce gras jam bon Man - ge-ons pour ou - bli - er nos pei - nes! De ce gras jam -

Le bon vin nous a ren - du gais, chan - tons,

Bu - vons bien, la bu - vons donc, a ce fla -

Bu - vons bien, bu - vons, mes a - mis trin - quons bu -

6 Dm C Dm A Dm Dm F

bois An - jou ou Ar - bois. Chan - tons et bu - vons, a  
bon Mes a - mis, man - geons donc! Chan - tons et bu - vons: Vi -

ou - bli-ons nos pei - nes, chan - tons. En man - geant d'un

con fai - sons la guer - re. En man - geant d'un

vons, vi - dons nos ver - res. En man - geant d'un

11 Am Dm F F C Dm A Dm

ce fla - con fai-sons la guer - re, Chan - tons et bu - vons, mes a-mis, bu - vons don-  
ve l'a-mour et la bou - teille! Chan - tons et bu - vons Mes a-mis; bu - vons don-  
gras jam - bon, a ce fla - con fai - sons la guer - re.

gras jam - bon, a ce fla - con fai - sons la guer - re.

gras jam - bon, a ce fla - con fai - sons la guer - re.

# The Batchelars delight

## Top lines

1 C C F Dm C D G

Musical notation for measures 1-5. The first system consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. Chord symbols C, C, F, Dm, C, D, and G are placed above the notes in the upper staff.

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

Musical notation for measures 6-10. The first system consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. Chord symbols C, G, Am, C, D, G, C, F, G, C, F, G, and C are placed above the notes in the upper staff.

11 F Em Am G C C

Musical notation for measures 11-15. The first system consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. Chord symbols F, Em, Am, G, C, and C are placed above the notes in the upper staff.

16 F Em Am G Em Am D G C D G Em

Musical notation for measures 16-20. The first system consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. Chord symbols F, Em, Am, G, Em, Am, D, G, C, D, G, and Em are placed above the notes in the upper staff.

21 Am D G C D G Am G C Am E Am E

Musical notation for measures 21-25. The first system consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. Chord symbols Am, D, G, C, D, G, Am, G, C, Am, E, Am, and E are placed above the notes in the upper staff.

26 1 A A 2 A A

Musical notation for measures 26-30. The first system consists of two staves. The upper staff has a treble clef and a common time signature. The lower staff has a bass clef. Chord symbols A, A, A, and A are placed above the notes in the upper staff. A first ending bracket is shown above the first two measures, and a second ending bracket is shown above the last two measures.

30 D G D D G D Dm Am E A Dm

36 Am E A Dm Dm A D Dm Am C G C

42 Am D G C Am D 1 G G 2 G C

48 C F G C G G AmDm C G C G

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

59 G F C Dm C Dm G 1 C 2 C C

# The Batchelars delight

Bottom lines

Musical notation for measures 1-5. The system consists of two staves: a treble clef staff with a soprano clef (C1) and a bass clef staff. The music is in common time (C). The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together.

Musical notation for measures 6-10. The system consists of two staves: a treble clef staff with a soprano clef (C1) and a bass clef staff. The music is in common time (C). The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together.

Musical notation for measures 11-15. The system consists of two staves: a treble clef staff with a soprano clef (C1) and a bass clef staff. The music is in common time (C). The key signature has one sharp (F#). The notation includes quarter notes and half notes.

Musical notation for measures 16-20. The system consists of two staves: a treble clef staff with a soprano clef (C1) and a bass clef staff. The music is in common time (C). The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together.

Musical notation for measures 21-25. The system consists of two staves: a treble clef staff with a soprano clef (C1) and a bass clef staff. The music is in common time (C). The key signature has one sharp (F#). The notation includes quarter notes and half notes.

Musical notation for measures 26-30. The system consists of two staves: a treble clef staff with a soprano clef (C1) and a bass clef staff. The music is in common time (C). The key signature has one sharp (F#). The notation includes quarter notes and half notes. There are first and second endings indicated by bracketed lines above the staves.

30

8

36

8

42

8

48

8

53

8

59

8

from *Danserye*,  
1551

# La Bataille

## Pavane V

Tielman Susato  
(c.1500-c.1561)

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

Musical score for measures 1-8. The score is in 3/4 time and D minor. It features four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. Chords are indicated above the staff.

9 C B $\flat$  DmB $\flat$  C C B $\flat$  C F C F C F B $\flat$  F C F C B $\flat$  C F

Musical score for measures 9-16. The score continues from the previous system. It features four staves: Treble, Alto, Tenor, and Bass. Chords are indicated above the staff.

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

Musical score for measures 17-24. The score continues from the previous system. It features four staves: Treble, Alto, Tenor, and Bass. Chords are indicated above the staff.

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

Musical score for measures 25-32. The score continues from the previous system. It features four staves: Treble, Alto, Tenor, and Bass. Chords are indicated above the staff.



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

# Galliard de la Bataille

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

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

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

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

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

# Behold a wonder here

verses 1-3

G G Em D sus4 D G C

Be - hold a won - der here Loue  
Such beames in - fus - ed be weepe By  
Loue now such Loue now no more will For

Be - hold a won - der here Loue  
Such beames in - fus - ed be weepe By  
Loue now such Loue now no more will For

Be - hold a won - der here Loue  
Such beames in - fus - ed be weepe By  
Loue now such Loue now no more will For

Be - hold a won - der here Loue  
Such beames in - fus - ed be weepe By  
Loue now such Loue now no more will For

4 G Am E A

hath re - ceiu'd his sight  
Cin - thia that in laugh his his eyes,  
them that laugh the the while,

hath re - ceiu'd his sight  
Cin - thia that in laugh his his eyes,  
them that laugh the the while,

hath re - ceiu'd his sight  
Cin - thia that in laugh his his eyes,  
them that laugh the the while,

hath re - ceiu'd his sight  
Cin - thia that in laugh his his eyes,  
them that laugh the the while,

6

D G C Am

which ma - nie  
As first wake - haue for  
Nor wake for

hun - dred hun - dred hun - dred  
made - him see, - haue hun - dred  
them that sleepe, for them - dred him that

which ma - nie  
As first wake - haue for  
Nor wake for

hun - dred hun - dred hun - dred  
made - him see, - haue hun - dred  
them that sleepe, for them - dred him that

which ma - nie  
As first wake - haue for  
Nor wake for

hun - dred hun - dred hun - dred  
made - him see, - haue hun - dred  
them that sleepe, for them - dred him that

8

D G C D sus4 D G

yeares, see, sleepe, / hath And Nor / not then sigh

be - held the / haue made him / for them that

light. wise. smile.

yeares, see, sleepe, / hath And Nor / not then sigh

be - held the / haue made him / for them that

light. wise. smile.

yeares, see, sleepe, / hath And Nor / not then sigh

be - held the / haue made him / for them that

light. wise. smile.

yeares, see, sleepe, / hath And Nor / not then sigh / hath and nor / not then sigh

be - held the / haue made him / for them that

light. wise. smile.

# Behold a wonder here

verses 4-5

G G Em D sus4 D G C

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble and bass clefs). The lyrics are: "So This powre Beau - full tie is shewes the her beautie might, That To". The chords G, Em, D sus4, D, G, and C are indicated above the staff.

So This powre Beau - full tie is shewes the her beautie might, That To

So This powre Beau - full tie is shewes the her beautie might, That To

So This powre Beau - full tie is shewes the her beautie might, That To

So This powre Beau - full tie is shewes the her beautie might, That To

4 G Am E A

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble and bass clefs). The lyrics are: "Looue be doth of now dou - ble - hold, kind,". The chords G, Am, E, and A are indicated above the staff.

Looue be doth of now dou - ble - hold, kind,

Looue be doth of now dou - ble - hold, kind,

Looue be doth of now dou - ble - hold, kind,

Looue be doth of now dou - ble - hold, kind,

6

D G C Am

As In loue gi - uing turn'd loue is his turn'd fight, is his turn'd fight, to his

As In loue gi - uing turn'd loue is his turn'd fight, is his turn'd fight, to his

As In loue gi - uing turn'd loue is his turn'd fight, is his turn'd fight, to his

As In loue gi - uing turn'd loue is his turn'd fight, is his turn'd fight, to his

8

D G C D sus4 D G

dutie, fight That's nei stri - ther nei - ther king blind fol - ly bold. blind.

dutie, fight That's nei stri - ther nei - ther king blind fol - ly bold. blind.

dutie, fight That's nei stri - ther nei - ther king blind fol - ly bold. blind.

dutie, fight That's nei stri - ther nei - ther king blind fol - ly bold. blind.

from *Orchesographie*,  
1589

# Pavane Belle qui tiens ma vie

*Beauty who holds my life*

Thoinot Arbeau (Jehan Tabourot)  
(1520-1595)

Gm D Gm F B♭ B♭ C B♭ E♭ F B♭ Gm D

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Gaillarde sur le pavane

Musical score for the first system (measures 1-3). The score is in 4/4 time and B-flat major. The key signature has two flats. The first system consists of four staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), and Bass. Chord symbols are placed above the first staff: Gm, Gm, D, Gm, F, Bb, C, Bb, F, Bb.

Musical score for the second system (measures 4-7). The score continues with four staves. Chord symbols are placed above the first staff: Bb, F, Dm, Gm, Cm, D, Bb, C, Gm, D, G.

Musical score for the third system (measures 8-11). The score continues with four staves. Chord symbols are placed above the first staff: Bb, F, Dm, Gm, Cm, D, Bb, C, Gm, D, G.

from *Il Scolaro*,  
1645

## La Bergamasca

Gasparo Zanetti  
(fl.1626-1645)

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

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

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

Measures 7-12 of the piece, continuing the treble and bass staff. The music features a repeating rhythmic pattern in the treble staff.

from *Intavolatura de liuto*,  
1585

## Moresca Quarta detta la Bergamasca

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

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

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

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

Measures 7-12 of the piece, continuing the treble and bass staff. The music features a repeating rhythmic pattern in the treble staff.



13 G C D G G C D G G C D G

19 G C D G G C D G

23 G C D G G C D G

27 G C D G G C D G

from *Danserye*,  
1551

# Bergerette La Brosse

Tielman Susato  
(c.1500-c.1561)

Am Am E Am F Am G Dm Em Am G

5 C C G G C G G Am

9 Am E Am F Am G Dm Em Am G

*Fine*

13 Am Dm Em E F Am Dm Am

16 Am G C G C G D

*D.C. al Fine*

20 G D Am Em F E Dm E A Dm A Dm

from *Danserye*,  
1551

# Bergerette Sans Roch

Tielman Susato  
(c.1500-c.1561)

C C F C G Dm G Dm G

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

3 C F G C C F C G

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

6 Dm C C Bb C F G C

*Fine*

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

8 C C F C F

11 B♭ Gm F Gm A D C C F C

14 F C C Dm Am G C

*D.C. al Fine*

# Bon jour, mon coeur

*Good day, my heart*

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

Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,  
Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,  
Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,  
Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,

Detailed description: This system contains the first six measures of the piece. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in G major and 4/4 time. The lyrics are: "Bon jour, mon coeur Bon jour, ma dou - ce vi - e, Bon jour,". The bass line has an 8va marking under the first measure.

7 C G C G C F C Dm A D G Am G F

mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma  
mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma  
mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma  
mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma

Detailed description: This system contains measures 7 through 12. It features the same four-staff arrangement. The lyrics are: "mon oeil, Bon jour, ma chè - re'a - mi - e. Hé, bon jour, ma". The music continues with the same melodic and harmonic structure.

12 C G D G Dm Dm A G C C G A Dm A Dm Gm A Dm

tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon  
tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon  
tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon  
tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon

Detailed description: This system contains measures 12 through 18. It features the same four-staff arrangement. The lyrics are: "tou-te bel - le, Ma mi-gnar-di - se, bon jour. Mes dé - li - ces, mon a - mour, Mon". The music concludes with a final cadence.

17 G A Dm E Am F G C F B $\flat$  F G C D Gm A

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

doux prin-temps, ma dou - ce fleur nou-vel - le, Mon doux plai - sir, ma dou - ce co-lom-bel -

22 D C F C G C Am D G F F C G A

le, Mon pas - se - reau, ma gen - tle tour - te - rel - le; Bon jour, ma dou -

le, Mon pas - se - reau, ma gen - tle tour - te - rel - le; Bon jour, ma dou -

le, Mon pas-se-reau, ma gen - tle tour - te - rel - le; Bon jour, ma douce

le, Mon pas - se - reau, ma gen - tle tour - te - rel - le; Bon jour, ma dou -

27 Dm Em D G C C Am F Dm F G D G

ce re-bel - le. Bon jour, ma dou - ce re - bel - le.

ce re-bel - le. Bon jour, ma dou - ce re - bel - le.

re-bel - le. Bon jour, ma dou - ce re - bel - le.

ce re-bel - le. Bon jour, ma dou - ce re - bel - le.

from *Tiers Livre de Danseries*,  
1559

# Les Bouffons

*The Fools*

Jean d'Estrées  
(d.1576)

Musical score for measures 1-4. The score is written for four staves (treble and bass clefs). The key signature is one sharp (F#). Chord symbols are placed above the staff: G, F, G, F, G, D.

Musical score for measures 5-8. The score is written for four staves. Chord symbols are placed above the staff: G, F, G, Dm, Em, D, G.

Musical score for measures 9-12. The score is written for four staves. Chord symbols are placed above the staff: G, C, F, C, G, F, Em, D.

Musical score for measures 13-16. The score is written for four staves. Chord symbols are placed above the staff: G, C, F, Dm, G, C, D, G.



from *Selectissima Elegantissimaque*,  
1570

# Galliarde des Bouffons

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

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

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

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

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

from the Mulliner Book,  
BL Add MS 30513,  
between 1545-1570

# La bounette

Thomas Mulliner  
(fl. 1563)

G C G C G C G D G

5 Dm C G C D G F#dim D G

9 G C Dm C C G C Dm G C G Dm

13 Am Dm C Dm A Gm A D

17 G C G D G C D G Am D

21 G C D G D G C D G

from *Terpsichore*,  
1612

# La Bouree XXXII

Michael Praetorius  
(c.1571-1621)

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

Musical score for measures 1-5. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the Treble 1 staff: G, G, D, G, C, C, Am, G, D, G, Am, D.

6 G D Dm Em D D G Am

Musical score for measures 6-10. The score continues from the previous system. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the Treble 1 staff: G, D, Dm, Em, D, D, G, Am.

11 Em F C G D D Am D D G C

Musical score for measures 11-15. The score continues from the previous system. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the Treble 1 staff: Em, F, C, G, D, D, Am, D, D, G, C.

17 *Fine*

D Em D G Gm Gm F B $\flat$  Gm E $\flat$

22

D B $\flat$  B $\flat$  B $\flat$  B $\flat$  F F

28 *D.C. al Fine*

<sup>1</sup> Gm Cm D Cm D <sup>2</sup> Gm Dm Gm E $\flat$  D

# Bransle VI

Chord progression: G C G C D G

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

Chord progression: G C G C D G

Chord progression: G C G C D G

from *Danserye*,  
1551

# Gaillarde Le tout

Tielman Susato  
(c.1500-c.1561)

G C G G C G G C G G Gm B $\flat$  C G

4 G C G G C G G C G G B $\flat$  C G

8 Dm A Dm G C G C F B $\flat$  Gm F Gm F G D G

from *Musique de Joie*,  
c.1540

# Branle de Bourgoigne

Jacques Moderne  
(c.1495-c.1562)

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

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is in common time (C). The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above the first staff: G, C, C, F, C, Dm, G, G, C.

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

The second system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is in common time (C). The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above the first staff: G, C, C, F, C, Dm, C, G, C.

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

The third system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is in common time (C). The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff contains a harmonic accompaniment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above the first staff: G, Dm, C, F, C, G, C, G, C.



from *Musique de Joie*,  
c.1540

# Branle simple

Jacques Moderne  
(c.1495-c.1562)

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

The first system of the musical score consists of four staves (treble and bass clefs). The music is in a simple time signature and features a melody in the upper staves and a bass line in the lower staves. Chord symbols are placed above the staff: Dm, G, C, D, G, C, G, C, G, D, G, Dm, G, C, D.

5 G C G D G G Dm G F C

The second system of the musical score continues from the first. It begins with a measure number '5'. The music features a repeat sign (double bar line with two dots) in the middle. Chord symbols are placed above the staff: G, C, G, D, G, G, Dm, G, F, C.

9 Dm G G Dm G F C D G

The third system of the musical score continues from the second. It begins with a measure number '9'. The music features a repeat sign at the end of the system. Chord symbols are placed above the staff: Dm, G, G, Dm, G, F, C, D, G.

from *Orchesographie*,  
1589

# Branle de Malte

*Maltese Branle*

Thoinot Arbeau (Jehan Tabourot)  
(1520-1595)

G Am C D A D G Em

5 F G D Em A D G C F G C

9 F G F G D D G G C

13 F G C F G F G D D G

from *Terpsichore*,  
1612

# Courante

CXXIII - Packington's Pound

Michael Praetorius  
(c.1571-1621)

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

5 Dm A D Dm A D Dm Dm A Dm A

8 Dm A D Dm A Dm A Dm A D

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

from *Orchesographie*,  
1589

# Branle des Chevaux

*Horses' Branle*

Thoinot Arbeau (Jehan Tabourot)  
(1520-1595)

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

Musical score for measures 1-6. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. Chord symbols are placed above the Treble staff.

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

Musical score for measures 7-12. The score continues from the previous system. Chord symbols are placed above the Treble staff.

13 G Am D C Bm G D G D G Gm D Gm F D Gm D

Musical score for measures 13-18. The score continues from the previous system. A double bar line with repeat dots appears at the end of measure 18. Chord symbols are placed above the Treble staff.

19 D A Dm C#dim D Gm D Gm Gm D Gm F D Gm D D A Dm Cm Cm D G

Musical score for measures 19-24. The score continues from the previous system. The key signature changes to two flats (Bb, Eb) at the start of measure 19. Chord symbols are placed above the Treble staff.

from the Henry FitzAlan partbooks,  
British Library, Royal App. 59-62,  
c.1530

# Le Forze d'Hercole

*The Strength of Hercules*

Anon.

Chord progression: Gm B♭ F C F Gm D

This system contains the first four measures of the piece. It features four staves: two treble clefs (top and third) and two bass clefs (second and bottom). The key signature has one flat (B-flat). The time signature is common time (C). The music is written in a simple, rhythmic style with quarter and eighth notes. Chord symbols are placed above the first staff: Gm, B♭, F, C, F, Gm, and D.

Chord progression: Gm B♭ F E♭ Cm D G

This system contains measures 5 through 8. It features the same four-staff layout as the first system. The key signature remains one flat. Chord symbols are placed above the first staff: Gm, B♭, F, E♭, Cm, D, and G.

Chord progression: Gm B♭ F Cm G Dm Cm D

This system contains measures 9 through 12. It features the same four-staff layout. The key signature remains one flat. Chord symbols are placed above the first staff: Gm, B♭, F, Cm, G, Dm, Cm, and D.

Chord progression: Gm B♭ F E♭ Cm D G

This system contains measures 13 through 16. It features the same four-staff layout. The key signature remains one flat. Chord symbols are placed above the first staff: Gm, B♭, F, E♭, Cm, D, and G.

from *Orchesographie*,  
1589

# Branle des Chevaux

*Horses' Branle*

Thoinot Arbeau (Jehan Tabourot)  
(1520-1595)

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

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

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

19 Gm Am Dm C#dim D Gm D Gm Gm F D Gm D Dm A Dm Cm Cm D G

from *Second Livre de Danseries*,  
1559

# Premier Bransle de la guerre

*First branle of war*

Jean d'Estrées  
(?-1576)

F C F C B $\flat$  F C B $\flat$  C Cm F

6 C F B $\flat$  C G C F C F C

11 B $\flat$  F C B $\flat$  C C F C C F B $\flat$  F B $\flat$  F E $\flat$

16 D Cm B $\flat$  F B $\flat$  F E $\flat$  D Cm B $\flat$  F Gm D G

# Branle Sont des pois

G D G C G C D Am G D G

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef. The music is in 4/4 time. The first measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The second measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The third measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The fourth measure contains a C4 half note in the treble and a C2 half note in the bass. The fifth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The sixth measure contains a C4 half note in the treble and a C2 half note in the bass. The seventh measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The eighth measure contains an Am4 chord in the treble and an Am2 chord in the bass. The ninth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The tenth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The eleventh measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The twelfth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass.

5 G G C D Am G D G

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef. The music is in 4/4 time. The first measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The second measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The third measure contains a C4 half note in the treble and a C2 half note in the bass. The fourth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The fifth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The sixth measure contains an Am4 chord in the treble and an Am2 chord in the bass. The seventh measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The eighth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The ninth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The tenth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass.

9 G D Am G G D Am G D G

The third system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef. The music is in 4/4 time. The first measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The second measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The third measure contains an Am4 chord in the treble and an Am2 chord in the bass. The fourth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The fifth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The sixth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The seventh measure contains an Am4 chord in the treble and an Am2 chord in the bass. The eighth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The ninth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The tenth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass.

13 G D Am G G D Am G

The fourth system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef. The music is in 4/4 time. The first measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The second measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The third measure contains an Am4 chord in the treble and an Am2 chord in the bass. The fourth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The fifth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass. The sixth measure contains a D4 quarter note in the treble and a D2 quarter note in the bass. The seventh measure contains an Am4 chord in the treble and an Am2 chord in the bass. The eighth measure contains a G4 quarter note in the treble and a G2 quarter note in the bass.



# Branle de Poictou

Chord progression: G G C Am D G D G

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

Chord progression: G D G G C Am G D G *Fine*

Chord progression: G G C Am F C D G A D *D.C. al Fine*

from *Terpsichore*,  
1612

# Branle double XII

Michael Praetorius  
(c.1571-1621)

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

Musical score for measures 1-6. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The melody in the Treble 1 staff is characterized by eighth-note patterns. Chord symbols are placed above the staff: G, D, G, C, D, Am, G, C, D, Em, D, C, G, D.

7 Am D Em C D G G D G D A D A D G A D

Musical score for measures 7-12. The score continues with four staves. A double bar line with repeat dots appears at the start of measure 8. Chord symbols are placed above the staff: Am, D, Em, C, D, G, G, D, G, D, A, D, A, D, G, A, D.

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

Musical score for measures 13-18. The score continues with four staves. A double bar line with repeat dots appears at the start of measure 13. Chord symbols are placed above the staff: G, D, D, Em, G, Am, Am, D, Em, G, C, G, D, G.

from *Terpsichore*,  
1612

# La Canarie

XXXI

Michael Praetorius  
(c.1571-1621)

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the staff: G (measures 1-2), C (measure 3), G D G (measures 4-5), G (measures 6-7), C (measure 8), G D G (measures 9-10). The piece concludes with a double bar line.

Musical score for measures 5-7. The score continues from the previous system. Chord symbols are placed above the staff: G (measures 5-6), C (measure 7), G Am (measures 8-9), G D G (measures 10-11), G (measures 12-13), Em (measure 14), G (measures 15-16). The piece concludes with a double bar line.

Musical score for measures 8-10. The score continues from the previous system. Chord symbols are placed above the staff: C (measures 8-9), G D (measures 10-11), G D (measures 12-13), G (measures 14-15), Am (measures 16-17), G D (measures 18-19), G (measures 20-21). The piece concludes with a double bar line.

Musical score for measures 11-13. The score continues from the previous system. Chord symbols are placed above the staff: D (measures 11-12), Em Bm (measures 13-14), C (measures 15-16), G D (measures 17-18), G (measures 19-20), G (measures 21-22). The piece concludes with a double bar line.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Callino Casturame

William Byrd  
(1542-1623)

Measures 1-5 of the piece. The score is in 4/4 time and consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). Above the first staff, the following chords are indicated: C, F, C, Dm, A, D, C. The music features a mix of quarter and eighth notes, with some sixteenth-note patterns in the upper staves.

Measures 6-9 of the piece. The score continues with four staves. Above the first staff, the following chords are indicated: G, C, G, C, C. The music continues with similar rhythmic patterns, including some sixteenth-note runs in the upper staves.

Measures 10-14 of the piece. The score continues with four staves. Above the first staff, the following chords are indicated: F, C, Dm, A, D, C, G. The music features a variety of rhythmic textures, including sixteenth-note patterns and rests.

Measures 15-19 of the piece. The score continues with four staves. Above the first staff, the following chords are indicated: C, G, C, C, F, C. The music concludes with a final sixteenth-note flourish in the upper staves.

19 Dm A D C G

23 C G C C F C

27 D Dm Dm A D C F G

31 C F C C F C

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The Carmans whistle

William Byrd  
(1542-1623)

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

Musical score for measures 1-7. The piece is in 4/4 time. The first four measures contain whole rests. The melody begins in measure 5 with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

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

Musical score for measures 8-12. The melody continues with quarter notes D5, E5, F5, and G5. The accompaniment continues with the eighth-note bass line. Measure 12 features a descending eighth-note run: G4, F4, E4, D4.

13 C F G C Am D G C G D G

Musical score for measures 13-16. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment continues with the eighth-note bass line. Measure 14 has a sharp sign over the F4 note in the bass line. Measure 16 has a sharp sign over the D4 note in the bass line.

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

Musical score for measures 17-20. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment continues with the eighth-note bass line. Measure 18 has a sharp sign over the A4 note in the bass line. Measure 19 has a sharp sign over the F4 note in the bass line. Measure 20 features a descending eighth-note run: G4, F4, E4, D4.

21 F C Dm A Am F C Dm G C

25 C G D G Am G D G

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

33 F C Dm C F C Dm G C

from *Il Primo Libro di Balli*,  
1578

# Caro Ortolano

*Dear Greengrocer*

Giorgio Mainerio  
(c.1535-1582)

F Gm D F Gm F D

Musical score for measures 1-4. The score is in 3/4 time and features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The notes in the treble clef are: M1: F4, G4, A4; M2: B4, C5, D5; M3: C5, B4, A4; M4: G4, F4, E4. The bass clef accompaniment consists of quarter notes: M1: F3, B2; M2: G3, D4; M3: C4, B3; M4: A3, G3.

5 F D F Gm Cm D

Musical score for measures 5-8. The melody in the treble clef continues: M5: D4, E4, F4; M6: G4, A4, B4; M7: C5, B4, A4; M8: G4, F4, E4. The bass clef accompaniment continues: M5: F3, B2; M6: G3, D4; M7: C4, B3; M8: A3, G3.

9 C F G C F C F G C

Musical score for measures 9-12. The melody in the treble clef continues: M9: D4, E4, F4; M10: G4, A4, B4; M11: C5, B4, A4; M12: G4, F4, E4. The bass clef accompaniment continues: M9: F3, B2; M10: G3, D4; M11: C4, B3; M12: A3, G3.



13 C F C F G C

17 F Gm D C Gm Cm D G

21 F Gm D C Gm Cm D G

# Saltarello

F Cm D F Gm Cm D

The first system of the musical score consists of four staves. The top staff is the melody, written in a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second and third staves are for the right hand, and the fourth staff is for the left hand. The right hand accompaniment consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The left hand accompaniment consists of quarter notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3.

5 F Gm D F G Am D

The second system of the musical score consists of four staves. The top staff is the melody, written in a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second and third staves are for the right hand, and the fourth staff is for the left hand. The right hand accompaniment consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The left hand accompaniment consists of quarter notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3.

9 C F G C F C F G C

The third system of the musical score consists of four staves. The top staff is the melody, written in a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, D4, E4, F4, G4, F4, E4, D4, C4. The second and third staves are for the right hand, and the fourth staff is for the left hand. The right hand accompaniment consists of quarter notes: C4, D4, E4, F4, G4, F4, E4, D4, C4, D4, E4, F4, G4, F4, E4, D4, C4. The left hand accompaniment consists of quarter notes: C3, D3, E3, F3, G3, F3, E3, D3, C3, D3, E3, F3, G3, F3, E3, D3, C3.

13 C F C F C

Musical score for measures 13-16. The score is in 4/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal line and three piano accompaniment staves. The piano accompaniment is in 8/8 time. The chords are C, F, C, F, C.

17 F Gm D G Cm D G

Musical score for measures 17-20. The score is in 4/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal line and three piano accompaniment staves. The piano accompaniment is in 8/8 time. The chords are F, Gm, D, G, Cm, D, G.

21 F Eb D G Cm D G

Musical score for measures 21-24. The score is in 4/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal line and three piano accompaniment staves. The piano accompaniment is in 8/8 time. The chords are F, Eb, D, G, Cm, D, G.

from *Le Gratie d'Amore*,  
1602

# La Catena d'Amore

*The Chain of Love*

Cesare Negri  
(c.1535 - after 1604)

Am Em Dm E

Musical score for measures 1-4. The piece is in 3/4 time. The first staff is the melody, and the second staff is the accompaniment. The chords are Am, Em, Dm, and E.

5 Am Em F Dm E A Am E

Musical score for measures 5-8. The chords are Am, Em, F, Dm, E, A, Am, and E.

10 A Dm E A C G Dm

Musical score for measures 9-15. The chords are A, Dm, E, A, C, G, and Dm. There is a repeat sign at the end of measure 10.

16 E C G Am Dm E 1 A

Musical score for measures 16-17. The chords are E, C, G, Am, Dm, E, and A. There is a first ending bracket over the final measure.

21 <sup>2</sup> A A B Em A Dm E

Musical score for measures 21-24. Measure 21 has a first ending bracket over the first two measures. The score is in treble and bass clefs with a key signature of one sharp (F#).

25 A Dm Em Am B Em G D C

Musical score for measures 25-28. The score is in treble and bass clefs with a key signature of one sharp (F#).

29 D Am G Dm Em G Am Em

Musical score for measures 29-32. The score is in treble and bass clefs with a key signature of one sharp (F#).

33 F C G Am Dm E 1 A 2 A

Musical score for measures 33-36. Measure 33 has a first ending bracket over the last two measures. The score is in treble and bass clefs with a key signature of one sharp (F#).

# Ce mois de may

*This month of May*

Musical score for the first system of 'Ce mois de may'. It features four staves: a vocal line and three lute parts. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: 'Ce mois de may, ce mois de may, ce mois de may ma ver - te cot - te, ce'. Chords are indicated above the vocal line: F, F, C Dm, C, C, G Am, F, F, C Dm, Bb, F.

Musical score for the second system of 'Ce mois de may'. It features four staves: a vocal line and three lute parts. The lyrics are: 'moys de may ma ver - te cot - te, ce moys de may je ve - sti - ray.' Chords are indicated above the vocal line: F, C Dm, Gm, F, F, C, Dm, Bb, C, F. The system ends with the word 'Fine'.

Musical score for the third system of 'Ce mois de may'. It features four staves: a vocal line and three lute parts. The lyrics are: 'de bon ma - tin me le - ve - ray, ce jo - ly, jo - ly moys de may, de'. Chords are indicated above the vocal line: F, Dm, E dim, F, Bb, C, F, Dm, Gm, F, Bb, F.

13 Dm E dim F B $\flat$  C F F F Gm F

bon ma - tin me le - ve - ray. Ung sault, ii sault, iii sault en ru - e

bon ma - tin me le - ve - ray. Ung sault, ii sault, iii sault en ru - e

bon ma - tin me le - ve - ray. Ung sault, ii sault, iii sault en ru - e

bon ma - tin me le - ve - ray. Ung sault, Ung sault en ru - e

17 Gm F C B $\flat$  F C Dm B $\flat$  C F

je fe - ray pour veoir si mon a - mi ver - ray. Je

je fe - ray pour veoir si mon a - mi ver - ray. Je

je fe - ray pour veoir si mon a - mi ver - ray. Je

je fe - ray pour veoir si mon a - mi ver - ray.

20 C F B $\flat$  Am Gm F C F C F B $\flat$  Am Gm F C *D.C. al Fine*

luy di - ray qu me des - crot - te, me des - cro - tant le bai - se - ray.

luy di - ray qu me des - crot - te, me des - cro - tant le bai - se - ray.

luy di - ray qu me des - crot - te, me des - cro - tant le bai - se - ray.

*D.C. al Fine*

from Regensburg MS AR 940/41,  
1557-1559

# Ces facheux sotsz

*These annoying fools*

Anon.

F F B $\flat$  Am G C F

5 F B $\flat$  C F F Gm B $\flat$  C F

10 F Dm Gm C F B $\flat$  F C F



15 Dm B♭ C C F B♭ C F F B♭ F F Dm

Musical score for measures 15-19. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (Bb). The notation includes various note values, rests, and slurs. Measure 15 starts with a treble clef and a key signature of one flat. The bass line begins with a half note D2, followed by quarter notes F2, Bb2, and C3. The treble line has a quarter rest, followed by quarter notes D4, F4, and G4. Measure 16 features a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 17 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 18 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 19 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2.

20 Dm F Am B♭ C Am G C F F B♭

Musical score for measures 20-24. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (Bb). The notation includes various note values, rests, and slurs. Measure 20 starts with a treble clef and a key signature of one flat. The bass line begins with a half note D2, followed by quarter notes F2, Ab2, and Bb2. The treble line has a quarter rest, followed by quarter notes D4, F4, and G4. Measure 21 features a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 22 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 23 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 24 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2.

25 C C F F Gm Dm C F

Musical score for measures 25-29. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (Bb). The notation includes various note values, rests, and slurs. Measure 25 starts with a treble clef and a key signature of one flat. The bass line begins with a half note D2, followed by quarter notes F2, Ab2, and Bb2. The treble line has a quarter rest, followed by quarter notes D4, F4, and G4. Measure 26 features a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 27 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 28 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2. Measure 29 has a treble line with quarter notes D4, F4, G4, and A4, and a bass line with quarter notes D2, F2, G2, and A2.

from *the English Dancing Master*,  
1651

# The Chirping of the Larke

John Playford  
(1623-1686)

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

Musical notation for measures 1-4. The score is in 3/4 time and D minor. It features four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with a more active line in the lower treble staff. The bass line is mostly whole notes. Chord symbols are placed above the first staff.

5 Dm Am B $\flat$  C F Gm Dm A D

Musical notation for measures 5-8. The score continues with four staves. Measure 5 begins with a double bar line. Chord symbols are placed above the first staff.

9 Dm Am Dm Dm Am Gm Dm Gm Dm

Musical notation for measures 9-12. The score continues with four staves. Measure 9 begins with a double bar line. Chord symbols are placed above the first staff.

13 Dm Am Dm Am Gm Dm A D

Musical notation for measures 13-16. The score continues with four staves. Measure 13 begins with a double bar line. Chord symbols are placed above the first staff.

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

# The Sprytes song

Anon.

Chord progression: F F F Dm G G

Musical score for measures 1-6. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The time signature is common time (C). The melody is in the upper staves, and the accompaniment is in the lower staves. The chords indicated above the staff are F, F, F, Dm, G, and G.

Chord progression: C C Dm A D D

Musical score for measures 7-12. The score is written for four staves. A double bar line with repeat dots is present at the beginning of measure 7. The chords indicated above the staff are C, C, Dm, A, D, and D.

Chord progression: Dm Am A D D Dm F C F

Musical score for measures 13-18. The score is written for four staves. The chords indicated above the staff are Dm, Am, A, D, D, Dm, F, C, and F.

Chord progression: C C G C G C C

Musical score for measures 19-24. The score is written for four staves. The chords indicated above the staff are C, C, G, C, G, C, and C. The piece concludes with a double bar line and repeat dots.

music by William Corkine  
(fl. 1610 - 1617) from *the  
Second Book of Ayres*, 1612

# Come liue with me and be my Loue

The Passionate Shepheard to his Loue.

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

Am Am Dm Am E Am

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

6 C F G C C G

all the sheeps heads sand ty plea - sures they grant we proue, That Val - lies, groues,  
 thou - sand ty Lambes we pull, Fayre li - ned slip - pers  
 pret - ty Lambes we pull, Fayre li - ned slip - pers

11 Dm Am E Am Dm Am E A

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

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

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

# The Nimph's Reply

lyrics by Sir Walter Raleigh  
(1552-1618)

Am Am Dm Am E Am

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

6 C F G C C G

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

11 Dm Am E Am Dm Am E A

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

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

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

# La Coranto

Musical score for the first system of 'La Coranto'. It consists of four staves (treble, two middle, and bass clefs) in 4/4 time with a key signature of one flat. The melody is primarily in the upper staves. Chord symbols are placed above the first staff: Dm, Dm, A, Dm, C, F, Gm, F, C, F.

Musical score for the second system of 'La Coranto', starting at measure 5. It consists of four staves. Chord symbols are placed above the first staff: C, F, Gm, C, F, Dm, C, Am, Bb, A. A double bar line with repeat dots is used to separate the first four measures from the last four.

Musical score for the third system of 'La Coranto', starting at measure 9. It consists of four staves. Chord symbols are placed above the first staff: Dm, A, Dm, C, F, C, Dm, Gm, A, D. The system concludes with a double bar line and repeat dots.

from *Terpsichore*,  
1612

# Courante CXVII

Michael Praetorius  
(c.1571-1621)

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

5 G Am Dm E Am Bm Am E Am

8 G G C Dm Am B $\flat$  C F Em Am Dm Gm

14 A F G C $\sharp$ dim Dm A Dm G A Dm G Gm A D

# Pavana La Cornetta

Anon.

Am Dm E G C F Dm E Am G

7 E Dm Am E Am Em G Am Em G Dm E

13 E Dm Am F Dm E Dm Am E Am E D G Am

19 Em Am G Am F Dm G Am Em F E Am



# Gagliarda la traditora

Anon.

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

5 C Bm Am G Am G F E C G Am Am Em F Dm E

9 G C G G C G G Am G Am Dm E A Am E

from *Terpsichore*,  
1612

# Courante CLXXXIII

Michael Praetorius  
(1571-1621)

Chord progression: C C G C F C G Am

Measures 1-3 of the Courante. The score is in 4/4 time and consists of four staves (treble and bass clefs). The melody is primarily in the upper staves, while the bass line provides a steady accompaniment. Chord symbols are placed above the first staff.

Chord progression: G F C G Am G Dm C Dm C

Measures 4-7 of the Courante. The score continues with four staves. The melody features more rhythmic activity, including eighth notes and sixteenth notes. Chord symbols are placed above the first staff.

Chord progression: G C G C F C G G C

Measures 8-9 of the Courante. The score continues with four staves. The melody is mostly quarter notes. Chord symbols are placed above the first staff.

Chord progression: C G G C D G

Measures 10-13 of the Courante. The score continues with four staves. The melody includes a chromatic passage in measure 11. Chord symbols are placed above the first staff.

15 C F Dm C F G C F C

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

23 Am Em Am Em F Bb F Bb F Bb F G C G

27 C G C G C Am G F G 1 C 2 C

# Dal lecto me levava

*From bed I was rising*

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

Al - hor quan-do\_ar-ri - va - va La grua suo ser - vi -  
Al - hor quan-do\_ar-ri - va - va La grua suo ser - vi -  
Dal le - cto me le - va - va per ser-vir il Si - gnor  
Dal le - cto me le - va - va per ser-vir il Si - gnor

8 F F F F C B $\flat$  B $\flat$  F C E $\flat$  F B $\flat$  F C F

dor gru gru gru gru gru gen - til am - ba - scia - dor  
dor gru gru gru gru gru gru gru gen - til am - ba - scia - dor  
gru gru gru gru gru gru gru gen - til am - ba - scia - dor  
gru gru gru gru gru gru gru gen - til am - ba - scia - dor

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

Che dis - se non le - ve tor - na\_a - dor - mir tor - na\_a - dor - mir tor - na, tor-na\_a -  
Che dis - se non le - ve tor-na\_a-dor - mir tor - na tor - na\_a-dor - mir tor-na\_a-dor -  
Che dis - se non le - ve tor-na\_a-dor - mir tor - na tor - na, tor-na\_a-dor -  
Che dis - se non le - ve tor-na\_a-dor - mir, tor - na\_a - dor - mir,

22 F F Gm C Dm Am Bb F C Bb F C F

dor mir Dal le - cto me le - va - va al - hor quan -  
 mir, tor - na\_a - dor - mir. Dal le - cto me le - va - va per ser - vir il Si - gnor  
 mir tor - na\_a - dor - mir. Al - hor quan -  
 tor - na\_a - dor - mir. Dal le - cto me le - va - va per ser - vir il Si - gnor

29 Bb F F Bb F C F F F F C Bb F

do\_ar - ri - va - va la grua suo ser - vi - dor gru gru gru gru gru gru  
 gru gru gru gru gru gru gru gru gru gru gru gru gru  
 do\_ar - ri - va - va La grua suo ser - vi - dor gru gru gru gru gru gru gru  
 gru gru gru gru gru gru gru gru gru gru gru o - gnun

36 F C Eb F Bb C F F F F C Eb Cm F C F

o - gnun di - ca gru gru gru gru gru gru gru tor - na\_a - dor - mir.  
 gru o - gnun di - ca gru gru gru gru gru gru gru gru gru tor - na\_a - dor - mir.  
 gru o - gnun di - ca gru gru gru gru gru gru gru tor - na\_a - dor - mir.  
 di - ca gru gru gru gru gru gru gru gru gru gru gru gru gru gru o - gnun

from the Walsingham consort books,  
Hull University MSS DDHO/20/1-3,  
Mills College (no ms number), 1588

# Daniells Almayne

Daniel Bachiler  
(1572-1619)

C C F C F C G C G

6 C C G D G C Dm F G C

11 G G D G G C

16 C F C Dm Dm A Dm A Dm A Dm

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

26 F Dm G C F G C

# Das Hertz thut mir auffspringen

*My Heart is springing with love*

Musical score for the first system of the song. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Das Hertz thut mir auffspringen, mein Mund vor Freuden". Above the staves, the following chords are indicated: G, G, D, G, C#dim, D, G, C, Bdim, F, G.

Musical score for the second system of the song. It features four staves: three vocal staves and one bass staff. The lyrics are: "sin - gen, Das Hertz thut mir auffspringen, mein Mund vor Freuden". Above the staves, the following chords are indicated: D, G, G, D, G, C#dim, D, G, C, Bdim, F, G.

Musical score for the third system of the song. It features four staves: three vocal staves and one bass staff. The lyrics are: "sin - gen, wann ich kumm zu dem lieb - sten Bu - len mei - ne,". Above the staves, the following chords are indicated: D, G, G, F, Bdim, C, G, C, G, F, Dm, A, D. The system concludes with a double bar line and a repeat sign.



12 C G Am C#dim G Am G Em Dm E

freund - lich mit ir zu scher - tzen,  
 freund - lich mit ir zu scher - tzen,  
 freund - lich mit ir zu scher - tzen,  
 freund - lich mit ir zu scher - tzen,

16 Dm Em C Dm Bdim C F Dm C G

freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,  
 freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,  
 freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,  
 freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,

20 G F Dm A D Dm C G D G

die ich lieb von Her - tzen,  
 die ich lieb von Her - tzen,  
 die ich lieb von Her - tzen,  
 die ich lieb von Her - tzen.

from *Consort Lessons*,  
Thomas Morley, 1599 & 1611

# De la Tromba Pavin

Richard Allison  
(fl.1592-1606)

B $\flat$  B $\flat$  Cm Dm E $\flat$  Cm B $\flat$  E $\flat$  F

Musical score for measures 1-6. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is B-flat major. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the staff: B $\flat$ , B $\flat$ , Cm, Dm, E $\flat$ , Cm, B $\flat$ , E $\flat$ , and F.

7 B $\flat$  B $\flat$  F F Gm F B $\flat$  Gm

Musical score for measures 7-12. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is B-flat major. The melody continues in the Treble 1 staff. Chord symbols are placed above the staff: B $\flat$ , B $\flat$ , F, F, Gm, F, B $\flat$ , and Gm.

13 F Gm C Dm C F 1 F 2 F

Musical score for measures 13-17. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is B-flat major. The melody continues in the Treble 1 staff. Chord symbols are placed above the staff: F, Gm, C, Dm, C, F, 1 F, and 2 F. A repeat sign is present at the end of measure 17.

18 B $\flat$  F C F B $\flat$  F C F B $\flat$  F Dm B $\flat$

Musical score for measures 18-22. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is B-flat major. The melody continues in the Treble 1 staff. Chord symbols are placed above the staff: B $\flat$ , F, C, F, B $\flat$ , F, C, F, B $\flat$ , F, Dm, and B $\flat$ . A repeat sign is present at the beginning of measure 18.

24 Eb Cm D Cm D G Gm Bb Cm G Am

30 G C C C C

35 F F Bb Bb

39 C F G Am G C Dm Bb C 1 F 2 F

# Dibedibedon la

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

Di-be-di-be-don la la la lais - sons me - lan - co - li - e, Di-be-di-be-don la

Di-be-di-be-don la

Di-be-di-be-don la

Di-be-di-be-don la

6 B $\flat$  F C F Gm F B $\flat$  C F *Fine* F B $\flat$  C B $\flat$  Am E dim F Gm

la la la lais - sons me - lan - co - li - e, par un ma - tin me la - vay que

la la la lais - sons me - lan - co - li - e, par un ma - tin me la - vay que

la la la lais - sons me - lan - co - li - e, par un ma - tin me la - vay que

la la la lais - sons me - lan - co - li - e, par un ma - tin me la - vay que

11 F Gm F B $\flat$  C F F Am Gm F C B $\flat$  C C F Gm F C *D.C. al Fine*

jour il n'es - toit mi - e, en mon jar - din me en - tray pour cueil - lit la sou - ci - e.

jour il n'es - toit mi - e, en mon jar - din me en - tray pour cueil - lit la sou - ci - e.

jour il n'es - toit mi - e, en mon jar - din me en - tray pour cueil - lit la sou - ci - e.

en mon jar - din me en - tray pour cueil - lit la sou - ci - e.

# Dit le Bourguignon

Said the Burgundian

Gm Dm Gm Dm Gm F Cm D Gm Gm F Cm

6 Dm Gm Am F Gm Dm Dm Gm Dm

11 Bb Cm Bb F Bb Gm Dm Bb Dm Bb F Cm

16 Dm Dm Dm Bb Gm D G

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Doctor Bull's my selfe

## A Gigge

John Bull  
(1562 or 1563–1628)

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

Musical notation for measures 1-4. The score is in 4/4 time and consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper treble staff. Chord symbols are placed above the notes: C, G, C, G, D, G, Dm, Am, Dm, Am, E, A, C.

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

Musical notation for measures 5-8. The score continues with four staves. Chord symbols are placed above the notes: G, C, G, D, G, D, G, C, G, D, G, C.

9 G C G D G Dm A Dm Am E A C

Musical notation for measures 9-12. The score continues with four staves. Chord symbols are placed above the notes: G, C, G, D, G, Dm, A, Dm, Am, E, A, C.

13 G C G D G C D

Musical notation for measures 13-16. The score continues with four staves. Chord symbols are placed above the notes: G, C, G, D, G, C, D. The final two measures (15-16) feature a complex melodic line with many sixteenth notes in the upper treble staff.

16 G C Am D G Dm A

20 D Bm Am G Am D G C G D

24 G C F G C D G

27 C G D G C G

# Drive the cold winter away

Dm Dm F Dm Gm Dm Gm Dm

The first system of the musical score consists of four staves. The top staff is the melody, followed by a second staff with a lower register, a third staff with a similar register, and a bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure contains two chords: Dm and Dm. The second measure contains one chord: F. The third measure contains two chords: Dm and Gm. The fourth measure contains two chords: Dm and Gm. The fifth measure contains one chord: Dm. The system ends with a double bar line and repeat dots.

4 Dm F Gm Dm Am Dm Dm

The second system of the musical score consists of four staves. The top staff is the melody, followed by a second staff with a lower register, a third staff with a similar register, and a bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure contains two chords: Dm and F. The second measure contains one chord: Gm. The third measure contains one chord: Dm. The fourth measure contains two chords: Am and Dm. The fifth measure contains one chord: Dm. The system ends with a double bar line and repeat dots.

9 F Gm Dm A D

The third system of the musical score consists of four staves. The top staff is the melody, followed by a second staff with a lower register, a third staff with a similar register, and a bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure contains one chord: F. The second measure contains one chord: Gm. The third measure contains one chord: Dm. The fourth measure contains one chord: A. The fifth measure contains one chord: D. The system ends with a double bar line and repeat dots.



12

Dm Dm

F

Dm Gm

Dm Gm

Dm

16

Dm

F

Gm

Dm

Am

Dm

Dm

21

F

Gm

Dm

A

D

from *Parthenia*,  
1613

# Earle of Salisbury Pavana

William Byrd  
(c.1543-1623)

Am E D G#dim A

Musical score for measures 1-4. The score is in common time (C) and features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Chord symbols are placed above the staves: Am, E, D, G#dim, and A. The music consists of a series of eighth and sixteenth notes in the upper staves and a bass line of eighth and sixteenth notes in the lower staves.

5 Am Em F 1 E 2 E

Musical score for measures 5-8. The score continues with four staves. Chord symbols are Am, Em, F, and E. Measures 7 and 8 are marked with first and second endings. The first ending leads back to measure 5, and the second ending concludes the phrase. The music features a mix of eighth and sixteenth notes.

10 Am Dm G C F Dm G C Am

Musical score for measures 9-13. The score continues with four staves. Chord symbols are Am, Dm, G, C, F, Dm, G, C, and Am. The music features a mix of eighth and sixteenth notes, with some rests in the upper staves.

14 E Am E E Am E 1 A 2 A

Musical score for measures 14-17. The score continues with four staves. Chord symbols are E, Am, E, E, Am, E, and A. Measures 16 and 17 are marked with first and second endings. The music features a mix of eighth and sixteenth notes.

# Galiardo

Am G#dim Am E Am Em B E Em F G

Musical score for measures 1-4. The piece is in 3/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. The notes are: M1: C4, E4, G4; M2: G4, A4, B4; M3: C5, B4, A4; M4: G4, E4, C4. Chords are indicated above the staff.

5 C Dm Am Dm G A Dm Em A D

Musical score for measures 5-8. The melody continues: M5: C4, E4, G4; M6: A4, B4, C5; M7: B4, A4, G4; M8: F4, C4. Chords are indicated above the staff.

9 C D G G Dm Am Dm C Bm G

Musical score for measures 9-12. The melody continues: M9: C4, E4, G4; M10: A4, B4, C5; M11: B4, A4, G4; M12: F4, C4. Chords are indicated above the staff.

13 Am G Em F Bdim Am F E A

Musical score for measures 13-16. The melody continues: M13: C4, E4, G4; M14: A4, B4, C5; M15: B4, A4, G4; M16: F4, C4. Chords are indicated above the staff.

from *Danserye*,  
1551

# Entre du fol

Tielman Susato  
(c.1500-c.1561)

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

The first system of the musical score consists of four staves. The top staff is the melody, starting with a Gm chord and a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second and third staves are treble clefs with an 8va marking, containing accompaniment chords. The bottom staff is the bass clef, providing a harmonic foundation with chords and moving bass lines. The system concludes with a Dm chord and a whole note G4.

5 F Am Am Gm F Cm D G

The second system begins at measure 5. The melody starts with an F chord and eighth notes: F4, G4, A4, B4, A4, G4. The accompaniment continues with chords and moving lines. The system ends with a D chord and a whole note G4, followed by a repeat sign.

9 Dm Am Dm Gm B $\flat$  F Dm

The third system begins at measure 9. The melody starts with a Dm chord and eighth notes: D4, E4, F4, G4, F4, E4, D4. The accompaniment features chords and moving lines. The system concludes with a Dm chord and a whole note D4.

13 Gm C F Dm Gm Dm Cm F Dm

17 Gm Cm Gm F Bb F Cm C Dm Gm

21 Gm Dm F Cm D Cm D G

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The Fall of the Leafe

Martin Peerson  
(c.1572-1651)

Chords: Dm Dm Am B $\flat$  F C F

Musical score for measures 1-4. The piece is in D minor (one flat) and 3/4 time. The notation consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper treble staff. Chords are indicated above the staff: Dm (measures 1-2), Dm (measure 3), Am (measure 4), B $\flat$  (measure 5), F (measure 6), C (measure 7), and F (measure 8).

5 C F C F C F C Dm A B $\flat$  Dm A D

Musical score for measures 5-8. The notation continues with four staves. Chords are indicated above the staff: C (measures 5-6), F (measures 7-8), C (measures 9-10), F (measures 11-12), C (measures 13-14), Dm (measures 15-16), A (measures 17-18), B $\flat$  (measures 19-20), Dm (measures 21-22), A (measures 23-24), and D (measures 25-26). The piece concludes with a double bar line and repeat dots.

9 Dm Am B $\flat$  A F Gm F B $\flat$  Gm A F

Musical score for measures 9-12. The notation continues with four staves. Chords are indicated above the staff: Dm (measures 9-10), Am (measures 11-12), B $\flat$  (measures 13-14), A (measures 15-16), F (measures 17-18), Gm (measures 19-20), F (measures 21-22), B $\flat$  (measures 23-24), Gm (measures 25-26), A (measures 27-28), and F (measures 29-30). The piece concludes with a double bar line and repeat dots.

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

Musical score for measures 13-16. The notation continues with four staves. Chords are indicated above the staff: C (measures 13-14), Dm (measures 15-16), C (measures 17-18), F (measures 19-20), C (measures 21-22), Dm (measures 23-24), C (measures 25-26), Dm (measures 27-28), A (measures 29-30), Dm (measures 31-32), Gm (measures 33-34), A (measures 35-36), and D (measures 37-38). The piece concludes with a double bar line and repeat dots.

# Fuggi, Fuggi, Fuggi da Questo Cielo

*Flee, Flee, Flee from This Sky*

Dm Gm Dm Gm Dm G A D

Fug-gi fug-gi fug-gi da que-sto cie-lo Aspr' e du-ro spie-ta-to\_e gie-lo.  
Vie-ni vie-ni can-di-da vien ver-mi-glia Tu del mon-do sei ma-ra-vi-glia  
Vie-ni vie-ni vie-ni leg-gia-dra\_e va-ga Pri-ma-ve-ra d'a-mor pre-sa-ga

5 Dm Am E Am F B $\flat$  C F F C

Tu ch'il tut-to\_i pri-gio-ni\_e le-ghi Ne per pian-to si fran-gi\_o pie-ghi Fier ti-ran-no  
Tu ne-mi-ca d'a-ma-re no-ie Da\_ad a-ni-ma del-le gio-ie Mes-sag-gie-ra  
O-di Ze-fi-ro che t'in-vi-ta e la ter-ra che\_il ciel ma-ri-ta al suo rag-gio

10 C Dm Dm Gm Dm Gm Dm G A D

Giel dell' an-no Fug-gi fug-gi fug-gi la do-ve\_il ver-no Su le bri-ne ha seg-gio\_e-ter-no.  
Per pri-ma-ve-ra Tu sei de-l'an-no la gio-vi-nez-za Tu del mon-do sei la va-ghez-za.  
ven-ga Maggio Vien a\_il grem-bo di bei fio-ret-ti, Vien su l'a-le dei ze-fi-ret-ti.

from *Sonate a quattro, sei et otto*, 1608

# La Fontana

Sonata Seconda

Cesario Gussago  
(fl. 1599-1612)

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

Musical score for measures 1-4. The score is in G major (one sharp) and 3/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves have a treble clef and a sharp sign, while the last two have a bass clef and a sharp sign. The notes are: M1 (T1: G4, T2: G4, B1: G2, B2: G2), M2 (T1: A4, T2: A4, B1: A2, B2: A2), M3 (T1: B4, T2: B4, B1: B2, B2: B2), M4 (T1: C5, T2: C5, B1: C3, B2: C3).

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

Musical score for measures 5-8. The notes are: M5 (T1: D4, T2: D4, B1: D2, B2: D2), M6 (T1: E4, T2: E4, B1: E2, B2: E2), M7 (T1: F4, T2: F4, B1: F2, B2: F2), M8 (T1: G4, T2: G4, B1: G2, B2: G2).

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

Musical score for measures 9-12. The notes are: M9 (T1: A4, T2: A4, B1: A2, B2: A2), M10 (T1: B4, T2: B4, B1: B2, B2: B2), M11 (T1: C5, T2: C5, B1: C3, B2: C3), M12 (T1: D5, T2: D5, B1: D3, B2: D3).

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

Musical score for measures 13-16. The notes are: M13 (T1: E4, T2: E4, B1: E2, B2: E2), M14 (T1: F4, T2: F4, B1: F2, B2: F2), M15 (T1: G4, T2: G4, B1: G2, B2: G2), M16 (T1: A4, T2: A4, B1: A2, B2: A2).

Originally a fifth higher



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

22 G A D A D G C Bm G A D A D G

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

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

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

# Fortune my foe

Anon.

Am E Am E Am G Am E Am E

6 Am E Am G Am E C C

11 C G G Em Dm Am Dm E A

17 Am E Am E Am D E Am E

22 Am Am E Am E C C Am

27 C G G Am Dm E A

from *Liber primus  
leviorum carminum*, 1571

# Pavane La garde

Pierre Phalèse  
(c.1510-c.1573)

F B♭ C F F Gm C Dm C F B♭ F C

The first system of the musical score consists of four staves. The top staff is the treble clef, the second is the alto clef, the third is the bass clef, and the fourth is the bass clef with an 8va marking. The key signature has one flat (Bb). The first measure is a whole note chord F. The second measure is a whole note chord Bb. The third measure is a whole note chord C. The fourth measure is a half note F followed by a quarter note G. The fifth measure is a half note F followed by a quarter note G. The sixth measure is a half note G followed by a quarter note A. The seventh measure is a half note C followed by a quarter note D. The eighth measure is a whole note Dm. The ninth measure is a whole note C. The tenth measure is a half note F followed by a quarter note G. The eleventh measure is a half note Bb followed by a quarter note C. The twelfth measure is a half note F followed by a quarter note G. The thirteenth measure is a half note C followed by a quarter note D.

7 F C Dm F C Gm F B♭ Gm C Dm C

The second system of the musical score consists of four staves. The top staff is the treble clef, the second is the alto clef, the third is the bass clef, and the fourth is the bass clef with an 8va marking. The key signature has one flat (Bb). The first measure is a half note F followed by a quarter note G. The second measure is a half note C followed by a quarter note D. The third measure is a whole note Dm. The fourth measure is a half note F followed by a quarter note G. The fifth measure is a half note C followed by a quarter note D. The sixth measure is a half note G followed by a quarter note A. The seventh measure is a half note Bb followed by a quarter note C. The eighth measure is a half note G followed by a quarter note A. The ninth measure is a half note C followed by a quarter note D. The tenth measure is a half note Dm followed by a quarter note E. The eleventh measure is a half note C followed by a quarter note D. The twelfth measure is a whole note C.

13 C Gm Dm Am Gm B♭ C Dm C Am C C Gm F B♭

The third system of the musical score consists of four staves. The top staff is the treble clef, the second is the alto clef, the third is the bass clef, and the fourth is the bass clef with an 8va marking. The key signature has one flat (Bb). The first measure is a whole note C. The second measure is a half note Gm followed by a quarter note A. The third measure is a half note Dm followed by a quarter note E. The fourth measure is a half note Am followed by a quarter note B. The fifth measure is a half note Gm followed by a quarter note A. The sixth measure is a whole note Bb. The seventh measure is a whole note C. The eighth measure is a half note Dm followed by a quarter note E. The ninth measure is a whole note C. The tenth measure is a half note Am followed by a quarter note B. The eleventh measure is a whole note C. The twelfth measure is a whole note C. The thirteenth measure is a half note Gm followed by a quarter note A. The fourteenth measure is a half note F followed by a quarter note G. The fifteenth measure is a whole note Bb.

19 C B♭ C F F C Gm Dm C F B♭ C F

The fourth system of the musical score consists of four staves. The top staff is the treble clef, the second is the alto clef, the third is the bass clef, and the fourth is the bass clef with an 8va marking. The key signature has one flat (Bb). The first measure is a half note C followed by a quarter note D. The second measure is a half note Bb followed by a quarter note C. The third measure is a whole note C. The fourth measure is a half note F followed by a quarter note G. The fifth measure is a half note F followed by a quarter note G. The sixth measure is a half note C followed by a quarter note D. The seventh measure is a half note Gm followed by a quarter note A. The eighth measure is a half note Dm followed by a quarter note E. The ninth measure is a whole note C. The tenth measure is a half note F followed by a quarter note G. The eleventh measure is a half note Bb followed by a quarter note C. The twelfth measure is a whole note C. The thirteenth measure is a half note F followed by a quarter note G. The fourteenth measure is a whole note F.

# Galliarde de la Garde

F B $\flat$  F B $\flat$  F Gm Dm F B $\flat$  F

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

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

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

from *The English Dancing Master*,  
1651

# Gathering Peascods

John Playford  
(1623-1686)

G D G D G C G Am G D G D G D 1 G

The first system of the score covers measures 1 through 6. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). Above the staves, the following chords are indicated: G, D, G, D, G, C, G, Am, G, D, G, D, G, D. The first measure ends with a first ending bracket labeled '1' leading to a G chord.

7 2 G G D G D G D G D G D

The second system covers measures 7 through 11. It begins with a second ending bracket labeled '2' above measure 7. The chords indicated above the staves are: G, G, D, G, D, G, D, G, D, G, D.

12 A D A D G G Em D C G Em D

The third system covers measures 12 through 16. It starts with a double bar line at measure 12. The chords indicated above the staves are: A, D, A, D, G, G, Em, D, C, G, Em, D.

17 C G G Em D C G G C D 1 G 2 G

The fourth system covers measures 17 through 20. It begins with a double bar line at measure 17. The chords indicated above the staves are: C, G, G, Em, D, C, G, G, C, D. The system concludes with two first ending brackets labeled '1' and '2', both leading to a G chord.

# The Hunt is Up

Chords: G G C G Am G

4 Chords: D G D C G

7 Chords: C G D G C

10 Chords: G C G D G

# Gentil Madonna

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

Gen - til ma - don - na del mio cor pa - tro - na, E de mia vit' an - cor,  
2.Si ben ti vo - glio, ca - ra mia si - gno - ra, Per - che non voi a me?

8 Gen - til ma - don - na del mio cor pa - tro - na, E de mia vit' an - cor,  
2.Si ben ti vo - glio, ca - ra mia si - gno - ra, Per - che non voi a me?

8 Gen - til ma - don - na del mio cor pa - tro - na, E de mia vit' an - cor,  
2.Si ben ti vo - glio, ca - ra mia si - gno - ra, Per - che non voi a me?

Gen - til ma - don - na del mio cor pa - tro - na, E de mia vit' an - cor,  
2.Si ben ti vo - glio, ca - ra mia si - gno - ra, Per - che non voi a me?

Detailed description: This block contains the first system of a musical score for 'Gentil Madonna'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 6/4 time and D minor. The lyrics are: 'Gen - til ma - don - na del mio cor pa - tro - na, E de mia vit' an - cor, 2.Si ben ti vo - glio, ca - ra mia si - gno - ra, Per - che non voi a me?'. The system ends with a double bar line and a 6/4 time signature.

7 D Gm D Gm F B $\flat$  F B $\flat$  F G Cm D G

So - la nel mon - do mia fer - ma co - lon - na, Ri - me - dio a o - gni mi ar - dor,  
Sap - pi che sei la mia ca - ra de - co - ra, E fa che sia di te.

8 So - la nel mon - do mia fer - ma co - lon - na, Ri - me - dio a o - gni mi ar - dor,  
Sap - pi che sei la mia ca - ra de - co - ra, E fa che sia di te.

8 So - la nel mon - do mia fer - ma co - lon - na, Ri - me - dio a o - gni mi ar - dor,  
Sap - pi che sei la mia ca - ra de - co - ra, E fa che sia di te.

So - la nel mon - do mia fer - ma co - lon - na, Ri - me - dio a o - gni mi ar - dor,  
Sap - pi che sei la mia ca - ra de - co - ra, E fa che sia di te.

Detailed description: This block contains the second system of the musical score. It features the same four staves as the first system. The music continues in 6/4 time and D minor. The lyrics are: 'So - la nel mon - do mia fer - ma co - lon - na, Ri - me - dio a o - gni mi ar - dor, Sap - pi che sei la mia ca - ra de - co - ra, E fa che sia di te.'. The system ends with a double bar line and a 6/4 time signature.



13 Gm D D A D D Gm D D A D

Per dirt' il tut - to  
N'es - ser cru - de - le,  
Di part' in par - te  
Non me ne do - glio,  
Son qua ve - nu - to  
S'io son fi - de - le,  
E per con - tar - te  
Se ben ti vo - glio,

17 Bb F Gm C#dim D D

Tut - te le pe - ne Che d'a - mor ve - ne.  
Viv' in spe - ran - za Ch'in tua fi - dan - za,  
Tut - te le pe - ne Che d'a - mor ve - ne.  
Viv' in spe - ran - za Ch'in tua fi - dan - za,  
Tut - te le pe - ne Che d'a - mor ve - ne.  
Viv' in spe - ran - za Ch'in tua fi - dan - za,

20 D Gm F Bb F G Cm D G Cm Cm Cm Cm 3 G

Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.  
Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.  
Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.  
Gen - til ma - don - na, il ri - me - dio sei tu, il ri - me - dio sei tu, Deh! non star piu.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# A Gigg

William Byrd  
(1542-1623)

Am E Am G

The first system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 6/4 time. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The notes are: M1: Treble (G4, A4, B4, C5), Bass (G3, A3, B3, C4); M2: Treble (B4, C5, D5, E5), Bass (G3, A3, B3, C4); M3: Treble (D5, E5, F5, G5), Bass (G3, A3, B3, C4); M4: Treble (G5, F5, E5, D5), Bass (G3, A3, B3, C4).

4 Dm G C Em Am Em Am

The second system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 6/4 time. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The notes are: M1: Treble (D4, E4, F4, G4), Bass (D3, E3, F3, G3); M2: Treble (G4, A4, B4, C5), Bass (D3, E3, F3, G3); M3: Treble (C5, B4, A4, G4), Bass (D3, E3, F3, G3); M4: Treble (F4, E4, D4, C4), Bass (D3, E3, F3, G3).

6 E Am E Am G Am G E A

The third system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 6/4 time. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The notes are: M1: Treble (E4, F4, G4, A4), Bass (E3, F3, G3, A3); M2: Treble (A4, B4, C5, D5), Bass (E3, F3, G3, A3); M3: Treble (D5, C5, B4, A4), Bass (E3, F3, G3, A3); M4: Treble (G4, F4, E4, D4), Bass (E3, F3, G3, A3).

9 C C G Dm C G Dm Dm C Dm G

12 C F C F E Am E Am

15 Dm Am Am E 1 A 2 A

# Giorgio

Anon.

Chord progression: B♭ B♭ F Gm D Gm

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 6/4. The key signature has two flats (B♭ and E♭). The music features a mix of quarter and eighth notes, with some rests. Chord symbols are placed above the staves: B♭, B♭, F, Gm, D, and Gm.

Chord progression: A Dm A D B♭ B♭ F Gm

The second system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 6/4. The key signature has two flats (B♭ and E♭). The music continues with quarter and eighth notes. Chord symbols are placed above the staves: A, Dm, A, D, B♭, B♭, F, and Gm.

Chord progression: D Gm A Dm A D Gm

The third system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 6/4. The key signature has two flats (B♭ and E♭). The music continues with quarter and eighth notes. Chord symbols are placed above the staves: D, Gm, A, Dm, A, D, and Gm.

9 Am F Gm C F Dm Eb Cm D Eb Cm Gm D

12 G Gm Am F Gm C F Dm Eb Cm

15 D Eb Cm Gm D 1 G 2 G

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Gipseis Round

William Byrd  
(1542-1623)

Top lines

Chords: G G C G C G C C G C G C F C

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

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

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

25 C G C G C F C Dm C B dim C G C G

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

33 C G D A Dm G C D G

37 G G C F Dm G C

41 G G C Dm G C

45 C G C G C F C G C G C G C G

49 C G D C#dim D A D G D G C G

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

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Gipseis Round

William Byrd  
(1542-1623)

Bottom lines

The first system of the Gipseis Round, measures 1-6. It consists of two staves, treble and bass clef, in 4/4 time. The music features a mix of quarter, eighth, and sixteenth notes, with a repeat sign at the end of the first six measures.

The second system of the Gipseis Round, measures 7-12. It consists of two staves, treble and bass clef, in 4/4 time. The music continues with various rhythmic patterns, including a sharp sign in the treble clef at measure 11.

The third system of the Gipseis Round, measures 13-18. It consists of two staves, treble and bass clef, in 4/4 time. The music features a mix of quarter and eighth notes, with a sharp sign in the treble clef at measure 16.

The fourth system of the Gipseis Round, measures 19-24. It consists of two staves, treble and bass clef, in 4/4 time. The music features a mix of quarter and eighth notes, with a sharp sign in the treble clef at measure 21.

The fifth system of the Gipseis Round, measures 25-28. It consists of two staves, treble and bass clef, in 4/4 time. The music features a mix of quarter and eighth notes.

The sixth system of the Gipseis Round, measures 29-32. It consists of two staves, treble and bass clef, in 4/4 time. The music features a mix of quarter and eighth notes, with a sharp sign in the bass clef at measure 30.



33

Musical notation for measures 33-36. The system consists of two staves, treble and bass clef. Measure 33 features a melodic line in the treble clef with a sharp sign on the second line, followed by a descending eighth-note scale. The bass clef provides a simple accompaniment of quarter notes.

37

Musical notation for measures 37-40. The system consists of two staves, treble and bass clef. Measure 37 has a melodic line in the treble clef with a dotted quarter note followed by an eighth note. The bass clef accompaniment consists of quarter notes.

41

Musical notation for measures 41-44. The system consists of two staves, treble and bass clef. Measure 41 has a melodic line in the treble clef with a dotted quarter note followed by an eighth note. The bass clef accompaniment consists of quarter notes.

45

Musical notation for measures 45-48. The system consists of two staves, treble and bass clef. Measure 45 has a melodic line in the treble clef with a dotted quarter note followed by an eighth note. The bass clef accompaniment consists of quarter notes.

49

Musical notation for measures 49-52. The system consists of two staves, treble and bass clef. Measure 49 has a melodic line in the treble clef with a dotted quarter note followed by an eighth note. The bass clef accompaniment consists of quarter notes.

53

Musical notation for measures 53-56. The system consists of two staves, treble and bass clef. Measure 53 has a melodic line in the treble clef with a dotted quarter note followed by an eighth note. The bass clef accompaniment consists of quarter notes.

from *Danserye*,  
1551

# Les grands douleurs

## Bergerette

Tielman Susato  
(c.1500-c.1561)

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

Musical score for measures 1-3. The score is in 4/4 time and B-flat major. It features a treble and bass staff with a grand staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The time signature is 4/4. The piece ends with a repeat sign.

4 Gm Dm E $\flat$  F Gm Dm Gm Gm F Gm Cm D

Musical score for measures 4-7. The score continues from measure 3. The key signature remains B-flat major. The time signature is 4/4. The piece ends with a repeat sign.

8 G F F Dm F Dm Am Dm Dm Gm A D

Musical score for measures 8-11. The score continues from measure 7. The key signature remains B-flat major. The time signature is 4/4. The piece ends with a repeat sign.

12 Gm Dm E $\flat$  F Gm Dm Gm Gm F Gm Cm D G

Musical score for measures 12-15. The score continues from measure 11. The key signature remains B-flat major. The time signature is 4/4. The piece ends with a repeat sign.

originally a fourth lower



from The Masque of the Inner  
Temple and Grays Inne, 1613

# Grays inn

John Coperario  
(c.1570–1626)

Dm F Dm A A Dm Dm C

Musical score for measures 1-5. The score is in 3/4 time and D minor. It features a treble and bass staff with a figured bass line. The melody in the treble staff is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line consists of a series of chords: Dm, F, Dm, A, A, Dm, Dm, C.

6 F G A D Dm Gm A Gm C#dim A

Musical score for measures 6-10. The score continues from measure 5. Measure 6 has a repeat sign. The melody in the treble staff is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line consists of a series of chords: F, G, A, D, Dm, Gm, A, Gm, C#dim, A.

11 Dm Gm A Gm C#dim A A Dm C F

Musical score for measures 11-14. The melody in the treble staff is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line consists of a series of chords: Dm, Gm, A, Gm, C#dim, A, A, Dm, C, F.

15 A Dm C F F Em A F Em A

Musical score for measures 15-18. The melody in the treble staff is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line consists of a series of chords: A, Dm, C, F, F, Em, A, F, Em, A.

21 D G Em D D G Em

25 D D D F#m

28 A Em G

31 D D Em A D

# El grillo é buon cantore

*The cricket is a good singer*

F G Dm C G G Dm G C

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

7 C C C C F F F F

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

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

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

22 C C Dm G G F F G

Ma non fafat - co - me gli in al - tre\_u - cel - li Co - me li han can -  
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

Ma non fafat - co - me gli in al - tre\_u - cel - li Co - me li han can -  
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

27 Dm G G Dm G C Dm A Dm Am

ta - to\_un po - co, Quan - do la ma - gior el cad - do al  
 sta pur sal - do.

ta - to\_un po - co, Quan - do la ma - gior el cad - do al  
 sta pur sal - do.

33 Dm Am Dm Am Dm Am Dm Em C Dm A D

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

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

from *The English Dancing Master*,  
1651

# Half Hannikin

John Playford  
(1623-1686)

G C G D G G D G

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols G, C, G, D, G, G, D, G are placed above the Treble staff. Measure 1: G4, A4, B4, A4. Measure 2: G4, A4, B4, A4. Measure 3: G4, A4, B4, A4. Measure 4: G4, A4, B4, A4.

5 G C G D G G Am D G

Musical score for measures 5-8. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols G, C, G, D, G, G, Am, D, G are placed above the Treble staff. Measure 5: G4, A4, B4, A4. Measure 6: G4, A4, B4, A4. Measure 7: G4, A4, B4, A4. Measure 8: G4, A4, B4, A4.

9 G C G D G G C G D G

Musical score for measures 9-12. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols G, C, G, D, G, G, C, G, D, G are placed above the Treble staff. Measure 9: G4, A4, B4, A4. Measure 10: G4, A4, B4, A4. Measure 11: G4, A4, B4, A4. Measure 12: G4, A4, B4, A4.

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

Musical score for measures 13-16. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols G, C, G, D, G, G, C, G, Am, D, G are placed above the Treble staff. Measure 13: G4, A4, B4, A4. Measure 14: G4, A4, B4, A4. Measure 15: G4, A4, B4, A4. Measure 16: G4, A4, B4, A4.



from *The English Dancing Master*,  
1651

# Grimstock

John Playford  
(1623-1686)

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

The first system of the musical score for 'Grimstock' consists of four staves. The top staff is the melody in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the right-hand accompaniment in treble clef, and the fourth staff is the left-hand accompaniment in bass clef. The music is in a simple, dance-like style with a mix of quarter and eighth notes. Chord symbols are placed above the first staff: G, D, G, C, D, G, C, G, Am, D, G, D, G.

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

The second system of the musical score continues from the first system, starting at measure 5. It consists of four staves with the same instrumentation and key signature. The melody and accompaniment continue with similar rhythmic patterns. Chord symbols are placed above the first staff: G, D, G, C, D, G, C, G, C, D, G.

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

The third system of the musical score continues from the second system, starting at measure 9. It consists of four staves with the same instrumentation and key signature. The melody and accompaniment continue with similar rhythmic patterns. Chord symbols are placed above the first staff: G, D, G, D, G, D, G, D, G, D, G, D, G.

13 G D G D G D G D G D G D G

The fourth system of the musical score continues from the third system, starting at measure 13. It consists of four staves with the same instrumentation and key signature. The melody and accompaniment continue with similar rhythmic patterns. Chord symbols are placed above the first staff: G, D, G, D, G, D, G, D, G, D, G, D, G.

# Have I caught my heavenly jewel

verses 1-4

lyrics by Sir Phillip Sydney  
(1554-1586) from *Astrophel  
and Stella*, 1591

G D Em D G

Have Since I sweet caught sleep my her heaven eyes - ly hath je char - wel, mèd, teach - ing two

3 C G A D G D Em D

sleep on - most ly fair darts to of be? Love, Now Now will will I teach with her that that boy

6 G C G D G

she, prove when she play wakes while is he too, too dis - cru - el. mèd.

8

G D Em D G

3.Her tongue, wa hand - king, still wa - re king - fu guar - seth, gi - ving  
 4.See the the hand that that wa - re king, guar - seth; Slee - ping,

3.Her tongue, wa hand - king, still wa - re king - fu guar - seth, gi - ving  
 4.See the the hand that that wa - re king, guar - seth; Slee - ping,

3.Her tongue, wa hand - king, still wa - re king - fu guar - seth, gi - ving  
 4.See the the hand that that wa - re king, guar - seth; Slee - ping,

3.Her tongue, wa hand - king, still wa - re king - fu guar - seth, gi - ving  
 4.See the the hand that that wa - re king, guar - seth; Slee - ping,

11

C G A D G D Em D

frank - ly a nig - gard re - No. sort, Now will I at - tempt to the  
 grants a free re - sort, Now will I in - vade the

frank - ly a nig - gard re - No. sort, Now will I at - tempt to the  
 grants a free re - sort, Now will I in - vade the

frank - ly a nig - gard re - No. sort, Now will I at - tempt to the  
 grants a free re - sort, Now will I in - vade the

frank - ly a nig - gard re - No. sort, Now will I at - tempt to the  
 grants a free re - sort, Now will I in - vade the

14

G C G D G

know what No her tongue slee - ping, u - seth.  
 fort, Co - wards, her Love with loss re - war - deth.

know what No her tongue slee - ping, u - seth.  
 fort, Co - wards, her Love with loss re - war - deth.

know what No her tongue slee - ping, u - seth.  
 fort, Co - wards, her Love with loss re - war - deth.

know what No her tongue slee - ping, u - seth.  
 fort, Co - wards, her Love with loss re - war - deth.

# Have I caught my heavenly jewel

verses 5-7

lyrics by Sir Phillip Sydney  
(1554-1586) from *Astrophel  
and Stella*, 1591

Chords: G D Em D G

5. But, O fool! think of the dan - ger ling, Of her in -  
6. Yet those lips, so sweet - ly swel - ger ling, Do in -

Chords: C G A D G D Em D

3 just vite and a high stea - ling dis - dain, kiss: Now will I a - las re -  
4 just vite and a high stea - ling dis - dain, kiss: Now will I a but ven - ture

Chords: G C G D G

6 frair, this, Love fears will no read - thing must else first but learn an - ger.  
7 frair, this, Love fears will no read - thing must else first but learn an spel - ling.

8

G D Em D G

7.O sweet kiss! but ah! she is wa - king. Low' - ring

7.O sweet kiss! but ah! she is wa - king. Low' - ring

7.O sweet kiss! but ah! she is wa - king. Low' - ring

7.O sweet kiss! but ah! she is wa - king. Low' - ring

11

C G A D G D Em D

beau - ty chas - tens me, Now will I a - way hence

beau - ty chas - tens me, Now will I a - way hence

beau - ty chas - tens me, Now will I a - way hence

beau - ty chas - tens me, Now will I a - way hence

14

G C G D G

flee; Fool! more fool! for no more ta - king.

flee; Fool! more fool! for no more ta - king.

flee; Fool! more fool! for no more ta - king.

flee; Fool! more fool! for no more ta - king.

# Helas madame

verses 1-3

Anon., third line added  
by King Henry VIII (1491-1547)

Gm F F Em D G Gm

Hé - las ma - dame, cel - le que j'ai - me tant Souf - frez que  
Hel - las, beau sire, vous est - ez bel et bon, Sa - ge et cour -  
Hel - las, ma dame, pen - ces en vo - stre cas: En - tre nous

Hé - las ma - dame, cel - le que j'ai - me tant Souf - frez que  
Hel - las, beau sire, vous est - ez bel et bon, Sa - ge et cour -  
Hel - las, ma dame, pen - ces en vo - stre cas: En - tre nous

Hé - las ma - dame, cel - le que j'ai - me tant Souf - frez que  
Hel - las, beau sire, vous est - ez bel et bon, Sa - ge et cour -  
Hel - las, ma dame, pen - ces en vo - stre cas: En - tre nous

Hé - las ma - dame, cel - le que j'ai - me tant Souf - frez que  
Hel - las, beau sire, vous est - ez bel et bon, Sa - ge et cour -  
Hel - las, ma dame, pen - ces en vo - stre cas: En - tre nous

6 F F Em D G Gm Gm Dm Gm F Bb

sois vo - tre hum - ble ser - vant; Vo - tre hum - ble ser - vant je  
toys et de no - ble mai - son, Et aus - si bon que  
deulx ne fault point d'a - vo - catz. Cer - tes non pas, et

sois vo - tre hum - ble ser - vant; Vo - tre hum - ble ser - vant je  
toys et de no - ble mai - son, Et aus - si bon que  
deulx ne fault point d'a - vo - catz. Cer - tes non pas, et

sois vo - tre hum - ble ser - vant; Vo - tre hum - ble ser - vant je  
toys et de no - ble mai - son, Et aus - si bon que  
deulx ne fault point d'a - vo - catz. Cer - tes non pas, et

sois vo - tre hum - ble ser - vant; Vo - tre hum - ble ser - vant je  
toys et de no - ble mai - son, Et aus - si bon que  
deulx ne fault point d'a - vo - catz. Cer - tes non pas, et

11 Adim B $\flat$  F Gm Gm F Gm F Em D

se - rai à tou - jours, l'on scair - oit fi - ner, vous le sca - vez bien. Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez

se - rai à tou - jours, l'on scair - oit fi - ner, vous le sca - vez bien. Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez

se - rai à tou - jours, l'on scair - oit fi - ner, vous le sca - vez bien. Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez

se - rai à tou - jours, l'on scair - oit fi - ner, vous le sca - vez bien. Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez

16 G Gm Dm F Gm F Em D G

vous, er, rien, Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez vous. er. rien.

vous, er, rien, Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez vous. er. rien.

vous, er, rien, Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez vous. er. rien.

vous, er, rien, Et Mais Al - tant que je cil - que - lez vous - viv' - rai aultr' j'ayme, ne en, car n'ai - me - rai que scair - oye ou - bli - vous ne faic - tez vous. er. rien.

# Helas madame

verses 4-5

Anon, third line added  
by King Henry VIII (1491-1547)

Gm F F Em D G Gm

Mon cueur sou - spi - re et se - - - - - ment, Quant il ne  
Hel - las, ma dame, - - - - - n'en se - ray - je point? Cer - tes beau

Mon cueur sou - spi - re et se - - - - - ment, Quant il ne  
Hel - las, ma dame, - - - - - n'en se - ray - je point? Cer - tes beau

Mon - - - - - cueur sou - spi - re et se - - - - - ment, Quant il ne  
Hel - las, - - - - - ma - - - - - dame, - - - - - et n'en se - ray - je point? Cer - tes beau

Mon - - - - - cueur sou - spi - re et se - - - - - ment, Quant il ne  
Hel - las, - - - - - ma - - - - - dame, - - - - - et n'en se - ray - je point? Cer - tes beau

6 F F Em D G Gm Gm Dm Gm F Bb

peult trou - ver al - le - ge - ment. Ne sçay com - ment on me veult  
sire, je ne le vous dis point. Ser - vez - - - - - a point: il vous

peult - - - - - trou - ver al - le - ge - ment. Ne sçay com - ment on me veult  
sire, - - - - - je ne le vous dis point. Ser - vez - - - - - a point: il vous

peult trou - ver al - le - ge - ment. Ne sçay com - ment on - - - - - me veult - - - - -  
sire, je ne le vous dis point. Ser - vez - - - - - a - - - - - point: il vous - - - - -

peult - - - - - trou - ver al - le - ge - ment. Ne sçay com - ment on me veult  
sire, - - - - - je ne le vous dis point. Ser - vez - - - - - a point: il vous



11 Adim B $\flat$  F Gm Gm F Gm F Em D

de - chas - ser; S'il est ain - si, j'ay - ray ail - leurs chas -  
se - ra me - ry. Hel - las, ma - dame, de bon cueur vous mer -

de - chas - ser; S'il est ain - si, j'ay - ray ail - leurs chas -  
se - ra me - ry. Hel - las, ma - dame, de bon cueur vous mer -

de - chas - ser; S'il est ain - si, j'ay - ray ail - leurs chas -  
se - ra me - ry. Hel - las, ma - dame, de bon cueur vous mer -

de - chas - ser; S'il est ain - si, j'ay - ray ail - leurs chas -  
se - ra me - ry. Hel - las, ma - dame, de bon cueur vous mer -

16 G Gm Dm F Gm F Em D G

ser; S'il est ain - si, j'ay - ray ail - leurs chas - ser.  
cy, Hel - las, ma - dame, de bon cueur vous mer - cy,

ser; S'il est ain - si, j'ay - ray ail - leurs chas - ser.  
cy, Hel - las, ma - dame, de bon cueur vous mer - cy,

ser; S'il est ain - si, j'ay - ray ail - leurs chas - ser.  
cy, Hel - las, ma - dame, de bon cueur vous mer - cy,

ser; S'il est ain - si, j'ay - ray ail - leurs chas - ser.  
cy, Hel - las, ma - dame, de bon cueur vous mer - cy,

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# His Humour

Giles Farnaby  
(1560-1640)

Chords: G D Em D G Am G D G G D G A

Musical score for measures 1-5. The score is written for four staves: Treble, Bass, and two intermediate staves. The key signature has one sharp (F#). The time signature is common time (C). The melody is in the top Treble staff. Chords are indicated above the staff: G, D, Em, D, G, Am, G, D, G, G, D, G, A.

Chords: G Am D G Am G Am D G E F D Gm G F A

Musical score for measures 6-11. The score is written for four staves. A repeat sign is present at the end of measure 10. Chords are indicated above the staff: G, Am, D, G, Am, G, Am, D, G, E, F, D, Gm, G, F, A.

Chords: D Dm F G Gm F Bb G#dim A Dm A D D G

Musical score for measures 12-17. The score is written for four staves. Chords are indicated above the staff: D, Dm, F, G, Gm, F, Bb, G#dim, A, Dm, A, D, D, G.

Chords: G C F Dm E A D D G G C

Musical score for measures 18-23. The score is written for four staves. Chords are indicated above the staff: G, C, F, Dm, E, A, D, D, G, G, C.

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

29 D G Dm C Dm C C Am D G C

34 G Bm G Dm Am F C G D G D G

39 D G D G D G D G D G G G

# Howells Delight

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

11 G D C D G <sup>1</sup>G <sup>2</sup>G G C G

21 G D A D D G Dm F C Em

31 G Dm Am C G Am G D C D G C D G G

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# His Rest

Giles Farnaby  
(1560-1640)

G C G D G D C G D G

The first system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand virginal (treble clef), and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first measure contains a whole note G4. The second measure contains a half note C5 and a half note G4. The third measure contains a half note G4 and a half note D5. The fourth measure contains a half note G4 and a half note C5. The fifth measure contains a half note G4 and a half note D5. The sixth measure contains a half note D5 and a half note C5. The seventh measure contains a half note G4 and a half note D5. The eighth measure contains a half note G4 and a half note D5. The system ends with a double bar line and repeat dots.

5 C Bm C Em D Em D A D

The second system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand virginal (treble clef), and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first measure contains a whole note C5. The second measure contains a half note Bm5 and a half note C5. The third measure contains a half note C5 and a half note Em5. The fourth measure contains a half note D5 and a half note Em5. The fifth measure contains a half note D5 and a half note A5. The sixth measure contains a half note D5 and a half note A5. The seventh measure contains a half note A5 and a half note D5. The eighth measure contains a half note D5 and a half note D5. The system ends with a double bar line and repeat dots.

9 G D Am D G Am G D G

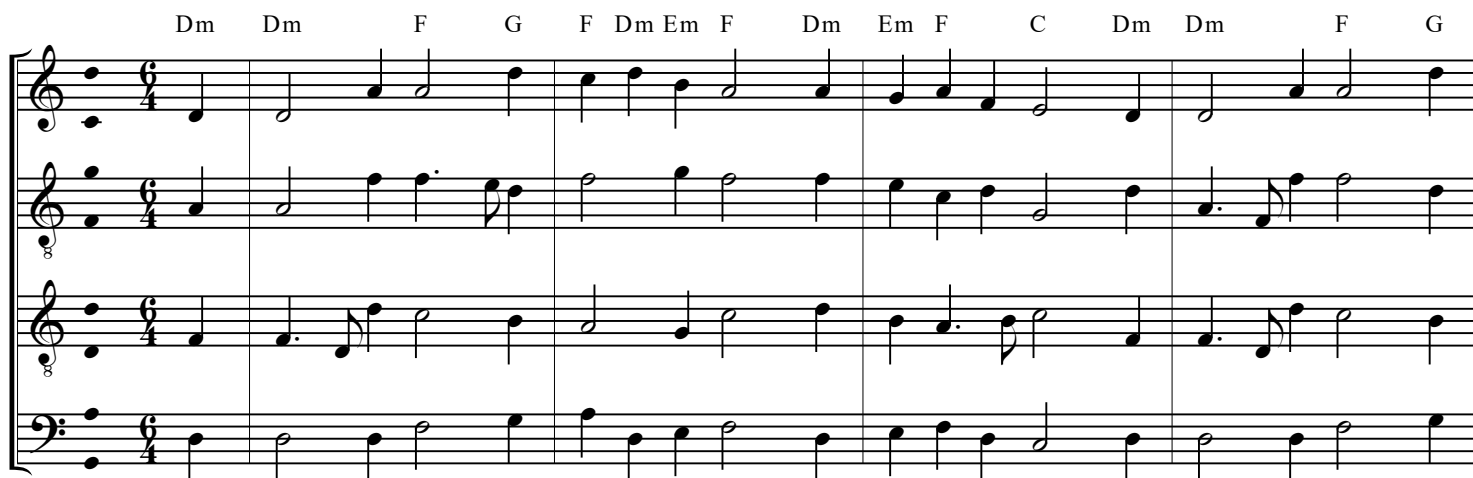
The third system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand virginal (treble clef), and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first measure contains a whole note G4. The second measure contains a half note D5 and a half note G4. The third measure contains a half note Am5 and a half note D5. The fourth measure contains a half note D5 and a half note G4. The fifth measure contains a half note G4 and a half note Am5. The sixth measure contains a half note G4 and a half note D5. The seventh measure contains a half note G4 and a half note D5. The eighth measure contains a half note G4 and a half note G4. The system ends with a double bar line and repeat dots.

from *Danserye*,  
1551

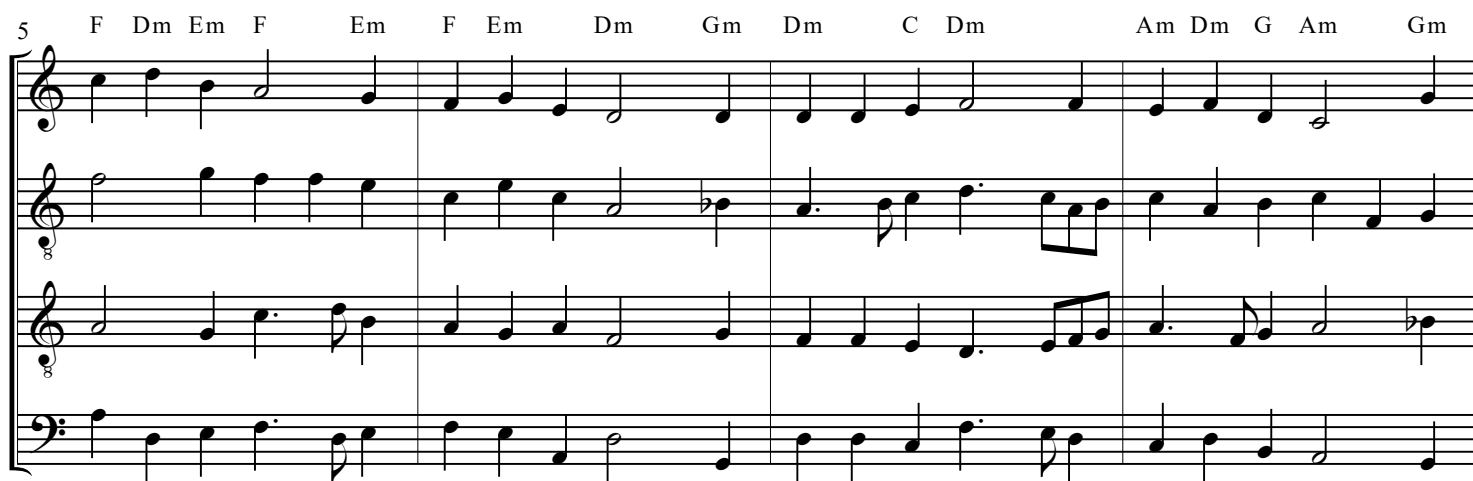
# Den hoboecken dans

Tielman Susato  
(c.1500-c.1561)

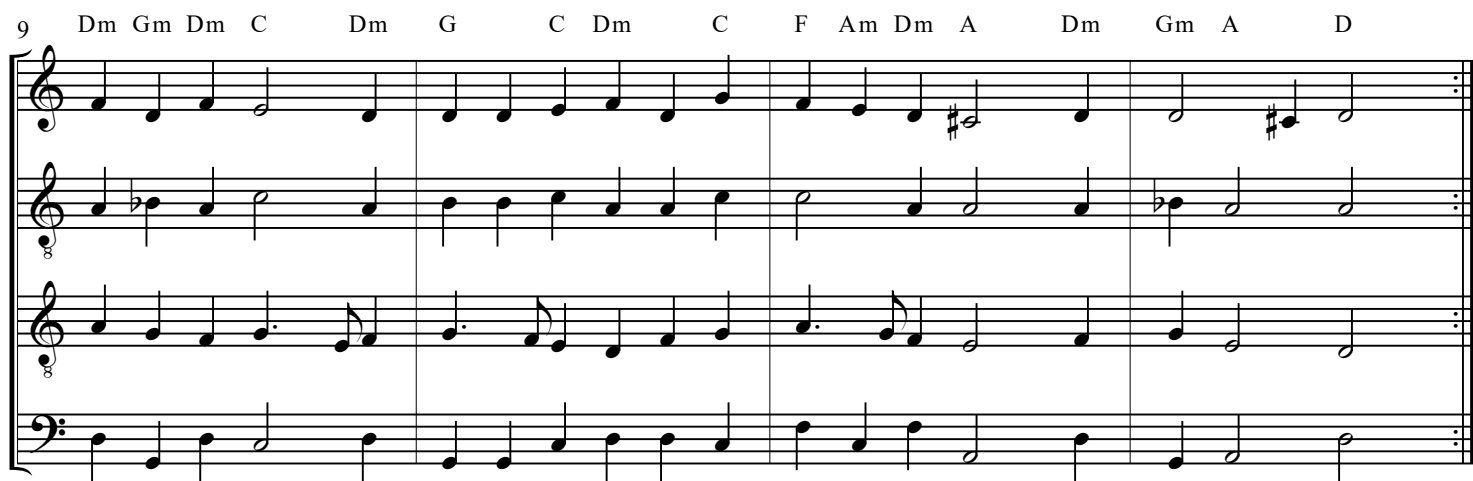
Dm Dm F G F Dm Em F Dm Em F C Dm Dm F G



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



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



from *Selva di Varie*  
*Recreatione, 1590*

# So Ben Mi Ch'Ha Bon Tempo

*I Know Well Who Has a Good Time*

Orazio Vecchi  
(1550-1605)

Dm Dm A Dm Gm A Dm Dm A Dm Gm A Am

5 Am G C Dm Em F E A

8 Dm G C#dim D F F G F C Dm

13 Gm F C Dm Am Bb A 1 D 2 D

# I care not for these ladies

verses 1-2

G D G C G D G F G D G

I Care not for these Ladies That must be woode and praide, Giue  
If I loue A - ma - ril - lis, She giues me fruit and flowers, But

5 G D G C G D G F G D

me kind A - ma - ril - lis The wan - ton coun - trey maide,  
if we loue these Ladies, We must giue them gol - den showers,



9

A m D Em A D G C A m D G

Na - ture art gold dis - dain - eth, her beau - tie is her owne,  
Giue them gold that sell loue, Giue me the Nut - browne lasse,

Na - ture art gold dis - dain - eth, her beau - tie is her owne,  
Giue them gold that sell loue, Giue me the Nut - browne lasse,

Na - ture art gold dis - dain - eth, her beau - tie is her owne,  
Giue them gold that sell loue, Giue me the Nut - browne lasse,

12

G G D G C C G D G

Who when we court & kisse, She cries for - sooth let go, but  
Who when we court & kisse, She cries for - sooth let go, but  
Who when we court & kisse, She cries for - sooth let go, but

Who when we court & kisse, She cries for - sooth let go, but

17

D G A m D G Em D G G D G

when we come where com - fort is She ne - uer will say no.  
when we come where com - fort is She ne - uer will say no.  
when we come where com - fort is She ne - uer will say no.

when we come where com - fort is She ne - uer will say no.

# I care not for these ladies

verse 3

G D G C G D G F G D G

These La - dies must have pil - lowes, And beds by stran - gers wrought, Giue

These La - dies must have pil - lowes, And beds by stran - gers wrought, Giue

These La - dies must have pil - lowes, And beds by stran - gers wrought, Giue

These La - dies must have pil - lowes, And beds by stran - gers wrought, Giue

Detailed description: This is the first system of a four-part vocal setting. It consists of four staves: soprano, alto, tenor, and bass. The music is in G major and 4/4 time. The lyrics are: 'These Ladies must have pillows, And beds by strangers wrought, Give me a Bower of willows, Of moss and leaves unbought,'. The first line of the system contains the lyrics for the first four measures. Above the staves, the chord progression is indicated as G, D, G, C, G, D, G, F, G, D, G.

5 D G C G D G F G D

me a Bower of wil - lowes, Of mosse and leaues vn - bought,

me a Bower of wil - lowes, Of mosse and leaues vn - bought,

me a Bower of wil - lowes, Of mosse and leaues vn - bought,

me a Bower of wil - lowes, Of mosse and leaues vn - bought,

Detailed description: This is the second system of the four-part vocal setting, starting at measure 5. It consists of four staves: soprano, alto, tenor, and bass. The lyrics are: 'me a Bower of willows, Of moss and leaves unbought,'. Above the staves, the chord progression is indicated as D, G, C, G, D, G, F, G, D.

9

A m D E m A D G C A m D G

And fresh A - ma - ril - lis, With milke and hon - ie fed,

And fresh A - ma - ril - lis, With milke and hon - ie fed,

And fresh A - ma - ril - lis, With milke and hon - ie fed,

And — fresh A - ma - ril - lis, With milke and hon - ie fed,

12

G G D G C C G D G

Who when we court & kisse, She cries for - sooth let go, but

Who when we court & kisse, She cries for - sooth let go, but

Who when we court & kisse, She cries for - sooth let go, but

Who when we court & kisse, She cries for - sooth let go, but

17

D G A m D G E m D G G D G

when we come where com - fort is She ne - uer will say no.

when we come where com - fort is She ne - uer will say no.

when we come where com - fort is She ne - uer will say no.

when we come where com - fort is She ne - uer will say no.

# Il est bel et bon

*He is handsome and fine*

Pierre Passereau  
(1490-1547)

Top lines

1 Dm Am Em Dm Am Am

Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et bon, bon, bon, bon, bon, com -

Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et bon, bon,

6 Em Dm A D Em Dm Am

me - re com-me - re, com - me - re mon ma - ry. Il es - toient deux fem - mes tou - tes dung pa -

bon, com - me - re, com - me - re mon ma - ry. Il es-toient deux fem - mes tou - tes

11 Am Em Am Dm Dm Dm Am

ys. Il est bel et bon, bon, bon, bon, bon, com -

dung pa - ys. Il est bel et bon, bon,

16 Em Dm Am Am Em Dm A

me - re, Il est bel et bon, bon, bon, bon, bon, com - me - re com-me - re, com - me - re mon ma -

bon, bon, bon, com - me - re, Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma -

21 D Dm Em Dm Em Dm Am Em

ry. Il ne me cou - rous - se, ne me bat aus - sy,

ry. Il ne me cou - rous - se, ne me bat aus - sy,

26 Dm Em Dm F C G Dm F C

Il fait le me - nai - ge; Il don - ne aux pou - lail - les

Il fait le mes - nai - ge Il don -

31 G Dm F Em C Am Dm G Am Gm A Dm

Il don-ne\_ aux pou - lail - les, Et je prensmes plai - sirs, Com-me -

ne\_ aux pou - lail - les Et je prens mes plai - sirs,

36 Dm Am Am Em Em G Dm Am

re, cest pour ri - re, Quant les pou - lail - les cri -

Com - me - re, cest pour ri - re, Quant les pou -

41 C G Dm Dm C C F C

ent, Quant les pou - lail - les cri - ent Pe - ti - te co -

lail - les cri - ent Co co co co co co co

45 Dm C F C Dm C F C Dm C F C F C Dm

que - te, pe - ti - te co - que - te, pe - ti - te co - que - te, pe - ti - te co - que - te, quest

co co co co dac co co co co co co co dac, co co co co dac, pe - ti - te co - que - te

49 A D Dm Dm Am Em Dm Am

ce - cy? Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et bon, bon,

quest ce - cy Il est bel et bon, bon, bon, bon, bon, com - me - re,

54 Am Em Dm A D

bon, bon, bon, com - me - re com-me - re, com - me - re mon ma - ry.

Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma - ry.

Bottom lines

Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et bon, bon, bon, com -

6

me - re, com - me - re mon ma - ry.  
bon, bon, bon, com - me - re, mon ma - ry.

11

Di - sans lu - ne a lau - tre a - vez bon ma - ry? Il est bel et bon, bon, bon, bon,  
Di - sans lu - ne a lau - tre a - vez bon ma - ry. Il est bel et

16

bon, com - me - re, Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma -  
bon, bon, bon, com - me - re, Il est bel et bon, bon, bon, com - me - re, mon ma -

21

ry. Il ne me cou - rous - se,  
ry. Il ne me cou -

26

ne me bat aus - sy, Il fait le mes - nai - ge; Il don - ne aux pou -  
rous - se, ne me bat aus - sy, Il fait le mes - na - ge

31

lail - les Et je prens mes plai - sirs, Com -  
 Il don-ne aux pou - lail - les Et je prens mes plai - sirs,

36

me - re, cest pour ri - re, Quant les pou - lail - les  
 Com - me - re, cest pour ri - re, Quant les

41

cri - ent, Quant les pou - lail - les cri - ent Pe -  
 pou - lail - les cri - ent, Co co co co co dac, co co

45

ti - te co-que - te, pe - ti - te co-que - te, pe - ti - te co-que - te, pe - ti - te co-que - te,  
 dac, co co co dac, co co dac, co co dac, co co dac, co co dac, pe - ti - te co-que - te

49

quest ce - cy Il est bel et bon, bon, bon, bon, bon, com-me - re, Il est bel et  
 quest ce - cy Il est bel et bon, bon, bon, com - me - re,

54

bon, bon, bon, com - me - re, com - me - re mon ma - ry.  
 Il est bel et bon, bon, bon, com - me - re, mon ma - ry.

dance setting from *Danserye*, 1551  
lyrics from *Chansons nouvelles*, 1540

# Il estoit une filette

## Ronde VII

setting by Tylman Susato  
(c.1500-c.1561) original chanson  
by Clément Janequin (1485-1558)

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

Il es - toit u - ne fil - let - te qui vou - loit sca - voir le jeu d'a - mours,  
Ung jour qu'elle es - toit seul - let - te je luy en a - prins deux ou trois tours.

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

A - pres a - voir sen - ty le goust el - le me dit en soubz - ri - ant:  
"Le pre-mier coup me sem - ble lour mais la fin me sem - ble fri - ant".

9 C Am Em Am Em Am Em G

Je luy dis: "vous me ten - tez" El me dit: "re - com - men - cez"  
El - le cri - e: "ne ces - sez" Je luy dis: "vous me gas - tez"



11      Em                  Am                  Em                  Am                  E      Dm      E                  Am

Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.  
Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".

13      G                  Em                  Em      Dm      C                  Am                  Em                  G      C      G                  C

Mais quant ce vint a sen - tir le doux point. Vous l'eus-siez veu mou - voir si doul-ce-ment

17      G                  Em                  Em      Dm      C                  Am                  Em      Am                  E      Dm      E                  A

Que son las cuer luy trem-ble fort et poingt. Mais, Dieu mer-cy, c'es - toit ung doux tour - ment.

# Il estoit une filette

*There was a young girl*

Lower vocal lines

Il es - toit u - ne fil - let - te qui vou - loit sca - voir, sca - voir le  
Ung jour qu'elle es - toit seul - let - te je luy en a - prins, a - prins deux

Il es - toit u - ne fil - let - te qui vou - loit sca - voir, qui vou - loit sca -  
Ung jour qu'elle es - toit seul - let - te je luy en a - prins, je luy en a -

Il es - toit u - ne fil - let - te qui vou - loit sca - voir  
Ung jour qu'elle es - toit seul - let - te je luy en a - prins

4

jeu d'a - mours, A - pres a - voir sen - ty le goust el -  
ou trois tours. "Le pre - mier coup me sem - ble lour mais

voir le jeu d'a - mours, A - pres a - voir sen - ty le goust el -  
prins deux ou trois tours. "Le pre - mier coup me sem - ble lour mais

le jeu d'a - mours, A - pres a - voir sen - ty le goust el - le me  
deux ou trois tours. "Le pre - mier coup me sem - ble lour mais la fin

7

le me dit en soubz - ri - ant: Je luy dis: "vous me ten - tez"  
la fin me sem - ble fri - ant". El - le cri - e: "ne ces - sez"

le me dit en soubz - ri - ant: Je luy dis: "vous me ten - tez"  
la fin me sem - ble fri - ant". El - le cri - e: "ne ces - sez"

dit en soubz - ri - ant, el - le me dit en soubz - ri - ant: Je luy dis: "vous me ten - tez"  
me sem - ble fri - ant, mais la fin me sem - ble fri - ant". El - le cri - e: "ne ces - sez"

10

El me dit: "re - com - men - cez"  
Je luy dis: "vous me gas - tez

Je l'em - poin - gne, Je l'em - bras - se,  
Lais - sez moy, pe - ti - te gar - se

Je la frin - gue fort.  
Vous a - vez grand tort".

El me dit: "re - com - men - cez"  
Je luy dis: "vous me gas - tez

Je l'em - poin - gne, Je l'em - bras - se,  
Lais - sez moy, pe - ti - te gar - se

Je la frin - gue fort.  
Vous a - vez grand tort".

El me dit: "re - com - men - cez"  
Je luy dis: "vous me gas - tez

Je l'em - poin - gne, Je l'em - bras - se,  
Lais - sez moy, pe - ti - te gar - se

Je la frin - gue fort.  
Vous a - vez grand tort".

13

Mais quant ce vint a sen - tir le doux point. Vous

Mais quant ce vint a sen - tir le doux point. Vous

Mais quant ce vint a sen - tir le doux point. Vous

15

l'eus - siez veu mou - voir si doul - ce - ment Que son las cuer luy

l'eus - siez veu mou - voir si doul - ce - ment Que son las cuer luy

l'eus - siez veu mou - voir si doul - ce - ment Que son las cuer luy

18

trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doux tour - ment.

trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doux tour - ment.

trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doux tour - ment.

# In te Domine speravi

*I put my trust in you, Lord*

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

In te Do - mi-ne spe - ra - vi Per

7 F Am F Gm F C G C Bdim C

tro - var pie - tà in e - ter - no.

13 F Am F Gm F C Bdim C Bdim C

Ma in un tris - to\_e\_ob - scu - ro\_in - fer - no

19 F C Bdim C Am Dm Bb C Bb C F

Fui et frustra laboravi.

24 F Bb Gm C F Bb C Bb C

In te Domine spera

29 F F Bb F Bb F Bb F Bb F

vi In te Domine.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# the Irishe dumpe

Anon.

F C Gm Dm C F C F C F

The first system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second and third staves are also treble clef with an 8-measure rest at the beginning. The bottom staff is the bass clef. The music is in a 4/4 time signature. The first system contains 8 measures of music. The notes in the first staff are: G4, A4, Bb4, G4, F4, E4, D4, C4. The second staff has an 8-measure rest. The third staff has notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The fourth staff has notes: G2, A2, Bb2, G2, F2, E2, D2, C2.

5 Bb F Gm Dm Am F Dm A Dm A

The second system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second and third staves are also treble clef with an 8-measure rest at the beginning. The bottom staff is the bass clef. The music is in a 4/4 time signature. The second system contains 8 measures of music. The notes in the first staff are: G4, A4, Bb4, G4, F4, E4, D4, C4. The second staff has notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The third staff has notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The fourth staff has notes: G2, A2, Bb2, G2, F2, E2, D2, C2.

9 F Bb F C C F

The third system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second and third staves are also treble clef with an 8-measure rest at the beginning. The bottom staff is the bass clef. The music is in a 4/4 time signature. The third system contains 6 measures of music. The notes in the first staff are: G4, A4, Bb4, G4, F4, E4, D4, C4. The second staff has notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The third staff has notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The fourth staff has notes: G2, A2, Bb2, G2, F2, E2, D2, C2.

from *Terpsichore*,  
1612

# Gaillarde

CCC

Michael Praetorius  
(c.1571-1621)

F F B $\flat$  E dim F F Cm E $\flat$  F C F

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

17 F F Gm C Dm F F Am B $\flat$  E dim F F

# It was a lou-er and his lasse

verses 1-2

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

It was a lou-er and his lasse, With a hay, with a ho and a hay no-nie no and a hay  
Be-tweene the A-kers of the rie,

It was a lou-er and his lasse, With a hay, with a ho and a hay no-nie no and a  
Be-tweene the A-kers of the rie,

It was a lou-er and his lasse, With a hay, with a ho and a hay no-nie no and a  
Be-tweene the A-kers of the rie,

It was a lou-er and his lasse, with a ho and a hay no-nie no and a hay  
Be-tweene the A-kers of the rie,

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

no-nie no-nie no, That These o're the green corne fields did passe In  
hay no-nie no, hay no-nie no, That These o're the green corne fields did passe In  
hay no-nie no, That These o're the green corne fields did passe In  
no-nie no-nie no, hay no-nie no, That These o're the green corne fields did passe In

11 E A D G G C C G F G D G

spring time, in spring time, in spring time, the one-ly pret-tie ring time, When  
spring time, spring time, spring time, the one-ly pret-tie ring time, When  
spring time, spring time, spring time, the one-ly pret-tie ring time, When  
spring time, spring time, spring time, the one-ly pret-tie ring time, When



16

D G D G C

Birds doe sing, hay ding a ding a ding, hay ding a ding a ding, hay

Birds doe sing, hay ding a ding, hay ding a ding a ding, hay

Birds doe sing, hay ding a ding a ding a ding, hay ding a ding a ding,

Birds doe sing, hay ding, hay ding a ding a ding, hay ding a

19

C D Am Em G D |<sup>1</sup> G D G D

ding a ding a ding, Sweete lou - ers loue the spring, In spring time,

ding a ding, Sweete lou - ers loue the spring, In spring time, in spring

hay ding a ding, Sweete lou - ers loue the spring, In spring time, in spring

ding a ding, Sweete lou - ers loue the spring, In spring time, in spring

23

G C C G Am D G D G |<sup>2</sup> G

in spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie pret - tie ring time, When spring.

# It was a loue and his lasse

verses 3-4

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

This Car - rell they be - gan that houre, With a hay, with a ho and a hay no-nie no and a hay  
Then pret - tie lou - ers take the time, hay, with a ho and a hay no-nie no and a hay

This Car - rell they be - gan that houre, With a hay, with a ho and a hay no-nie no and a  
Then pret - tie lou - ers take the time, hay, with a ho and a hay no-nie no and a

This Car - rell they be - gan that houre, With a hay, with a ho and a hay no-nie no and a  
Then pret - tie lou - ers take the time, hay, with a ho and a hay no-nie no and a

This Car - rell they be - gan that houre, with a ho and a hay no-nie no and a hay  
Then pret - tie lou - ers take the time,

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

no - nie no - nie no, How For that a life was but with a flower, In  
hay no - nie no, hay no-nie no, How For that a life was but with the prime, In  
hay no - nie no, hay no - nie no, How For that a life was but with a flower, In  
no - nie no - nie no, hay no - nie no, How For that a life was but with the prime, In

no - nie no - nie no, hay no - nie no, How For that a life was but with a flower, In  
hay no - nie no, hay no-nie no, How For that a life was but with the prime, In

no - nie no - nie no, hay no - nie no, How For that a life was but with a flower, In  
hay no - nie no, hay no-nie no, How For that a life was but with the prime, In

no - nie no - nie no, hay no - nie no, How For that a life was but with a flower, In  
hay no - nie no, hay no-nie no, How For that a life was but with the prime, In

11 E A D G G C C G F G D G

spring time, in spring time, in spring time, the one - ly pret - tie ring time, When  
spring time, spring time, spring time, the one - ly pret - tie ring time, When  
spring time, spring time, spring time, the one - ly pret - tie ring time, When  
spring time, spring time, spring time, the one - ly pret - tie ring time, When

spring time, in spring time, in spring time, the one - ly pret - tie ring time, When  
spring time, spring time, spring time, the one - ly pret - tie ring time, When

spring time, in spring time, in spring time, the one - ly pret - tie ring time, When  
spring time, spring time, spring time, the one - ly pret - tie ring time, When

spring time, in spring time, in spring time, the one - ly pret - tie ring time, When  
spring time, spring time, spring time, the one - ly pret - tie ring time, When

16

D G D G C

Birds doe sing, hay ding a ding a ding, hay ding a ding a ding, hay

Birds doe sing, hay ding a ding, hay ding a ding a ding, hay

Birds doe sing, hay ding a ding a ding a ding, hay ding a ding a ding,

Birds doe sing, hay ding, hay ding a ding a ding, hay ding a

19

C D Am Em G D 1 G D G D

ding a ding a ding, Sweete lou - ers loue the spring, In spring time,

ding a ding, Sweete lou - ers loue the spring, In spring time, in spring

hay ding a ding, Sweete lou - ers loue the spring, In spring time, in spring

ding a ding, Sweete lou - ers loue the spring, In spring time, in spring

23

G C C G Am D G D G 2 G

in spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie pret - tie ring time, When spring.

# Jamaica

F B♭ B♭ F B♭ F C C F

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the staff: F, B♭, B♭, F, B♭, F, C, C, F.

5 F B♭ B♭ F B♭ F B♭ Gm C F

Musical score for measures 5-8. The score continues from measure 4. Chord symbols are placed above the staff: F, B♭, B♭, F, B♭, F, B♭, Gm, C, F.

9 F C B♭ F B♭ C B♭ F

Musical score for measures 9-12. The score continues from measure 8. Chord symbols are placed above the staff: F, C, B♭, F, B♭, C, B♭, F.

13 F C Dm B♭ F B♭ F B♭ C F

Musical score for measures 13-16. The score continues from measure 12. Chord symbols are placed above the staff: F, C, Dm, B♭, F, B♭, F, B♭, C, F.

17 F B♭ F B♭ F C F

21 F B♭ F B♭ F C F

25 F Am B♭ F B♭ C B♭ F

29 F C B♭ F B♭ F C F

pavane from *Chorearum  
Molliorum*, 1583; chanson  
from *Premier livre de chansons*, 1552

## Pavane l'ay du mal

Pierre Phalèse (c.1510-c.1573)  
lyrics by Pierre Certon (1515-1572)

C Dm C Am Dm Em C D G

J'ay le re - bours de ce qu ie sou - hai - te,  
Ma dou - leur n'est moins gran - de que se - cret - te,  
Fy des beaux chants & des vers du po - e - te,

5 F Bdim C F Dm G G C D G

J'ay con - ver - ty en ioy - e con - tre - fai - te,  
Mon bien per - du sans es - poir ie re - gret - te,  
l'ai - me trop mieux Hie - re - mie le pro - phe - te,

9 C G Am Dm Em C Dm Bdim C

Toute le plai - sir que per - dre crai - gnoye tant:  
Qui me sou - loit l'es - prit ren - dre con - tent:  
A - vec luy vois mou - rir en lan - guis - sant;

Measures 9-12 are not in the original song

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

Toute le plai - sir que per - dre crai - gnoye tant: l'ay du mal tant  
 Qui me sou - loit l'es - prit ren - dre con - tent:  
 A - vec luy vois mou - rir en lan - guis - sant;

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

tant, Que le coeur me fend De voir l'a - mour de - fai - te. l'ay du mal tant

21 Em F G Em G F Dm Dm C F G C

tant, Que le coeur me fend De voir l'a - mour de - fai - te.

from *Chorearum Molliorum*,  
1583

# A Gaillarde

I'ai du mal

Pierre Phalèse  
(c.1510-c.1573)

C Am Dm C Am Dm Em C D G Dm

The first system of the musical score consists of four staves. The top staff is the treble clef, the second and third are alto clefs (8), and the fourth is the bass clef. The music is in 4/4 time. The first measure has a C chord, the second Am and Dm, the third C, the fourth Am, the fifth Dm, the sixth Em, the seventh C, the eighth D, the ninth G, and the tenth Dm. The piece ends with a repeat sign.

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

The second system of the musical score consists of four staves. The top staff is the treble clef, the second and third are alto clefs (8), and the fourth is the bass clef. The music is in 4/4 time. The first measure has a C chord, the second Am, the third Em, the fourth F, the fifth Am, the sixth Em, the seventh C, the eighth C, the ninth Dm, the tenth C, and the eleventh Dm. The piece ends with a repeat sign.

9 C F F Am F G C Em Dm

The third system of the musical score consists of four staves. The top staff is the treble clef, the second and third are alto clefs (8), and the fourth is the bass clef. The music is in 4/4 time. The first measure has a C chord, the second F, the third F, the fourth Am, the fifth F, the sixth G, the seventh C, the eighth Em, and the ninth Dm. The piece ends with a repeat sign.



12 C Em C Em C Dm

15 Am Dm C G C Am G C

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

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

# The Jewes Dance

Richard Nicholson  
(fl.1595; d.1639)

Soprano and bass

Measures 1-4 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords C, F, G, and C are indicated above the top staff.

Measures 5-8 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords C, F, G, and C are indicated above the top staff.

Measures 9-13 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords C, F, G, C, and C are indicated above the top staff.

Measures 14-18 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords F, G, C, C, and F are indicated above the top staff.

Measures 19-23 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords G, C, C, F, and G are indicated above the top staff.

Measures 24-28 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords C, C, F, G, and C are indicated above the top staff.

Measures 29-32 of the piece. The top staff (Soprano) and bottom staff (Bass) are shown. Chords C, F, G, C, and C are indicated above the top staff.

34 F G C C F

39 G C C F G

44 C C F G C

49 C F G C C F G C

53 F G C F G C

57 C F G C C F G C

61 C F G C C F G C

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

# The Jewes Dance

Richard Nicholson  
(fl.1595; d.1639)

Alto and tenor

Musical notation for measures 1-4. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. Measure 1 starts with a treble clef and a common time signature. The melody in the upper staff consists of quarter notes, and the bass line in the lower staff consists of quarter notes and half notes.

5

Musical notation for measures 5-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with quarter notes in the upper staff and quarter notes in the lower staff.

9

Musical notation for measures 9-13. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features more complex rhythmic patterns, including eighth notes and sixteenth notes in the upper staff, and quarter notes in the lower staff.

14

Musical notation for measures 14-18. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and quarter notes in the lower staff.

19

Musical notation for measures 19-23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and quarter notes in the lower staff.

24

Musical notation for measures 24-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and quarter notes in the lower staff.

29

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and quarter notes in the lower staff.

34

Musical notation for measures 34-38. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8va marking. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure.

39

Musical notation for measures 39-43. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8va marking. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure.

44

Musical notation for measures 44-48. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8va marking. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure. A 6/4 time signature change is indicated at the end of the system.

49

Musical notation for measures 49-52. The system consists of two staves. The upper staff begins with a treble clef and a 6/4 time signature. The lower staff begins with a bass clef and a 6/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure.

53

Musical notation for measures 53-56. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8va marking. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure.

57

Musical notation for measures 57-60. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8va marking. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure.

61

Musical notation for measures 61-64. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8va marking. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final measure.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Jhon come kisse me now

William Byrd  
(1542-1623)

Chords: G C G Em D G F G D G

Musical score for measures 1-8. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is common time (C). The melody is primarily in the upper staves, while the bass line provides harmonic support. Chord symbols are placed above the first staff.

9 G Em C C G D G

Musical score for measures 9-13. The score continues with four staves. Chord symbols are placed above the first staff.

14 F G Dm D G C G G Em C Am

Musical score for measures 14-18. The score continues with four staves. Chord symbols are placed above the first staff.

19 Em Bm D G C F Am D Em Am D G

Musical score for measures 19-23. The score continues with four staves. Chord symbols are placed above the first staff.

25 C G Am C G G D

29 Em G F Dm Am G Em D G

33 C G F C C G Em D

37 Em G Dm F Am Em D G

from several early 17th C. sources,  
including the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Jog On

Anon.

G G D G D G C G D

Musical score for measures 1-4. The piece is in G major and 6/4 time. The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols G, G, D, G, D, G, C, G, D are placed above the first staff. The music features a mix of eighth and quarter notes with some rests.

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

Musical score for measures 5-8. The notation consists of four staves. Chord symbols D, G, C, G, D, G, D are placed above the first staff. Measures 7 and 8 are marked with first and second endings, indicated by '1 A D' and '2 C G' above the first staff. The piece concludes with a double bar line.

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

Musical score for measures 9-13. The notation consists of four staves. Chord symbols G, G, D, G, D, G, D, G, D, G, D are placed above the first staff. The music continues with eighth and quarter notes.

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

Musical score for measures 14-17. The notation consists of four staves. Chord symbols D, G, Am, G, Em, Am, D, Em, C, D, G, A, D are placed above the first staff. The piece concludes with a double bar line.



17 G G D G D G C G D

22 D G C G D G D C G

25 G G D G D G C G D

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

# Kemp's Jig

Anon.

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

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

13 C C F C Dm G C C C

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

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

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

37 C C F C Dm G C C C C

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

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The King's Hunt

John Bull  
(1562 or 1563–1628)

Chords: G G C G Am Em D G G

Musical score for measures 1-6. The piece is in G major (one sharp) and 4/4 time. The notation consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a bass clef and a sharp sign. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The key signature is G major.

Chords: G Am D G C C C D

Musical score for measures 7-12. The notation consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a bass clef and a sharp sign. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The key signature is G major.

Chords: D D G C D G C C

Musical score for measures 13-18. The notation consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a bass clef and a sharp sign. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The key signature is G major.

Chords: C D D D C D G

Musical score for measures 19-24. The notation consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a bass clef and a sharp sign. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The key signature is G major.

from *The English Dancing Master*,  
1651

# Ruffy tufty

John Playford  
(1623-1686)

D Bm A D A D G D

1 D 2 D

This system contains the first five measures of the piece. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Above the first staff, the chords D, Bm, A, D, A, D, G, and D are indicated. The first measure is followed by a repeat sign. The second ending begins at measure 4 and ends with a double bar line.

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

This system contains measures 6 through 10. It features four staves. Above the first staff, the chords G, D, A, D, G, C, G, G, C, G, D, G, D, G, D, A, and D are indicated. The music continues with a repeat sign at the end of measure 10.

11 G C G G C G D G G C F#dim G

This system contains measures 11 through 15. It features four staves. Above the first staff, the chords G, C, G, G, C, G, D, G, G, C, F#dim, and G are indicated. A repeat sign is present at the end of measure 15.

16 G C F#dim G G C G D G

This system contains measures 16 through 20. It features four staves. Above the first staff, the chords G, C, F#dim, G, G, C, G, D, and G are indicated. The system concludes with a double bar line.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The King's Morisco

Anon.

Chords: C G C C G C C G C C G

Musical score for measures 1-5. The score is in treble clef with a common time signature. It consists of four staves: two treble staves and two bass staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music is in a 4/4 time signature. The notes are: M1: C4, E4, G4, A4; M2: B4, C5, B4, A4; M3: G4, F4, E4, D4; M4: C4, G4, C4, G4; M5: C4, G4, C4, G4.

6 C G C G C G C F Dm C G E

Musical score for measures 6-10. The score is in treble clef with a common time signature. It consists of four staves: two treble staves and two bass staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music is in a 4/4 time signature. The notes are: M6: C4, G4, C4, G4; M7: C4, G4, C4, G4; M8: C4, G4, C4, G4; M9: F4, Dm, C4, G4; M10: C4, G4, E4, C4.

11 A C F C Dm C G C

Musical score for measures 11-15. The score is in treble clef with a common time signature. It consists of four staves: two treble staves and two bass staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music is in a 4/4 time signature. The notes are: M11: A4, C4, F4, C4; M12: Dm, C4, G4, C4; M13: Dm, C4, G4, C4; M14: Dm, C4, G4, C4; M15: C4, G4, C4, G4.

16 C F C Dm C G C Am E

Musical score for measures 16-20. The score is in treble clef with a common time signature. It consists of four staves: two treble staves and two bass staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music is in a 4/4 time signature. The notes are: M16: C4, F4, C4, Dm; M17: C4, Dm, C4, G4; M18: C4, Dm, C4, G4; M19: C4, Dm, C4, G4; M20: Am, E4.

21 Am E Am G C G C C G

25 Am E C Bm Dm Am E A A D

29 Bm E A A A Bm

33 A E D A E A E A

# La la je ne l'ose dire

Pierre Certon  
(c.1510–1572)

Gm D Gm Gm Dm F Cm Cm Gm D Gm Gm Dm Eb

La, la, la, je ne lo, je ne lo, je ne l'o-se di-re, La, la, la,  
La, la, la, je ne lo, je ne lo, je ne l'o-se di-re, La, la, la,  
La, la, la, je ne lo, je ne lo, je ne l'o-se di-re, La, la, la,  
La, la, la, je ne lo, je ne lo, je ne l'o-se di-re, La, la, la,

5 Cm Gm D Gm Dm Gm Dm Eb Cm Gm D Gm

je le vous di-ray, Et la, la, la, je le vous di-ray.  
je le vous di-ray, Et la, la, la, je le vous di-ray.  
je le vous di-ray, Et la, la, la, je le vous di-ray.  
je le vous di-ray, Et la, la, la, je le vous di-ray.

8 Gm Bb F Gm D Gm Gm Dm Eb Cm D Gm

Il est un hom-me en nous vil-le Qui de sa femme est ja-loux tout,  
Il n'est pas ja-loux sans cau-se Mais il est co-cu du tout,  
Il est un hom-me en nous vil-le Qui de sa femme est ja-loux tout,  
Il n'est pas ja-loux sans cau-se Mais il est co-cu du tout,  
Il est un hom-me en nous vil-le Qui de sa femme est ja-loux tout,  
Il n'est pas ja-loux sans cau-se Mais il est co-cu du tout,



12 Gm Dm Gm D Gm Gm F Gm Dm Eb Bb Gm

Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout, Et  
 Il a - pres - te\_et si la mai - ne Au mar - ché s'en va a tout,

Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout, Et  
 Il a - pres - te\_et si la mai - ne Au mar - ché s'en va a tout,

Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout, Et  
 Il a - pres - te\_et si la mai - ne Au mar - ché s'en va a tout,

16 Cm D Gm Gm Dm F Cm Cm D Gm

la, la, la, je ne lo, je ne lo, je ne l'o - se di - re,  
 la, la, la, je ne lo, je ne lo, je ne l'o - se di - re,  
 la, la, la, je ne lo, je ne lo, je ne l'o - se di - re,  
 la, la, la, je ne lo, je ne lo, je ne l'o - se di - re,

19 Gm Dm Eb Cm Gm D Gm Dm Gm Dm Eb Cm Gm D G

La, la, la, je le vous di - ray, Et la, la, la, je le vous di - ray.  
 La, la, la, je le vous di - ray, Et la, la, la, je le vous di - ray.  
 La, la, la, je le vous di - ray, Et la, la, la, je le vous di - ray.  
 La, la, la, je le vous di - ray, Et la, la, la, je le vous di - ray.

from Mathew Holmes lute book,  
Cambridge University MS Dd.5.78,  
c.1595-1600

# Lady Hunsdon's Puffe

John Dowland  
(1563-1626)

Chords: G C G G C G F G D G

7 C D G F B♭ F F B♭ F

13 Gm D G C C D G C D G

19 C C D G C D G G G

25 G D G C F F G C

30 D C D Em D G Am D G

# The Lady Rich her galliard

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols G, D, Em, Am, G, and D are placed above the first six measures. The melody is primarily in the Treble staff, with accompaniment in the other three staves.

Musical notation for measures 5-8. The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols G, D, C, G, D, and G are placed above the first six measures. The melody continues in the Treble staff, with accompaniment in the other three staves.

Musical notation for measures 9-12. The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols D, G, D, Am, G, Am, and G are placed above the first seven measures. The melody continues in the Treble staff, with accompaniment in the other three staves.

13 Am Em D C D A D

17 G D D C

21 D D G D G

# Lavolto

Chords: C G Am G C D G C G C

Musical score for measures 1-6. The piece is in 3/4 time and G major. The notation consists of four staves: two treble clefs (soprano and alto) and two bass clefs (tenor and bass). The melody is primarily in the soprano voice. Chords are indicated above the staff: C, G, Am, G, C, D, G, C, G, C.

Chords: C G Am G C D G G C G C

Musical score for measures 7-12. The notation continues with four staves. Chords are indicated above the staff: C, G, Am, G, C, D, G, G, C, G, C.

Chords: C G Am F G C F G D G

Musical score for measures 13-18. The notation continues with four staves. Chords are indicated above the staff: C, G, Am, F, G, C, F, G, D, G.

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

Musical score for measures 19-24. The notation continues with four staves. Chords are indicated above the staff: Em, F, G, Am, G, Am, D, G, G, C.

from *The English Dancing Master*,  
1651

# Hide Parke

John Playford  
(1623-1686)

Chord progression: C C G C C G Am F C G C

The first system of music consists of four staves (treble, two alto, and bass clefs) in 6/4 time. The melody is written in the first treble staff, and the accompaniment is split between the two alto and bass staves. The piece begins with a C major chord and ends with a C major chord. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and repeat signs.

Chord progression: G G C G C

The second system of music continues the piece from measure 5. It features the same four-staff arrangement. The melody continues with eighth and sixteenth notes. The accompaniment provides a steady harmonic foundation. The system concludes with a C major chord.

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

The third system of music starts at measure 9. The chord progression includes a D minor chord (Dm) in the first measure, followed by G major, D minor, G major, C major, G major, C major, F major, G major, and C major. The notation continues with the same four-staff format, showing the final measures of the piece.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The Leaves bee Greene

William Inglott  
(1553 or 1554-1621)

G C G Am Am G<sup>#</sup>dim A C Em

Musical score for measures 1-5. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The time signature is common time (C). The notes are: M1: Treble (F#, G, A, B), Bass (C, D, E, F); M2: Treble (G, A, B, C), Bass (D, E, F, G); M3: Treble (A, B, C, D), Bass (E, F, G, A); M4: Treble (B, C, D, E), Bass (F, G, A, B); M5: Treble (C, D, E, F), Bass (G, A, B, C).

6 D Am G D G Am G Am

Musical score for measures 6-10. The notes are: M6: Treble (D, E, F, G), Bass (A, B, C, D); M7: Treble (E, F, G, A), Bass (B, C, D, E); M8: Treble (F, G, A, B), Bass (C, D, E, F); M9: Treble (G, A, B, C), Bass (D, E, F, G); M10: Treble (A, B, C, D), Bass (E, F, G, A).

11 Am E A Am G F G D G C

Musical score for measures 11-16. The notes are: M11: Treble (A, B, C, D), Bass (E, F, G, A); M12: Treble (B, C, D, E), Bass (F, G, A, B); M13: Treble (C, D, E, F), Bass (G, A, B, C); M14: Treble (D, E, F, G), Bass (A, B, C, D); M15: Treble (E, F, G, A), Bass (B, C, D, E); M16: Treble (F, G, A, B), Bass (C, D, E, F).

17 C G D Dm Am E A Am Am C

Musical score for measures 17-21. The notes are: M17: Treble (G, A, B, C), Bass (D, E, F, G); M18: Treble (A, B, C, D), Bass (E, F, G, A); M19: Treble (B, C, D, E), Bass (F, G, A, B); M20: Treble (C, D, E, F), Bass (G, A, B, C); M21: Treble (D, E, F, G), Bass (A, B, C, D).



22 G Am C D G C G D

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

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

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

# Lirum bilirum

D G D D G D D G D G D A

Li - rum bi - li - li - rum, bi - li - li - rum, li - li - rum, li - rum, li - rum. Deh si so - ni la — sor -

Li - rum bi - li - li - rum, bi - li - li - rum, li - li - rum, — li - rum. — Deh si so - ni — la — sor -

Li - rum bi - li - li - rum, bi - li - li - rum, li - rum, li - rum, li - rum. Deh si — so - ni la sor -

Li - rum bi - li - li - rum, li - rum. Deh si so - ni la sor -

7 D D A D C D G D G

di - na. Tu m'in - ten - di ben, — Pe - dri - na, Ma non già per il do - vi - rum.

di - na. — Tu m'in - ten - di — ben, Pe - dri - na, Ma non già per il do - vi - rum. —

di - na. — Tu m'in - ten - di ben, Pe - dri - na, — Ma non già — per il do - vi - rum. —

di - na. Tu m'in - ten - di ben, Pe - dri - na, Ma non già per il do - vi - rum.

14

Li - rum bi - li - li - rum, bi - li - li - rum, li - li - rum, li - rum, li - rum. Deh, si so - ni la — sor - di - na,

Li - rum bi - li - li - rum, bi - li - li - rum, li - li - rum, — li - rum. — Deh, si so - ni — la — sor - di - na,

Li - rum bi - li - li - rum, bi - li - li - rum, li - rum, li - rum, li - rum. Deh, si — so - ni la sor - di - na, —

Li - rum bi - li - li - rum, li - rum. Deh, si so - ni la sor - di - na,

21 *Fine*

C D G D G G Am E A E F#m D A D C

Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E che t'son bon  
Ta re - cor - det quant t'me des La tua fè si -

Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E bon  
Ta re - cor - det quant t'me des des La fè a -

Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E che t'son bon  
Ta re - cor - det quant t'me des des La tua fè si

Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E bon  
Ta re - cor - det quant t'me des des La fè a -

28 D G D G G Am E A E F#m D A D C D G D G

ser-vi - dor, Ma t'a - spet che l'so - ben Ch'al fin sco - pi - per a - mor.  
a - le gra - met, E ch'ai Van - gel t'me giu - res De vo - lim per to ser - vet?

ser - vi - dor, Ma t'a - spet che l'so - ben Ch'al fin per a - mor.  
le gra - met, E ch'ai Van - gel t'me giu - res De vo - lim ser - vet?

ser - vi - dor, Ma t'a - spet che l'so - ben Ch'al fin sco - pi - per a - mor.  
a - le gra - met, E ch'ai Van - gel t'me giu - res De vo - lim per to ser - vet?

ser - vi - dor, Ma t'a - spet che l'so - ben Ch'al fin per a - mor.  
le gra - met, E ch'ai Van - gel t'me giu - res De vo - lim ser - vet?

36 D A D A D C D G D G G *D.S. al Fine*

Deh, non da plu tat do - lor, Tu sa ben che dig il vi - rum. vi - rum.  
Mi per lit - ra in - con - ti - net A t're - spo - si cum su - spi - rum. spi - rum.

Deh, non da plu tat do - lor, Tu sa ben che dig il vi - rum. vi - rum.  
Mi per lit - ra in - con - ti - net A t're - spo - si cum su - spi - rum. spi - rum.

Deh, non da plu tat do - lor, Tu sa ben che dig il vi - rum. vi - rum.  
Mi per lit - ra in - con - ti - net A t're - spo - si cum su - spi - rum. spi - rum.

Deh, non da plu tat do - lor, Tu sa ben che dig il vi - rum. vi - rum.  
Mi per lit - ra in - con - ti - net A t're - spo - si cum su - spi - rum. spi - rum.

# The Lord Souches maske

Chord progression: C C C F C C

Measure 5 starts. Chord progression: G F C G C

Measure 9 starts. Chord progression: C F G F C Dm C G C

Measure 13 starts. Chord progression: G F C G C



from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Loth to Depart

Giles Farnaby  
(1560-1640)

D D B $\flat$  F Gm D Gm D Gm

7 D Gm D Gm D A D Gm F Dm Gm D

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

19 F Gm D Gm B $\flat$  Dm Gm Dm Gm D

25 Dm A D Gm F Gm Dm Gm D Gm D G

31 Am D G D D Gm F Gm D

37 Gm F Gm D Gm D Gm D A D Gm

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

from *The English Dancing Master*,  
1651

# Mayden Lane

John Playford  
(1623-1686)

Chords: G G D G G D G G D G

Musical notation for measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a four-staff system with treble and bass clefs. The melody is primarily in the treble clef, with accompaniment in the bass clef. The notes are: M1: G4, A4, B4, A4; M2: G4, A4, B4, A4; M3: G4, A4, B4, A4; M4: G4, A4, B4, A4.

Chords: G C D Em Bm G D G G D G

Musical notation for measures 5-8. The score continues with the same four-staff system. The notes are: M5: G4, A4, B4, A4; M6: G4, A4, B4, A4; M7: G4, A4, B4, A4; M8: G4, A4, B4, A4.

Chords: Am Am E Am Am E Am Dm E Am

Musical notation for measures 9-12. The score continues with the same four-staff system. The notes are: M9: G4, A4, B4, A4; M10: G4, A4, B4, A4; M11: G4, A4, B4, A4; M12: G4, A4, B4, A4.

Chords: G G G G D G

Musical notation for measures 13-16. The score continues with the same four-staff system. The notes are: M13: G4, A4, B4, A4; M14: G4, A4, B4, A4; M15: G4, A4, B4, A4; M16: G4, A4, B4, A4.



from *The English Dancing Master*,  
1651

# Kettle drum

John Playford  
(1623-1686)

G Em Am Am G Em Am Am

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody in the Treble staff features eighth-note patterns. Chord symbols G, Em, Am, and Am are placed above the first two measures, and G, Em, Am, and Am are placed above the last two measures.

5 G E Am Am G E Am Am

Musical score for measures 5-8. The score continues with four staves. Chord symbols G, E, Am, and Am are placed above the first two measures, and G, E, Am, and Am are placed above the last two measures.

9 G G Am B E Am

Musical score for measures 9-12. The score continues with four staves. Chord symbols G, G, Am, B, E, and Am are placed above the measures. A repeat sign is present at the beginning of measure 9.

13 Am E Am Am

Musical score for measures 13-16. The score continues with four staves. Chord symbols Am, E, Am, and Am are placed above the measures. The piece concludes with a double bar line at the end of measure 16.

# Mall Simmes

Musical score for the first system, measures 1-4. Chord symbols: Dm, A, Dm, Em, Dm, C, B $\flat$ , A.

Musical score for the second system, measures 5-8. Chord symbols: Dm, Gm, C, F, C, Dm, Am, B $\flat$ , Am, Dm, Em, A, D.

Musical score for the third system, measures 9-12. Chord symbols: F, C, Dm, A, Dm, C.

12 B $\flat$  A Dm Dm

Musical score for measures 12-14. Measure 12 has a B $\flat$  chord. Measures 13 and 14 have A and Dm chords respectively. The score is in 4/4 time with a key signature of one flat.

15 F F Dm

Musical score for measures 15-17. Measure 15 has an F chord. Measures 16 and 17 have F and Dm chords respectively. The score is in 4/4 time with a key signature of one flat.

18 A Dm Em Dm Am D

Musical score for measures 18-20. Measure 18 has an A chord. Measures 19 and 20 have Dm, Em, Dm, Am, and D chords respectively. The score is in 4/4 time with a key signature of one flat.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Malt's come downe

William Byrd  
(1542-1623)

Chord progression: G G G C G D G

Musical score for measures 1-6. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The time signature is common time (C). The music features a mix of eighth and sixteenth notes in the upper staves and quarter notes in the lower staves. Chord symbols G, C, D, and G are placed above the first staff.

Chord progression: D G G G C G C

Musical score for measures 7-12. The score continues from the previous system. Chord symbols D, G, G, G, C, G, and C are placed above the first staff.

Chord progression: D D D G G G

Musical score for measures 13-18. The score continues from the previous system. Chord symbols D, D, D, G, G, and G are placed above the first staff.

Chord progression: G C G D G D G

Musical score for measures 19-24. The score continues from the previous system. Chord symbols G, C, G, D, G, D, and G are placed above the first staff.

25 G G G C G F#dim G

31 D G G G G C

37 G D G C D G G G

43 G C G D G D G D G



16 F B♭ C F F Gm F C Dm Am Dm

vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes

vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes

vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes

20 C F F Gm Dm C F C F F

bien tost, Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

bien tost, Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

24 B♭ F F Gm Dm C F C B♭ C F

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

# Mascarada XXXII

Musical notation for the first system, measures 1-3. Chord symbols: Dm, Dm, A, Dm, Dm, C, Am.

Musical notation for the second system, measures 4-6. Chord symbols: E, A, Dm, Am, Bb, Dm.

Musical notation for the third system, measures 7-8. Chord symbols: Dm, Gm, A, D, Dm, A, D.



10 F Am C F F Dm

13 A Am Dm C Dm A 1 D 2 D

17 D G D A D G D A D

from *Il Scolaro*,  
1645

# Il Matacino

*The Buffoon*

Gasparo Zanetti  
(fl.1626-1645)

Musical score for measures 1-4. The score is in 3/4 time and features a melody in the upper voice with a bass line. Chord symbols are placed above the staff: C, F, Gm, C, F, Gm, C.

Musical score for measures 5-8. The score continues the melody and bass line. Chord symbols are placed above the staff: F, G, C, F, G, C, Gm.

Musical score for measures 9-12. The score continues the melody and bass line. Chord symbols are placed above the staff: F, B $\flat$ , Dm, C, Gm, F, B $\flat$ , Dm, C, Gm.

originally a step higher

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

17 F B $\flat$  C F Gm C

21 F Gm C F Gm C

# Matona mia cara

*Lady, my dear*

Soprano

Ma - to - na mi - a ca - ra, mi fol - le - re can - zon,

7

Ma - to - na mi - a ca - ra mi fol - le - re can -

12

zon, can - tar sot - to fi - ne - stra, Lan - tze buon com - pa - gnon.

18

Don, don, don, di - ri - di - ri, don, don, don, don, don,

23

Ti pre - go m'a - scol - ta - re, che mi can - tar de bon,

29

E mi ti fol - ler be - ne co - me gre - co\_e ca - pon.

35

Don, don, don, di - ri - di - ri, don, don, don, don, don,

40

Co - m'an - dar a le caz - ze, caz - zar, caz - zar con le fal - con,

47

con, Mi ti por - tar bec - caz - ze, gras - se co - me ro - gnon.

53 F F C B♭ F C 1 F 2 F  
 Don, don, don, di - ri - di - ri, don, don, don, don, don,

58 C F E♭ Gm F B♭ F B♭ F C D G  
 Se mi non sa - per di - re tan - te bel - le — ra - son,

64 D D C F F Gm Cm D C Am B♭ F Bdim C  
 Pe - trar - cha mi non sa - per, ne fon - te d'He - li - con.

71 F F C B♭ F C 1 F 2 F  
 Don, don, don, di - ri - di - ri, don, don, don, don, don,

76 B♭ B♭ C B♭ F B♭ Dm C F G C F  
 Se ti mi fol - ler be - ne mi non es - ser pol - tron,

83 B♭ E♭ B♭ E♭ B♭ E♭ D E♭ Gm E♭ B♭ F G C  
 Mi fic - car tut - ta not - te, ur - tar, ur - tar co - me mon - ton.

90 F F B♭ F C 1 F  
 Don, don, don, di - ri - di - ri, don, don, don, don,

94 2 F B♭ F B♭ F B♭ F  
 don, don, don, don, don, don, don.

# Matona mia cara

*Lady, my dear*

Alto

Ma - to - na mi - a ca - ra, mi fol - le - re can - zon,

Ma - to - na mi - a ca - ra mi fol - le - re can -

zon, can - tar sot - to fi - ne - stra, Lan - tze buon com - pa - gnon.

Don, don, don, di - ri - di - ri, don, don, don, don, don,

Ti pre - go m'a - scol - ta - re, che mi can - tar de bon,

E mi ti fol - ler be - ne co - me gre - co\_e ca - pon.

Don, don, don, di - ri - di - ri, don, don, don, don, don,

Co - m'an - dar a le caz - ze, caz - zar, caz - zar con le fal - con,

con, Mi ti por - tar bec - caz - ze, gras - se co - me ro - gnon.

53  
8 Don, don, don, di - ri - di - ri, don, don, don, don, don,

58  
8 Se mi non sa - per di - re tan - te bel - - le ra - son,

64  
8 Pe - trar - cha mi non sa - per, ne fon - te d'He - li - con.

71  
8 Don, don, don, di - ri - di - ri, don, don, don, don, don,

76  
8 Se ti mi fol - ler be - ne mi non es - ser pol - tron,

83  
8 Mi fic - car tut - ta not - te, ur - tar, ur - tar, ur - tar co - me mon - ton.

90  
8 Don, don, don, di - ri - di - ri, don, don, don, don,

94  
8 don, don, don, don, don, don, don.

# Matona mia cara

*Lady, my dear*

Tenor



Ma - to - na mi - a ca - ra, mi fol - le - re can - zon,  
Ma - to - na mi - a ca - ra mi fol - le - re can -  
zon, can - tar sot - to fi - ne - stra, Lan - tze buon com - pa - gnon.  
Don, don, don, di - ri - di - ri, don, don, don, don, don, don, don, don,  
Ti pre - go m'a - scol - ta - re, che mi can - tar de bon,  
E mi ti fol - ler be - ne co - me gre - co\_e ca - pon.  
Don, don, don, di - ri - di - ri, don, don, don, don, don, don, don, don,  
Co - m'an - dar a le caz - ze, caz - zar, caz - zar con le fal - con,  
con, Mi ti por - tar bec - caz - ze, gras - se co - me ro - gnon.



53  
8 Don, don, don, di - ri - di - ri, don, don, don, don, don, don,

58  
8 Se mi non sa - per di - re tan - te bel - le ra - son,

64  
8 Pe - trar - cha mi non sa - per, ne fon - te d'He - li - con.

71  
8 Don, don, don, di - ri - di - ri, don, don, don, don, don, don,

76  
8 Se ti mi fol - ler be - ne mi non es - ser pol - tron,

83  
8 Mi fic - car tut - ta not - te, ur - tar, ur - tar, ur - tar co - me mon - ton.

90  
8 Don, don, don, di - ri - di - ri, don, don, don, don, don,

94  
8 don, don, don, don.

# Matona mia cara

*Lady, my dear*

Bass

Ma - to - na mi - a ca - ra, mi fol - le - re can - zon,

7

Ma - to - na mi - a ca - ra mi fol - le - re can -

12

zon, can - tar sot - to fi - ne - stra, Lan - tze buon com - pa - gnon.

18

Don, don, don, di - ri - di - ri, don, don, don, don,

23

Ti pre - go m'a - scol - ta - re, che mi can - tar de bon,

29

E mi ti fol - ler be - ne co - me gre - co\_e ca - pon.

35

Don, don, don, di - ri - di - ri, don, don, don, don,

40

Co - m'an - dar a le caz - ze, caz - zar, caz - zar con le fal - con,

47

con, gras - se co - me ro - gnon.

53

Don, don, don, di - ri - di - ri, don, don, don, don,

58

Se mi non sa - per di - re tan - te bel - le ra - son,

64

Pe - trar - cha mi non sa - per, ne fon - te d'He - li - con.

71

Don, don, don, di - ri - di - ri, don, don, don, don,

76

Se ti mi fol - ler be - ne mi non es - ser pol - tron,

83

Mi fic - car tut - ta not - te, ur - tar, ur - tar co - me mon - ton.

90

Don, don, don, di - ri - di - ri, don, don, don,

94

don, don, don, don, di - ri - di - ri, don, don, don, don.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The Maidens Song

William Byrd  
(1542-1623)

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

Musical score for measures 1-6. The score is written for four staves: two treble clefs and two bass clefs. The first two staves are mostly rests. The third staff has a treble clef with a 'g' below it. The fourth staff has a bass clef with an '8' below it. The notes are: M1: Treble 3, Treble 4, Bass 2, Bass 3; M2: Treble 3, Treble 4, Bass 2, Bass 3; M3: Treble 3, Treble 4, Bass 2, Bass 3; M4: Treble 3, Treble 4, Bass 2, Bass 3; M5: Treble 3, Treble 4, Bass 2, Bass 3; M6: Treble 3, Treble 4, Bass 2, Bass 3.

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

Musical score for measures 7-13. The score is written for four staves: two treble clefs and two bass clefs. The first two staves are mostly rests. The third staff has a treble clef with a 'g' below it. The fourth staff has a bass clef with an '8' below it. The notes are: M7: Treble 3, Treble 4, Bass 2, Bass 3; M8: Treble 3, Treble 4, Bass 2, Bass 3; M9: Treble 3, Treble 4, Bass 2, Bass 3; M10: Treble 3, Treble 4, Bass 2, Bass 3; M11: Treble 3, Treble 4, Bass 2, Bass 3; M12: Treble 3, Treble 4, Bass 2, Bass 3; M13: Treble 3, Treble 4, Bass 2, Bass 3.

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

Musical score for measures 14-20. The score is written for four staves: two treble clefs and two bass clefs. The first two staves are mostly rests. The third staff has a treble clef with a 'g' below it. The fourth staff has a bass clef with an '8' below it. The notes are: M14: Treble 3, Treble 4, Bass 2, Bass 3; M15: Treble 3, Treble 4, Bass 2, Bass 3; M16: Treble 3, Treble 4, Bass 2, Bass 3; M17: Treble 3, Treble 4, Bass 2, Bass 3; M18: Treble 3, Treble 4, Bass 2, Bass 3; M19: Treble 3, Treble 4, Bass 2, Bass 3; M20: Treble 3, Treble 4, Bass 2, Bass 3.

21 Dm C Am G D G D G C C Dm C

Musical score for measures 21-27. The score is written for four staves: two treble clefs and two bass clefs. The first two staves are mostly rests. The third staff has a treble clef with a 'g' below it. The fourth staff has a bass clef with an '8' below it. The notes are: M21: Treble 3, Treble 4, Bass 2, Bass 3; M22: Treble 3, Treble 4, Bass 2, Bass 3; M23: Treble 3, Treble 4, Bass 2, Bass 3; M24: Treble 3, Treble 4, Bass 2, Bass 3; M25: Treble 3, Treble 4, Bass 2, Bass 3; M26: Treble 3, Treble 4, Bass 2, Bass 3; M27: Treble 3, Treble 4, Bass 2, Bass 3.

27 F B $\flat$  F Am G Am G D G C G

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

39 F C G C G C C F C F F B $\flat$  F Dm C

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

# Mes pas semes

*My wandering steps*  
verses 1-3

F D Gm F B♭ Gm F Cm

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

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

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

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

4 D F D Gm F B♭ Gm F Cm

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

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

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

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

8

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

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

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

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

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

11

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

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

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

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

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

# Mes pas semes

*My wandering steps*  
verses 4-6

F D Gm F B♭ Gm F Cm

Nar - cis - sus re - spons s'il te plait, Oys tu mon cry? ie croy que  
Ton bon sça - uoir ny par - ler prompt, Ne m'ac-que rent au - cun plai -  
Res - pon - dant à plu - sieurs par leurs, Le n'en ay sceu trou - uer au -

Nar - cis - sus re - spons s'il te plait, Oys tu mon cry? ie croy que  
Ton bon sça - uoir ny par - ler prompt, Ne m'ac-que rent au - cun plai -  
Res - pon - dant à plu - sieurs par leurs, Le n'en ay sceu trou - uer au -

Nar - cis - sus re - spons s'il te plait, Oys tu mon cry? ie croy que  
Ton bon sça - uoir ny par - ler prompt, Ne m'ac-que rent au - cun plai -  
Res - pon - dant à plu - sieurs par leurs, Le n'en ay sceu trou - uer au -

Nar - cis - sus re - spons s'il te plait, Oys tu mon cry? ie croy que  
Ton bon sça - uoir ny par - ler prompt, Ne m'ac-que rent au - cun plai -  
Res - pon - dant à plu - sieurs par leurs, Le n'en ay sceu trou - uer au -

4 D F D Gm F B♭ Gm F Cm

non, Rien ne se - ra mon pi - teus plait, Fors par tout es - pan - dre ton  
sir Car l'ab - sen - ce de l'a - my, rompt Tout ce qu'en espe - re mon de -  
cun, Qui s'a - pro - chat de tes va leurs: Pour ce - la i'en - tre - tiens cha -

non, Rien ne se - ra mon pi - teus plait, Fors par tout es - pan - dre ton  
sir Car l'ab - sen - ce de l'a - my, rompt Tout ce qu'en espe - re mon de -  
cun, Qui s'a - pro - chat de tes va leurs: Pour ce - la i'en - tre - tiens cha -

non, Rien ne se - ra mon pi - teus plait, Fors par tout es - pan - dre ton  
sir Car l'ab - sen - ce de l'a - my, rompt Tout ce qu'en espe - re mon de -  
cun, Qui s'a - pro - chat de tes va leurs: Pour ce - la i'en - tre - tiens cha -

non, Rien ne se - ra mon pi - teus plait, Fors par tout es - pan - dre ton  
sir Car l'ab - sen - ce de l'a - my, rompt Tout ce qu'en espe - re mon de -  
cun, Qui s'a - pro - chat de tes va leurs: Pour ce - la i'en - tre - tiens cha -



8

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

nom:           Donc   ie   te           pri - e           ne me           ny - e           Ta   bien a -  
 sir:           Mais   plus que           c'est   ma           des - ti -           né - e,           Que   ie   soye  
 cun,           C'est   en   at -           ten - dant           ta pre -           sen - ce:           Car   ie   suis

nom:           Donc   ie   te           pri - e           ne me           ny - e           Ta   bien a -  
 sir:           Mais   plus que           c'est   ma           des - ti -           né - e,           Que   ie   soye  
 cun,           C'est   en   at -           ten - dant           ta pre -           sen - ce:           Car   ie   suis

nom:           Donc   ie   te           pri - e           ne me           ny - e           Ta   bien a -  
 sir:           Mais   plus que           c'est   ma           des - ti -           né - e,           Que   ie   soye  
 cun,           C'est   en   at -           ten - dant           ta pre -           sen - ce:           Car   ie   suis

nom:           Donc   ie   te           pri - e           ne me           ny - e           Ta   bien a -  
 sir:           Mais   plus que           c'est   ma           des - ti -           né - e,           Que   ie   soye  
 cun,           C'est   en   at -           ten - dant           ta pre -           sen - ce:           Car   ie   suis

11

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

mé - e   com - pag - ni - e,   Et tu se - ras   en bon re - nom.  
 aman - te   ob - sti - né - e,   Ie qui - te   pro - pos et plai - sir.  
 en fer - me con - stan - ce,   Par - ler à   tous,   & n'ai - mer   qu'un.

mé - e   com - pag - ni - e,   Et tu se - ras   en bon re - nom.  
 aman - te   ob - sti - né - e,   Ie qui - te   pro - pos et plai - sir.  
 en fer - me con - stan - ce,   Par - ler à   tous,   & n'ai - mer   qu'un.

mé - e   com - pag - ni - e,   Et tu se - ras   en bon re - nom.  
 aman - te   ob - sti - né - e,   Ie qui - te   pro - pos et plai - sir.  
 en fer - me con - stan - ce,   Par - ler à   tous,   & n'ai - mer   qu'un.

mé - e   com - pag - ni - e,   Et tu se - ras   en bon re - nom.  
 aman - te   ob - sti - né - e,   Ie qui - te   pro - pos et plai - sir.  
 en fer - me con - stan - ce,   Par - ler à   tous,   & n'ai - mer   qu'un.

from *Recueil des plus belles et excellentes chansons en forme de voix de ville*, 1576

# Mignonne, allons voir si la rose

*Sweetheart, come let us see if the rose*

Jehan Chardavoine (1538-c.1580)  
lyrics by Pierre de Ronsard (1524-1585)

Dm Gm Dm Am B♭ F Gm Dm Gm Dm Gm Dm

Mi - gnon - ne\_al lons voir si la ro - se Qui ce ma - tin a -  
Las! vo - yez com - me\_en peu d'e - spa - ce, Mi - gnon - ne\_el le\_a des -  
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre\_aa -

Mi - gnon - ne\_al lons voir si la ro - se Qui ce ma - tin a -  
Las! vo - yez com - me\_en peu d'e - spa - ce, Mi - gnon - ne\_el le\_a des -  
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre\_aa -

Mi - gnon - ne\_al lons voir si la ro - se Qui ce ma - tin a -  
Las! vo - yez com - me\_en peu d'e - spa - ce, Mi - gnon - ne\_el le\_a des -  
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre\_aa -

Mi - gnon - ne\_al lons voir si la ro - se Qui ce ma - tin a -  
Las! vo - yez com - me\_en peu d'e - spa - ce, Mi - gnon - ne\_el le\_a des -  
Donc, si vous me cro - yez, Mi - gnon - ne, Tan - dis que vos - tre\_aa -

7 Gm Dm Gm Dm Gm Dm Gm Dm

voit des - clo - se Sa ro - be de pour - pre\_au so - leil,  
sus la pla - ce, He - las! ses beau - tés lais - sé choir!  
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

voit des - clo - se Sa ro - be de pour - pre\_au so - leil,  
sus la pla - ce, He - las! ses beau - tés lais - sé choir!  
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

voit des - clo - se Sa ro - be de pour - pre\_au so - leil,  
sus la pla - ce, He - las! ses beau - tés lais - sé choir!  
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

voit des - clo - se Sa ro - be de pour - pre\_au so - leil,  
sus la pla - ce, He - las! ses beau - tés lais - sé choir!  
ge fleu - ron - ne En sa plus ver - de nou - veau - té,

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

A point per - du ces - te ves - pré - e Les plis de sa ro -  
 Ha vray - ment ma - ras - tre\_est na - tu - re, Puis qu' u - ne tel - le  
 Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me\_à ces - te fleur

A point per - du ces - te ves - pré - e Les plis de sa ro -  
 Ha vray - ment ma - ras - tre\_est na - tu - re, Puis qu' u - ne tel - le  
 Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me\_à ces - te fleur

A point per - du ces - te ves - pré - e Les plis de sa ro -  
 Ha vray - ment ma - ras - tre\_est na - tu - re, Puis qu' u - ne tel - le  
 Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me\_à ces - te fleur

A point per - du ces - te ves - pré - e Les plis de sa ro -  
 Ha vray - ment ma - ras - tre\_est na - tu - re, Puis qu' u - ne tel - le  
 Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me\_à ces - te fleur

19 Gm Dm Gm Dm Gm Dm A D

be pour - pré - e, Et son teinct au vos - tre pa - reil.  
 fleur ne du - re Que du ma - tin ius - ques au soir.  
 la vieil - les - se Fe - ra ter - nir vos - tre beau - té.

be pour - pré - e, Et son teinct au vos - tre pa - reil.  
 fleur ne du - re Que du ma - tin ius - ques au soir.  
 la vieil - les - se Fe - ra ter - nir vos - tre beau - té.

be pour - pré - e, Et son teinct au vos - tre pa - reil.  
 fleur ne du - re Que du ma - tin ius - ques au soir.  
 la vieil - les - se Fe - ra ter - nir vos - tre beau - té.

be pour - pré - e, Et son teinct au vos - tre pa - reil.  
 fleur ne du - re Que du ma - tin ius - ques au soir.  
 la vieil - les - se Fe - ra ter - nir vos - tre beau - té.

# La Milannoise

from *Orchesographie*,  
1589

*The Girl from Milan*

Thoinot Arbeau  
(1520-1595)

Musical score for the first system of "La Milannoise". It consists of four staves (treble, alto, tenor, and bass clefs) in 6/4 time. The melody is in the treble clef. Chord symbols are placed above the staff: F, C, F, C, B♭, F, C, B♭, F, Gm, Dm, C, F.

Musical score for the second system of "La Milannoise", starting at measure 5. It consists of four staves. Chord symbols are placed above the staff: Gm, F, Gm, F, Gm, F, C, F.

from *A briefe and easye instruction*,  
1568

# The seconde Milanoise

Adrian Le Roy  
(c.1520-1598)

Musical score for "The seconde Milanoise". It consists of four staves in 6/4 time. The melody is in the treble clef. Chord symbols are placed above the staff: F, C, B♭, F, C, B♭, F, Em, Dm, C.

5 F C B $\flat$  F C B $\flat$  F Em Dm C Dm C

9 F C F B $\flat$  C F B $\flat$  C F

13 F C F B $\flat$  C F B $\flat$  C F

# Mille ducas en vostre bource

*A thousand ducats in your purse*

Tielman Susato  
(c.1500-c.1561)

from *Danserye*,  
1551

## Pavane III

Dm C Am Dm B $\flat$  Em Am Am C Dm Am Dm Gm A Dm Am Dm B $\flat$  C Am

7 Am C Dm Gm A D C Dm F B $\flat$  Gm A C F C Dm Am

13 Am B $\flat$  Gm Am F Gm Am B $\flat$  Dm F C Dm A D

## Galliarde X

Dm C Am Dm B $\flat$  Em Am Em Dm F C Dm A D

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

8 Am F Bb Em Am F G Am G F C Dm A D

### Ronde VIII

Dm C Am Dm Gm C E Am Dm Gm A D C C Am F C F

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

ronde originally a fourth higher

from *Danserye*,  
1551

# Pavane I: Mille regretz

*A thousand regrets*

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

Em F Dm Em Dm G Am Dm

5 Am F G Em F Am Em F Dm E

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



13 Am Em C Dm C G Am E

17 C Em G Dm G Am E Am F

21 C Dm Am Em Am Em Am Em

# Mir ist ein feins brauns meidelein

*There is a fine brown maiden*

top lines

8

F F Dm C F Gm F B♭ C F

Mir ist ein feins brauns mei - de - lein ge - fal - len in mein sinn. Mir  
Dem meyd - lein ich gern die - nen wolt wenn ichs mit fu - gen kundt Dem  
Dem meyd - lein ich mein trew ver - sprich zun ehrn vnd an - ders nicht. Dem

5

F Dm E♭ F B♭ C Gm Dm C F

ist ein feins brauns mei - de - lein ge - fal - len in mein sinn. Wolt  
meyd - lein ich gern die - nen wolt wenn ichs mit fu - gen kundt da -  
meyd - lein ich mein trew ver - sprich zun ehrn vnd an - ders nicht. alß

9

F Dm C F Gm F B♭ C F

Gott ich solt heint bey ir sein mein traw - ren fur da - hin. Wolt  
rumb hab ich der ney - der vil das mir nit wirdt ver - gundt. da -  
was doch frumb vnnd ehr - lich ist dar - nach ich mich stetß richt. alß

13

F Dm E♭ F B♭ C Gm Dm B♭ C F C F

Gott ich solt heint bey ir sein mein traw - ren fur da - hin. Kein tag noch  
rumb hab ich der ney - der vil das mir nit wirdt ver - gundt. Ich hoff sie  
was doch frumb vnnd ehr - lich ist dar - nach ich mich stetß richt. Solt denn mein

17 Eb Am Gm Dm Bb Am G C Dm C F

nacht hab ich kein rw das schafft ir schön ge - stalt  
sols er - far - en bald wie ichs so trew - lich gmein  
trew ver - lo - ren sein krenckt mir mein sin vnnd gmüt

8 Kein tag noch nacht hab ich kein rw das schafft ir schön ge - stalt  
Ich hoff sie sols er - far - en bald wie ichs so trew - lich gmein  
Solt denn mein trew ver - lo - ren sein krenckt mir mein sin vnnd gmüt

21 C C F Bb Dm C Dm F C

ich  
auff  
ich

25 F Bb Dm C Dm F C

weiß nit wie im fur - baß thu mein seinß lieb macht mich  
erdt ich mir nichts wün - schen wolt denn zu - sein bey jr al -  
hoff sie sols er - fa - ren schier mein sach soll wer - den

8 ich weiß nit wie im fur - baß thu mein seinß lieb  
auff erdt ich mir nichts wün - schen wolt denn zu - sein bey  
ich hoff sie sols er - fa - ren schier mein sach soll wer - den

28 F Dm Em Bb C Gm Dm C F

alt, lein. gut. mein seinß lieb macht mich alt.  
zu - sein sach bey jr al - lein.  
mein sach soll wer - den gut.

8 macht mich alt, mein seinß lieb macht mich alt.  
jr al - lein. zu - sein sach bey jr al - lein.  
wer - den gut. mein sach soll wer - den gut.

# Mir ist ein feins brauns meidelein

*There is a fine brown maiden*

bottom lines

Mir  
Dem  
Dem

Mir  
Dem  
Dem

5

ist ein feins brauns mei - de - lein ge - fal - len in mein sinn.  
meyd - lein ich gern die - nen wolt wenn ichs mit fu - gen kundt  
meyd - lein ich mein trew ver - sprich zun ehrn vnd an - ders nicht.

ist ein feins brauns mei - de - lein ge - fal - len in mein sinn.  
meyd - lein ich gern die - nen wolt wenn ichs mit fu - gen kundt  
meyd - lein ich mein trew ver - sprich zun ehrn vnd an - ders nicht.

9

Wolt  
da -  
alß

Wolt  
da -  
alß

13

Gott ich solt heint bey ir sein mein traw - ren fur da - hin. Kein  
rumb hab ich der ney - der vil das mir nit wirdt ver - gundt. Ich  
was doch frumb vnnd ehr - lich ist dar - nach ich mich stetß richt. Solt

Gott ich solt heint bey ir sein mein traw - ren fur da - hin. Kein  
rumb hab ich der ney - der vil das mir nit wirdt ver - gundt. Ich  
was doch frumb vnnd ehr - lich ist dar - nach ich mich stetß richt. Solt

17

tag noch nacht hab ich kein rw das schafft ir schön ge - stalt  
hoff sie sols er - far - en bald wie ichs so trew - lich gmein  
denn mein trew ver - lo - ren sein krenckt mir mein sin vnnd gmüt

tag noch nacht hab ich kein rw das schafft ir schön ge - stalt schön ge -  
hoff sie sols er - far - en bald wie ichs so trew - lich gmein trew - lich  
denn mein trew ver - lo - ren sein krenckt mir mein sin vnnd gmüt sin vnnd

21

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich  
auff erdt ich mir nichts wün - schen wolt denn zu - sein bey jr al -  
ich hoff sie sols er - fa - ren schier mein sach soll wer - den

stalt  
gmein  
gmüt

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich  
auff erdt ich mir nichts wün - schen wolt denn zu - sein bey jr al -  
ich hoff sie sols er - fa - ren schier mein sach soll wer - den

25

alt,  
lein.  
gut.

ich weiß nit  
auff erdt ich  
ich hoff sie

alt,  
lein.  
gut.

ich  
auff  
ich

28

wie im fur - baß thu mein seinß lieb macht mich alt.  
mir nichts wün - schen wolt denn zu - sein bey jr al - lein.  
sols er - fa - ren schier mein sach soll wer - den gut.

weiß nit wie im fur - baß thu mein seinß lieb macht mich alt.  
erdt ich mir nichts wün - schen wolt denn zu - sein bey jr al - lein.  
hoff sie sols er - fa - ren schier mein sach soll wer - den gut.

# Mistris Winters Jumpe

Musical score for measures 1-4. The piece is in G minor (one flat) and 7/8 time. The notation is arranged in four staves: Treble, Alto, Tenor, and Bass clefs. Chord symbols are placed above the staves: F, Bb, F, F, Eb, C, F.

Musical score for measures 5-8. The notation continues in four staves. Chord symbols are placed above the staves: C, Gm, C, F, Dm, C.

Musical score for measures 9-12. The notation continues in four staves. Chord symbols are placed above the staves: F, Gm, C, F, Bb, F.

13 F B $\flat$  F F E $\flat$  C F

17 C Gm C F Dm C

21 F Gm C F B $\flat$  F

# Mon desir

from *Danserye*,  
1551

Basse danse

Tielman Susato  
(c.1500-c.1561)

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. The key signature has one flat (B-flat). The piece is in 3/4 time. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass). The notes are: Measure 1: Soprano (F4, G4, A4, Bb4), Alto (F4, G4, A4, Bb4), Tenor (F4, G4, A4, Bb4), Bass (F3, Bb2, D3, F3); Measure 2: Soprano (Bb4, C5, D5, E5), Alto (Bb4, C5, D5, E5), Tenor (Bb4, C5, D5, E5), Bass (G3, Bb3, D4, F4); Measure 3: Soprano (F5, G5, A5, Bb5), Alto (F5, G5, A5, Bb5), Tenor (F5, G5, A5, Bb5), Bass (A3, C4, E4, G4); Measure 4: Soprano (F5, G5, A5, Bb5), Alto (F5, G5, A5, Bb5), Tenor (F5, G5, A5, Bb5), Bass (F4, Bb4, D5, F5).

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

Musical score for measures 5-8. The score is in 3/4 time and B-flat major. The key signature has one flat (B-flat). The piece is in 3/4 time. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass). The notes are: Measure 5: Soprano (F4, G4, A4, Bb4), Alto (F4, G4, A4, Bb4), Tenor (F4, G4, A4, Bb4), Bass (F3, Bb2, D3, F3); Measure 6: Soprano (Bb4, C5, D5, E5), Alto (Bb4, C5, D5, E5), Tenor (Bb4, C5, D5, E5), Bass (G3, Bb3, D4, F4); Measure 7: Soprano (F5, G5, A5, Bb5), Alto (F5, G5, A5, Bb5), Tenor (F5, G5, A5, Bb5), Bass (A3, C4, E4, G4); Measure 8: Soprano (F5, G5, A5, Bb5), Alto (F5, G5, A5, Bb5), Tenor (F5, G5, A5, Bb5), Bass (F4, Bb4, D5, F5).

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

Musical score for measures 9-12. The score is in 3/4 time and B-flat major. The key signature has one flat (B-flat). The piece is in 3/4 time. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass). The notes are: Measure 9: Soprano (F4, G4, A4, Bb4), Alto (F4, G4, A4, Bb4), Tenor (F4, G4, A4, Bb4), Bass (F3, Bb2, D3, F3); Measure 10: Soprano (Bb4, C5, D5, E5), Alto (Bb4, C5, D5, E5), Tenor (Bb4, C5, D5, E5), Bass (G3, Bb3, D4, F4); Measure 11: Soprano (F5, G5, A5, Bb5), Alto (F5, G5, A5, Bb5), Tenor (F5, G5, A5, Bb5), Bass (A3, C4, E4, G4); Measure 12: Soprano (F5, G5, A5, Bb5), Alto (F5, G5, A5, Bb5), Tenor (F5, G5, A5, Bb5), Bass (F4, Bb4, D5, F5).

Chord progression: Dm, Am, F, Bb, Dm, G, 1 C, 2 C, Gm



14 Dm Am Dm Am Dm Dm Am Dm Am Dm

18 Dm Am Dm Am B $\flat$  F Gm C <sup>1</sup> F Gm <sup>2</sup> F

23 F B $\flat$  Gm C F

from *Le recueil des plus  
excellentes chansons*, Chardavoine,  
1576, and various sources

# La Monica/Une jeune fille

*A young girl*

Anon.

Gm Gm D Gm D Cm Gm D G D Gm

6 D Gm C Gm D G Bb F Bb Dm Gm

12 Am Dm Gm C Gm Dm Gm C Gm D G

17 Bb F Bb Gm F Bb Gm A D

21 Gm C F B $\flat$  C D G

24 Gm Gm F C F Gm F Cm Am D G

28 B $\flat$  B $\flat$  F Gm F B $\flat$  B $\flat$  Gm F Gm F F

34 B $\flat$  C B $\flat$  F Gm F Cm A dim D |<sup>1</sup> G |<sup>2</sup> G

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

# Mounsiers Almaine

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

G Em D Am G Am D G G Am G

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

12 G G Am G D G C D G

17 G D G Am E A Am G C

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

28 A Am G C D G C G D G

from *Danserye*,  
1551

# La morisque

Tielman Susato  
(c.1500-c.1561)

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

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

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

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

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

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

from *Second livre*,  
1547

# Branle gay Que je chatouille ta fossette

*That I tickle your dimple*

Pierre Attaignant  
(c.1494-1551/2)

Musical score for the first system (measures 1-9). The score is in 3/4 time and B-flat major. The key signature has one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4, 8. F4, 9. E4. The bass line consists of a steady eighth-note accompaniment: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3.

Musical score for the second system (measures 10-18). The score is in 3/4 time and B-flat major. The key signature has one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: 10. D4, 11. E4, 12. F4, 13. G4, 14. A4, 15. Bb4, 16. C5, 17. Bb4, 18. A4. The bass line continues with the eighth-note accompaniment: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3.

Musical score for the third system (measures 19-27). The score is in 3/4 time and B-flat major. The key signature has one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: 19. G4, 20. A4, 21. Bb4, 22. C5, 23. Bb4, 24. A4, 25. G4, 26. F4, 27. E4. The bass line continues with the eighth-note accompaniment: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3.

Musical score for the fourth system (measures 28-36). The score is in 3/4 time and B-flat major. The key signature has one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: 28. G4, 29. A4, 30. Bb4, 31. C5, 32. Bb4, 33. A4, 34. G4, 35. F4, 36. E4. The bass line continues with the eighth-note accompaniment: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3.

# La Morte de la Ragione

*The Death of Reason*

Anon.

Chord progression: Gm Dm Am Gm Eb D

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

Chord progression: Dm Am F Gm Am Gm Am Dm

Chord progression: Dm F Gm Dm C Cm D



17  $B\flat$  F Gm Cm D Cm D G

21 Gm Dm  $B\flat$  Cm  $B\flat$  F  $B\flat$

25 F Gm Dm Gm Cm D G

# Mundesse

Musical notation for measures 1-4. Chords: G, Em, G, Em, D, Am, G.

Musical notation for measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a treble clef with a treble clef sign above it, and a bass clef with an 8va sign below it. The melody in the treble clef consists of eighth and quarter notes. The accompaniment in the bass clef consists of quarter and half notes. Chords are indicated above the staff: G, Em, G, Em, D, Am, G.

Musical notation for measures 5-8. Chords: D, G, C, G, Am, C, D, G.

Musical notation for measures 5-8. The score continues with the same notation as the first system. Chords are indicated above the staff: D, G, C, G, Am, C, D, G. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 9-12. Chords: Em, Bm, Em, C, D, A, 1 D, 2 D.

Musical notation for measures 9-12. The score continues with the same notation as the previous systems. Chords are indicated above the staff: Em, Bm, Em, C, D, A. Measures 11 and 12 are marked with first and second endings, both labeled 'D'. The piece concludes with a double bar line and repeat dots.

14 Bm Em Bm Em Am Bm Em Em Bm Em Am Bm Em

19 Bm Em Bm Em Bm C G Am D G

23 G G C Am G D G D G

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Muscadin

Anon.

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

5 F C F B $\flat$  C F C F

9 F C Dm A B $\flat$  Gm A D

13 F C Dm A B $\flat$  Gm A D

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

# Nutmigs and ginger

Anon.

C G G C F G C

The first system of the musical score consists of four staves (treble, alto, tenor, and bass clefs) in a 4/2 time signature. The melody is primarily in the upper staves, with a bass line in the lower staves. Chord symbols C, G, G, C, F, G, and C are placed above the first seven measures.

5 C G G C F G C

The second system of the musical score continues from the first system, starting at measure 5. It features the same four-staff structure and 4/2 time signature. Chord symbols C, G, G, C, F, G, and C are placed above the first seven measures.

9 C C Dm Dm Am Dm

The third system of the musical score starts at measure 9. The melody in the upper staves becomes more active with sixteenth-note patterns. Chord symbols C, C, Dm, Dm, Am, and Dm are placed above the first six measures.

13 C C F G C

The fourth system of the musical score starts at measure 13. The melody in the upper staves continues with sixteenth-note patterns. Chord symbols C, C, F, G, and C are placed above the first five measures.

from the Thomas Wode part  
books, GB-Eu La.III.483.1,  
etc., 1562-c.1592

# My Lord of Marche Paven

James Lauder  
(1535-1595)

Musical score for the first system of 'My Lord of Marche Paven'. The score is in 4/2 time and features four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). Above the first staff, the following chords are indicated: Gm, D, Gm, Eb, G, Cm, G, Cm, Gm. The music consists of a series of eighth and quarter notes across the four staves.

Musical score for the second system of 'My Lord of Marche Paven', starting at measure 5. The score is in 4/2 time and features four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). Above the first staff, the following chords are indicated: Dm, A, Dm, Bb, F, Eb, D, G. The music consists of a series of eighth and quarter notes across the four staves.

Musical score for the third system of 'My Lord of Marche Paven', starting at measure 9. The score is in 4/2 time and features four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). Above the first staff, the following chords are indicated: F, C, F, Dm, F, Gm, F, Gm, Eb, D, Gm. The music consists of a series of eighth and quarter notes across the four staves.

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

17 B $\flat$  F Gm D

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

# My Thing is my Own

Anon.

D D A G

I a ten - der young Maid have been court - ed by many, Of  
A sweet scent - ed cour - tier did give me a kiss, And  
A fine Man of Law did come out of the Strand, To

3 D G D A D A D D

all sort and Trades as ev - er was any: A spruce Ha - ber - dash - er first  
pro - mis'd me moun - tains if I would be his, But I'll not be - lieve him, for  
plead his own case with his fee in his hand; He made a brave mo - tion but

6 A G D G D A D A D

spake me fair; But I would have no - thing to do with Small ware. My  
it is too true, Some cour - tiers do pro - mise much more than they do.  
that would not do, For I did dis - miss him and non - suit him too.



10 D A D D G D D G A D G D G D A D

thing is my Own, and I'll keep it so still, Yet o - ther young lass - es may do what they will. My

14 G D G D G D G D A D

thing is my Own, and I'll keep it so still, Yet o - ther young lass - es may do what they will.

Next came a young fellow, a notable spark,  
 With green bag and ink-horn, a Justice's clerk.  
 He pull'd out his warrant to make all appear,  
 But I sent him away with a flea in his ear.

A Master of Musick came with an intent,  
 To give me a lesson on my instrument,  
 I thank'd him for nothing, but bid him be gone,  
 For my little fiddle should not be plaid on.

An Usurer came with abundance of cash,  
 But I had no mind to come under his lash,  
 He profer'd me jewels, and great store of gold,  
 But I would not mortgage my little Free-hold.

A blunt Lieutenant surpriz'd my placket,  
 And fiercely began to rifle and sack it,  
 I mustered my spirits up and became bold,  
 And forc'd my Lieutenant to quit his strong hold.

A crafty young bumpkin that was very rich,  
 And us'd with his bargains to go thro' stitch,  
 Did tender a sum, but it would not avail,  
 That I should admit him my tenant in tayl.

A fine dapper taylor, with a yard in his hand  
 Did profer his service to be at command  
 He talk'd of a slit I had above knee,  
 But I'll have no taylors to stitch it for me.

A Gentleman that did talk much of his grounds  
 His Horses, his Setting-Dogs, and his greyhounds  
 Put in for a Course, and us'd all his art  
 But he mist of the Sport, for Puss would not start.

A pretty young Squire new come to the town  
 To empty his Pockets, and so to go down,  
 Did profer a kindness, but I would have none  
 The same that he us'd to his mother's maid, Joan.

Now here I could reckon a hundred and more  
 Besides all the Gamesters recited before  
 That made their addresses in hopes of a snap  
 But as young as I was I understood trap.  
 My thing is my own, and I'll keep it so still  
 Until I be married, say men what they will.

from *Select Ayrees  
and Dialogues*,  
John Playford, 1669

# No more shall meads be deck'd with flow'rs

verses 1-2

Nicolas Lanier  
(1588-1666)

lyrics by Thomas Carew (1595-1640)

G D Em D G Bm Em A D

No more shall meads be deck'd with flow'rs  
The fish shall in the ocean burn,  
Nor sweet-ness like the rosy bow'rs  
and fountains sweet shall bitter turn,

3 G Am Bm D G G D A D

nor choicest buds on branches spring  
the humble vale no floods shall know;  
Nor warbling birds delight to sing  
When floods shall highest hills o'erflow,

5

G D Bm A D D G Am E A

Nor A - prile vio - lets paint the grove,  
Black Le - the shall o - bli - vion leave,

When e'er I leave my Ce - lia's love,  
Be - fore my Ce - lia I de - ceive,

Nor A - prile vio - lets paint the grove,  
Black Le - the shall o - bli - vion leave,

When e'er I leave my Ce - lia's love,  
Be - fore my Ce - lia I de - ceive,

Nor A - prile vio - lets paint the grove,  
Black Le - the shall o - bli - vion leave,

When e'er I leave my Ce - lia's love,  
Be - fore my Ce - lia I de - ceive,

Nor A - prile vio - lets paint the grove,  
Black Le - the shall o - bli - vion leave,

When e'er I leave my Ce - lia's love,  
Be - fore my Ce - lia I de - ceive,

7

G D G

When e'er I leave my Ce - lia's love.  
Be - fore my Ce - lia I de - ceive.

When e'er I leave my Ce - lia's love.  
Be - fore my Ce - lia I de - ceive.

When e'er I leave my Ce - lia's love.  
Be - fore my Ce - lia I de - ceive.

When e'er I leave my Ce - lia's love.  
Be - fore my Ce - lia I de - ceive.

from *Select Ayrees  
and Dialogues*,  
John Playford, 1669

# No more shall meads be deck'd with flow'rs

verses 3-4

Nicolas Lanier  
(1588-1666)

lyrics by Thomas Carew (1595-1640)

G D Em D G Bm Em A D

Love shall his bow and shafts lay by  
Love shall no more in - ha - bit earth,  
and Ve - nus' doves want wings to fly,  
Nor lo - vers more shall love for worth,

Love shall his bow and shafts lay by  
Love shall no more in - ha - bit earth,  
and Ve - nus' doves want wings to fly,  
Nor lo - vers more shall love for worth,

Love shall his bow and shafts lay by  
Love shall no more in - ha - bit earth,  
and Ve - nus' doves want wings to fly,  
Nor lo - vers more shall love for worth,

Love shall his bow and shafts lay by  
Love shall no more in - ha - bit earth,  
and Ve - nus' doves want wings to fly,  
Nor lo - vers more shall love for worth,

3 G Am Bm D G G D A D

The sun re - fuse to show his light,  
Nor joy a - bove in hea - ven dwell,  
and day shall then be turn'd to night.  
Nor pain tor - ment poor souls in hell,

The sun re - fuse to show his light,  
Nor joy a - bove in hea - ven dwell,  
and day shall then be turn'd to night.  
Nor pain tor - ment poor souls in hell,

The sun re - fuse to show his light,  
Nor joy a - bove in hea - ven dwell,  
and day shall then be turn'd to night.  
Nor pain tor - ment poor souls in hell,

The sun re - fuse to show his light,  
Nor joy a - bove in hea - ven dwell,  
and day shall then be turn'd to night.  
Nor pain tor - ment poor souls in hell,

5 G D Bm A D D G Am E A

and in that night no stars ap - pear  
grim death no more shall hor - rid prove

When - e'er I leave my Ce - lia dear,  
When - e'er I leave bright Ce - lia's love,

and in that night no stars ap - pear  
grim death no more shall hor - rid prove

When - e'er I leave my Ce - lia dear,  
When - e'er I leave bright Ce - lia's love,

and in that night no stars ap - pear  
grim death no more shall hor - rid prove

When - e'er I leave my Ce - lia dear,  
When - e'er I leave bright Ce - lia's love,

and in that night no stars ap - pear  
grim death no more shall hor - rid prove

When - e'er I leave my Ce - lia dear,  
When - e'er I leave bright Ce - lia's love,

7 G D G

When - e'er I leave my Ce - lia dear.  
When - e'er I leave bright Ce - lia's love.

When - e'er I leave my Ce - lia dear.  
When - e'er I leave bright Ce - lia's love.

When - e'er I leave my Ce - lia dear.  
When - e'er I leave bright Ce - lia's love.

When - e'er I leave my Ce - lia dear.  
When - e'er I leave bright Ce - lia's love.

# Non è tempo d'aspettare

Now is not the time for waiting

Marchetto Cara  
(1470-1525)

from *Frottole libro primo*,  
1504

Chord progression: C C B♭ C Dm G C C

The first system consists of four staves (treble, two alto, and bass clefs). The music is in common time (C). The first staff has a treble clef and a common time signature. The second and third staves have an alto clef (C4) and a common time signature. The fourth staff has a bass clef and a common time signature. The melody is primarily in the first staff, with accompaniment in the other three. Chords are indicated above the first staff.

Chord progression: Dm B♭ C F♯dim G C Dm B♭

The second system consists of four staves. It begins with a measure rest in the first staff, followed by a double bar line and repeat signs. The melody continues in the first staff, with accompaniment in the other three. Chords are indicated above the first staff.

Chord progression: C F♯dim G C C Dm G C

The third system consists of four staves. It begins with a measure rest in the first staff, followed by a double bar line and repeat signs. The melody continues in the first staff, with accompaniment in the other three. Chords are indicated above the first staff.

16 F B $\flat$  C G C C C

21 B $\flat$  C Dm G C C Fm B $\flat$  C F $\sharp$ dim

26 G C F C F B $\flat$  C F G C

# Now, O now, I needs must part

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

# The Frog Galliard

C G Am Em F C G C Dm C G

Musical score for measures 1-4. The score is in 6/8 time and consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The notes are as follows: Measure 1: Treble 1 (C4, G4), Treble 2 (C4, G4), Treble 3 (C4, G4), Bass (C3, G3); Measure 2: Treble 1 (A4, B4), Treble 2 (A4, B4), Treble 3 (A4, B4), Bass (F3, C4); Measure 3: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4); Measure 4: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4).

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

Musical score for measures 5-8. The score is in 6/8 time and consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The notes are as follows: Measure 5: Treble 1 (C4, G4), Treble 2 (C4, G4), Treble 3 (C4, G4), Bass (C3, G3); Measure 6: Treble 1 (A4, B4), Treble 2 (A4, B4), Treble 3 (A4, B4), Bass (F3, C4); Measure 7: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4); Measure 8: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4).

9 F C Dm A Dm A D

Musical score for measures 9-12. The score is in 6/8 time and consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The notes are as follows: Measure 9: Treble 1 (F4, G4), Treble 2 (F4, G4), Treble 3 (F4, G4), Bass (F3, C4); Measure 10: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4); Measure 11: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4); Measure 12: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4).

13 C G Am Em F C G C C F C G C

Musical score for measures 13-16. The score is in 6/8 time and consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The notes are as follows: Measure 13: Treble 1 (C4, G4), Treble 2 (C4, G4), Treble 3 (C4, G4), Bass (C3, G3); Measure 14: Treble 1 (A4, B4), Treble 2 (A4, B4), Treble 3 (A4, B4), Bass (F3, C4); Measure 15: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4); Measure 16: Treble 1 (C5, B4), Treble 2 (C5, B4), Treble 3 (C5, B4), Bass (G3, C4).

# Jumpe at my Cozen

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

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

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

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# O Mistris Myne

William Byrd  
(1542-1623)

F C Dm C F C F Dm C

The first system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand virginal (treble clef), and the bottom is the left-hand virginal (bass clef). The key signature has one flat (B-flat). The system contains three measures of music. Above the first staff, the chords F, C, Dm, C, F, C, F, Dm, and C are indicated above the notes.

5 F Bb Dm F C C F Bb F C Bb

The second system of the musical score consists of four staves. The system contains three measures of music. Above the first staff, the chords F, Bb, Dm, F, C, C, F, Bb, F, C, and Bb are indicated above the notes.

9 F C Dm F C F C F F

The third system of the musical score consists of four staves. The system contains three measures of music. Above the first staff, the chords F, C, Dm, F, C, F, C, F, and F are indicated above the notes.

12 F C F Bb F C F C Dm F C F

The fourth system of the musical score consists of four staves. The system contains three measures of music. Above the first staff, the chords F, C, F, Bb, F, C, F, C, Dm, F, C, and F are indicated above the notes.

15 F C F Dm C F C

18 F Dm C F Bb C

21 C Dm Dm C F Gm Dm C F C F Bb Gm C F

25 F Bb F F C F Bb F C Dm C F Gm C F

melody from *The English Dancing Master*, 1651

# Once I loved a Maiden faire

## The Revolted Lover

lyrics by Anon., c.1619-1629?  
tune publ. by John Playford (1623-1686)

C G C Am G G C G C C

Once I loved a Maiden faire, But she did deceive me, She with Venus grace  
Mai-dens faire, Have a care, chas-ti-tie is fad-ing: Want of grace

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

might com-paire, in my mind, be-leeve me. She was young, and a-mong Crea-tures of temp-  
in a place, made her use her trad-ing, I did think her for to be Chast-er then Di-

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

ta-tion! Who will say but Maid-ens may Kisse for re-cre-a-tion?  
a-na, but the Boy hath blind-ed me, More then ev-er a-ny.

Three times I made it knowne  
to the Congregation,  
That the Church had her owne,  
as Priest had made relation.  
married we  
straight must be,  
Although we go a begging:  
but now by Jove  
tis like to prove  
a very hopefull wedding.

She did swaere and protest,  
with fluent teares weeping  
Above all men she loved me best,  
and said I was her sweeting  
but alas,  
false it was,  
Chastitie was voiding:  
every one  
may freely chuse  
Her beauty that loves trading.

Then let young men be advisd,  
trust not any wanton  
Beauty being too high-prizd,  
finde such ground to plant on,  
that no man,  
do what he can,  
Shall confine their duties,  
they will gad  
and be mad,  
To shew forth their beauties.

Happy he who never knew  
what to Love belonged:  
Maidens wavering and untrue,  
many a man have wronged:  
so hath she,  
wronged me,  
By her false dissembling:  
for to heare  
her to swaere  
Of my heart was trembling,

from *Danserye*,  
1551

# Ronde IX

Tielman Susato  
(c.1500-c.1561)

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

The first system of the musical score for 'Ronde IX' consists of four staves. The top staff is the melody, followed by three accompaniment staves. The key signature has one sharp (F#) and the time signature is common time (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note bass line. Above the first staff, the following chords are indicated: D, Am, D, G, C, F, C, G, Em, Am, D, G, C, D, G.

4 G Am Em C G Em Am Em C 1 G Em 2 G Em

The second system of the musical score for 'Ronde IX' consists of four staves. It begins with a measure rest of 4 measures. The melody continues with eighth and sixteenth notes. The accompaniment remains a steady eighth-note bass line. Above the first staff, the following chords are indicated: G, Am, Em, C, G, Em, Am, Em, C, G, Em. The system concludes with two first endings: the first ending is marked with a '1' and the second with a '2'. Both first endings lead to a final cadence.

# Aliud

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

The musical score for 'Aliud' consists of four staves. The key signature has one sharp (F#) and the time signature is common time (C). The melody is primarily composed of quarter notes and eighth notes. The accompaniment is a steady eighth-note bass line. Above the first staff, the following chords are indicated: G, G, C, G, F, G, D, G, G, Am, C, D, G.

# Oy comamos y bebamos

Juan del Encina  
(1468-c.1529)

*Fine*

A Dm C Gm ADm C Dm C F C Dm A Dm Dm C Dm A D

Oy co - mam - mos y be - ba - mos Y can - te - mos y hol - gue - mos, Que ma - ña - na' a - yu - na - re - mos.

Oy co - mam - mos y be - ba - mos Y can - te - mos y hol - gue - mos, Que ma - ña - na' a - yu - na - re mos.

Oy co - mam - mos y be - ba - mos Y can - te - mos y hol - gue - mos, Que ma - ña - na' a - yu - na - re mos.

Oy co - mam - mos y be - ba - mos Y can - te - mos y hol - gue - mos, Que ma - ña - na' a - yu - na - re mos.

6 Dm C F C Dm A Dm Dm C Dm A D Dm C

Por on - rra de Sant An - true - jo Pa - re - mo - nos oy bien an - chos, En - bu -  
Hon - rre - mos a tan buen san - to por - que' en ham - bre nos a - cor - ra. Co - ma -

Por on - rra de Sant An - true - jo Pa - re - mo - nos oy bien an - chos, En - bu -  
Hon - rre - mos a tan buen san - to por - que' en ham - bre nos a - cor - ra. Co - ma -

Por on - rra de Sant An - true - jo Pa - re - mo - nos oy bien an - chos, En - bu -  
Hon - rre - mos a tan buen san - to por - que' en ham - bre nos a - cor - ra. Co - ma -

Por on - rra de Sant An - true - jo Pa - re - mo - nos oy bien an - chos, En - bu -  
Hon - rre - mos a tan buen san - to por - que' en ham - bre nos a - cor - ra. Co - ma -



11 F C Dm A Dm Dm C Dm A D A Dm C Gm A Dm

ta - mos es - tos pan - chos, Rre - cal - que - mos el pe - lle - jo. Que cos - tun - bres de con  
mos a cal - ca por - ra, que ma - ña - na'hay gran que - bran - to. Co - ma - mos be - ba - mos

ta - mos es - tos pan - chos, Rre - cal - que - mos el pe - lle - jo. Que cos - tun - bres de con  
mos a cal - ca por - ra, que ma - ña - na'hay gran que - bran - to. Co - ma - mos be - ba - mos

ta - mos es - tos pan - chos, Rre - cal - que - mos el pe - lle - jo. Que cos - tun - bres de con  
mos a cal - ca por - ra, que ma - ña - na'hay gran que - bran - to. Co - ma - mos be - ba - mos

ta - mos es - tos pan - chos, Rre - cal - que - mos el pe - lle - jo. Que cos - tun - bres de con  
mos a cal - ca por - ra, que ma - ña - na'hay gran que - bran - to. Co - ma - mos be - ba - mos

*D.C. al Fine*

16 C Dm C F C Dm A Dm Dm C Dm A D

- ce jo Que to dos oy nos bar - te mos, Que ma ña - na'a - yu - na - re - mos.  
- tan to - ha sta que nos re - ben - te mos, que ma ña - na'a - yu - na - re - mos.

ce - jo Que to dos oy nos bar - te - mos, Que ma ña - na'a - yu - na - re - mos.  
tan - to ha - sta que nos re - ben - te - mos, que ma ña - na'a - yu - na - re - mos.

ce - jo Que to dos oy nos bar - te - mos, Que ma ña - na'a - yu - na - re - mos.  
tan - to ha - sta que nos re - ben - te - mos, que ma ña - na'a - yu - na - re - mos.

ce - jo Que to dos oy nos bar - te - mos, Que ma ña - na'a - yu - na - re - mos.  
tan - to ha - sta que nos re - ben - te - mos, que ma ña - na'a - yu - na - re - mos.

from *Neue Paduanen...*,  
1611

# Paduoan IX

Paul Peuerl  
(c.1575-1625)

F C F Dm C F F C F F C F

5 Dm Gm C F C F

8 F Dm Bb

11 Gm C C Gm C G C

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

19 B $\flat$  Dm B $\flat$  F B $\flat$  B $\flat$  C Dm C

22 F Em C F B $\flat$  Am F C F

from *Neue Paduanen...*,  
1611

# Padouan XIII

Paul Peuerl  
(c.1575-1625)

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

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

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

19 Dm G D G D G G C D

24 G D A Em D G A G A D

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

33 C D A D G A D G D

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

# Pan de miglio caldo caldo

*Hot, hot millet bread*

G G D G C F G D G

Pan de mi - glio cal - do cal - do Don - ne mi - e\_a chi ne vuo - le  
Or su don - ne com - pe - ra - ti Del mio pan cal - do de mi - glio  
Io so ben e vi pro - met - to Se 'l mio pan voi gu - sta - re - ti

5 G G D G C F G D G

Pan de mi - glio cal - do cal - do Don - ne mi - e\_a chi ne vuo - le  
Fa star tut - te in na - mo - ra - te Fre - sche e bel - le co - me un zi - glio  
Tal dol - cez - za in vo - stro pet - to Con pia - ce - re e fe - sta\_a - re - ti in

9 C F G D G Dm G F

Le man pre - sto al - le guar - no - le Su su su che  
Vi fa - rà co - lor ver - mi - glio Se 'l gu - sta - ti  
Con af - fe - cto voi di - re - te Be - ne - det - to

12 G C C D D G

que - sto è cal - do.  
cu - si cal - do.  
che l'è cal - do.

che ti to que cu che - - sto è cal - do. / si cal - do. / l'è cal - do.

15 G G D G C F G D G

Pan de mi - glio cal - do cal - do Don - ne mi - e\_a chi ne vuo - le

Pan de mi - glio cal - do cal - do Don - ne mi - e\_a chi ne vuo -

19 Dm G C D G

Don - ne mi - e\_a chi ne vuo - le!

le!

# La Parma

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

Musical score for measures 1-6. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. Chord symbols are placed above the Treble staff.

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

Musical score for measures 7-12. The score continues from the previous system. Chord symbols are placed above the Treble staff.

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

Musical score for measures 13-18. The score continues from the previous system. Chord symbols are placed above the Treble staff.

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

Musical score for measures 19-24. The score continues from the previous system. Chord symbols are placed above the Treble staff. The piece concludes with a double bar line and repeat dots.



# Saltarello

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

The first system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

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

The second system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

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

The third system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

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

The fourth system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

# Pase el agoa

*Cross the water*

Anon.

F F C Dm Dm A

Pa - se'el a - goa, ma Ju - li - e - ta da - ma,  
Pa - se'el a - goa, ma Ju - li - e - ta da - ma,  
Pa - se'el a - goa, ma Ju - li - e - ta da - ma,  
Pa - se'el a - goa, ma Ju - li - e - ta da - ma,

5 F F C F C Dm A D

pa - se'el a - goa. Ve - ni - te vous a moy.  
pa - se'el a - goa. Ve - ni - te vous a moy.  
pa - se'el a - goa. Ve - ni - te vous a moy.  
pa - se'el a - goa. Ve - ni - te vous a moy.

9 D C Dm A D

Je m'en a - nay en un ver - gel.  
Je m'en a - nay en un ver - gel.  
Je m'en a - nay en un ver - gel.  
Je m'en a - nay en un ver - gel.

12 C C C Dm Dm A

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,

16 F F C F C Dm A D

pas - se'el a - goa. Ve - ni - te vous a moy.

pas - se'el a - goa. Ve - ni - te vous a moy.

pas - se'el a - goa. Ve - ni - te vous a moy.

pas - se'el a - goa. Ve - ni - te vous a moy.

from *Il Scolaro*,  
1645

# Passo, e mezzo sur la Chiave in Basso

Gasparo Zanetti  
(fl. 1626-1645)

1 C G C C F C Gm Am G F F C F Am

Musical score for measures 1-4. The piece is in 2/4 time and G major. The notation consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. Chord symbols are placed above the Treble 1 staff.

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

Musical score for measures 5-8. The notation continues with four staves. Chord symbols are placed above the Treble 1 staff.

9 Am C C G C Am Bb C F F Gm F D

Musical score for measures 9-12. The notation continues with four staves. Chord symbols are placed above the Treble 1 staff.

13 Am Bdim C Dm C D Em Dm G C C F C C

Musical score for measures 13-16. The notation continues with four staves. Chord symbols are placed above the Treble 1 staff. The piece concludes with a double bar line and repeat signs in all staves.

# Il Saltarello del Passo, e mezzo

Chords: C C Am E dim G F F G Dm

6 Chords: C Em Dm G Em F B dim

10 Chords: C Am E dim Gm F F G Dm

14 Chords: C Am F G C C

from *Tiers Livre de Dancieries*, 1559

# Pavane Lesquercarde

Jean d'Estrées  
(d.1576)

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat major). The first staff is the treble clef, and the second and third staves are the alto and tenor clefs (8va and 8vb). The bass staff is the bass clef. Chord symbols are placed above the first staff: F, C, F, Bb, F, Eb, G, C.

Musical score for measures 5-8. The score continues from the previous system. Chord symbols are placed above the first staff: F, C, F, C, F, C, Bb, C, F.

Musical score for measures 9-12. The score continues from the previous system. Chord symbols are placed above the first staff: C, F, C, Gm, C.

13 C F C B $\flat$  C F

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

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

from *Liber Primus Leviorum*  
*Carminum*, 1571

# La rocque Gaillarde

Pierre Phalèse  
(c.1510-c.1573)

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

Musical score for measures 1-5. The piece is in 3/4 time and B-flat major. The notation consists of four staves: two treble clefs (top and third) and two bass clefs (second and bottom). The melody is primarily in the upper staves, with a notable sixteenth-note run in measure 3. Chord symbols are placed above the staves: F, B $\flat$ , F, Gm, Dm, C, F, Gm.

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

Musical score for measures 6-10. The notation continues from the previous system. A double bar line with repeat dots appears at the end of measure 8. Chord symbols are placed above the staves: F, Gm, F, B $\flat$ , C, F, F, Gm.

11 F G C F B $\flat$  Gm F C

Musical score for measures 11-15. The notation continues from the previous system. Chord symbols are placed above the staves: F, G, C, F, B $\flat$ , Gm, F, C.

16 F B $\flat$  F C Gm F G C F

Musical score for measures 16-20. The notation continues from the previous system. Chord symbols are placed above the staves: F, B $\flat$ , F, C, Gm, F, G, C, F.



21 F C B $\flat$  E $\flat$  Dm C F F

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

31 B $\flat$  C F F B $\flat$  C G C F

36 F F B $\flat$  B $\flat$  C F

from *Consort Lessons*,  
Thomas Morley, 1599 & 1611

# Phillips Pavin

Peter Phillips  
(1560-1628)

Chord progression: G G F Am Em D

Chord progression: G E dim Dm Em C#dim D G

Chord progression: C Am D G C D G G

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

19 C Dm Am G Am Em D A D D

25 G G G A Dm

30 G G Em G D

35 D Am Em D G C D G G

from *Consort Lessons*,  
Thomas Morley, 1599 & 1611

# Galliard to Phillips Pavin

Peter Phillips  
(1560-1628)

Chord progression: G G C G D G C G

Musical score for measures 1-4. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. The bass line is simple, often providing a harmonic foundation with whole notes.

Chord progression: D Em D G G

Musical score for measures 5-8. The melody continues in the Treble 1 staff. Measure 7 features a chromatic descent in the Treble 1 staff, moving from G4 to F#4, E4, and D4. The bass line remains simple, with some half-note accompaniment.

Chord progression: G C D Am G D G C

Musical score for measures 9-12. The melody in the Treble 1 staff includes a chromatic ascent from G4 to A4, B4, and C5. The bass line continues with simple accompaniment, including some half-note patterns.

Chord progression: G D G A D D

Musical score for measures 13-16. The melody in the Treble 1 staff features a chromatic descent from G4 to F#4, E4, and D4. The bass line continues with simple accompaniment, including some half-note patterns.

17 G C G D G C G Am

20 G C#dim D C Dm C D G C

23 G C D G G

from *Terpsichore*,  
1612

# Philov

Michael Praetorius  
(c.1571-1621)

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

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

12 D G D A D G D C D G

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

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

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

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The Primerose

Martin Peerson  
(c.1571-1651)

Chords: C F G C G C D G

Musical score for measures 1-4. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is common time (C). The melody is in the upper staves, and the accompaniment is in the lower staves. The notes are: M1: G4, A4, B4, C5; M2: C5, B4, A4, G4; M3: G4, F4, E4, D4; M4: C4, D4, E4, F4.

5 Chords: C G Dm C G C G C

Musical score for measures 5-8. The score is written for four staves. The key signature is one flat. The time signature is common time. The notes are: M5: G4, A4, B4, C5; M6: C5, B4, A4, G4; M7: G4, F4, E4, D4; M8: C4, D4, E4, F4.

9 Chords: Bb Bb C C

Musical score for measures 9-12. The score is written for four staves. The key signature changes to two flats (B-flat and E-flat). The time signature is common time. The notes are: M9: G4, A4, B4, C5; M10: C5, B4, A4, G4; M11: G4, F4, E4, D4; M12: C4, D4, E4, F4.

13 Chords: Dm C F G C Dm C G C

Musical score for measures 13-16. The score is written for four staves. The key signature is one flat. The time signature is common time. The notes are: M13: G4, A4, B4, C5; M14: C5, B4, A4, G4; M15: G4, F4, E4, D4; M16: C4, D4, E4, F4.



# Strawberry Leaves

C G C Dm C G C F C G

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in common time and features a mix of eighth and quarter notes. Chord symbols are placed above the vocal staff: C, G, C, Dm, C, G, C, F, C, G.

6 C Dm C G C C F G C C

The second system of the musical score consists of four staves. It begins with a measure rest in the vocal staff. The music continues with eighth and quarter notes. Chord symbols are placed above the vocal staff: C, Dm, C, G, C, C, F, G, C, C. A double bar line with repeat dots is present after the fifth measure.

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

The third system of the musical score consists of four staves. It begins with a measure rest in the vocal staff. The music continues with eighth and quarter notes. Chord symbols are placed above the vocal staff: F, G, C, C, F, C, F, C, G, C, C, F, Am, G, C. The system ends with a double bar line and repeat dots.

from *Il Primo Libro di Balli*,  
1578

# Putta Nera Ballo Furlano

Giorgio Mainerio  
(c.1535-1582)

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

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

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

19 Am Bb F G C C F C G C C F C G C

from *Il Primo Libro di Balli*,  
1578

# L'Arboscello Ballo Furlano

Giorgio Mainerio  
(c.1535-1582)

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

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

19 F Dm Em Dm C Bdim Am C C G F Am C Dm Am G C C Am

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

from *Danserye*,  
1551

# Les quatre Branles

Tielman Susato  
(c.1500-c.1561)

C Am C G C Am C G

The first system of the musical score consists of four staves. The top staff is in treble clef with a 6/8 time signature. The second and third staves are in alto clef (C4 on the middle line). The bottom staff is in bass clef. The music is in common time (C). The first four measures are marked with chords: C, Am, C, G, C, Am, C, G. The melody in the top staff features eighth and sixteenth notes, while the bass line is primarily quarter notes.

5 C Am F F C G

The second system of the musical score consists of four staves. It begins with a double bar line and a measure rest for the first measure, then continues with measures 5 through 8. The chords are marked as C, Am, F, F, C, G. The musical notation continues with similar rhythmic patterns as the first system.

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

The third system of the musical score consists of four staves. It begins with a double bar line and a measure rest for the first measure, then continues with measures 8 through 11. The chords are marked as C, Em, Am, Em, Am, Em, Dm, C, F, C, F, C, C, F. The musical notation continues with similar rhythmic patterns as the previous systems.

13 G C C G C G C C G C G C

### Fagot

C C F G Am G F

5 C Dm G C F C Dm C G C

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Robin

John Munday  
(1555-1630)

Gm D Gm Dm Gm Gm D Gm

Musical notation for measures 1-3 of the piece. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat) and the time signature is 6/4. Measure 1 starts with a Gm chord. Measure 2 has a D chord. Measure 3 has a Gm chord. Measure 4 has a Dm chord. Measure 5 has a Gm chord. Measure 6 has a Gm chord. Measure 7 has a D chord. Measure 8 has a Gm chord.

4 Dm Gm Gm Dm C F Dm Gm

Musical notation for measures 4-6. Measure 4 has a Dm chord. Measure 5 has a Gm chord. Measure 6 has a Gm chord. Measure 7 has a Dm chord. Measure 8 has a C chord. Measure 9 has an F chord. Measure 10 has a Dm chord. Measure 11 has a Gm chord.

7 Dm Gm Am D G G C F

Musical notation for measures 7-9. Measure 7 has a Dm chord. Measure 8 has a Gm chord. Measure 9 has an Am chord. Measure 10 has a D chord. Measure 11 has a G chord. Measure 12 has a G chord. Measure 13 has a C chord. Measure 14 has an F chord.

10 Dm Gm Dm Gm Am D G

Musical notation for measures 10-12. Measure 10 has a Dm chord. Measure 11 has a Gm chord. Measure 12 has a Dm chord. Measure 13 has a Gm chord. Measure 14 has an Am chord. Measure 15 has a D chord. Measure 16 has a G chord.

# Bony sweet Robin

Giles Farnaby  
(1560-1640)

Musical notation for measures 1-3. Chords: Gm, D, Gm, Dm, C, D, Gm, D, Gm.

Measures 1-3 of the piece. The first staff contains a melodic line with eighth and quarter notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and bass lines. Chords are indicated above the first staff: Gm, D, Gm, Dm, C, D, Gm, D, Gm.

Musical notation for measures 4-6. Chords: Dm, C, D, G, C, Am, Dm, Gm.

Measures 4-6. The first staff continues the melodic line. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Chords are indicated above the first staff: Dm, C, D, G, C, Am, Dm, Gm.

Musical notation for measures 7-9. Chords: Dm, Gm, Am, D, G, G, C, F.

Measures 7-9. The first staff continues the melodic line. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Chords are indicated above the first staff: Dm, Gm, Am, D, G, G, C, F.

Musical notation for measures 10-12. Chords: Dm, Gm, Dm, D, Gm, Am, D, G.

Measures 10-12. The first staff continues the melodic line. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Chords are indicated above the first staff: Dm, Gm, Dm, D, Gm, Am, D, G.

# Rompeltier

from *Harmonice Musices Odhecaton*,  
1501

? Jacob Obrecht (c.1447-1505)

Chord progression: Gm Gm Dm Am F B $\flat$

Chord progression: 5 E $\flat$  D Gm F C Dm CmDm Gm C F Gm A Dm

Chord progression: 10 Dm Gm Dm Gm Dm Gm Dm Gm F C Dm Cm Dm

Chord progression: 14 B $\flat$  Dm F E $\flat$  D Gm F C Dm F E $\flat$  D G



# La Rocha el fuso

Anon.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

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

This system contains measures 1 through 15. It features a four-staff arrangement with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a vocal line and three lute accompaniment staves. The chords are indicated above the staff.

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

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

This system contains measures 9 through 24. It continues the four-staff arrangement from the previous system. The chords are indicated above the staff.

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Chord progression: G Em Am G D A D D G C F Dm G D | 1 G | 2 G

This system contains measures 17 through 32. It includes a repeat sign at the beginning and two endings at the end. The chords are indicated above the staff.

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

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

This system contains measures 26 through 42. It includes a repeat sign at the beginning and two endings at the end. The chords are indicated above the staff.

# Ronde I: Pour quoy

from *Danserye*,  
1551

Tielman Susato  
(c.1500-c.1561))

Musical notation system 1 (measures 1-4). Chords: Dm, Am, Em, Am, B♭, Dm, Gm, C, B♭, A, D.

Musical notation system 2 (measures 5-8). Chords: Dm, F, C, E, Am, Dm, Dm, F, C, E, A.

Musical notation system 3 (measures 9-12). Chords: Dm, Am, Dm, Am, Dm, Gm, C, B♭, A, D.

Musical notation system 4 (measures 13-16). Chords: Dm, Am, Dm, Am, Dm, Gm, C, B♭, A, D.

from *Danserye*,  
1551

## Ronde II: Mon amy

Tielman Susato  
(c.1500-c.1561)

Dm Am Em F C F Em Am F Am

Musical score for measures 1-4. The score is in 3/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols are placed above the staff: Dm, Am, Em, F, C, F, Em, Am, F, Am. The piece ends with a double bar line and repeat dots.

5 F C Am Am C Dm Gm C Dm A Dm

Musical score for measures 5-8. The score is in 3/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols are placed above the staff: F, C, Am, Am, C, Dm, Gm, C, Dm, A, Dm. The piece ends with a double bar line and repeat dots.

9 Dm C Dm C Dm C

Musical score for measures 9-11. The score is in 3/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols are placed above the staff: Dm, C, Dm, C, Dm, C. The piece ends with a double bar line and repeat dots.

12 Dm Gm A Dm Gm A D

Musical score for measures 12-14. The score is in 3/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble staff. Chord symbols are placed above the staff: Dm, Gm, A, Dm, Gm, A, D. The piece ends with a double bar line and repeat dots.

from *Danserye*,  
1551

# Ronde V

Tielman Susato  
(c.1500-c.1561)

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

The first system of the musical score consists of four staves. The top staff is the melody, and the bottom three staves provide harmonic accompaniment. The key signature has one flat (B-flat major or D minor). The time signature is common time (C). The system contains four measures of music. Above the first staff, the following chords are indicated: F, C, Gm, F, B $\flat$ , C, F, Gm, Dm, F.

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

The second system of the musical score consists of four staves. The top staff is the melody, and the bottom three staves provide harmonic accompaniment. The system contains four measures of music. Above the first staff, the following chords are indicated: F, B $\flat$ , Gm, B $\flat$ , C, F, E $\flat$ , F, C, F.

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

The third system of the musical score consists of four staves. The top staff is the melody, and the bottom three staves provide harmonic accompaniment. The system contains four measures of music. Above the first staff, the following chords are indicated: F, B $\flat$ , Gm, B $\flat$ , C, F, E $\flat$ , F, C, F.

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

The fourth system of the musical score consists of four staves. The top staff is the melody, and the bottom three staves provide harmonic accompaniment. The system contains four measures of music. Above the first staff, the following chords are indicated: F, Gm, B $\flat$ , C, F, F, Gm, B $\flat$ , C, F.

from *Danserye*,  
1551

## Ronde VI

Tielman Susato  
(c.1500-c.1561)

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

The first system of the musical score for 'Ronde VI' consists of four staves. The top staff is the melody, followed by three accompaniment staves. The key signature has one flat (B-flat major or D minor). The time signature is common time (C). The system contains 10 measures of music. Above the staves, the following chords are indicated: F, F Am Gm C, Gm C, C Gm F, Dm F, and F Am Gm C.

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

The second system of the musical score for 'Ronde VI' consists of four staves. It begins with a measure rest (7) and contains 10 measures of music. The key signature has one flat. The system contains a repeat sign after the first measure. Above the staves, the following chords are indicated: Gm, F, Gm, C, F, F, Bb, F, F, Bb, C, and F.

## Salterelle

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

The first system of the musical score for 'Salterelle' consists of four staves. The top staff is the melody, followed by three accompaniment staves. The key signature has one flat. The time signature is 4/4. The system contains 10 measures of music. Above the staves, the following chords are indicated: F, C F, F, Am Gm C, G, C, C, G, F, Bb, F, C F, and F Gm C.

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

The second system of the musical score for 'Salterelle' consists of four staves. It begins with a measure rest (7) and contains 10 measures of music. The key signature has one flat. The system contains a repeat sign after the first measure. Above the staves, the following chords are indicated: C, Gm, F, C, F, F, Bb, F, F, Bb, Gm, F, C, and F.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Rowland

William Byrd  
(1542-1623)

Dm Am B $\flat$  Gm A Dm A Dm A Dm

7 Dm B $\flat$  A C F C F C F C Dm C

13 Dm Em C $\sharp$ dim D Dm Edim A D C F C F C

19 F Am Dm C Dm Em C $\sharp$ dim D Dm Gm A D

# Täntz

from *Neue artige und liebliche  
Täntze, 1589 & 1599*

Valentin Haussman  
(c.1560-c.1614)

D Dm F Am F Gm Am B $\flat$  Gm A Dm

Musical score for measures 1-4. The piece is in D minor (one flat) and 3/4 time. The notation consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, while the bass line provides harmonic support. Chord symbols are placed above the staff.

5 F C Dm F C Dm Gm A D

Musical score for measures 5-8. The notation continues with four staves. Measure 8 ends with a double bar line and repeat dots. Chord symbols are placed above the staff.

9 Dm Gm Am F B $\flat$  Gm A A

Musical score for measures 9-12. The notation continues with four staves. Measure 9 begins with a repeat sign. Measure 12 ends with a double bar line and repeat dots. Chord symbols are placed above the staff.

13 Dm A Dm F Gm D Dm A D

Musical score for measures 13-16. The notation continues with four staves. Measure 16 ends with a double bar line and repeat dots. Chord symbols are placed above the staff.

from *Lessons for Consort*,  
Philip Rosseter, 1609, &  
Kassel D-KI, 4° MS mus.125

# The Sacred end Pavin

Thomas Morley  
(1558-1603)

Chord progression: Gm Gm D Gm Cm D Gm

Musical score for measures 1-6. The score is in G minor (one flat) and 4/4 time. It features four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The melody is primarily in the upper staves, with a bass line in the lower staff. The chord progression is indicated above the staff: Gm, Gm, D, Gm, Cm, D, Gm.

Chord progression: Dm Cm Bb Bb Cm Bb Dm Cm D Dm

Musical score for measures 7-12. The score continues from the previous system. The chord progression is indicated above the staff: Dm, Cm, Bb, Bb, Cm, Bb, Dm, Cm, D, Dm.

Chord progression: Cm D G G Bb Bb Cm

Musical score for measures 13-18. The score continues from the previous system. The chord progression is indicated above the staff: Cm, D, G, G, Bb, Bb, Cm. A double bar line with repeat dots is present at the end of measure 18.

Chord progression: Bb Cm F Bb F Gm D Dm A Dm

Musical score for measures 19-24. The score continues from the previous system. The chord progression is indicated above the staff: Bb, Cm, F, Bb, F, Gm, D, Dm, A, Dm. The piece concludes with a final flourish in the bass line.



25 A Dm A D D G C G D

31 G Gm Dm Gm F Gm D Gm F

37 Dm A Dm Dm D D D D Gm

43 D Gm D Gm D Gm D G G

from *Lessons for Consort*,  
Philip Rosseter, 1609, &  
Kassel D-KI, 4° MS mus.125

## Galliard to the Sacred end

John Baxter  
(dates unknown)

Musical score for the first system, measures 1-5. The score is in 3/4 time and features four staves (treble, two middle, and bass). The key signature has one flat (B-flat). Chord symbols are placed above the staves: Gm, D, Gm, Gm, Cm, D, Gm, Dm, Cm.

Musical score for the second system, measures 6-10. The score continues with four staves. Chord symbols are placed above the staves: Bb, Bb, Cm, Gm, Cm, Cm, D, G.

Musical score for the third system, measures 11-15. The score continues with four staves. Chord symbols are placed above the staves: Bb, Cm, Bb, Cm, Gm, F, Bb.

15      B $\flat$    F   Gm   Dm   A   Dm   A   D

19      G   C   D   G   B $\flat$    Cm   F   B $\flat$

23      B $\flat$    F   D   Cm   D   E $\flat$    D   G

from the Henry FitzAlan partbooks,  
British Library, Royal App. 59-62,  
c.1530

# Saltarello El Tutu

Anon.

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

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

9 C Am G C F C Dm Am Dm B $\flat$  Gm C Dm C F B $\flat$  Am Dm

13 Gm C Cm G F C Dm Am Dm B $\flat$  Gm C F C F

17 B $\flat$  Eb Cm F Dm B $\flat$  Eb Cm B $\flat$  C B $\flat$  F

21 B $\flat$  Eb F Dm B $\flat$  Eb Cm B $\flat$  C F

# Una sañosa porfía

from Cancionero Musical de Palacio,  
Biblioteca Real E-Mp Ms II-1335,  
c.1505-1520

*A furious conflict*  
verses 1-5

Juan del Encina  
(1485-c.1530)

Dm A Dm C Dm A A Dm

U - na sa - ño - sa por - fi - a sin ven - tu - ra  
Ya for - tu - na di - spo - ní - a qui - tar mi prós -  
Su es - pan - to - sa ar - ti - lle - rí - a Los a - dar - ves se -  
La tier - ra y el mar ge - mí - an que vie - ne se -  
La muy gran ca - ba - lle - rí a, he - la, vie - ne

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

va pu - jan do.  
pe - ro man do,  
der - ri - ban do,  
ño - re - an do,  
re - lum - bran do,

9 F Dm C G C C G Dm

Ya nun - ca ter - né\_a - le - grí - a, ya mi mal se  
 qu'el bra - vo le - ón\_ d'Es - pa - ña mi me vie - ne a -  
 mis vi - llas y mis cas - ti - llos, mis ciu - da - des  
 sus pen - do - nes y \_es - tan - dar tes y ban - de - ras  
 sus hues - tes y pe - o - na je el ai - re vie -

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

va\_or - de - nan do.  
 me - na - zan do.  
 va ga - nan do.  
 le - van - tan do.  
 ne tur - ban do.

# Una sañosa porfía

from Cancionero Musical de Palacio,  
Biblioteca Real E-Mp Ms II-1335,  
c.1505-1520

*A furious conflict*  
verses 6-10

Juan del Encina  
(1485-c.1530)

Dm A Dm C Dm A A Dm

Cór - re - me - la mo - re - rí - a, los cam - pos vie -  
Las mez - qui - tas de Ma - ho - ma en ig - le - sias  
Al cie - lo dan a - pe - lli - do Vi - va el gran Rey  
U - na ge - ne - ro - sa Vir - gen es - fuer - zo les  
Con u - na cruz co - lo - ra da y u - na e - spa - da

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

ne - ta - lan do;  
con - sa - gran do;  
don Fer - nan do;  
vie - ne dan do;  
re - lum - bran do,



9 F Dm C G C C G Dm

mis com - pa - ñas y cau - di - llos vie - ne ven - cien -  
 las mo - ras lle - va ca - ti - vas con a - la - ri -  
 vi - va la muy gran le - o - na Al - ta Rei - na ri -  
 un fa - mo - so ca - ba - le - ro de - lan - te vie -  
 d'un ri - co man - to ves - ti do, do, to - da la gen -

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

do y ma - tan dos llo - ran pro - spe - ran ne vo - lan te gui - an do.  
 do y ma - tan dos llo - ran pro - spe - ran ne vo - lan te gui - an do.  
 do y ma - tan dos llo - ran pro - spe - ran ne vo - lan te gui - an do.  
 do y ma - tan dos llo - ran pro - spe - ran ne vo - lan te gui - an do.

# Scaramella va alla guerra

from *Strambotti, Ode, Frottole, Sonetti, Libro Quarto, 1505*

*Scaramella is going to war*

Josquin des Prez  
(1450-1521)

Gm Am B♭ B♭ F F Gm C

Sca - ra - mel - la va al - la guer - ra col - la lan - cia et

Sca - ra - mel - la va al - la guer - ra col - la lan - cia et

Sca - ra - mel - la va al - la guer - ra col - la lan - cia et

Sca - ra - mel - la va al - la guer - ra col - la lan -

4 Am Gm Dm Am B♭ Gm F Am F Gm C F

la ro - tel - la, lo zom - be - ro bo - ro

la ro - tel - la, lo zom - be - ro bo -

col - la lan - cia et la ro - tel - la, lo zom - be - ro bo - ro

cia et la ro - tel - la, lo zom - be - ro bo - ro

7 Gm C Dm Am F Gm C F B♭ A Dm B♭ C

bo - rom - bet - ta, lo zom - be - ro bo - rom - bo! Sca - ra -

rom - bet - ta, lo zom - be - ro bo - rom - bo!

bo - rom - bet - ta, lo zom - be - ro bo - ro bo - rom - bo!

bo - rom - bet - ta, lo zom - be - ro bo - rom - bo! Sca - ra - mel - la

11      B♭   Gm   Am   Gm   Am   Gm   Dm   Am   F

mel - la fa la gal - la chol - la schar - pa et  
 Sca - ra - mel - la fa la gal - la chol - la schar -  
 Sca - ra - mel - la fa la gal - la chol - la  
 fa la gal - la chol - la schar - pa et la sti - va - la, chol - la

14      Gm   D   Cm   D   Gm   F   B♭   C   F   F   Gm   Cm   D

la sti - va - la, lo zom - be - ro bo - ro bo - rom -  
 pa et la sti - va - la, lo zom - be - ro bo - ro bo - rom -  
 schar - pa et la sti - va - la, lo zom - be - ro bo - ro bo - rom -  
 schar - pa et la sti - va - la, lo zom - be -

17      Gm   F   B♭   C   F   F   Gm   E♭   D   G(no3rd)

bet - ta, lo zom - be - ro bo - ro bo - rom - bo!  
 bo, lo zom - be - ro bo - ro bo - rom - bo!  
 bet - ta, lo zom - be - ro bo - ro bo - rom - bo!  
 ro bo - rom - bet - ta, bo - rom - bo!

# Schiarazula Marazula

from *Il Primo Libro di Balli*,  
1578

Giorgio Mainerio  
(c.1535-1582)

Gm Gm Gm Gm Gm Gm

6 Gm Gm Gm Cm F F Gm Dm

12 Gm Cm F F Gm D G

from *Il Primo Libro di Balli*,  
1578

# Ungarescha

Giorgio Mainerio  
(c.1535-1582)

G(no3rd)

6

6

# Salterello

G(no3rd)

1 2

6

6

from *Premier livre de  
chansons en forme de  
vau de ville*, 1573

# Si j'ayme ou non je n'en dy rien

*Whether I love or not, I say nothing*  
verses 1-2

Adrian Le Roy  
(c.1520-1598)

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

Si j'ayme ou non je n'en dy rien, Cha - cun en  
On dit que mon oeil va sou - vent Au lieu ou

Si j'ayme ou non je n'en dy rien, Cha - cun en  
On dit que mon oeil va sou - vent Au lieu ou

Si j'ayme ou non je n'en dy rien, Cha - cun en  
On dit que mon oeil va sou - vent Au lieu ou

Si j'ayme ou non je n'en dy rien, Cha - cun en  
On dit que mon oeil va sou - vent Au lieu ou

3 Dm Gm Dm C F F Dm Gm F

pen - se ce qu'il veut. Si l'a - mour me fait mal ou  
je vou - droy' choi - sir, la pour ce - la ne suis ser -

pen - se ce qu'il veut. Si l'a - mour me fait mal ou  
je vou - droy' choi - sir, la pour ce - la ne suis ser -

pen - se ce qu'il veut. Si l'a - mour me fait mal ou  
je vou - droy' choi - sir, la pour ce - la ne suis ser -

pen - se ce qu'il veut. Si l'a - mour me fait mal ou  
je vou - droy' choi - sir, la pour ce - la ne suis ser -

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

bien, vant, C'est à moy seul qu'il plaist ou doeult; Qui sa - voir  
Car re - gard ne m'est pas plai - sir; Si par plai -

bien, vant, C'est à moy seul qu'il plaist ou doeult; Qui sa - voir  
Car re - gard ne m'est pas plai - sir; Si par plai -

bien, vant, C'est à moy seul qu'il plaist ou doeult; Qui sa - voir  
Car re - gard ne m'est pas plai - sir; Si par plai -

bien, vant, C'est à moy seul qu'il plaist ou doeult; Qui sa - voir  
Car re - gard ne m'est pas plai - sir; Si par plai -

9 Dm B $\flat$  Am F $\sharp$ dim G F C Am Dm Gm F Gm C F

veut ce qui en est, Il s'en - tour mente et m'en des - plait.  
sir l'oeil se con - duit, Le Coeur n'y est pour - tant se - duit.

veut ce qui en est, Il s'en - tour mente et m'en des - plait.  
sir l'oeil se con - duit, Le Coeur n'y est pour - tant se - duit.

veut ce qui en est, Il s'en - tour mente et m'en des - plait.  
sir l'oeil se con - duit, Le Coeur n'y est pour - tant se - duit.

veut ce qui en est, Il s'en - tour mente et m'en des - plait.  
sir l'oeil se con - duit, Le Coeur n'y est pour - tant se - duit.

from *Premier livre de  
chansons en forme de  
vau de ville*, 1573

# Si j'ayme ou non je n'en dy rien

*Whether I love or not, I say nothing*  
verses 3-4

Adrian Le Roy  
(c.1520-1598)

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

Je ne dy pas que quel - que fois L'oeil n'ait  
For - tune ha bien es - té pour moy, M'en - tre - te -

Je ne dy pas que quel - que fois L'oeil n'ait  
For - tune ha bien es - té pour moy, M'en - tre - te -

Je ne dy pas que quel - que fois L'oeil n'ait  
For - tune ha bien es - té pour moy, M'en - tre - te -

Je ne dy pas que quel - que fois L'oeil n'ait  
For - tune ha bien es - té pour moy, M'en - tre - te -

3 Dm Gm Dm C F F Dm Gm F

bien le Coeur vain - cu; Mais en vi - vant com - me  
nant en mes a - mours C'est pour a - voir gar - dé ma

bien le Coeur vain - cu; Mais en vi - vant com - me  
nant en mes a - mours C'est pour a - voir gar - dé ma

bien le Coeur vain - cu; Mais en vi - vant com - me  
nant en mes a - mours C'est pour a - voir gar - dé ma

bien le Coeur vain - cu; Mais en vi - vant com - me  
nant en mes a - mours C'est pour a - voir gar - dé ma



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

fais, foy. At - taint ne Di - re le suis n'y con - vain - cu, J'en ay ves -  
 puis bien tous les jours, Tout men se -

fais, foy. At - taint ne Di - re le suis n'y con - vain - cu, J'en ay ves -  
 puis bien tous les jours, Tout men se -

fais, foy. At - taint ne Di - re le suis n'y con - vain - cu, J'en ay ves -  
 puis bien tous les jours, Tout men se -

fais, foy. At - taint ne Di - re le puis bien tous les jours, J'en ay ves -  
 puis bien tous les jours, Tout men se -

9 Dm B $\flat$  Am F $\sharp$ dim G F C Am Dm Gm F Gm C F

cu long tems en dueil, Le Coeur ne croy ra plus à l'oeil.  
 cours gist en hon - neur, Par-quoy je dy, fy de lan - geur.

cu long tems en dueil, Le Coeur ne croy ra plus à l'oeil.  
 cours gist en hon - neur, Par-quoy je dy, fy de lan - geur.

cu long tems en dueil, Le Coeur ne croy ra plus à l'oeil.  
 cours gist en hon - neur, Par-quoy je dy, fy de lan - geur.

cu long tems en dueil, Le Coeur ne croy ra plus à l'oeil.  
 cours gist en hon - neur, Par-quoy je dy, fy de lan - geur.

from *Le Gratie d'Amore*,  
1602

## Lo Spagnoletto

Cesare Negri  
(c.1535-after 1604)

Musical score for *Lo Spagnoletto*, measures 1-6. The score is in G minor, 3/4 time, and consists of four staves (treble, alto, tenor, and bass). The melody is in the treble clef. The key signature has two flats (Bb and Eb). The piece features a repeat sign after measure 4. Chord symbols are placed above the staff: Gm Gm F Bb F Gm F Bb Bb F Gm F C D.

Musical score for *Lo Spagnoletto*, measures 7-12. The score continues from the previous system. It features a repeat sign after measure 8. Chord symbols are placed above the staff: Gm D G F F F Gm D G.

from *Il Scolaro*,  
1645

## Il Spagnoletto

Gasparo Zanetti  
(fl.1626-1645)

Musical score for *Il Spagnoletto*, measures 1-6. The score is in G minor, 3/4 time, and consists of four staves. The melody is in the treble clef. The key signature has two flats (Bb and Eb). The piece features a repeat sign after measure 4. Chord symbols are placed above the staff: Gm Gm F Bb Eb Bb F Bb Eb F Bb Bb F Gm Dm Gm D.

Musical score for *Il Spagnoletto*, measures 7-12. The score continues from the previous system. It features a repeat sign after measure 8. Chord symbols are placed above the staff: Gm Cm D G Dm F Dm F Dm Gm Cm D G.

from *Terpsichore*,  
1612

# Spagnoletta XXVIII

Michael Praetorius  
(c.1571-1621)

Chord progression: Gm Gm F B $\flat$  Gm Cm Dm Cm F B $\flat$

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

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

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

from *The English Dancing  
Master*, 1651

# Stingo, Or the Oyle of Barly

John Playford  
(1623-1686)

Musical notation for the first system (measures 1-4). The piece is in 4/4 time. The key signature has one flat (B-flat). The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols are placed above the first staff: Am, G, Am, Am.

Musical notation for the second system (measures 5-8). The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols are placed above the first staff: C, G, Am, C, G.

Musical notation for the third system (measures 9-12). The notation consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols are placed above the first staff: C, G, Am, G, Am.

from *The English Dancing Master*,  
1651

# Jenny pluck Pears

John Playford  
(1623-1686)

Am G Am F Em Am G Am F Em

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

5 C G Am F Em D E A

Musical score for measures 5-8. The notation continues with four staves. Chord symbols are placed above the staff: C, G, Am, F, Em, D, E, A. The piece concludes with a double bar line and repeat dots.

9 Am G Am Em Am G Am Em

Musical score for measures 9-12. The notation continues with four staves. Chord symbols are placed above the staff: Am, G, Am, Em, Am, G, Am, Em.

13 Am G Am E A

Musical score for measures 13-16. The notation continues with four staves. Chord symbols are placed above the staff: Am, G, Am, E, A. The piece concludes with a double bar line and repeat dots.

from *Musique de Joie*,  
c.1540

# Ta bone grace

## Bassedance

Jacques Moderne  
(c.1495-c.1562)

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

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The second and third staves are in alto clef (C-clef on the second line). The bottom staff is in bass clef. The music is a bassedance, characterized by a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts. The system concludes with a double bar line and repeat dots.

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

The second system of the musical score consists of four staves. It begins with a measure rest for the first four measures, indicated by the number '4' at the start. The notation continues with the same four-staff format as the first system. The system concludes with a double bar line and repeat dots.

8 C F Dm G C Am C D G

The third system of the musical score consists of four staves. It begins with a measure rest for the first four measures, indicated by the number '8' at the start. The notation continues with the same four-staff format as the previous systems. The system concludes with a double bar line and repeat dots.

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

**Tordion**

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

4 C Dm G C Dm G C Dm G C Dm G

from *Chansons Nouvelles*,  
1527

# Tant que vivrai

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

*As long as I live*  
verse 1

F Gm F C G C F Gm Dm

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -

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

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers

14 F C G C F Gm Dm Bb Gm Bb C

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,



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

Car j'ay l'a - mour de la bel - le au gent corps. Son al - li - an - ce,

Car j'ay l'a - mour de la bel - le au gent corps. Son al - li - an - ce,

Car j'ay l'a - mour de la bel - le au gent corps. Son al - li - an - ce,

26 B $\flat$  Am F F C F F C F B $\flat$  Am F B $\flat$  Am F

C'est ma fi - an - ce, Son cueur est mien, Le mien est sien. Fy de tris - tes - se, Vi - ve ly - es - se,

Son cueur est mien, Fy de tris - tes - se,

C'est ma fi - an - ce, Le mien est sien. Vi - ve ly - es - se,

C'est ma fi - an - ce, Son cueur est mien, Le mien est sien. Fy de tris - tes - se, Vi - ve ly - es - se,

31 F Gm F F Gm F C Dm B $\flat$  C <sup>1</sup> F <sup>2</sup> F

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

Puis - qu'en a - mours, puis - qu'en a - mours a tant de biens. biens.

from *Chansons Nouvelles*,  
1527

# Tant que vivrai

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

*As long as I live*  
verse 2

F Gm F C G C F Gm Dm

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

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

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

14 F C G C F Gm Dm Bb Gm Bb C

eux n'en font que mur - mur - er; Mais nos-tre\_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre\_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre\_a - mour n'en scau - roit moins du - rer;

eux n'en font que mur - mur - er; Mais nos-tre\_a - mour n'en scau - roit moins du - rer;

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

Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,  
 Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,  
 Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,

26 B $\flat$  Am F F C F F C F B $\flat$  Am F B $\flat$  Am F

Tou - te ma vi - e, Je l'ai - me - ray Et chan - te - ray: C'est la pre - miè - re, C'est la der - niè - re  
 Je l'ai - me - ray C'est la pre - miè - re,  
 Tou - te ma vi - e, Et chan - te - ray: C'est la der - niè - re  
 Tou - te ma vi - e, Je l'ai - me - ray Et chan - te - ray: C'est la pre - miè - re, C'est la der - niè - re

31 F Gm F F Gm F C Dm B $\flat$  C <sup>1</sup> F <sup>2</sup> F

Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.  
 Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.  
 Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.  
 Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.

# Tarletones riserrectione

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

6

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

11

C G Am D G C F C F G C

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

# Tarletons jig

Anon.

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

4 Gm Gm F B $\flat$  F B $\flat$  F B $\flat$  F B $\flat$  F

9 B $\flat$  Am D G F Dm C Am Dm G D G

# Time stands still

John Dowland  
(1563-1626)

G D Em C D G D

Time stands still with ga - zing on her face, stand  
When for - tune, loue, and time at - tend on Her

Time stands still with ga - zing on her face, stand  
When for - tune, loue, and time at - tend on Her

Time stands still, time stands still with ga - zing on her face, stand  
When for - tune, when for - tune, loue, and time at - tend on Her

Time stands still with ga - zing on her face, stand  
When for - tune, loue, and time at - tend on Her

4 G Em D G C G D Em D G

still and gaze for min - utes, houres and yeares, to her giue place: All  
with my for - tunes, loue, and time, I ho - nour will a - lone, If

still and gaze for min - utes, houres and yeares, to her giue place: All  
with my for - tunes, loue, and time, I ho - nour will a - lone, If

still and gaze for min - utes, houres and yeares, to her giue place: All  
with my for - tunes, loue, and time, I ho - nour will a - lone, If

still and gaze for min - utes, houres and yeares, to her giue place: All  
with my for - tunes, loue, and time, I ho - nour will a - lone, If

8 D G Em D G Am G D

o - ther things shall change, but shee re - maines the same,  
bloud - lesse en - uie say, du - tie hath no de - sert.

o - ther things shall change, but shee re - maines the same,  
bloud - lesse en - uie say, du - tie hath no de - sert.

o - ther things shall change, but shee, but shee re - maines the same, till hea - uens  
bloud - lesse en - uie say, du - tie, du - tie hath no de - sert. Du - tie re -

o - ther things shall change, but shee re - maines the same, till  
bloud - lesse en - uie say, du - tie hath no de - sert. Du -

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

till hea-uens chang-ed that haue their course & her time hath lost his name.  
 Du-tie re-plies that en-ueie knowes her selfe his faith-full heart,  
 chang-ed, chang-ed that haue their course & her time hath lost his name.  
 plies, re-plies that en-ueie knowes her selfe his faith-full heart,  
 hea-uens chang-ed that haue their course & her time hath lost his name.  
 tie re-plies that en-ueie knowes her selfe his faith-full heart,

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

Cu-pid doth ho-uer and vp and downe blind-ed with her faire eyes,  
 My set-led vowes and spot-lesse faith no for-tune can re-moue,  
 Cu-pid doth ho-uer and vp and downe blind-ed with her faire eyes,  
 My set-led vowes and spot-lesse faith no for-tune can re-moue,  
 Cu-pid doth ho-uer and vp and downe blind-ed with her faire eyes,  
 My set-led vowes and spot-lesse faith no for-tune can re-moue,

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

and for-tune cap-tiue at her feete con-tem'd and con-querd lies.  
 Cou-rage shall shew my in-ward faith, and faith shall trie my loue.  
 and for-tune cap-tiue at her feete con-tem'd and con-querd lies.  
 Cou-rage shall shew my in-ward faith, and faith shall trie my loue.  
 and for-tune cap-tiue at her feete con-tem'd and con-querd lies.  
 Cou-rage shall shew my in-ward faith, and faith shall trie my loue.

# Torza

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

Musical score for measures 1-4. The piece is in 6/4 time and B-flat major. The notation consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, featuring eighth and sixteenth notes. The accompaniment is spread across the other three staves, using a mix of quarter and eighth notes.

Chord progression: F Gm F Gm Cm D G

Musical score for measures 5-8. The notation continues from the previous system, maintaining the same four-staff structure and rhythmic patterns.

Chord progression: C Bb C D C Bb Dm C F

Musical score for measures 9-12. The notation continues from the previous system, maintaining the same four-staff structure and rhythmic patterns.

Chord progression: C Bb C Dm C Bb Dm C | 1 F | 2 F

Musical score for measures 13-16. The notation continues from the previous system, maintaining the same four-staff structure and rhythmic patterns. The final two measures (15 and 16) are marked with first and second endings, indicated by the numbers 1 and 2 above the staff.



# La Nizzarda

from *Gratie d'Amore*,  
1602

Cesare Negri  
(c.1535-after 1604)

Musical score system 1 (measures 1-5). Chords: F, F, B $\flat$ , F, F, B $\flat$ , F.

Musical score system 2 (measures 6-9). Chords: F, B $\flat$ , C, F, C, F, B $\flat$ , C, F.

Musical score system 3 (measures 10-15). Chords: F, F, G, C, F, G, C, E $\flat$ , E $\flat$ .

Musical score system 4 (measures 16-21). Chords: B $\flat$ , E $\flat$ , F, B $\flat$ , F, G $\flat$ , C, F, C, F, C, F, C, F.

from William Ballet lute book,  
Trinity College Dublin MS 408/1  
& MS 408/2, c.1595

# Turkeylony

Anon.

E Am E Am G C G C Am Bm D E A

7 Am E Am E Am E Am E Am G C Am

13 Bm E A *Fine* D A D A D Em B E *D.C. al Fine*

from *The English Dancing Master*,  
1651

# Stanes morris

John Playford  
(1623-1686)

Em A D<sup>#</sup>dim Em Bm Em Am Bm D Em Am B E

5 Em Bm Em Em Am B E

9 Em Bm Em Am Bm Em Am B E

setting by Steve Hendricks  
time signature changed from duple

# Un sarao de la chacona

*A chacona soirée*

verse 1

C G Am F G C F Am G C

Un sa-rao de la cha-co-na se hi-zo el mes de las ro-sas,  
Hu-vo mi-lla - res de co-sas y la fá-ma lo pre-go-na.

Un sa-rao de la cha-co-na se hi-zo el mes de las ro-sas,  
Hu-vo mi-lla - res de co-sas y la fá-ma lo pre-go-na.

Un sa-rao de la cha-co-na se hi-zo el mes de las ro-sas,  
Hu-vo mi-lla - res de co-sas y la fá-ma lo pre-go-na.

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

A la vi-da vi-di-ta bo-na, vi-da, vá-mo-nos a Cha-co-na, vi-da, vá-mo-nos a Cha-co-na.

A la vi-da vi-di-ta bo-na, vi-da, vá-mo-nos a Cha-co-na, vi-da, vá-mo-nos a Cha-co-na.

A la vi-da vi-di-ta bo-na, vi-da, vá-mo-nos a Cha-co-na, vi-da, vá-mo-nos a Cha-co-na.

A la vi-da vi-di-ta bo-na, vi-da, vá-mo-nos a Cha-co-na, vi-da, vá-mo-nos a Cha-co-na.

15 C G Am F G C F Am G C

Por-que se ca-só Al-ma-dán se hi-zo un bra-vo sa-rao,  
Dan-ça-ron hi-jas de\_A-na-o y los nie-tos de Mi-lán.

Por-que se ca-só Al-ma-dán se hi-zo un bra-vo sa-rao,  
Dan-ça-ron hi-jas de\_A-na-o y los nie-tos de Mi-lán.

Por-que se ca-só Al-ma-dán se hi-zo un bra-vo sa-rao,  
Dan-ça-ron hi-jas de\_A-na-o y los nie-tos de Mi-lán.

Por-que se ca-só Al-ma-dán se hi-zo un bra-vo sa-rao,  
Dan-ça-ron hi-jas de\_A-na-o y los nie-tos de Mi-lán.

*Copla*

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

Un suegro de don Bel - trán y\_u-na cu-ña - da de\_Or - fe - o con-men-ça-ron un gui -

Un suegro de don Bel - trán y\_u-na cu-ña - da de\_Or - fe - o con-men-ça-ron un gui -

Un suegro de don Bel - trán y\_u-na cu-ña - da de\_Or - fe - o con-men-ça-ron un gui -

Un suegro de don Bel - trán y\_u-na cu-ña - da de\_Or - fe - o con-men-ça-ron un gui -

26 C G Am G A C F Am G C

ne - o y\_a-ca - bo - lo\_un a - ma - ço - na, y la fa - ma lo pre - go - na.

ne - o y\_a-ca - bo - lo\_un a - ma - ço - na, y la fa - ma lo pre - go - na.

ne - o y\_a-ca - bo - lo\_un a - ma - ço - na, y la fa - ma lo pre - go - na.

ne - o y\_a-ca - bo - lo\_un a - ma - ço - na, y la fa - ma lo pre - go - na.

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

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

# Un sarao de la chacona

verses 2-3

C G Am F G C F Am G C

Sa - lió la Ra - za y la tra - za to - das to - ma - das de o - rín,  
Sa - lió el mé - di - co Ga - le - no con cha - oi - nes y co - ra - les,

6 C G Am F G C F Am G C

y dan - zan - do un ma - ta - chín el O - ña - te y la Via - ra - za.  
y car - ga - do de a - ta - ba - les, el man - so Die - go Mo - re - no.

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

En - tre la Ra - za y la tra - za se le - van - tó tan gran lid, que fué me - nes - ter que  
El en - ga - ña - dor Vi - re - no sa - lió tras la tra - ga mal - la, y l'a - man - te de Ca -

17 C G Am G A C F Am G C

el Zid, que bai - lase u - na cha - co - na. Y la fa - ma lo pre - go - na.  
zal - la con u - na mo - ça de\_Ar - jo - na.

el Zid, que bai - lase u - na cha - co - na. Y la fa - ma lo pre - go - na.  
zal - la con u - na mo - ça de\_Ar - jo - na.

el Zid, que bai - lase u - na cha - co - na. Y la fa - ma lo pre - go - na.  
zal - la con u - na mo - ça de\_Ar - jo - na.

el Zid, que bai - lase u - na cha - co - na. Y la fa - ma lo pre - go - na.  
zal - la con u - na mo - ça de\_Ar - jo - na.

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

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

A la vi-da vi - di - ta bo-na, vi-da, vá-mo-nos a Cha-co - na, vi-da, vá-mo-nos a Cha - co - na.

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Up Tails All

Giles Farnaby  
(1560-1640)

Musical notation system 1 (measures 1-6). Chords: G, Am, D, G, G, C, G, Am, D.

Musical notation system 2 (measures 7-12). Chords: G, G, G, Am, D, G, Em, D, C.

Musical notation system 3 (measures 13-17). Chords: G, Am, D, G, G, G.

Musical notation system 4 (measures 18-22). Chords: Am, D, G, Em, C#dim, D, G, Am, D.



23 G G D G G C G D G D G C#dim

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

32 G C G G Am D G Em C#dim D C

37 G C D G Bm G D G

from *Canzone Villanesche  
alla Napolitana*, 1545

# Vecchie letrose

*Spiteful old women*

Adrian Willaert  
(c.1490-1652)

Chord progression: F, B $\flat$  F, F B $\flat$ , C F, |<sup>1</sup> G C, F

Vec - chie le tro - se, vec-chie le - tro-se, non va - le - te nien - te Vec-chie le -  
Vec - chie le tro - se, vec-chie le - tro-se, non va - le - te nien - te Vec-chie le -  
Vec - chie le tro - se, vec-chie le - tro-se, non va - le - te nien - te Vec-chie le -  
Vec - chie le - tro - se, vec-chie le - tro-se, non va - le - te nien - te Vec-chie le -

Chord progression: <sup>2</sup>G C, C F, C F, F, C, F, C, F

nien - te Se non a far l'a - guai - to, se non a far l'a - guai - to per la  
nien - te Se non a far l'a - guai - to, se non a far l'a - guai - to per la  
nien - te Se non a far l'a - guai - to, se non a far l'a - guai - to per la  
nien - te Se non a far l'a - guai - to, se non a far l'a - guai - to per la

Chord progression: G C, F, G $m$ , C F, B $\flat$ , G $m$  D $m$  C, F, G, C

chiaz - za, Se non a far l'a - guai - to per la chiaz - za, per la chiaz - za. Ti -  
chiaz - za, Se non a far l'a - guai - to per la chiaz - za, per la chiaz - za.  
chiaz - za, Se non a far l'a - guai - to per la chiaz - za, per la chiaz - za.  
chiaz - za, Se non a far l'a - guai - to, l'a - guai - to per la chiaz - za, per la chiaz - za.

17 C F F B $\flat$  F F E $\flat$  Gm <sup>1</sup>C F <sup>2</sup>C F

- ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, Ti - za,  
 Ti - ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, maz - za,  
 Ti - ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, maz - za,  
 Ti - ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, maz - za,

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

Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!  
 Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!  
 Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!  
 Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!

28 F Gm B $\flat$  F F Dm F C F B $\flat$  C F

Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!  
 Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!  
 Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!  
 Vec - chie le - tro - se, vec - chie le - tro - se scan - na - ro - s'e paz - ze!

from *Harmonice Musices*  
*Odhecaton*, 1504

# Vive le Roi

Long live the King

Josquin des Pres  
(c.1440-1521)

G G C Am Dm G C

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves (likely for lute or keyboard) and a bass clef staff. The music is in common time (C). The first staff has a whole rest in the first measure, then a series of eighth and quarter notes. The second staff has a similar rhythmic pattern. The third staff has whole notes. The fourth staff has a rhythmic pattern of eighth and quarter notes. Chord symbols G, G, C, Am, Dm, G, C are placed above the first seven measures.

8 C Am Dm G G C<sub>3</sub> C F Dm

The second system of the musical score consists of four staves. It begins with a measure rest marked '8'. The top staff continues the vocal line with eighth and quarter notes. The second staff has eighth and quarter notes, including a triplet of eighth notes. The third staff has whole notes. The fourth staff has eighth and quarter notes, including a triplet of eighth notes. Chord symbols C, Am, Dm, G, G, C<sub>3</sub>, C, F, Dm are placed above the measures.

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

The third system of the musical score consists of four staves. It begins with a measure rest marked '15'. The top staff continues the vocal line with eighth and quarter notes. The second staff has eighth and quarter notes, including a triplet of eighth notes. The third staff has whole notes. The fourth staff has eighth and quarter notes, including a triplet of eighth notes. Chord symbols G, C, Am, Dm, G, G, C, Am, Dm, G, G are placed above the measures.

22 C Am F Dm G G G C C F

Musical score for measures 22-28. The score consists of four staves: two treble clefs and two bass clefs. The music includes various note values, rests, and ties. Chord symbols are placed above the first staff.

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

Musical score for measures 29-35. The score consists of four staves: two treble clefs and two bass clefs. The music includes various note values, rests, and ties. Chord symbols are placed above the first staff.

36 Dm G C C C C

Musical score for measures 36-42. The score consists of four staves: two treble clefs and two bass clefs. The music includes various note values, rests, and ties. Chord symbols are placed above the first staff.

from *Liber Primus Carminum  
Leviorum*, 1571

# Volte

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

F F B $\flat$  C C G F E $\flat$  C

7 C Dm F C F C B $\flat$  F C F B $\flat$  C

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

19 C C Gm F Dm B $\flat$  B $\flat$  E $\flat$  E $\flat$  Cm C

25 F Eb Eb F Dm C F Bb Dm

31 C C Bb Em F Bb Dm Gm Bb Dm C Am C Gm C

37 F C Gm Bb C Gm Bb F C Bb Dm Am Eb Bb Dm

43 Gm Eb F C F Bb F

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Walsingham

John Bull  
(1562 or 1563–1628)

C G Am Am B dim C

Musical notation for measures 1-4. The score is in treble clef with a key signature of one sharp (F#). The first staff contains the melody, while the second, third, and fourth staves provide accompaniment. Chords are indicated above the first staff: C, G, Am, Am, B dim, C.

5 E Dm C Am E Bm A E A

Musical notation for measures 5-8. The score continues with the same instrumentation. Chords are indicated above the first staff: E, Dm, C, Am, E, Bm, A, E, A.

9 Am G E Am Am B dim G A

Musical notation for measures 9-12. The score continues with the same instrumentation. Chords are indicated above the first staff: Am, G, E, Am, Am, B dim, G, A.

13 Em Bm E Am E A Bm E A

Musical notation for measures 13-16. The score continues with the same instrumentation. Chords are indicated above the first staff: Em, Bm, E, Am, E, A, Bm, E, A.



from the Thomas Wode part  
books, GB-Eu La.III.483.1,  
etc., 1562-c.1592

# Queine of Inghland pauen

Anon.

Am Am Dm C Dm C C D E A

4 Am C G Am E Am F C F Dm A

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

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# Watkins ale

Anon.

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

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

13 C Dm F G D G C G Am F C

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

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

Musical score for measures 25-30. The score is written for four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble clef. The accompaniment consists of chords in the Alto and Tenor clefs and a bass line in the Bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 25: C4, G4, C5, F4, C4, F4, Am, Dm, Am, Dm, F4, C4, G4, C5, C4, G4, C5, F4, C4, F4, Am. The chords are: 25: C, G, C, F, C, F, Am, Dm, Am, Dm, F, C, G, C, C, G, C, F, C, F, Am.

31 Dm Am Dm F C G C C Dm F G D G

Musical score for measures 31-36. The score is written for four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble clef. The accompaniment consists of chords in the Alto and Tenor clefs and a bass line in the Bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 31: Dm, Am, Dm, F, C, G, C, C, Dm, F, G, D, G. The chords are: 31: Dm, Am, Dm, F, C, G, C, C, Dm, F, G, D, G.

37 C Dm F G D G C G

Musical score for measures 37-41. The score is written for four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble clef. The accompaniment consists of chords in the Alto and Tenor clefs and a bass line in the Bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 37: C, Dm, F, G, D, G, C, G. The chords are: 37: C, Dm, F, G, D, G, C, G.

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

Musical score for measures 42-47. The score is written for four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble clef. The accompaniment consists of chords in the Alto and Tenor clefs and a bass line in the Bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 42: Am, F, C, Am, Dm, C, G, C, C, G, F, C, Dm, C, G, C. The chords are: 42: Am, F, C, Am, Dm, C, G, C, C, G, F, C, Dm, C, G, C.

# When Laura smiles

verses 1-2

G C G F G D G G D G

When Lau - ra smiles, her sight re - uiues both night and day,  
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her that sight re - uiues both night and day,  
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues both in night and day,  
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues, re - uiues both night and day,  
The [dain - ty] sprites that re - maine, re - maine in fleet - ing aire,

7 G C G F G D G G D G

The earth & hea - uen views with de - light her wan - ton play,  
af - fect for pas - time to vn - twine her tress - ed haire,

The earth & hea - uen views with de - light her wan - ton play,  
af - fect for pas - time to vn - twine her tress - ed haire,

The earth & hea - uen views with de - light her her wan - ton play,  
af - fect for pas - time to vn - twine her her tress - ed haire,

The earth & hea - uen views with de - light, de - light her wan - ton play,  
af - fect for pas - time to vn - twine, vn - twine her tress - ed haire,

13 F C Bdim F E Am Bm E Am G C

And her speech with e - uer - flow - ing mu - sicke doth re -  
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -  
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -  
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -  
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

17 D F Dm C Em Am Bm Em D G

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.  
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.  
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.  
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.  
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

# When Laura smiles

verses 3-4

G C G F G D G G D G

Di - an - as Loue hath no eyes fire are not a - dorn'd steales with great - er power, eyes, from her bright eyes, from her bright eyes, from her bright eyes, a - dorn'd with great - er power, eyes, he steales from her bright eyes,

7 G C G F G D G G D G

Then Lau - ras Time hath no when pow - er, she lifts a - while in for sport to loue. lyes, her plea - sure her plea - sure her plea - sure, a - while in which in her plea - sure lyes,

13

F C Bdim F E Am Bm E Am G C

But when she her eyes en - clo - seth, blind - nes doth ap -  
For she with her de - uine beau - ties all the world sub -

But when she her eyes en - clo - seth, blind - nes doth ap -  
For she with her de - uine beau - ties all the world sub -

But when she her eyes en - clo - seth, blind - nes doth ap -  
For she with her de - uine beau - ties all the world sub -

But when she her eyes en - clo - seth, blind - nes doth ap -  
For she with her de - uine beau - ties all the world sub -

17

D F Dm C Em Am Bm Em D G

peare, The chief - est grace of beau - tie sweete - lie seat - ed there.  
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

peare, The chief - est grace of beau - tie sweete - lie seat - ed there.  
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

peare, The chief - est grace of beau - tie sweete - lie seat - ed there.  
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

peare, The chief - est grace of beau - tie sweete - lie seat - ed there.  
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

from the Walsingham consort books,  
Hull University MSS DDHO/20/1-3,  
Mills College (no ms number), 1588

# The Widowes Mite

Daniel Bachiler  
(1572-1619)

F F Dm F B $\flat$  C E $\flat$  E $\flat$  F C

Musical score for measures 1-6. The score is in G minor (one flat) and 3/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves are for the upper voices, and the last two are for the lower voices. The music consists of quarter and eighth notes, with some rests. Chord symbols are placed above the first staff.

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

Musical score for measures 7-12. The score continues from the previous system. It features four staves with similar notation and chord symbols above the first staff.

13 Gm F Gm Am F C F F

Musical score for measures 13-18. The score continues with four staves and chord symbols above the first staff. The piece concludes with a double bar line and repeat dots.

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

Musical score for measures 19-24. The score continues with four staves and chord symbols above the first staff. The piece concludes with a double bar line and repeat dots.



25 C G C B dim C G 1 C C 2 C F C

31 F Bb F Dm F C F Bb F

36 Gm Gm D G C F C F

41 Bb C F C Dm F C 1 F 2 F

from the Fitzwilliam virginal  
book, Cambridge Music MS 168,  
c.1610-c.1625

# The Woods so Wild

William Byrd  
(1542-1623)

F B $\flat$  F G C G G F B $\flat$  F Dm C B $\flat$ Am D G

Musical score for measures 1-8. The score is in 3/2 time and consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is a lute-style setting with a mix of eighth and sixteenth notes. Chord symbols are placed above the first staff.

9 F Dm F G Em G Em F Dm F Em GmAm D G

Musical score for measures 9-16. The score continues from the previous system. It features a variety of rhythmic patterns, including some measures with rests in the upper staves. Chord symbols are placed above the first staff.

17 F F G G C F B $\flat$  F D

Musical score for measures 17-22. The score continues with a similar lute-style texture. Chord symbols are placed above the first staff.

23 G G F Dm F Dm F Dm F Em G Em G Em G

Musical score for measures 23-30. The score concludes with a final cadence. Chord symbols are placed above the first staff.

29 F Dm F F C G Am D G F Dm

35 G Em Em C F Dm Dm Bb G C Gm D Am D G

41 F Bb C F G C G C BdimC Gm F Bb F Bb C F Dm

47 Am Bb Am D G D G Dm C G C Dm G D G G

# Woodycock

from *the English Dancing Master*,  
1651

John Playford  
(1623-1686)

Musical notation for measures 1-4. Chords: Dm, Am, Dm, Am.

Musical notation for measures 5-8. Chords: Dm, Am, Dm, Am, Dm.

Musical notation for measures 9-12. Chords: F, Bb, F, Gm, Am, Dm, Am, Dm.

Musical notation for measures 13-16. Chords: F, Bb, F, Dm, Gm, Am, D, Am, Am, Dm.

17 Dm A Dm A Dm G#dim F Dm A Dm A

21 Dm Am C Dm A Dm A Dm

25 C G C D G C G A D A D G D G

29 C G C D G D G A D G D

from the Henry FitzAlan partbooks,  
British Library, Royal App. 59-62,  
c.1530

# Zorzi Saltarello

Anon.

Bm Bm G Am D

3 G Bm A D D Am D G C

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

from *Terpsichore*,  
1612

# Volte CCXXXI

Michael Praetorius  
(c.1571-1621)

G G D G C D G Em D Am E A D D A D G

The first system of the musical score consists of four staves (treble and bass clefs) in a 4/4 time signature. The key signature has one sharp (F#). The music is written in a style characteristic of the early Baroque period. Above the first staff, a series of chord symbols is provided: G, G, D, G, C, D, G, Em, D, Am, E, A, D, D, A, D, G. The score includes a repeat sign with first and second endings.

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

The second system of the musical score continues from the first system, starting at measure 6. It consists of four staves in the same key signature and time signature. Above the first staff, the following chord symbols are provided: A, D, G, Am, E, Am, D, C, G, Am, G, D, A, D, G, G, E, Am, D, E, Am. The score includes a repeat sign with first and second endings.

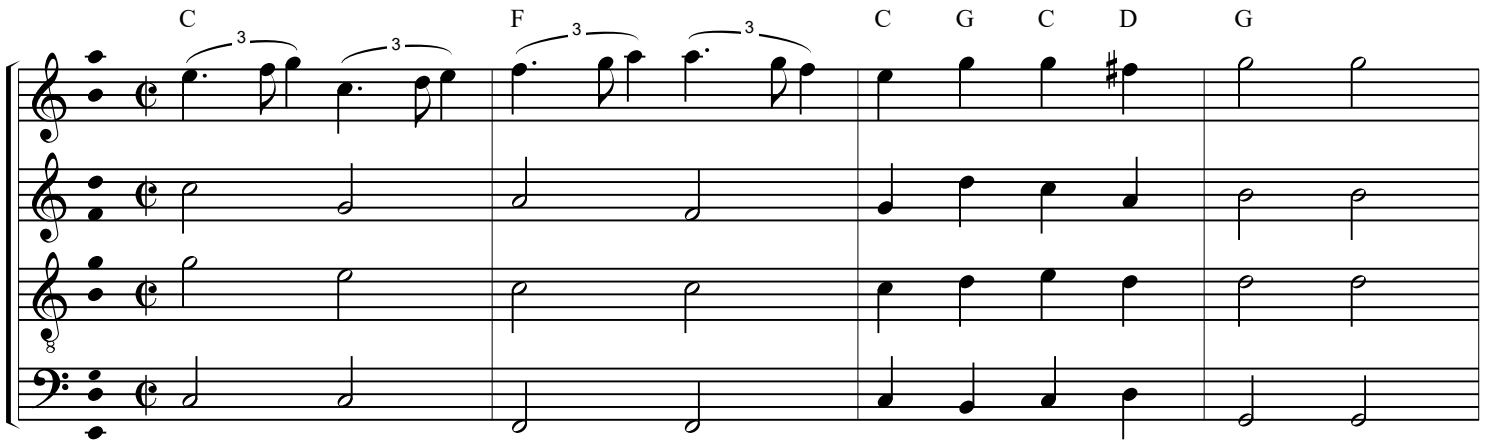
12 D G C Am D Bm Am Em D Am Bm G C D G

The third system of the musical score continues from the second system, starting at measure 12. It consists of four staves in the same key signature and time signature. Above the first staff, the following chord symbols are provided: D, G, C, Am, D, Bm, Am, Em, D, Am, Bm, G, C, D, G. The score includes a repeat sign with first and second endings.

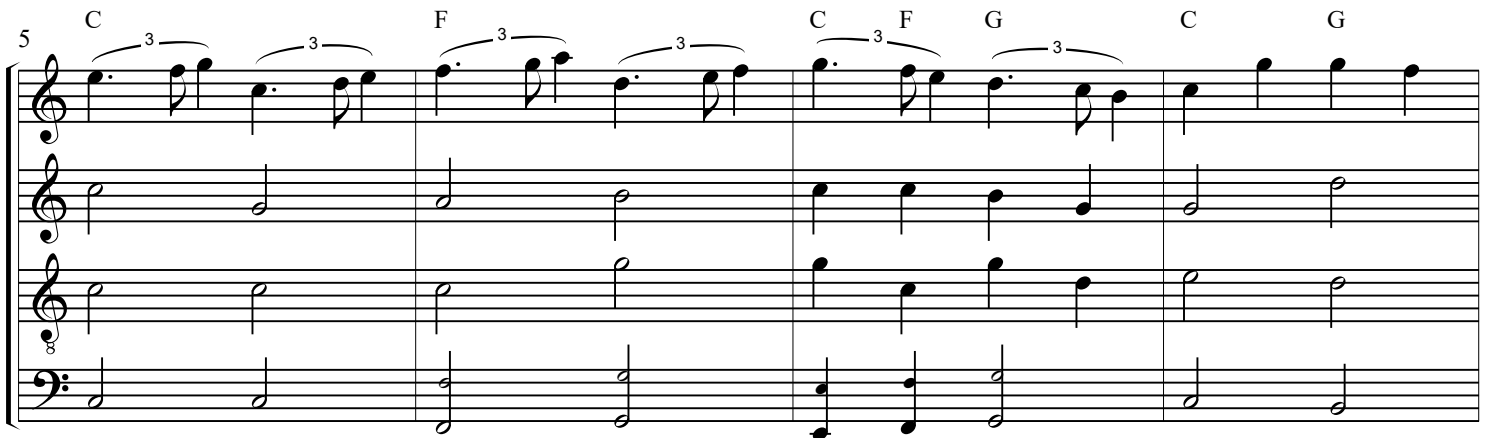
from *Il Scolaro*,  
1645

# Zoppa sù la Chiave Alta

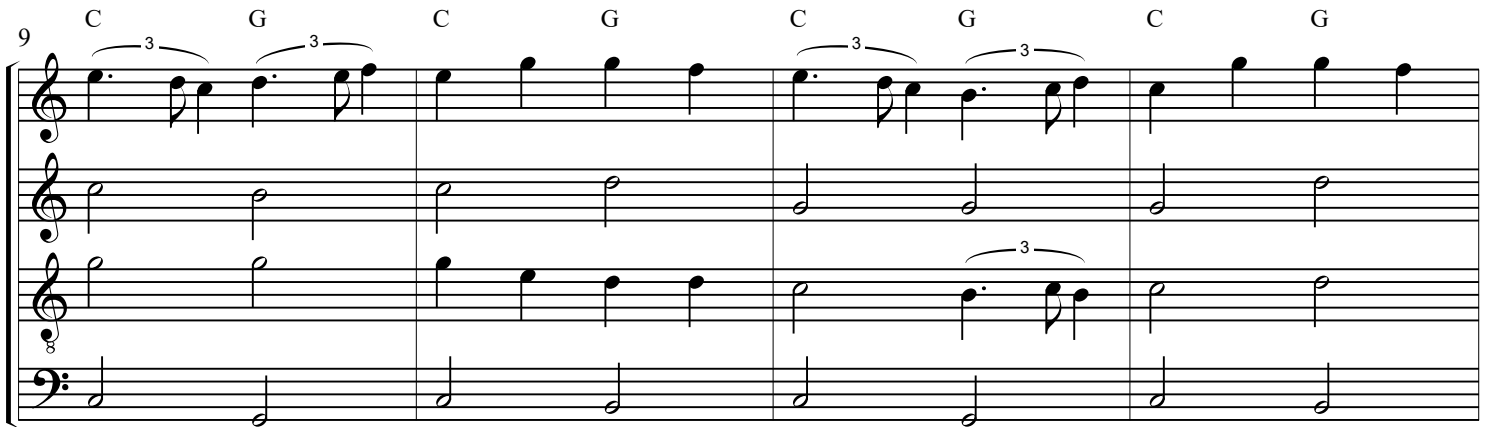
Gasparo Zanetti  
(fl. 1626-1645)



System 1: Measures 1-4. Chords: C, F, C, G, C, D, G. Features triplets in the first two measures.



System 2: Measures 5-8. Chords: C, F, C, G, C, G. Features triplets in measures 5 and 6.



System 3: Measures 9-12. Chords: C, G, C, G, C, G, C, G. Features triplets in measures 9 and 10.



System 4: Measures 13-16. Chords: C, F, C, F, G, C. Features triplets in measures 13 and 14.



### **Belle Qui Tiens**

Belle qui tiens ma vie  
Captive dans tes yeux,  
Qui m'as lame ravie  
D'un soubriez gracieux,  
Viens tost me secourir  
Ou me fauldra mourir,

Pourquoy fuis tu mignarde  
Si ie suis pres de toy,  
Quand tes yeux ie regarde  
Ie me perd dedans moy  
Car tes perfections  
Changent mes actions.

### **Bon jour, mon Coeur**

Bon jour, mon Coeur,  
Bon jour, ma douce vie,  
Bon jour, mon oeil,  
Bon jour, ma chère amie.

Hé, bon jour, ma toute belle,  
Ma mignardise, bon jour.  
Mes délices, mon amour,  
Mon doux printemps, ma douce fleur nouvelle,  
Mon doux plaisir, ma douce colombelle,  
Mon passereau, ma gentille touterelle;  
Bon jour, ma douce rebelle.

### **Ce moys de may**

Ce moys de may,  
ma verte cotte je vestiray.  
De bon matin me lèveray,  
ce joly moys de may.  
Un sault, deux saults, trois saults,  
en rue je feray,  
Pour voir si mon amy verray.  
Je luy diray qu'il me descotte;  
Me descottant le baisera.

### **Das Hertz thut mir auffspringen**

Das Hertz thut mir auffspringen,  
mein Mund vor Freuden singen,  
wann ich kumm zu dem liebsten Bulen meine,  
freundlich mit ir zu schertzen,  
bet ir alleine, die ich lieb von Hertzen.

Beauty who holds my life  
Captive in your eyes,  
Who has delighted my soul  
With a graceful smile,  
Come and rescue me soon  
Or I must die.

Why are you running away, sweet,  
If I'm near you,  
When I look into your eyes  
I get lost in myself  
Because your perfections  
Change my conduct.

Good day, my heart,  
Good day, my sweet life,  
Good day, my eye,  
Good day, my dear love.

Ah, good day, my beauty,  
My pretty one, good day.  
My delights, my love,  
My sweet spring, my sweet fresh flower,  
My sweet pleasure, my sweet dove,  
My sparrow, my gentle turtledove,  
Good day, my sweet rebel.

This month of May,  
my green skirt I'll wear.  
Early in the morning, I'll rise,  
this lovely month of May.  
One hop, two hops, three hops,  
into the street I'll make,  
To see if I'll see my friend.  
I'll tell him to remove my skirt;  
Unskirted, I'll kiss him.

My heart leaps up,  
My mouth sings for joy,  
When I come to my dear beloved,  
To make friendly jest with her,  
With her alone, whom I love with all my heart.

### **Dibedibedon la**

Dibedibedon la la la la  
laissons melancolie,  
par un matin me lavay que jour il n'estoit mie,  
en mon jardin me entray pour cueillit la soucie.

Dibedibedon la la la la,  
let us leave melancholy.  
One morning I arose before the break of day,  
I entered my garden to pick a marigold.

### **Fuggi, fuggi, fuggi**

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

Flee, flee, flee from this sky,  
Harsh and unyielding, relentless and freezing,  
You, who shackle all in prison,  
Neither bending nor breaking in tears.  
You, the year's cruel, frozen tyrant,  
Flee, flee, flee to wherever the eternal winter  
Places its throne over the frost.

Vieni vieni candida vien vermiglia  
Tu del mondo sei meraviglia  
Tu nemica d'amare noie  
Da ad anima delle gioie  
Messaggiera Per primavera  
Tu sei del'anno la giovinezza  
Tu del mondo sei la vaghezza.

Come, come, flowers, come, vermilion.  
You are a marvel for the world  
And the nemesis of all things dreary.  
Give joy to the soul  
Through your message of spring.  
You are the youth of the year  
And the beauty of the world.

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

Come, come, come, graceful and gentle,  
Spring of foreboding love.  
Harken Zephyrus who invites you,  
And the earth that marries the sky;  
At its ray comes May  
come with your lap full of beautiful blossoms,  
come on the wings of little Zephyrs.

### **Gentil madonna**

Gentil madonna del mio cor patrona,  
E de mia vit' ancor,  
Sola nel mondo mia ferma colonna,  
Rimedio'a'ogni mi'ardor,  
Son qua venuto, Per dirt' il tutto  
E per contarte, Di part' in parte  
Tutte le pene Che d'amor vene.  
Gentil madonna, il rimedio sei tu,  
Deh! non star piu.

My noble lady, patroness of my heart  
And of my life,  
My only firm support in the world,  
Remedy for all my ardor,  
I have come to tell you everything  
And to recount from start to finish  
All the pain that came from love.  
Noble lady, you are the remedy,  
Ah, do not wait.

Si ben ti voglio, cara mia signora,  
Perche non voi a me?  
Sappi che sei la mia cara decora,  
E fa che sia di te.  
S'io son fidele, N'esser crudele,  
Se ben ti voglio, Non me ne doglio,  
Viv' in speranza Ch'in tua fidanza,  
Gentil madona, il rimedio sei tu,  
Deh! non star piu.

If I love you, my sweet lady,  
Why don't you love me?  
You know that you are my beloved,  
So let me be yours.  
If I am faithful, do not be cruel.  
If I love you, it does not sadden me,  
I live in hope that trusting you,  
Noble lady, is the remedy,  
Ah, do not wait.

### El Grillo

El Grillo é buon Cantore  
Che tiene longo verso.  
Dalle beve Grillo Canto.  
El Grillo è buon Cantore.  
Ma non fa come gli altre ucelli;  
Come li han cantato un poco,  
Van de fato in altro loco;  
Sempre el Grillo sta pur saldo.  
Quando la maggior el caldo  
Alhor canta sol per amore.

The cricket is a good singer  
Who holds a long note.  
The cricket sings of drinking.  
The cricket is a good singer.  
But he's not like other birds;  
As soon as they have sung a while,  
They are off somewhere else;  
The cricket always stays put.  
When the weather is at its hottest,  
Then he sings for the love of it.

### Helas madam

Helas madam celle que j'ayme tant:  
Souffrez que soye vostre humble servantz;  
Vostre humble servantz je serays a toujours  
Et tant que je viv'ray aultr' n'aymeray que vous.

Alas my lady, whom I love so much,  
Allow me to be your humble servant,  
Your humble servant I will be forever,  
And as long as I live I will love none but you.

Hellas, beau sire, vous estes bel et bon,  
Sage et courtoys et de noble maison,  
Et aussi bon que l'on scairoit finer,  
Mais cil que j'ayme, ne scairoye oublier.

Alas, good sir, you are fine and handsome,  
Wise and courteous, and of good family,  
As good as one could find;  
But I could not forget the one I love.

Hellas, ma dame, pences en vostre cas:  
Entre nous deulx ne fault point d'avocatz.  
Certes non pas, et vous le scavez bien.  
Allez vous en, car vous ne faitez rien.

Alas, my lady, judge the case for yourself:  
Between us two we need no advocates.  
Certainly not, as you know very well.  
Go away; you are wasting your time.

Mon cuer souspire et se plaint tendrement,  
Quant il ne peult trouver allegement.  
Ne scay comment on me veult dechasser;  
S'il est ainsi, j'ayray ailleurs chasser.

My heart sighs and tenderly laments,  
Since it can find no relief.  
I do not know why I am rejected,  
If this is the case, I shall hunt elsewhere.

Hellas, ma dame, et n'en seray-je point?  
Certes beau sire, je ne le vous dis point.  
Servez a point: il vous sera mery.  
Hellas, ma dame, de bon cuer vous mercy.

Alas, my lady, is there no hope for me?  
Indeed, good sir, I did not say that.  
Serve well: you will be rewarded.  
Alas, my lady, I thank you with all my heart.

### Il est bel et bon

Il est bel et bon, commere, mon mary.  
Il estoient deux femmes toutes dung pays.  
Disanst l'une à l'autre –  
"Avez bon mary?"  
Il ne me courrouse, ne me bat aussy.  
Il faict le mesnaige,  
Il donne aux poulailles,  
Et je prens mes plaisirs.  
Commère, c'est pour rire  
Quand les poulailles crient:  
Petite coquette quest cecy?

He is handsome and fine, my husband is,  
There were two gossiping women in the village,  
Saying one to the other,  
do you have a good husband?  
He doesn't scold me, or beat me either.  
He does the chores,  
He feeds the chickens  
And I take my pleasure.  
Really you have to laugh  
When the chicks and hens cry:  
Little flirt, what's this?

### Il estoit une fillette

Il estoit une fillette  
Qui vouloit scavoit le jeu d'amours.  
Ung jour qu'elle estoit seullette  
Je luy en aprins deux ou trois tours.  
Après avoir senty le goust  
elle me dit en soubzriant:  
"Le premier coup me semble lour  
Mais la fin me semble friant".  
Je luy dis: "vous me tentez"  
El me dit: "recommencez"  
Je l'empoingne,  
Je l'embrasse,  
Je la fringue fort.  
Elle crie: "ne cessez",  
Je luy dis: "vous me gastez  
Laissez moy, petite garse  
Vous avez grand tort".  
Mais quant ce vint a sentir le doux point.  
Vous l'eussiez vu mouvoir si doucement  
Que son las cueur luy tremble fort et poingt.  
Mais, Dieu mercy, c'estoit ung doux tourment.

There was a maiden  
Who desired to learn the game of love.  
One day when she was alone  
I showed her two or three tricks.  
Having taken a liking to it,  
She said smilingly to me,  
"The first bout was hard,  
but the end was delicious."  
I said to her "You tempt me."  
She said "Do it again."  
I seized her,  
I embraced her,  
I frisked her roundly.  
She cried, "Do not stop."  
I said, "You wear me out,  
Let go of me, my girl,  
You go too far."  
But when she felt the sweet dart,  
You should have seen her moving, oh so softly  
That her heart throbbed and shuddered.  
But God be thanked, it was such sweet torment!

### J'ay du mal tant tant (J'ay le rebours)

J'ay le rebours de ce qu ie souhaite,  
J'ay converty en ioye contrefaite  
Toute le plaisir que perdre craignoye tant:  
J'ay du mal tant tant,  
Que le coeur me fend  
De voir l'amour defaite.

I have the opposite of what I wish,  
I've turned into feigned joy  
All the pleasure I feared so much to lose:  
I have so much wretchedness  
That my heart is breaking  
To see my love undone.

Ma douleur n'est moins grande que secrette,  
Mon bien perdu sans espoir je regrette,  
Qui me souloit l'esprit rendre content:  
J'ay du mal tant tant...

My pain is not greater than it is secret;  
I regret my lost happiness without the hope  
That once would make my mind content.  
I have so much wretchedness...

Fy des beaux chants & des vers du poete,  
J'aime trop mieux Hieremie le prophete,  
Avec luy vois mourir en languissant;  
J'ay du mal tant tant...

Enough of pretty songs and poet's verses;  
Too much do I prefer Jeremiah the prophet,  
And with him go to my death in misery.  
I have so much wretchedness...

### La la la je ne l'ose dire

La, la, la, je ne l'ose dire.  
La, la, la, je le vous dirai,  
et la, la, la, je le vous dirai.

La, la, la, shouldn't tell it to you.  
La la la, I'll tell it to you,  
And la, la, la, I'll tell it to you.

Il est un homme en not' ville  
qui de sa femme est jaloux.  
Il n'est pas jaloux sans cause,  
mais il est cocu de tout.  
La, la, la...

There is a man in our town  
Who is jealous of his wife.  
He's not jealous without cause,  
Because he is cuckolded constantly.  
La, la, la...

Il n'est pas jaloux sans cause,  
mais il est cocu de tout.  
Il aprete et si la mene  
au marche s'en va a tout.  
La, la, la...

He's not jealous without cause,  
Because he is cuckolded constantly.  
He prepares and takes her to the market,  
Where everything goes badly.  
La, la, la...

### **Lirum bililirim**

Lirum bililirim, bililirim, lilirim, lirum, lirum.

Lirum bililirim, bililirim, lilirim, lirum, lirum.

Deh si soni la sordina.  
Tu m'intendi ben, Pedrina,  
Ma non già per il dovirim.

Ah, sound now the muted instrument.  
You understand me well, Pedrina,  
But not just out of duty.

Le ses an che t'vo mi ben  
E che t'son bon servidor,  
Ma t'aspet che l'so ben  
Ch'al fin sclopi per amor.  
Deh, non da plu tat dolor,  
Tu sa ben che dig il virum.

I've loved you now for six years,  
And to you I've been a faithful servant,  
But you're waiting, I know,  
For me to burst with love.  
Ah, stop causing me such pain,  
You know well that I speak the truth.

Quant apensi al temp passat  
E che to servita indàren,  
A m'doni desperat  
Al demoni da l'inferen.  
Ma s'non m'aidi ques inveren  
E mi vo da te partirum.

When I think of the time that's passed  
And of how I've served you in vain,  
Despairing, I give myself  
To the demons of hell.  
But if you don't help me this winter  
I shall take my leave of you.

### **Margot labourez les vignes**

Margot labourez les vignes,  
vignes, vignes, vignolet,  
Margot labourez les vignes bien tost:  
En revenant de Lorraine, Margot,  
Rencontray trois capitaines,  
Ils m'ont saluee vilaine, Margot.  
Je suis leurs fievres quartaines,  
Margot labourez les vignes,  
vignes, vignes, vignolet,  
Margot labourez les vignes bien tost.

Margot, work the vines,  
The vines, the vines, the little vines,  
Margot, go and work the vines now:  
Returning from Lorraine, Margot,  
I met three captains,  
They greeted me with disgust, Margot.  
I am their fourth-day fever,  
Margot, work the vines,  
The vines, the vines, the little vines,  
Margot, work the vines soon.

### **Mes pas semes**

Mes pas semés & loing alés  
Par diuers solitaires lieux,  
Sont de pensers entremellés,  
Qui rendent humides mes yeux:  
Et tant plus i'ay ma vois haucée,  
Tant moins ie me sens exaucée.  
Et si ne sçay quand i'auray mieus.

My steps, wandering and scattered,  
Through many lonely places,  
Are mingled with thoughts  
That wet my eyes with tears.  
And the more I've called out,  
The less I've felt I was heard.  
Yet I don't know when I shall have things better.

Ie n'ai tenu mes pas si chers,  
Ny mon esprit tant endormy,  
Que par montaignes et rochers  
Ie n'aye cherché mon amy:  
L'oeil au guet, l'aureille ententive,  
La parole prompte et nayue,  
Mais de luy n'ay mot ne demy.

Quand quelqu'un parle il m'est auis  
Que Narcissus a quelque ennuy,  
Ie me presente vis à vis  
Pour tenir propos à celui  
Qui telle parole prononce  
En luy faisant mesme responce,  
Mesme propos, & mesmes dis.

Narcissus respons s'il te plait,  
Oys tu mon cry? ie croy que non,  
Rien ne sera mon piteus plait,  
Fors par tout espandre ton nom:  
Donc ie te prie ne me nye  
Ta bien amée compagnie,  
Et tu seras en bon renom.

Ton bon sçavoir ny parler prompt,  
Ne m'acquierent aucun plaisir  
Car l'absence de l'amy, rompt  
Tout ce qu'en espere mon desir:  
Mais plus que c'est ma destinée,  
Que ie soye amante obstinée,  
Ie quite propos et plaisir.

Respondant à plusieurs parleurs,  
Ie n'en ay sceu trouuer aucun,  
Qui s'aprochat de tes valeurs:  
Pour cela i'entretiens chacun,  
C'est en attendant ta presence:  
Car ie suis en ferme constance,  
Parler à tous, & n'aimer qu'un.

### **Mignonne, allons voir si la rose**

Mignonne allons voir si la rose  
Qui ce matin avoit desclose  
Sa robe de pourpre au soleil,  
A poin et perdu ceste vespree  
Le lys de sa robe pourpree,  
Et son tein et au vostre pareil.

Las! voyez comme en peu d'espace,  
Mignonne, elle a dessus la place,  
Helas! ses beautés laissé choir!  
Ha vrayment marastre est nature,  
Puis qu'une telle fleur ne dure  
Que du matin iusques au soir.

I have never found my steps so precious,  
Nor my mind so benumbed, as in  
This searching among mountains and boulders  
For my beloved.  
My eyes watchful, my ears alert,  
My tongue ready and open --  
But not a word or syllable of him.

When someone speaks, it seems to me  
That Narcissus is vexed at something --  
I turn to face him  
Who says this thing  
And talk with him,  
Answering him with the same answer,  
The same subject, the same words.

Narcissus, answer me, please.  
Do you not hear my cry? I fear not;  
Nothing will come of my woeful plea, except  
To spread your name everywhere.  
I beg you not to deny me  
Your affectionate company,  
And then you will be well spoken of.

Your learning, your ready speech  
Bring me no pleasure;  
For the absence of my beloved shatters  
Everything my longing hopes for.  
But since it's my destiny  
To be a stubborn lover,  
I abandon my purpose and my pleasure.

Answering several suitors,  
I've not found any  
Who came near to your value:  
And I entertain each of them  
Only in awaiting your return;  
For I am constant;  
To speak to all and love only one.

My dear, let's go and see if the rose,  
Which this morning had opened  
Its purple robe to the sun,  
Has this evening lost  
The folds of its purple robe  
And its color like your own.

Alas, see how in such a short time  
My dear, she has lost her place,  
Her beauties lay fallen.  
Nature is truly a wicked stepmother,  
That such a flower only lasts  
From morning until evening.

Donc, si vous me croyez, Mignonne,  
Tandis que vostre aage fleuronne  
En sa plus verde nouveaute,  
Cueillez, cueillez vostre ieunesse:  
Comme à ceste fleur la vieillesse  
Fera ternir vostre beauté.

Therefore, if you believe me, my dear,  
While your life blossoms  
In its most verdant freshness,  
Harvest, harvest your youth:  
Like this flower, old age  
Will wither your beauty.

### **Mir ist ein feins brauns meidelein**

Mir ist ein feins brauns meidelein  
gefallen in meinen sinn.  
Wolt Got ich solt heint bey ir sein mein  
trawren fur dahin.  
Kein tag noch nacht hab ich kein rw  
das schafft jr schön gestalt  
ich weiß nit wie im furbaß thu  
mein seinß lieb macht mich alt.

A beautiful brown maiden  
Makes my head spin.  
If God wanted me to be near her,  
My grief would go away.  
I have no rest day or night  
Because of her beautiful form.  
I don't know how to go after her,  
My sweet love is aging me.

Dem meydlein ich gern dienen wolt  
wenn ichs mit fugen kundt  
darumb hab ich der neyder vil  
das mir nit wirdt vergundt.  
Ich hoff sie sols erfahren bald  
wie ichs so trewlich gmein  
auff erdt ich mir nichts wünschen wolt  
denn zusein bey jr allein.

I'd serve the maiden well  
If I had permission;  
That's why I have many envious people,  
Who wouldn't let me.  
I hope she learns soon  
How sincere I am.  
I hope for nothing else on earth  
Than being around her all the time.

Dem meydlein ich mein trew versprich  
zun ehrn vnd anders nicht.  
alß was doch frumb vnnd ehrlich ist  
darnach ich mich stetß richt.  
Solt denn mein trew verloren sein  
krenckt mir mein sin vnnd gmüt  
ich hoff sie sols erfahren schier  
mein sach soll werden gut.

I'll promise my faith to the maiden,  
In honor and nothing else;  
All that is pious and honorable,  
Always will direct me.  
If my loyalty should be lost,  
It would destroy my mind and soul;  
I hope she finds out soon,  
And that my case will improve.

### **Oy comamos y bebamos**

Oy comamos y bebamos  
Y cantemos y holguemos,  
Que manana ayunaremos.

Today, let's eat and drink,  
Let's sing and sport,  
For tomorrow we fast.

Por onrra de Sant Antruejo  
Paremonos oy bien anchos,  
Enbutamos estos panchos,  
Rrecalquemos el pellejo.  
Que costumbres de concejo  
Que todos oy nos bartemos,  
Que manana ayunaremos.

In honor of St. Carnival,  
Let's feel proud,  
Let's stuff our stomachs  
Until our skin stretches.  
Wise custom decrees  
That we gorge ourselves,  
For tomorrow we fast.

Beve, Bras; más tú, Beneyto;  
Beva Pidruelo y Llorente.  
Beve tú primeramente,  
Quitarnos has deste preito.  
En beber bien me deleyto;  
Daca, daca, beberemos,  
Que mañana ayunaremos.

Drink up, Bras; and you, Beneyto;  
Drink Pidruelo and Llorente.  
Drink now, quickly,  
Let's get rid of this gloom.  
Drinking well is my delight,  
Come on, let us drink,  
For tomorrow we fast.

### **Pan di miglio caldo caldo**

Pan de miglio caldo caldo  
Donne mie a chi ne vuole.  
Le man presto alle guarnole  
Su su su che questo è caldo.

Millet bread, hot hot,  
My ladies, to whoever wants any,  
The hand quickly to the garnets,  
Away, away, away as this is hot.

Or su donne comperati  
Del mio pan caldo de miglio  
Fa star tutte innamorate  
Fresche e belle come un ziglio.  
Vi farà color vermiglio  
Se 'l gustati cusi caldo.

Step up, ladies, buy  
My hot millet bread,  
It makes all fall in love  
Fresh and lovely as a lily.  
It will make you vermilion  
If you taste it while it's so hot.

Io so ben e vi prometto  
Se 'l mio pan voi gustareti  
Tal dolcezza in vostro petto  
Con piacere e festa areti in  
Con affecto voi direte  
Benedetto che l'è caldo.

I know well and promise you  
If my bread you taste  
Such sweetness in your breast  
With pleasure and joy you'll have,  
You'll emphatically say  
Blessed be that it's hot.

### **Pase el agoa**

Pase'el agoa,  
ma Julieta dama,  
pase'el agoa.  
Venite vous a moy.

Cross over the water,  
my lady Julieta,  
Cross over the water.  
Come to me.

Je m'en anay en un vergel,  
Tres rosetas fui culler.  
Ma Julioleta dama,  
pase'el agoa.  
Venite vous a moy.

I went to the garden  
To gather three rosebuds.  
My lady Julieta,  
Cross over the water.  
Come to me.

### **Quand je bois du vin claret**

Quand je bois du vin claret, ami,  
tout tourne, tourne, tourne, tourne  
aussi desormais je bois  
Anjou ou Arbois.  
Chantons et buvons,  
a ce flacon faisons la guerre,  
Chantons et buvons, mes amis,  
buvons donc!

When I drink claret wine, my friend,  
Everything turns, turns, turns, turns...  
Now, I also drink  
Anjou or Arbois.  
Let's sing and drink,  
declare war on that flask!  
Let's sing and drink, My friends;  
let's drink, then!



De ce gras jambon  
Mangeons pour oublier nos peines!  
De ce gras jambon  
Mes amis, mangeons donc!  
Chantons et buvons:  
Vive l'amour et la bouteille!  
Chantons et buvons, Mes amis;  
buvons donc!

From that fatty ham  
Let's eat to forget our sorrows!  
From that fatty ham  
My friends, let's eat, then!  
Let's sing and drink:  
Long live love and the bottle!  
Let's sing and drink, My friends,  
let's eat, then!

### Si j'ayme ou non

Si j'ayme ou non je n'en dy rien,  
Chacun en pense ce qu'il veut.  
Si l'amour me fait mal ou bien,  
C'est à moy seul qu'il plaist ou doeult;  
Qui savoir veut ce qui en est,  
Il s'entourmente et m'en desplait.

Whether I love or not I don't say a thing,  
People can think what they want.  
If love hurts or does me good,  
It's only to me that it pleases or pains;  
Whoever wants to know what it is  
Torments himself to my displeasure.

On dit que mon oeil va souvent  
Au lieu ou je voudroy' choisir,  
Ia pour cela ne suis servant,  
Car regard ne m'est pas plaisir;  
Si par plaisir l'oeil se conduit,  
Le Coeur n'y est pourtant seduit.

They say that my eye often goes  
To the place where I choose,  
And where I do not serve,  
Because to look is not my pleasure;  
If for pleasure the eye wanders,  
The Heart, however, is not there seduced.

Je ne dy pas que quelque fois  
L'oeil n'ait bien le Coeur vaincu;  
Mais en vivant comme fais,  
Attaint ne suis n'y convaincu,  
J'en ay vescu long tems en dueil,  
Le Coeur ne croy ra plus à l'oeil.

I don't confess that sometimes  
The eye betrays the broken Heart;  
But living as I do,  
Where I am not convinced,  
I lived for a long time in mourning,  
The Heart will cease to believe in the eye.

Fortune ha bien esté pour moy,  
M'entretenant en mes amours  
C'est pour avoir gardé ma foy.  
Dire le puis bien tous les jours,  
Tout men secours gist en honneur,  
Parquoy je dy, fy de l'angeur.

Quite fortunate have I been,  
Taking me through in my loves  
It is for keeping my faith.  
Say it the best every day,  
All my salvation lies in my honor,  
For what I say, to hell with languor.

### Tant que vivray

Tant que vivray en aage florissant,  
Je serviray d'amours le roy puissant,  
En fais, en ditz, en chansons et accordz.  
Par plusiers fois m'a tenu languissant,  
Mais après duel m'a faict rejoysant,  
Car j'ay l'amour de la belle au gent corps  
Son alliance, C'est ma fiance:  
Son cueur est mien, Le mien est sien.  
Fy de tristesse, Vive l'ysse,  
Puis-qu'en amour a tant de bien.

As long as I live in my prime,  
I will serve the great king of love,  
In deeds, in words, in songs and harmony.  
Many times he has left me to languish,  
But after sorrow has made me rejoice,  
For I have the love of a sweet-bodied beauty.  
Her betrothal is pledged to me;  
Her heart is mine, mine is hers.  
Away with sadness, long live gladness,  
For in love there are so many good things.

Quand je la veulx servir et honorer,  
 Quand par éscriptz veulx son nom décorer,  
 Quand je la veoy et visite souvent,  
 Ses envieux n'en font que murmurer;  
 Mais nostre amour n'en scauroit moins durer ;  
 Autant ou plus en emporte le vent,  
 Maulgré envie, Toute ma vie,  
 Je l'aymeray Et chanteray:  
 C'est la première, C'est la dernière  
 Que j'ay servie Et serviray.

When I wish to serve and honor her,  
 When I wish to write and praise her name,  
 When I see and visit her often,  
 The envious can only whisper;  
 But our love will endure  
 As long as the winds blow.  
 In spite of envy, all my life  
 I will love her and will sing;  
 This is the first, this is the last  
 That I have served and will serve.

### **Tres moricas m'enamoran**

Tres moricas m'enamoran  
 en Jaén:  
 Axa'y Fátima'y Marién.

Three Moorish girls have made me fall in love  
 in Jaén:  
 Axa, Fátima and Marién.

Dixeles, quién sois, señoras,  
 De mi vida robadoras?  
 Cristianas qu'éramos moras de Jaén:  
 Axa'y Fátima'y Marién.

I said to them, "Who are you, ladies,  
 That have robbed me of my life?"  
 "We are Christians who were Moors in Jaén,  
 Axa, Fátima and Marién."

Yo vos juro al Alcorán,  
 En quién, señoras, creéis,  
 Que la una y todas tres  
 M'habéis puesto'en grande afán,  
 Do mis ojos penarán pues tal verén:  
 Axa'y Fátima'y Marién.

I swear by the Koran  
 In which, ladies, you believe,  
 That one and all three of you  
 Have caused me great anxiety;  
 Where can my sorrowful eyes see at last  
 Axa, Fátima and Marién.

### **Un Sarao de la chacona**

Un sarao de la chacona  
 se hizo el mes de las rosas,  
 Huvo millares de cosas  
 y la fama lo pregona.  
 A la vida vidita bona,  
 vida, vámonos a Chacona.

A chacona soirée  
 was held in the month of roses,  
 there were thousands of things,  
 and the fame proclaimed it.  
 To the good life,  
 life, let's go to chacona.

Porque se casó Almadán  
 se hizo un bravo sarao,  
 Dançaron hijas de Anao  
 y los nietos de Milán.  
 Un suegro de don Beltrán  
 y una cuñada de Orfeo  
 conmençaron un guineo  
 y acabolo un amaçona,  
 y la fama lo pregona.  
 A la vida vidita bona,...

Because Almadán got married,  
 we held a grand soirée,  
 Anao's daughters danced  
 with Milán's grandsons.  
 Don Beltrán's father-in-law  
 and Orfeo's sister-in-law  
 began a guineo  
 and it ended with an amaçona  
 and the fame proclaimed it.  
 To the good life, ...

Salió la Raza y la traza  
 todas tomadas de orín,  
 y danzando un matachín  
 el Oñate y la Viaraza.

Out came Raza and Traza  
 all taken from piss,  
 Onate and Viaraza  
 Danced a matachín

Entre la Raza y la traza  
se levantó tan gran lid,  
que fué menester que el Zid,  
que bailase una chacona.  
Y la fama lo pregonó.  
A la vida, vidita bona...

Salió el médico Galeno  
con chapines y corales,  
y cargado de atabales,  
el manso Diego Moreno.  
El engañador Vireno  
salió tras la traga malla,  
y l'amante de Cazalla  
con una moça de Arjona.  
Y la fama lo pregonó.  
A la vida, vidita bona...

Between Raza and Traza  
There arose such a great quarrel,  
That it was necessary that El Cid  
Dance a chacona.  
and the fame proclaimed it.  
To the good life, ...

Out came doctor Galeno  
With chapines (shoes) and corals,  
And, loaded with drums,  
The suave Diego Moreno.  
The trickster Vireno  
Entered after the gluttonous woman,  
And the lover Cazalla  
With a wench from Arjona.  
and the fame proclaimed it.  
To the good life, ...

### Una sañosa porfía

A song in commemoration of King Boabdil, who lost his domain when King Ferdinand and Queen Isabella claimed the Alhambra, the Moorish palace at Grenada, and the passing of Moorish civilization from Spain.

Una sañosa porfía  
sin ventura va pujando.  
Ya nunca terné alegría,  
ya mi mal se va ordenando.

Ya fortuna disponía  
quitar mi próspero mando,  
qu'el bravo león d'España  
mal me viene amenazando.

Su espantosa artillería  
Los adarves derribando,  
mis villas y mis castillos,  
mis ciudades va ganando.

La tierra y el mar gemían  
que viene señoreando,  
sus pendones y estandartes  
y banderas levantando.

La muy gran caballería,  
Hela, viene relumbrando,  
sus huestes y peonaje  
el aire viene turbando.

Córreme la morería,  
los campos viene talando;  
mis compañías y caudillos  
viene venciendo y matando.

A furious, doomed  
conflict grinds on.  
Joy I never had,  
and now my sad fate is ordained.

Fortune decrees  
to take away my happy rule,  
for the brave lion of Spain  
comes to menace me.

His dreadful artillery  
demolishes all our ramparts,  
My towns and my castles,  
All my cities he is capturing.

The earth and sea groan  
as they fall under his power,  
His pennants and his standards  
And his flags hosted high.

His imposing cavalry  
arrives in grand array.  
His hosts and infantry  
stir the air.

He over-runs Moorish lands  
and razes the fields.  
My companies and my captains  
Are being crushed and massacred.

Las mezquitas de Mahoma  
en iglesias consagrando;  
las moras lleva cativas  
con alaridos llorando.

He turns the mosques of Mohammed  
into parish churches;  
They take away our women  
amidst cries and tears.

Al cielo dan apellido  
Viva el gran Rey don Fernando,  
viva la muy gran leona,  
Alta Reina prosperando.

A cry goes up to heaven:  
"Long live King Ferdinand!  
Long live the magnificent lioness,  
The great and prosperous Queen!"

Una generosa Virgen  
esfuerzo les viene dando.  
Un famoso caballero  
delante viene volando.

A generous Virgin  
gives them great courage.  
An illustrious knight  
proudly flies before them.

Con una cruz colorada  
y una espada relumbrando,  
d'un rico manto vestido,  
toda la gente guiando.

Carrying a crimson cross  
and a sparkling sword,  
Dressed in a rich mantle,  
he leads forth all the people.

### Vecchie letrose

Vecchie letrose, non vaete niente  
Se non a far l'aguaito per la chiazza.  
Tira, tira, tir'alla mazza,  
Vecchie letrose, scannaros'e pazze!

Spiteful old women, you are good for nothing,  
Only for lying in wait in the thicket.  
Beat, beat, beat with your canes,  
Spiteful old women, murderous and mad!



## A note on sources

In modern editions, it is common to attribute pieces to the author or printer of the original volumes where pieces appeared. In those original editions, many publishers and authors did not or could not assign attribution to the authors of these works. Notable among them are John Playford, who only published melodies in his *Dancing Master* books, and Pierre Phalèse, who shamelessly republished others' works. Tielman Susato, Pierre Attaignant, and Adrian Le Roy created books of original settings of popular tunes and sometimes original works (many later republished by Phalèse).

In this volume, I have taken pieces for lute, harpsichord or mixed consort, and altered them to four part settings. I have labeled these as “adapted by Steve Hendricks”. When I began with just a melody, I labeled them as “setting by Steve Hendricks”.

The image shows a page of handwritten musical notation from a 16th-century manuscript. The page is divided into two sections. The top section is titled "SUPERIVS" and contains three staves of music. The bottom section is titled "TENOR" and contains three staves of music. The first staff of the "TENOR" section has the lyrics "Que ie chatouille ta fossette" written below it. The notation is in a historical style with a treble clef and a key signature of one flat. The page is aged and shows some wear.

from *Second livre contenant trois Gaillardes...*, Pierre Attaignant, 1547

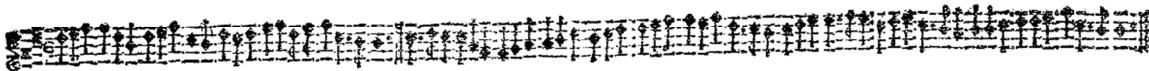
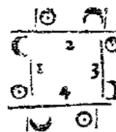
## A note on spelling

Music of this time period predates dictionaries and standardized spelling. Many pieces have different spellings across different manuscripts and publications. Sometimes titles vary within a single publication, with different spellings at the piece title and in the table of contents, and even in the lyrics.

I used original spellings when possible. When multiple spellings exist, I selected whichever struck my fancy.

(91)

**Hide Parke**     *A square Dance for eight thus*



**First** and 3. Cu. meet, and fall back        First and third men take their Wo. by both hands, and meet side wayes,  
the 2. and fourth as much        the first man take the third Wo. by both hands, and slide through the  
fourth Cu. and cast off to your places, whilst the first Wo. and the third  
man doe the like        The 2. and 4. Cu. the same.

**This as before**        The second and fourth man change places with their We. holding hands  
whilst the first man and Wo. crosse over, and going on the outside under  
their armes, come the man into the Wo. place, and Wo. into the mans  
place, the third Cu. doing the like at the same time        Then the other  
foare doing the like   .

**This as before**        Men goe on the inside of your owne We. and on the outside of the next  
and so round to your places        Then the Wo. as much   .

from *The English Dancing Master*, John Playford, 1651







## The Greate Booke of Dances & Songs.

