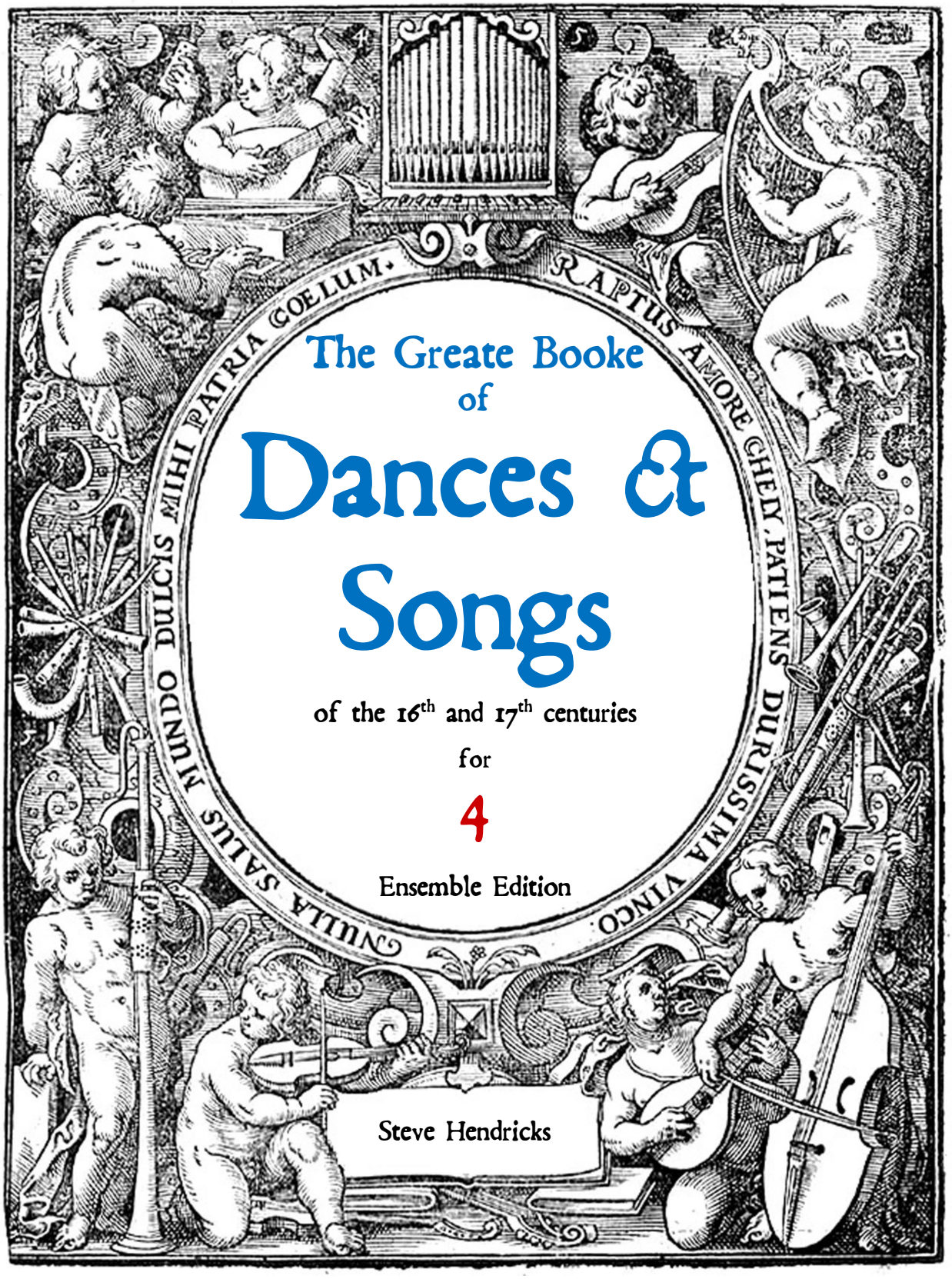


The Greate Booke of Dances & Songs

of the 16th and 17th centuries

for

4

Ensemble Edition

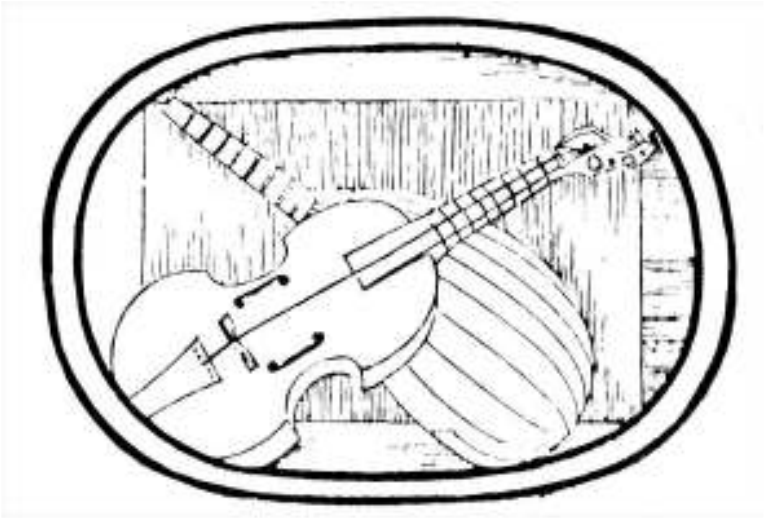
Steve Hendricks

The Greate Booke of

Dances & Songs

of the 16th and 17th centuries

Steve Hendricks



Steve Hendricks Music
San Diego

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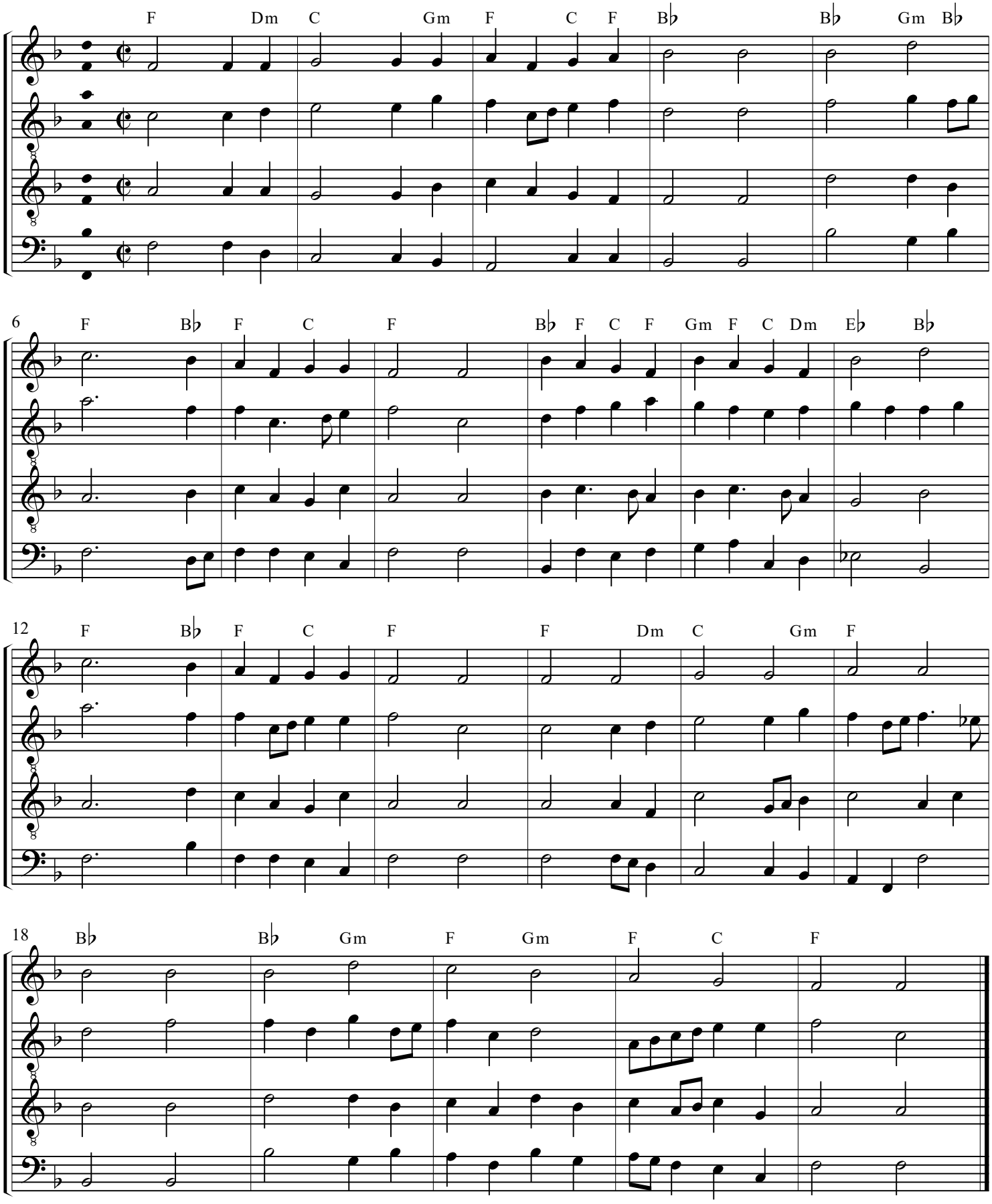
from *Orchesographie*,
1589

Allemande

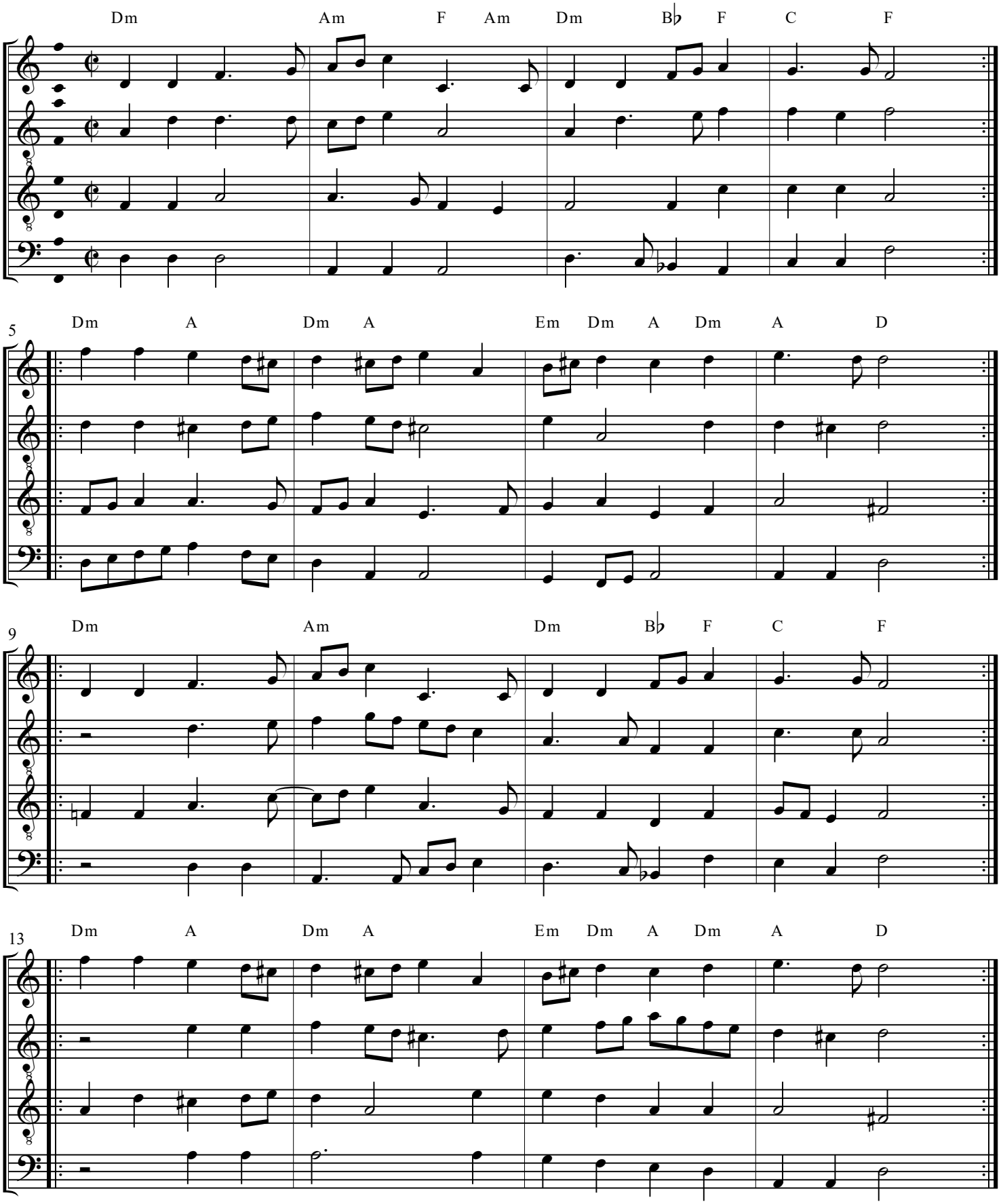
Thoinot Arbeau (Jehan Tabourot)
(1520-1595)



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

Abergenny

John Playford
(1623-1686)



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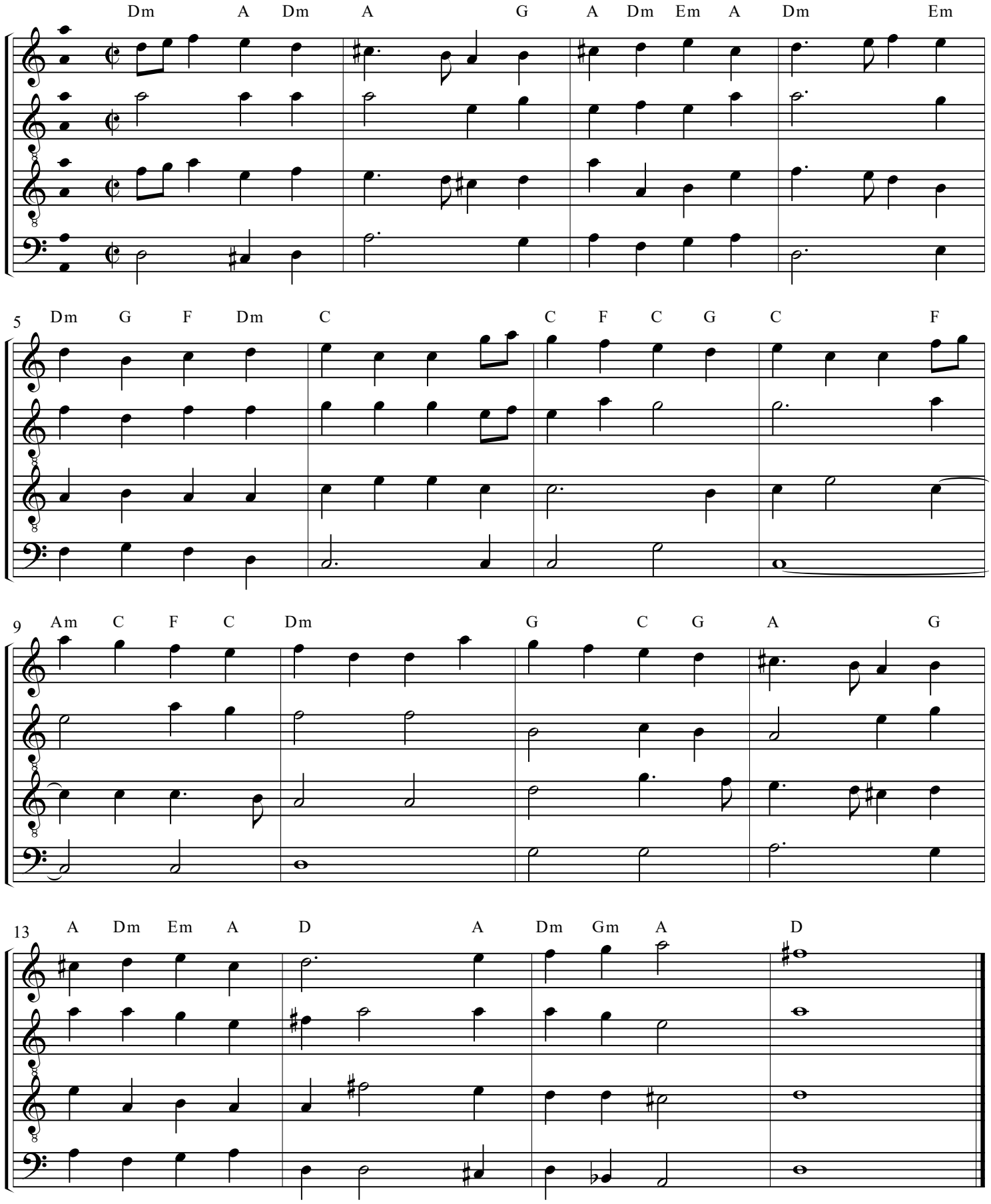
from *Terpsichore*,
1612

Pavane de Spaigne

XXX

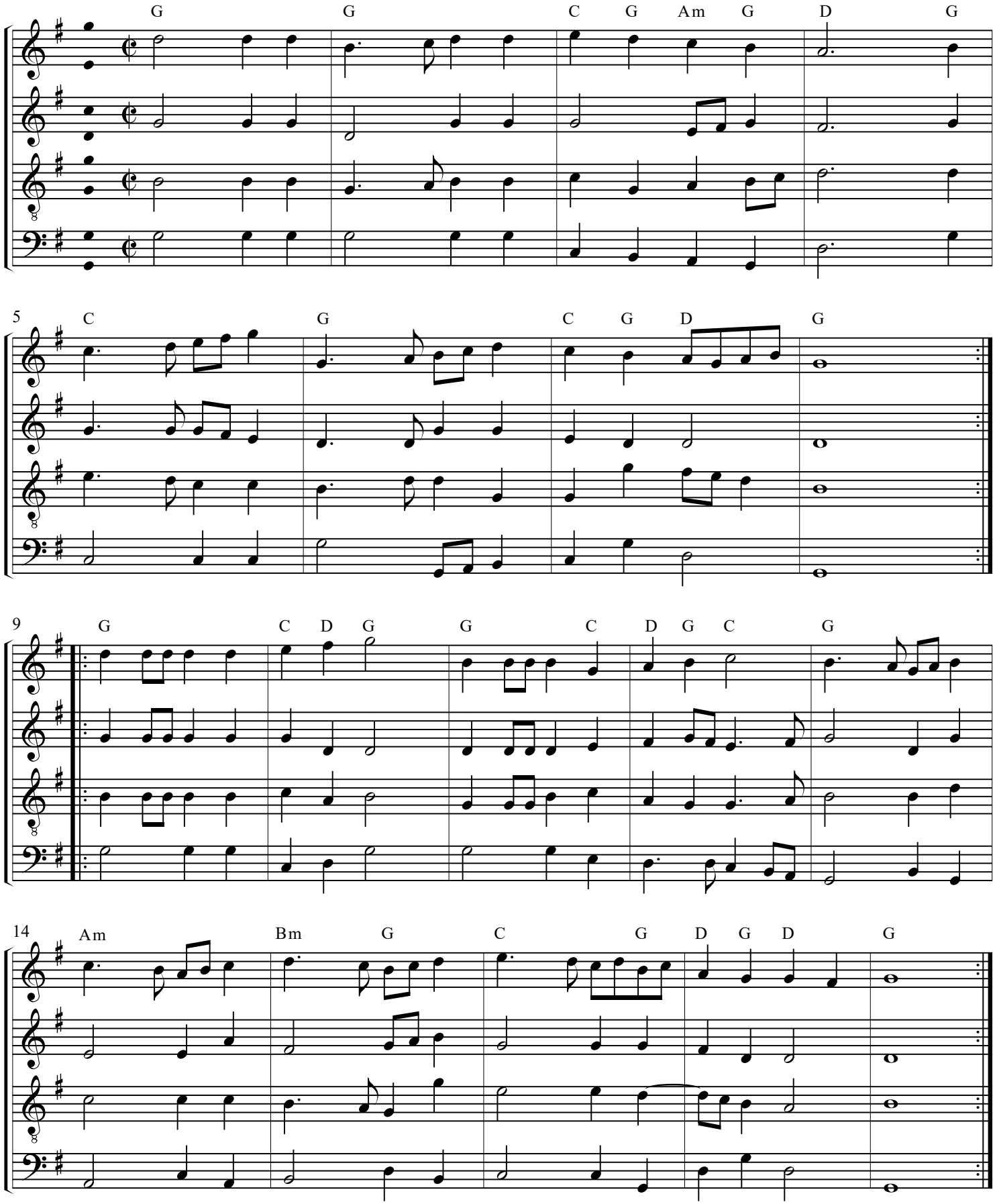
Michael Praetorius
(c.1571-1621)



All in a Garden green

from *The English Dancing Master*, 1651

John Playford (1623-1686)



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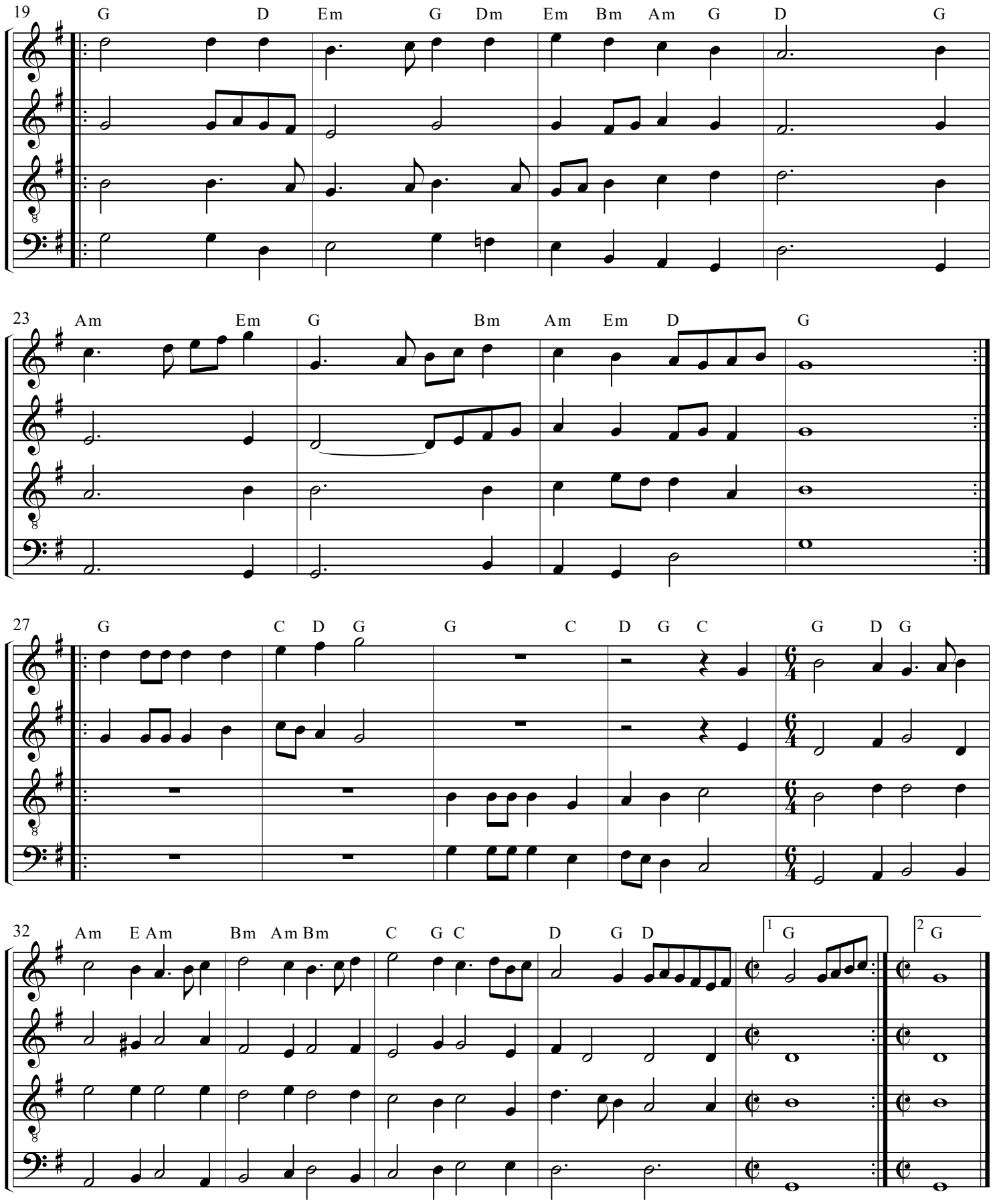
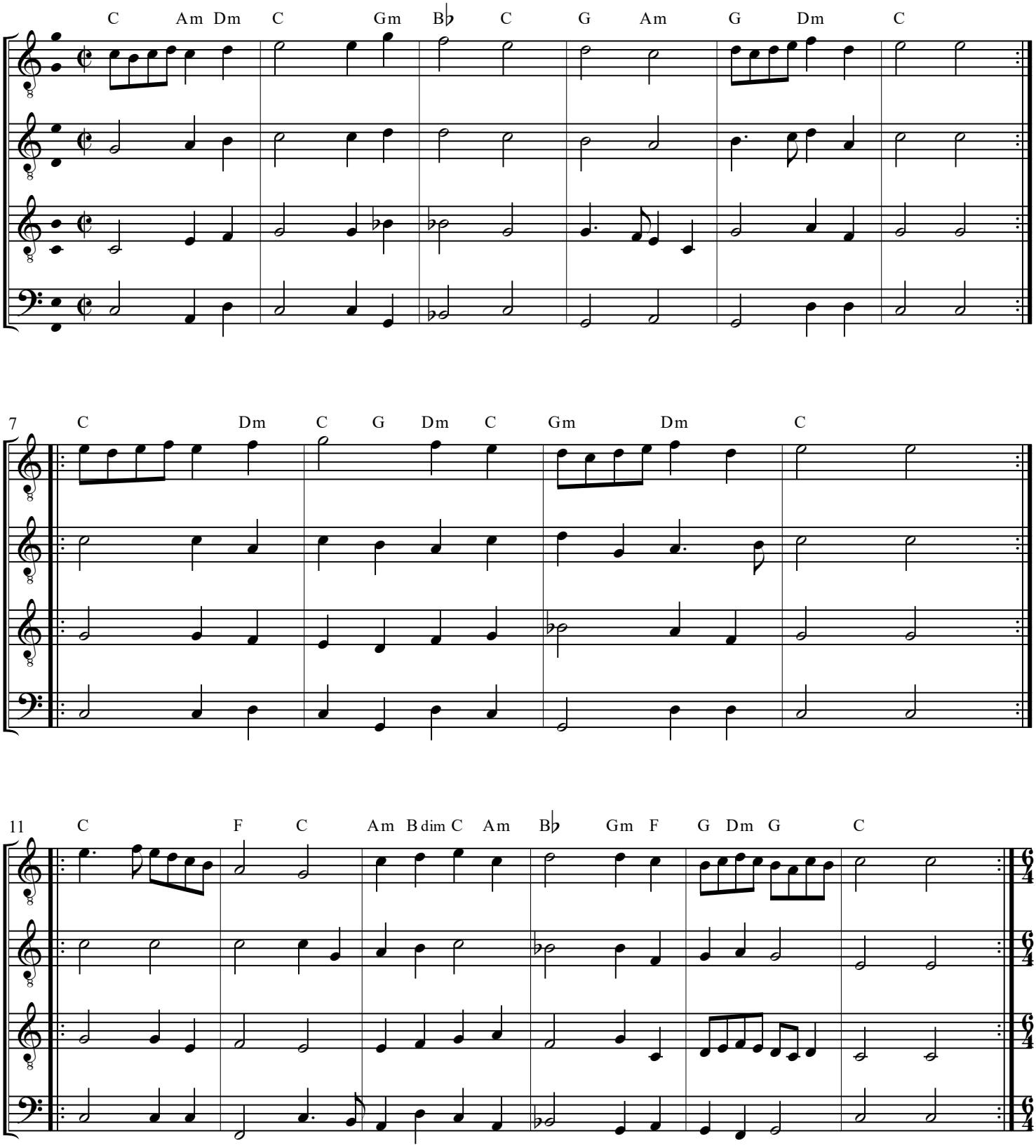
A variation

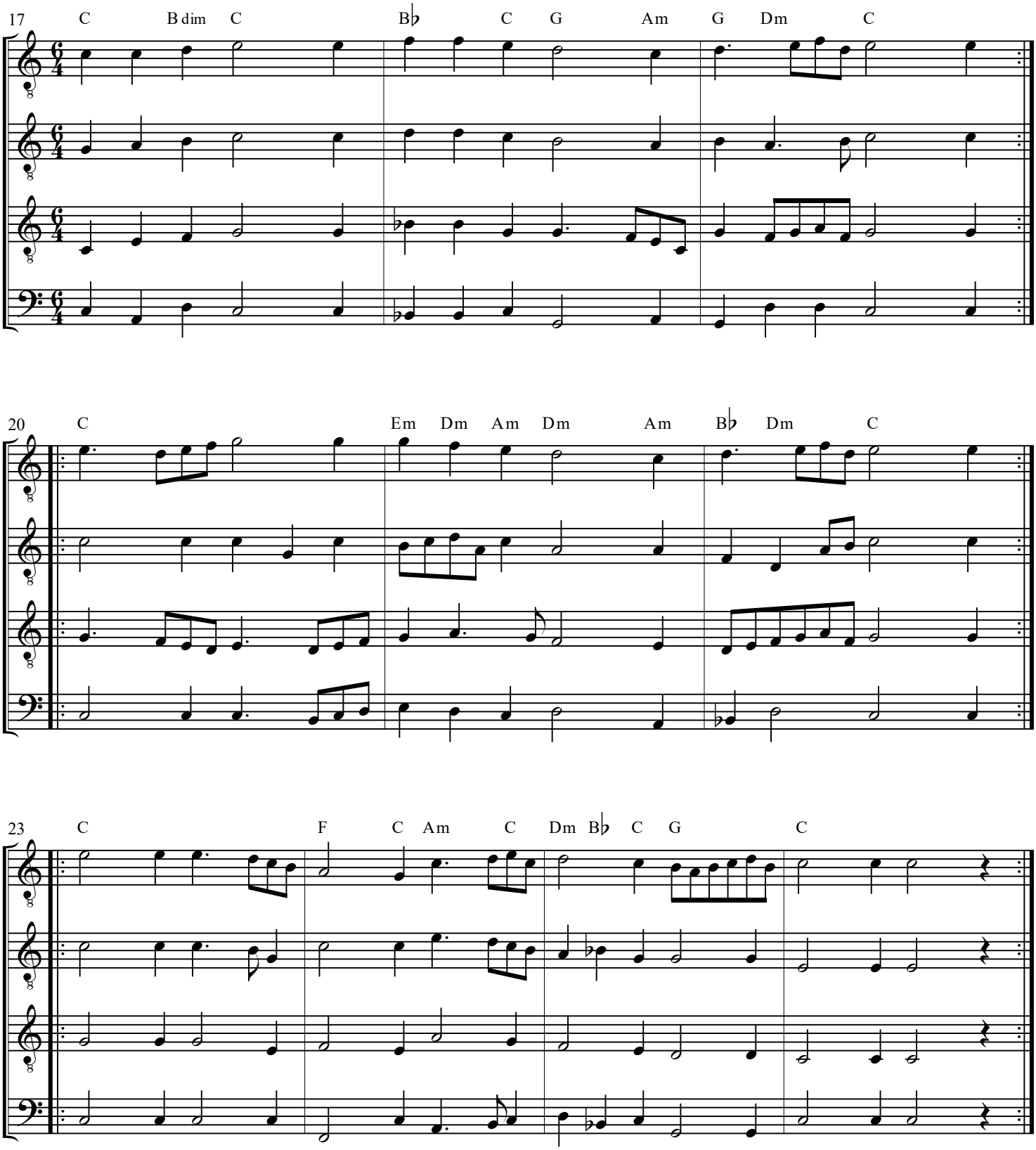

19
G D Em G Dm Em Bm Am G D G
23
Am Em G Bm Am Em D G
27
G C D G G C D G C G D G
32
Am E Am Bm Am Bm C G C D G D
1 G
2 G

from *Danserye*,
1551

Allemaingne I

Tielman Susato
(c.1500-c.1561)

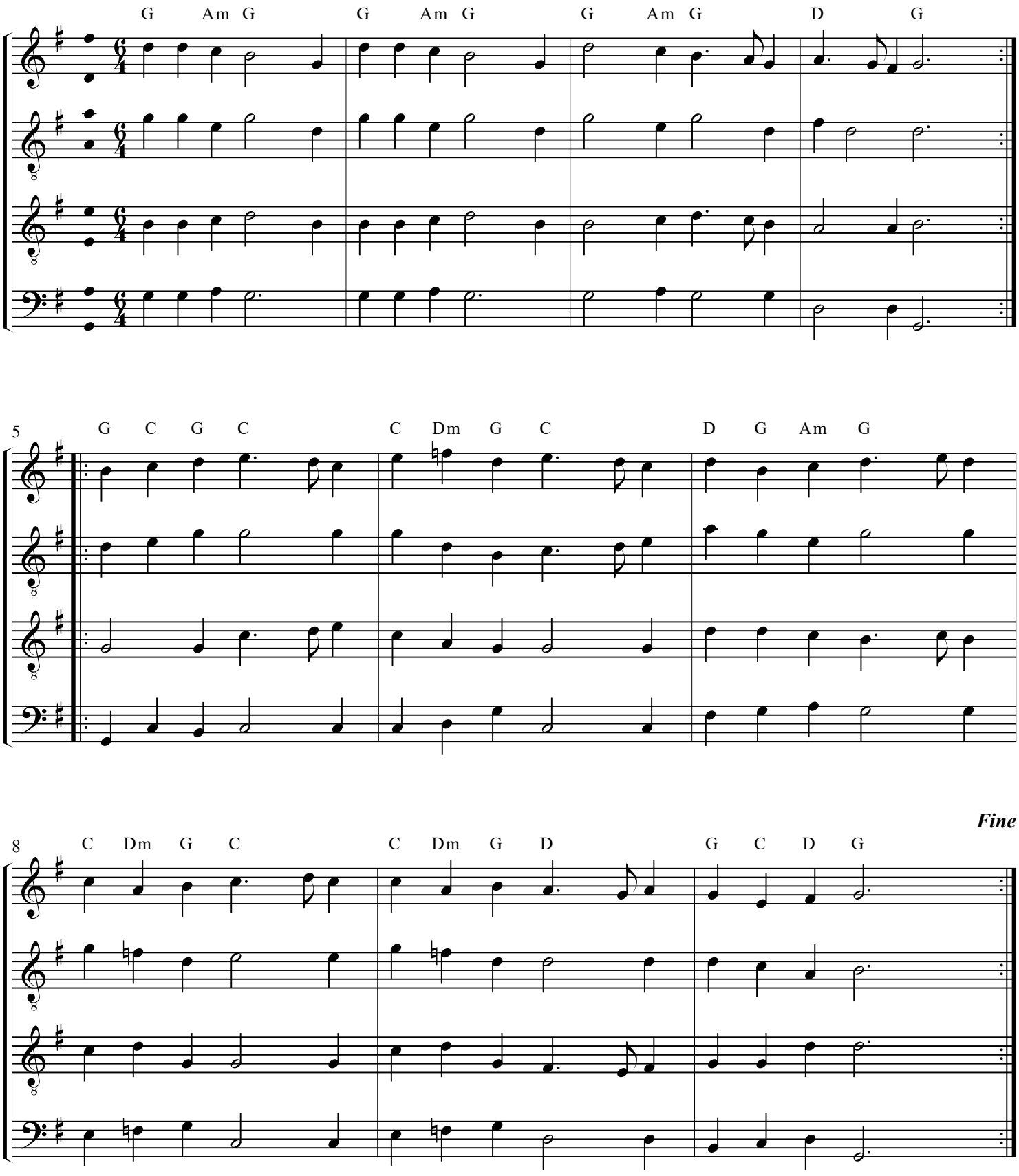



17
C
B dim
C
B♭
C
G
Am
G
Dm
C
20
C
Em
Dm
Am
Dm
Am
B♭
Dm
C
23
C
F
C
Am
C
Dm
B♭
C
G
C

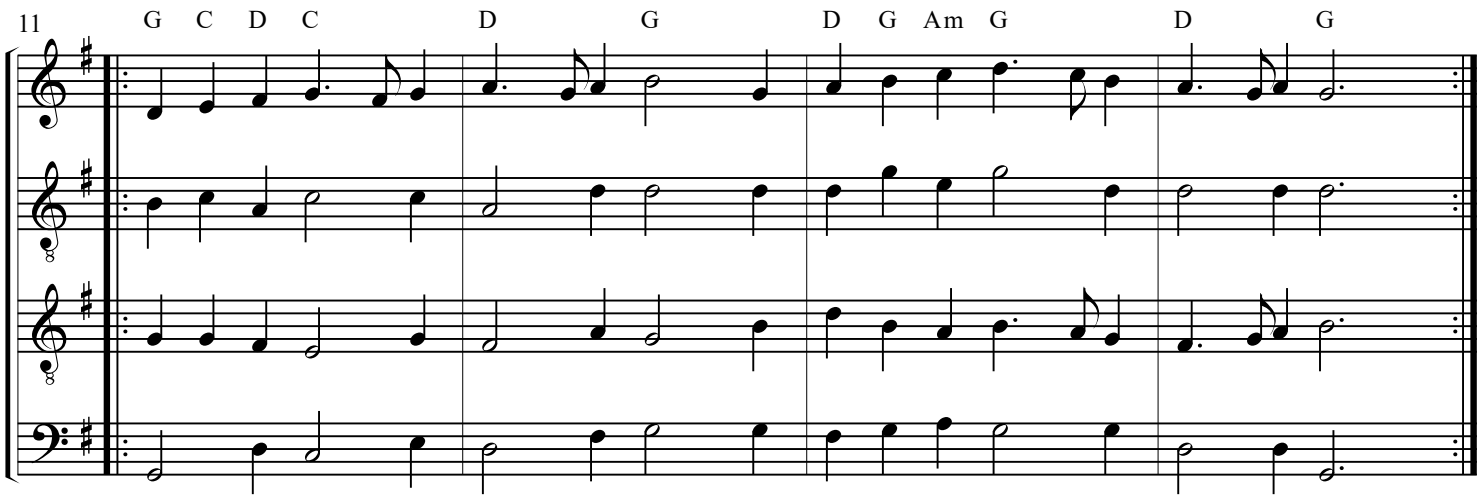
Alta Mendozza

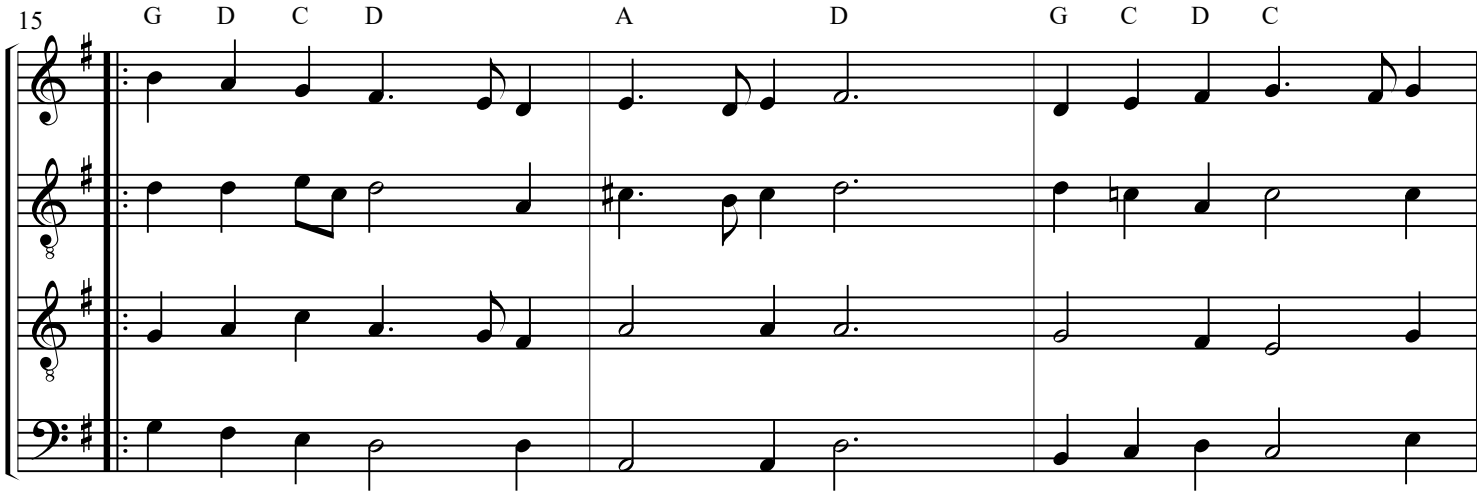
from *Le Gratie d'Amore*,
1602

Cesare Negri
(c.1535-after 1604)

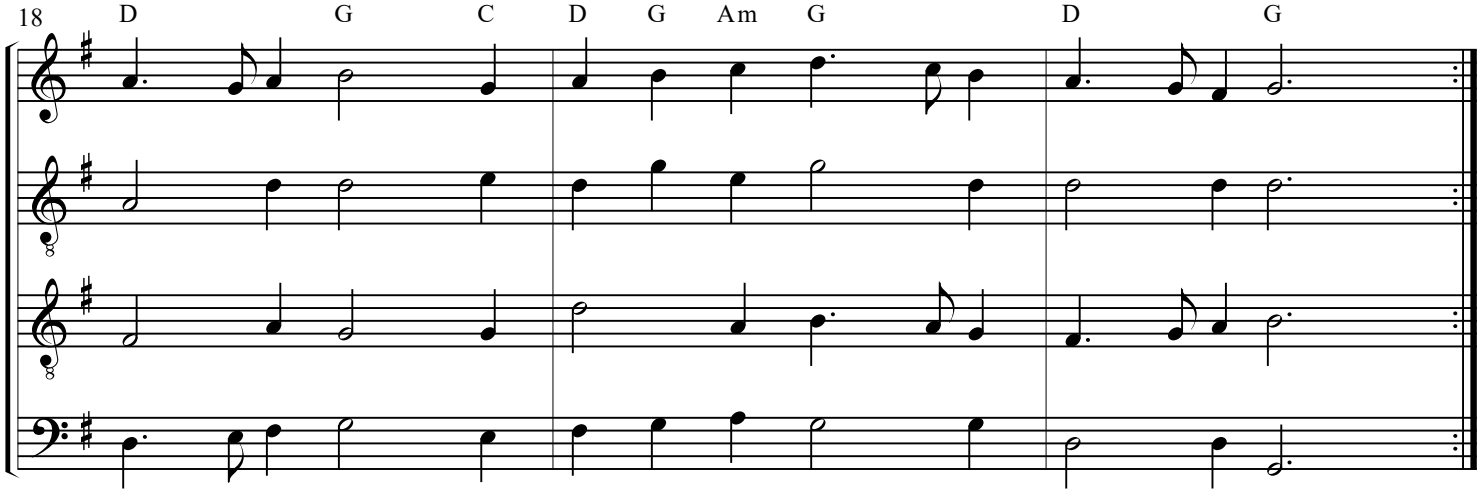


adapted by Steve Hendricks





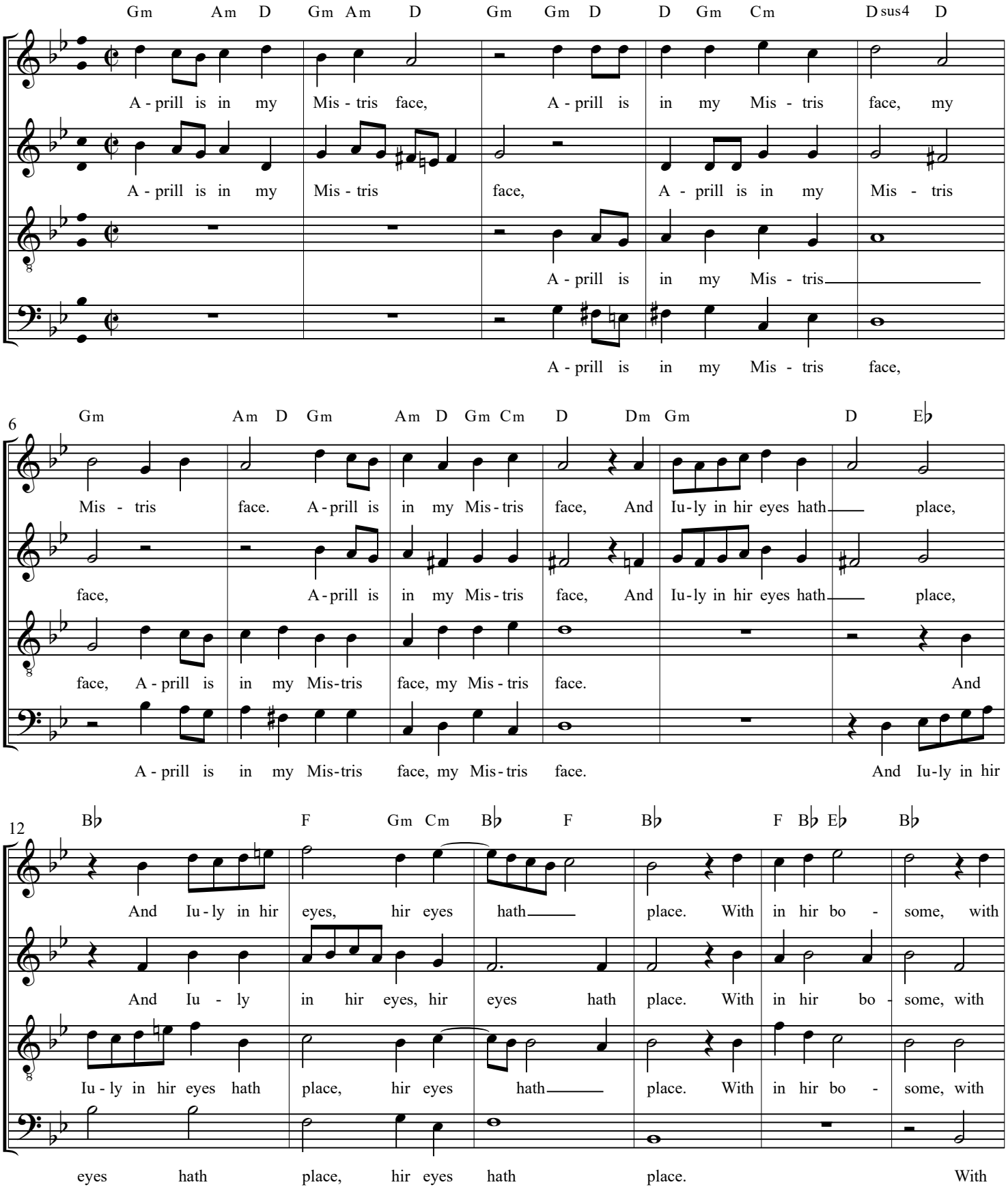
D.C. al Fine

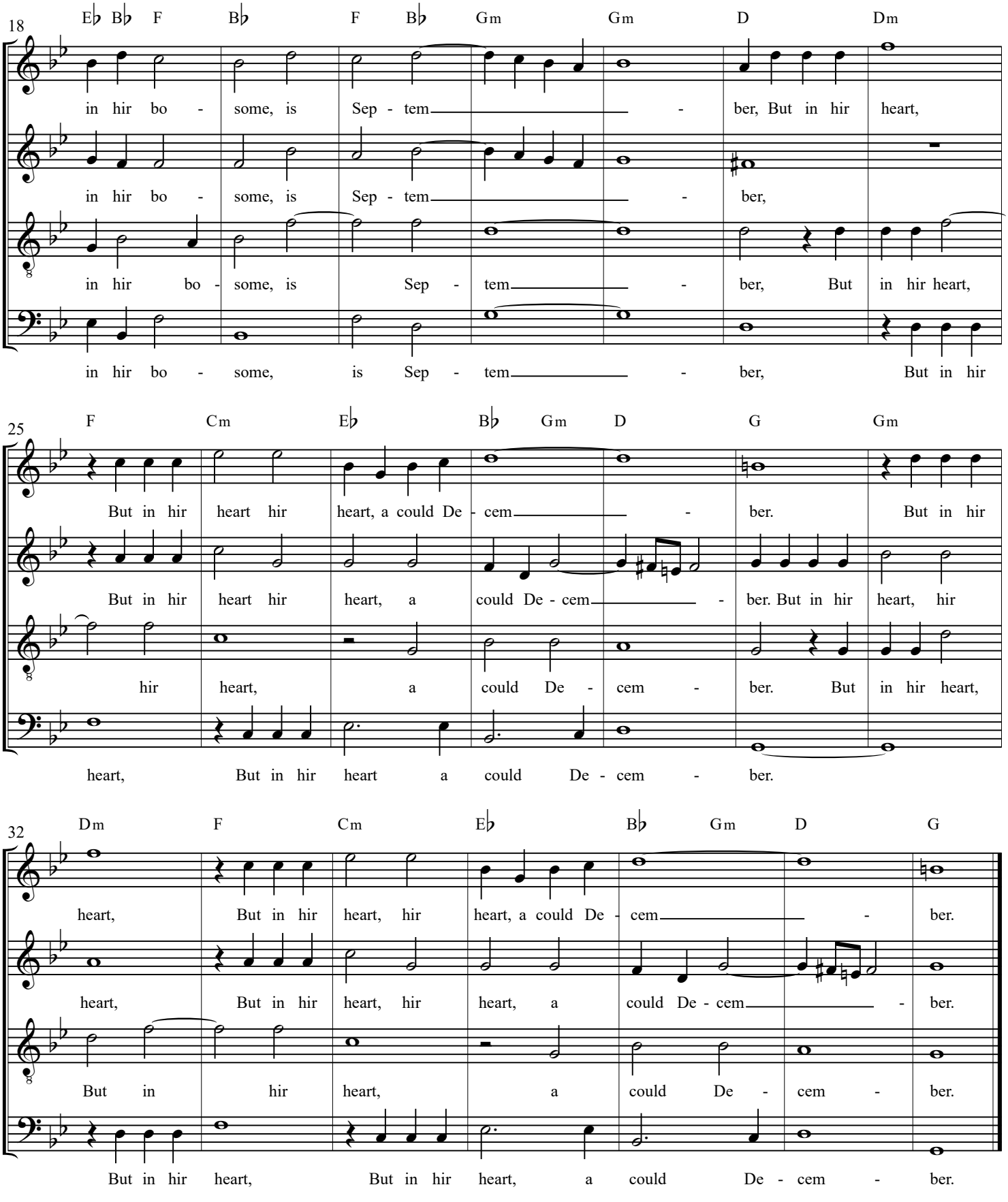


from *Madrigalls to foure voyces*, 1594

Aprill is in my Mistris face

Thomas Morley (1558-1603)

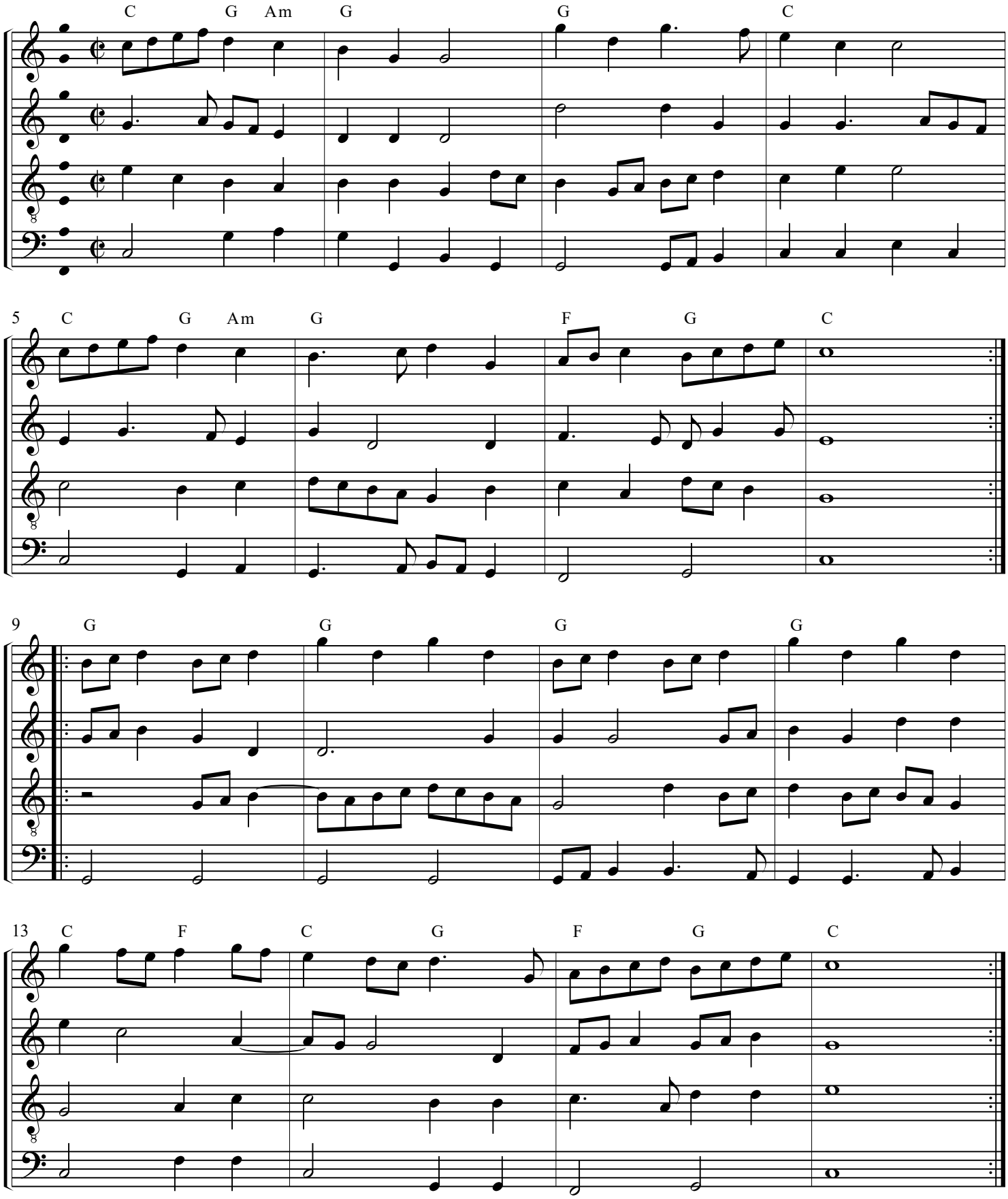



18
E♭ B♭ F B♭ F B♭ Gm Gm D Dm
in hir bo - some, is Sep - tem - ber, But in hir heart,
in hir bo - some, is Sep - tem - ber,
in hir bo - some, is Sep - tem - ber, But in hir heart,
in hir bo - some, is Sep - tem - ber, But in hir
25
F Cm E♭ B♭ Gm D G Gm
But in hir heart hir heart, a could De - cem - ber. But in 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 E♭ B♭ 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.

from *The English Dancing Master*, 1651

Argeers

John Playford (1623-1686)



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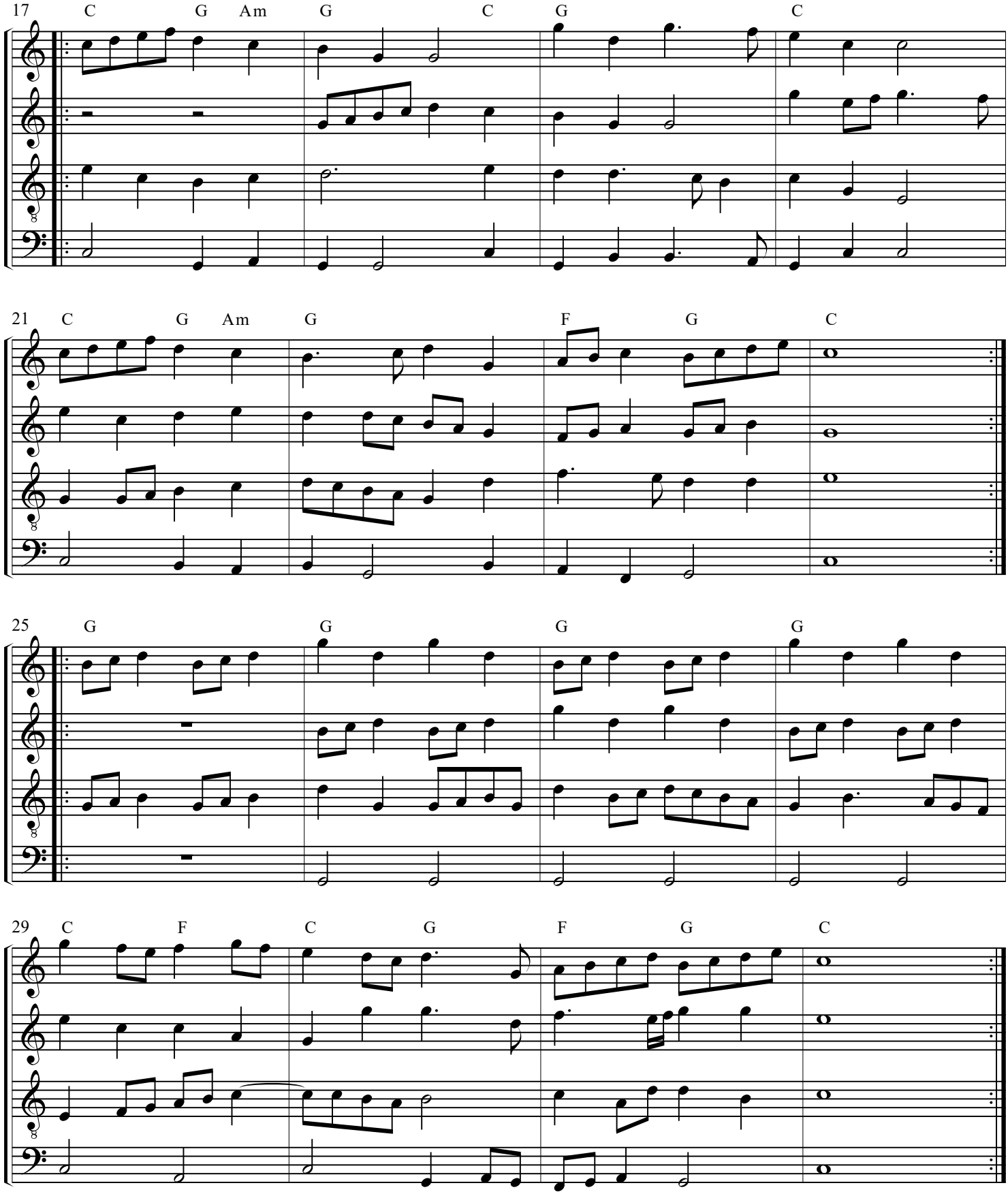
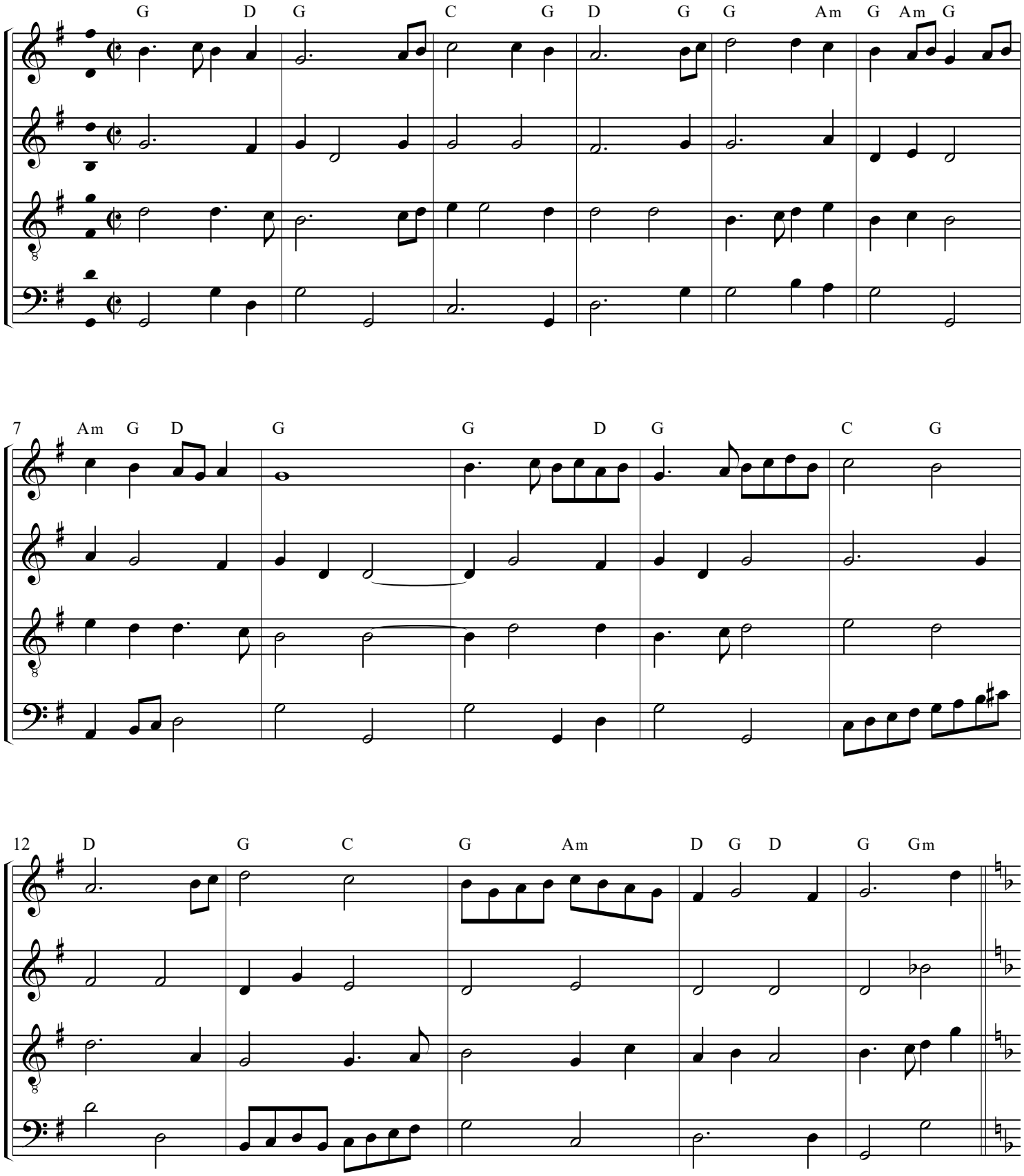
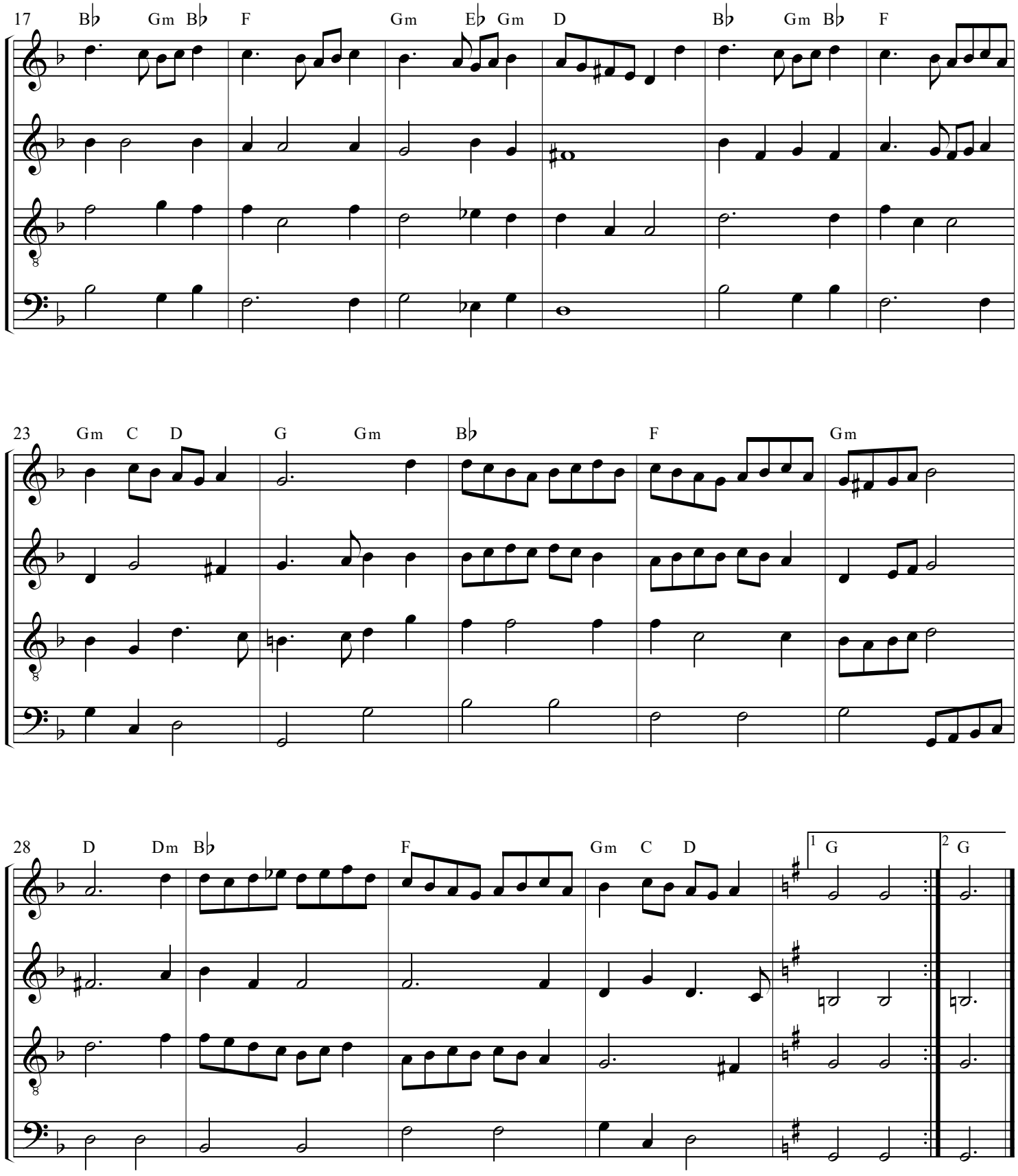

17
C G Am G C G C
21
C G Am G F G C
25
G G G G
29
C F C G F G C

from *Terpsichore*,
1612

Ballet
CCLXVIII

Michael Praetorius
(c.1571-1621)



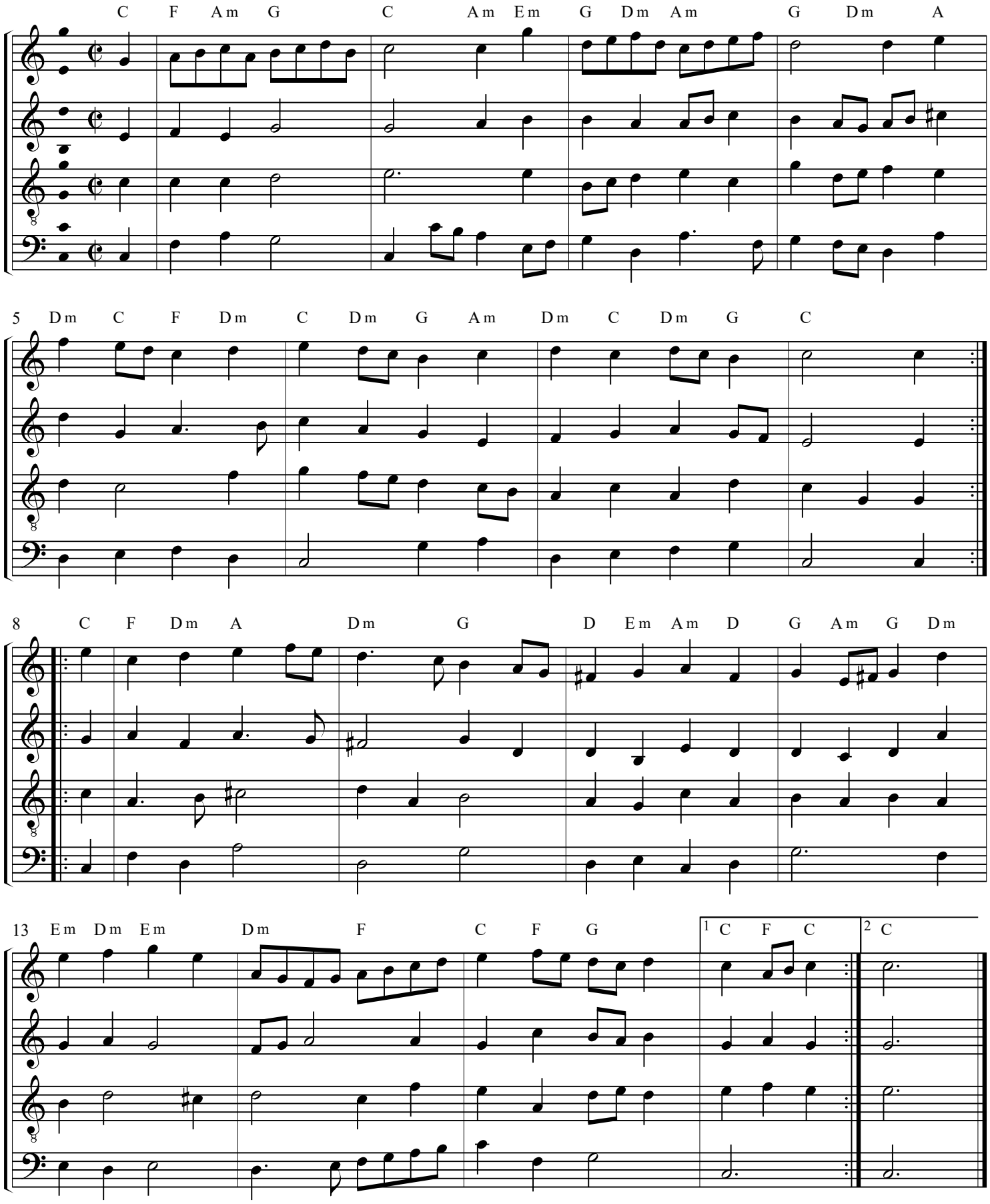

17
B♭
Gm
B♭
F
Gm
E♭
Gm
D
B♭
Gm
B♭
F
23
Gm
C
D
G
Gm
B♭
F
Gm
28
D
Dm
B♭
F
Gm
C
D
1
G
2
G

from *Terpsichore*,
1612

Ballet des Feus

CCLXXIX

Michael Praetorius
(c.1571-1621)

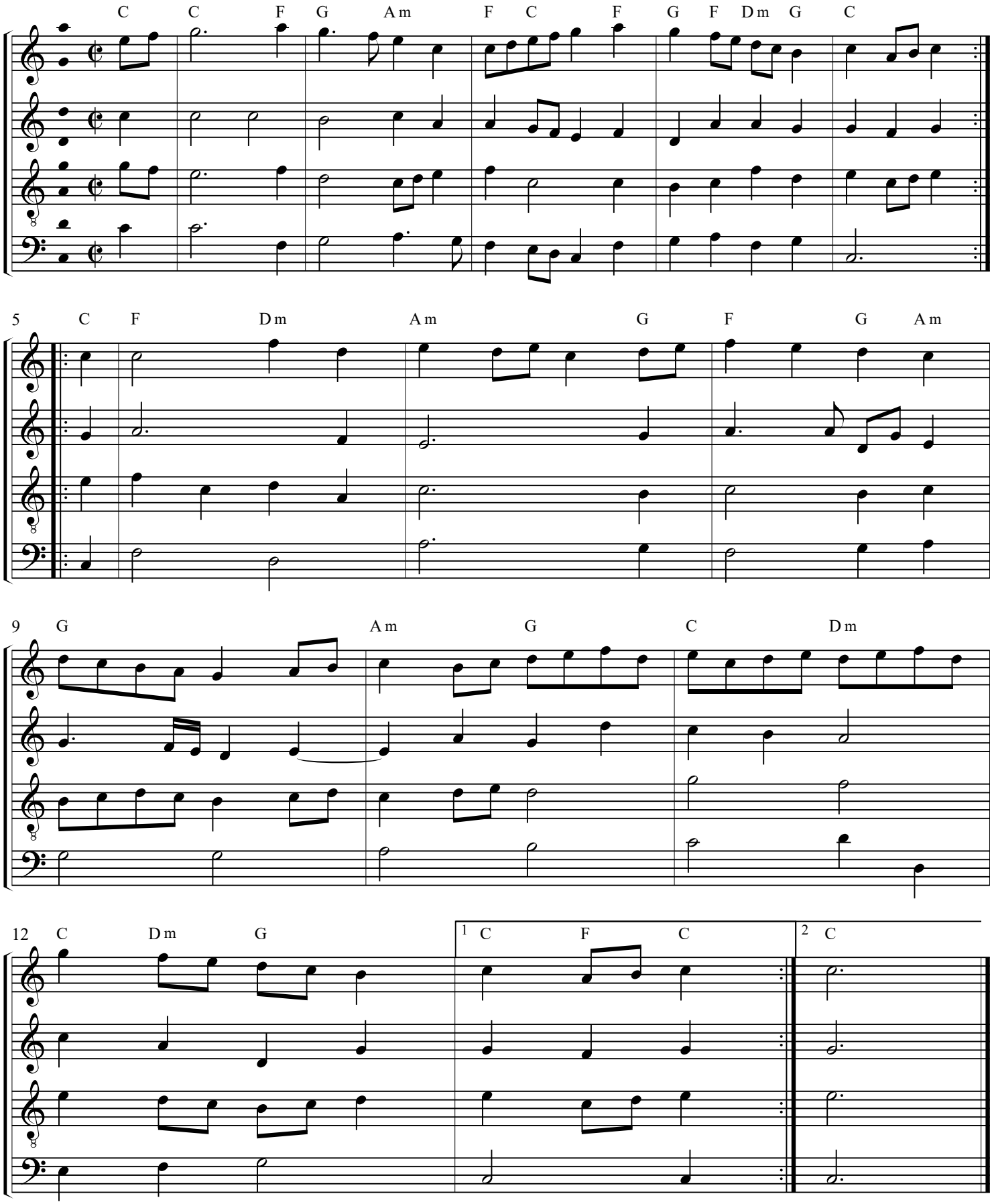


from *Terpsichore*,
1612

Ballet des Matelotz

CCLXXX

Michael Praetorius
(c.1571-1621)

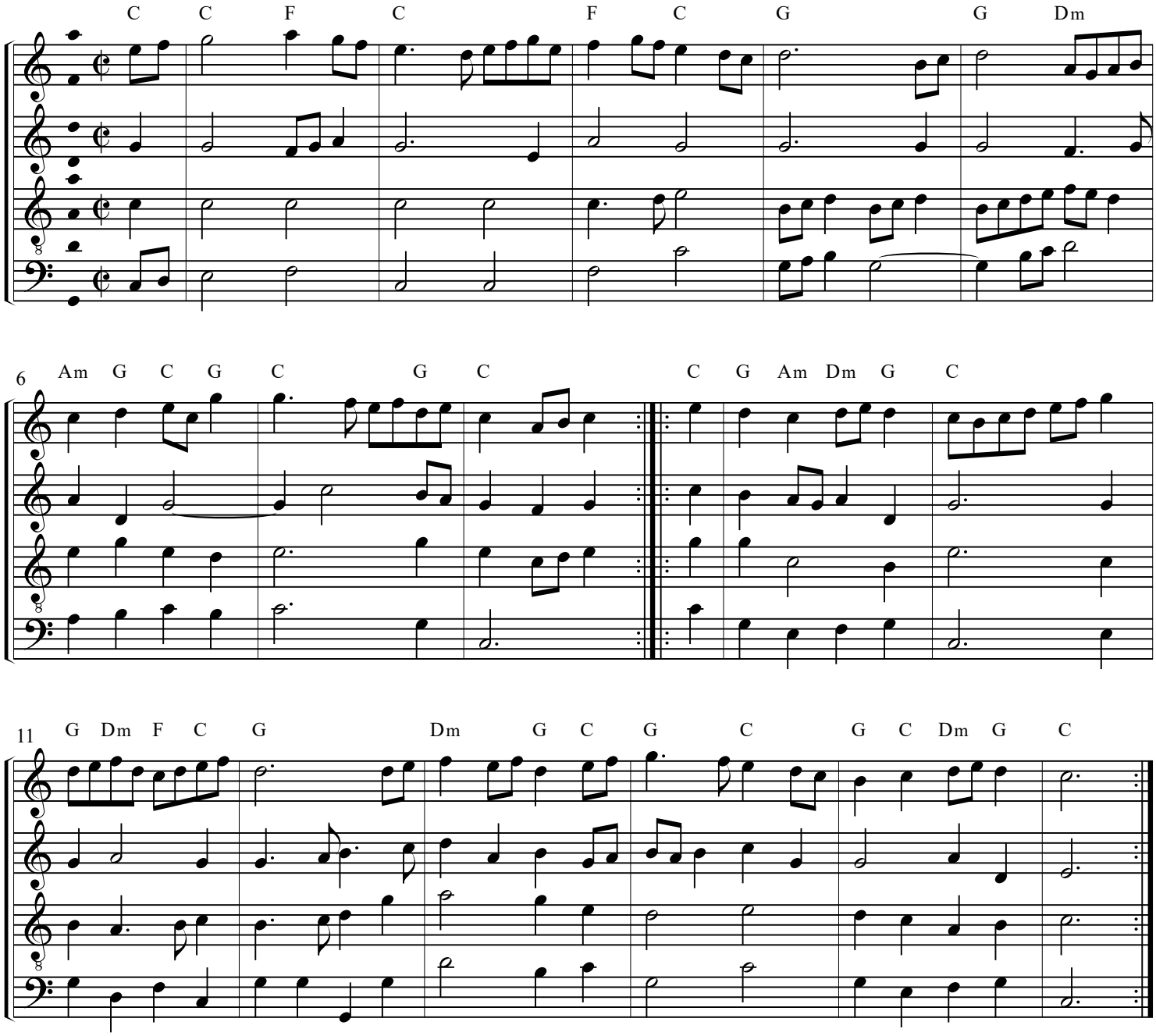


from *Terpsichore*,
1612

Ballet des Baccanales

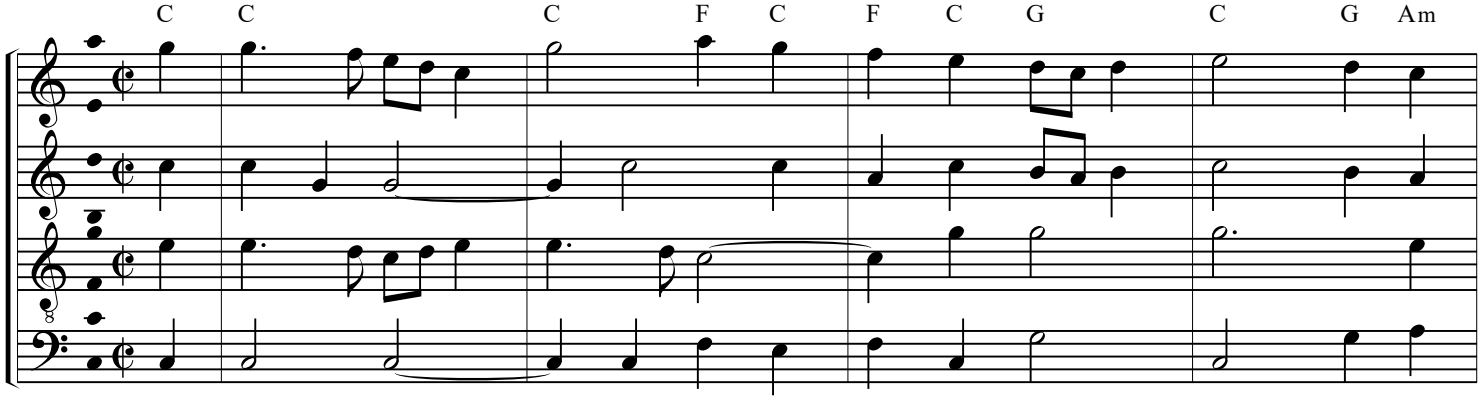
CCLXXVIII

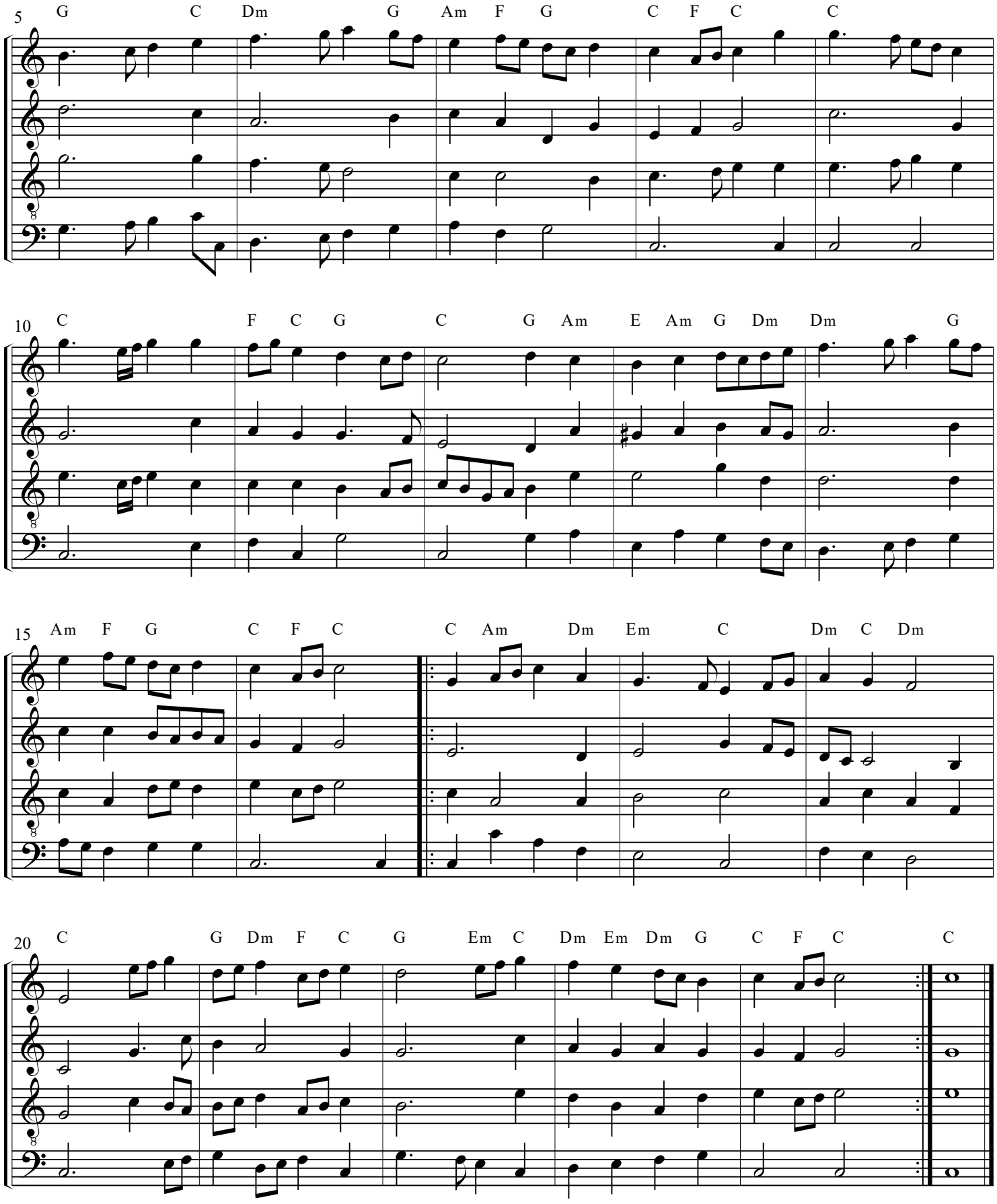
Michael Praetorius
(c.1571-1621)



Ballet des Princesses

CCLXXVII



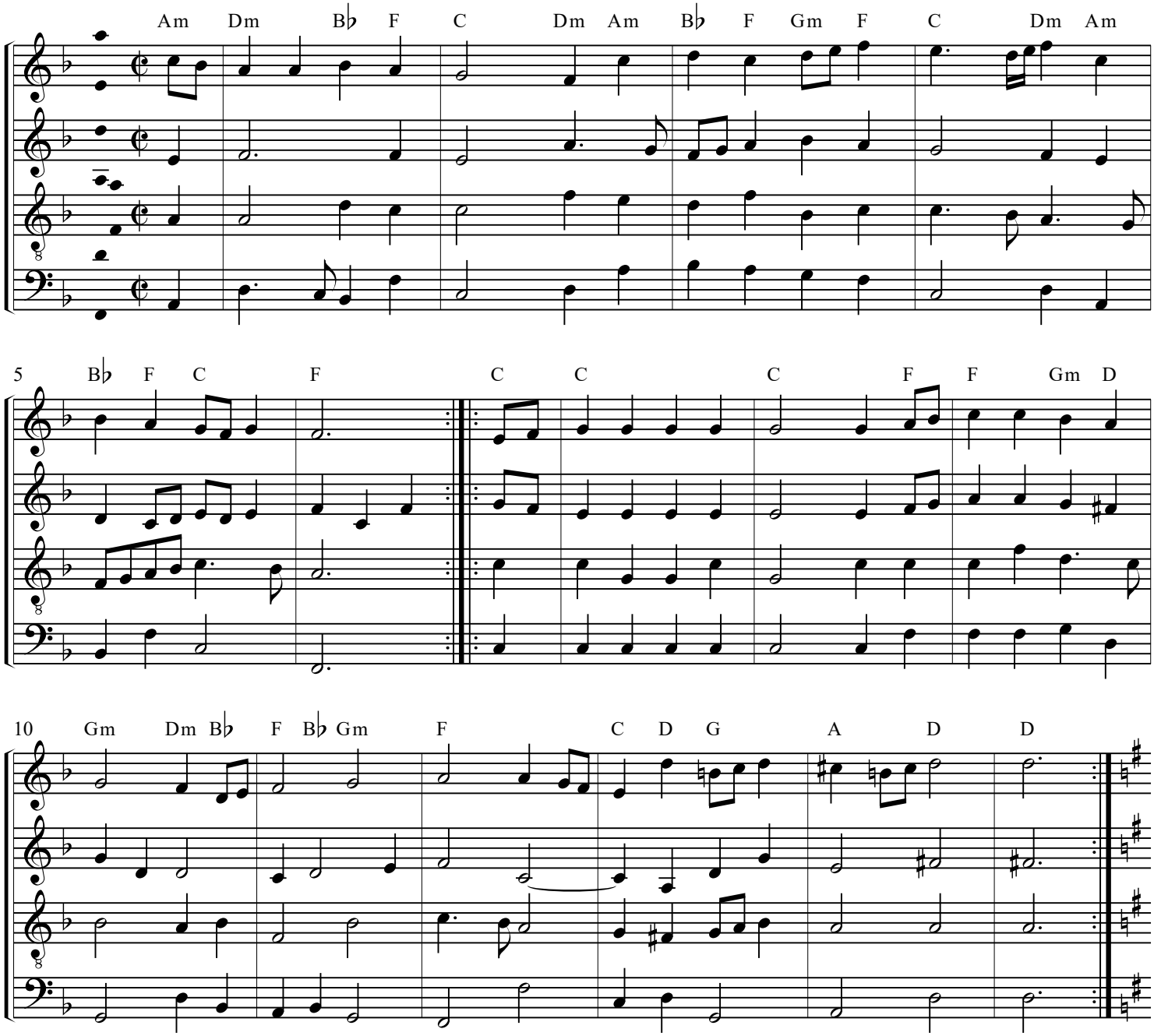

5
G C Dm G Am F G C F C C
10
C F C G C G Am E Am G Dm Dm G
15
Am F G C F C C Am Dm Em C Dm C Dm
20
C G Dm F C G Em C Dm Em Dm G C F C C

from *Terpsichore*,
1612

Ballet des sorciers

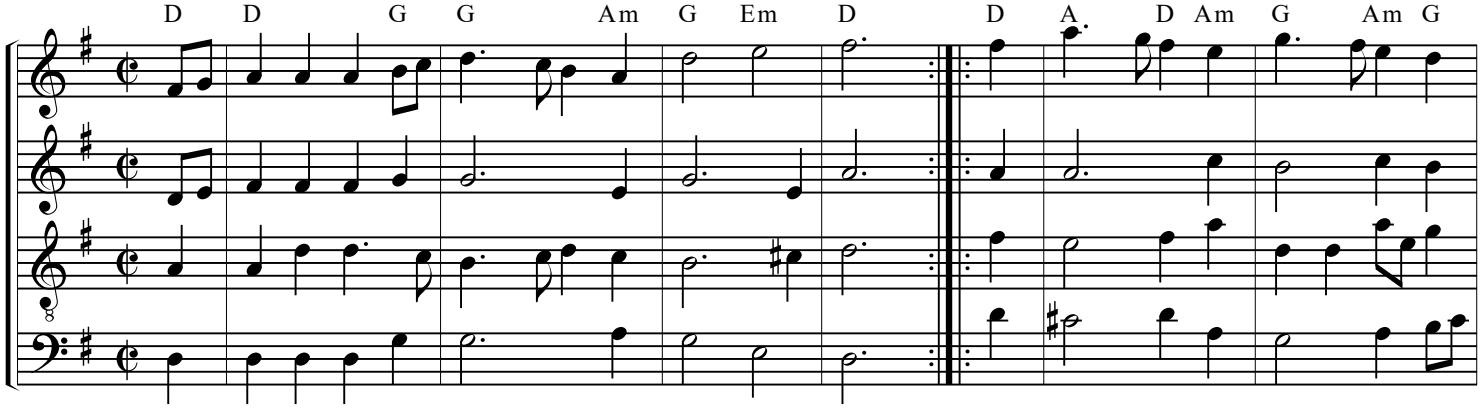
CCLXII

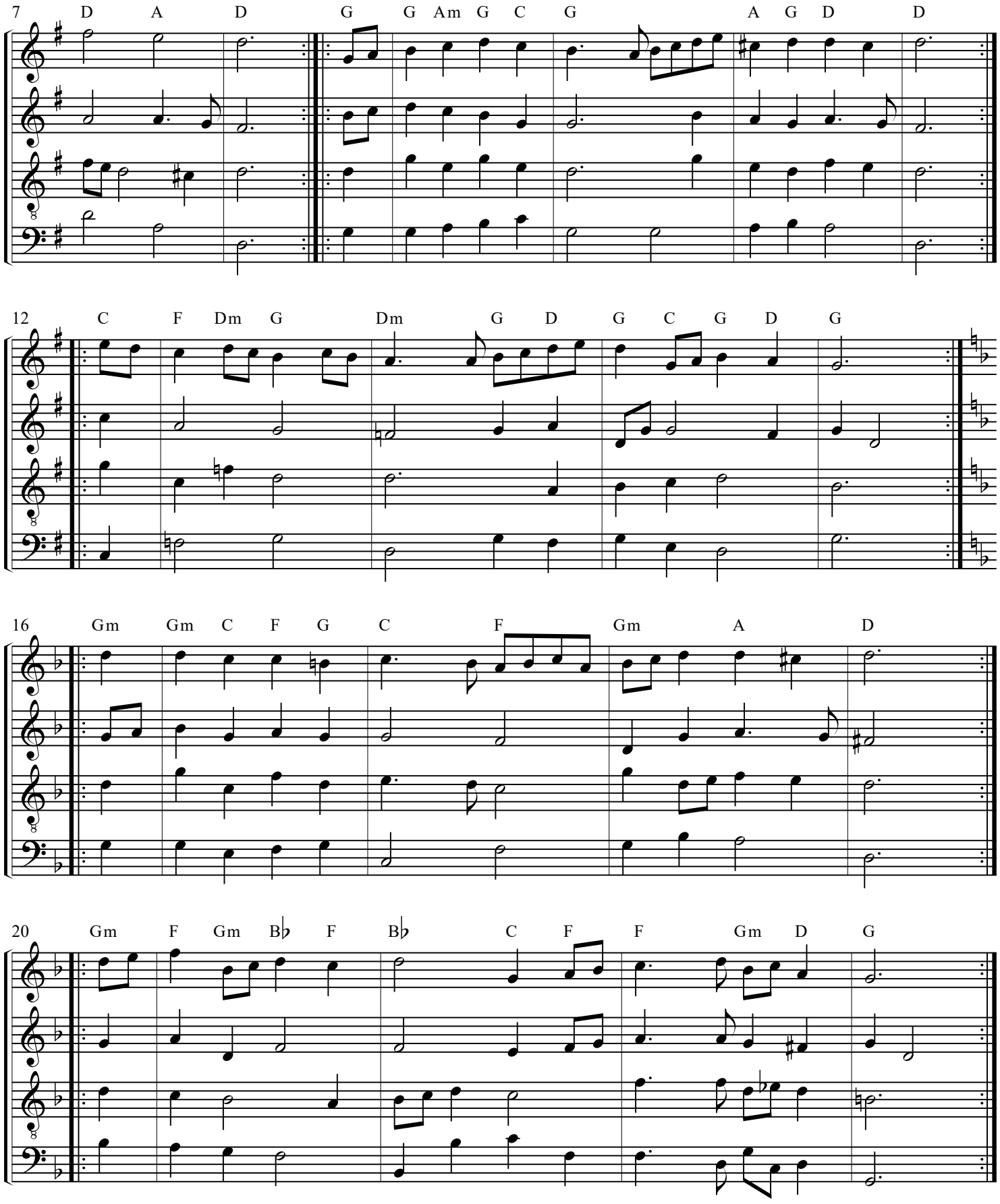
Michael Praetorius
(c.1571-1621)



Ballet de la Royne

CCLXIII



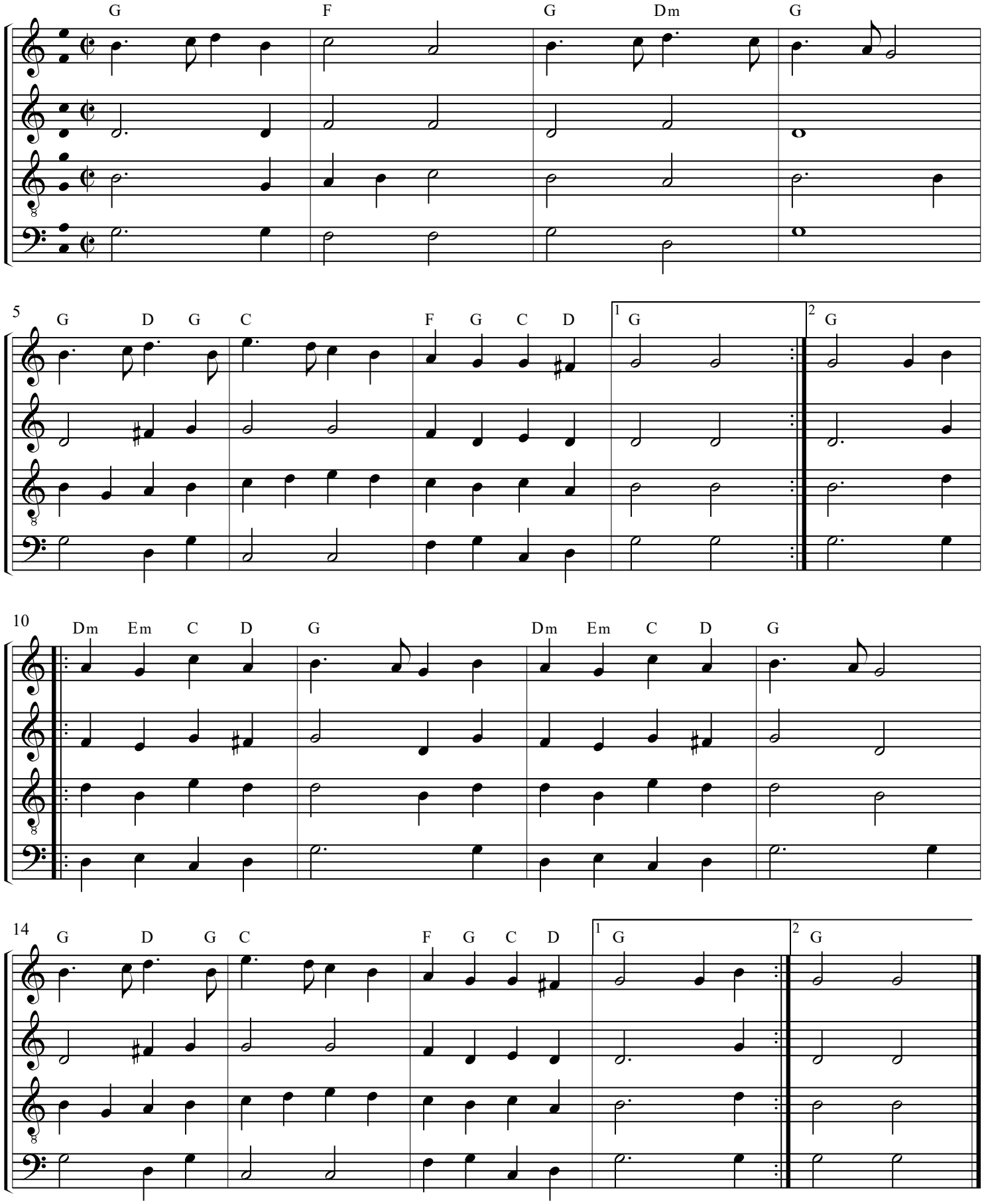

7 D A D G G Am G C G A G D D
12 C F Dm G Dm G D G C G D G
16 Gm Gm C F G C F Gm A D
20 Gm F Gm B♭ F B♭ C F F Gm D G

from *Il Primo Libro di Balli*,
1578

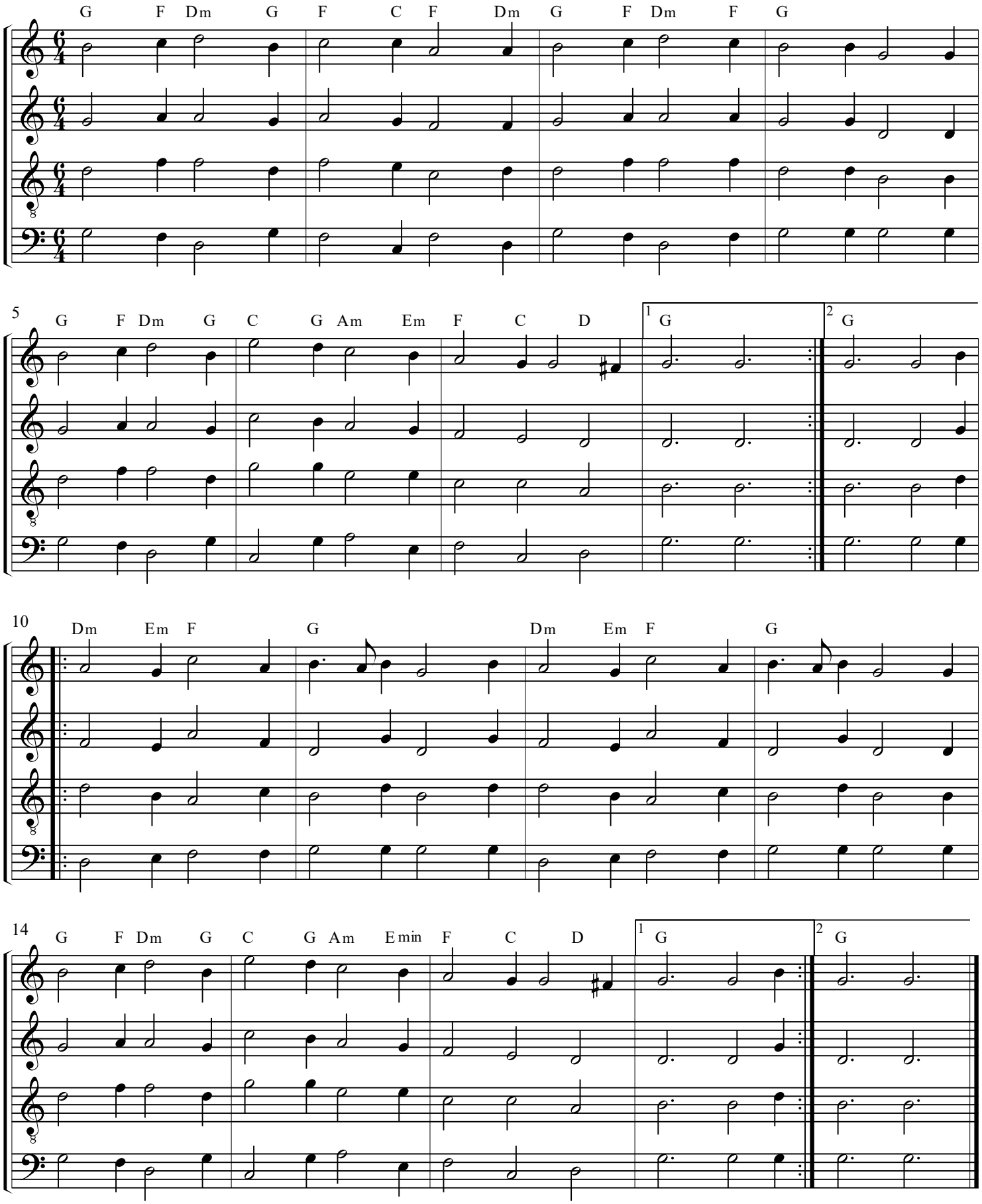
Ballo Anglese

English Dance

Giorgio Mainerio
(c.1535-1582)



Saltarello

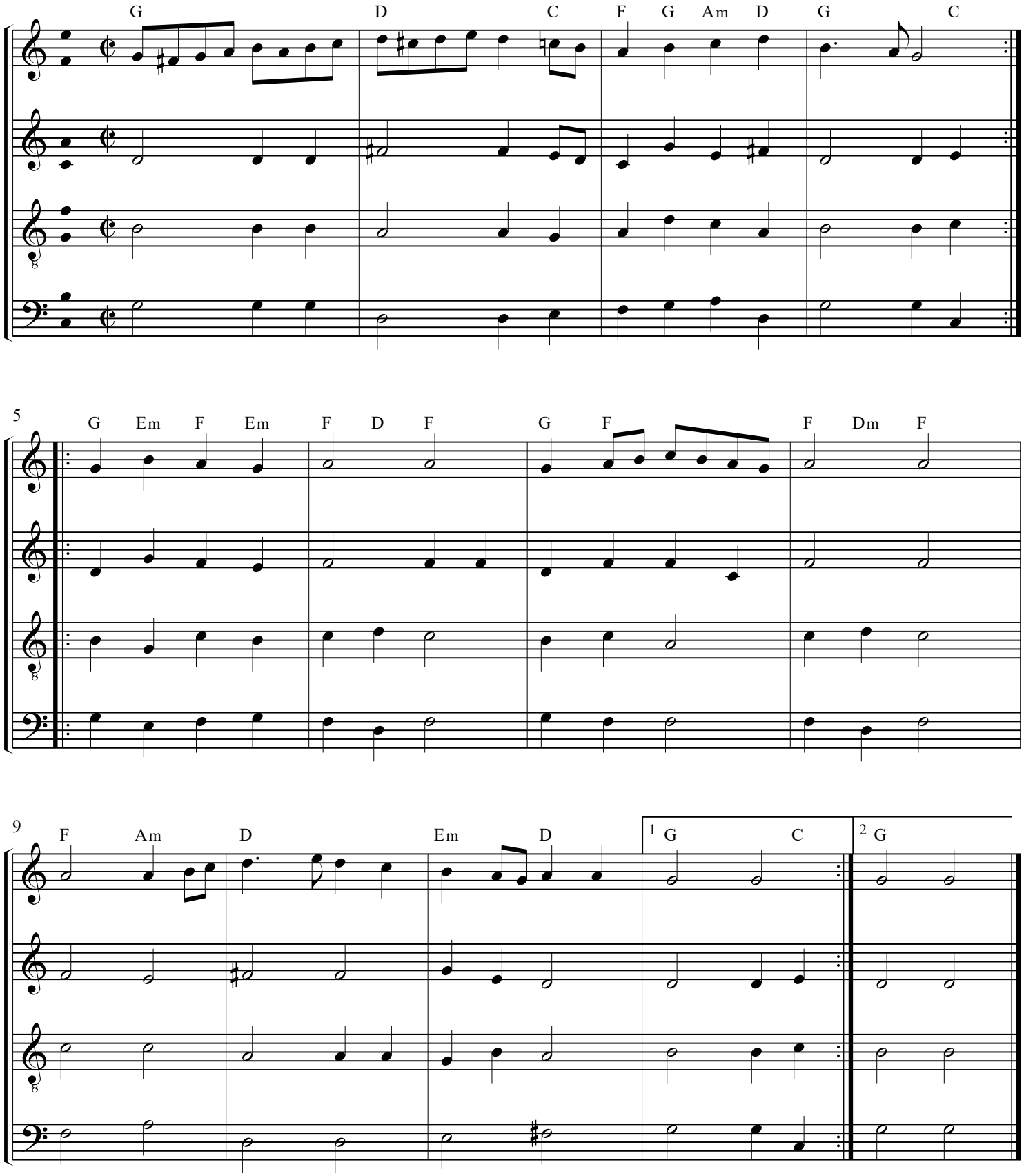

G F Dm G F C F Dm G F Dm F G
5
G F Dm G C G Am Em F C D
1 G
2 G
10
Dm Em F G Dm Em F G
14
G F Dm G C G Am Emin F C D
1 G
2 G

from *Il Primo Libro di Balli*,
1578

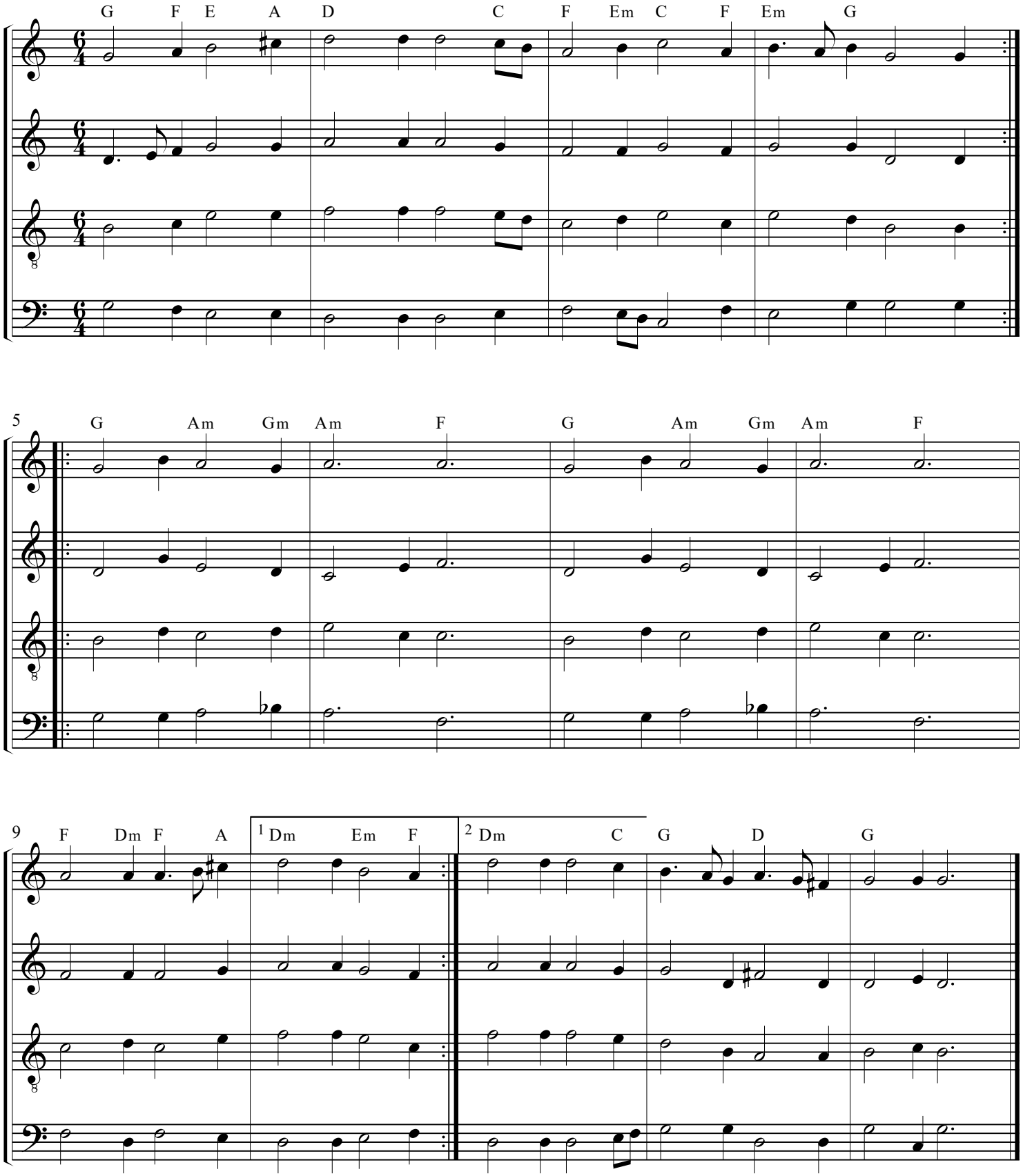
Ballo Francese

French Dance

Giorgio Mainerio
(c.1535-1582)



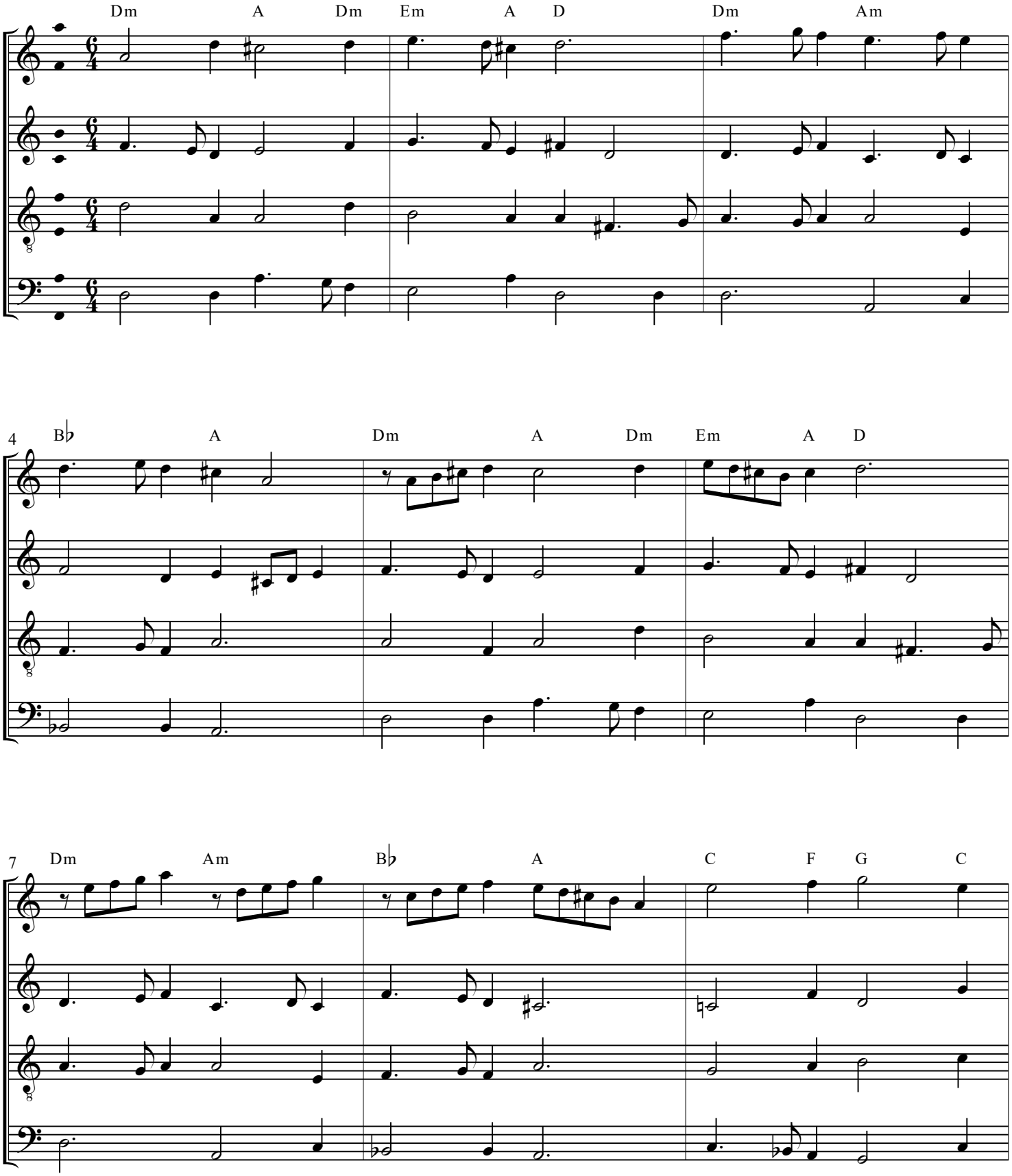
Salterello


G F E A D C F Em C F Em G
5
G Am Gm Am F G Am Gm Am F
9
F Dm F A
1 Dm Em F
2 Dm C G D G

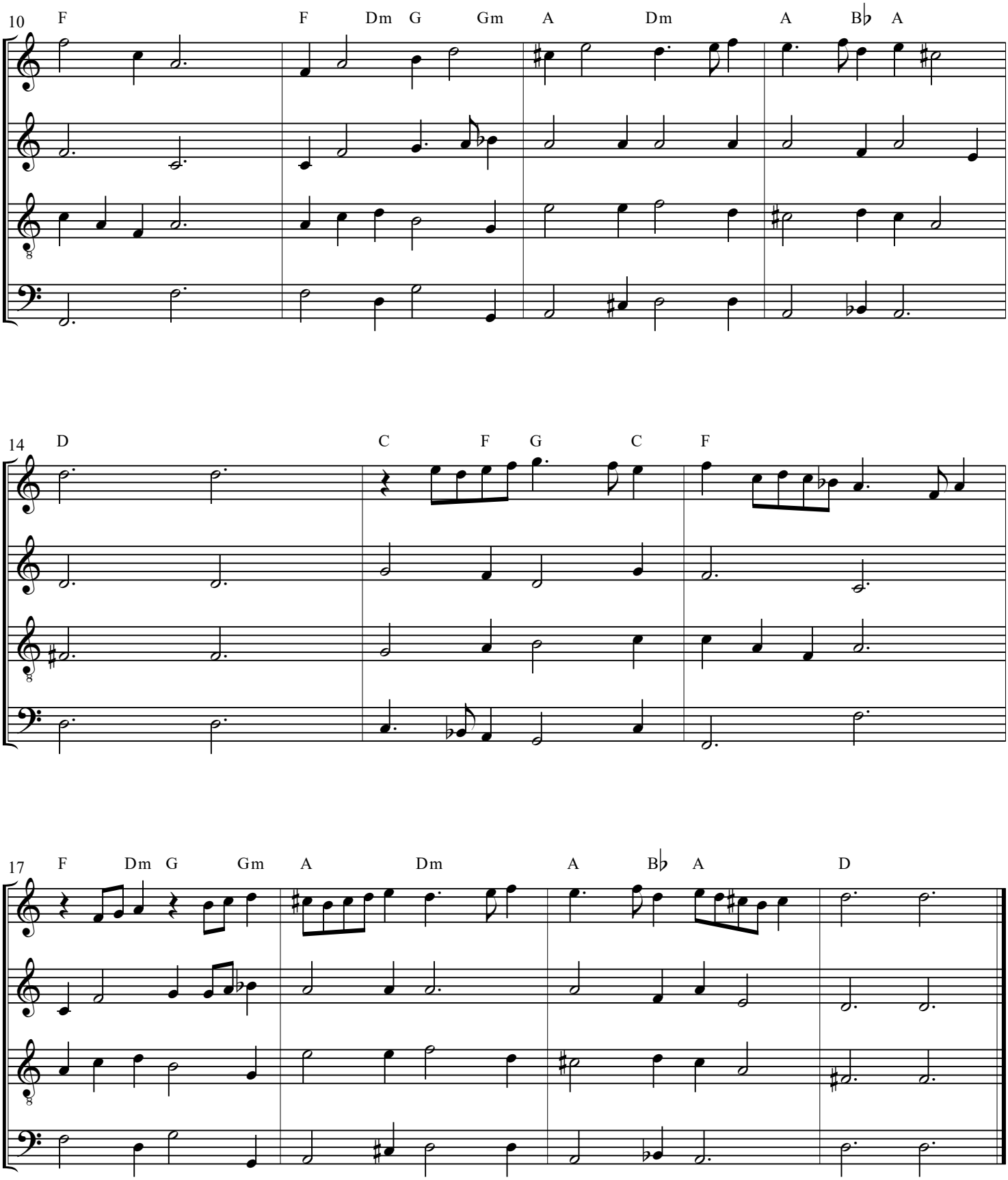
from Virginal MS Rés. 1186,
1635-1638

Barrow Faustus Dreame

Edmund Kete
(dates unknown)



adapted by Steve Hendricks

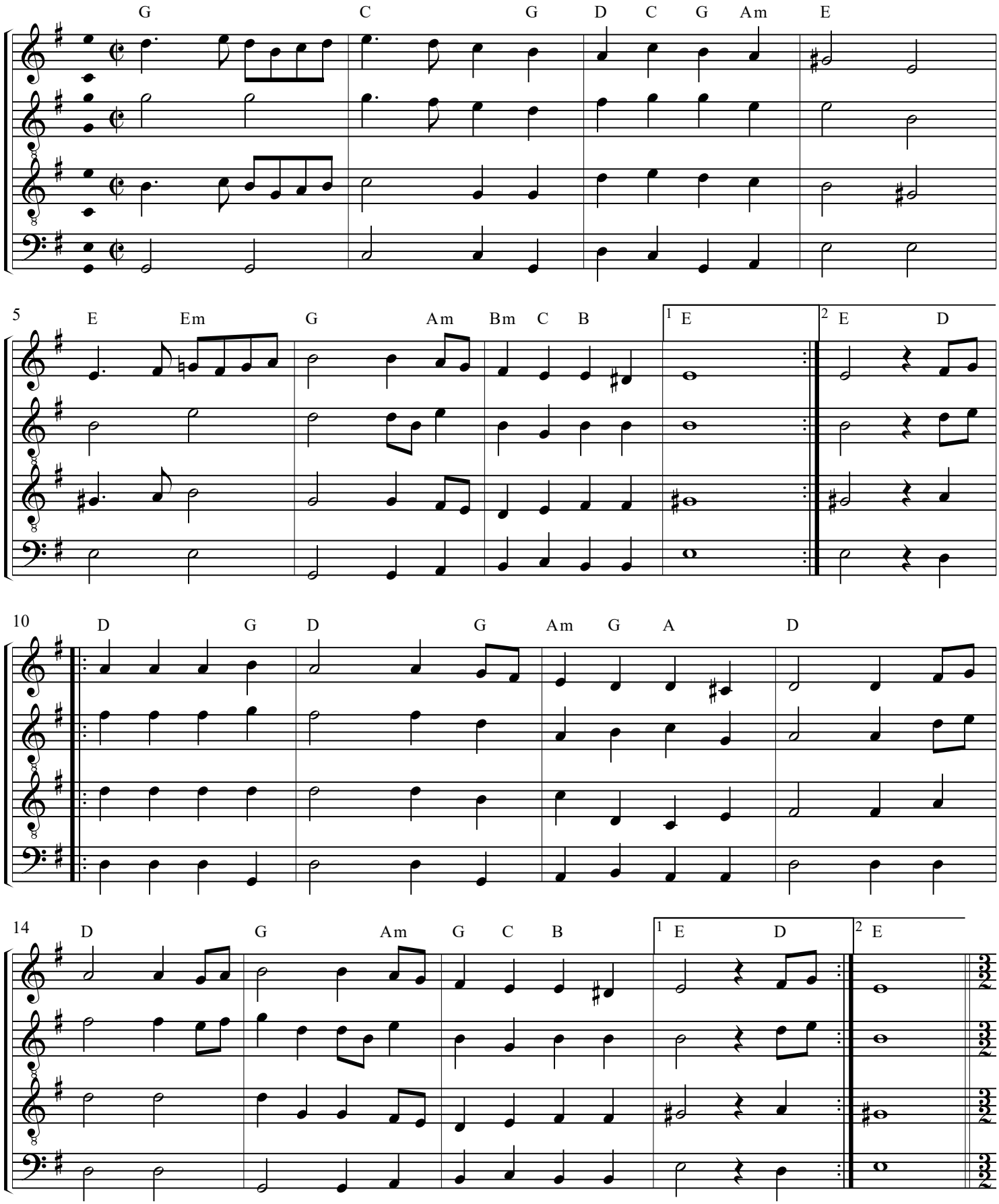

10
F
F
Dm
G
Gm
A
Dm
A
B♭
A
14
D
C
F
G
C
F
17
F
Dm
G
Gm
A
Dm
A
B♭
A
D

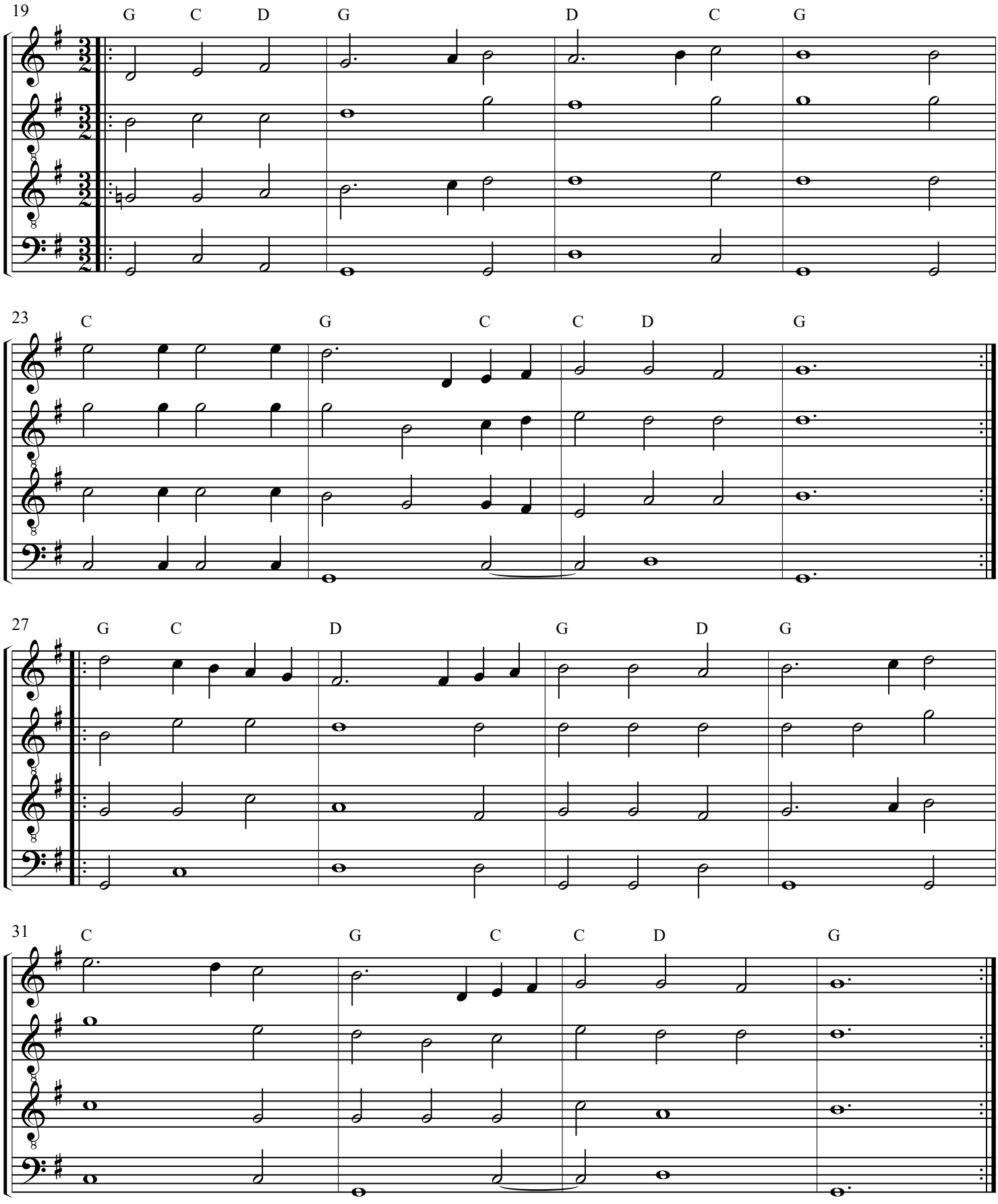
from *Il Scolaro*,
1645

Bassa Gioiosa

Joyful Basse-dance

Gasparo Zanetti
(fl.1626-1645)

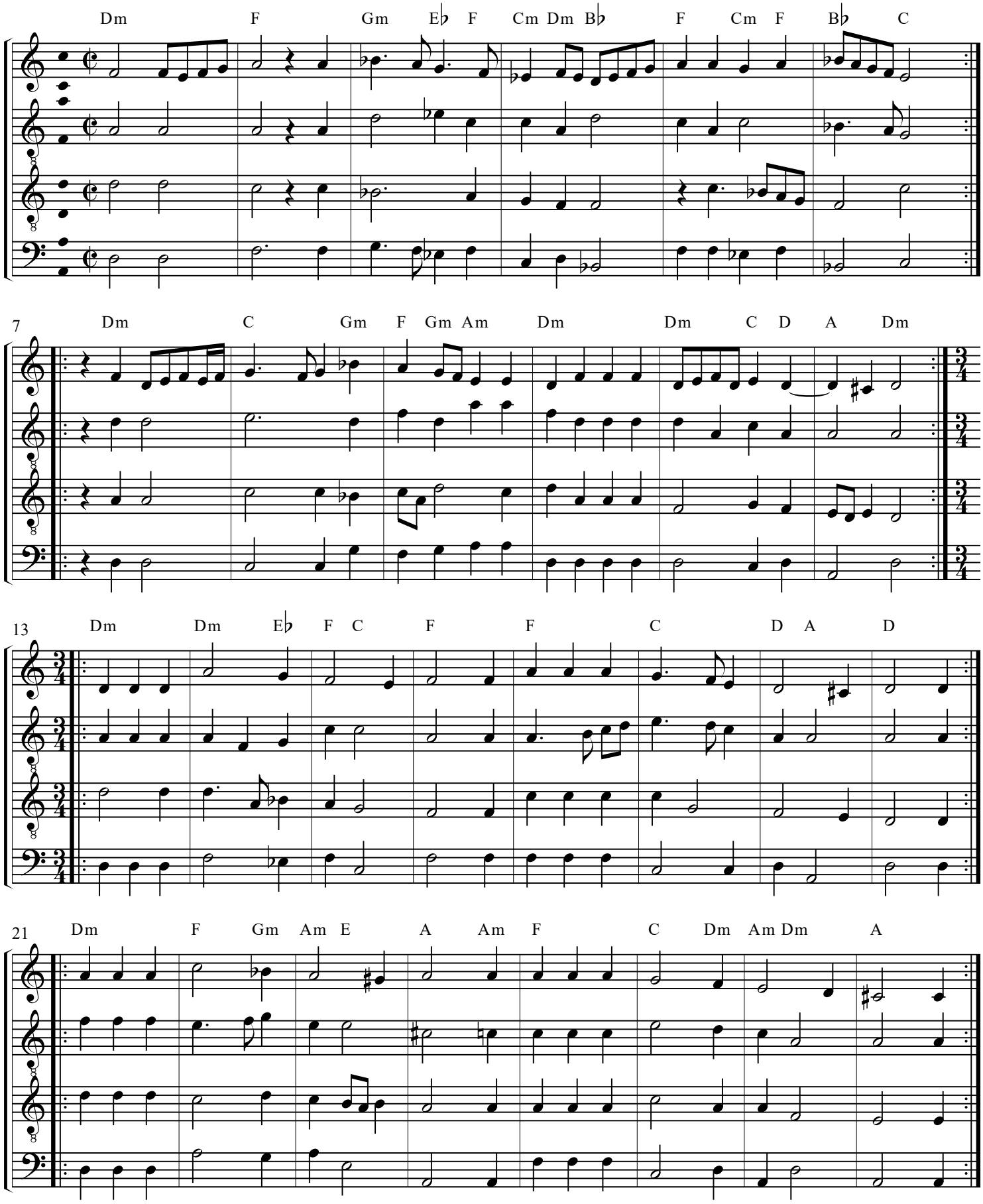



19
G C D G D C G
23
C G C C D G
27
G C D G D G
31
C G C C D G

from *Neuf basses danses...*,
1530

Basse Danse
La Magdalena

Pierre Blondeau
(c.1479-?)

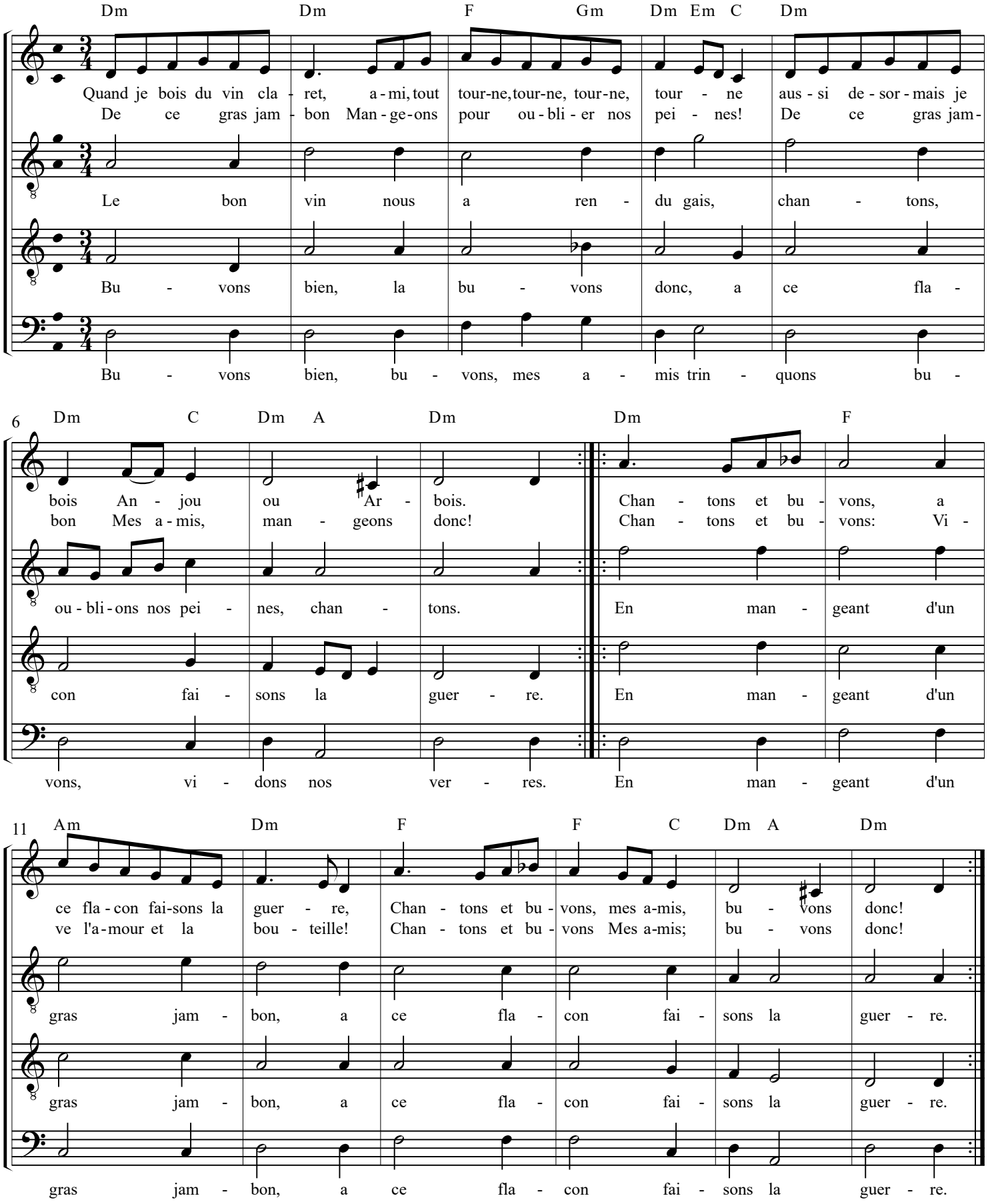


from *Neuf basses danses...*,
1530

Tourdion

Quand je bois du vin claret

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

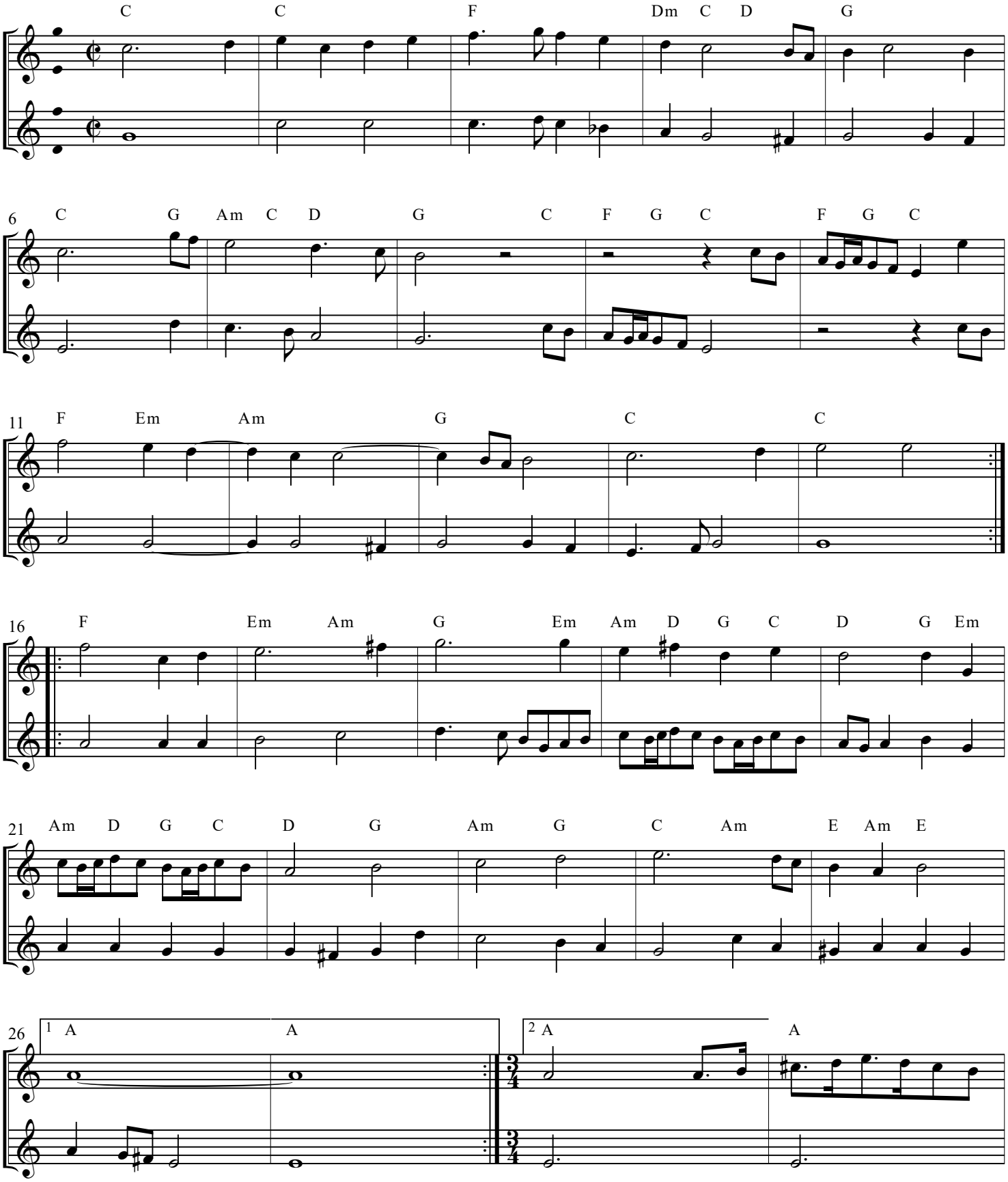


from *Consort Lessons*,
Thomas Morley, 2nd ed., 1611

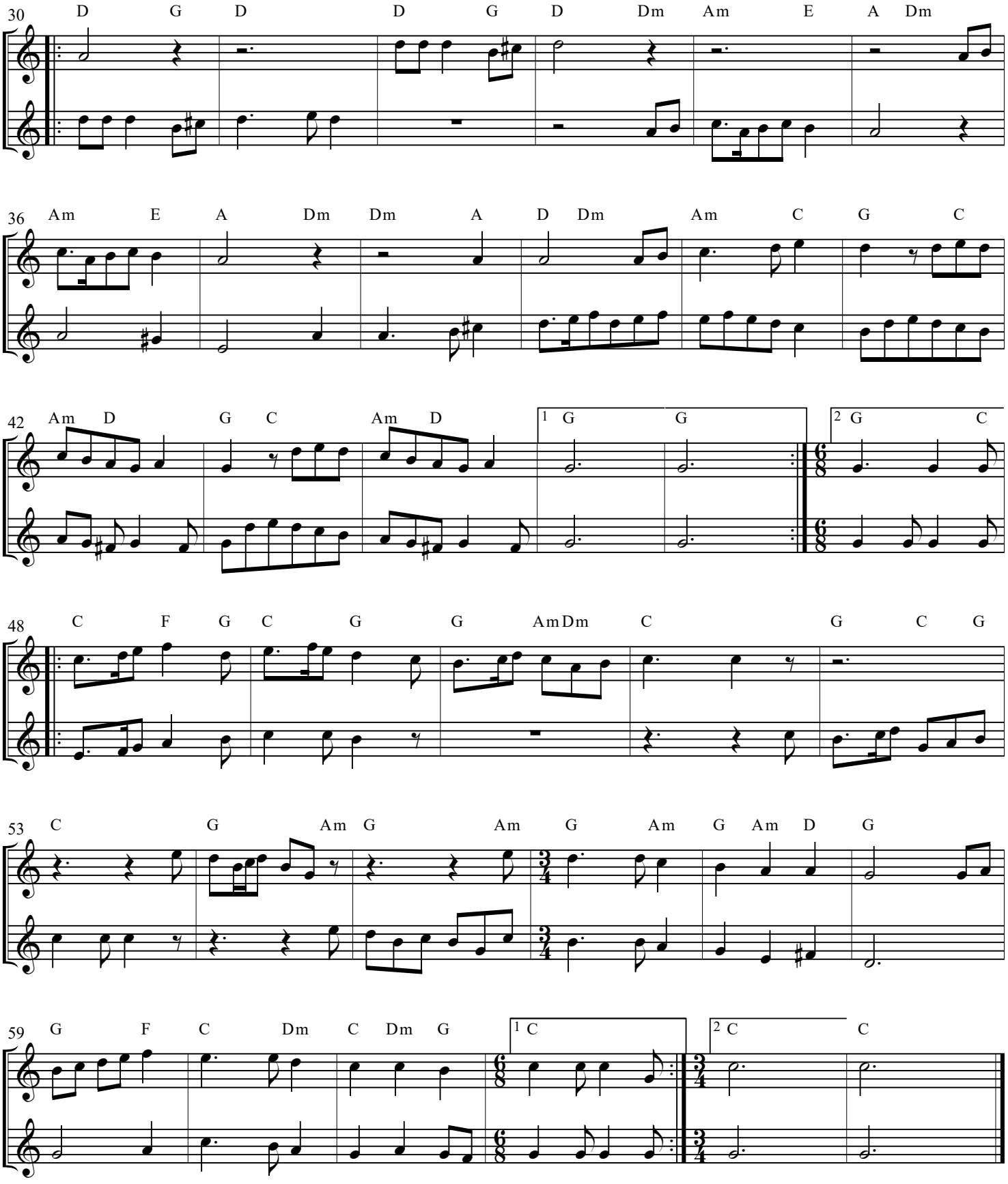
The Batchelars delight

Richard Allison
(fl.1592-1606)

Top lines



adapted by Steve Hendricks

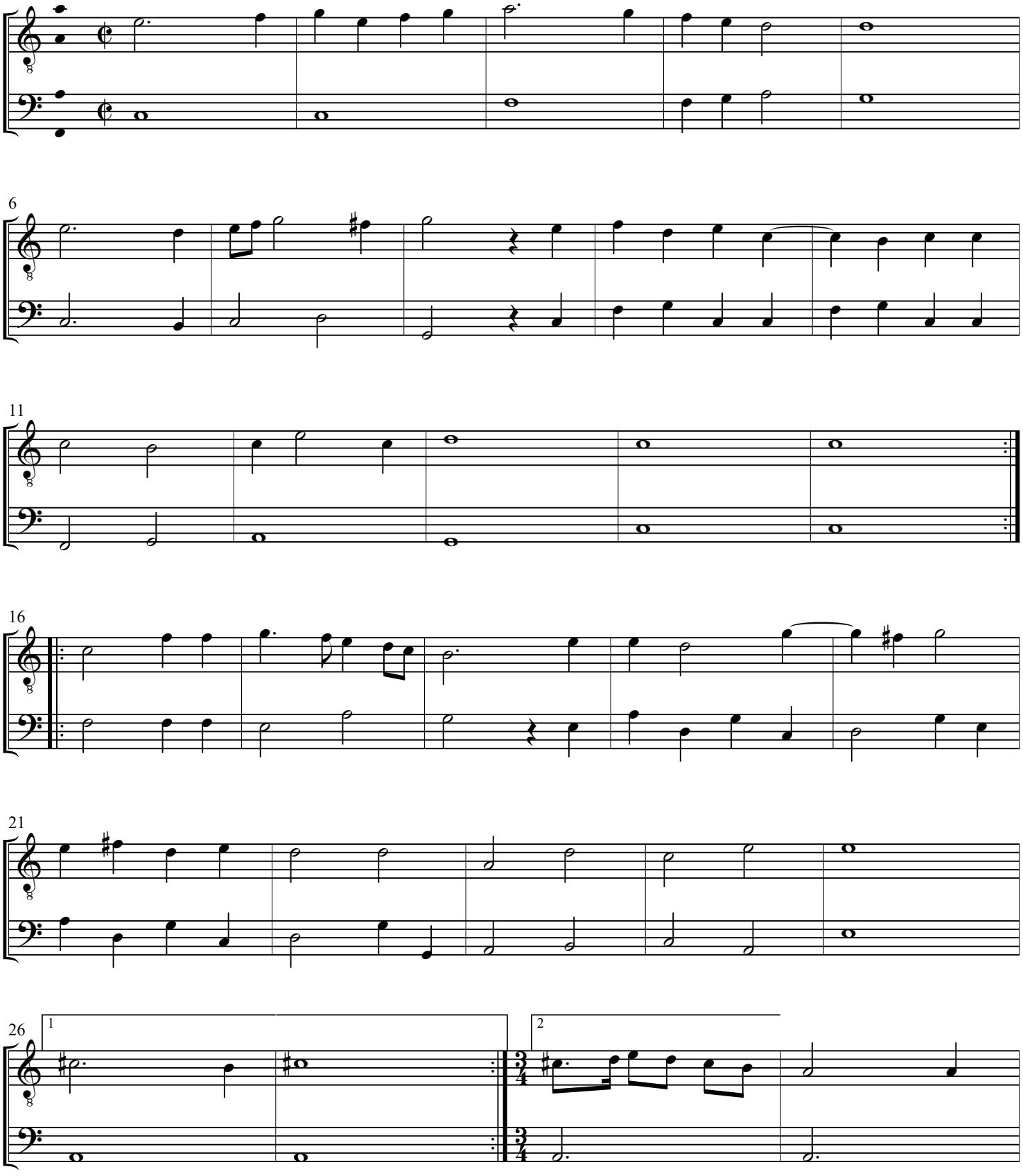

30
D G D D G D Dm Am E A Dm
36
Am E A Dm Dm A D Dm Am C G C
42
Am D G C Am D 1 G G 2 G C
48
C F G C G G AmDm C G C G
53
C G Am G Am G Am G Am D G
59
G F C Dm C Dm G 1 C 2 C C

from *Consort Lessons*,
Thomas Morley, 2nd ed., 1611

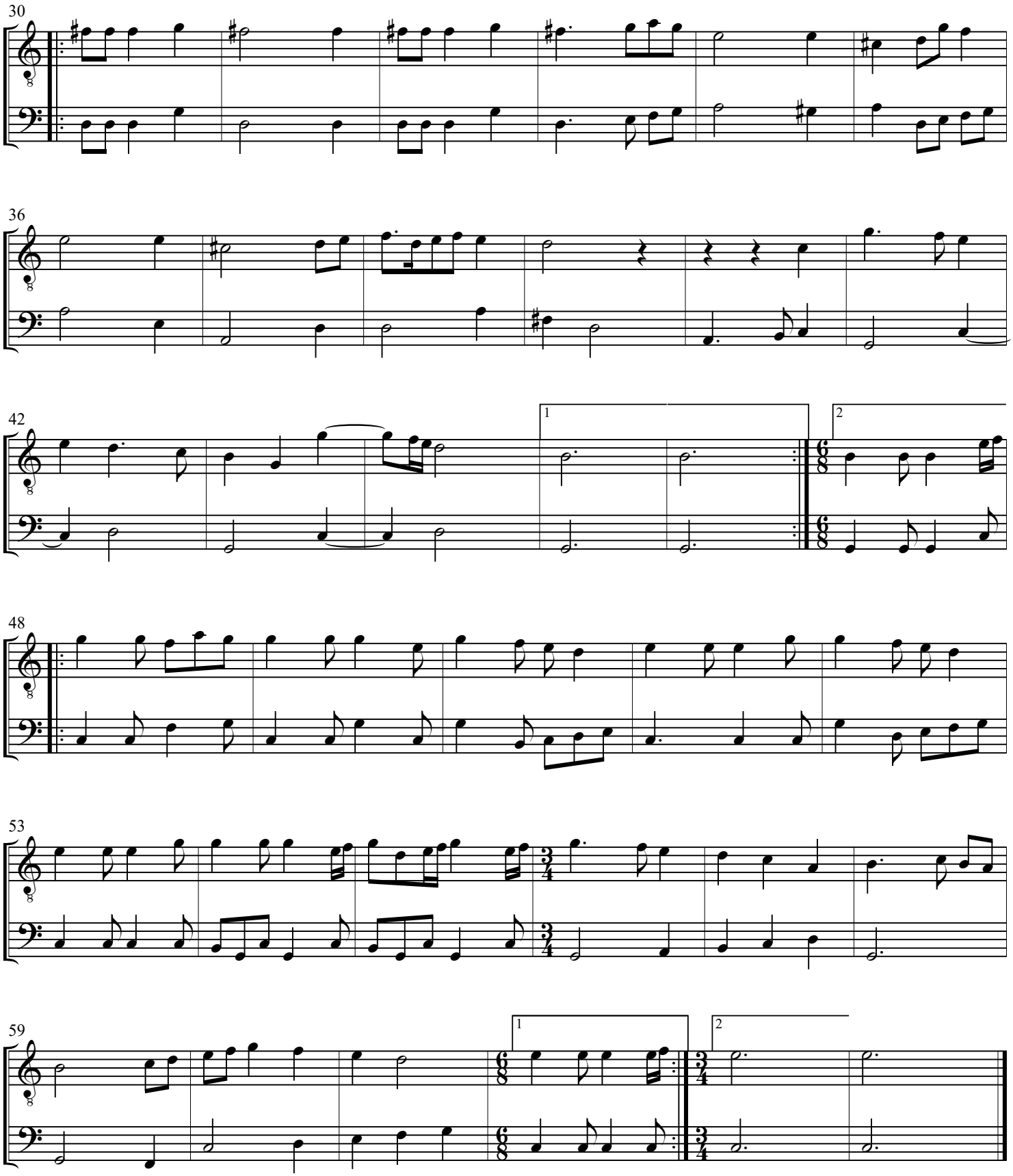
The Batchelars delight

Richard Allison
(fl.1592-1606)

Bottom lines



adapted by Steve Hendricks

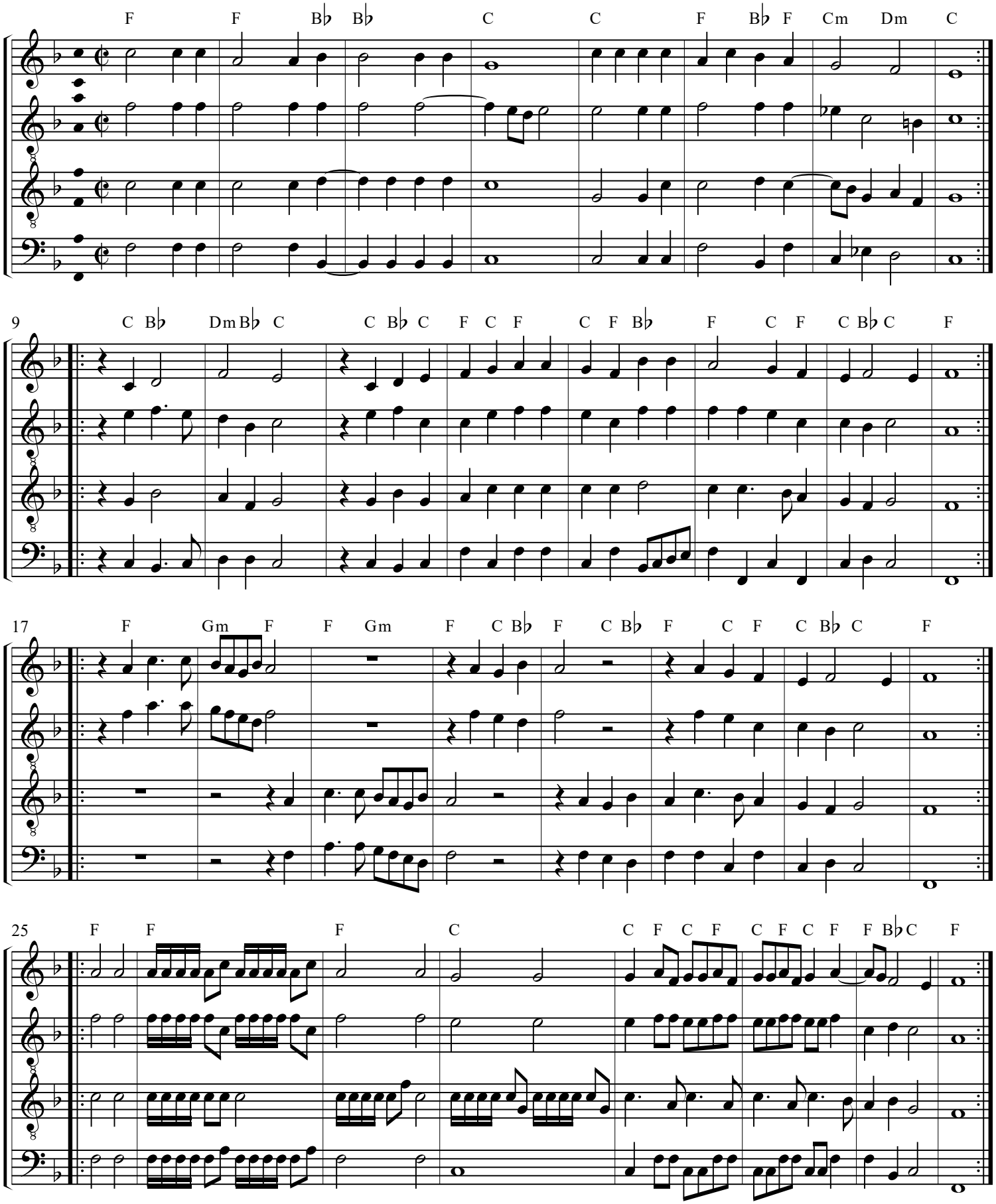

30
36
42
1
2
48
53
59
1
2

from *Danserye*,
1551

La Battaille

Pavane V

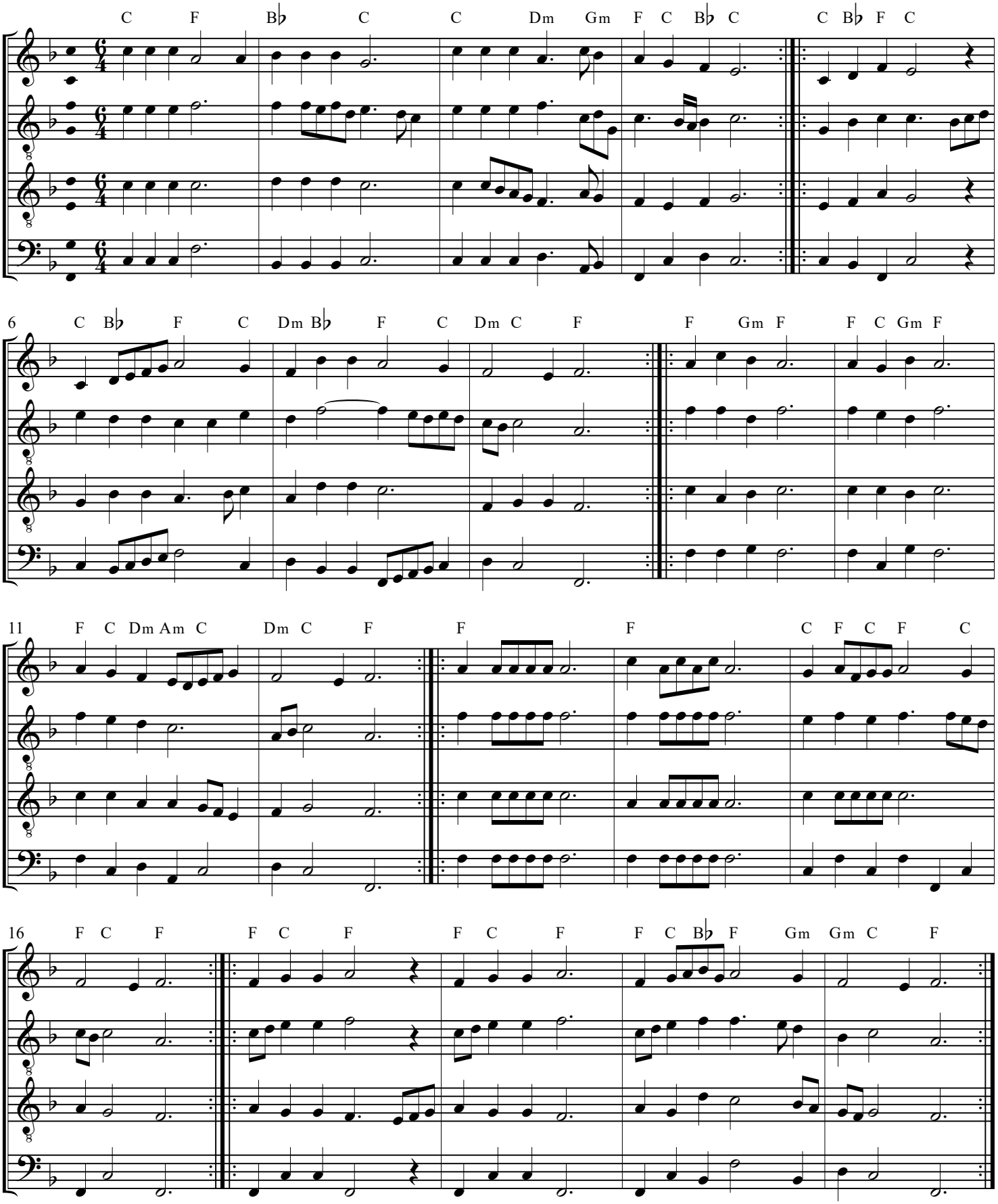
Tielman Susato
(c.1500-c.1561)



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)

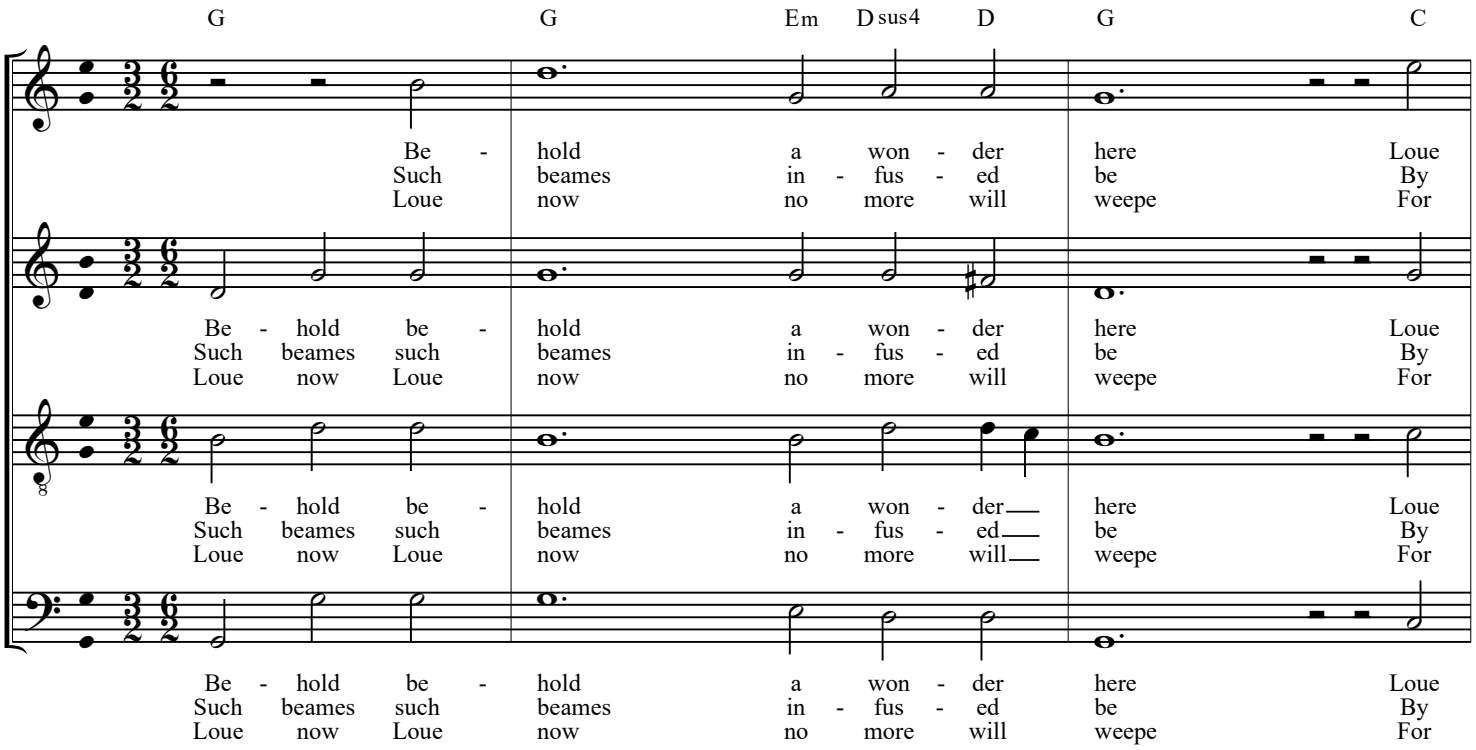


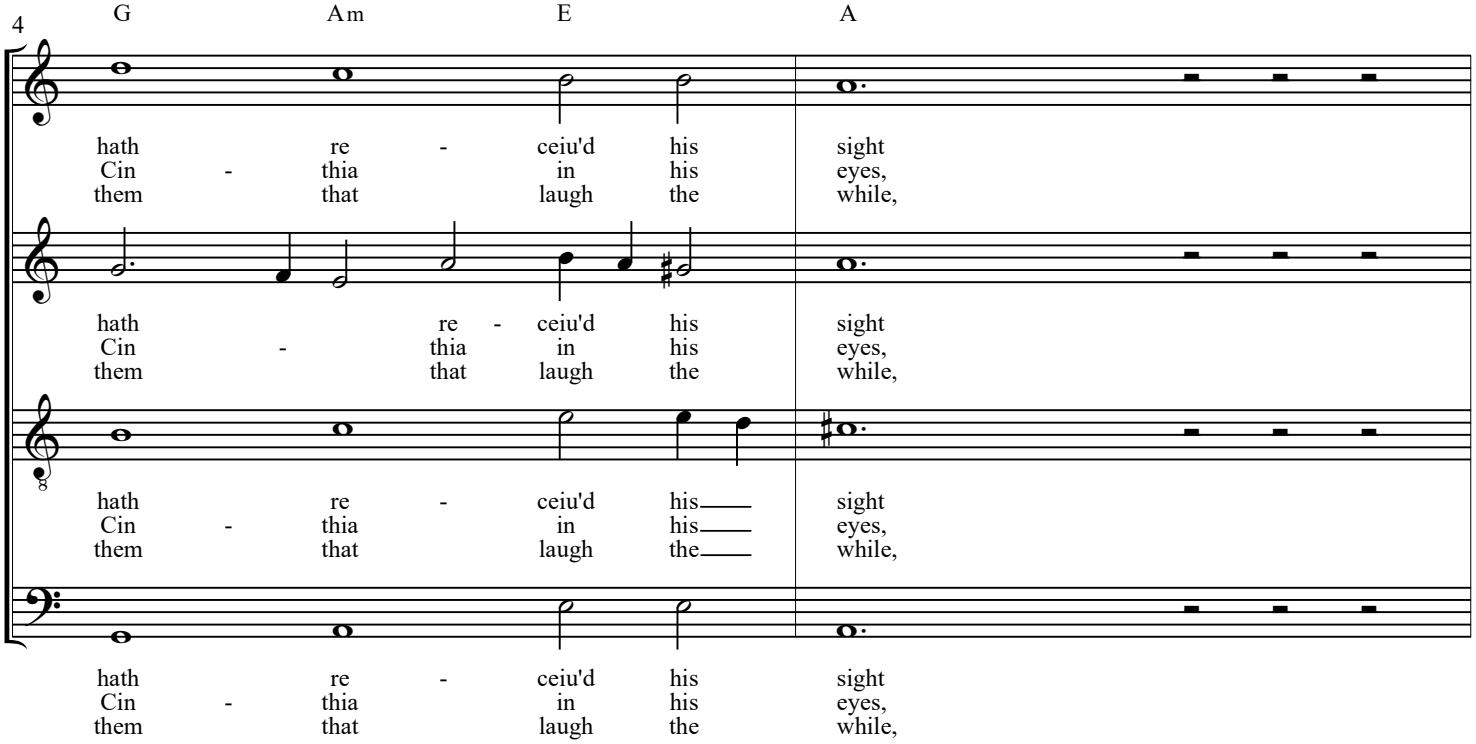
from *The Third and Last Booke of Songs or Aires*, 1603

Behold a wonder here

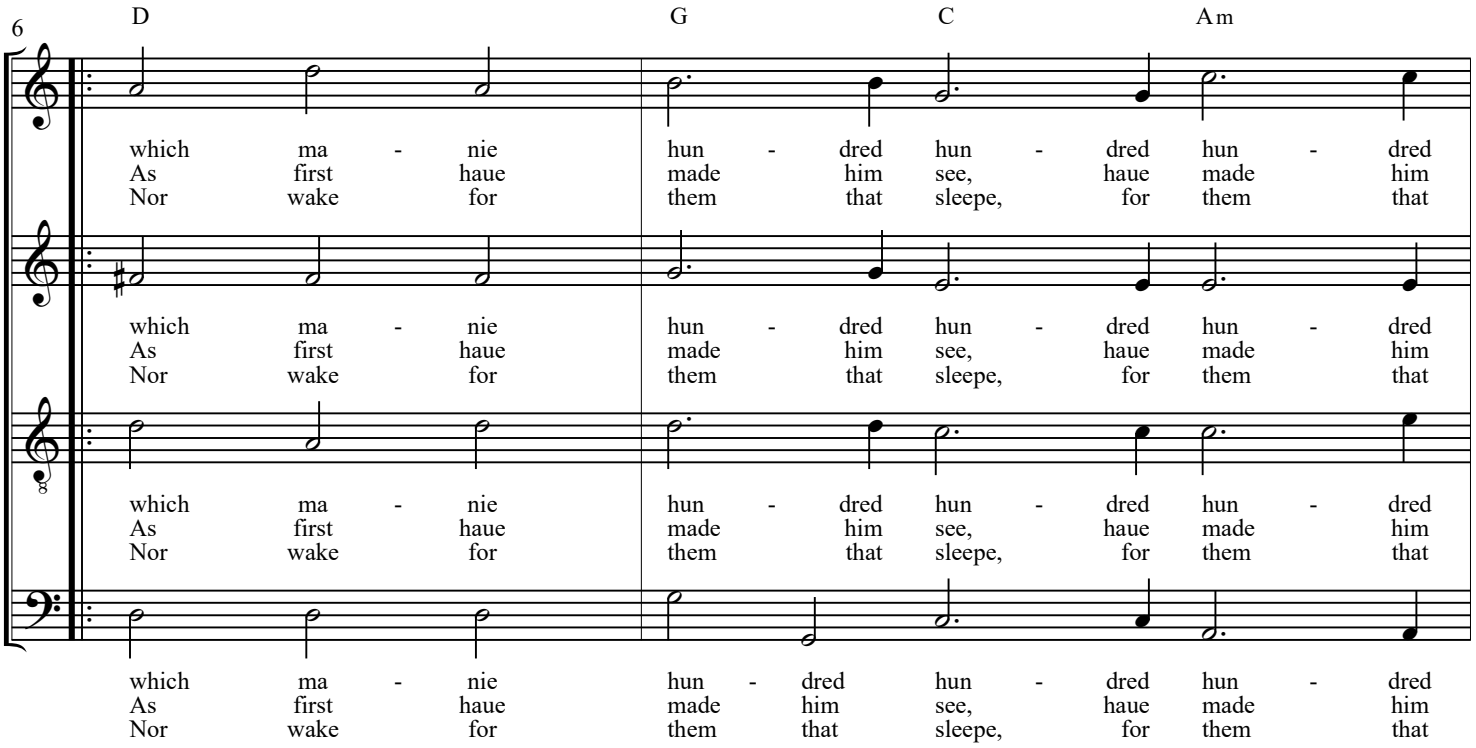
verses 1-3

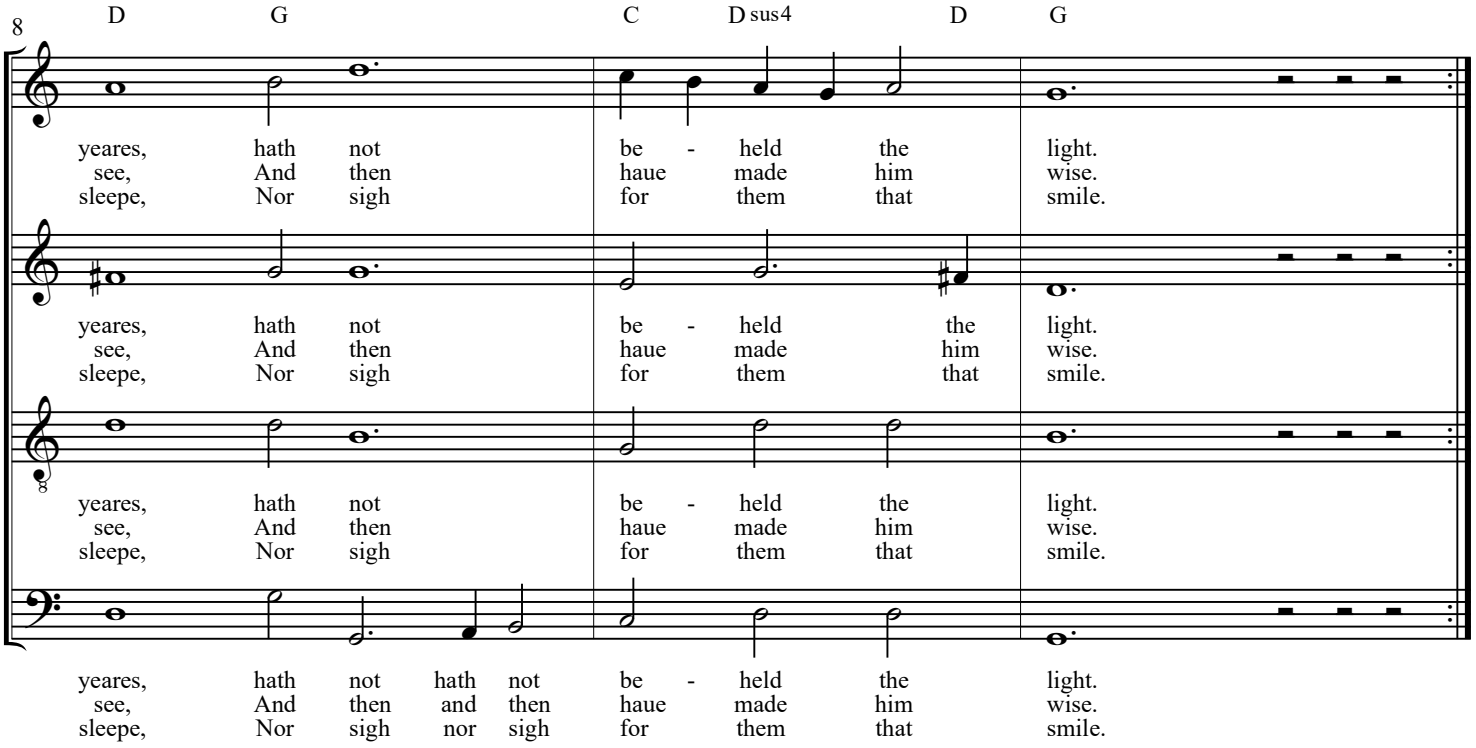
John Dowland
(1563-1626)





adapted by Steve Hendricks





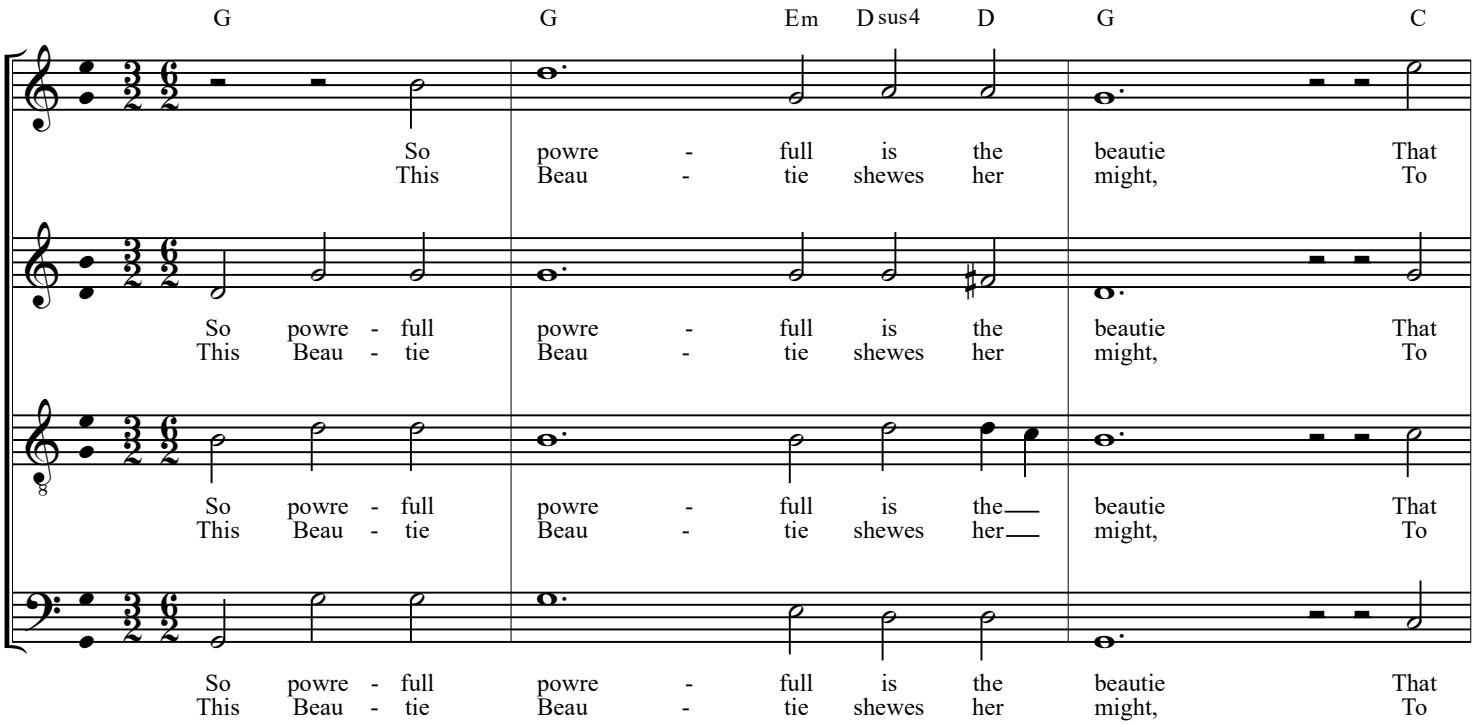
more verses on following pages

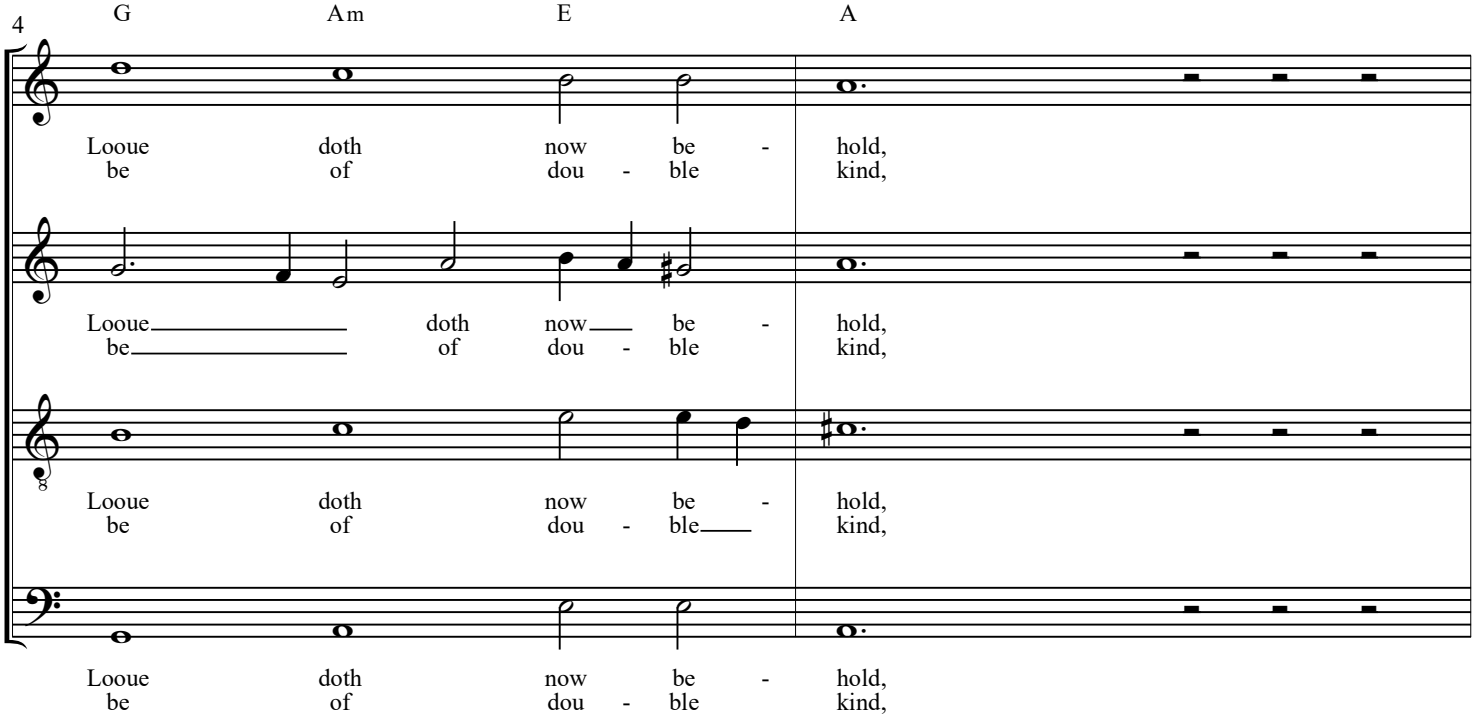
from *The Third and Last Booke of Songs or Aires*, 1603

Behold a wonder here

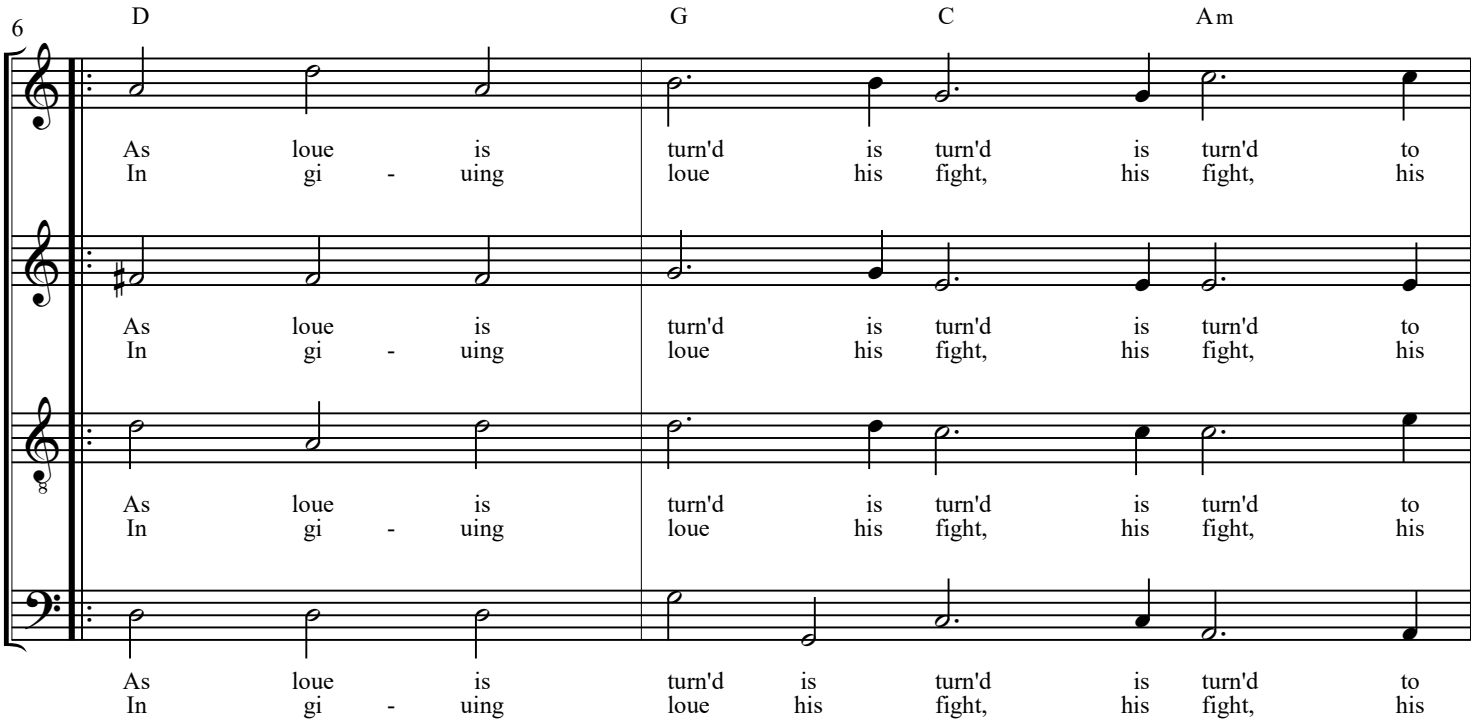
verses 4-5

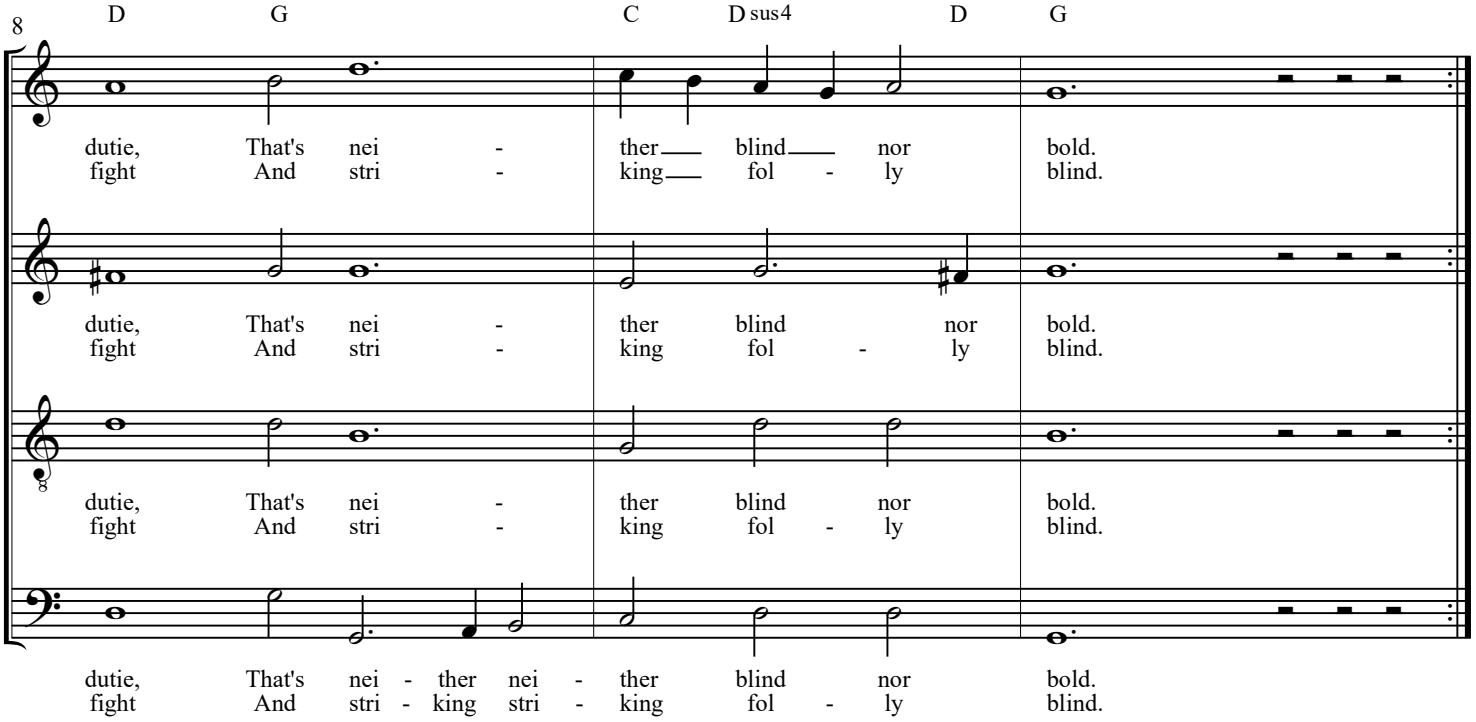
John Dowland
(1563-1626)





adapted by Steve Hendricks


6
D
G
C
Am
As loue is turn'd is turn'd is turn'd to
In gi - uing loue his fight, his fight, his
As loue is turn'd is turn'd is turn'd to
In gi - uing loue his fight, his fight, his
As loue is turn'd is turn'd is turn'd to
In gi - uing loue his fight, his fight, his
As loue is turn'd is turn'd is turn'd to
In gi - uing loue his fight, his fight, his

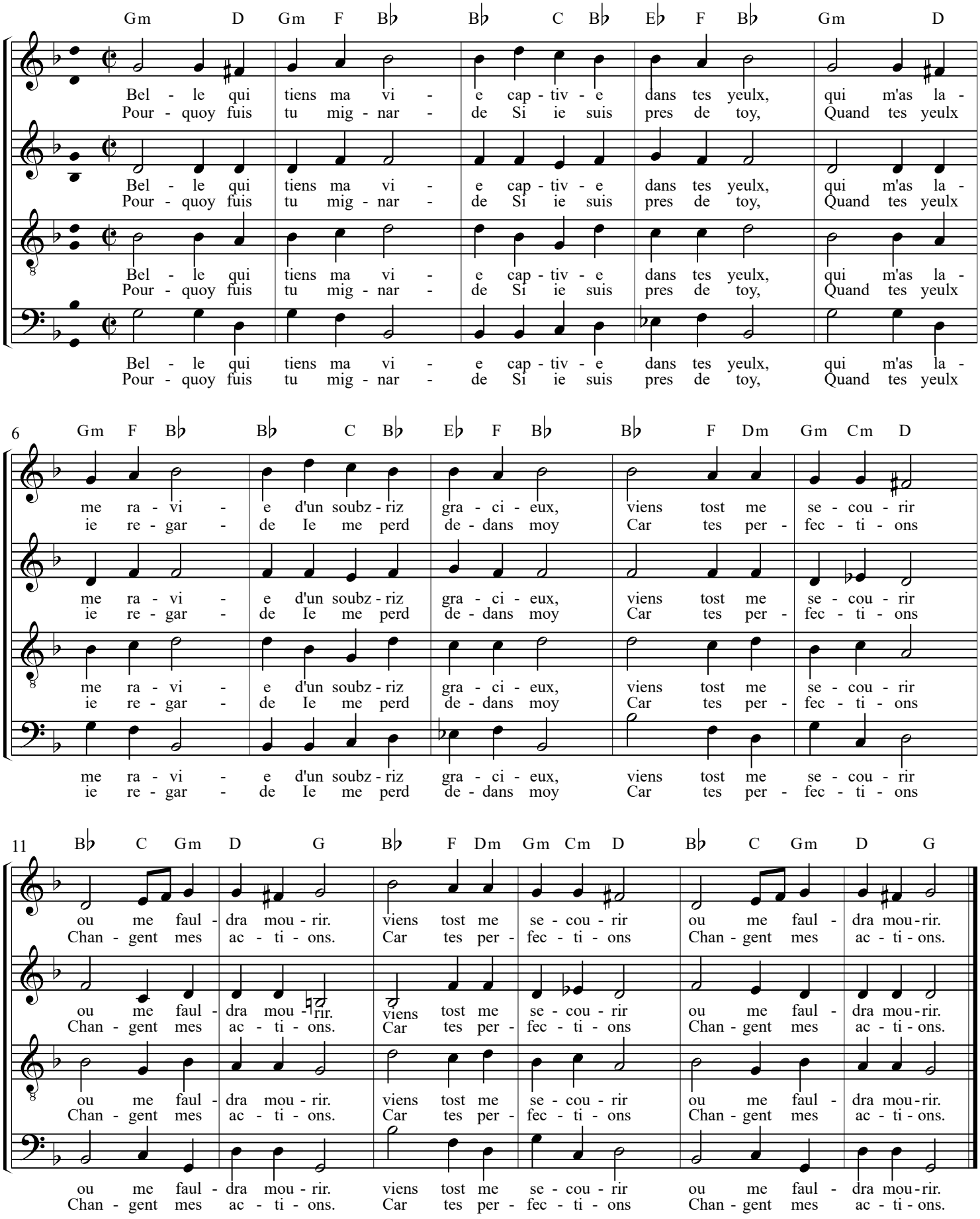

8
D
G
C
D sus4
D
G
dutie, That's nei - ther blind nor bold.
fight And stri - king fol - ly blind.
dutie, That's nei - ther blind nor bold.
fight And stri - king fol - ly blind.
dutie, That's nei - ther blind nor bold.
fight And stri - king fol - ly blind.
dutie, That's nei - ther nei - ther blind nor bold.
fight And stri - king stri - king fol - ly blind.

from *Orchesographie*, 1589

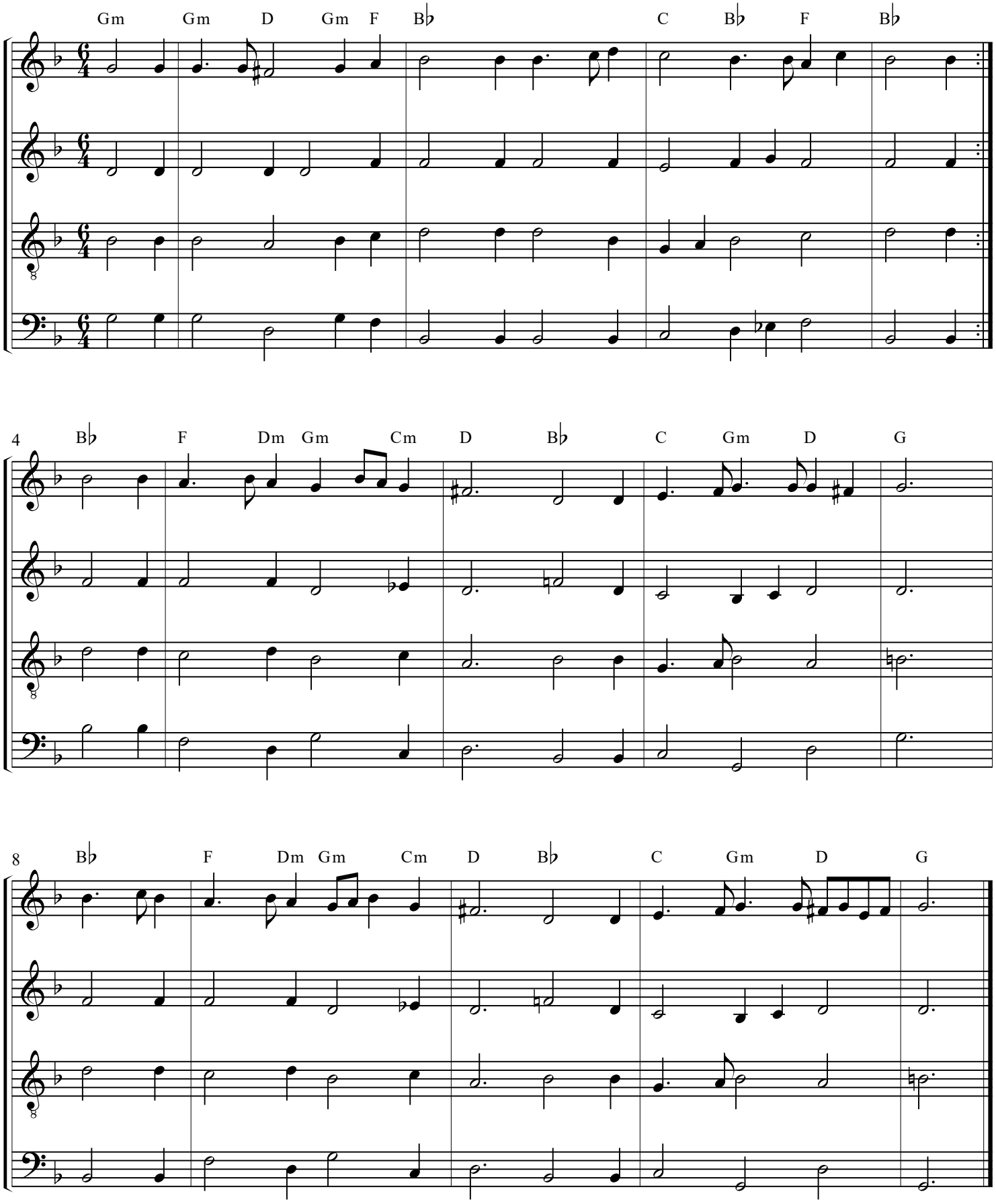
Pavane Belle qui tiens ma vie

Beauty who holds my life

Thoinot Arbeau (Jehan Tabourot) (1520-1595)



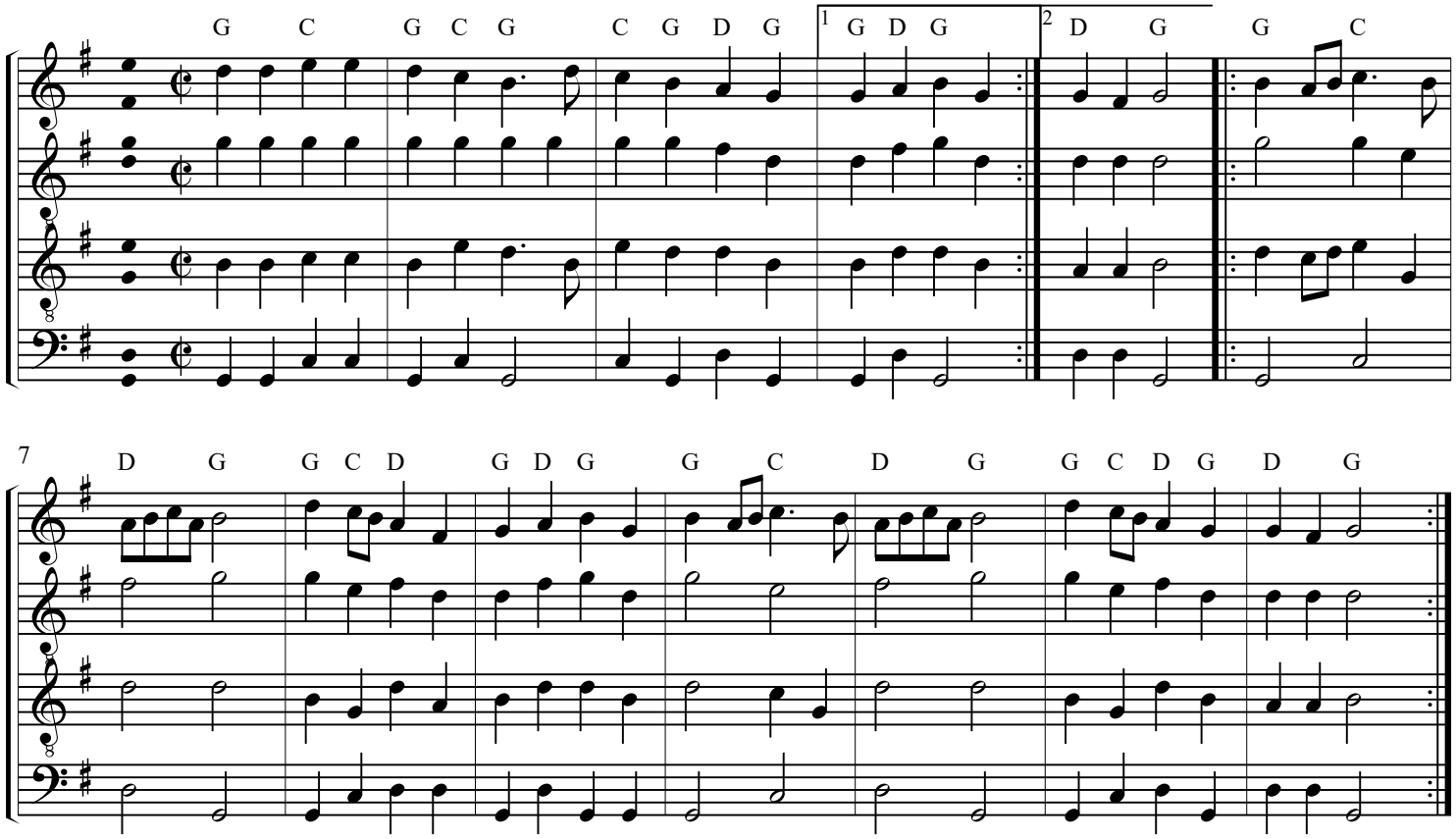
Gaillarde sur le pavane



from *Il Scolaro*,
1645

La Bergamasca

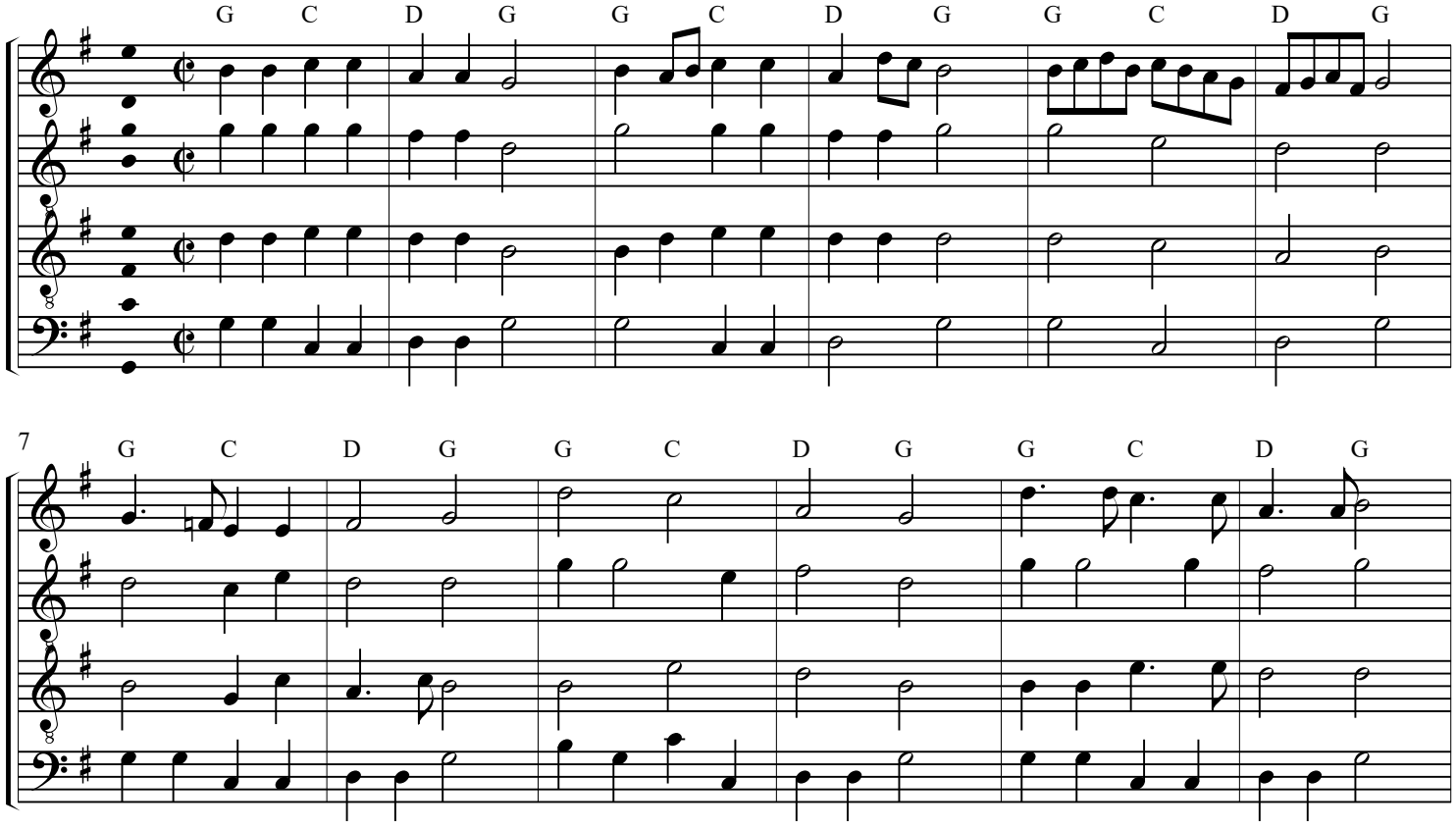
Gasparo Zanetti
(fl.1626-1645)



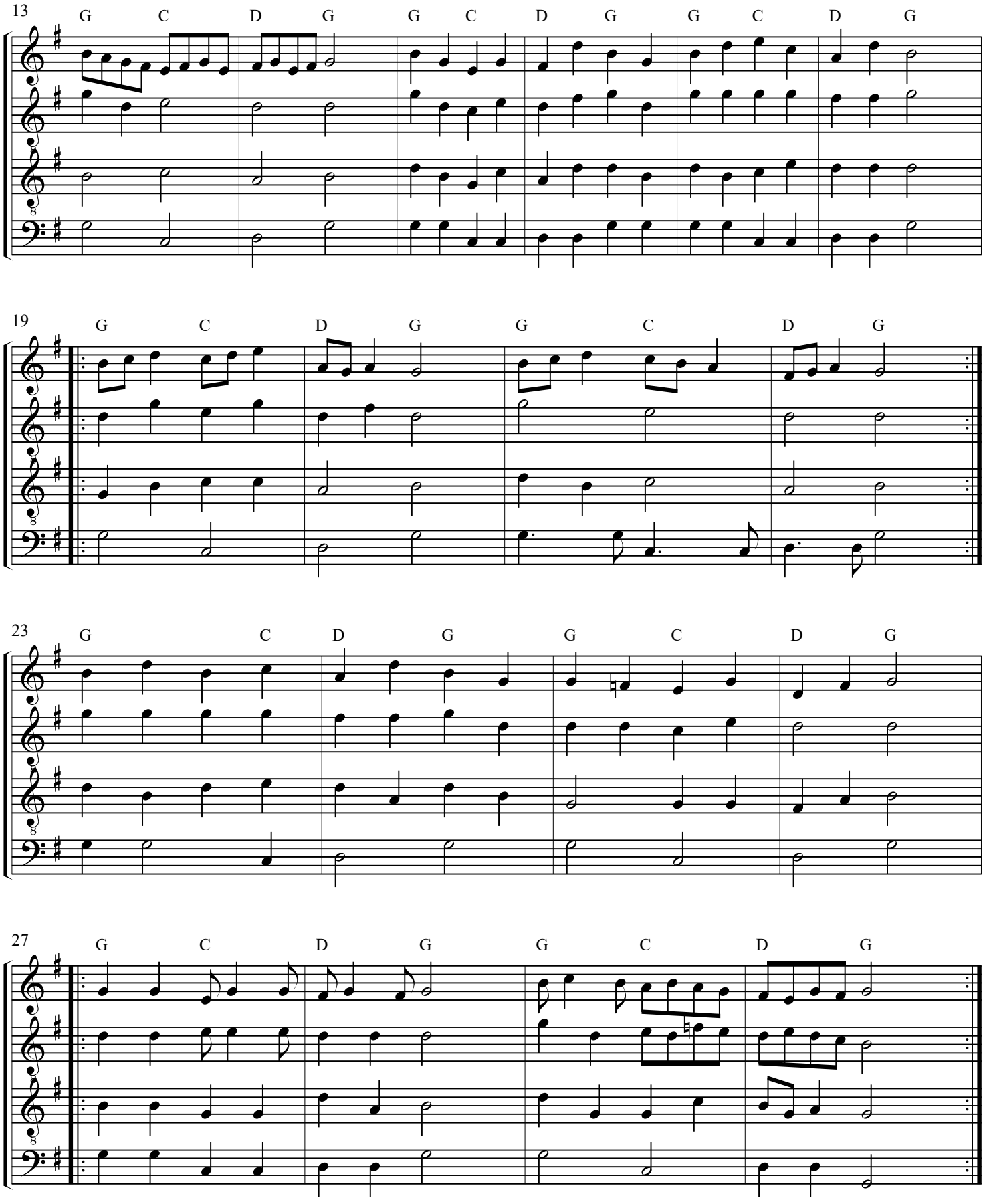
from *Intavolatura de liuto*,
1585

Moresca Quarta detta la Bergamasca

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



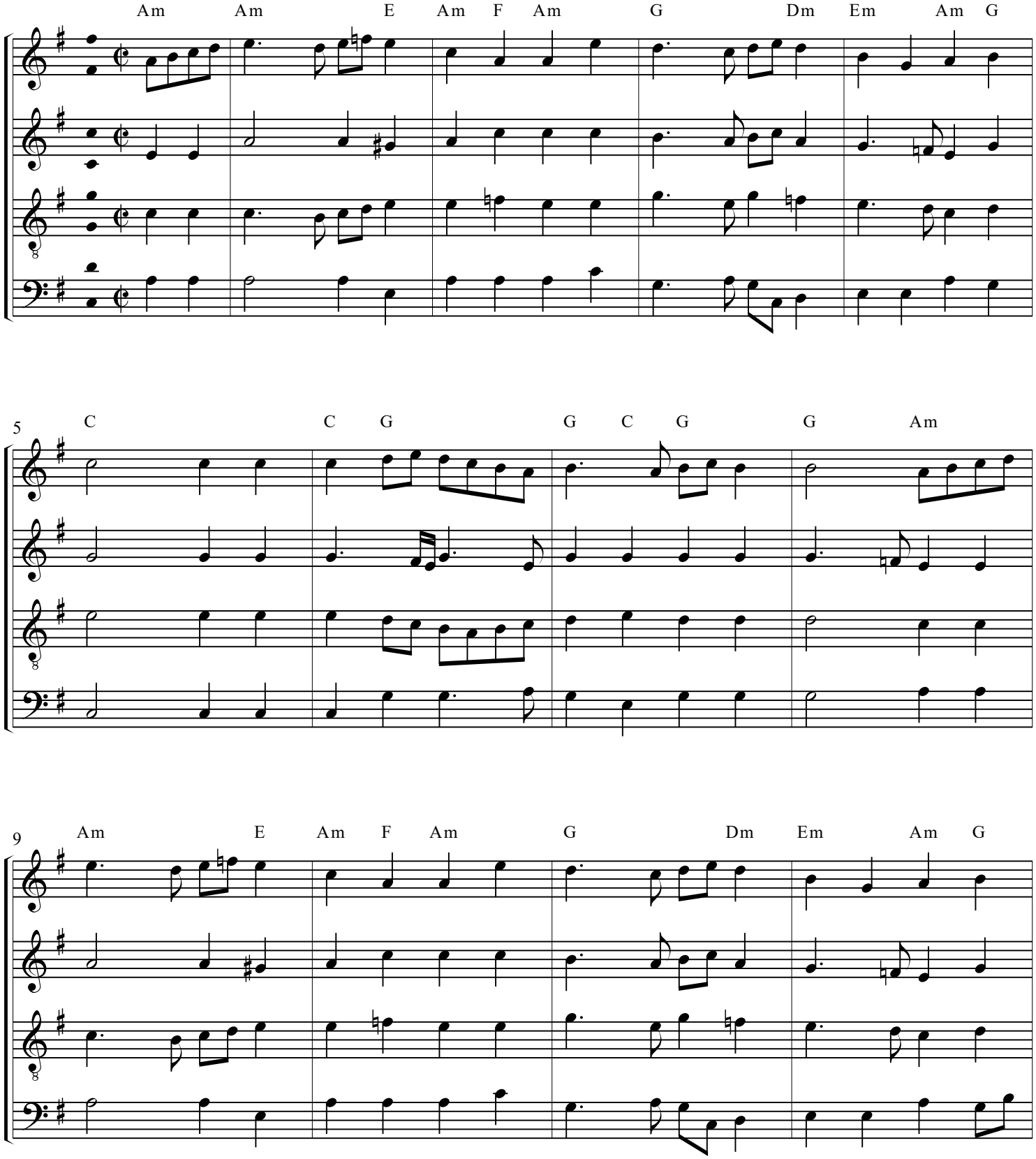
Moresca adapted by Steve Hendricks


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

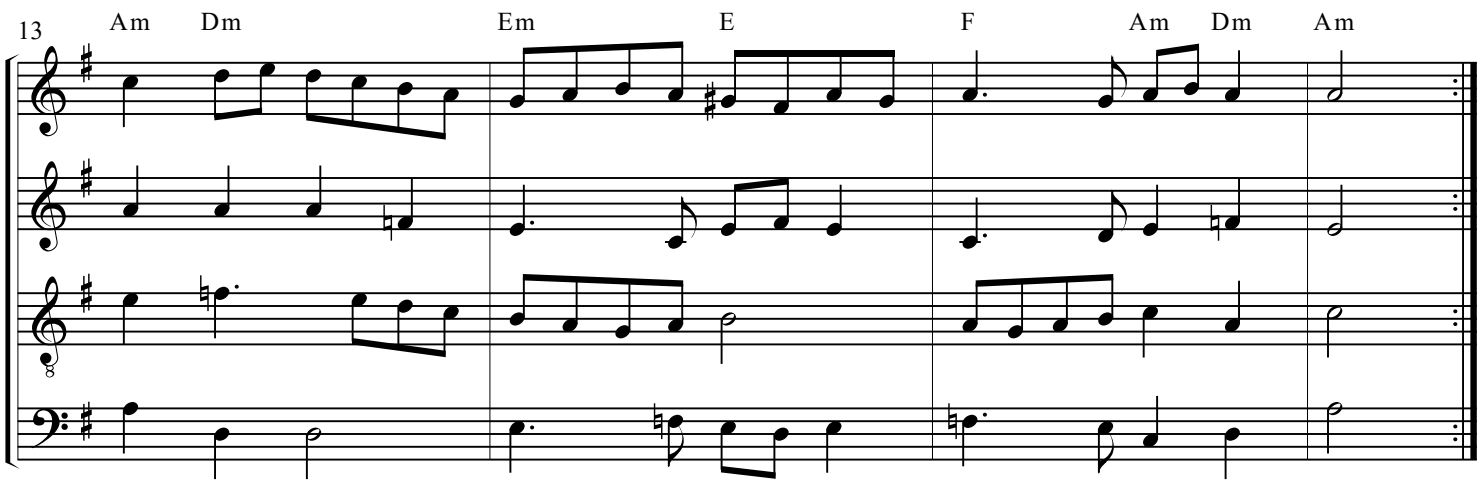
from *Danserye*,
1551

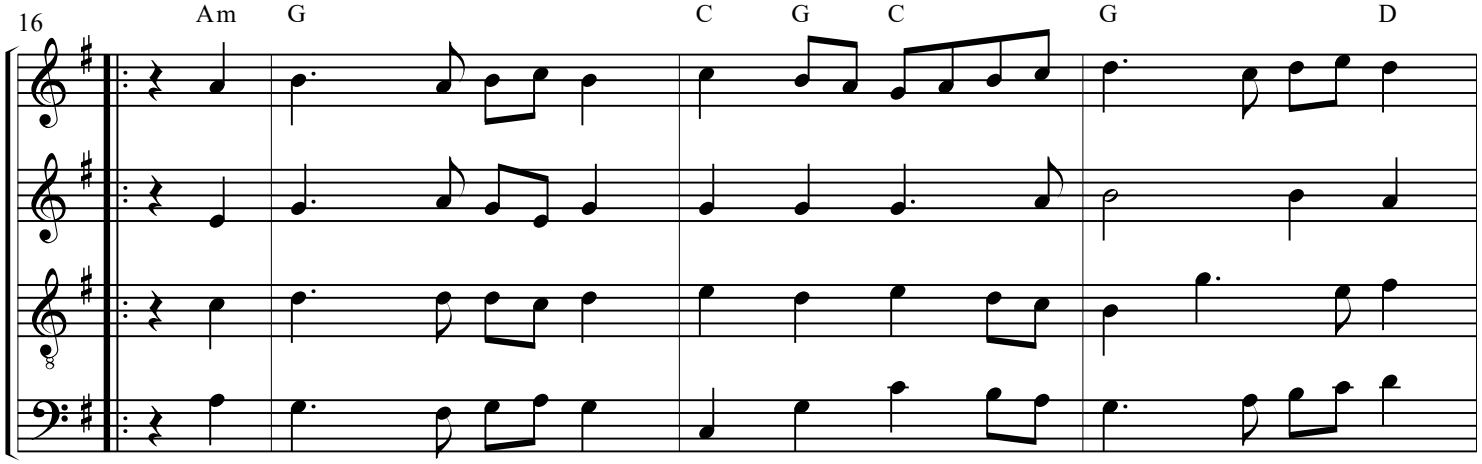
Bergerette La Brosse

Tielman Susato
(c.1500-c.1561)

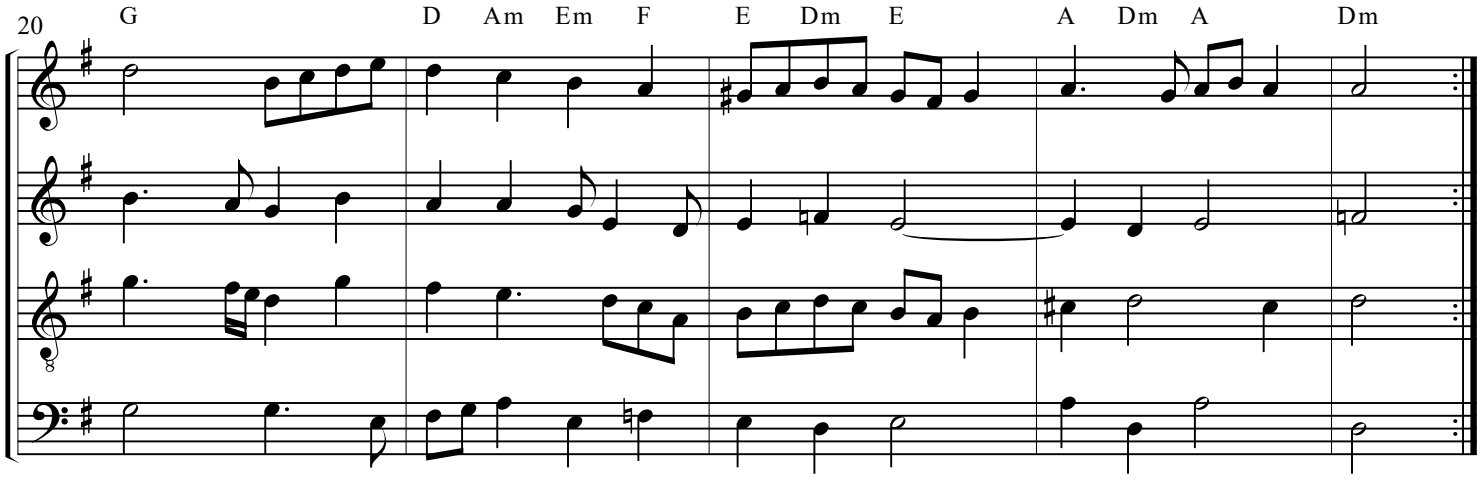


Fine





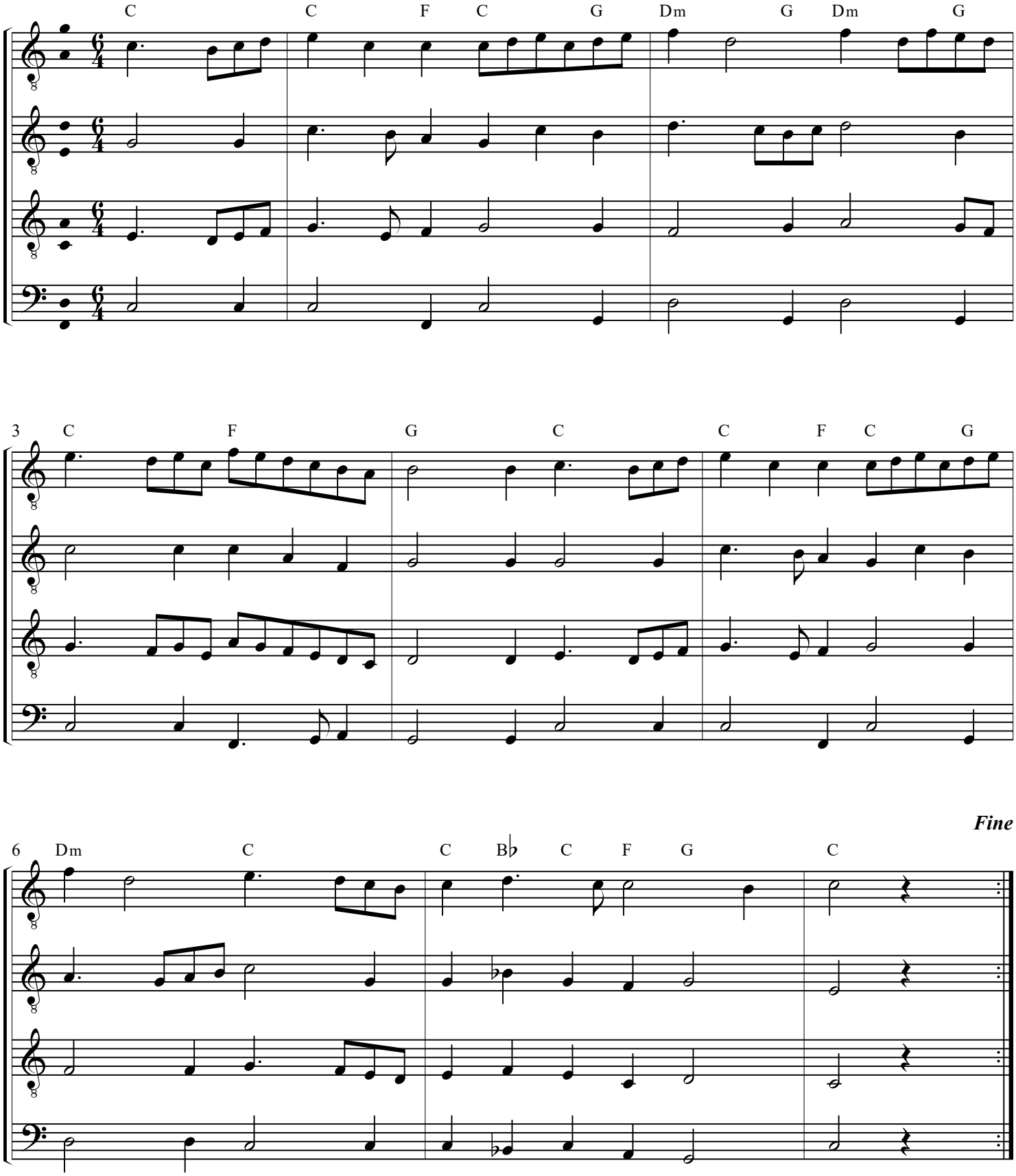
D.C. al Fine

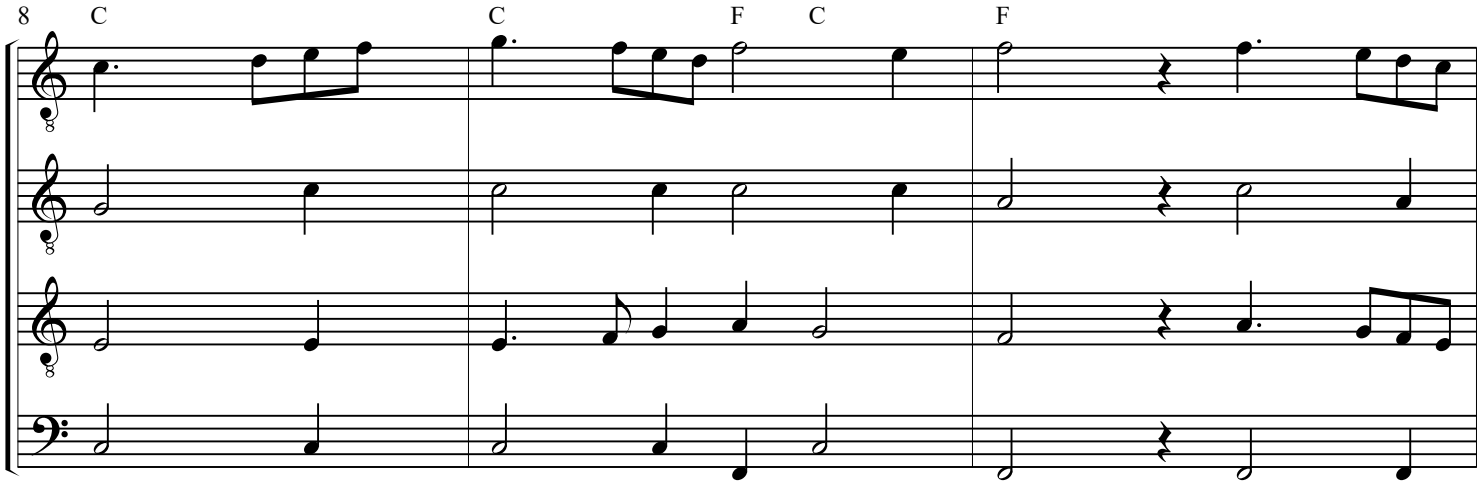


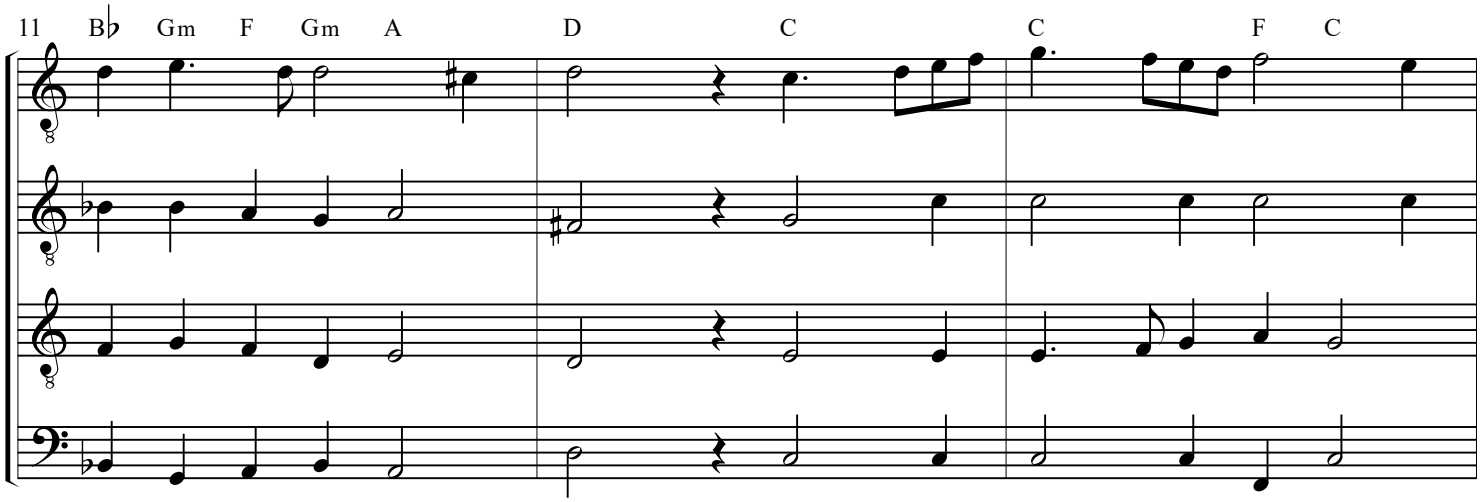
from *Danserye*,
1551

Bergerette Sans Roch

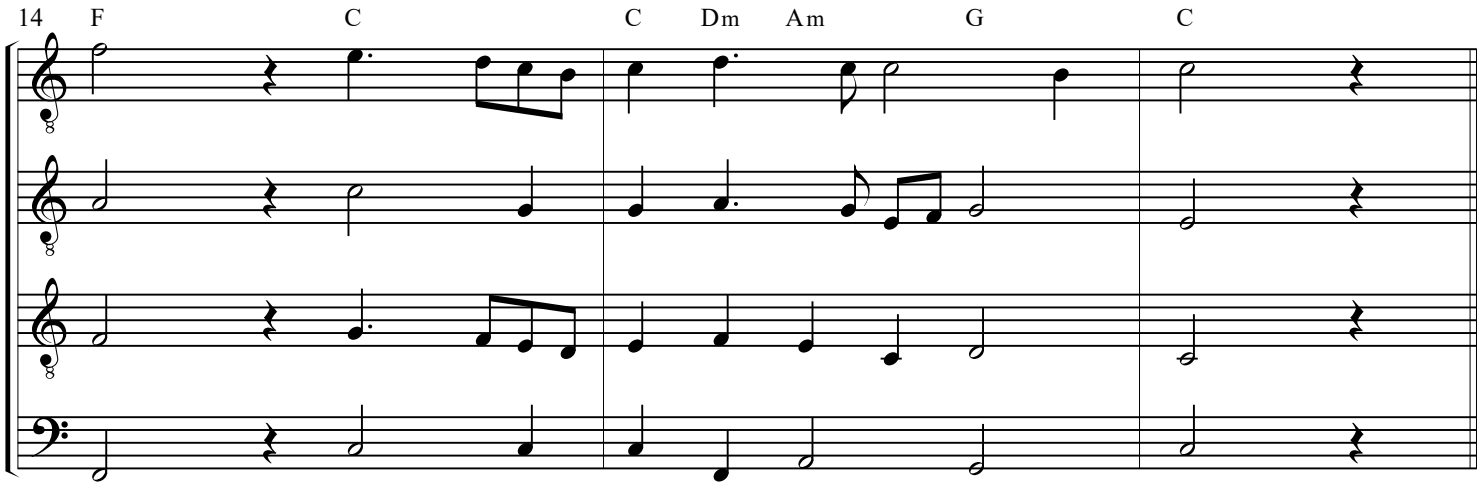
Tielman Susato
(c.1500-c.1561)







D.C. al Fine

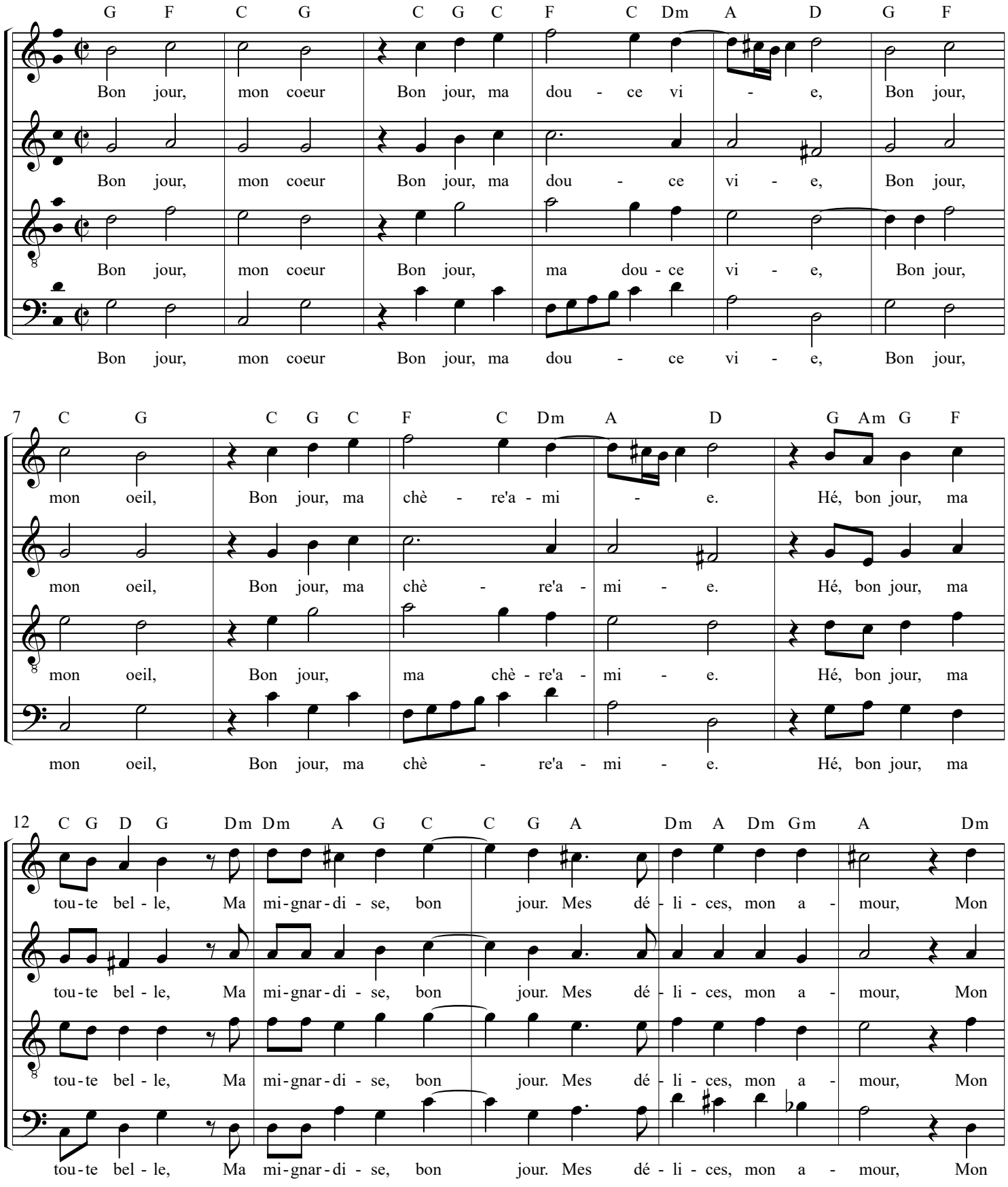


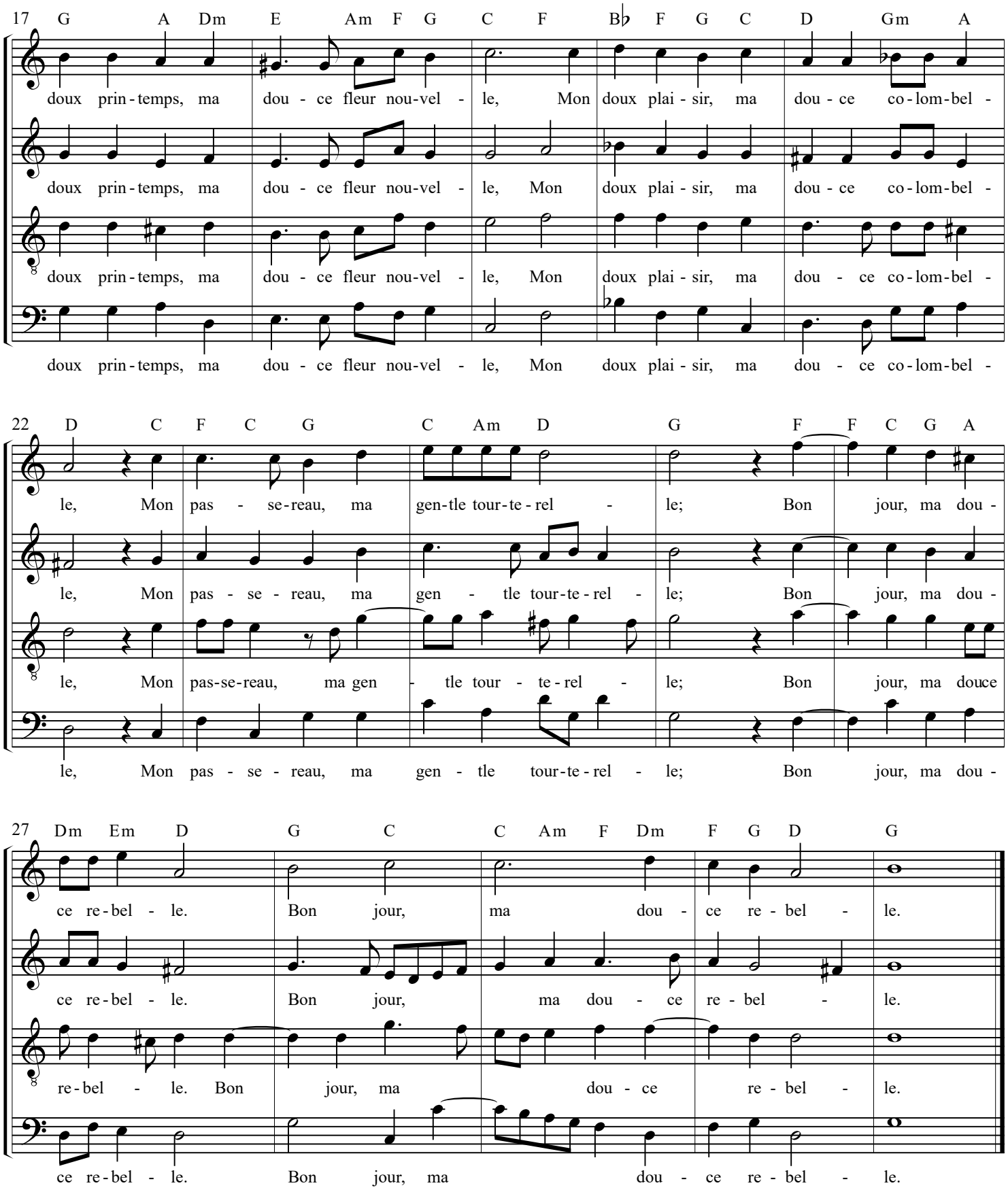
from *Mellange d'Orlande de Lassus*, 1570

Bon jour, mon coeur

Good day, my heart

Orlande de Lassus (1530-1594)



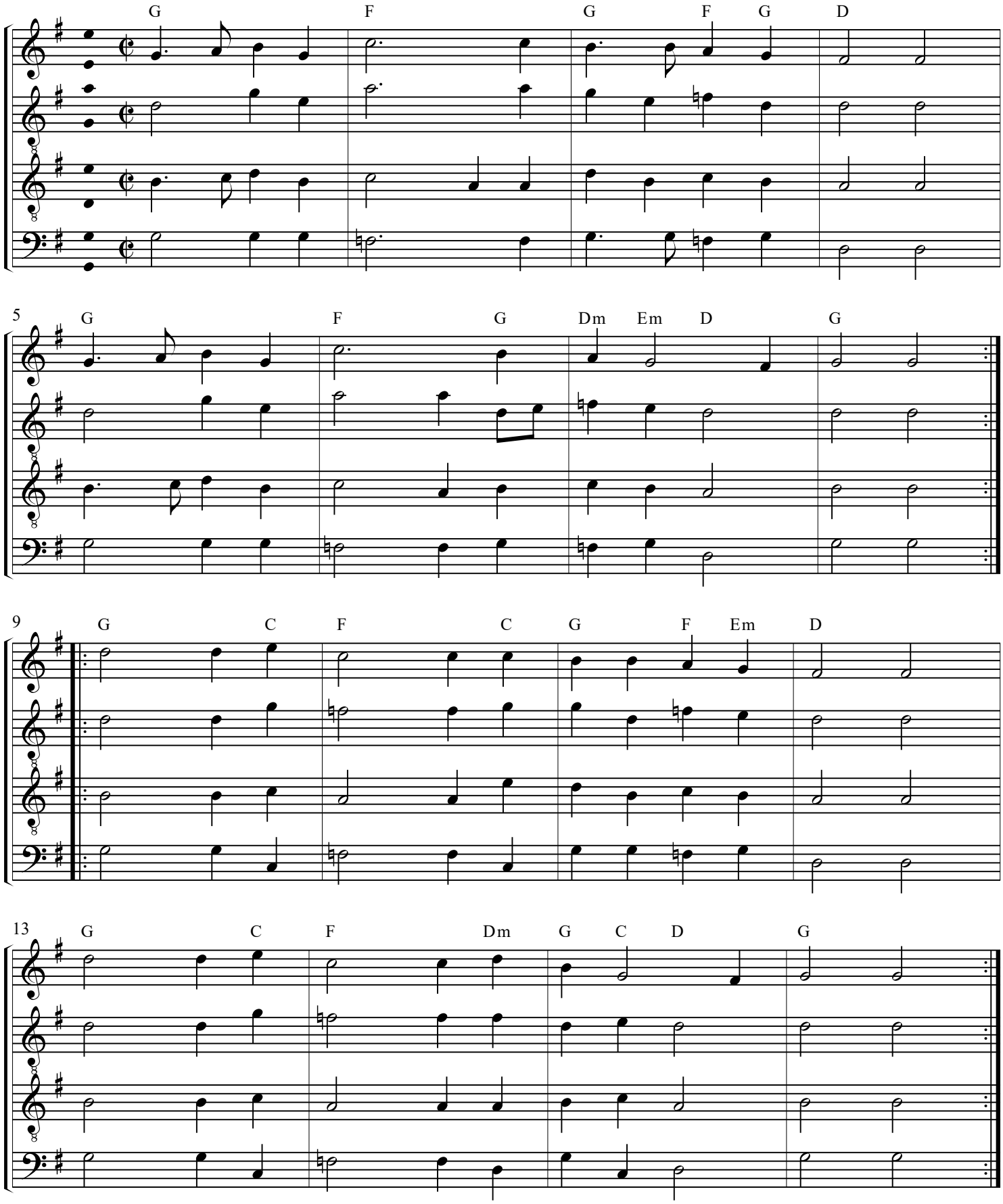

17 G A Dm E Am F G C F B♭ F G C D Gm A
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
doux 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

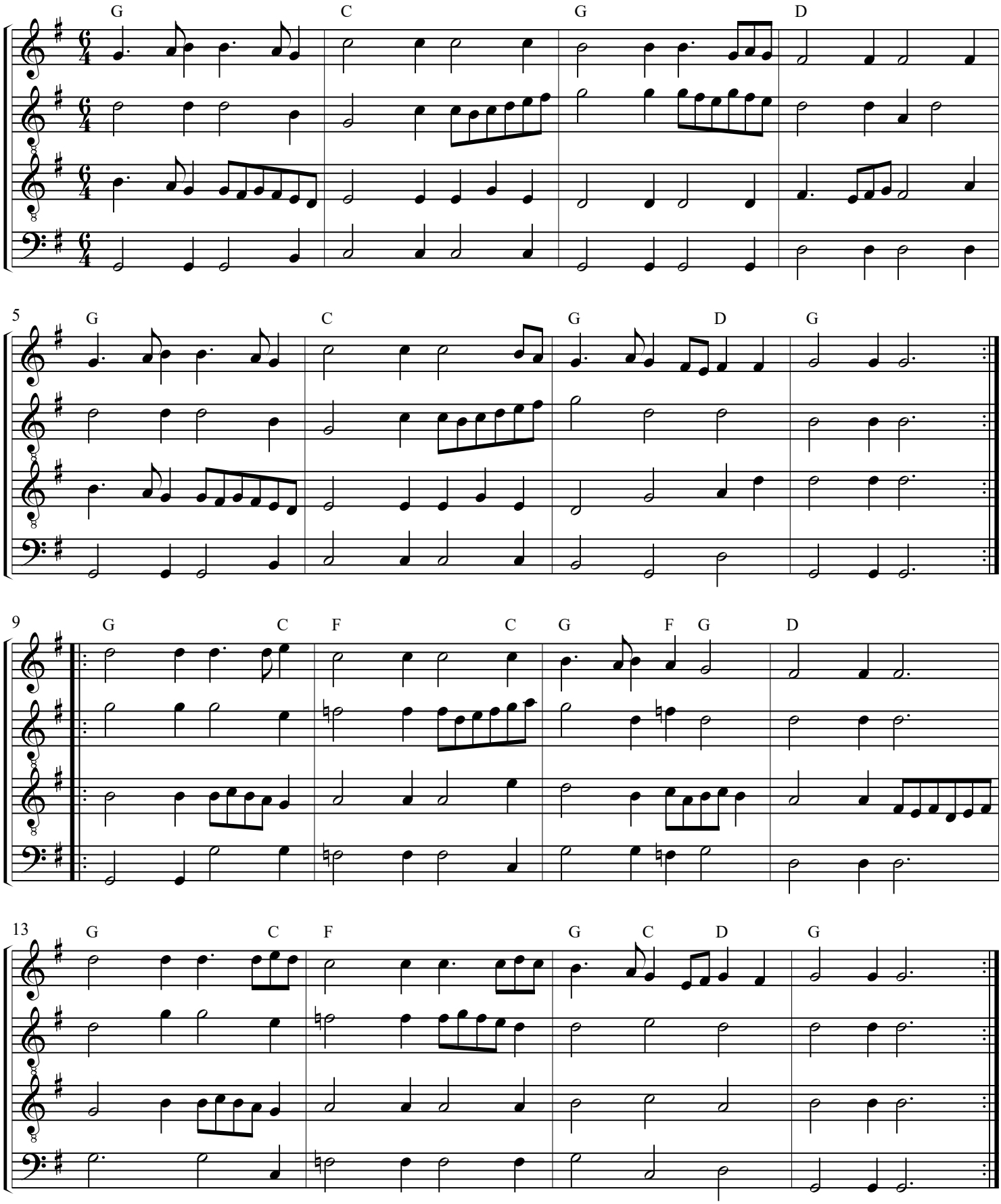
Jean d'Estrées (d.1576)



from *Selectissima Elegantissimaque*, 1570

Galliarde des Bouffons

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

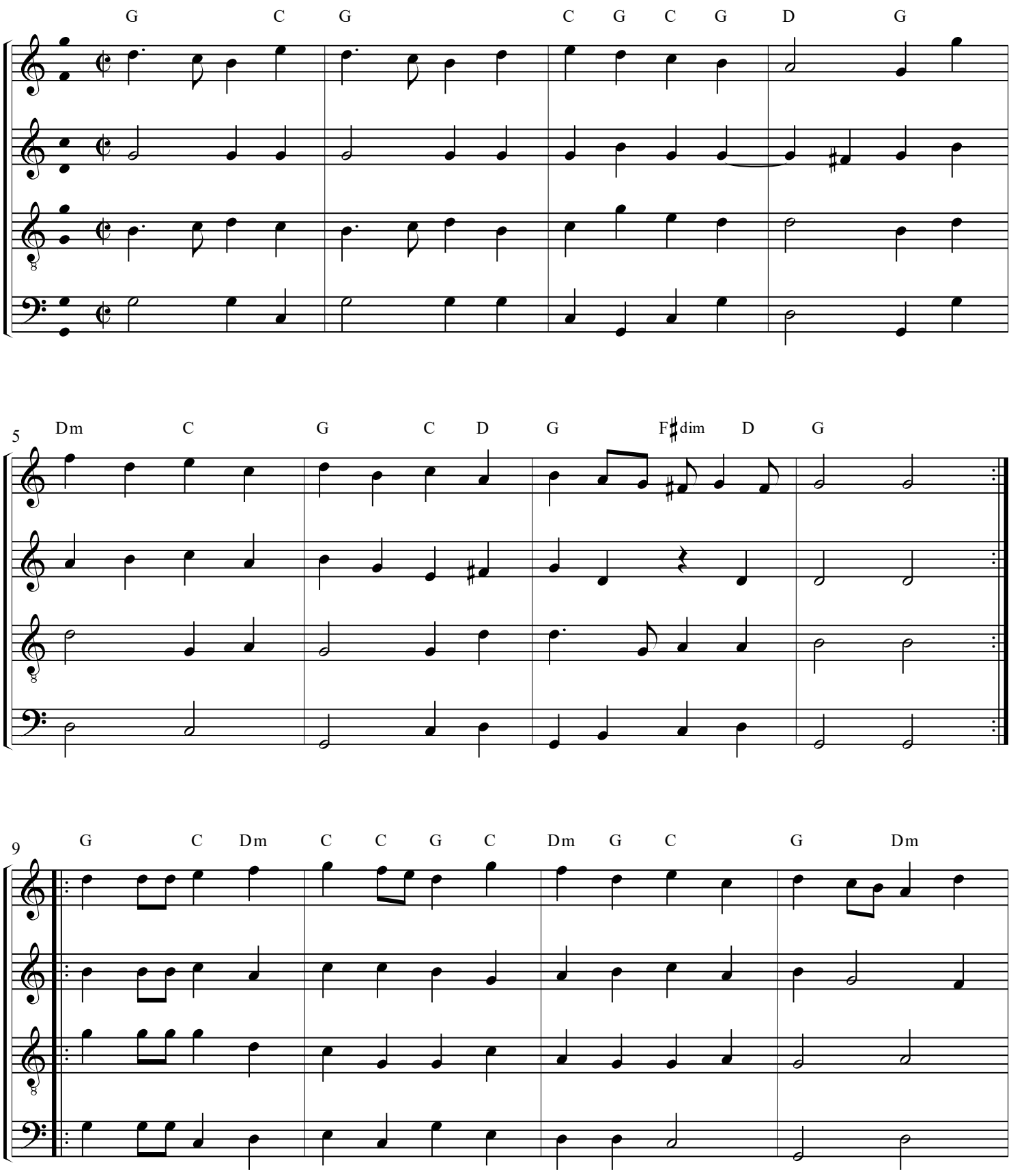


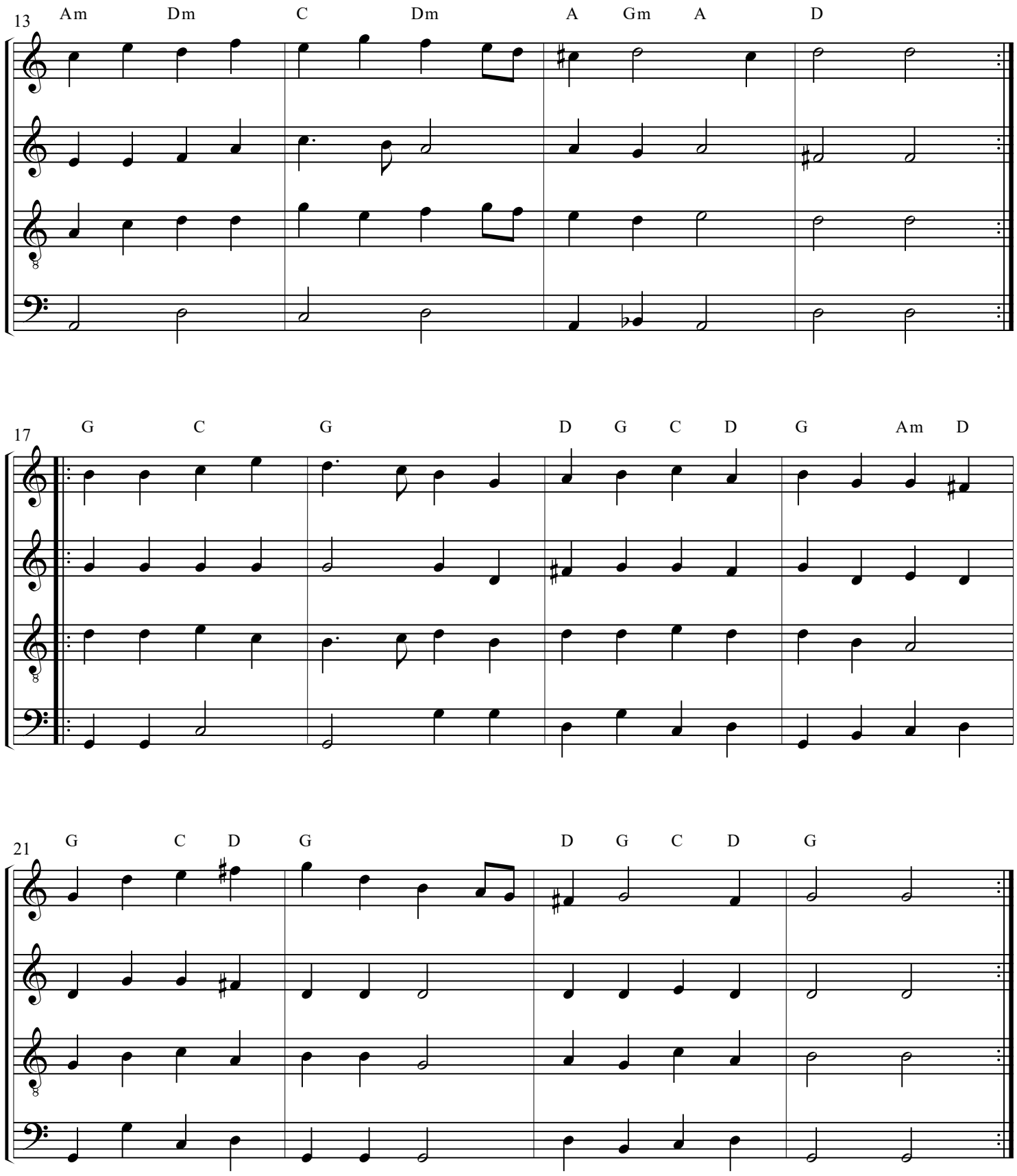
adapted by Steve Hendricks

La bounette

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

Thomas Mulliner
(fl. 1563)



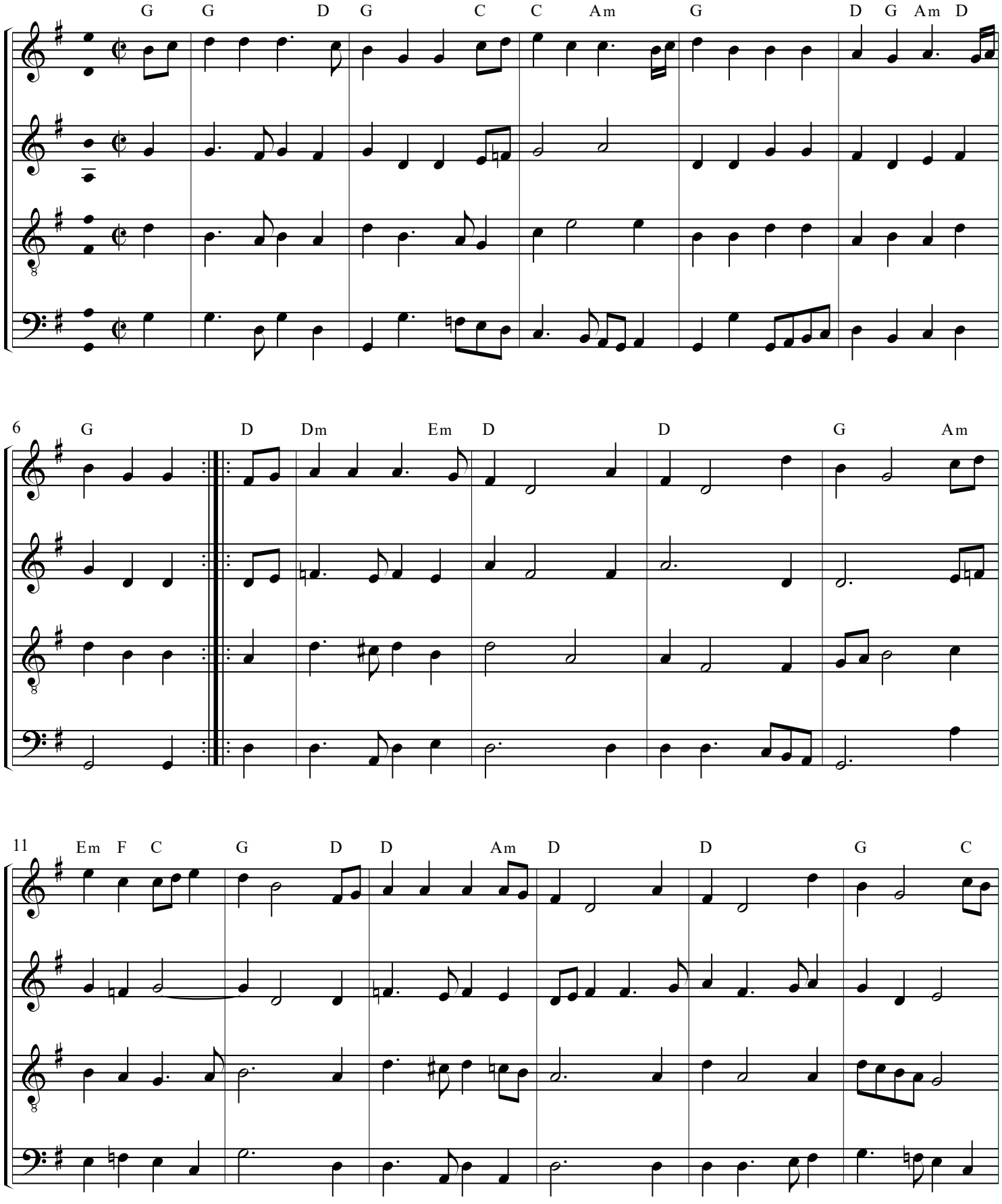

13
Am Dm C Dm A Gm A D
17
G C G D G C D G Am D
21
G C D G D G C D G

from *Terpsichore*,
1612

La Bouree

XXXII

Michael Praetorius
(c.1571-1621)



Fine

17 D Em D G Gm Gm F B♭ Gm E♭

22 D B♭ B♭ B♭ B♭ F F

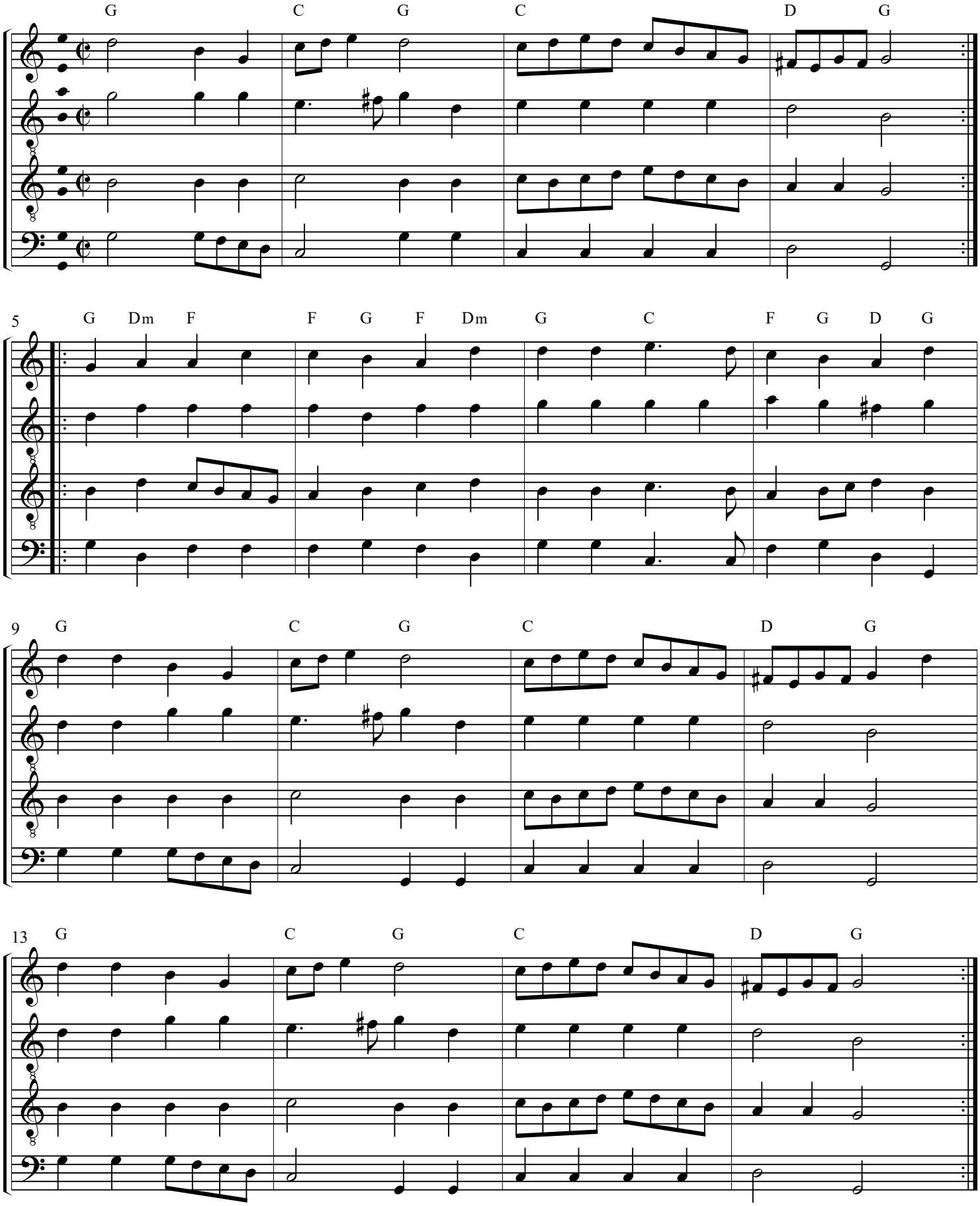
D.C. al Fine

28 1 Gm Cm D Cm D 2 Gm Dm Gm E♭ D

from *Troisieme Livre de Danceries*, 1557

Bransle VI

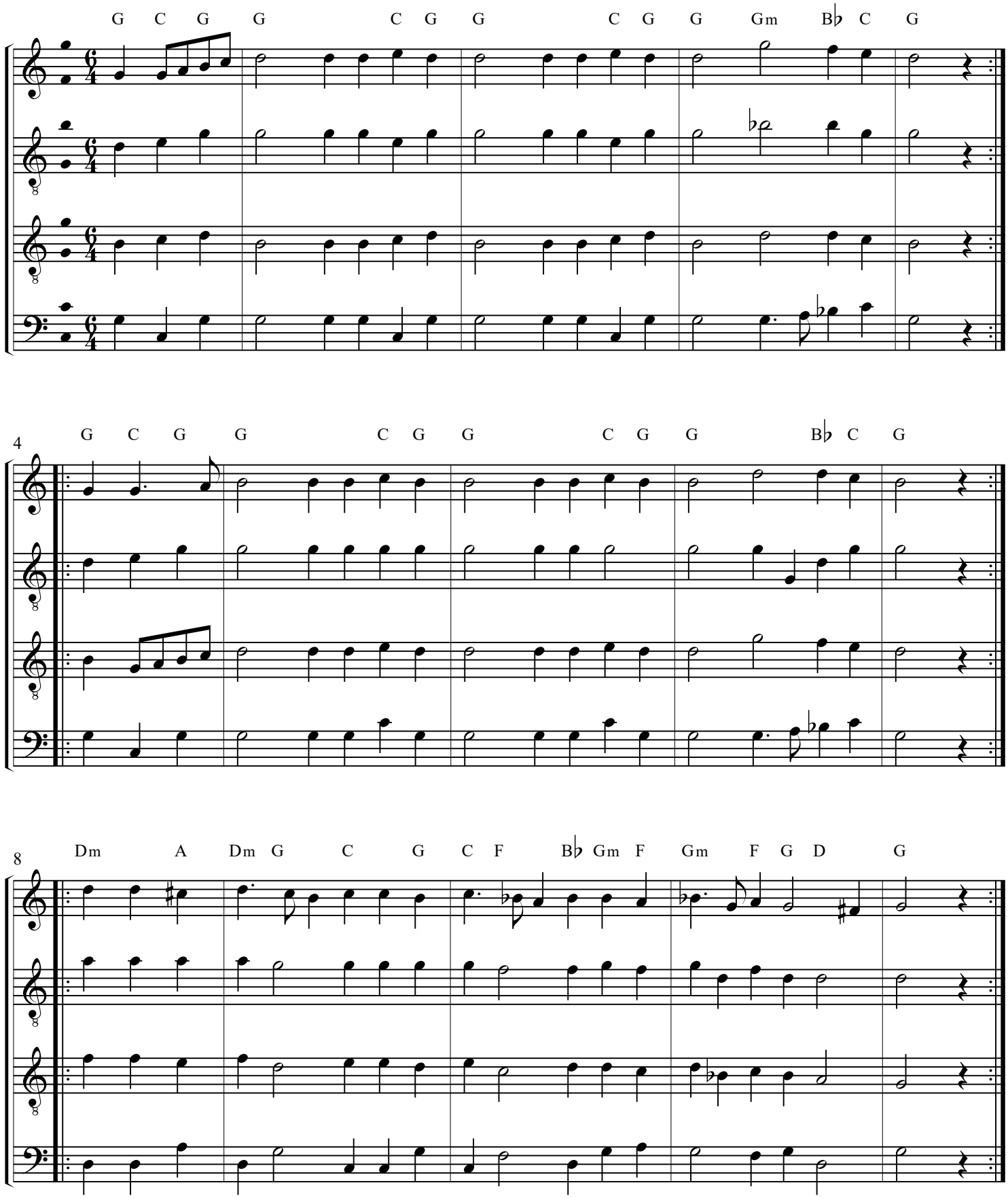
Claude Gervaise (fl.1540-1560)



from *Danserye*,
1551

Gaillarde Le tout

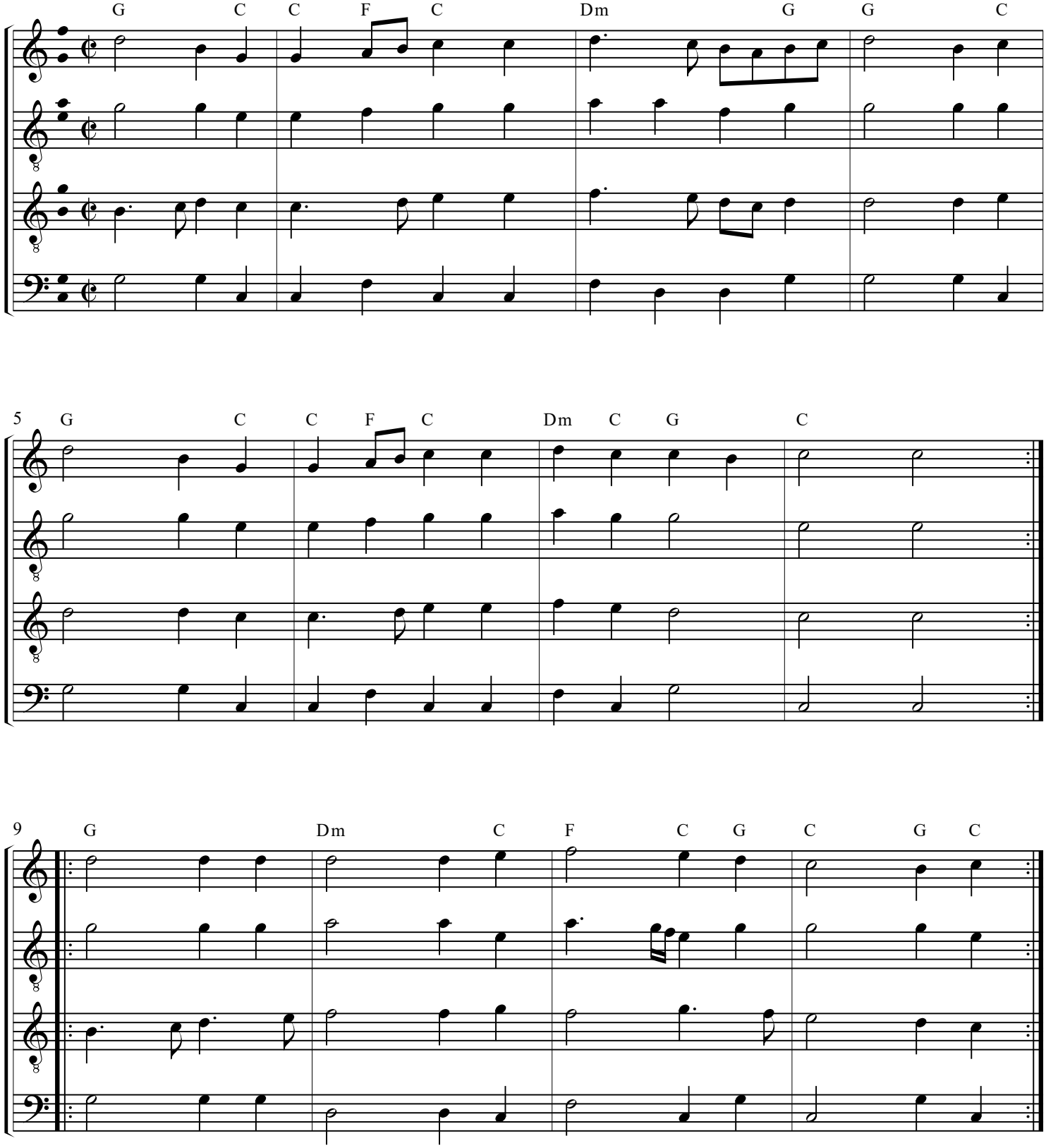
Tielman Susato
(c.1500-c.1561)



from *Musique de Joie*,
c.1540

Branle de Bourgoigne

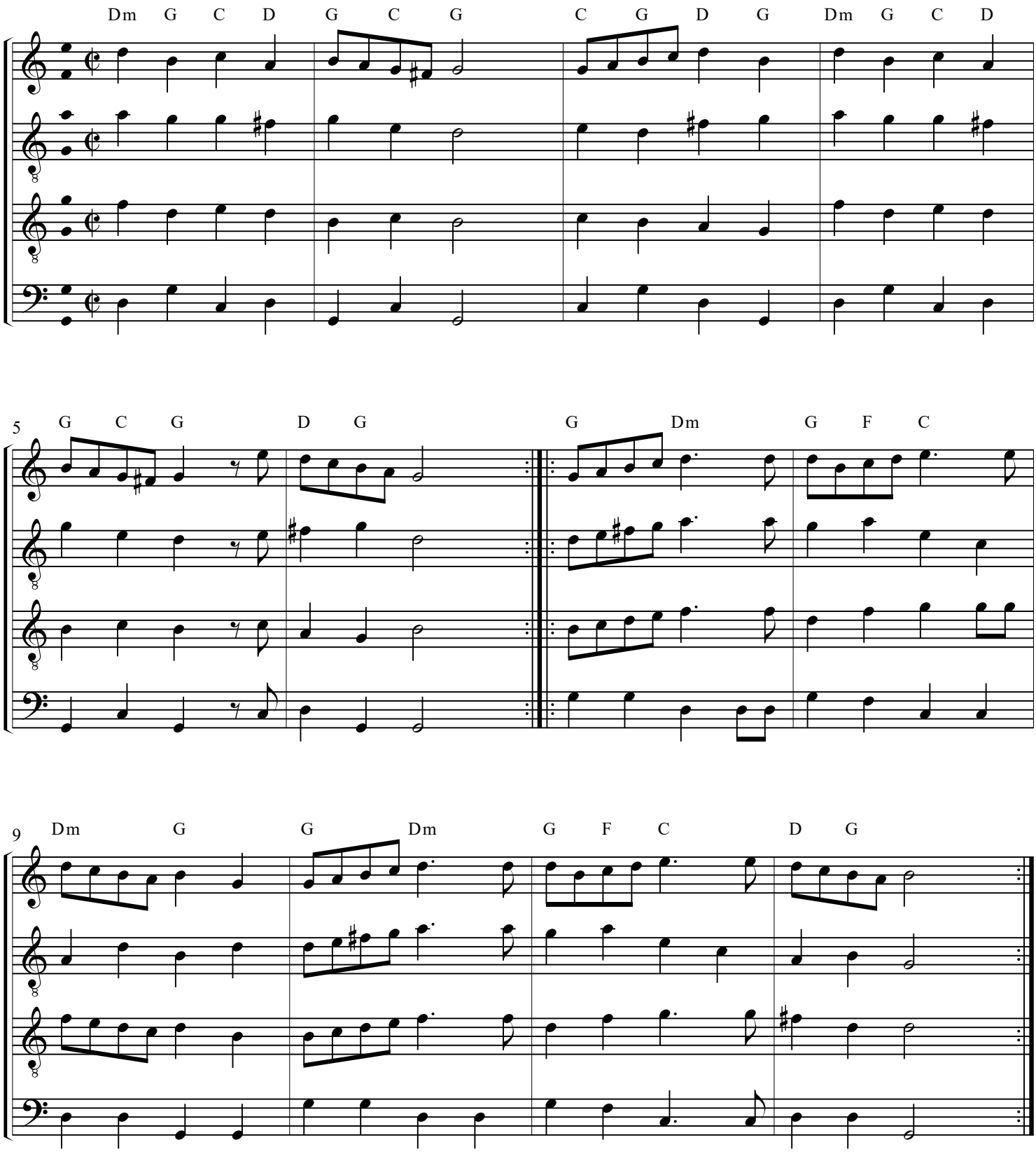
Jacques Moderne
(c.1495-c.1562)



from *Musique de Joie*,
c.1540

Branle simple

Jacques Moderne
(c.1495-c.1562)

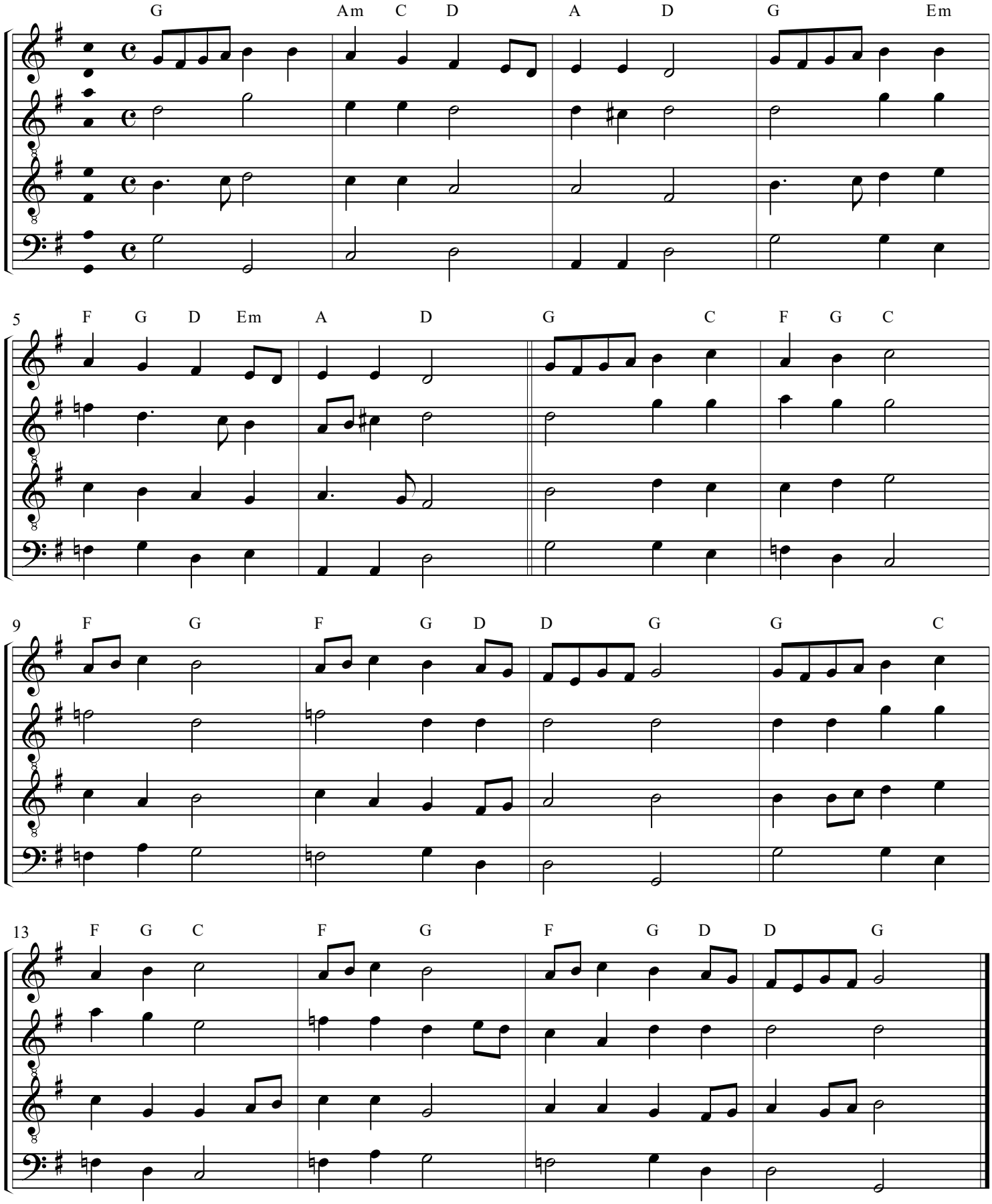


from *Orchesographie*,
1589

Branle de Malte

Maltese Branle

Thoinot Arbeau (Jehan Tabourot)
(1520-1595)



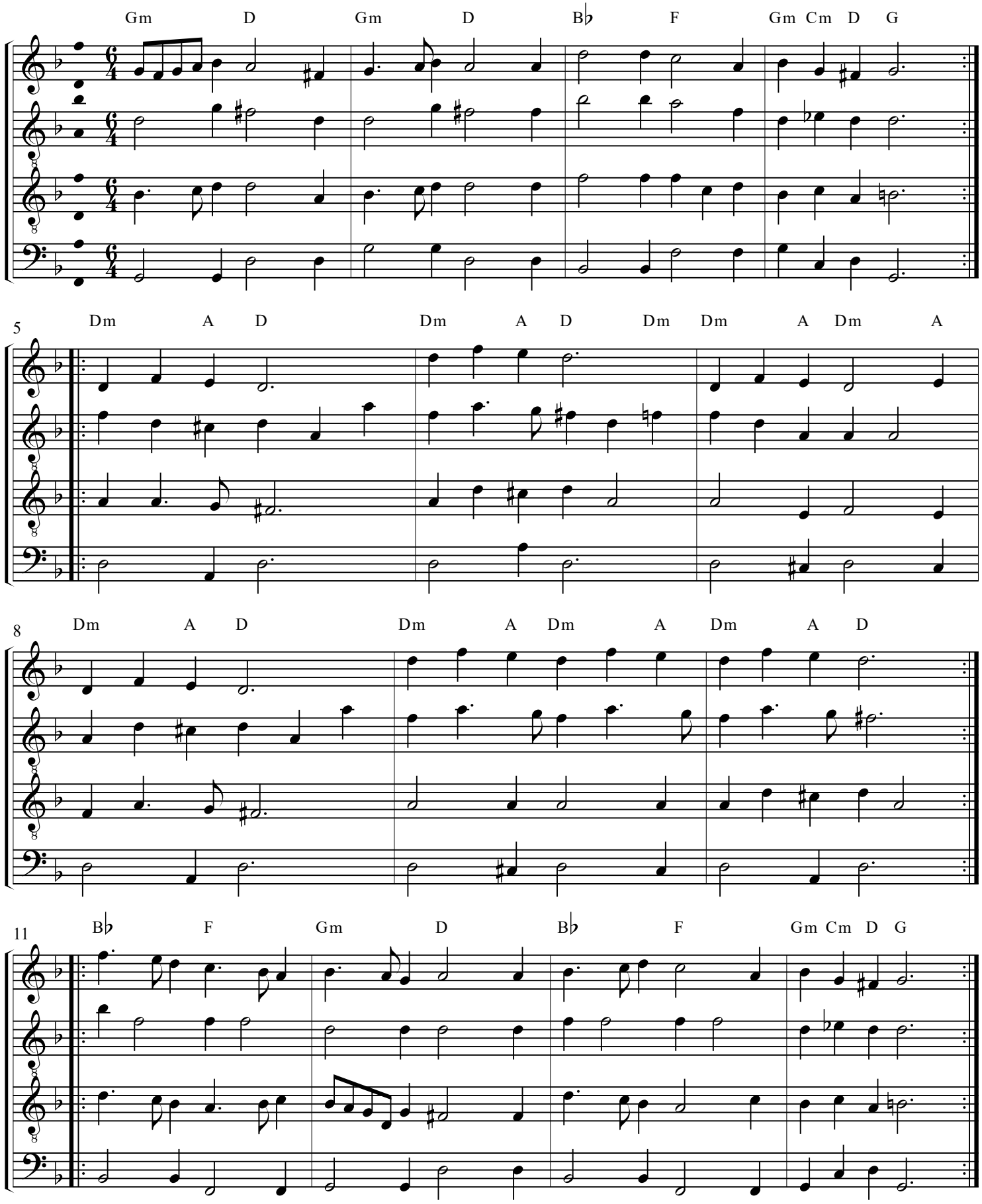
setting by Steve Hendricks

from *Terpsichore*,
1612

Courante

CXXIII - *Packington's Pound*

Michael Praetorius
(c.1571-1621)

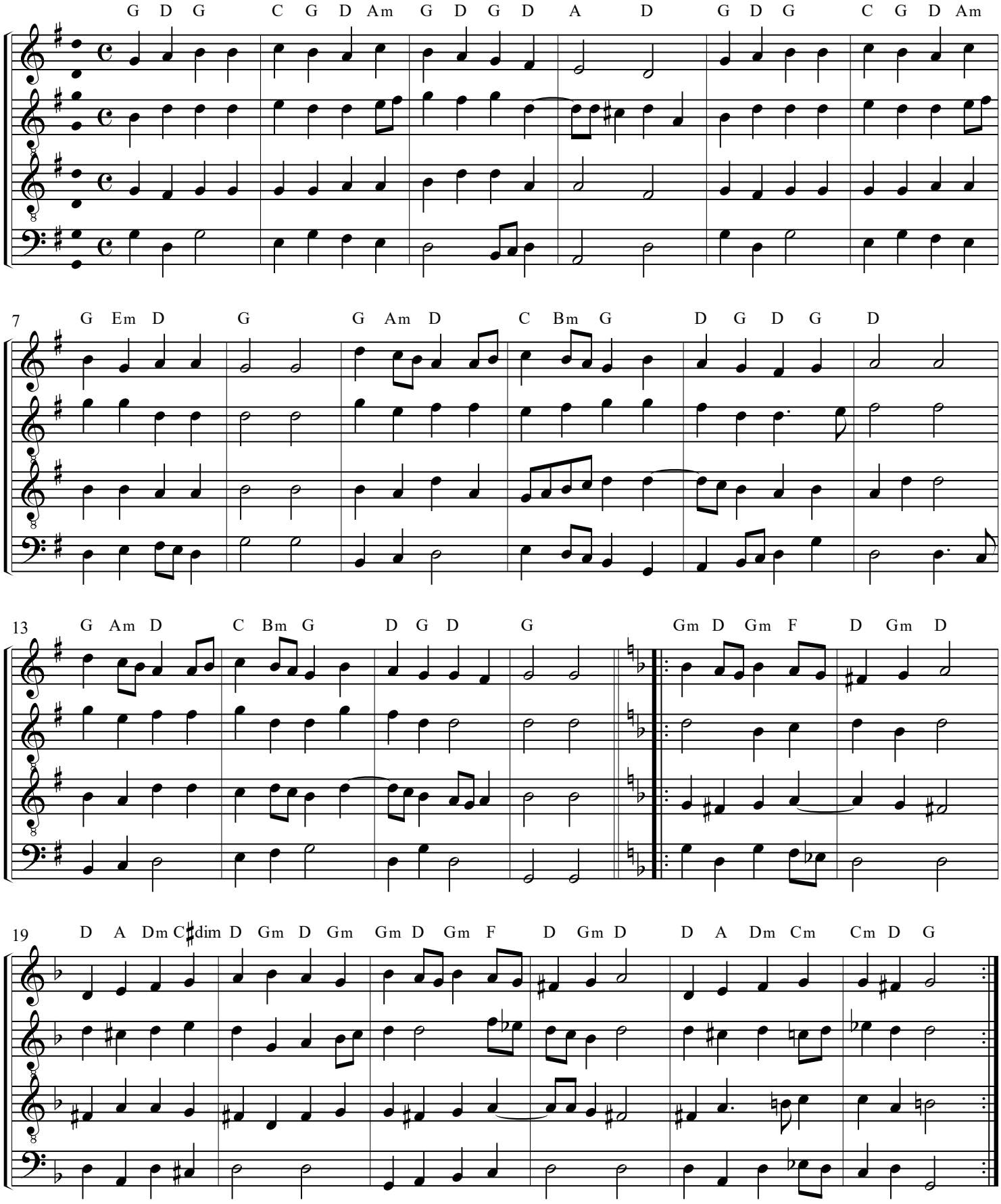


from *Orchesographie*,
1589

Branle des Chevaulx

Horses' Branle

Thoinot Arbeau (Jehan Tabourot)
(1520-1595)



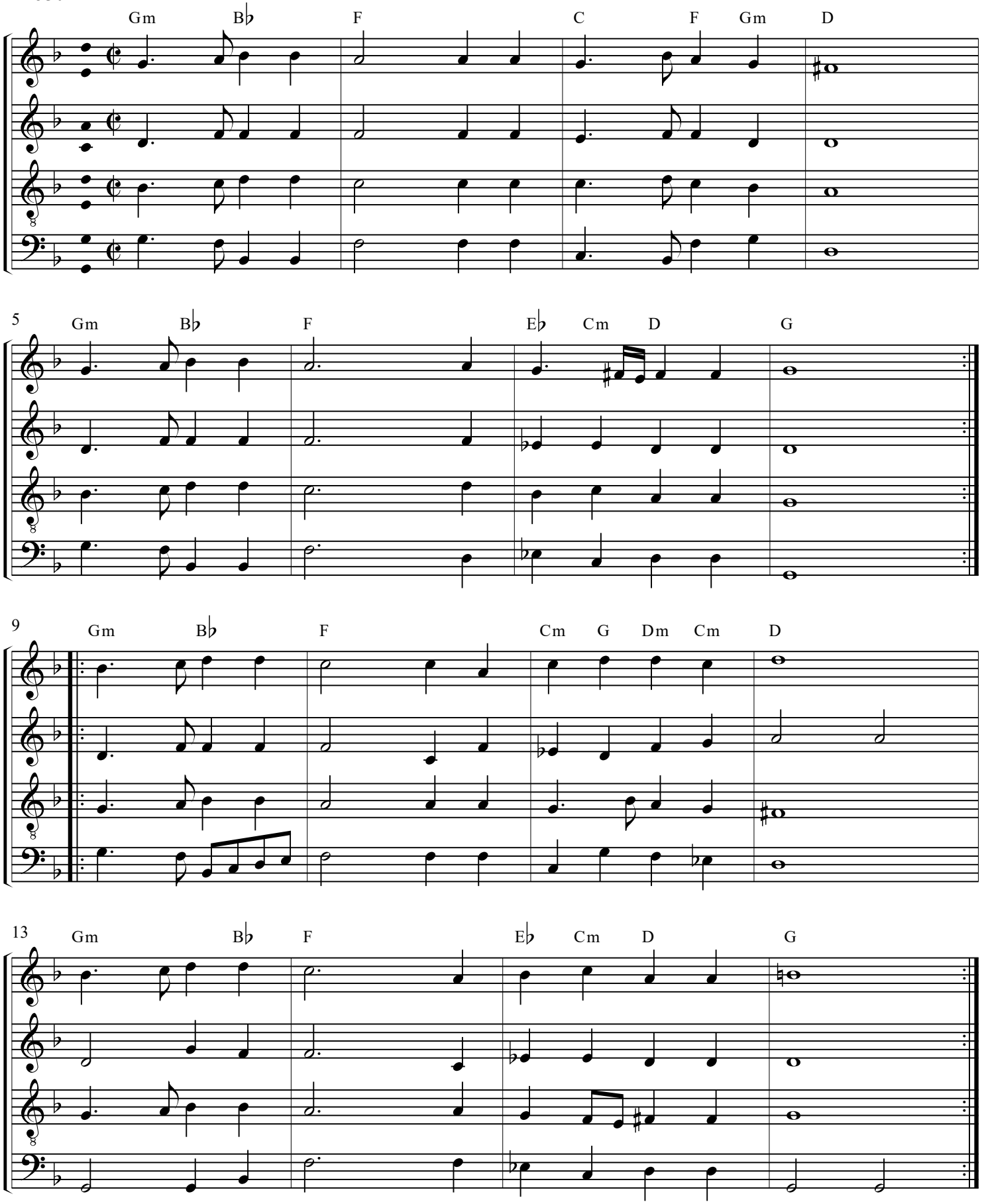
setting by Steve Hendricks, 2022

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

Le Forze d'Hercole

The Strength of Hercules

Anon.

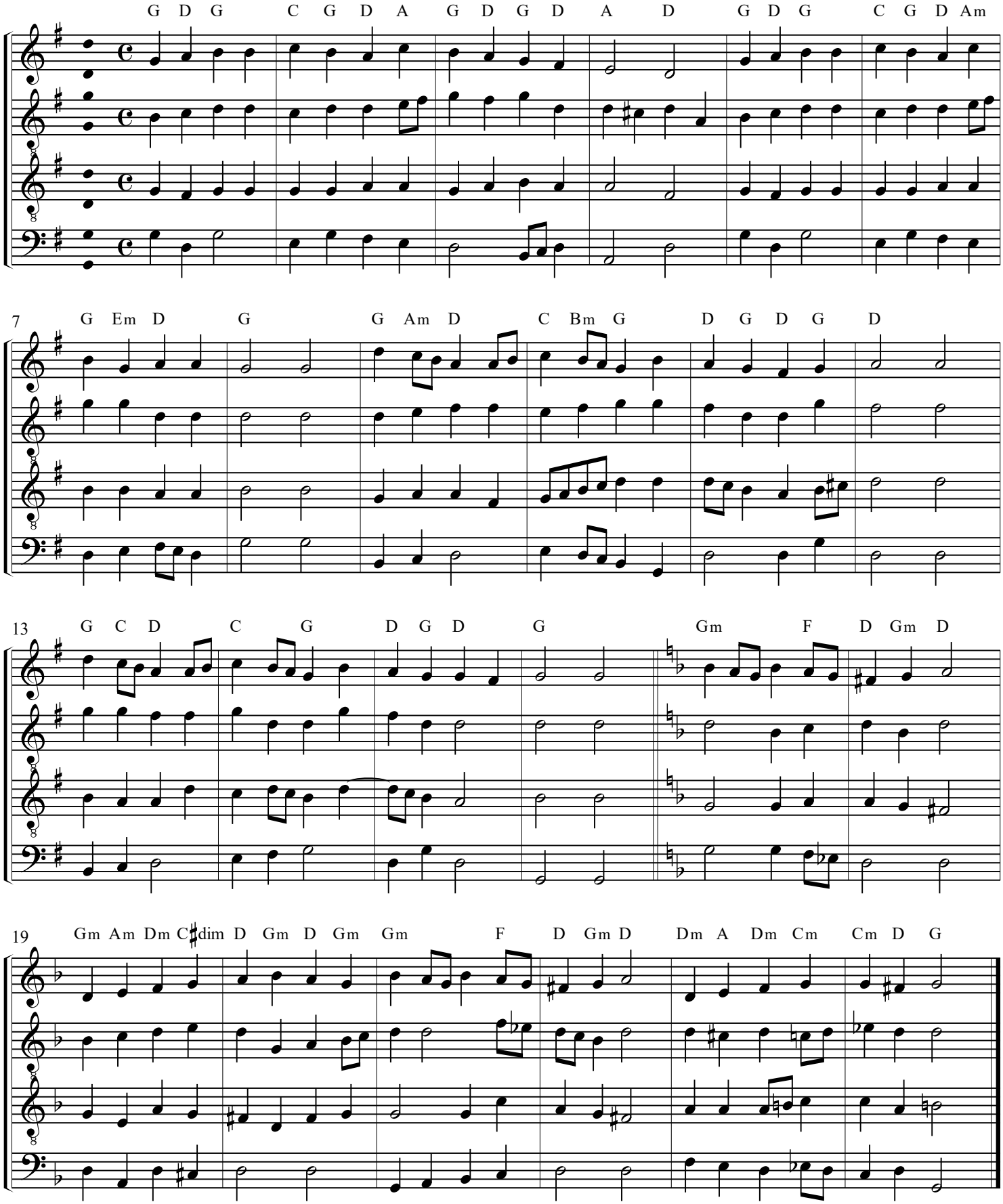


from *Orchesographie*,
1589

Branle des Chevaulx

Horses' Branle

Thoinot Arbeau (Jehan Tabourot)
(1520-1595)



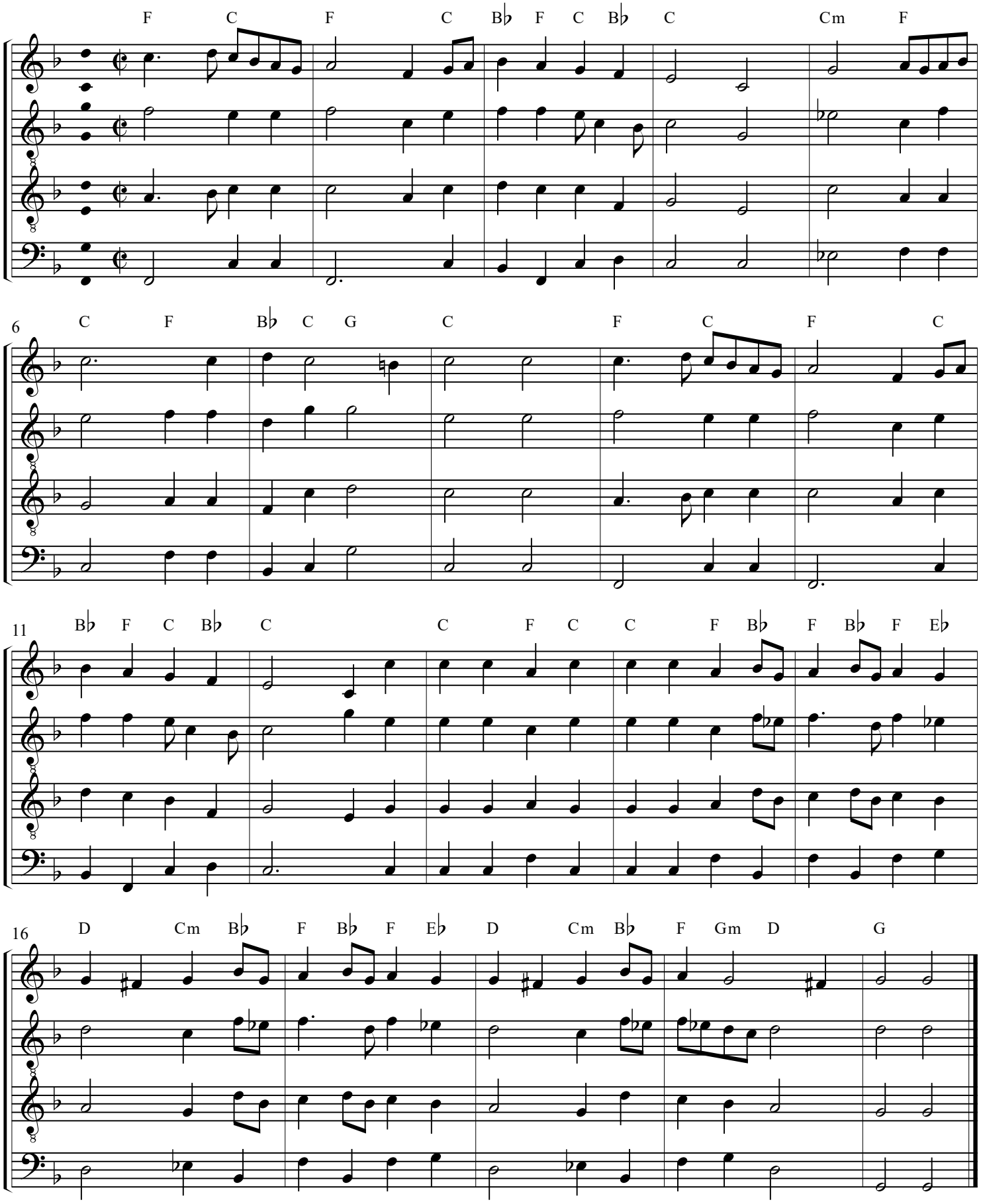
setting by Steve Hendricks

from *Second Livre de Danseries*, 1559

Premier Bransle de la guerre

First branle of war

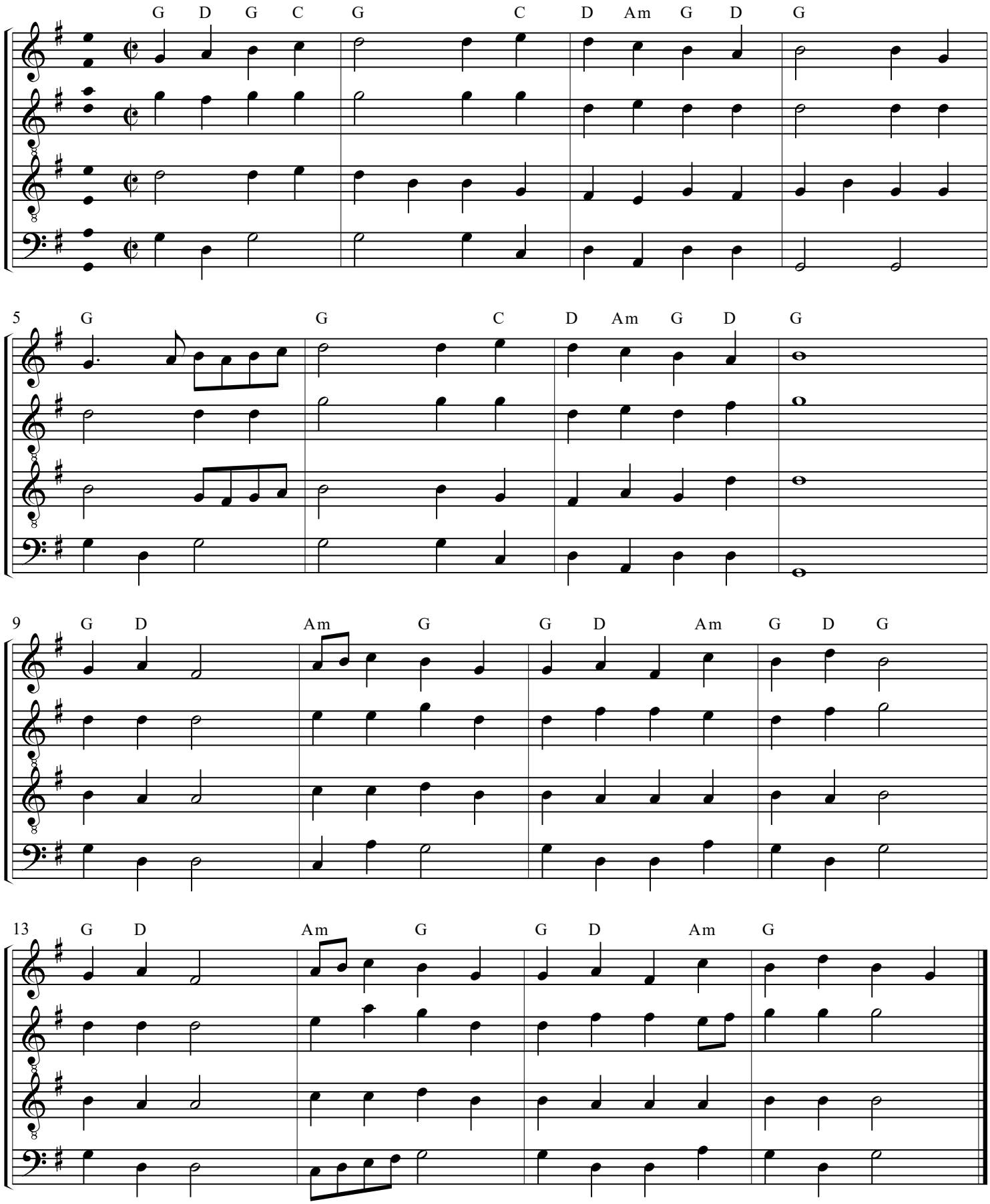
Jean d'Estrées (?-1576)



from *Breve et facile instruction*, 1565

Branle Sont des pois

Adrian Le Roy (c.1520-1598)

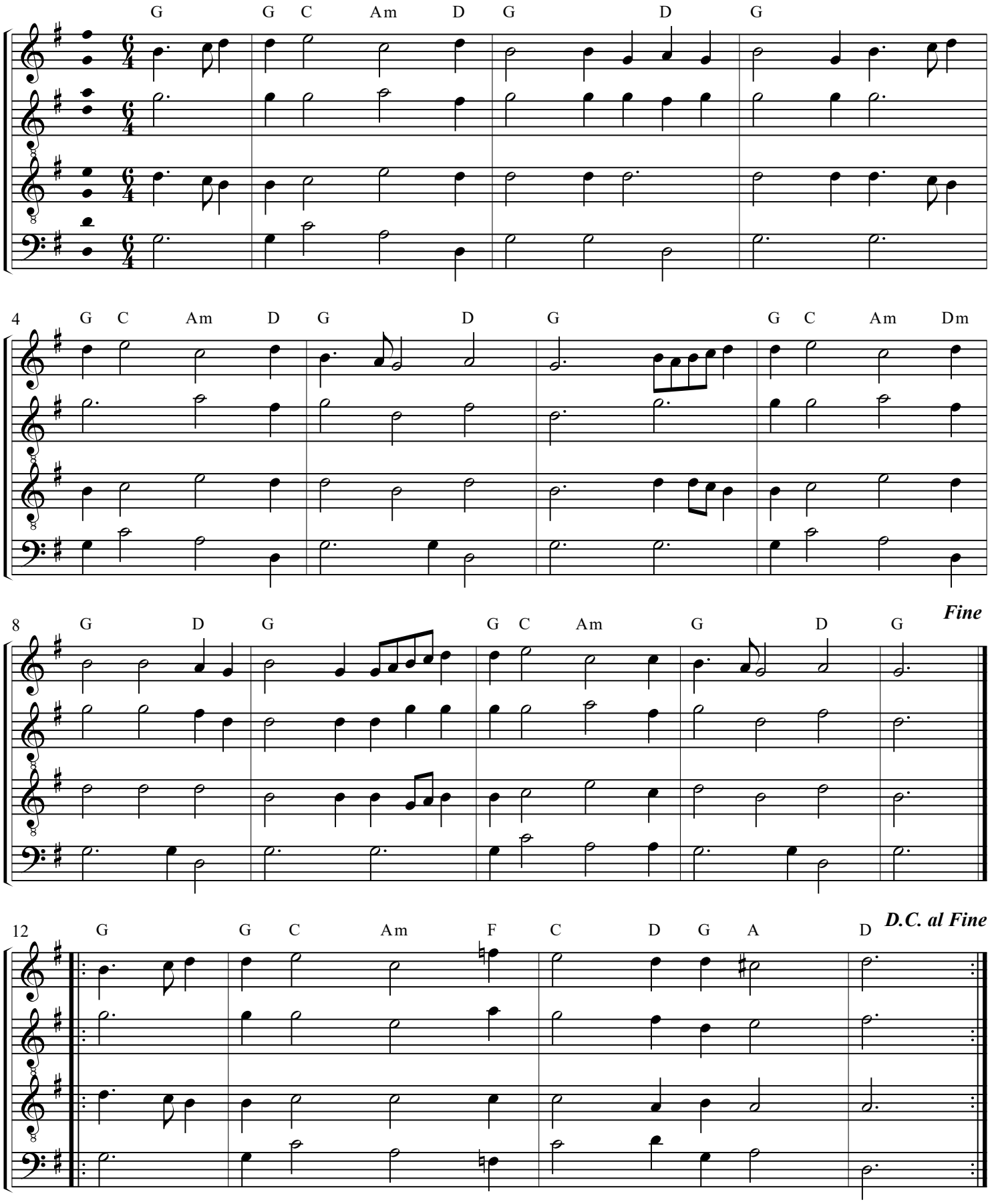


adapted by Steve Hendricks

from *A briefe and easye Instruction*, 1568

Branle de Poictou

Adrian Le Roy (c.1520-1598)



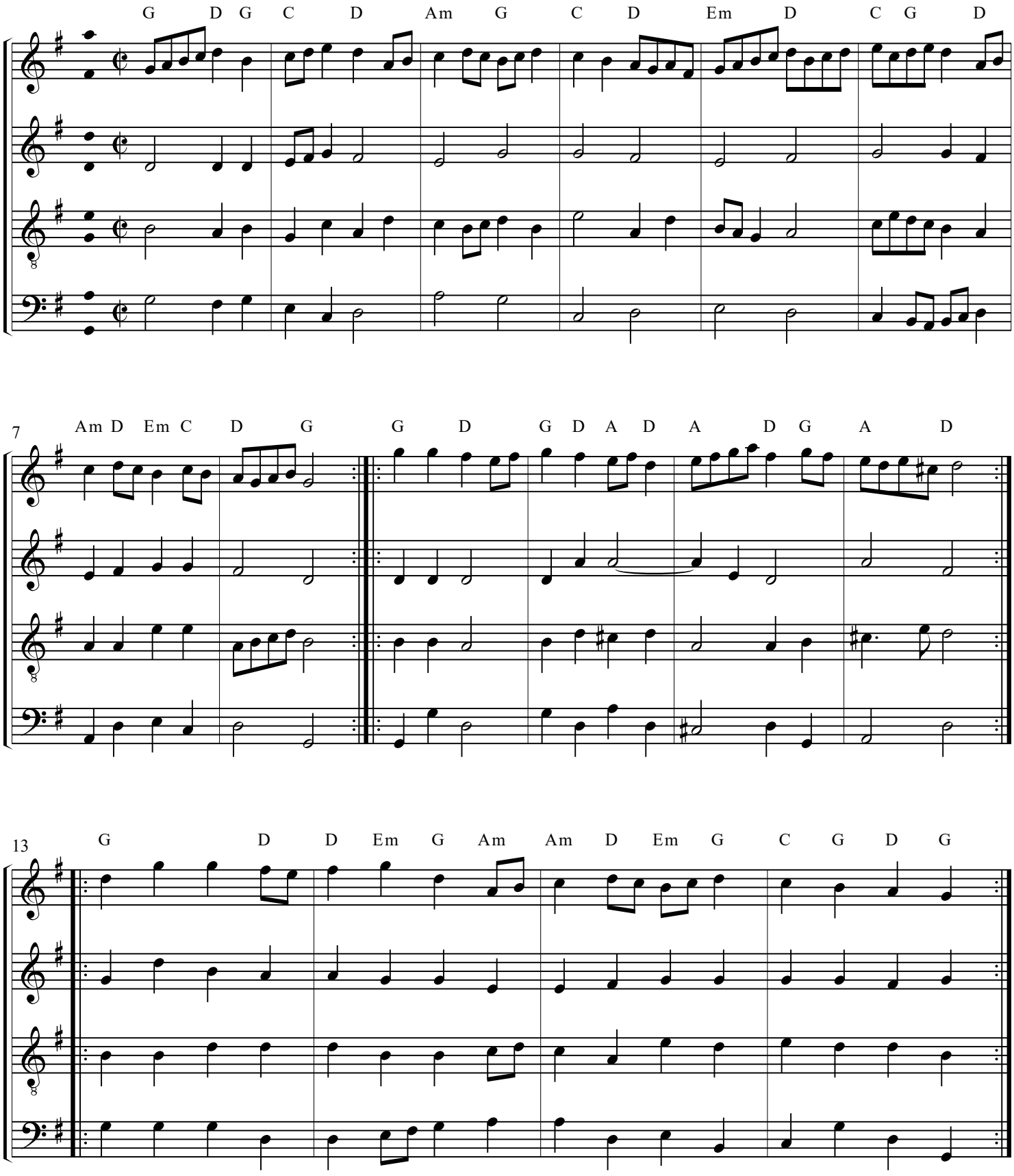
adapted by Steve Hendricks

from *Terpsichore*,
1612

Branle double

XII

Michael Praetorius
(c.1571-1621)

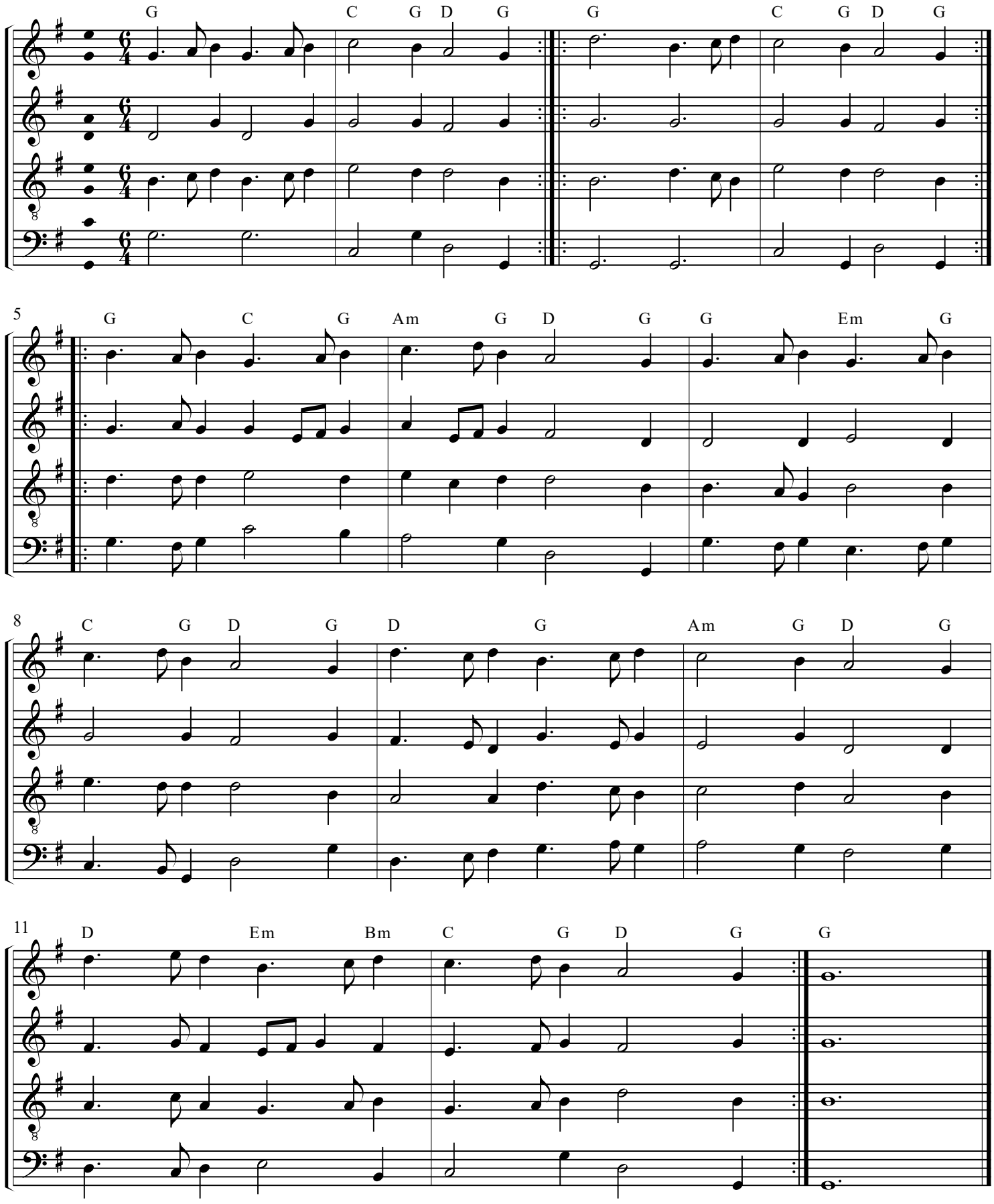


from *Terpsichore*,
1612

La Canarie

XXXI

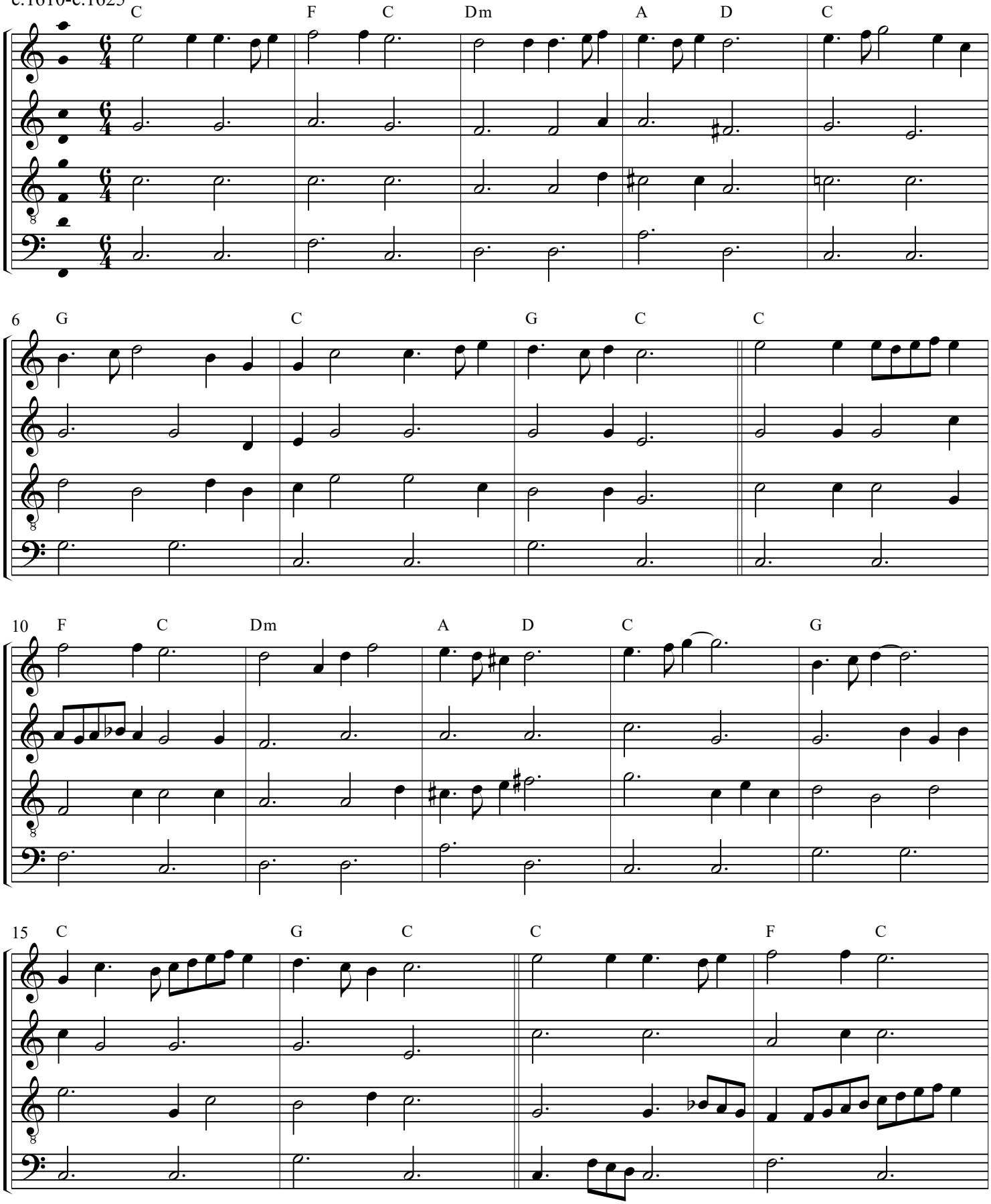
Michael Praetorius
(c.1571-1621)



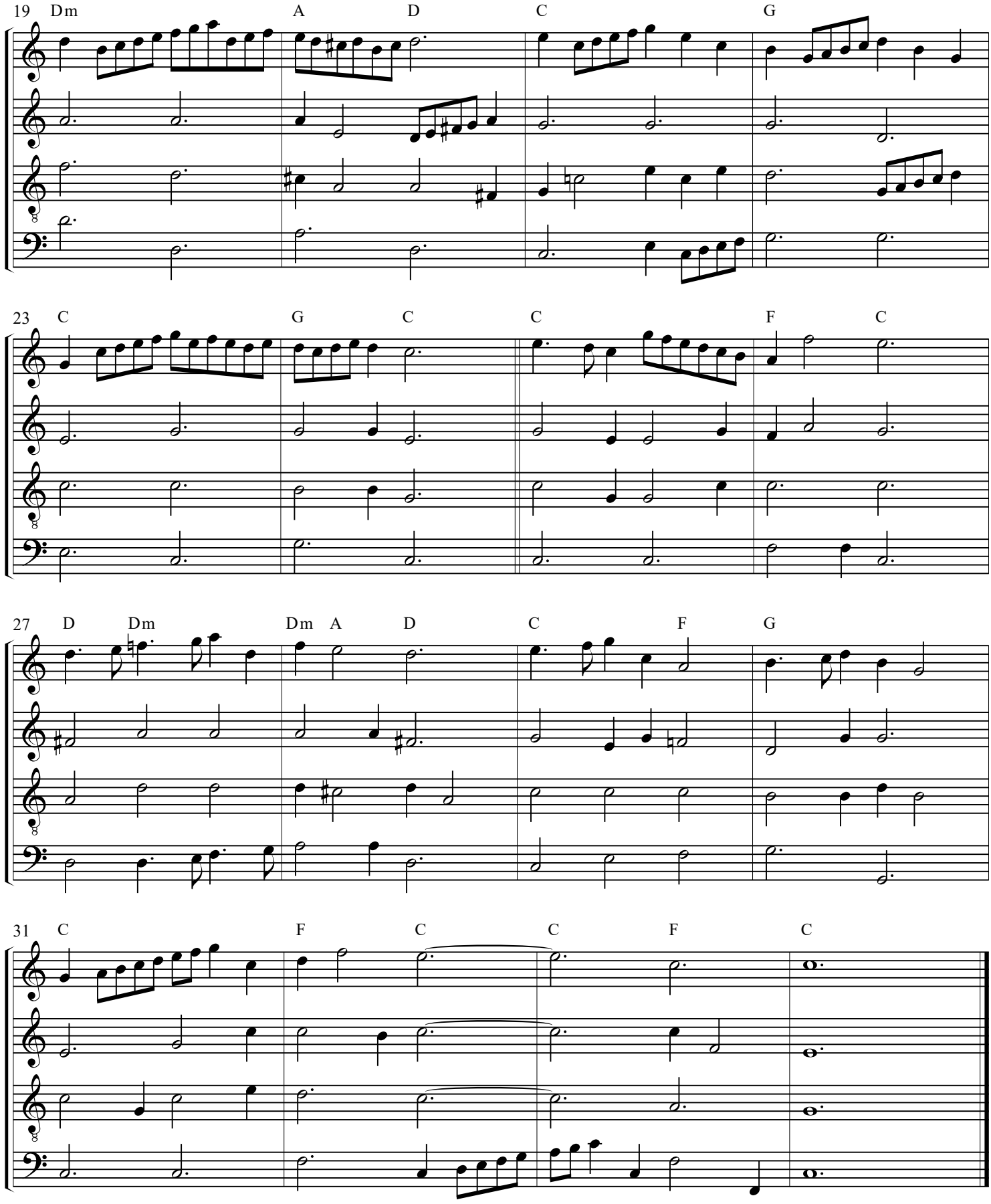
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Callino Casturame

William Byrd (1542-1623)



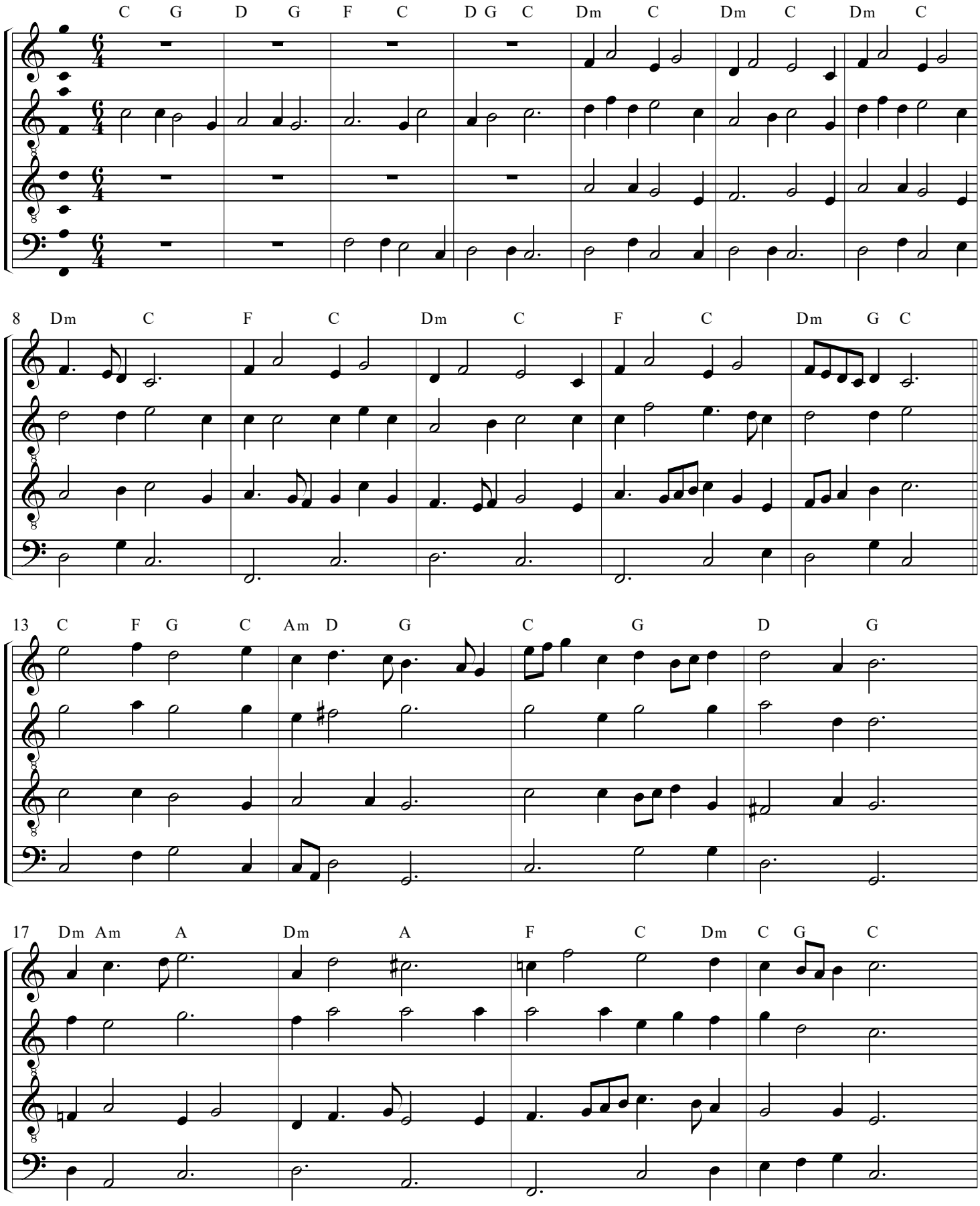
adapted by Steve Hendricks


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

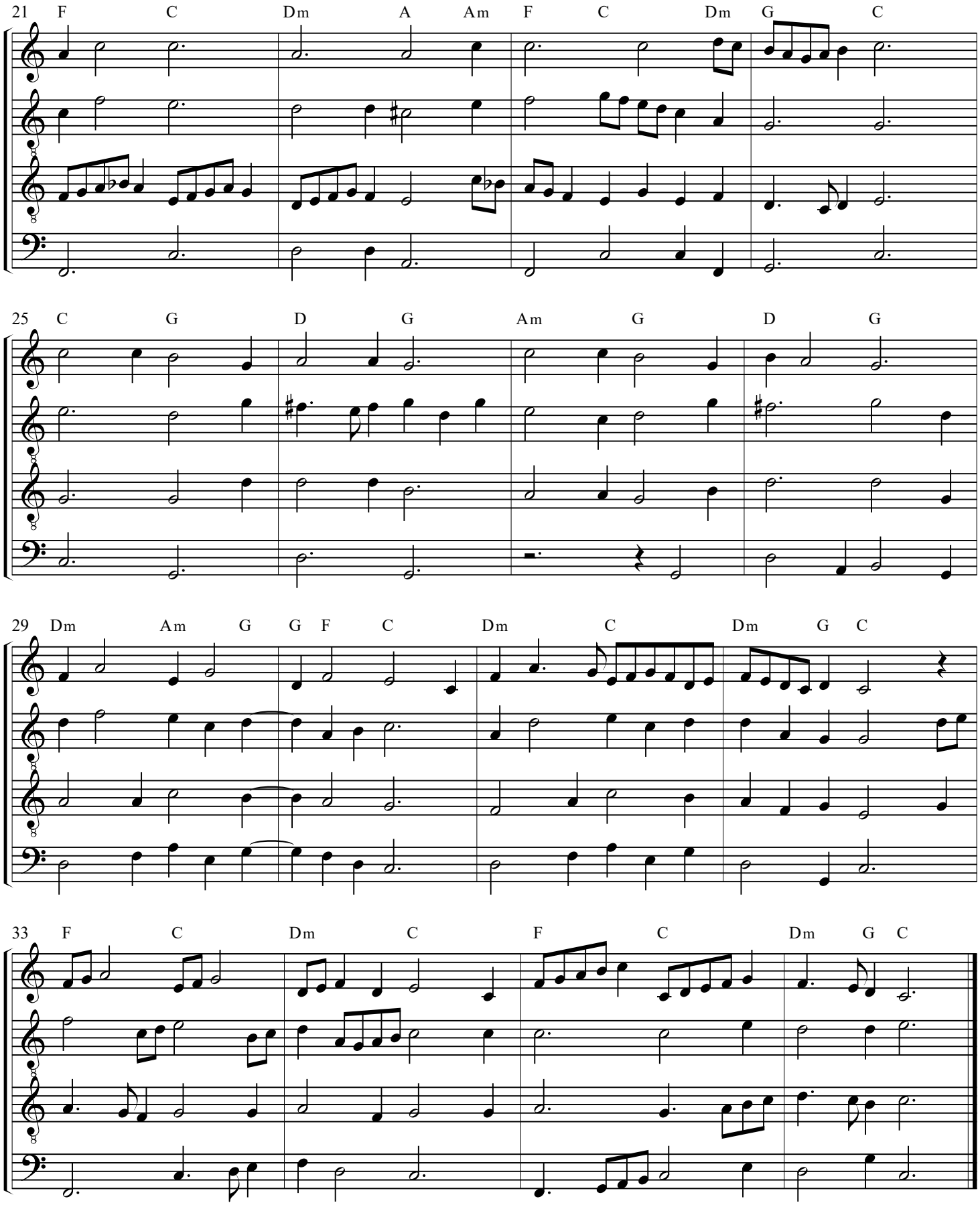
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

The Carmans whistle

William Byrd (1542-1623)



adapted by Steve Hendricks

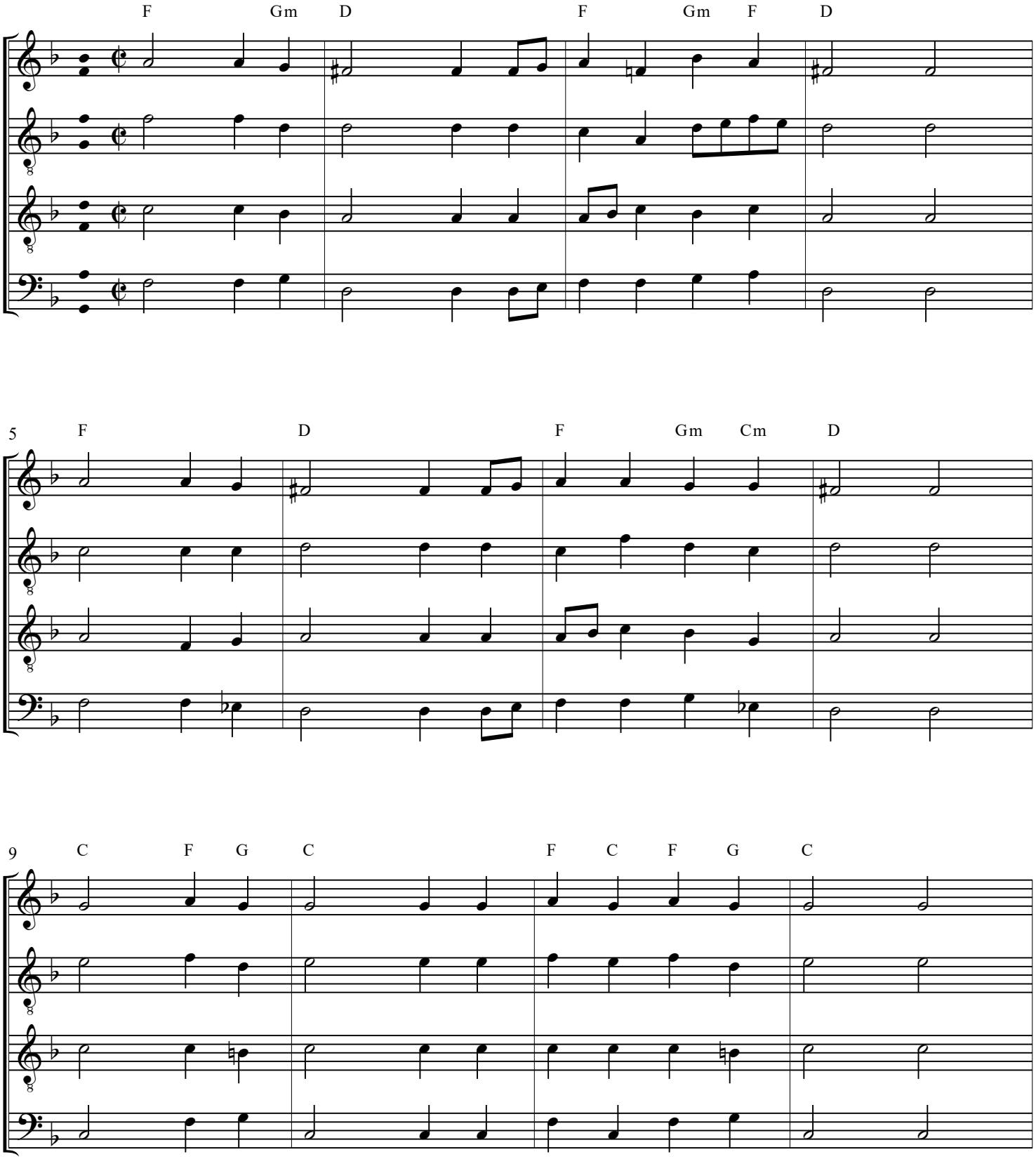

21 F C Dm A Am F C Dm G C
25 C G D G Am G D G
29 Dm Am G G F C Dm C Dm G C
33 F C Dm C F C Dm G C

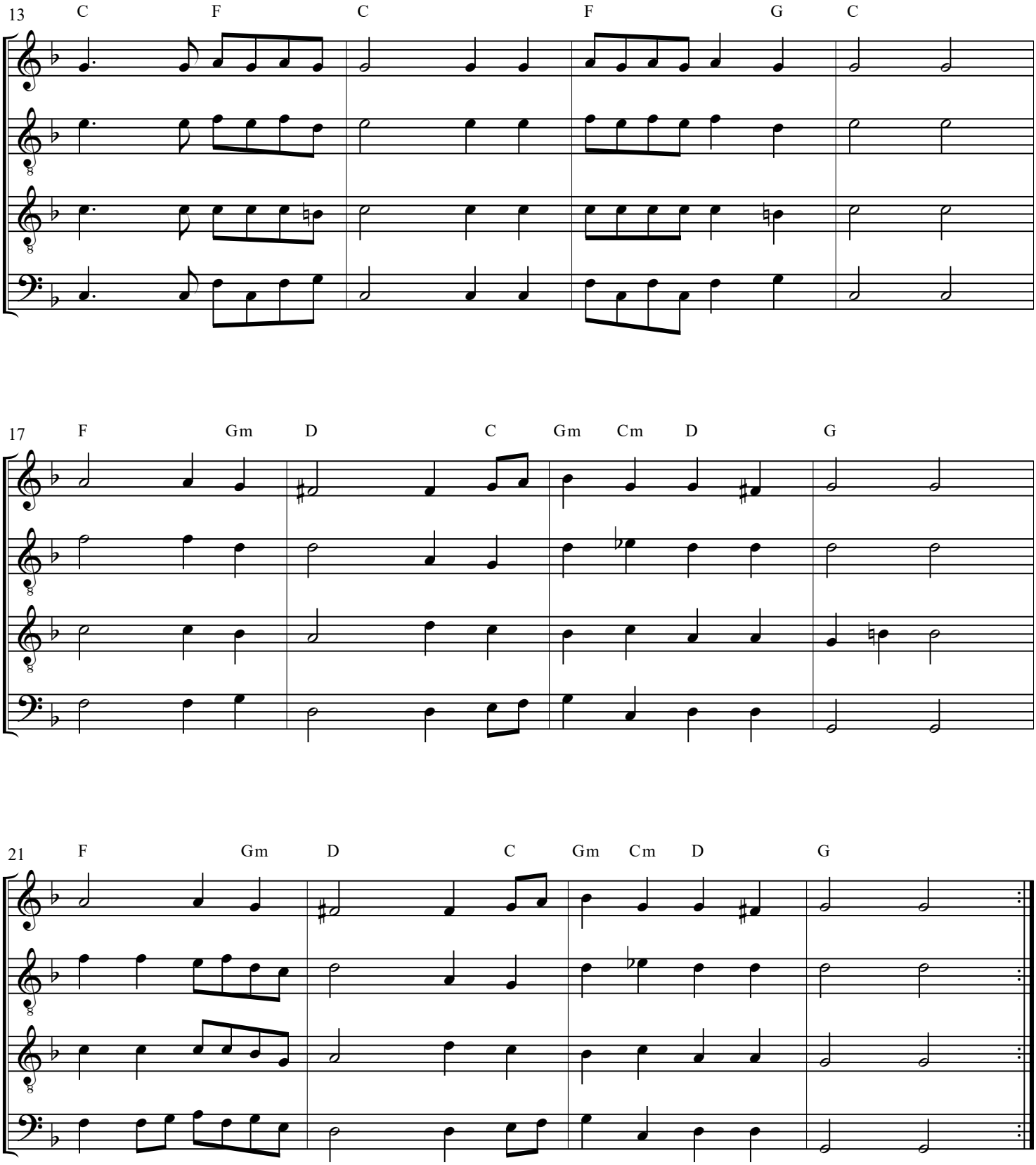
from *Il Primo Libro di Balli*,
1578

Caro Ortolano

Dear Greengrocer

Giorgio Mainerio
(c.1535-1582)



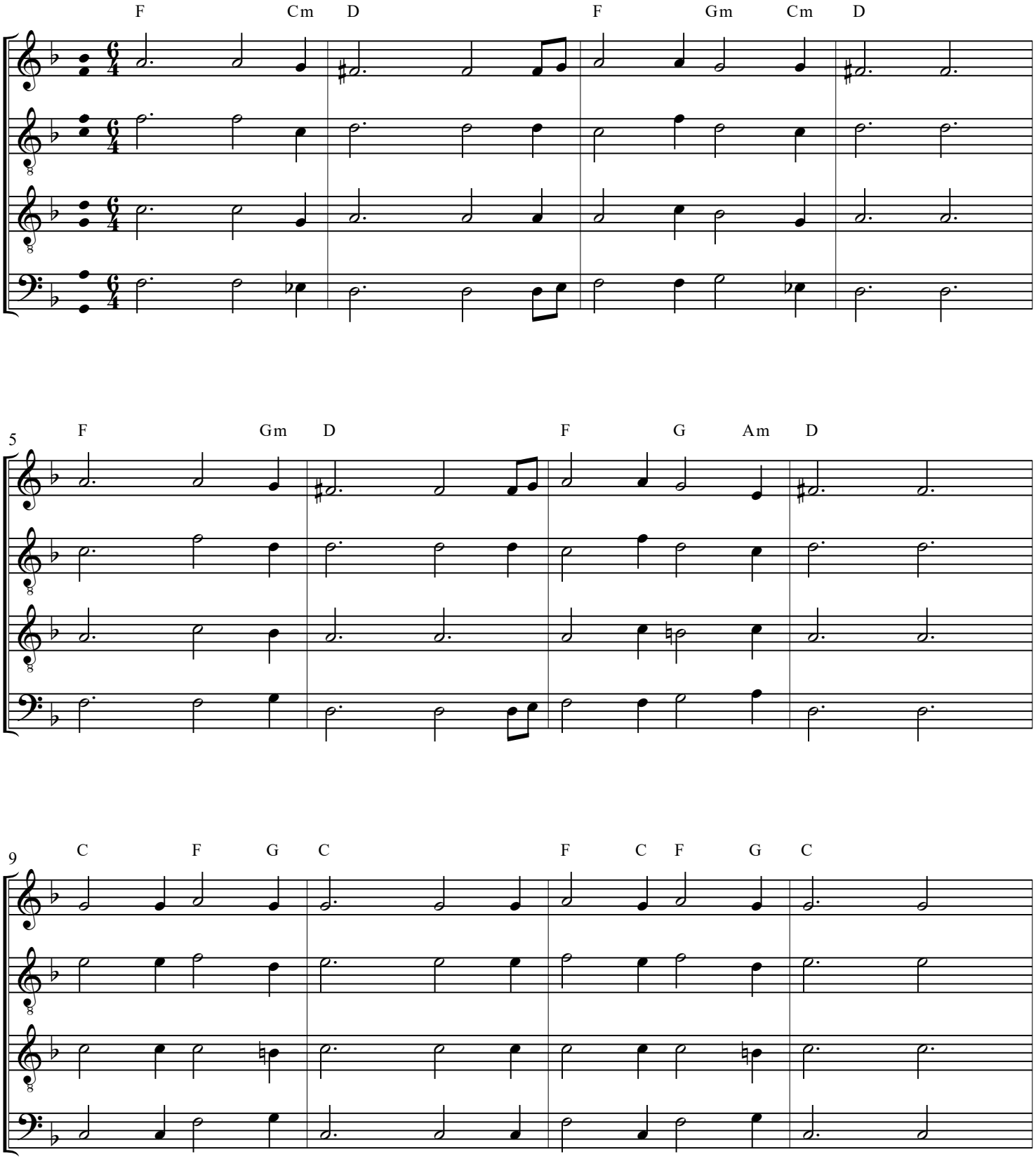


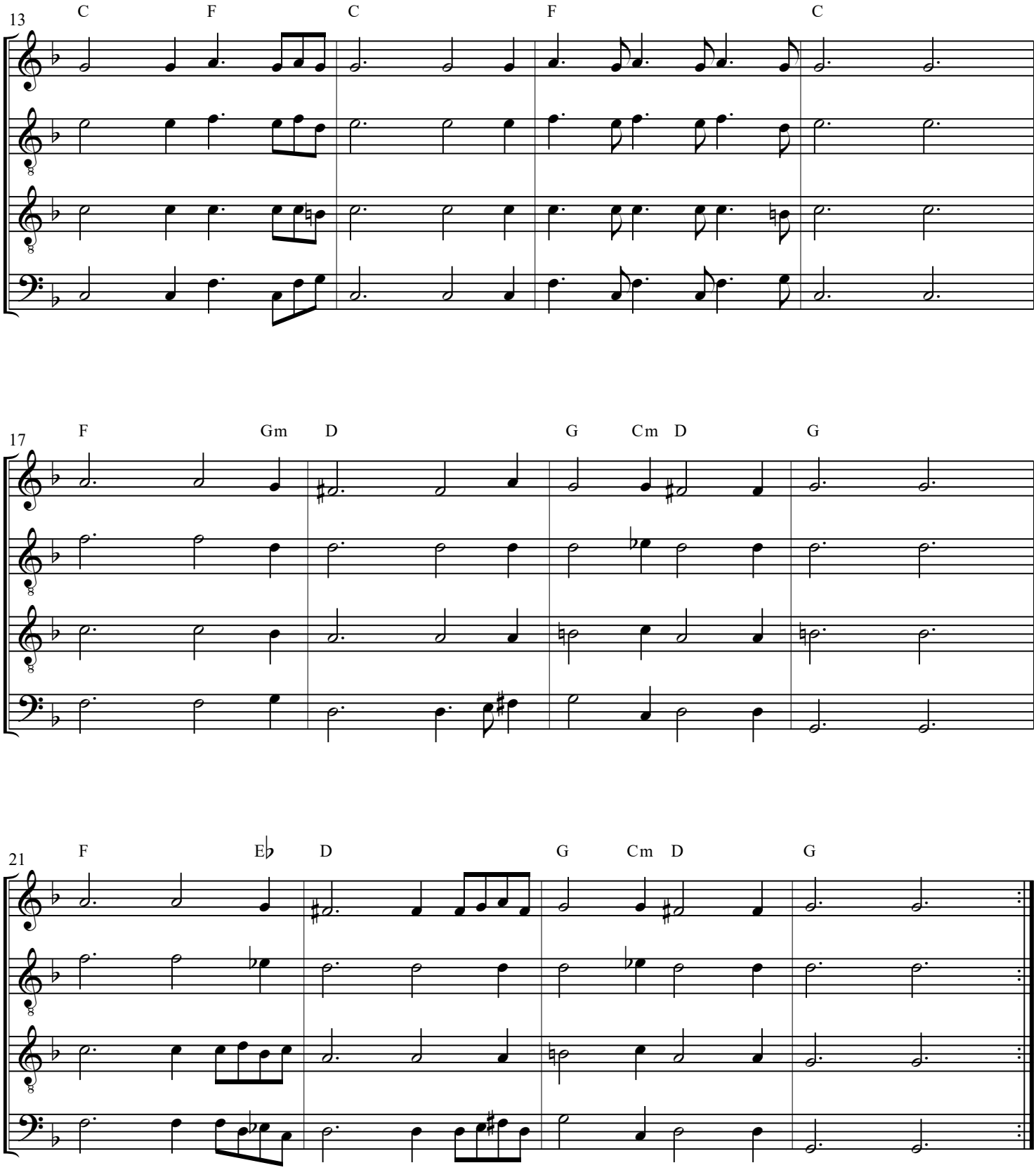
saltarello on following pages

from *Il Primo Libro di Balli*,
1578

Saltarello

Giorgio Mainerio
(c.1535-1582)



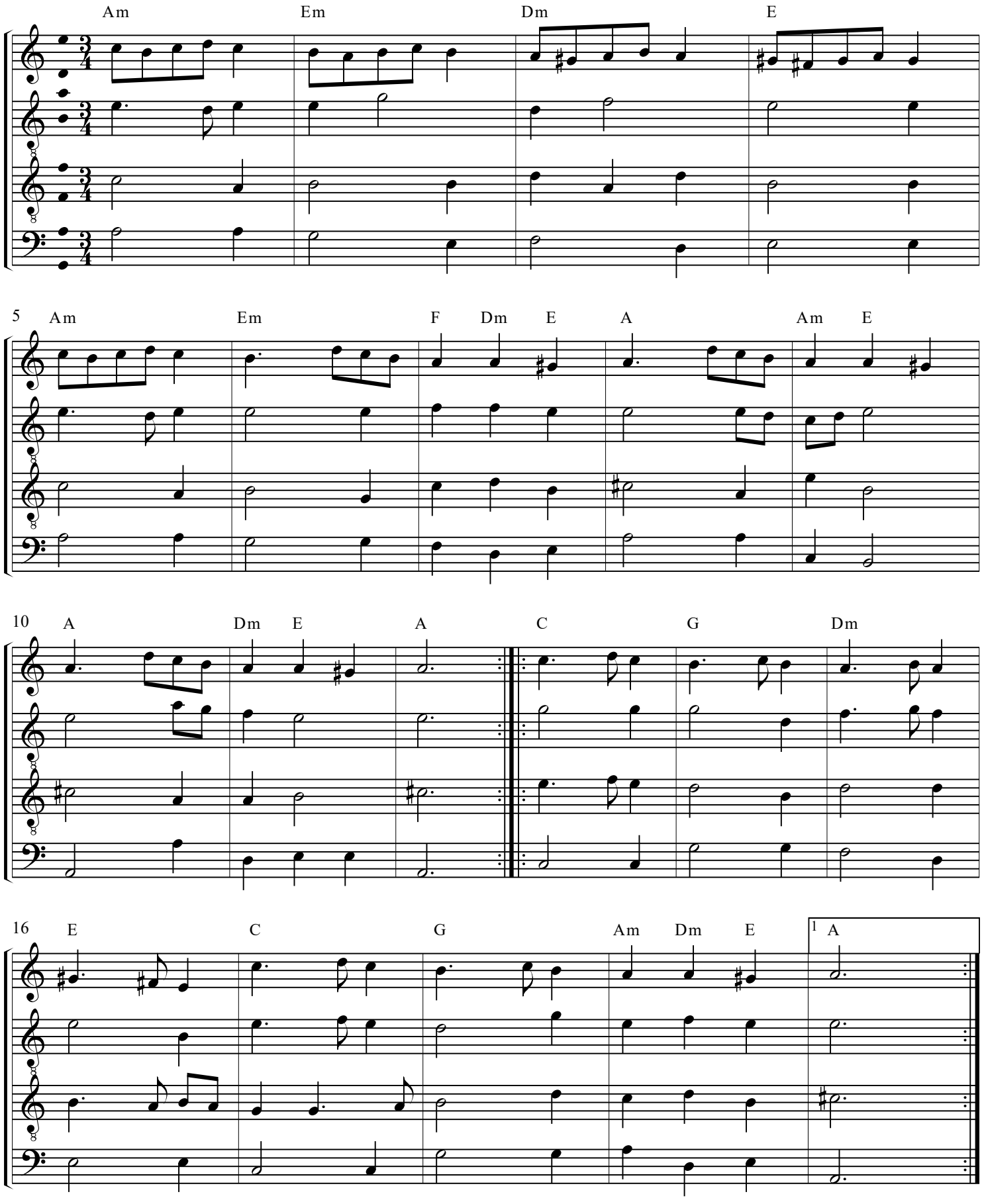

13
C
F
C
F
C
17
F
Gm
D
G
Cm
D
G
21
F
E♭
D
G
Cm
D
G

from *Le Gratie d'Amore*,
1602

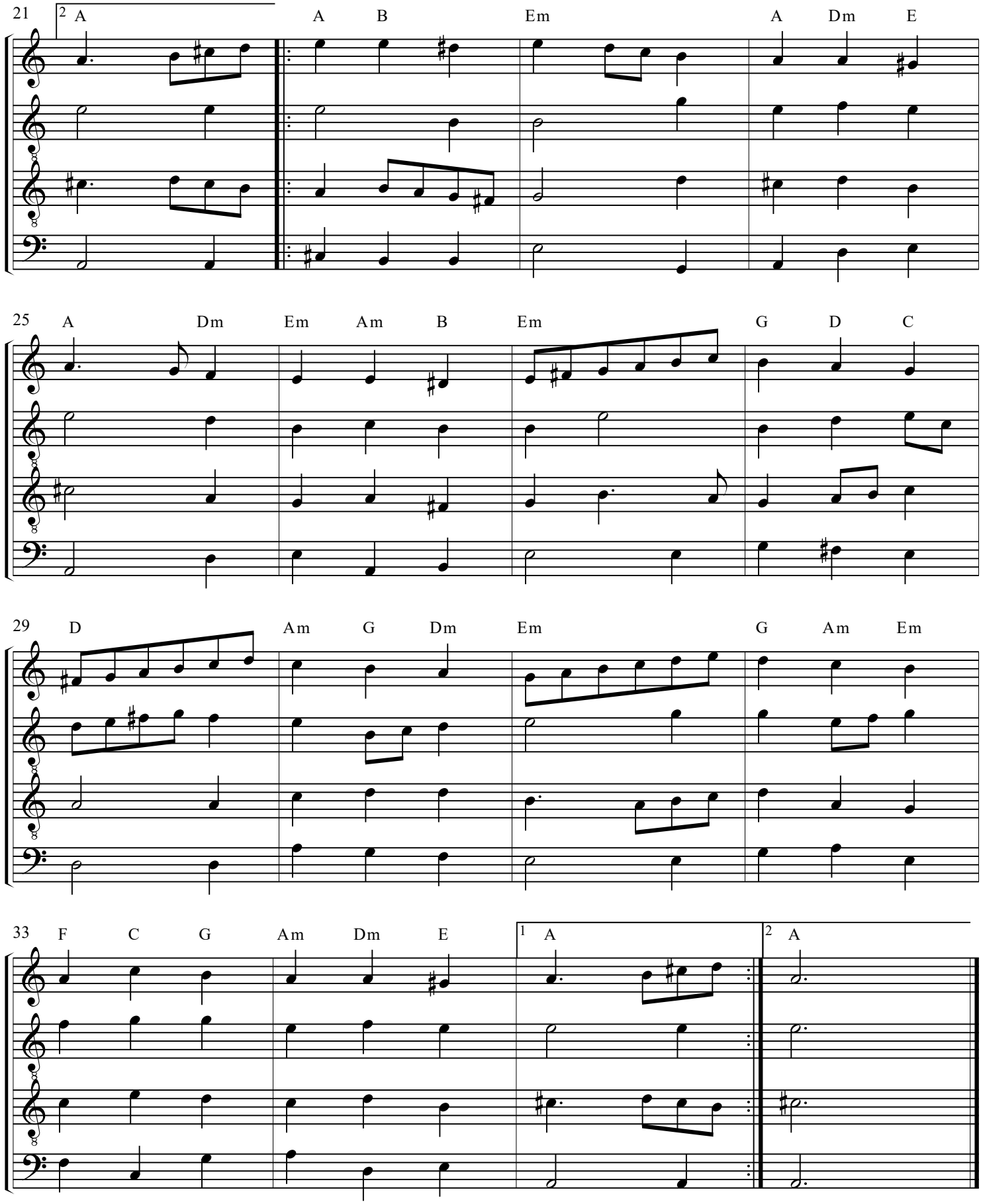
La Catena d'Amore

The Chain of Love

Cesare Negri
(c.1535 - after 1604)



adapted by Steve Hendricks

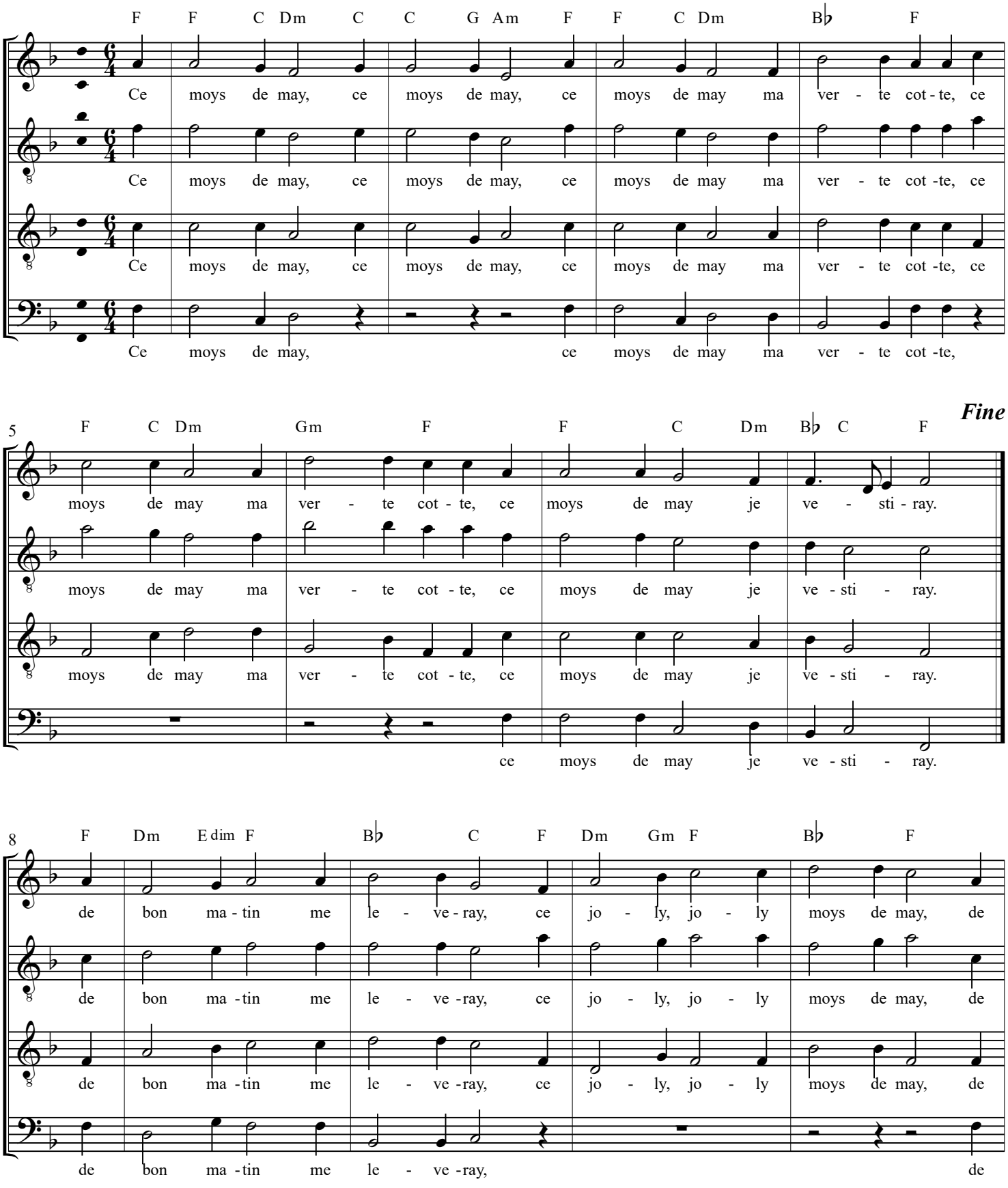

21
2 A
A
B
Em
A
Dm
E
25
A
Dm
Em
Am
B
Em
G
D
C
29
D
Am
G
Dm
Em
G
Am
Em
33
F
C
G
Am
Dm
E
1 A
2 A

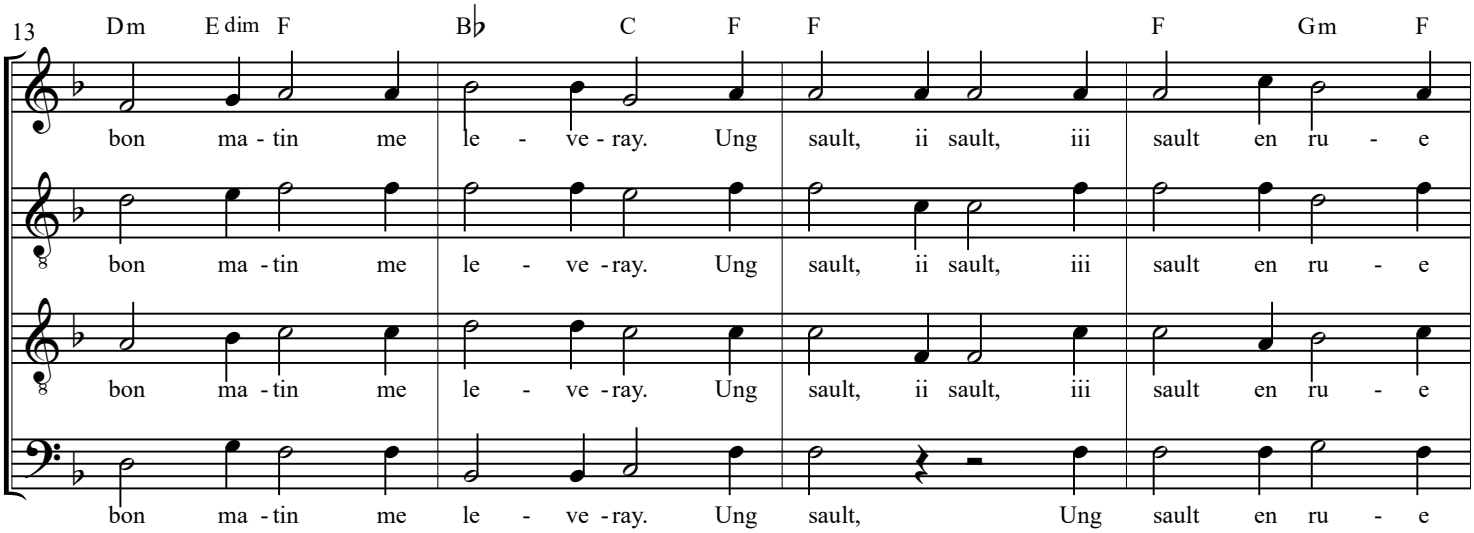
from *Trente et une chanson musicales a quatre parties*, 1529

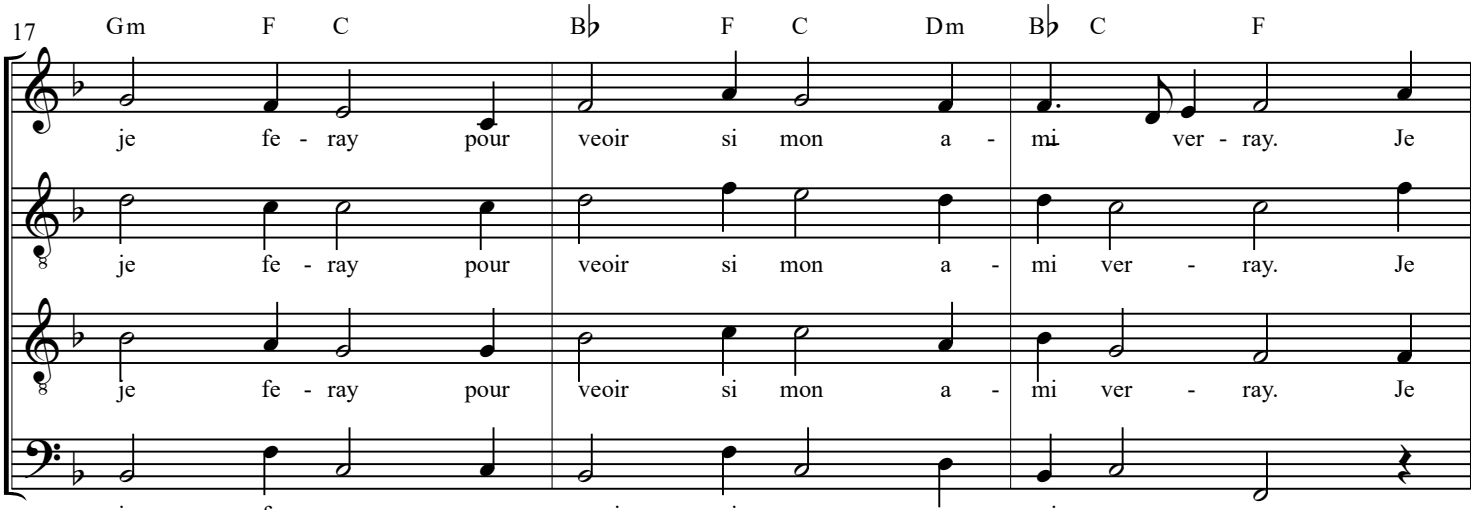
Ce moys de may

This month of May

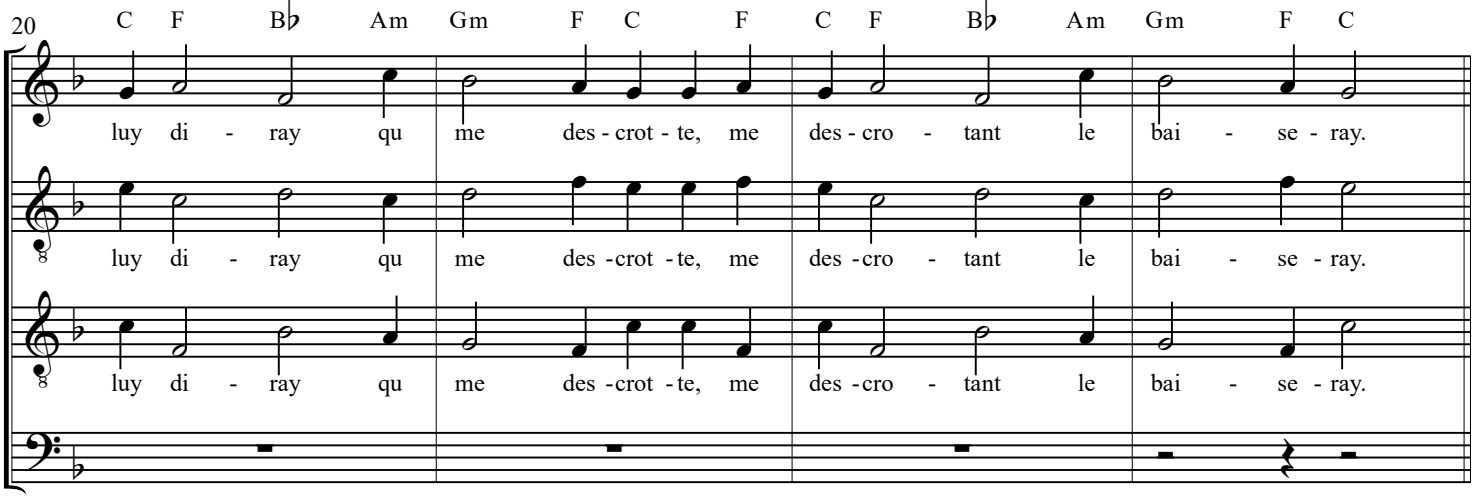
Clement Janequin
(c.1485-1558)




13
Dm E dim F B♭ 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♭ F C Dm B♭ 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.

D.C. al Fine

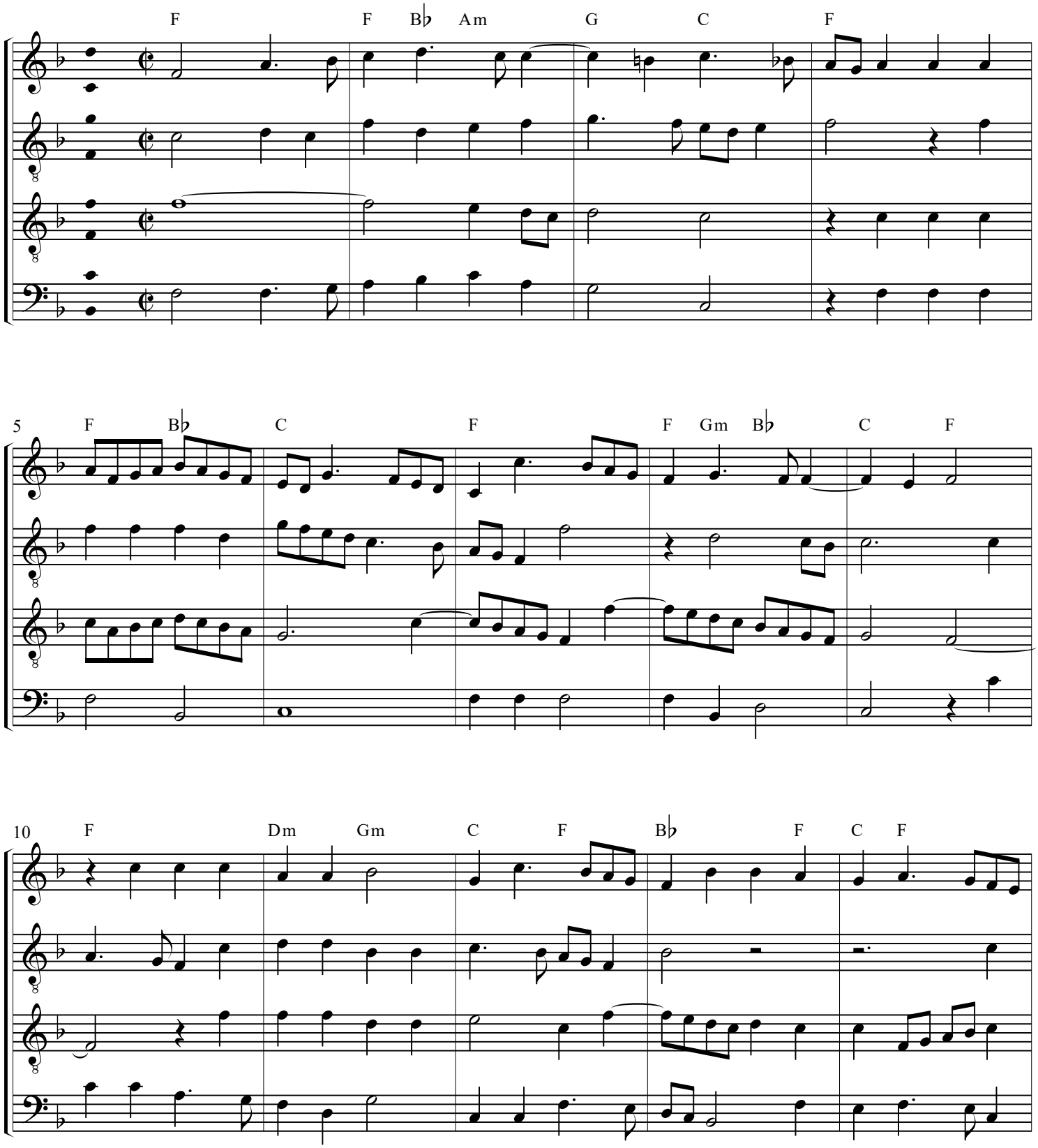

20
C F B♭ Am Gm F C F C F B♭ Am Gm F C
luy di - ray qu me des - crot - te, me des - cro - tant le bai - se - ray.
luy di - ray qu me des - crot - te, me des - cro - tant le bai - se - ray.
luy di - ray qu me des - crot - te, me des - cro - tant le bai - se - ray.

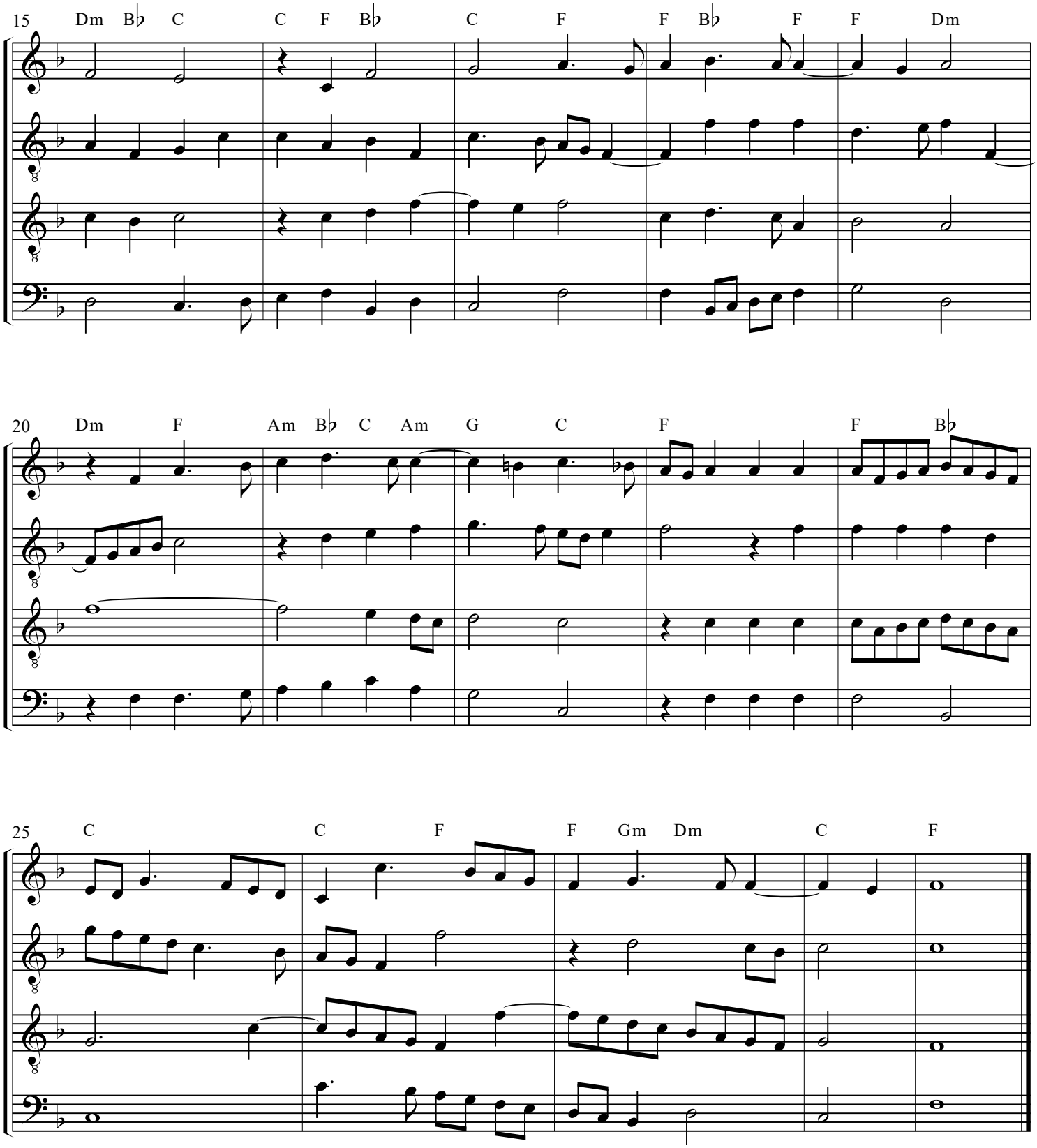
from Regensburg MS AR 940/41,
1557-1559

Ces facheux sotz

These annoying fools

Anon.

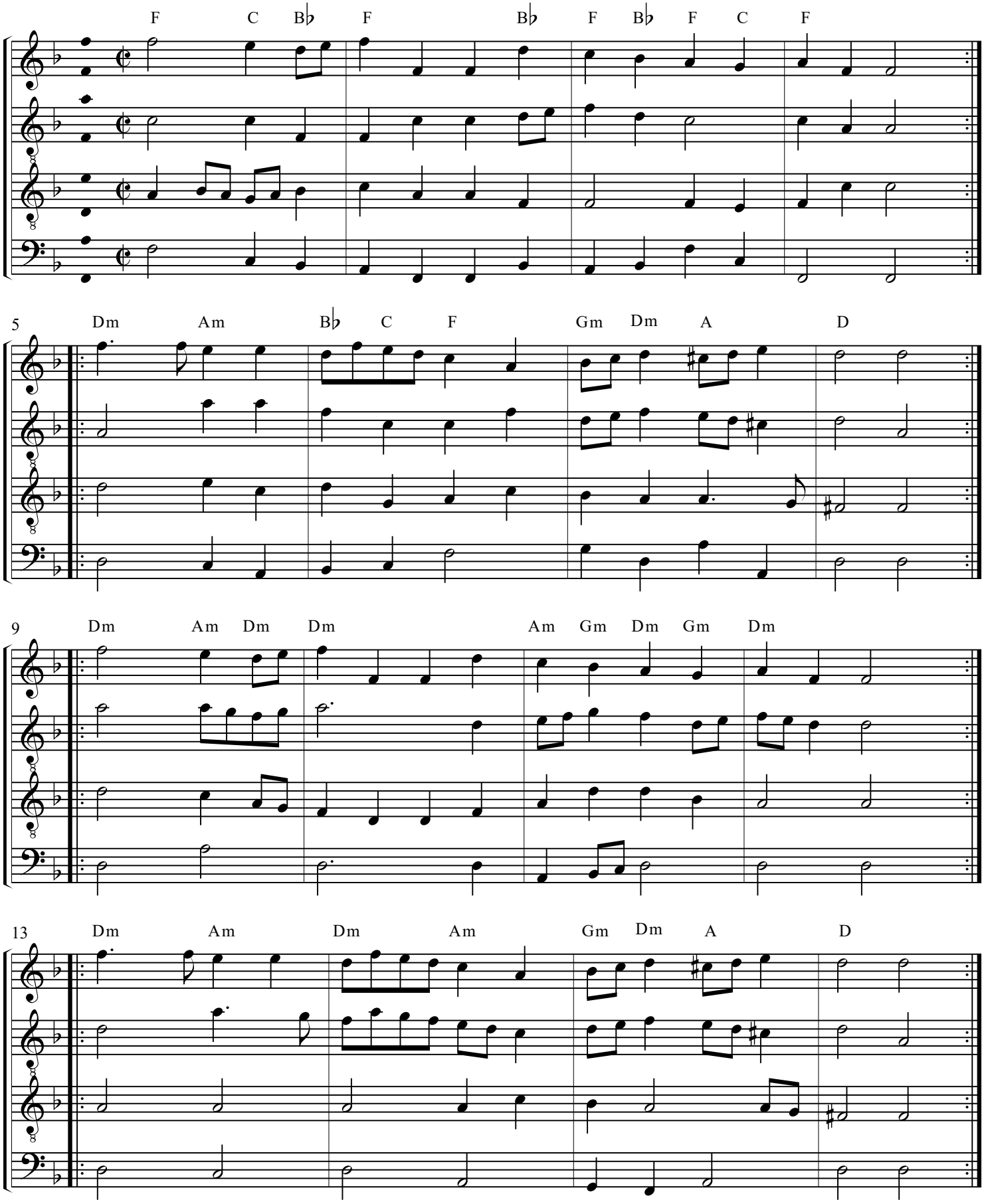



15
Dm B♭ C C F B♭ C F F B♭ F F Dm
20
Dm F Am B♭ C Am G C F F B♭
25
C C F F Gm Dm C F

from *the English Dancing Master*, 1651

The Chirping of the Larke

John Playford (1623-1686)

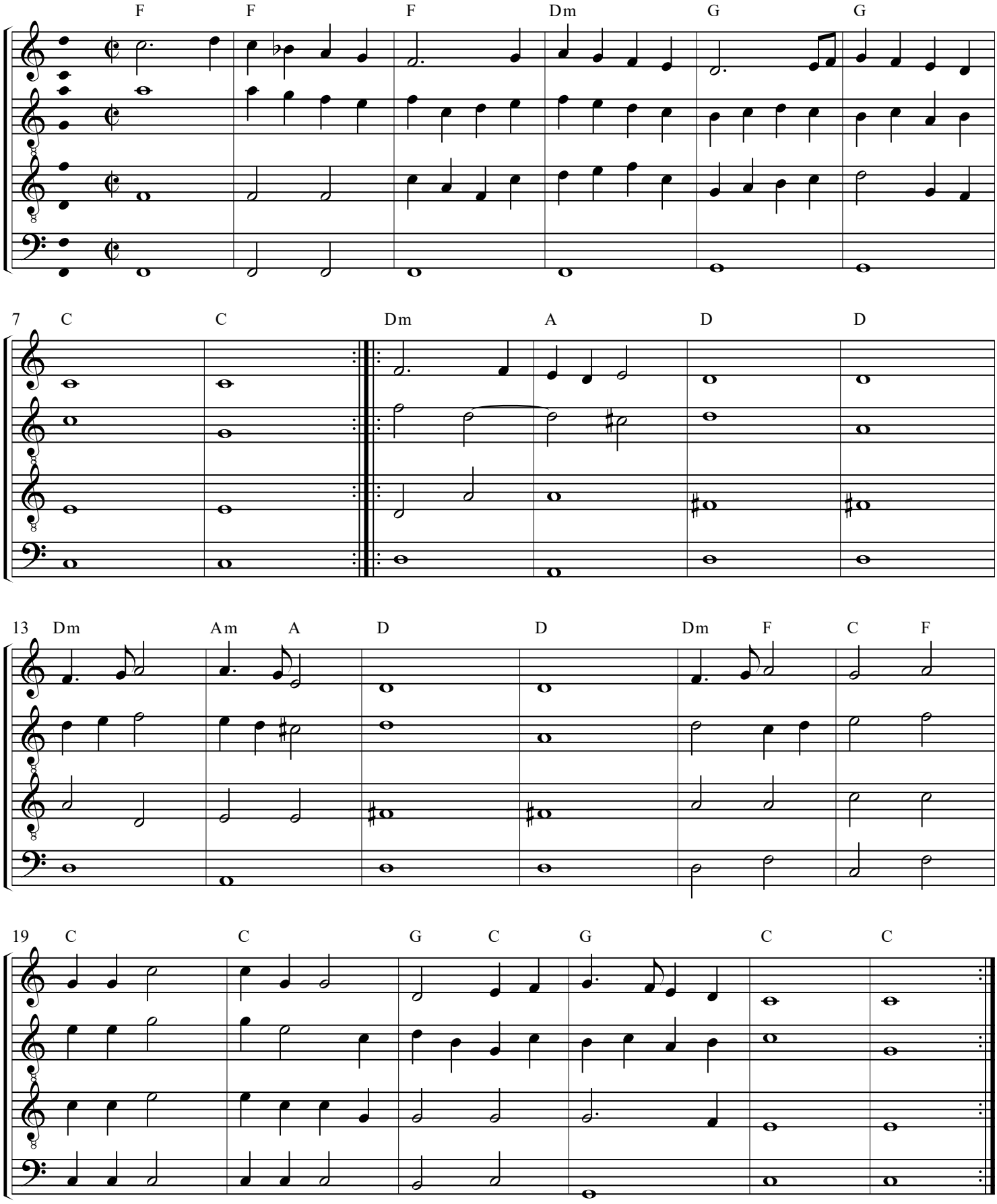


setting by Steve Hendricks

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 songe

Anon.



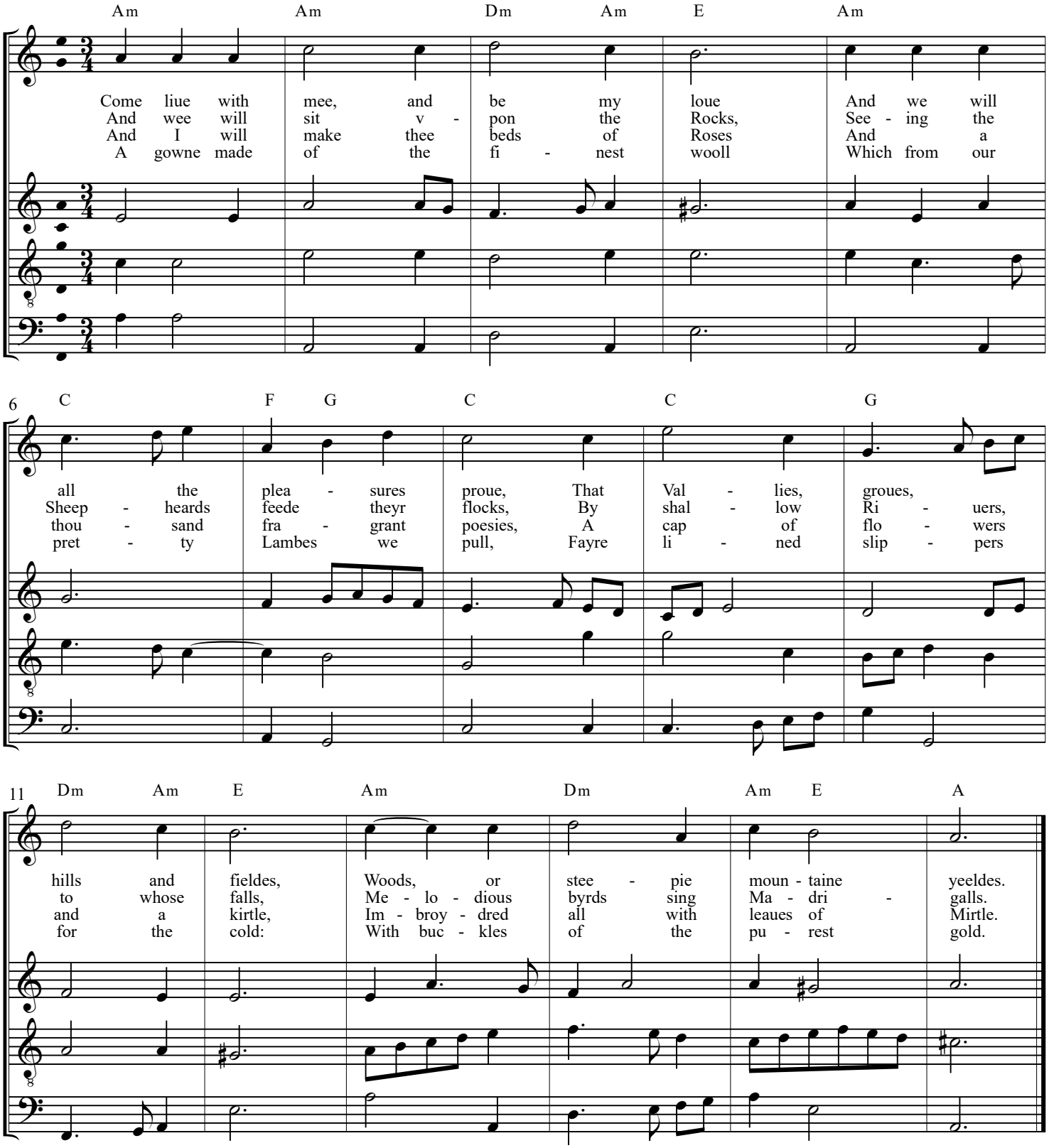
adapted by Steve Hendricks

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

Come liue with me and be my Loue

The Passionate Sheepheard to his Loue.

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



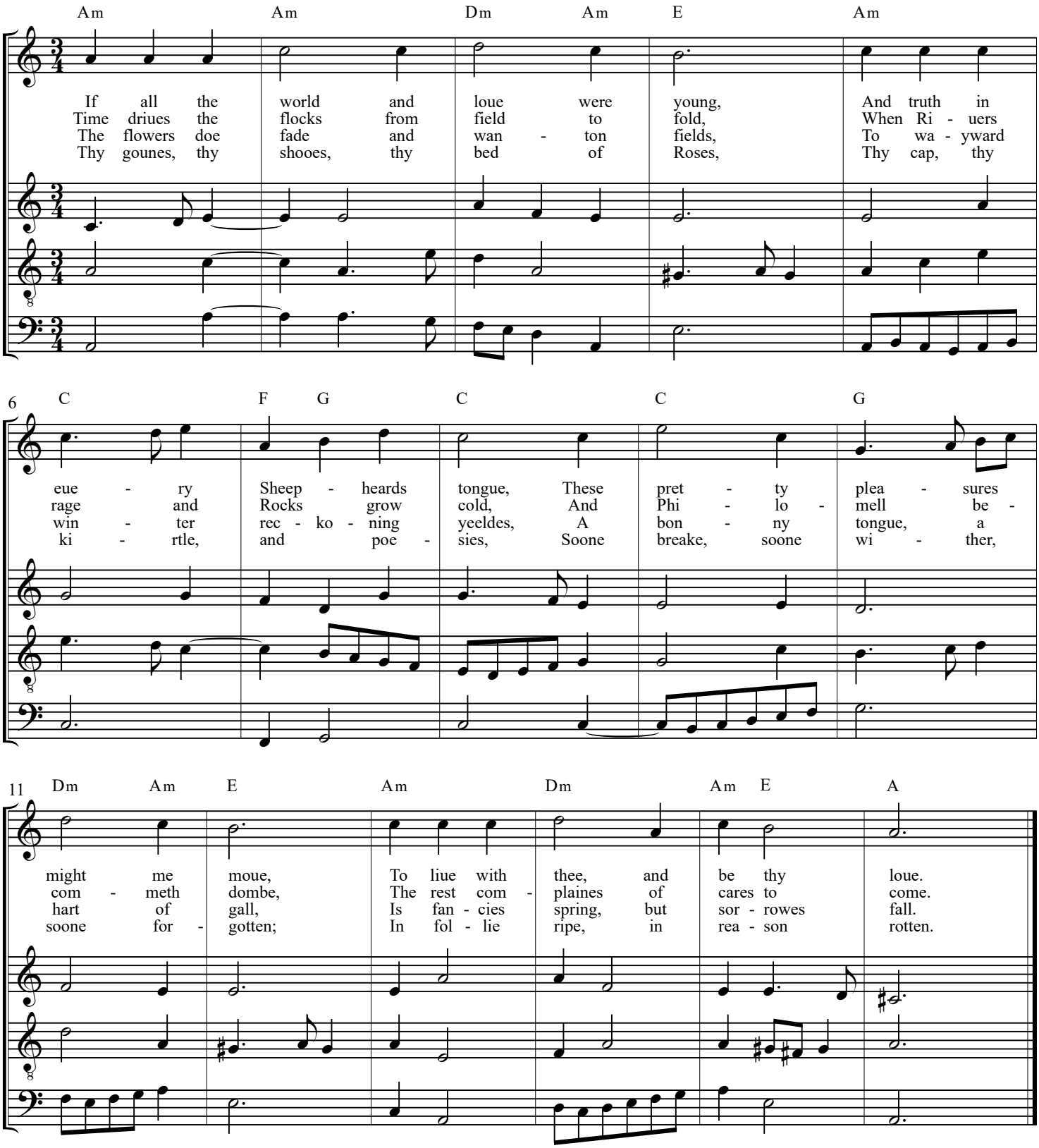
A belt of straw, and Iuie buds,
With Corall clasps and Amber studs,
And if these pleasures may thee moue,
Come liue with mee, and be my loue.

The Sheepheards 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.

adapted by Steve Hendricks

The Nimph's Reply

lyrics by Sir Walter Ralegh
(1552-1618)



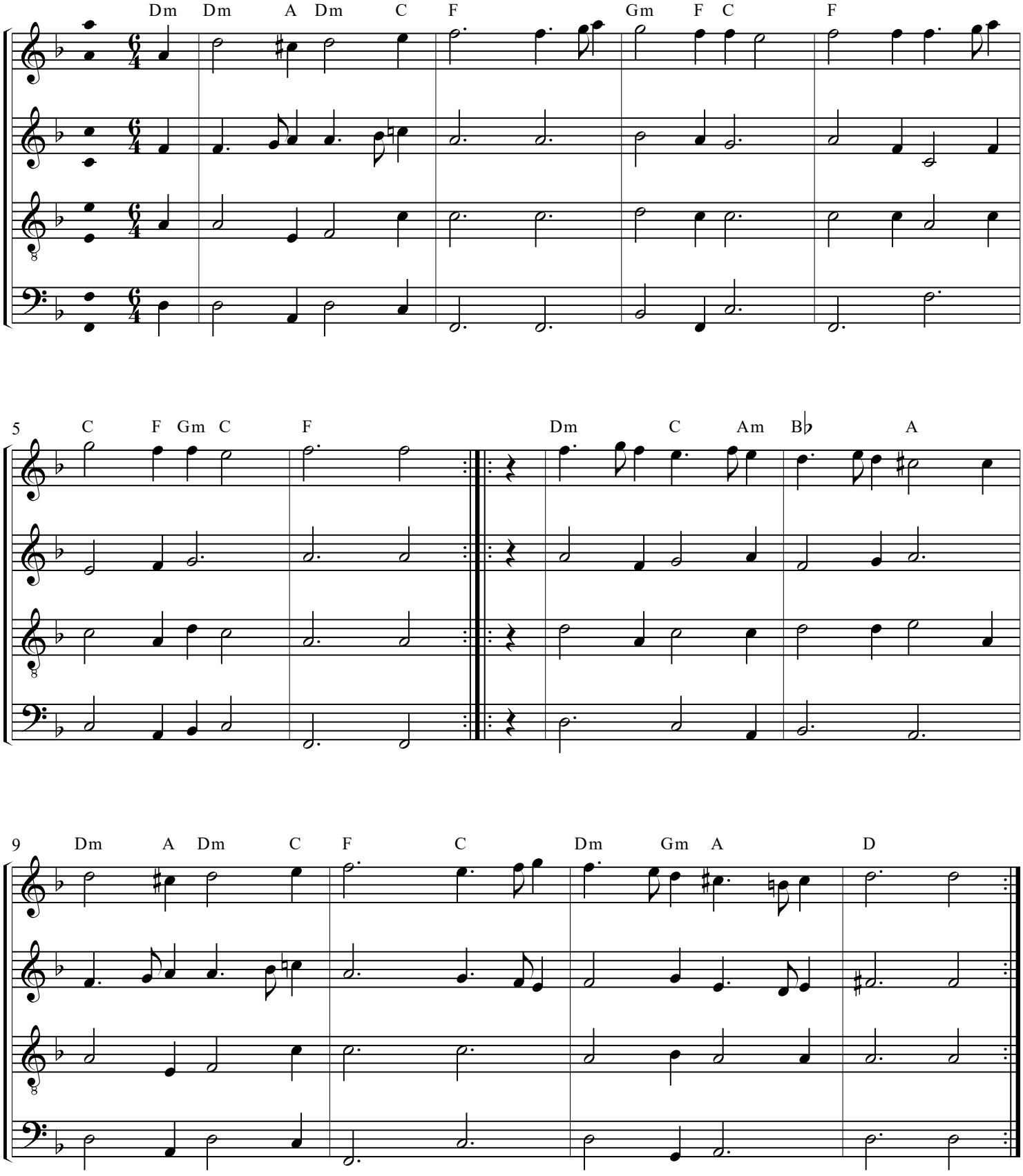
Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can moue
To come to thee and be thy loue.

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.

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

La Coranto

Anon.



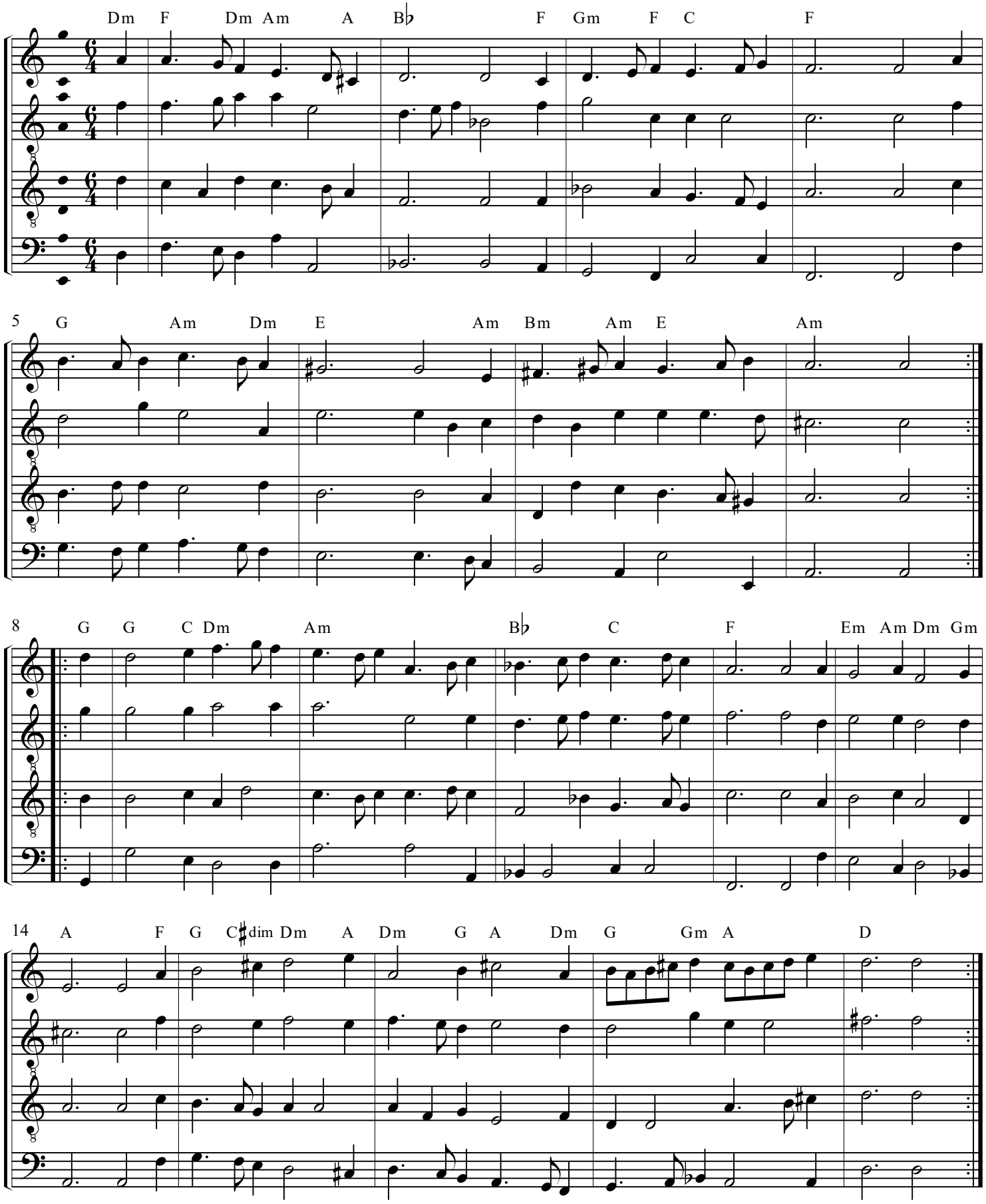
adapted by Steve Hendricks

from *Terpsichore*,
1612

Courante

CXVII

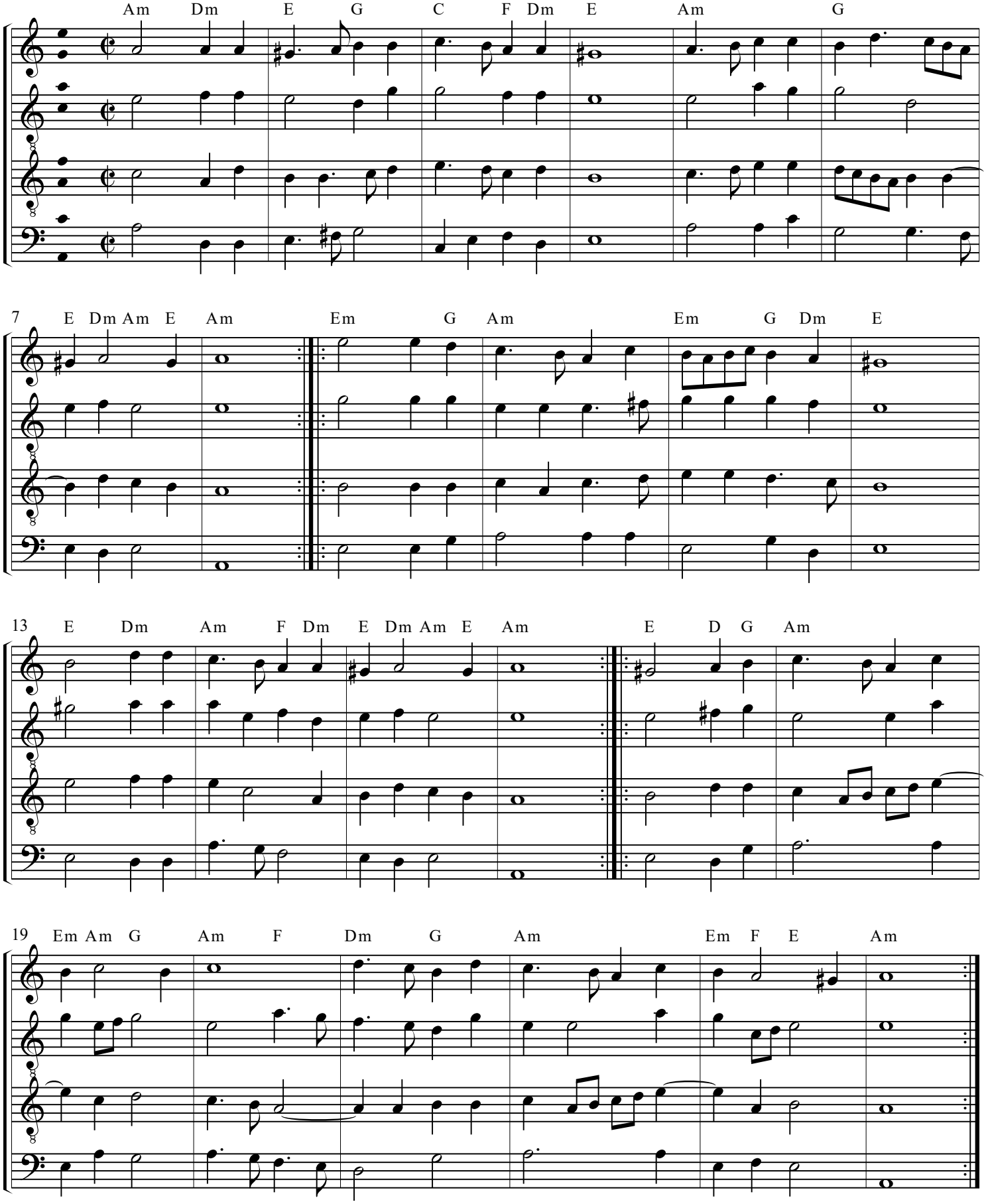
Michael Praetorius
(c.1571-1621)



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

Pavana La Cornetta

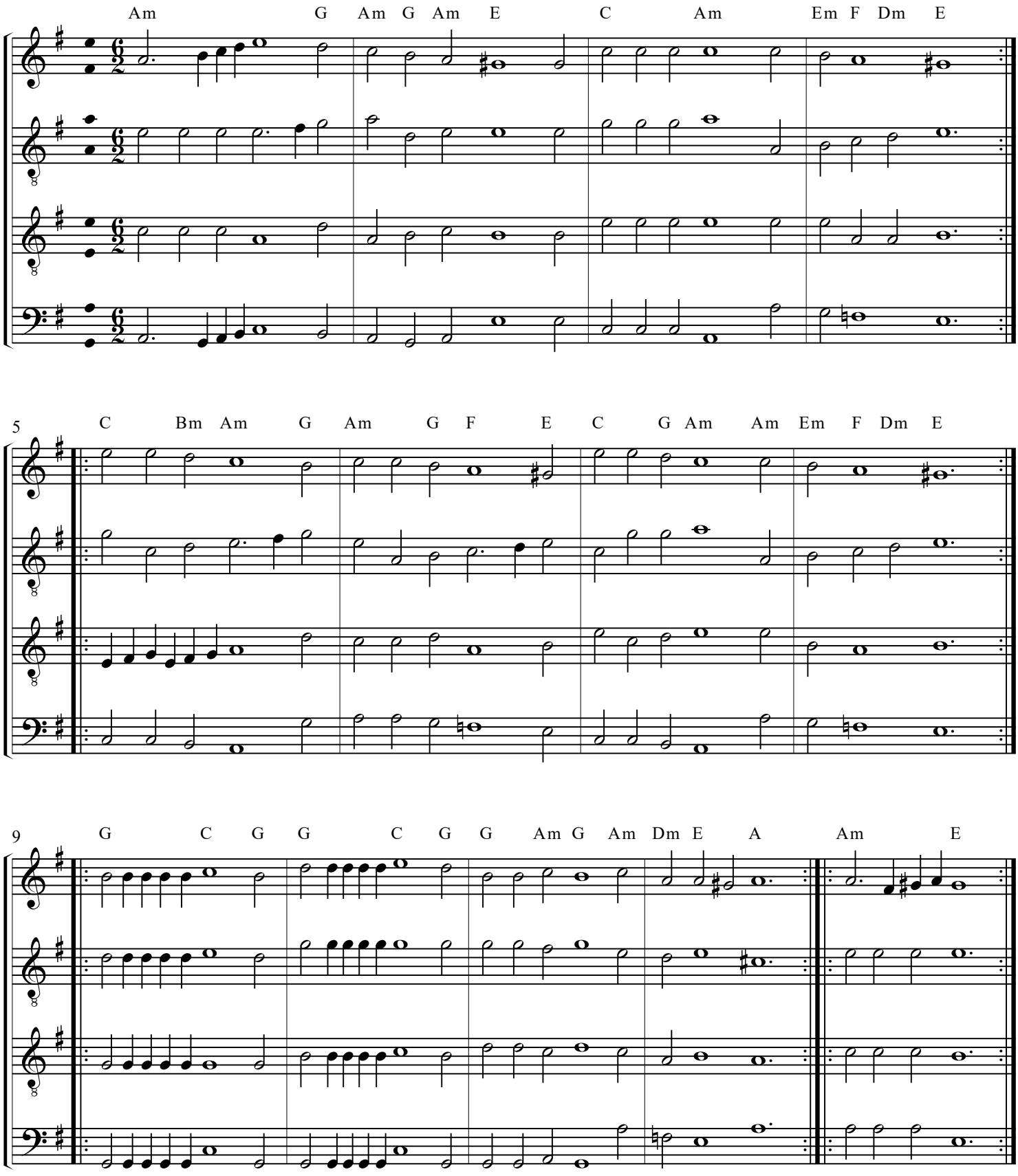
Anon.



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

Gagliarda la traditora

Anon.

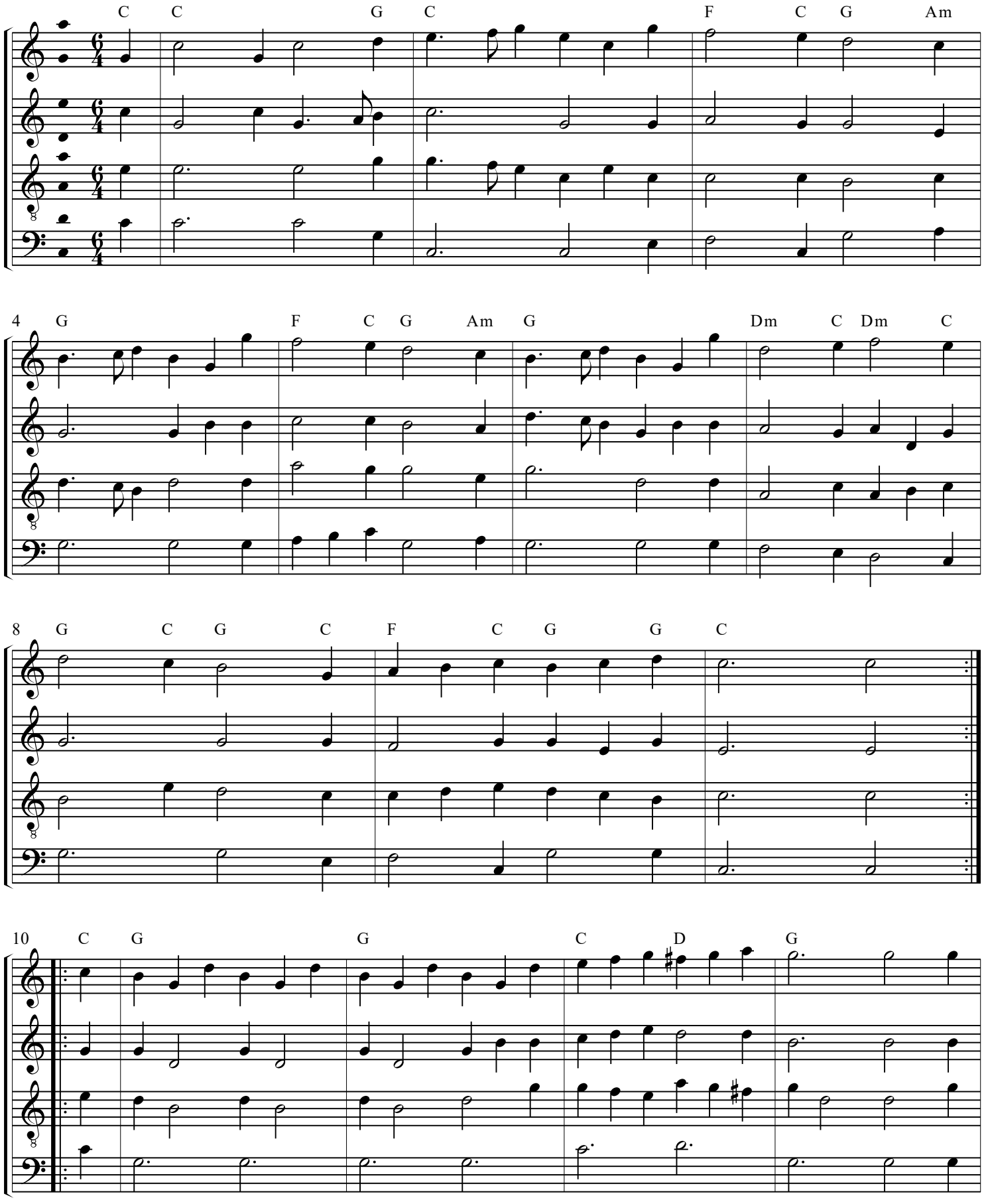


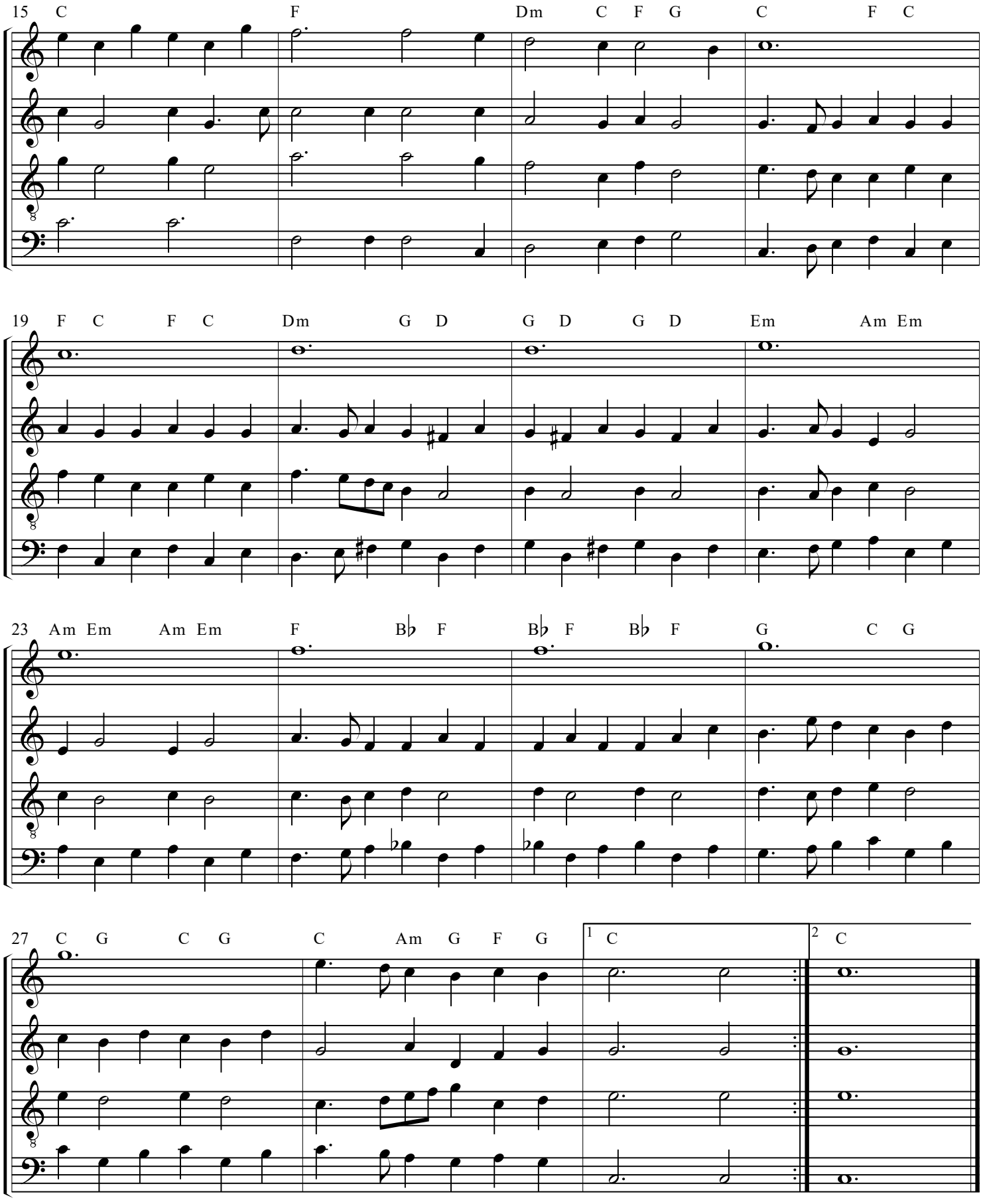
from *Terpsichore*,
1612

Courante

CLXXXIII

Michael Praetorius
(1571-1621)



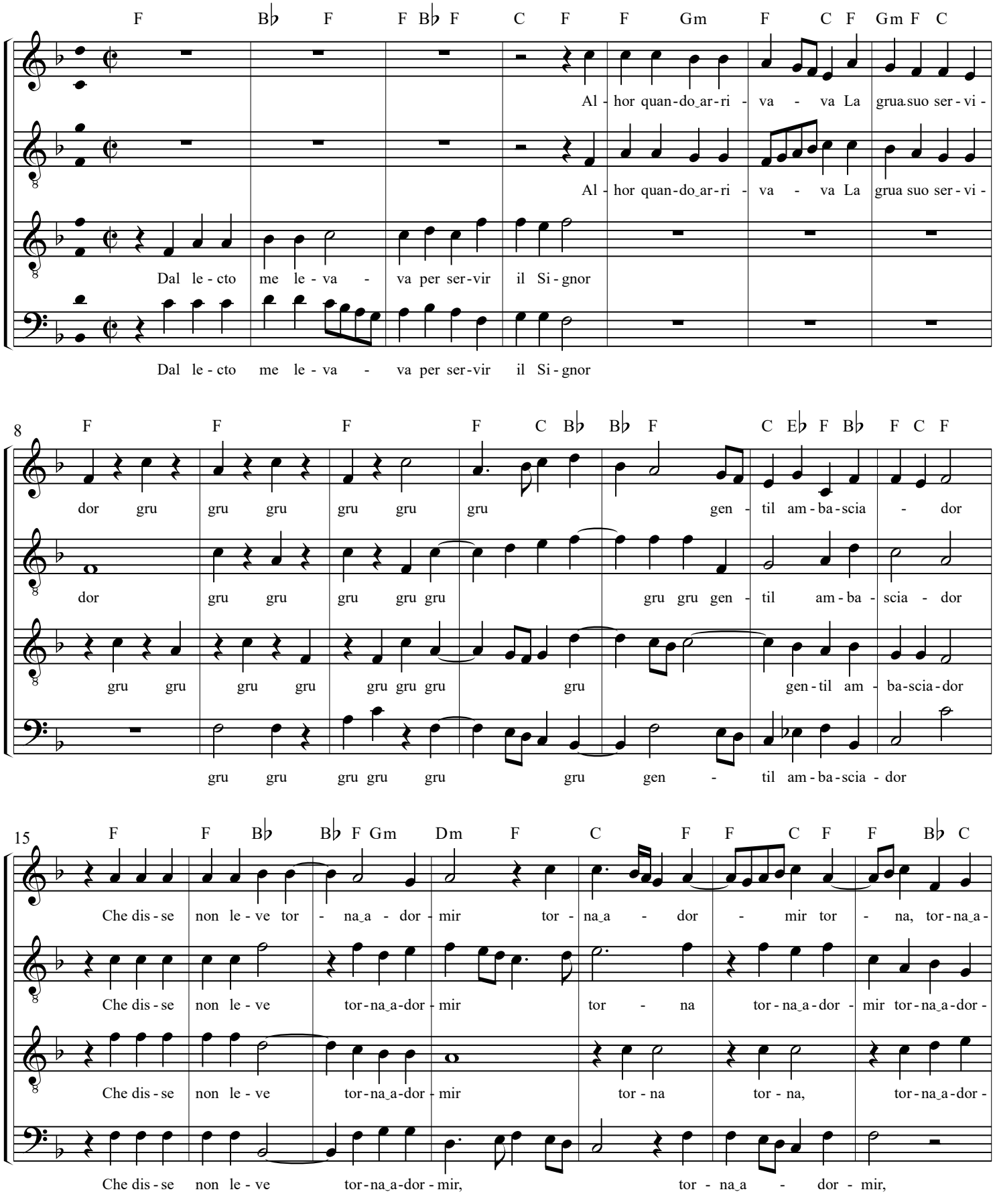

15 C F Dm C F G C F C
19 F C F C Dm G D G D G D Em Am Em
23 Am Em Am Em F B♭ F B♭ F B♭ F G C G
27 C G C G C Am G F G
1 C
2 C

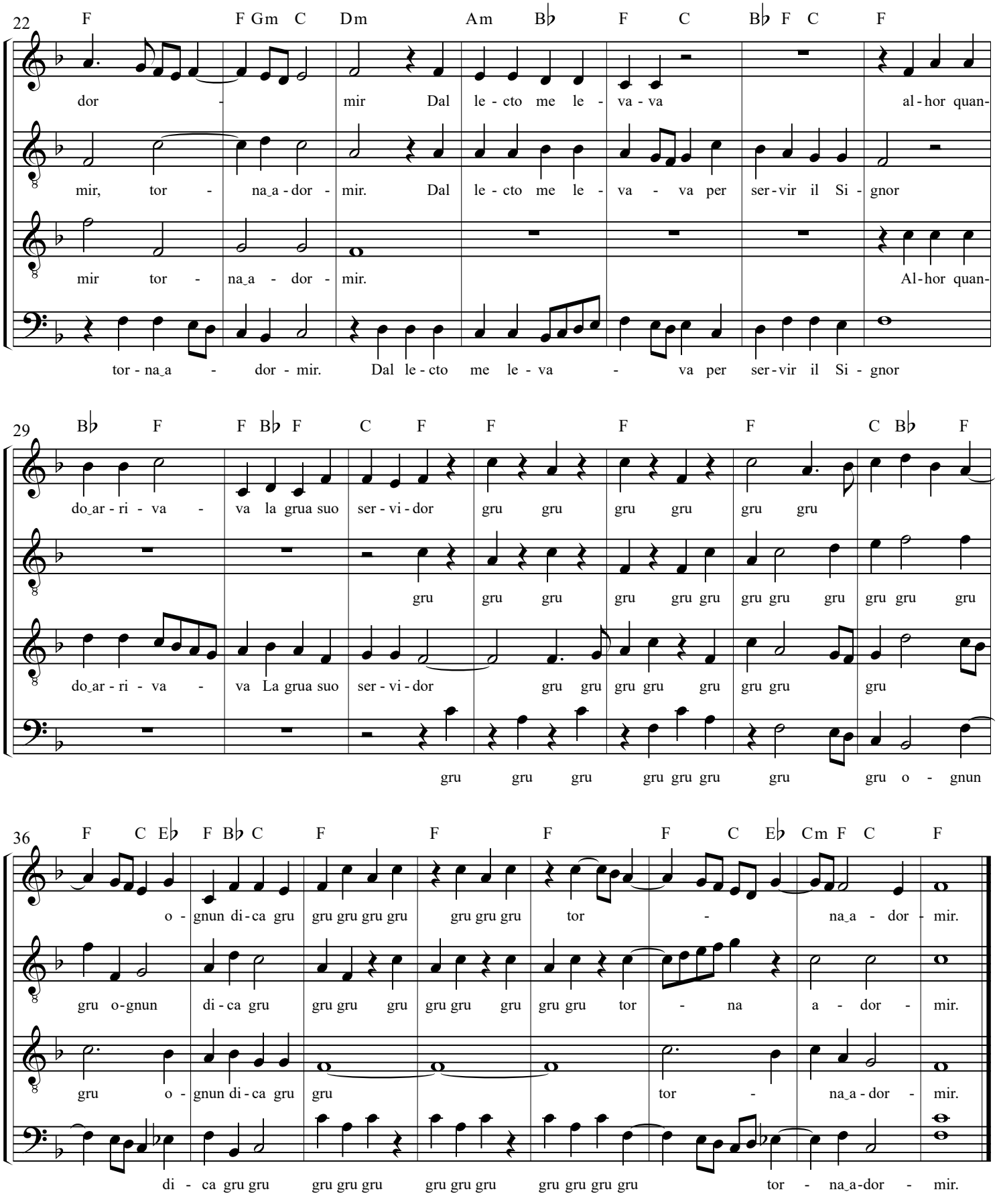
from *Frottole libro primo*, 1504

Dal lecto me levava

From bed I was rising

Michele Pesenti (c.1470 - d.1528)

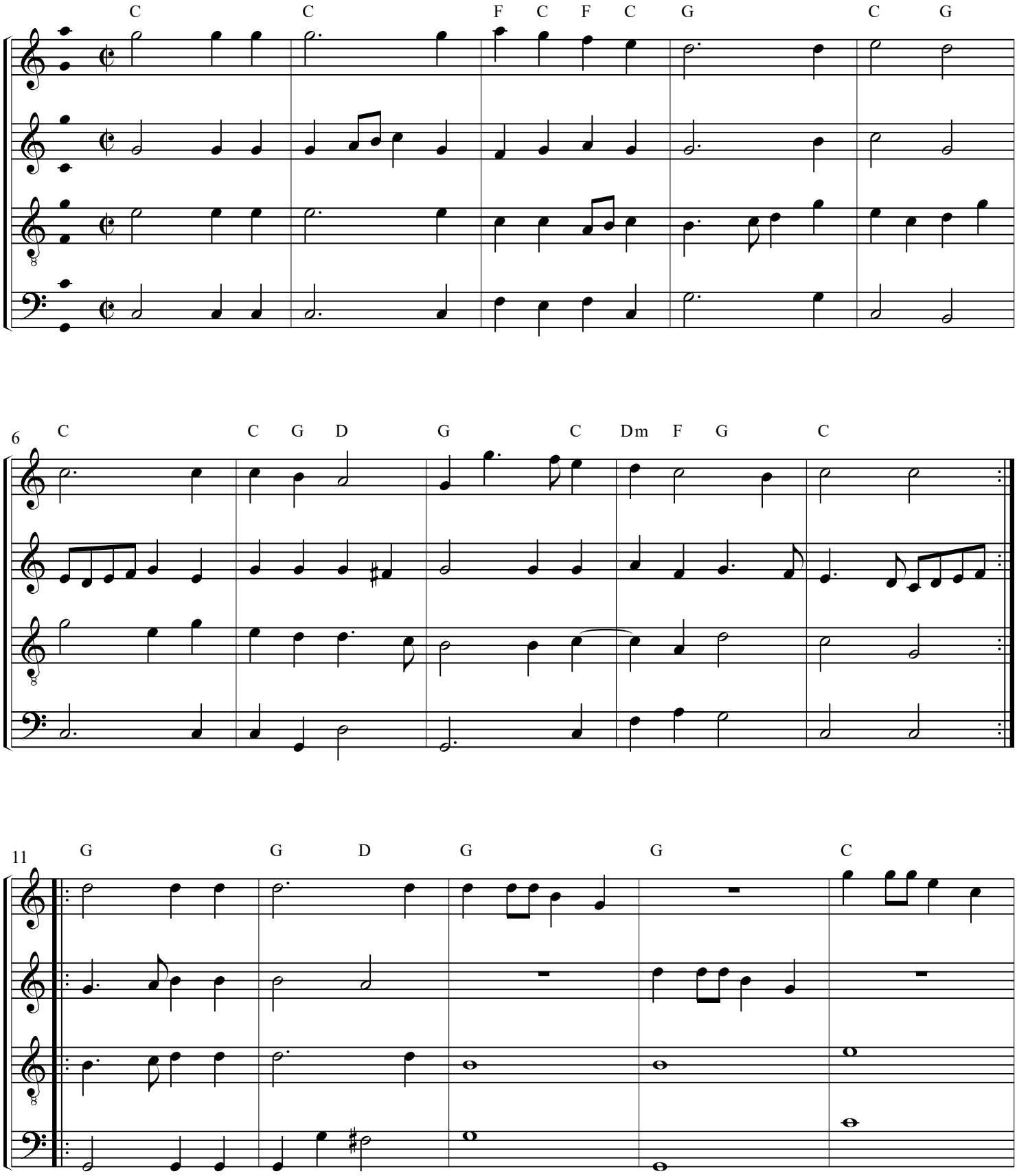



22
F F Gm C Dm Am B♭ F C B♭ F C F
dor - mir Dal le - cto me le - va - va al - hor quan-
mir, tor - na_a - dor - mir. Dal le - cto me le - va - va per ser - vir il Si - gnor
mir tor - na_a - dor - mir. Al - hor quan-
tor - na_a - dor - mir. Dal le - cto me le - va - va per ser - vir il Si - gnor
29
B♭ F F B♭ F C F F F F C B♭ 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
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 o - gnun
36
F C E♭ F B♭ C F F F F C E♭ 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 tor - na a - dor - mir.
gru o - gnun di - ca gru gru tor - na_a - dor - mir.
di - ca gru gru gru gru gru gru gru gru gru gru tor - na_a - dor - mir.

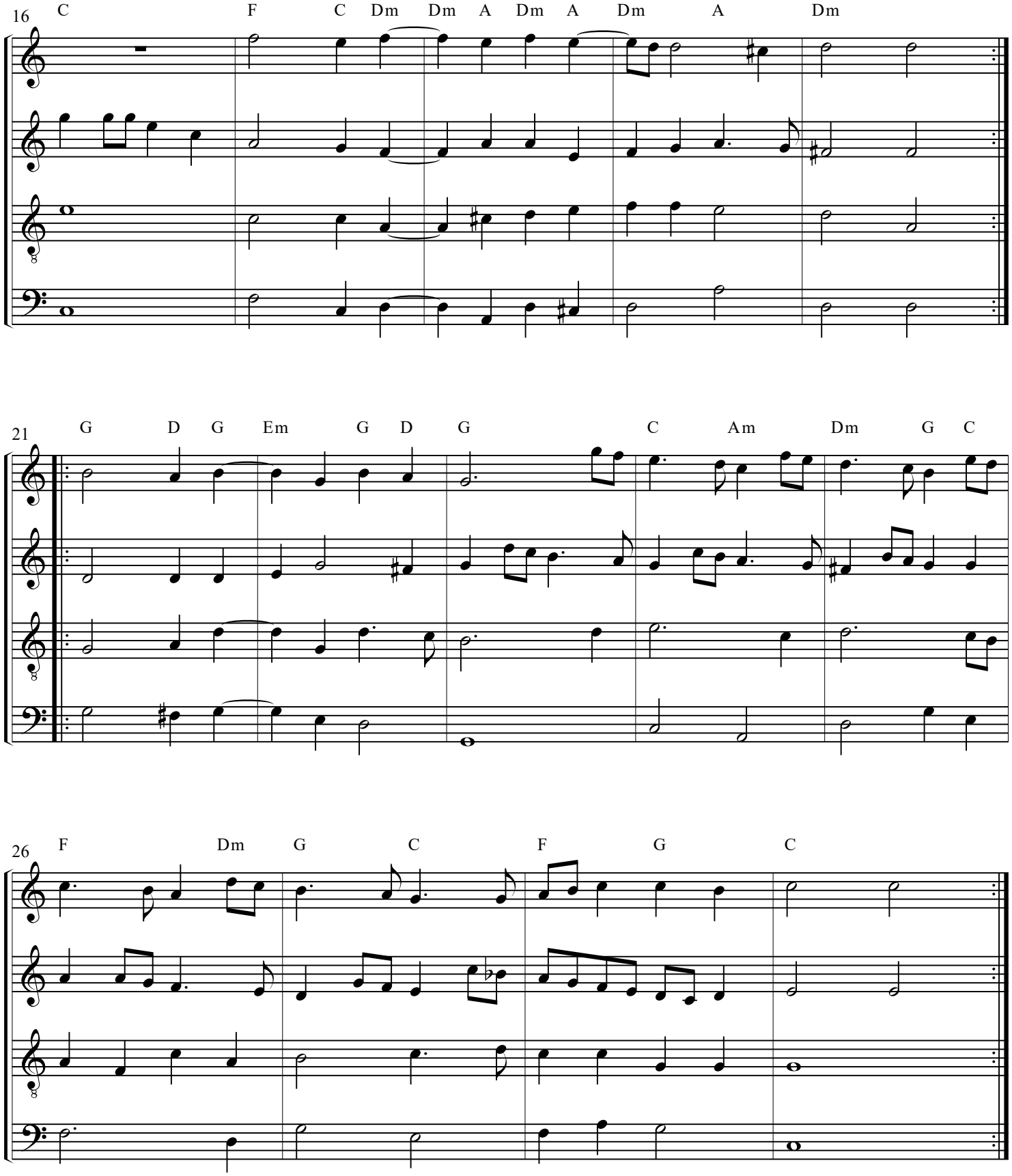
from the Walsingham consort books,
Hull University MSS DDHO/20/1-3,
Mills College (no ms number), 1588

Daniells Almayne

Daniel Bachiler
(1572-1619)



adapted by Steve Hendricks

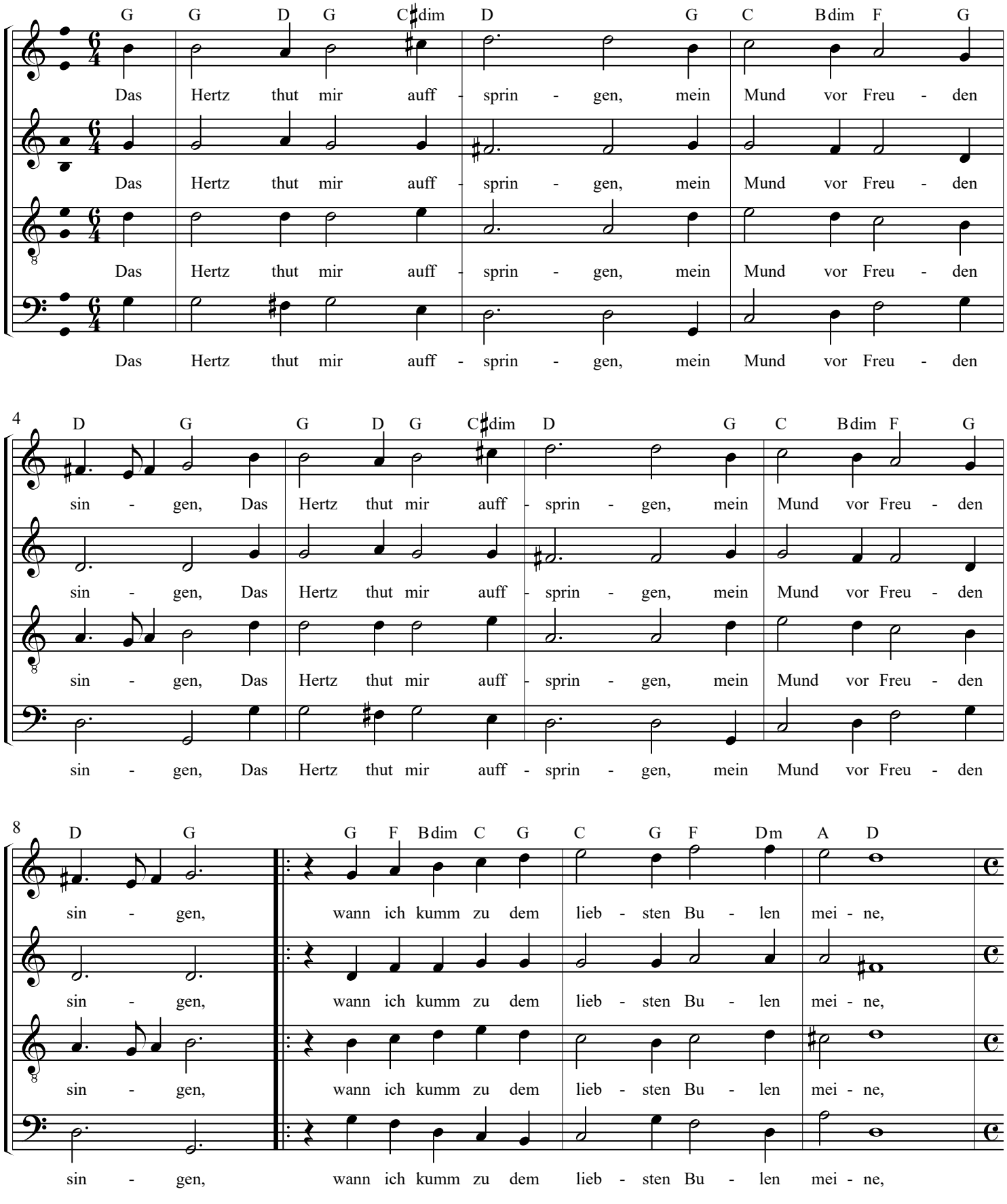

16
C F C Dm Dm A Dm A Dm A Dm
21
G D G Em G D G C Am Dm G C
26
F Dm G C F G C

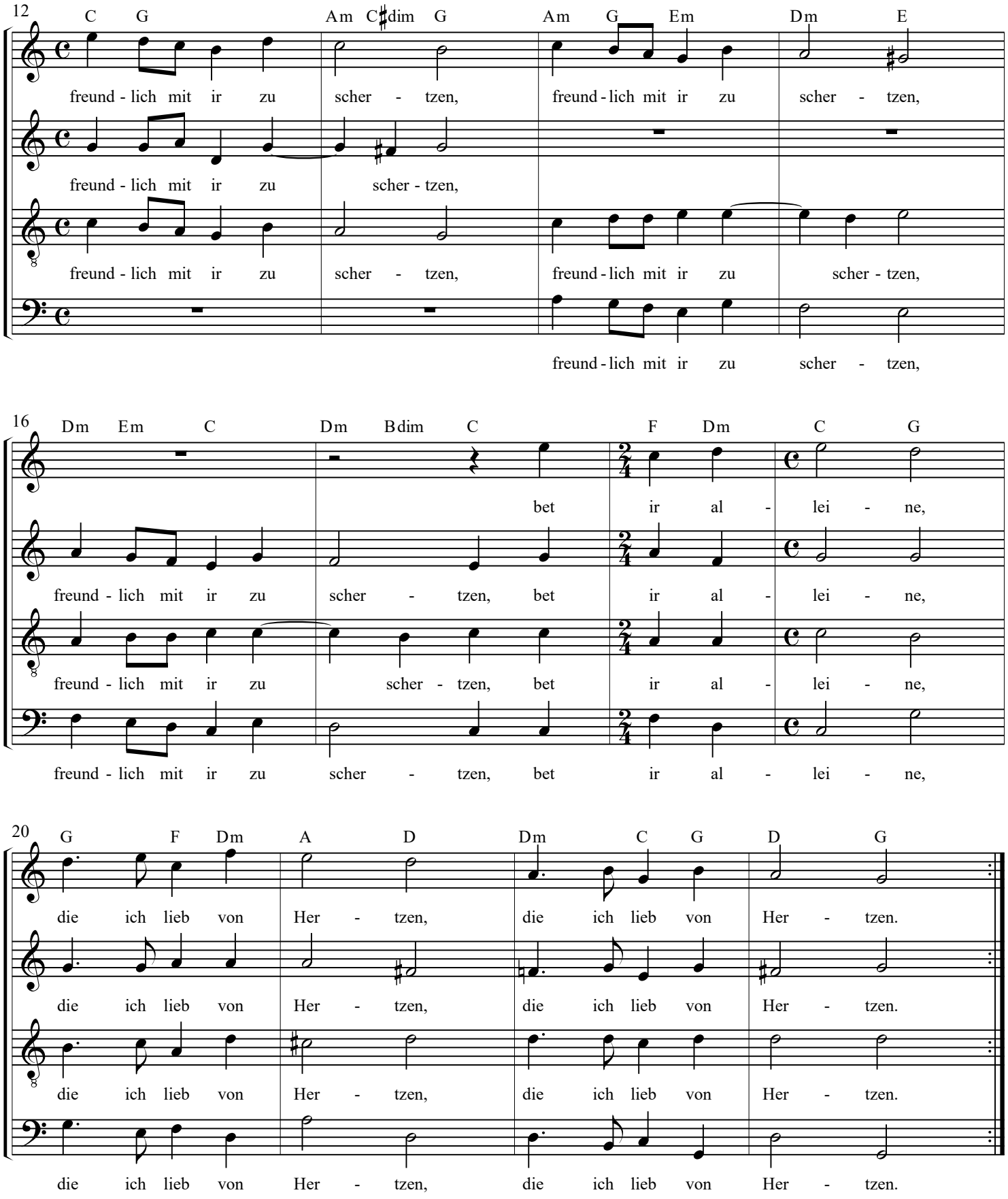
from *Neue teutsche Gesang*, 1596

Das Hertz thut mir auffspringen

My Heart is springing with love

Hans Leo Hassler (1564-1612)

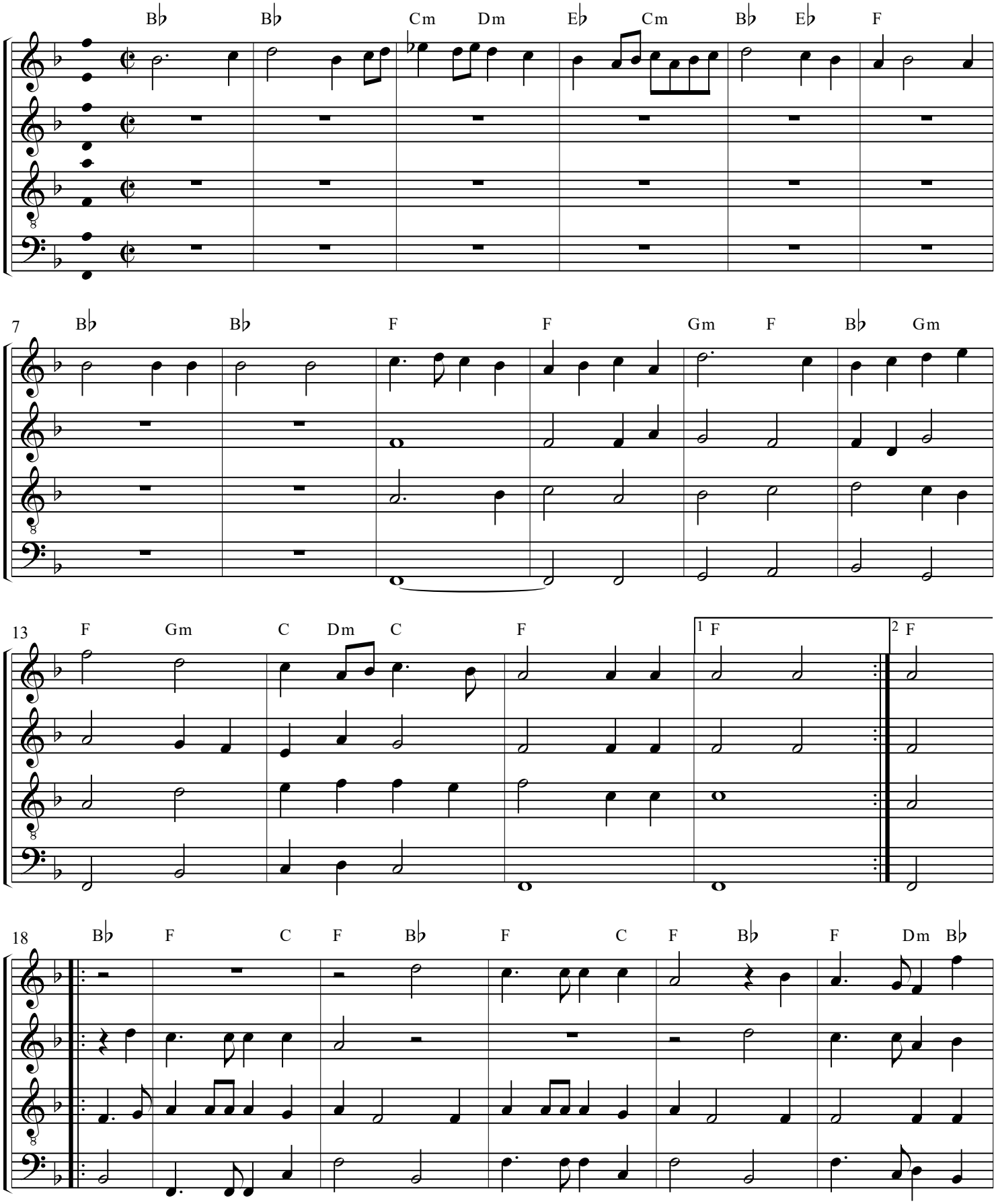


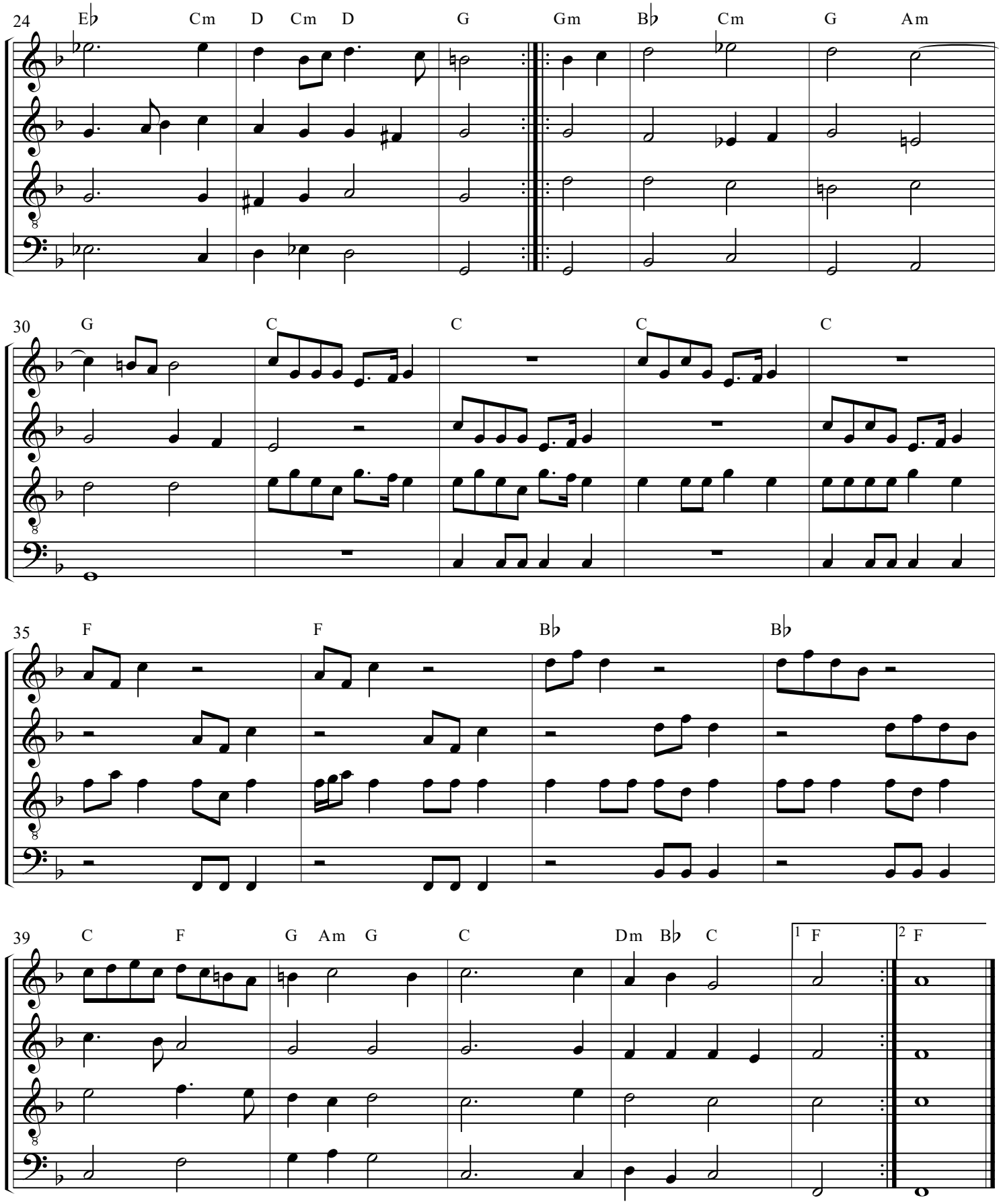

12
C G Am C♯dim G Am G Em Dm E
freund - lich mit ir zu scher - tzen, freund - lich mit ir zu scher - tzen,
freund - lich mit ir zu scher - tzen,
freund - lich mit ir zu scher - tzen, freund - lich mit ir zu scher - tzen,
freund - lich mit ir zu scher - tzen,
16
Dm Em C Dm B dim C F Dm C G
bet ir al - 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.
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)

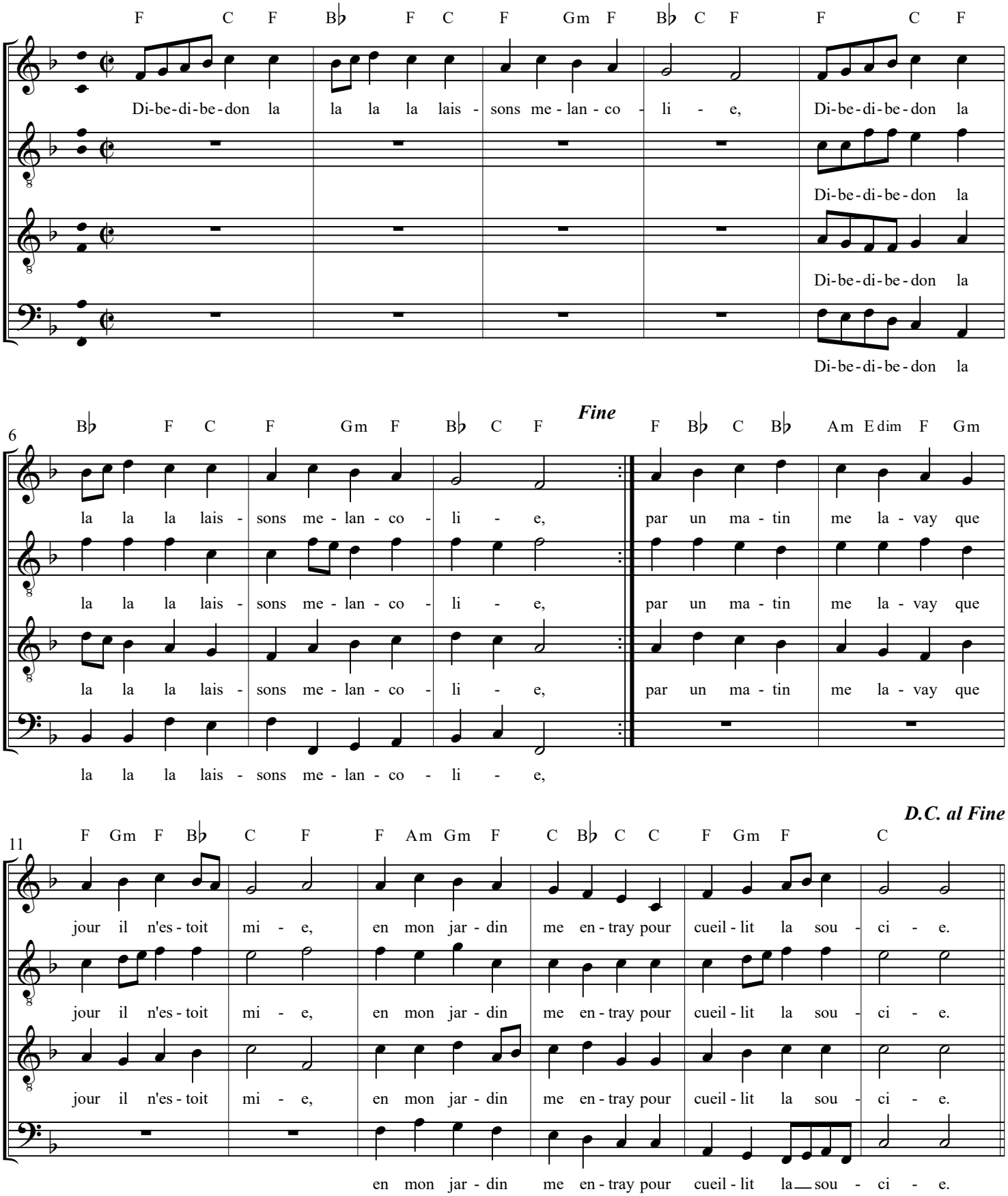



24
E♭ Cm D Cm D G Gm B♭ Cm G Am
30
G C C C C
35
F F B♭ B♭
39
C F G Am G C Dm B♭ C
1 F
2 F

from *Novum Pratum Musicum*, 1592

Dibedibedon la

Emanuel Adriaenssen (1550-1604)

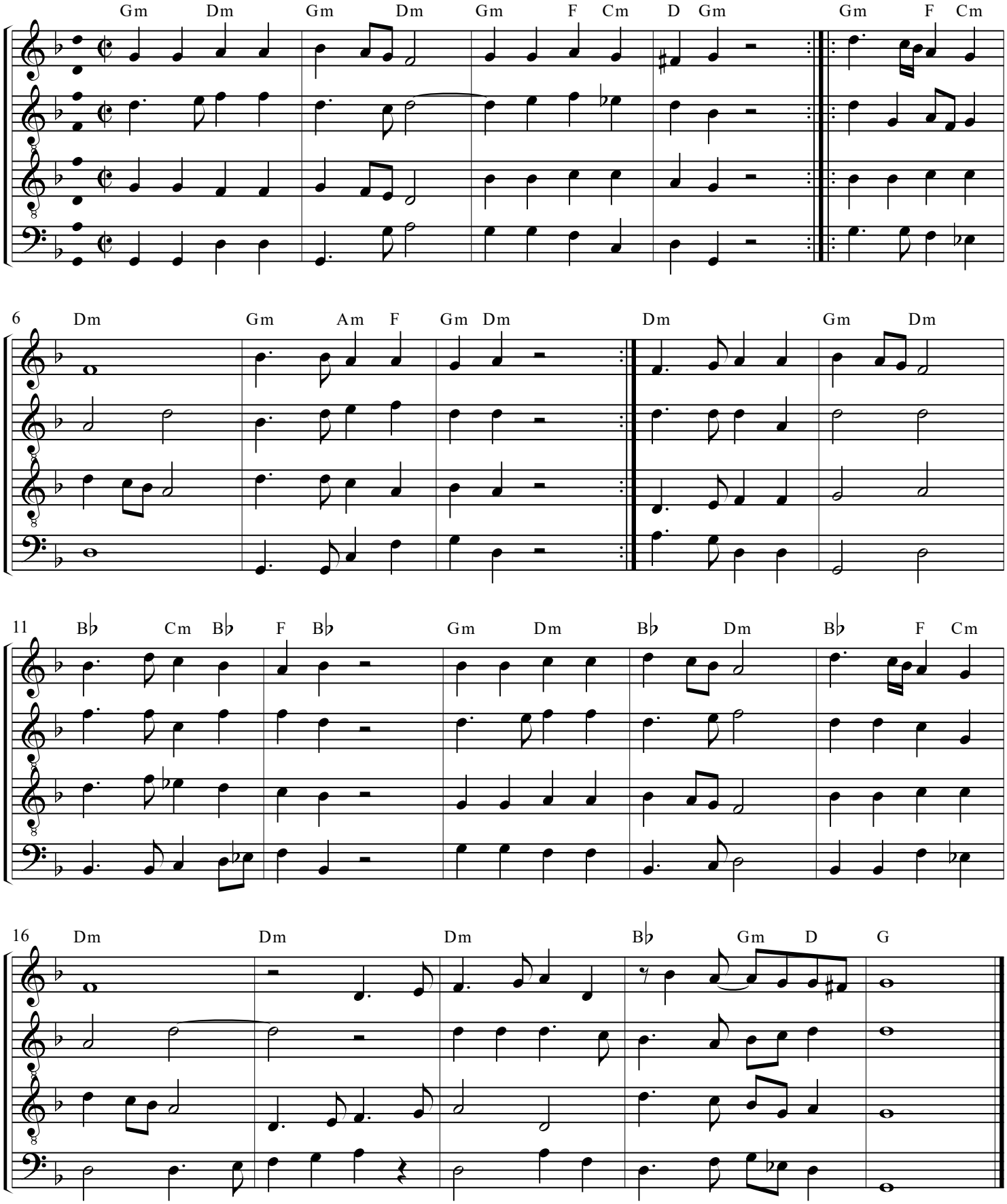


from *Harmonice Musices Odhecaton*, 1501

Dit le Bourguygnon

Said the Burgundian

Anon.

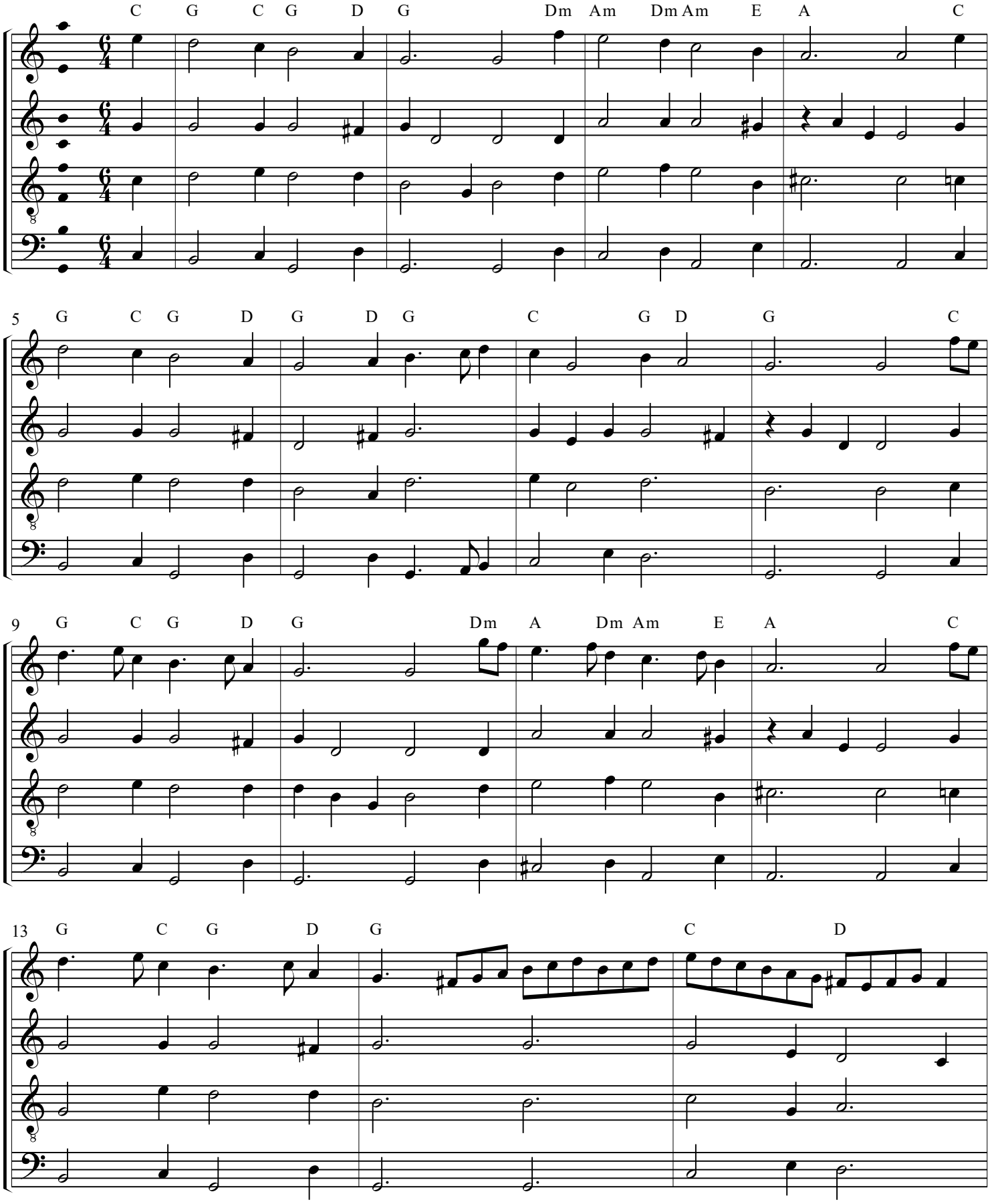


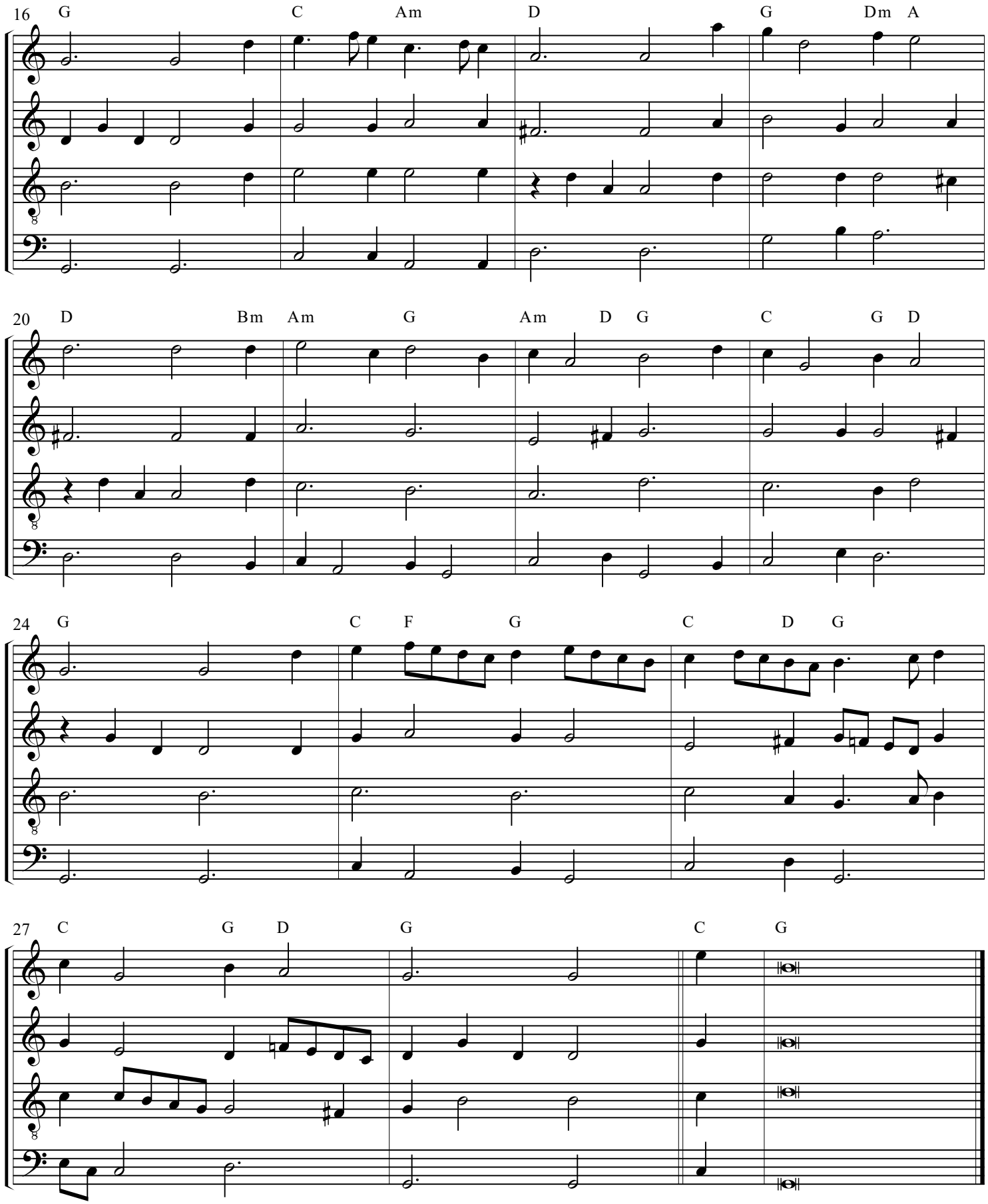
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Doctor Bull's my selfe

A Gigge

John Bull
(1562 or 1563–1628)

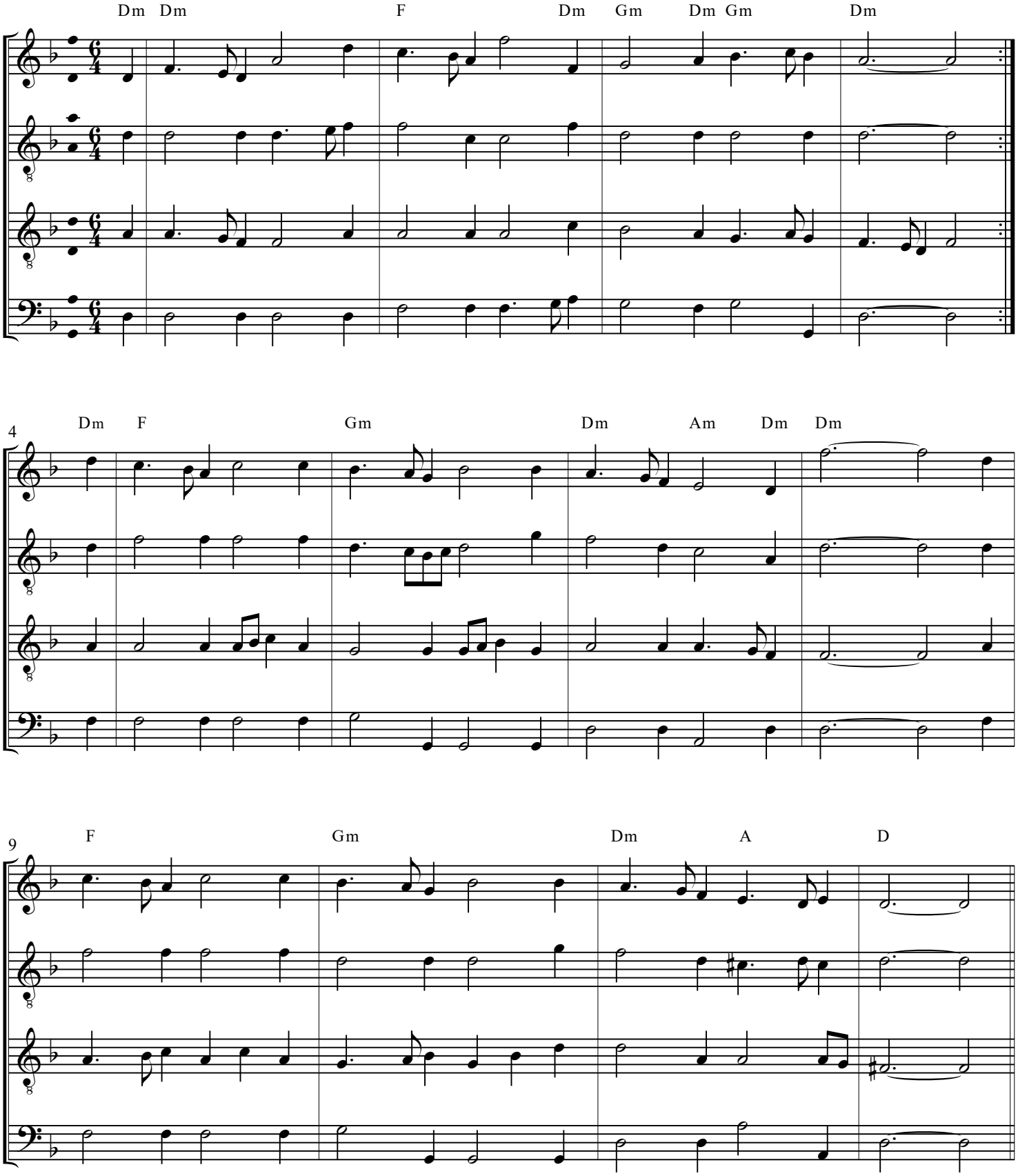



16 G C Am D G Dm A
20 D Bm Am G Am D G C G D
24 G C F G C D G
27 C G D G C G

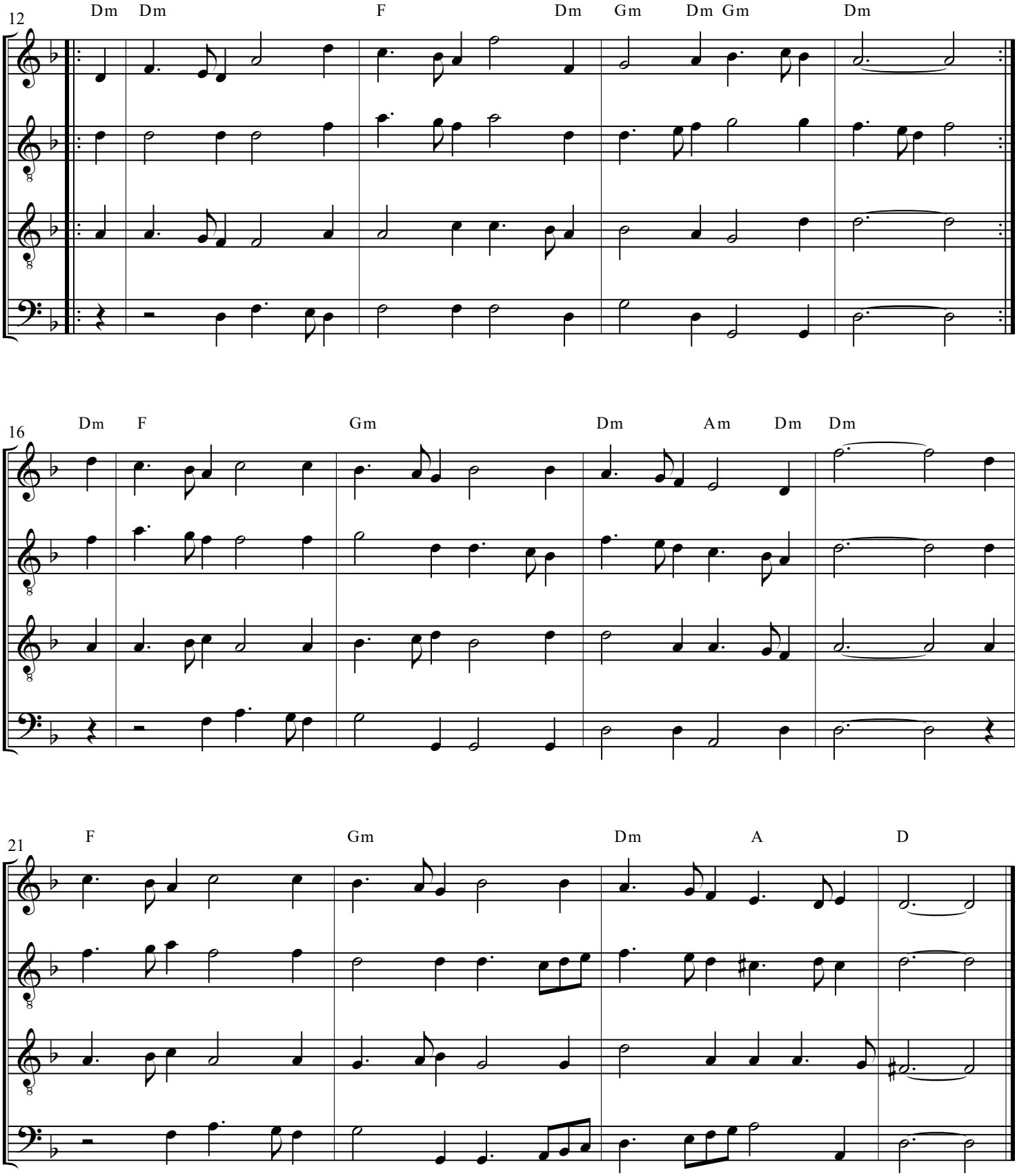
from *The English Dancing Master*, 1651

Drive the cold winter away

John Playford (1623-1686)



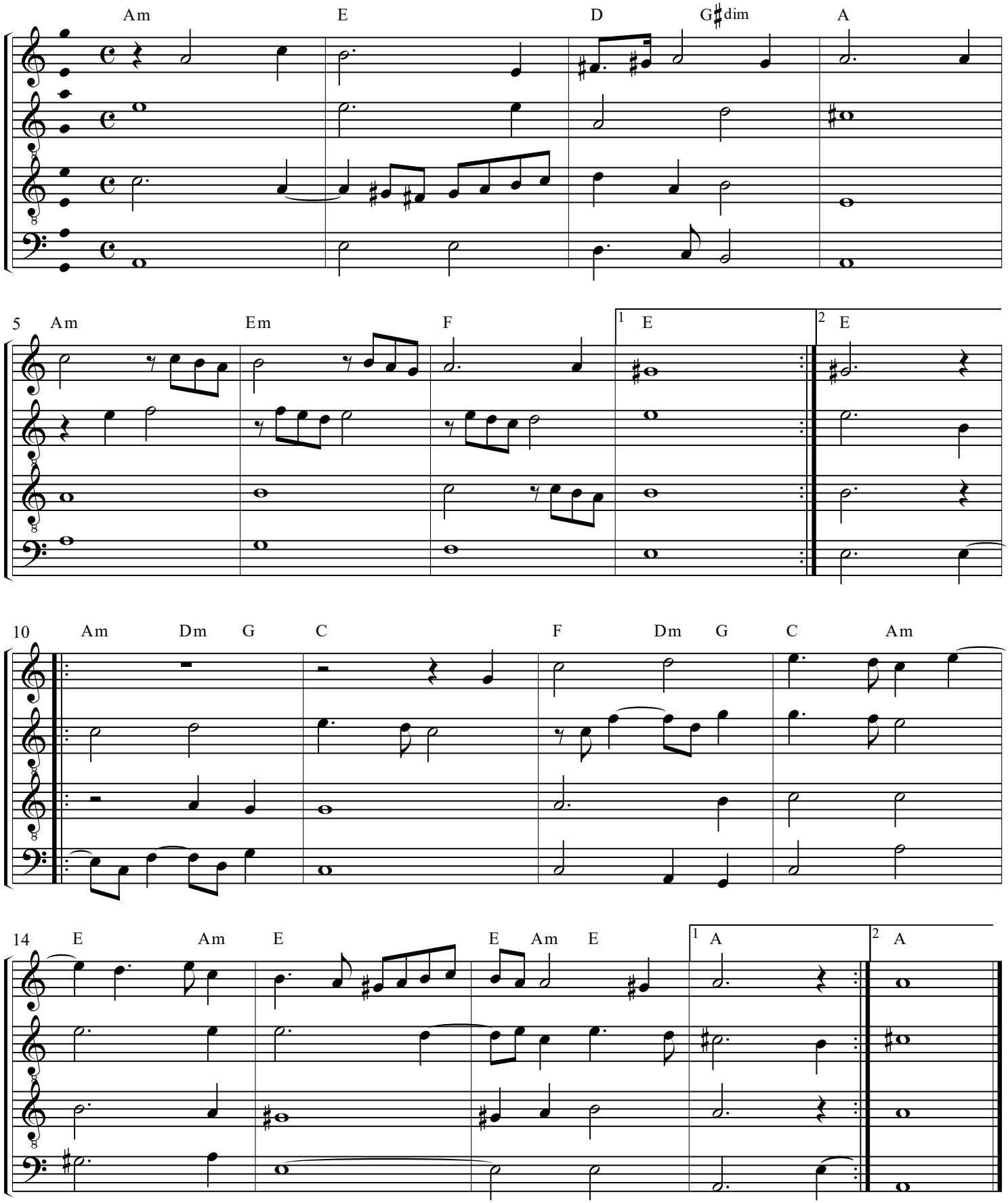
setting by Steve Hendricks


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

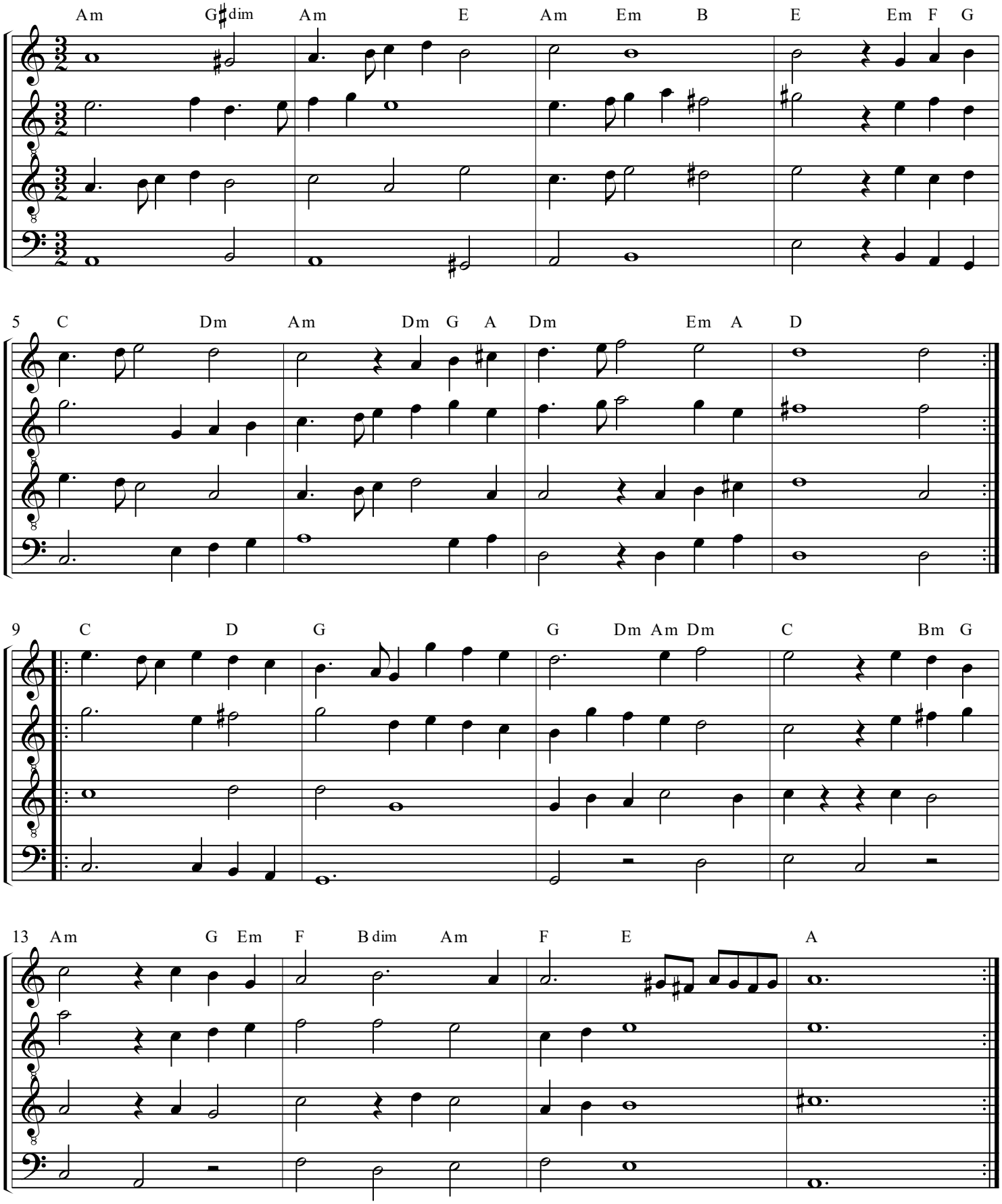
Earle of Salisbury Pavana

William Byrd
(c.1543-1623)



adapted by Steve Hendricks

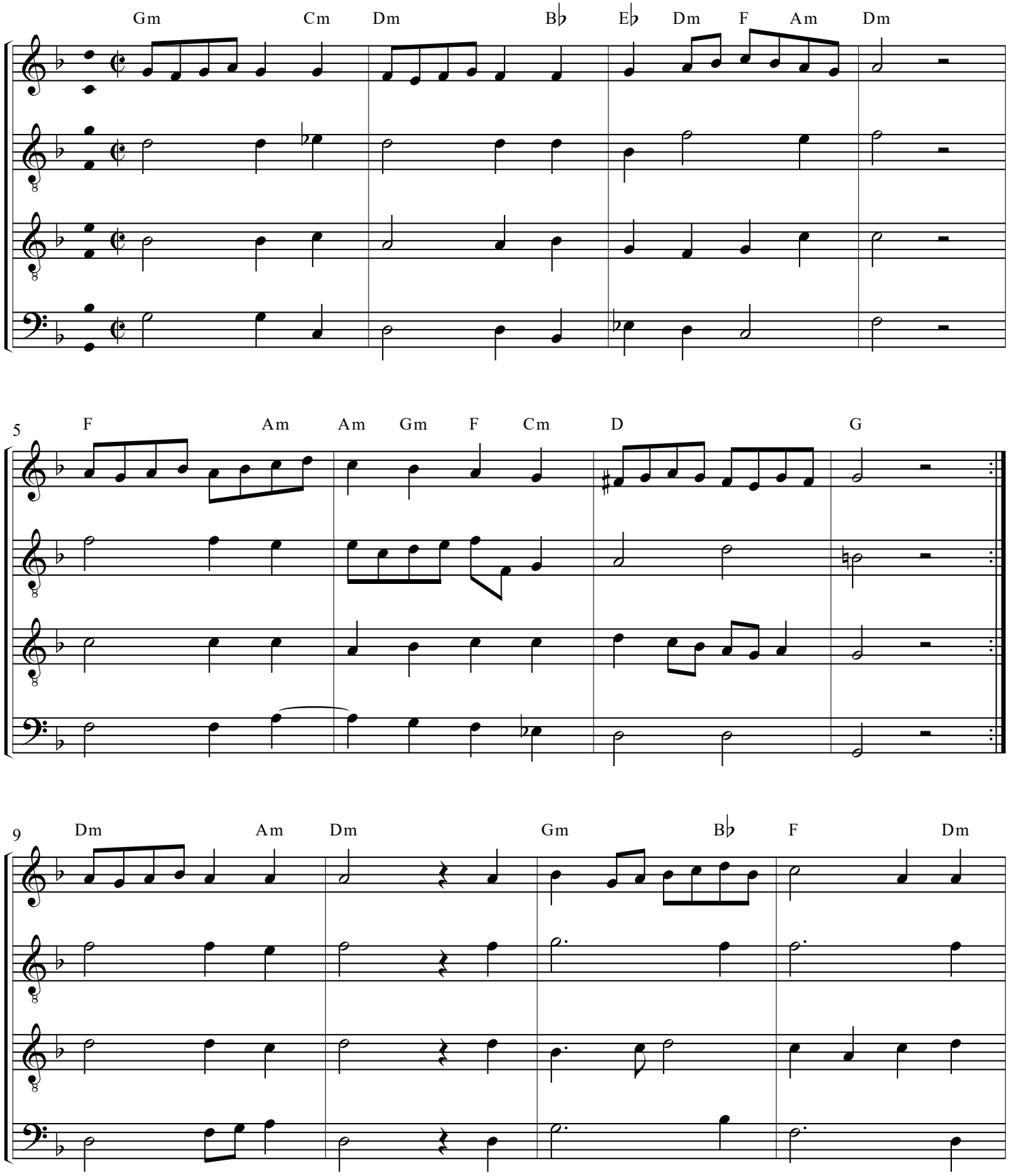
Galiardo

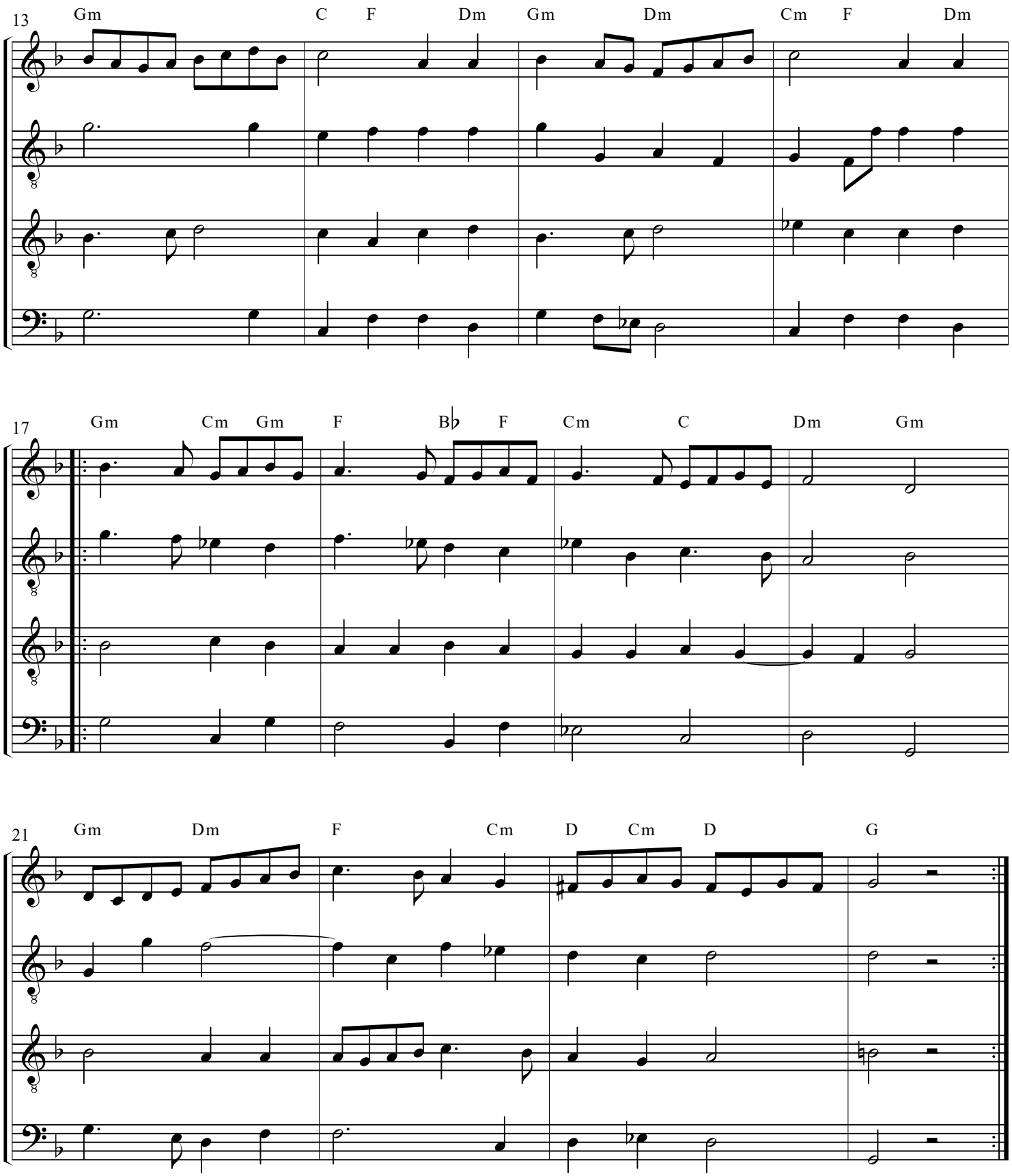

Am G♯dim Am E Am Em B E Em F G
5 C Dm Am Dm G A Dm Em A D
9 C D G G Dm Am Dm C Bm G
13 Am G Em F B dim Am F E A

from *Danserye*,
1551

Entre du fol

Tielman Susato
(c.1500-c.1561)

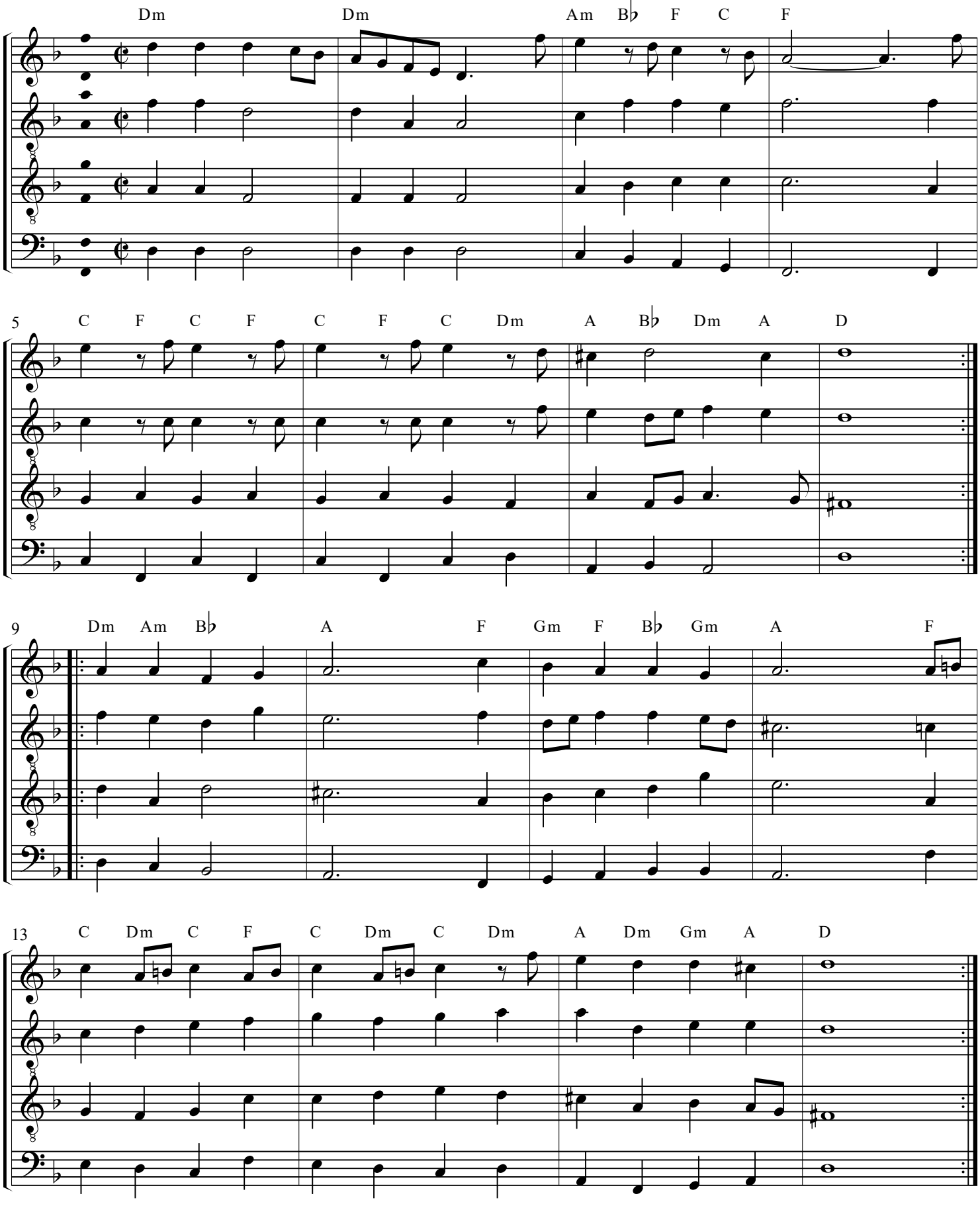



13
Gm
C
F
Dm
Gm
Dm
Cm
F
Dm
17
Gm
Cm
Gm
F
B♭
F
Cm
C
Dm
Gm
21
Gm
Dm
F
Cm
D
Cm
D
G

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

The Fall of the Leafe

Martin Peerson (c.1572-1651)



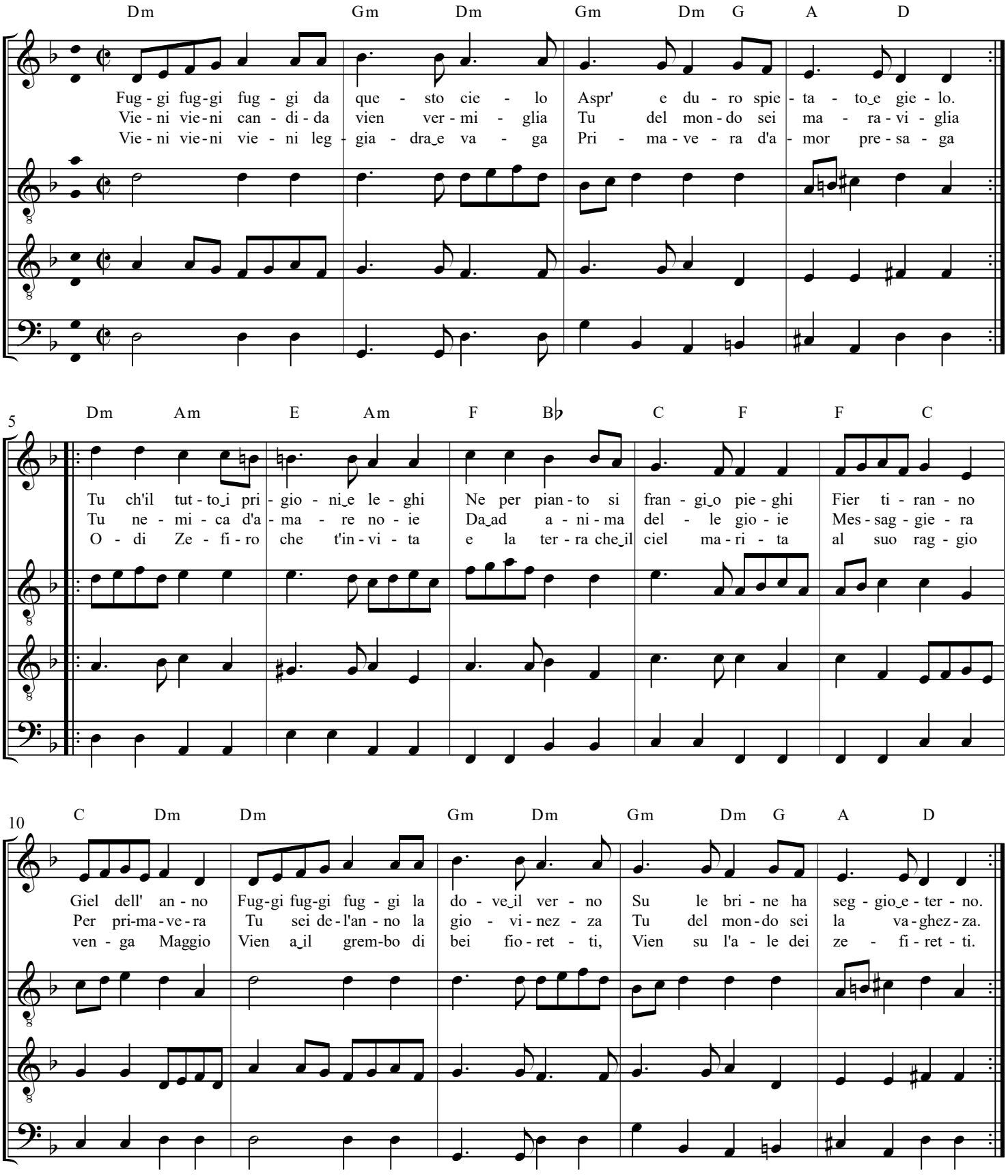
adapted by Steve Hendricks

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

Fuggi, Fuggi, Fuggi da Questo Cielo

Flee, Flee, Flee from This Sky

Giuseppe Cenci
(d. 1616)



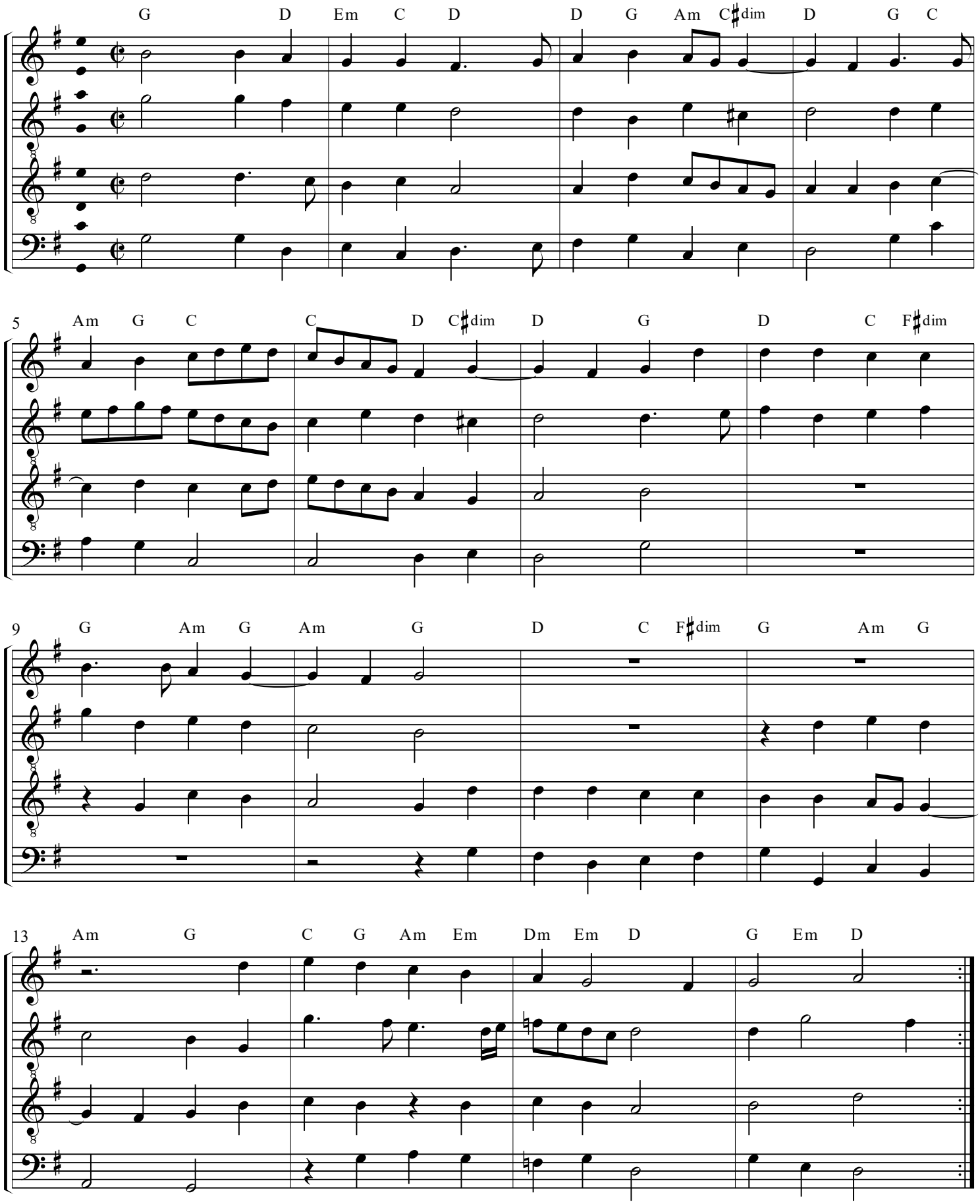
adapted by Steve Hendricks

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

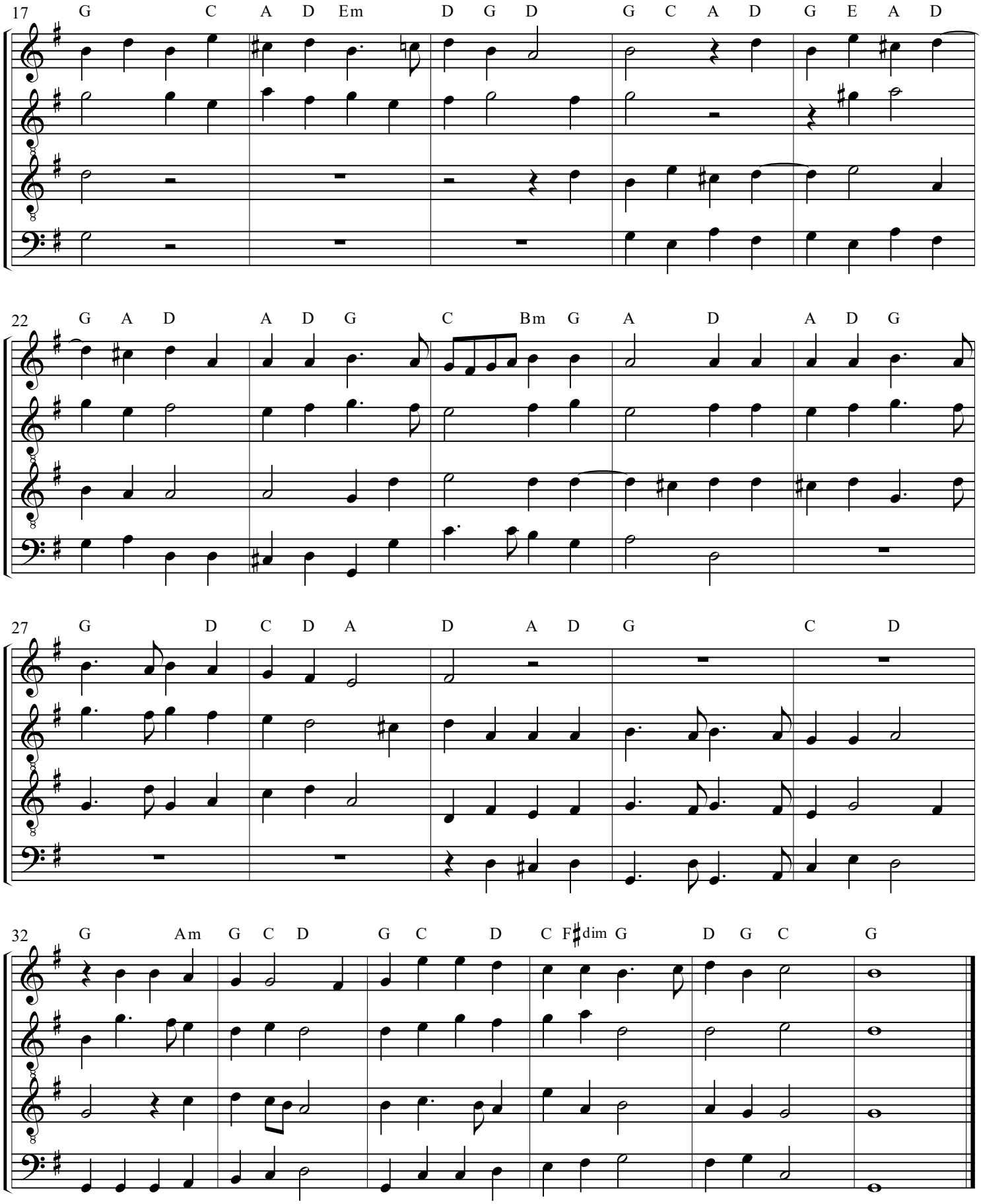
La Fontana

Sonata Seconda

Cesario Gussago (fl.1599-1612)



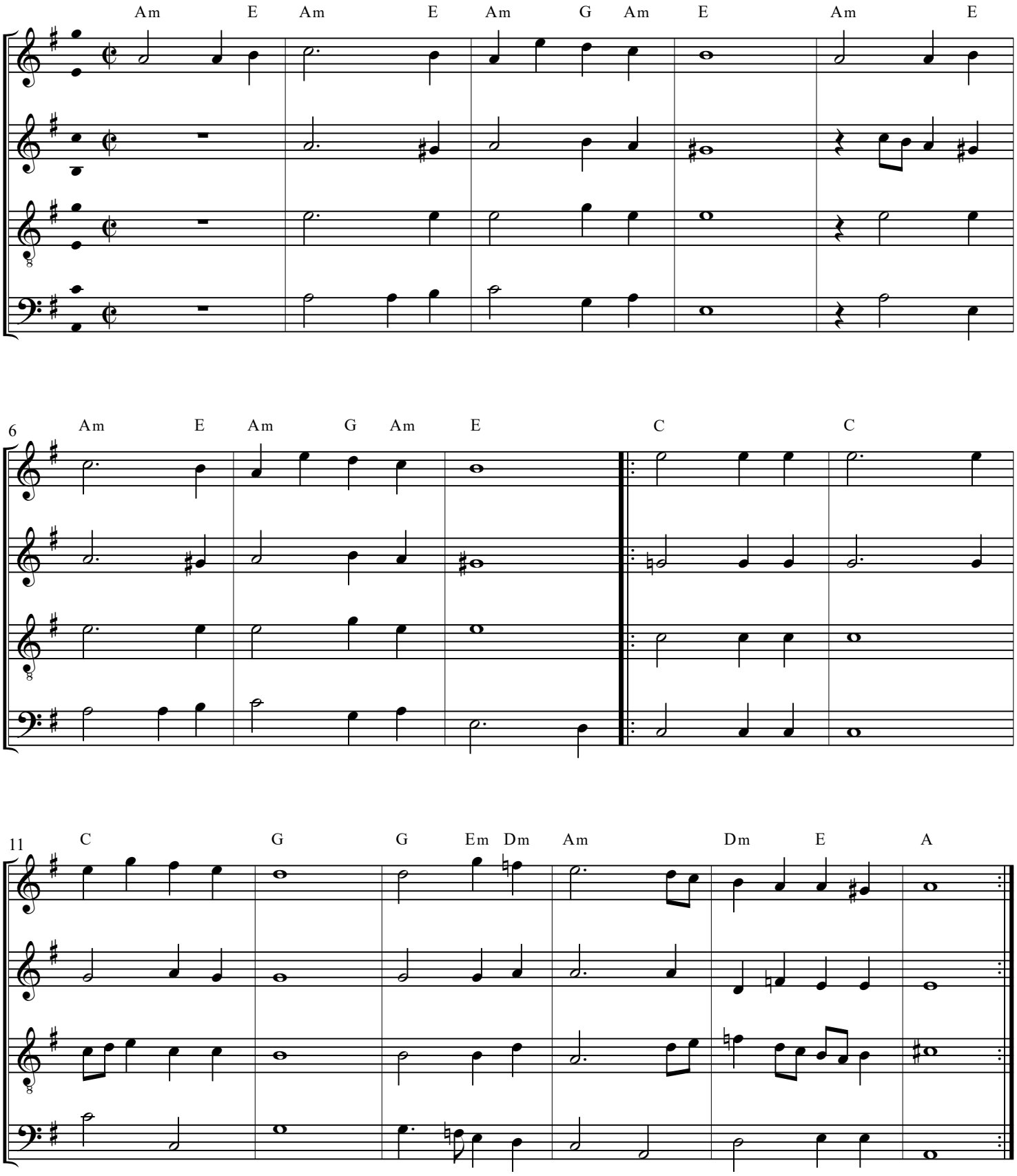
Originally a fifth higher


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

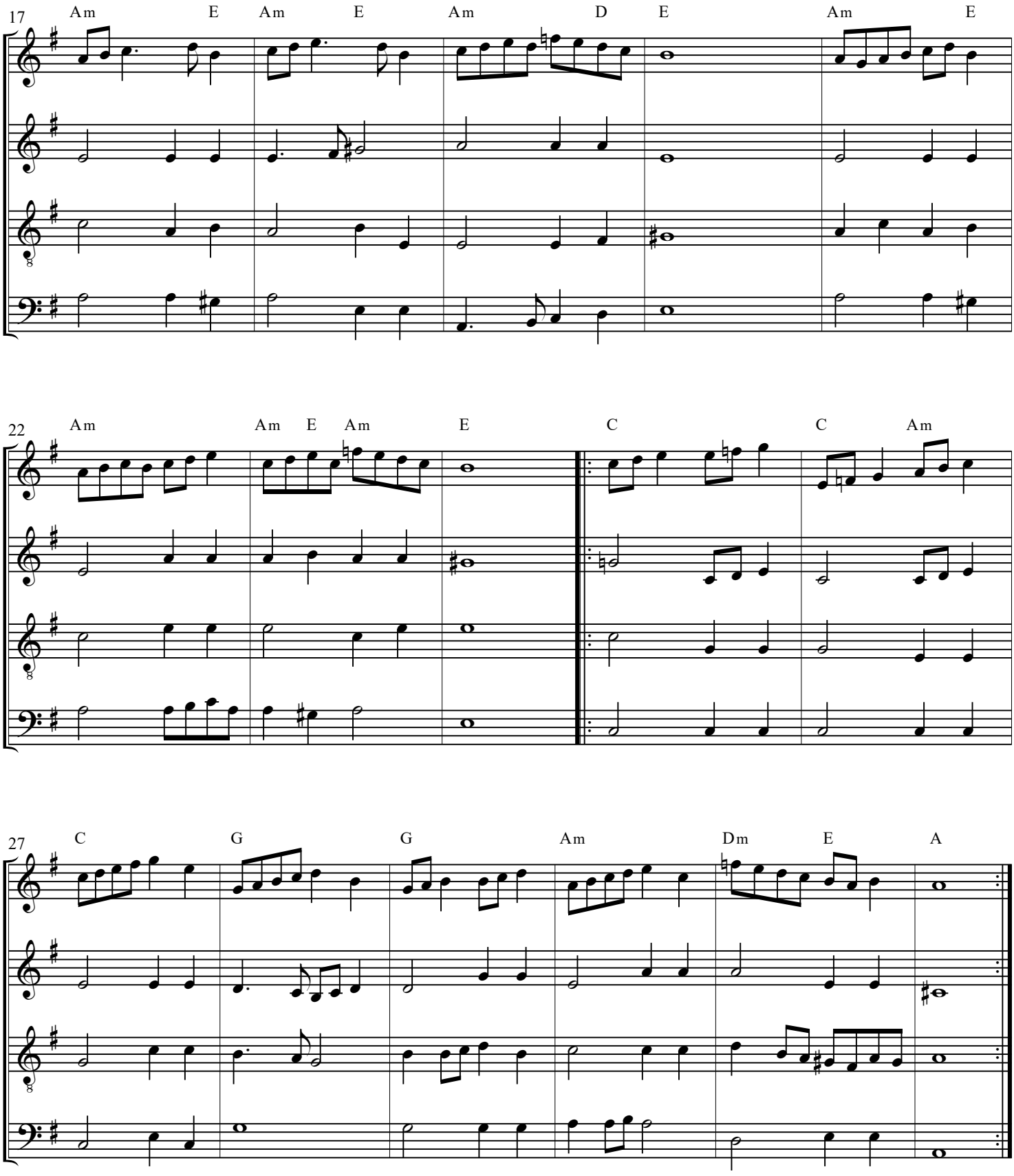
Fortune my foe

Anon.



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

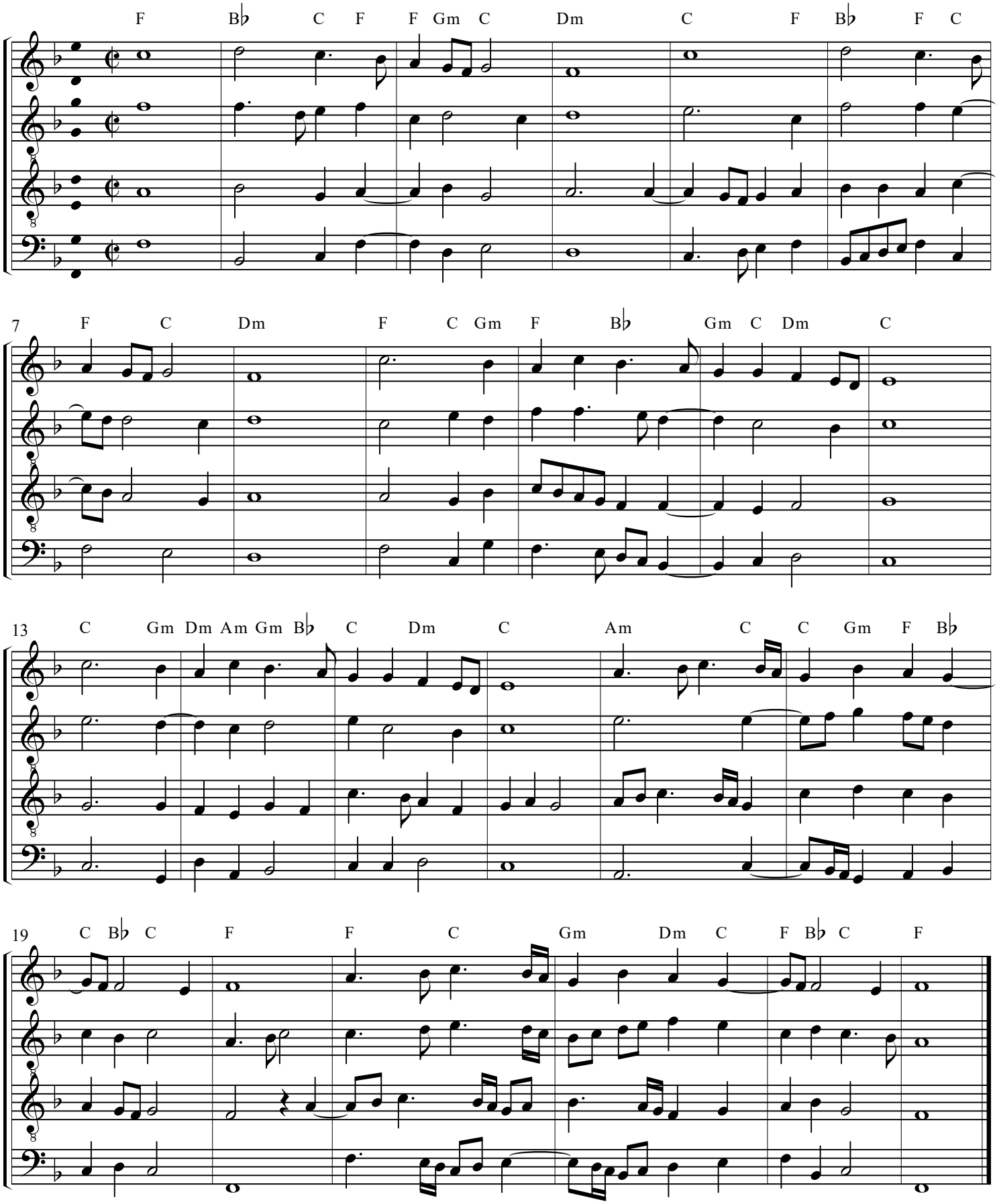
William Byrd (1542-1623)



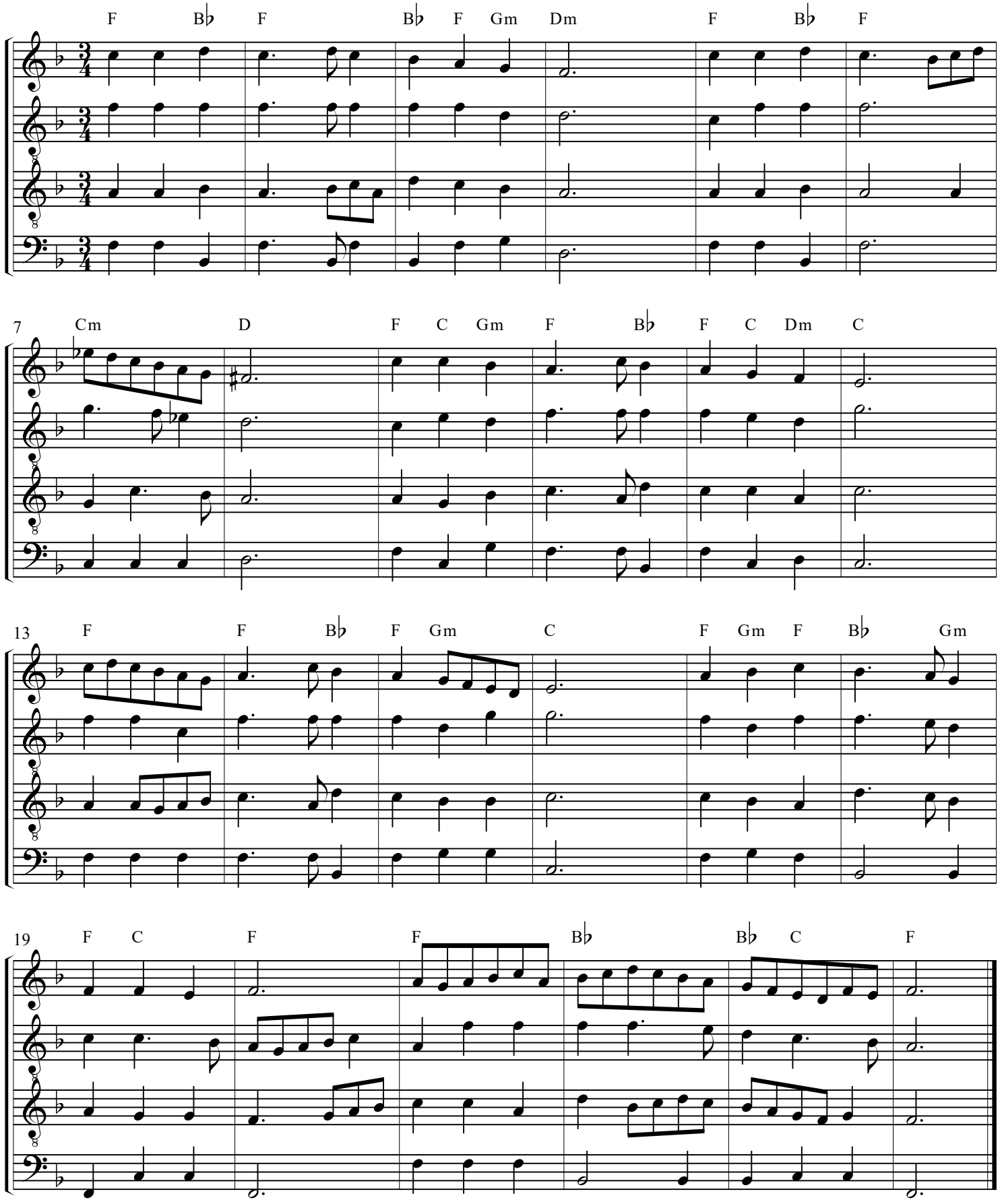
from *Liber primus leviorum carminum*, 1571

Pavane La garde

Pierre Phalèse (c.1510-c.1573)



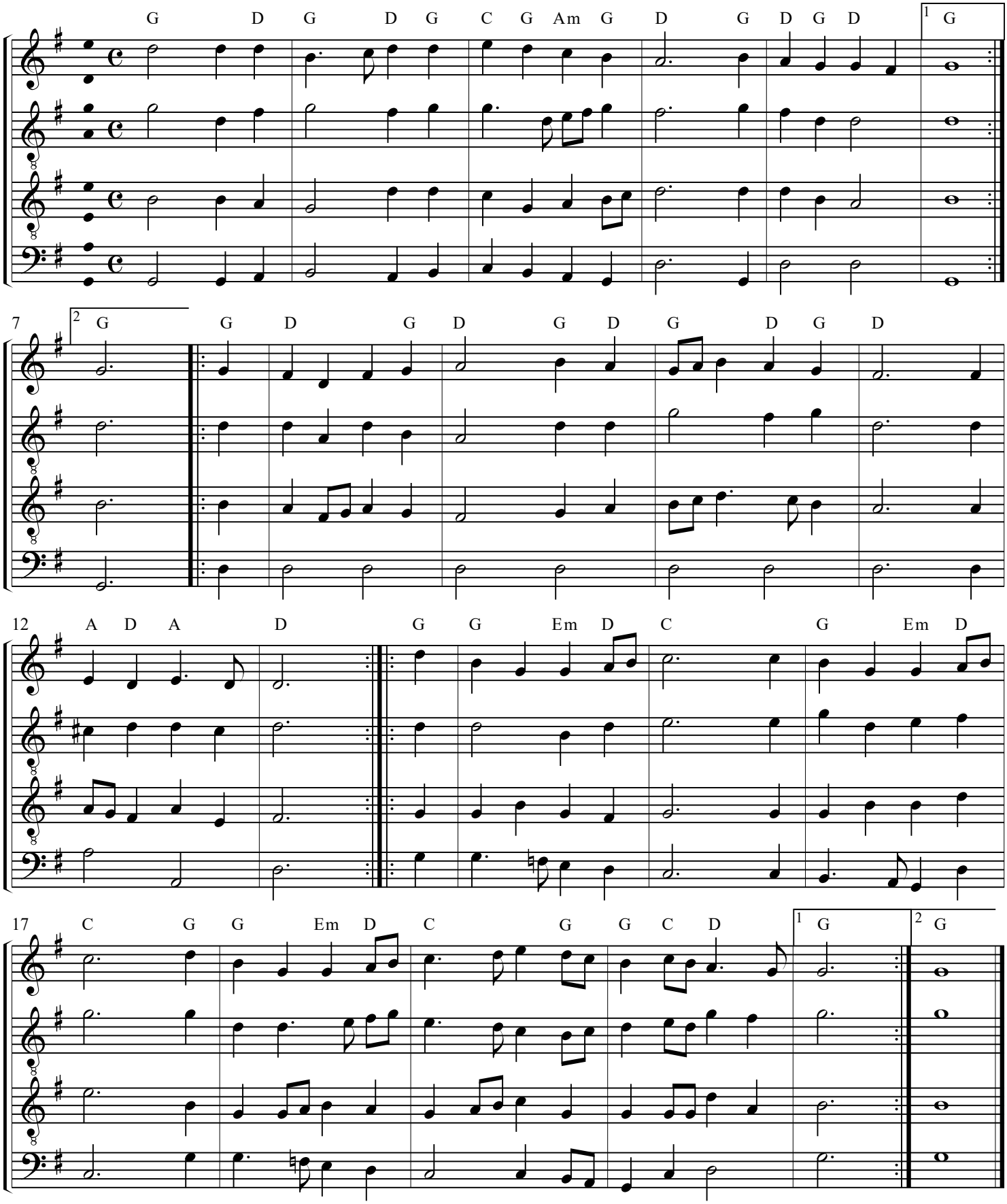
Galliarde de la Garde



from *The English Dancing Master*, 1651

Gathering Peascods

John Playford (1623-1686)

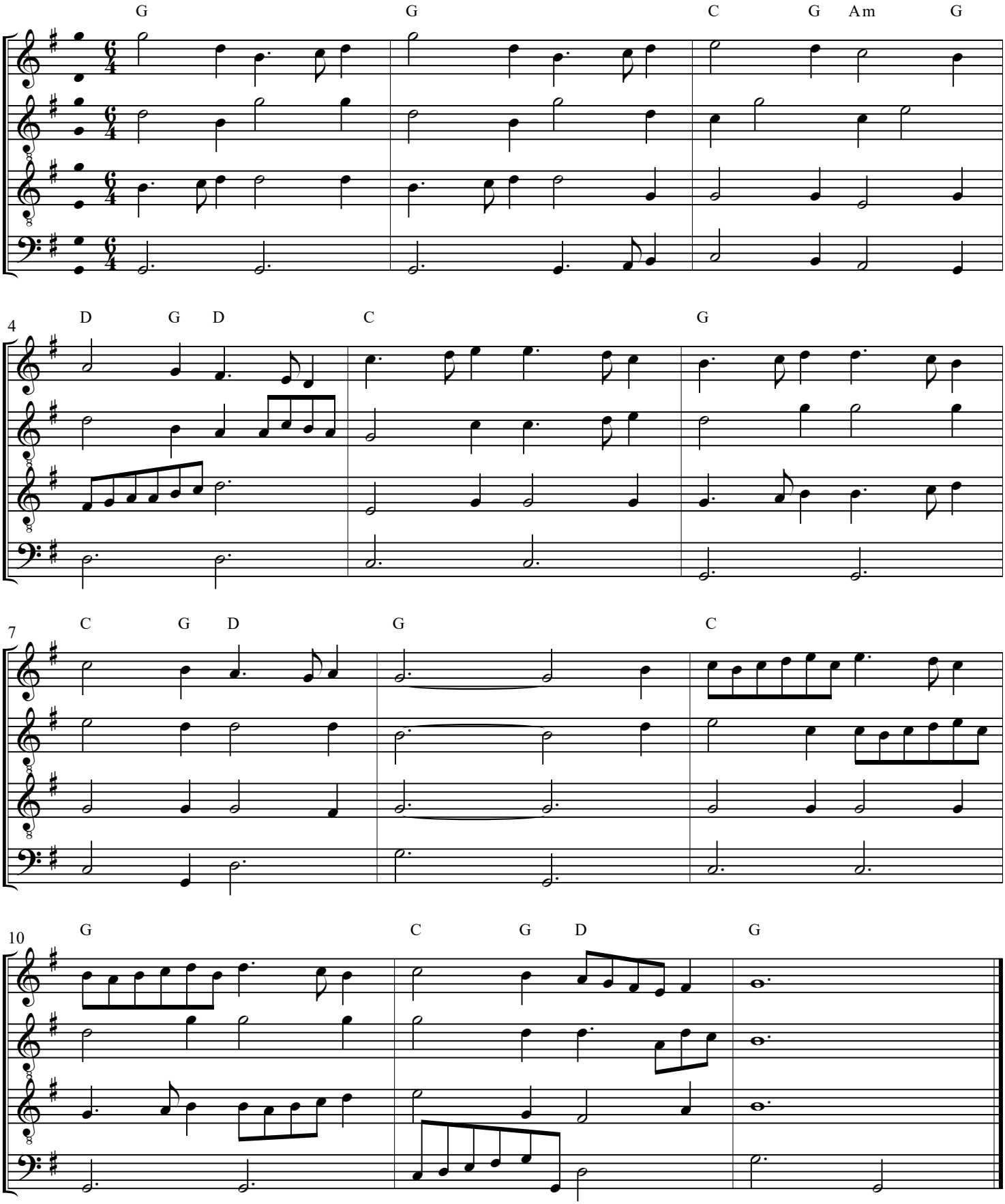


setting by Steve Hendricks

from Virginal MS Rés. 1186,
1635-1638

The Hunt is Up

Anon.

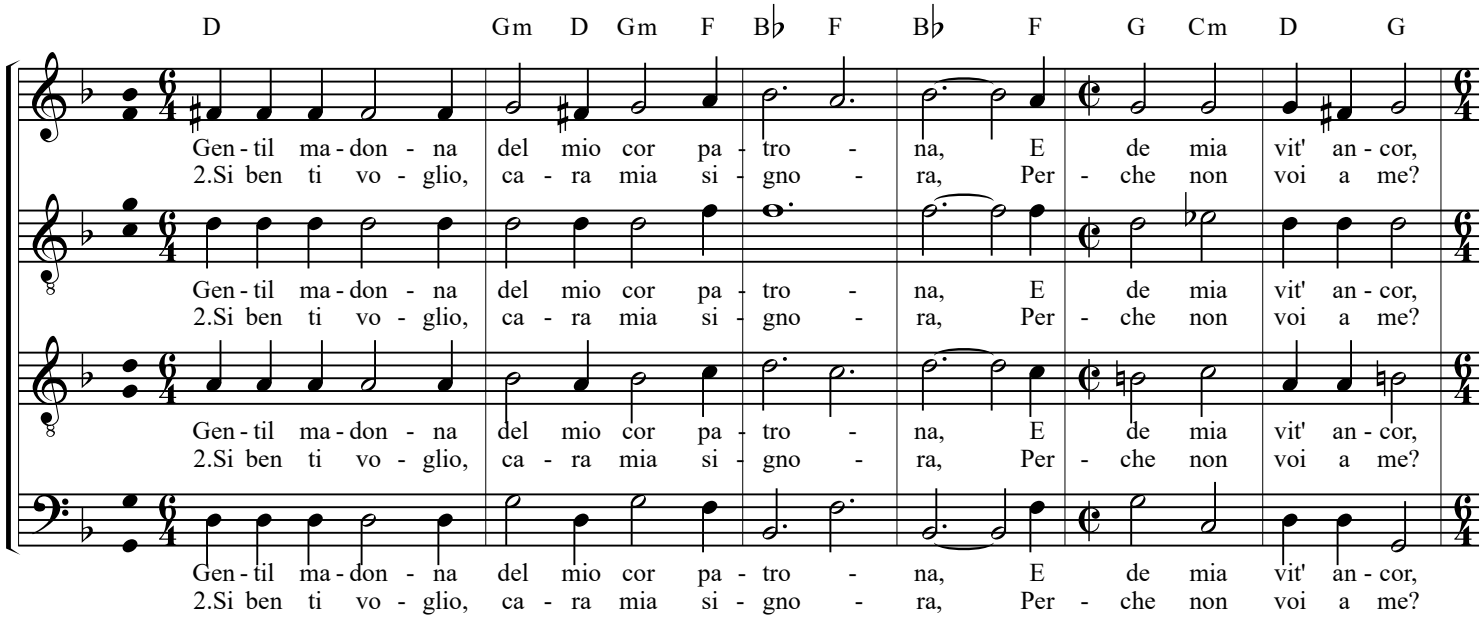


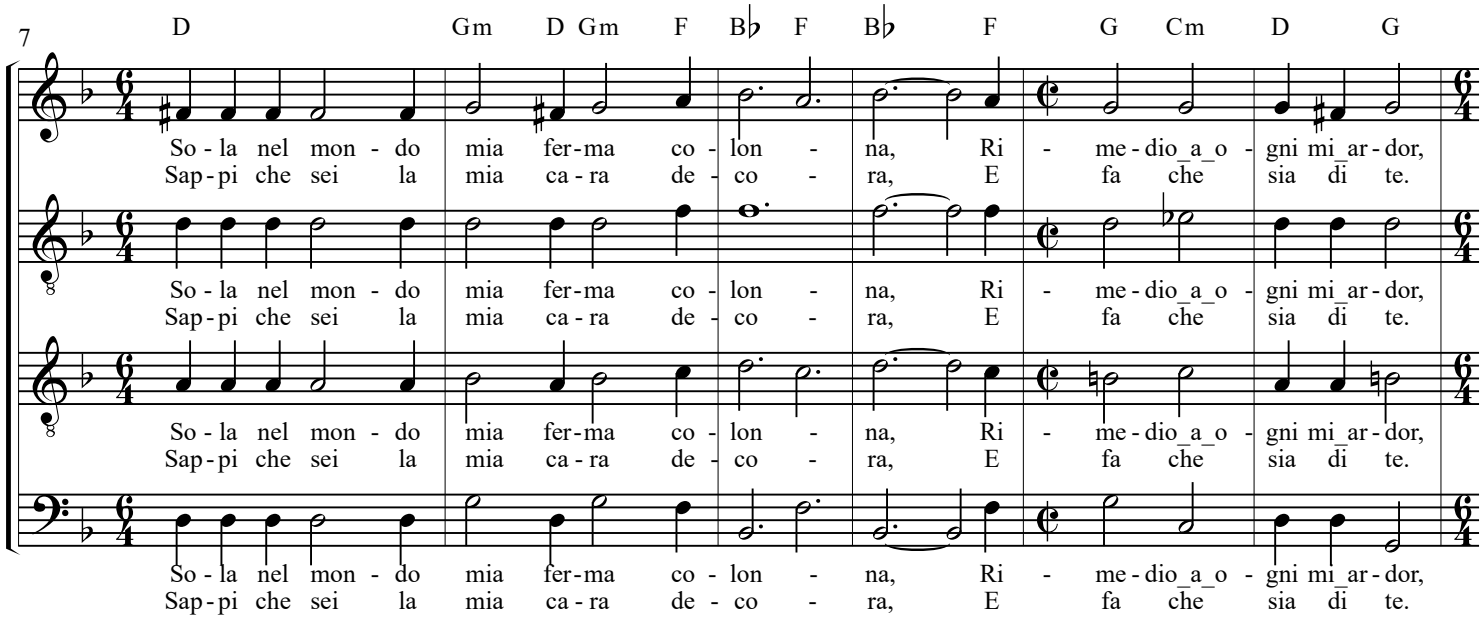
adapted by Steve Hendricks

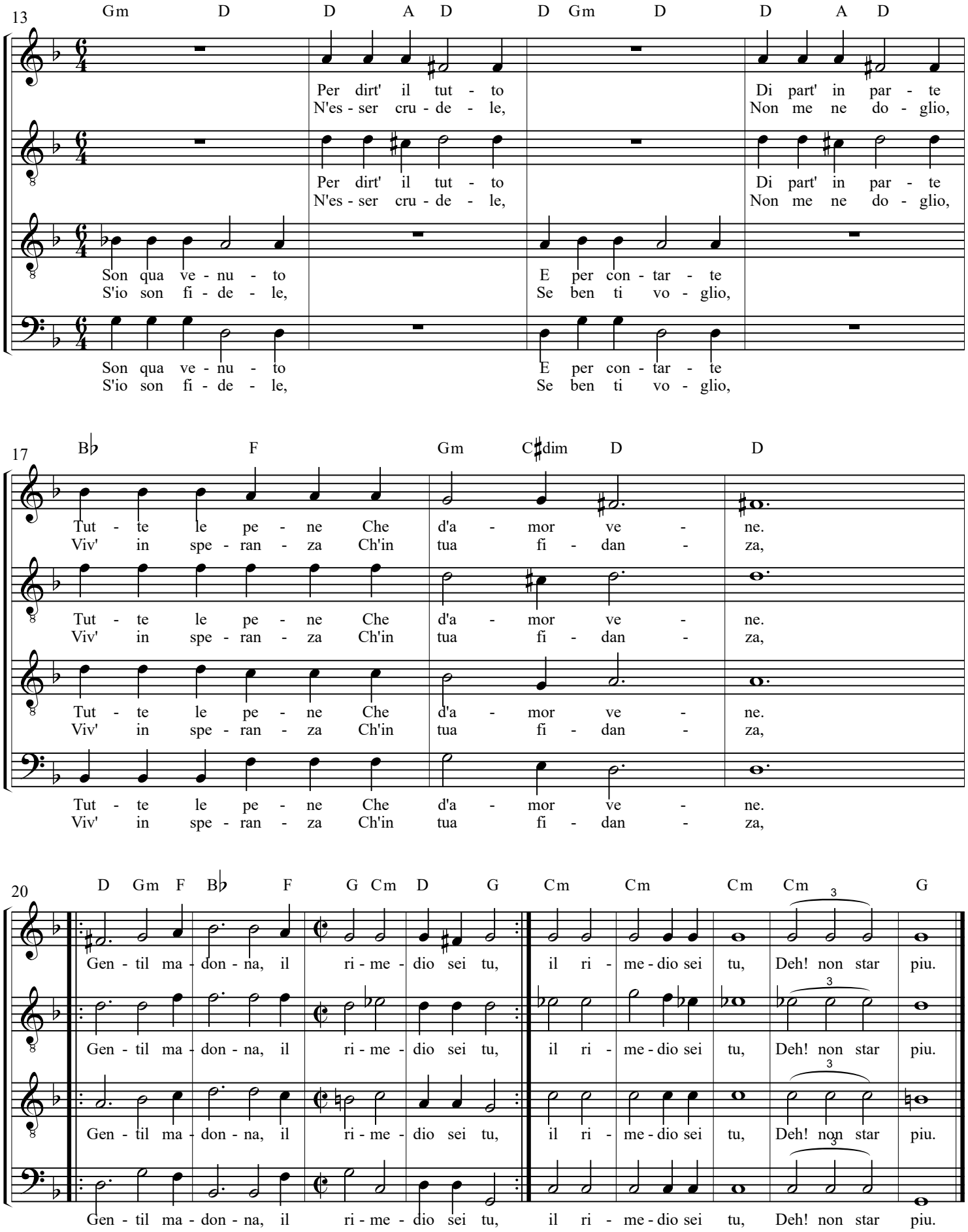
from *Il primo libro de villote*, 1557

Gentil Madonna

Filippo Azzaiolo
(fl. 1557-1569)



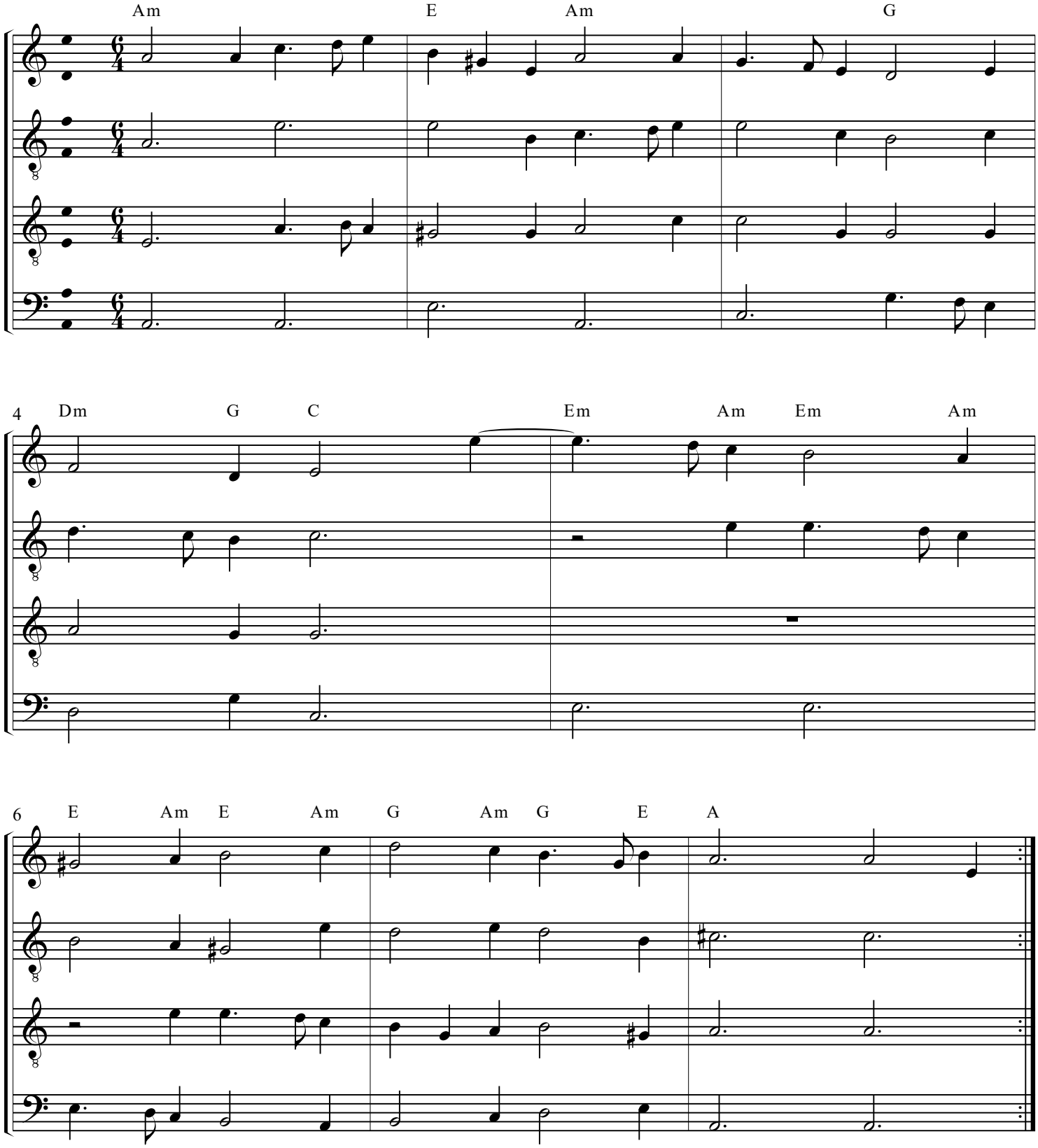



13
Gm D D A D D Gm D D A D
Per dirt' il tut - to
N'es - ser cru - de - le,
Di part' in par - te
Non me ne do - glio,
Per dirt' il tut - to
N'es - ser cru - de - le,
Di part' in par - te
Non me ne do - glio,
Son qua ve - nu - to
S'io son fi - de - le,
E per con - tar - te
Se ben ti vo - glio,
Son qua ve - nu - to
S'io son fi - de - le,
E per con - tar - te
Se ben ti vo - glio,
17
B♭ F Gm C♯dim D D
Tut - te le pe - ne Che
Viv' in spe - ran - za Ch'in
d'a - mor ve -
tua fi - dan -
ne.
za,
Tut - te le pe - ne Che
Viv' in spe - ran - za Ch'in
d'a - mor ve -
tua fi - dan -
ne.
za,
Tut - te le pe - ne Che
Viv' in spe - ran - za Ch'in
d'a - mor ve -
tua fi - dan -
ne.
za,
Tut - te le pe - ne Che
Viv' in spe - ran - za Ch'in
d'a - mor ve -
tua fi - dan -
ne.
za,
20
D Gm F B♭ F G Cm D G Cm Cm Cm Cm 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.

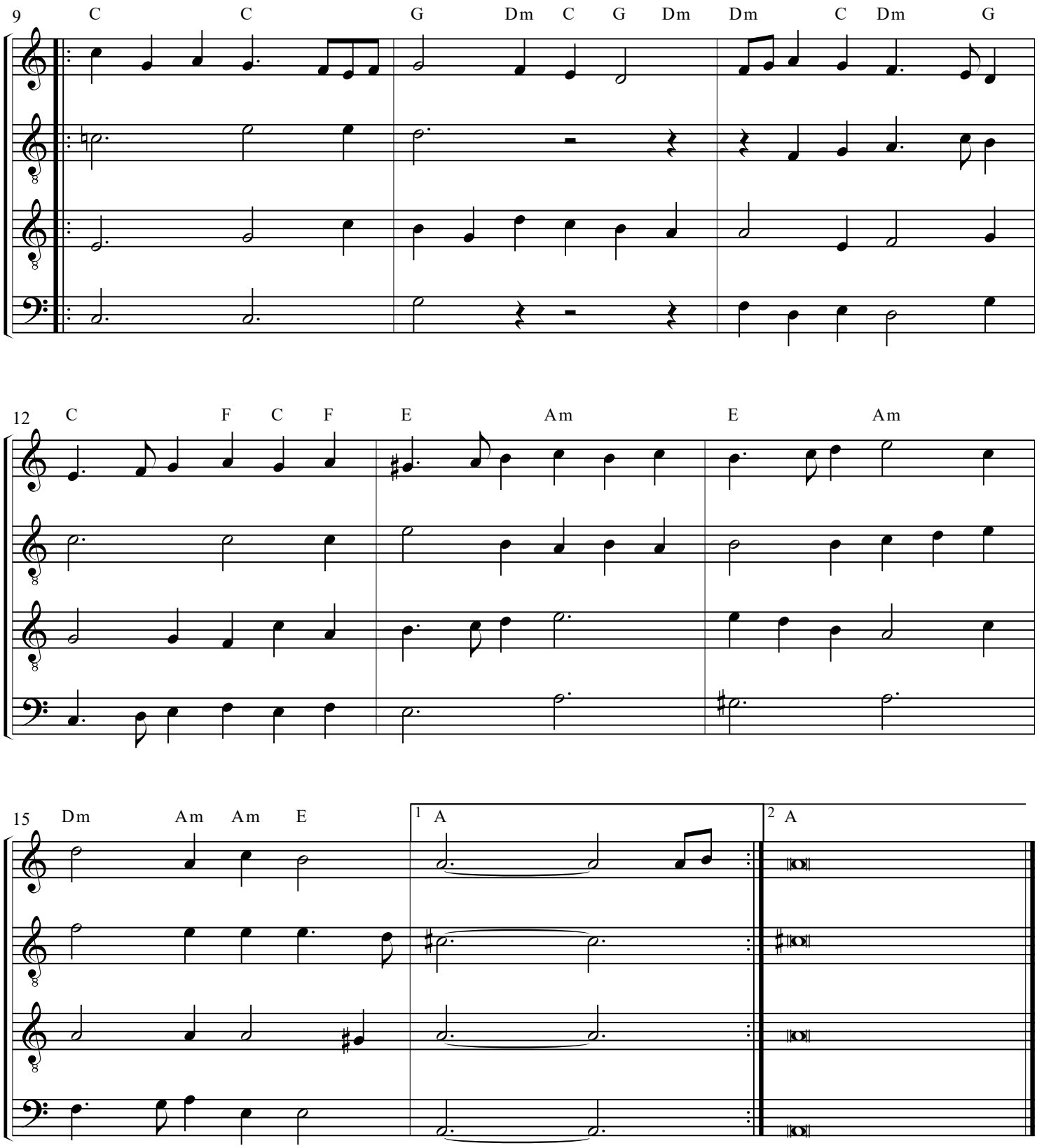
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

A Gigg

William Byrd (1542-1623)



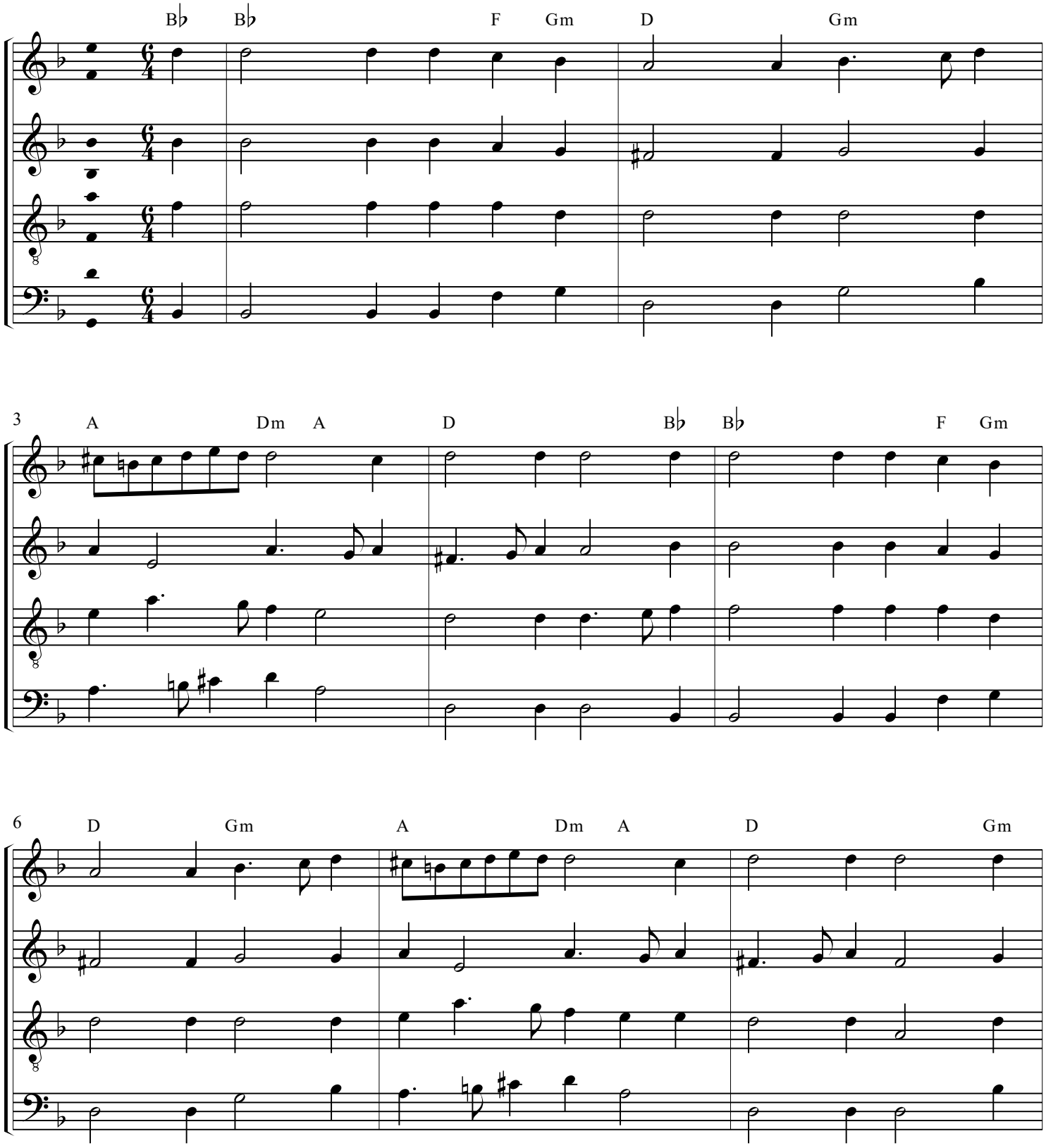
adapted by Steve Hendricks

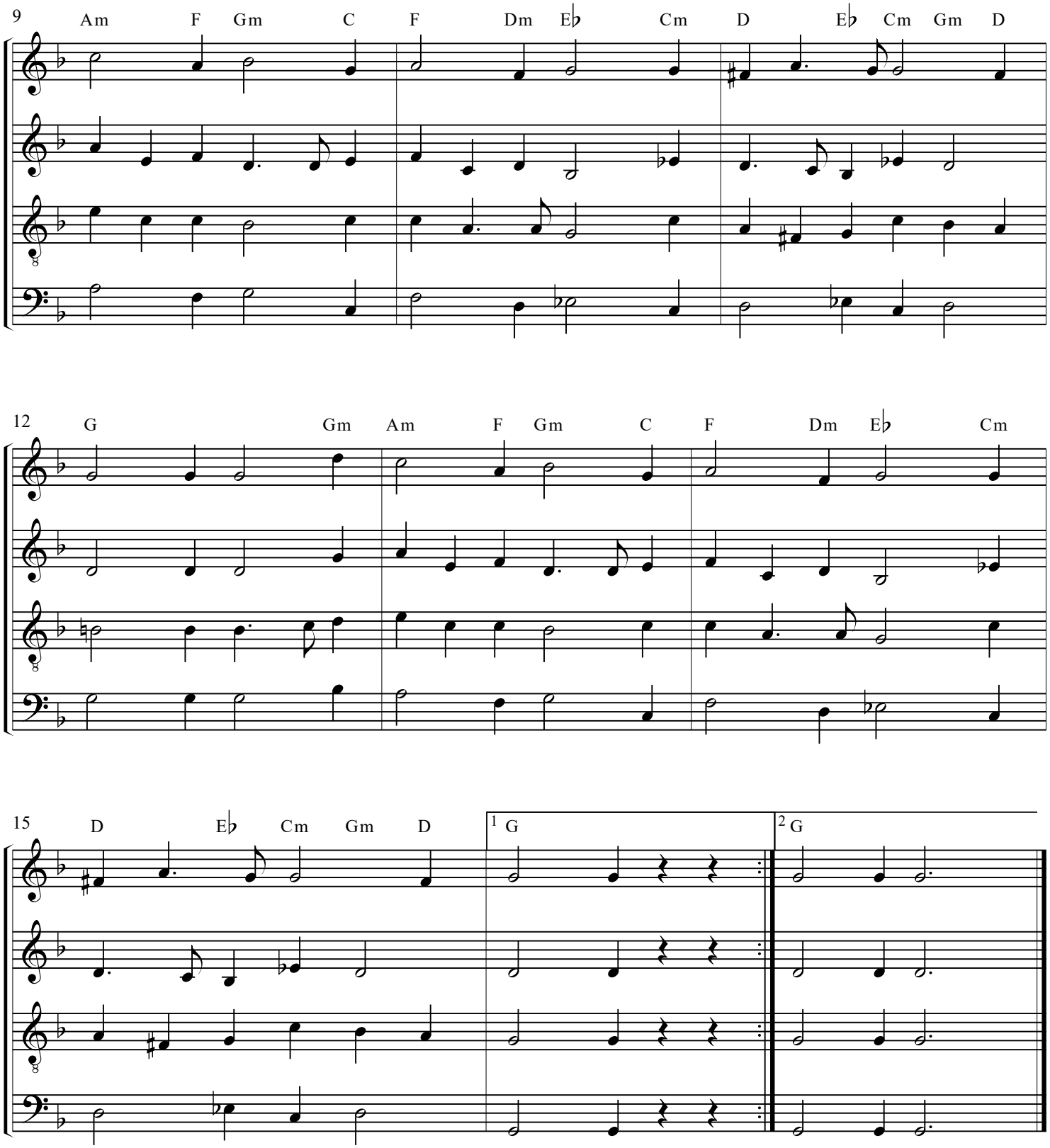

9
C C G Dm C G Dm Dm C Dm G
12
C F C F E Am E Am
15
Dm Am Am E
1 A
2 A

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

Giorgio

Anon.



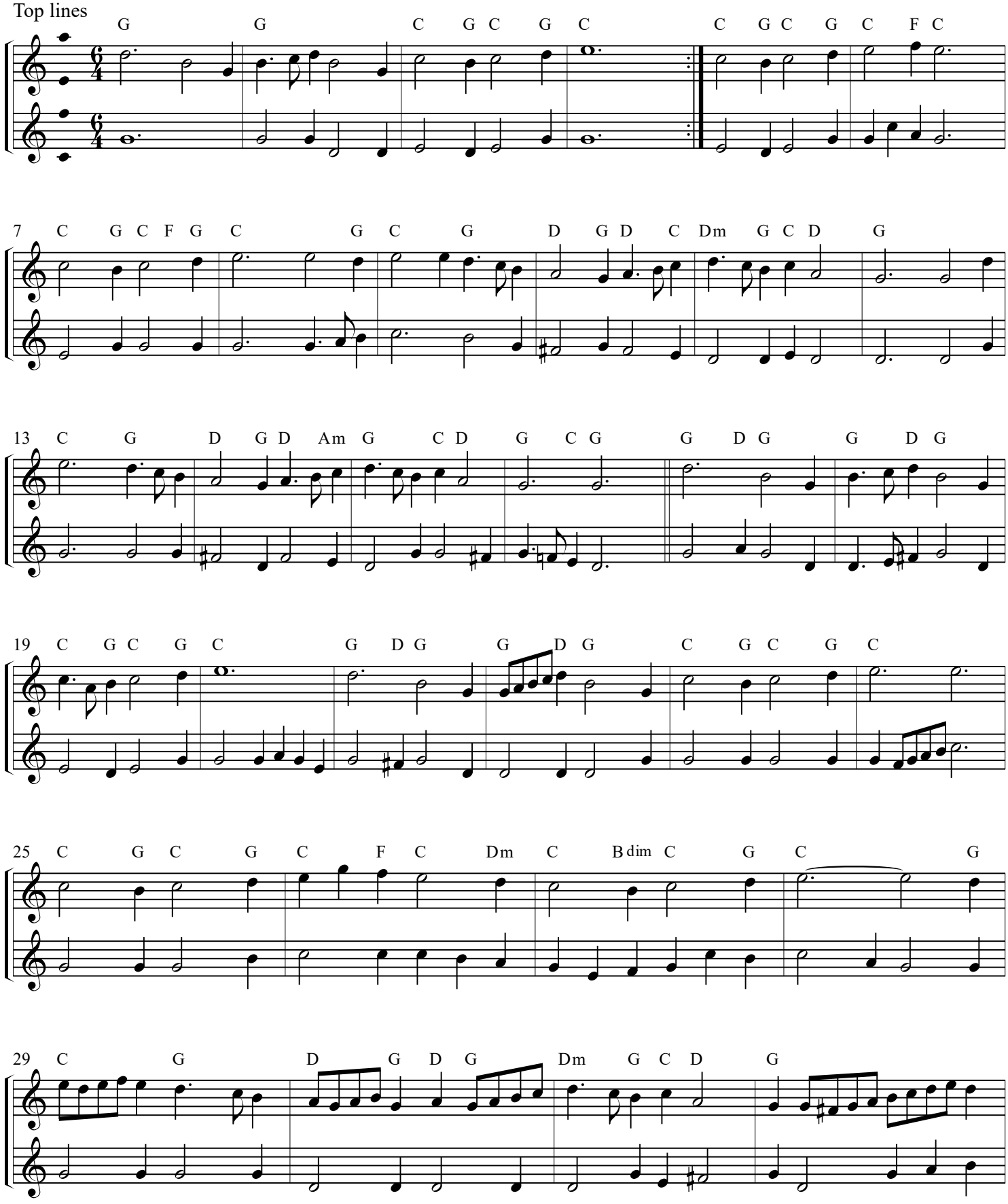

9
Am F Gm C F Dm E♭ Cm D E♭ Cm Gm D
12
G Gm Am F Gm C F Dm E♭ Cm
15
D E♭ Cm Gm D
1 G
2 G

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

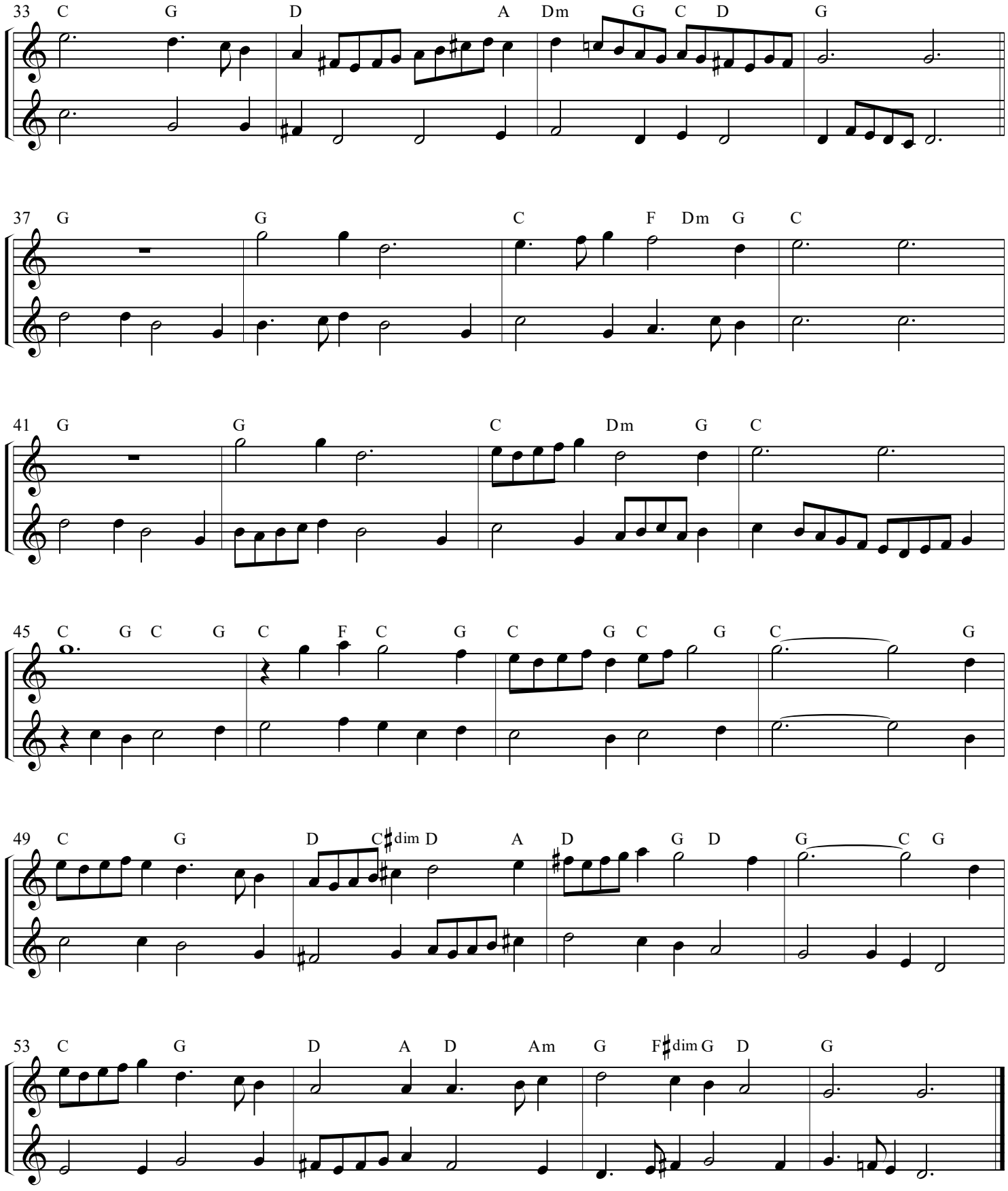
Gipseis Round

William Byrd (1542-1623)

Top lines



adapted by Steve Hendricks



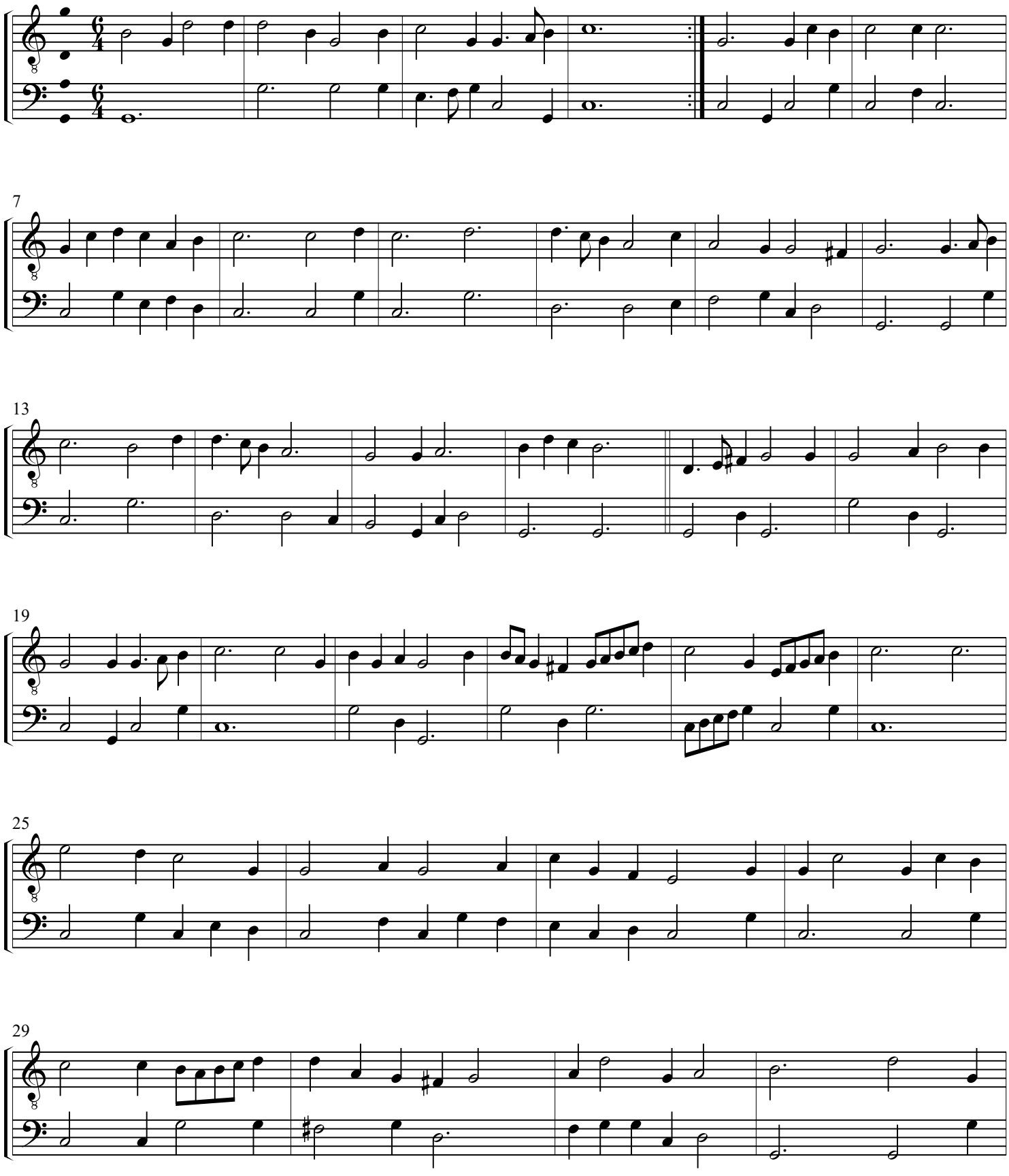
Lower 2 lines on following pages

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

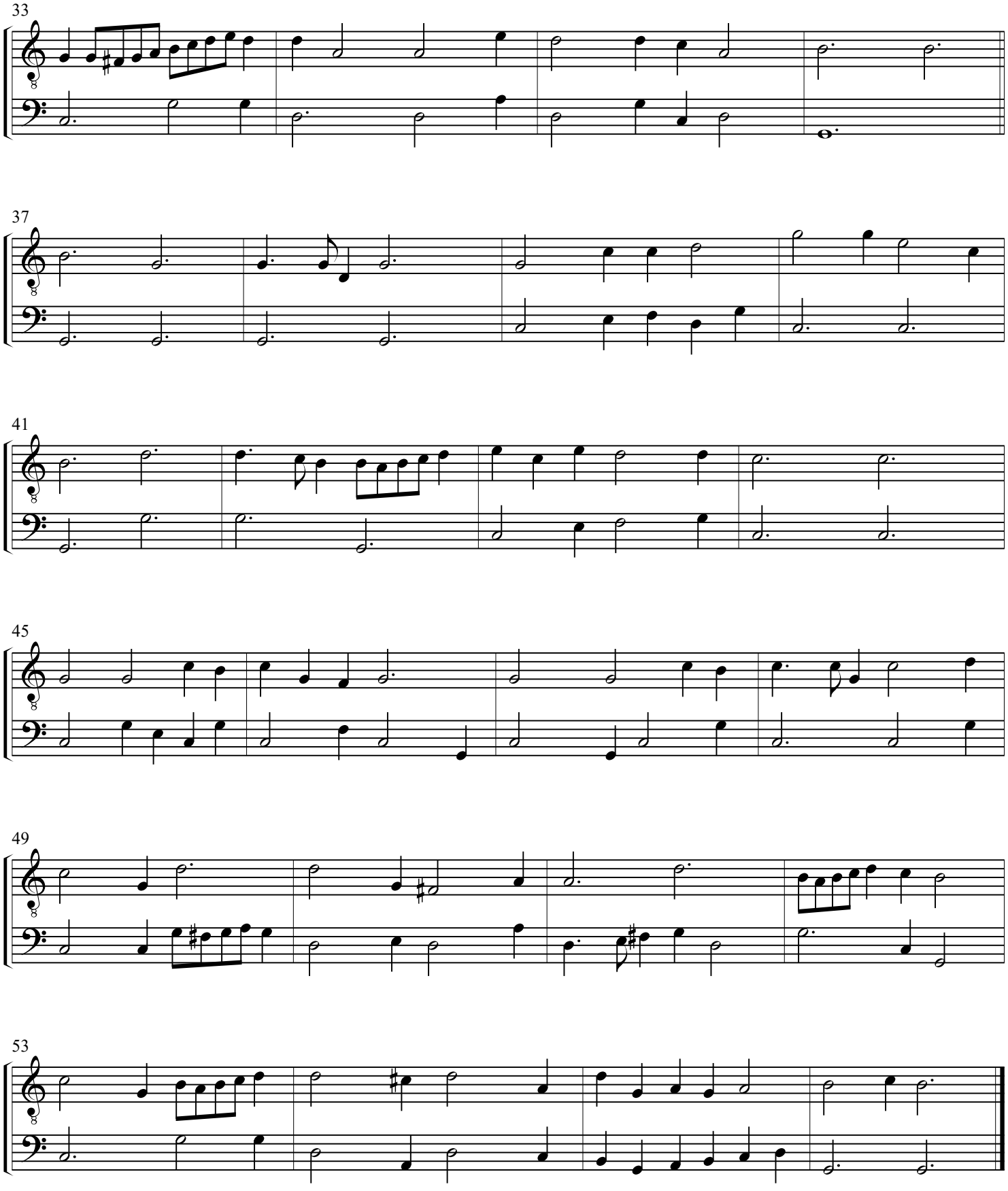
Gipseis Round

William Byrd (1542-1623)

Bottom lines



adapted by Steve Hendricks

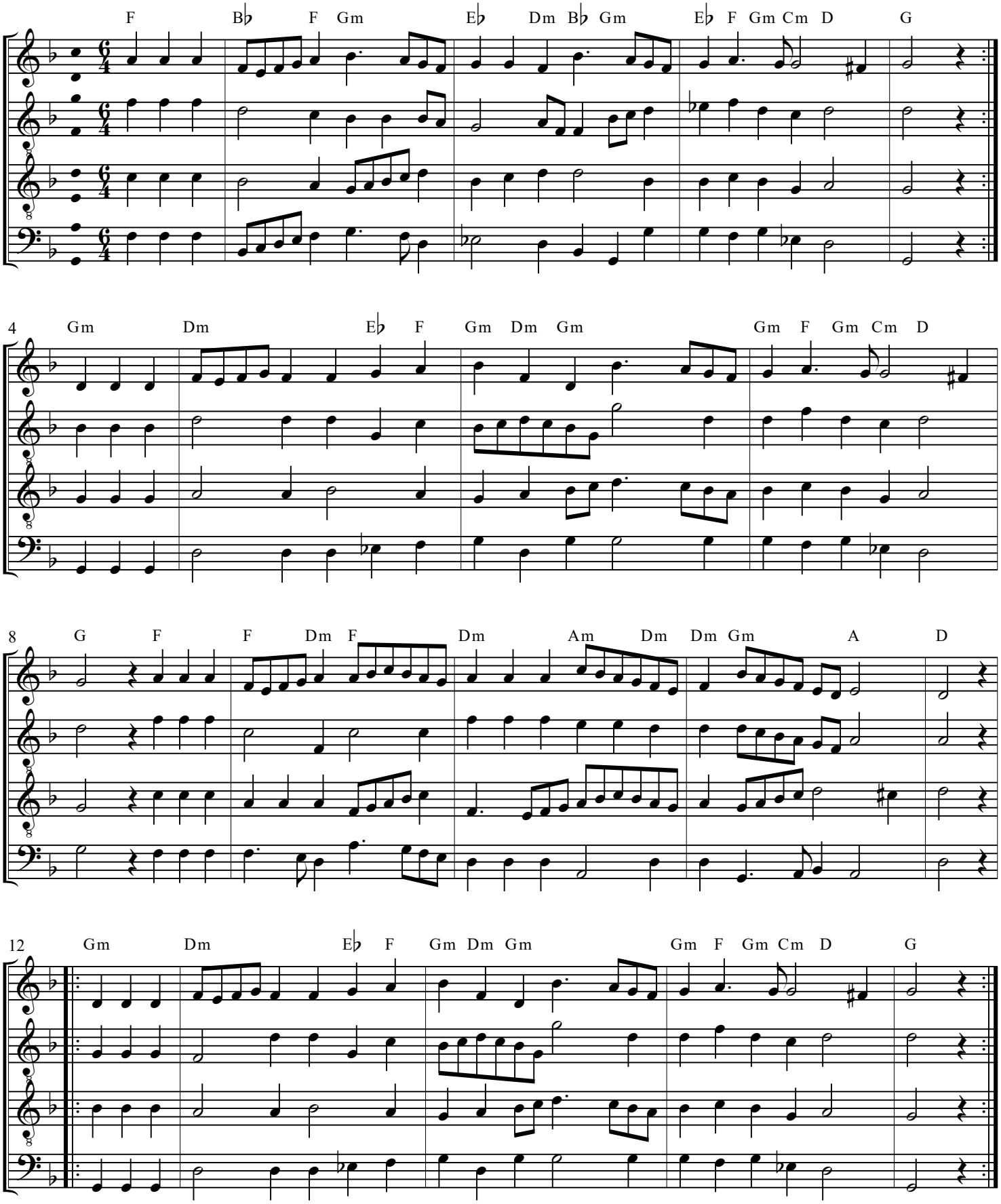

33
37
41
45
49
53

from *Danserye*,
1551

Les grands douleurs

Bergerette

Tielman Susato
(c.1500-c.1561)



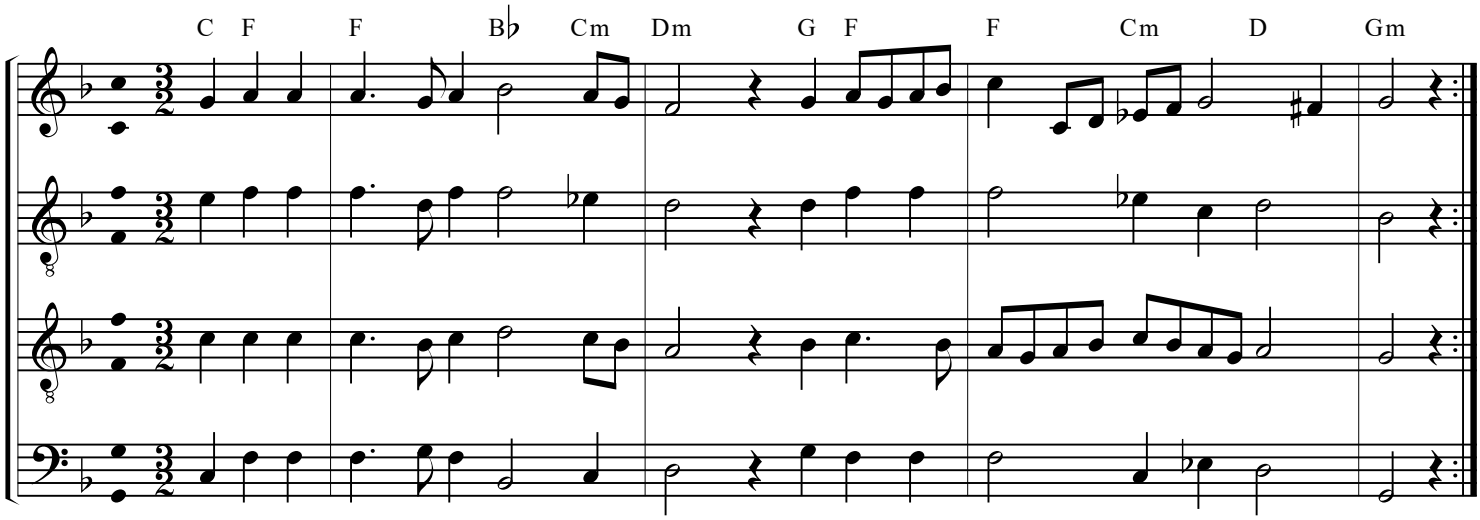
originally a fourth lower

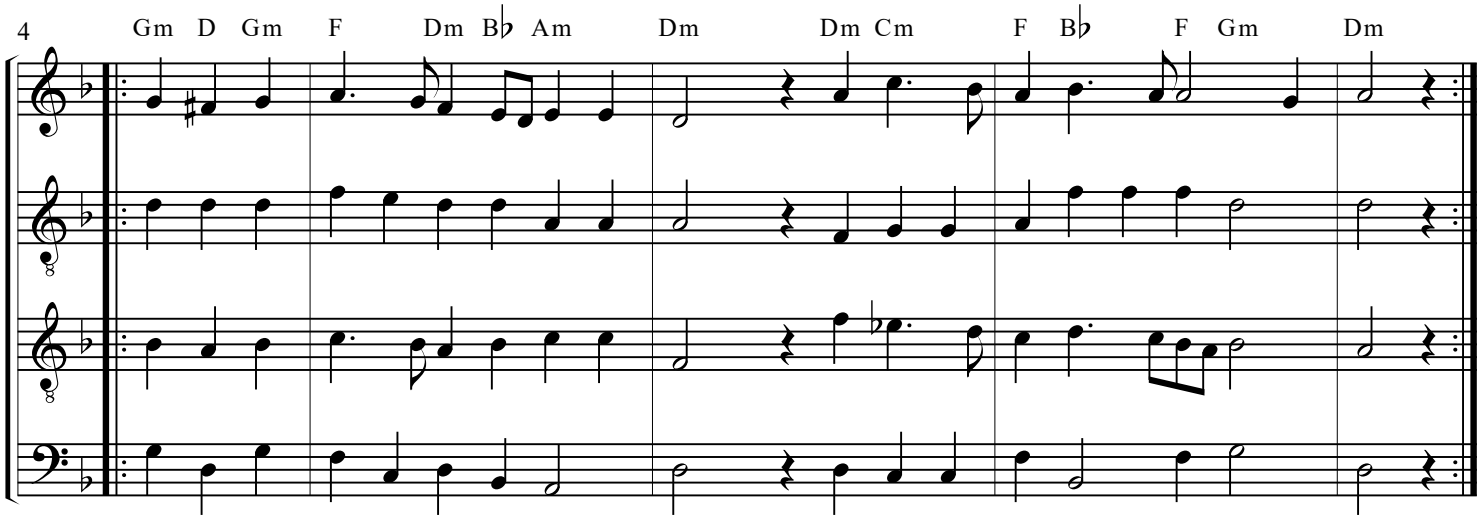
from *Musique de Joie*,
c.1540

Hellas Amy

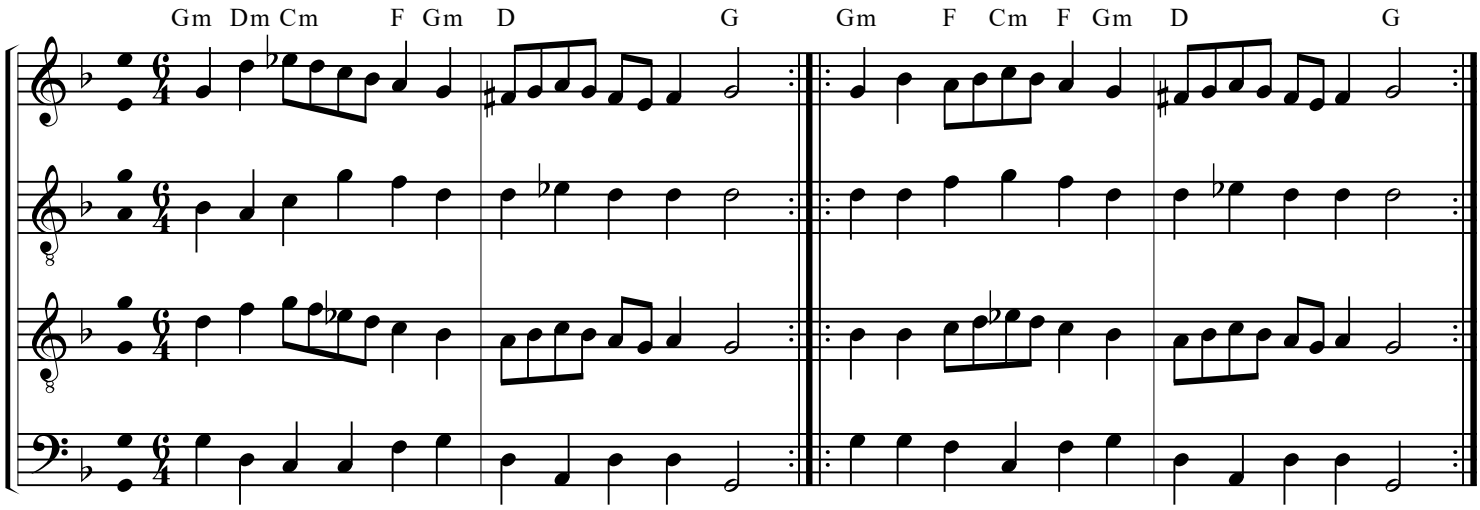
Bassedanse

Jacques Moderne
(c.1495-c.1562)





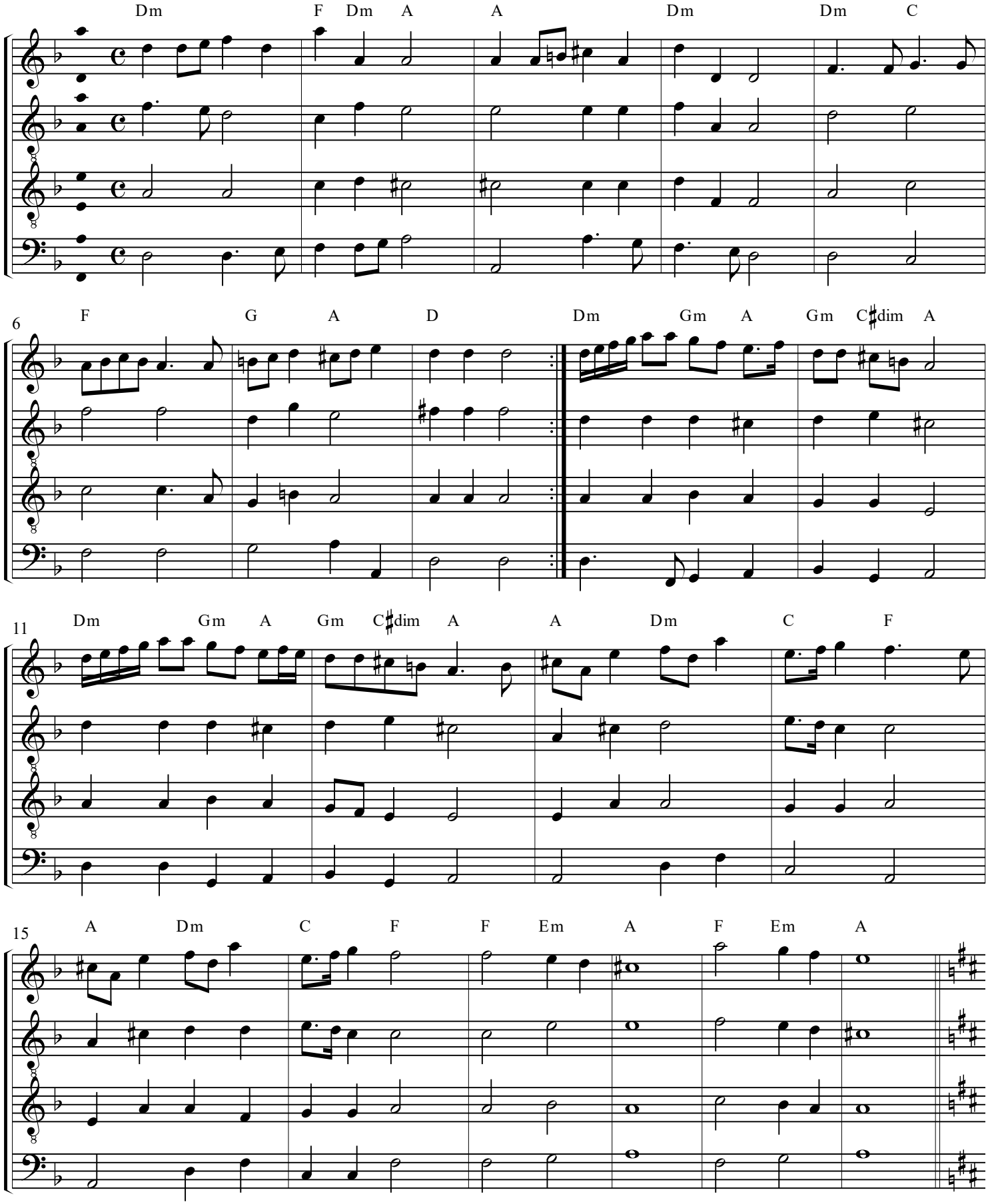
Tordion



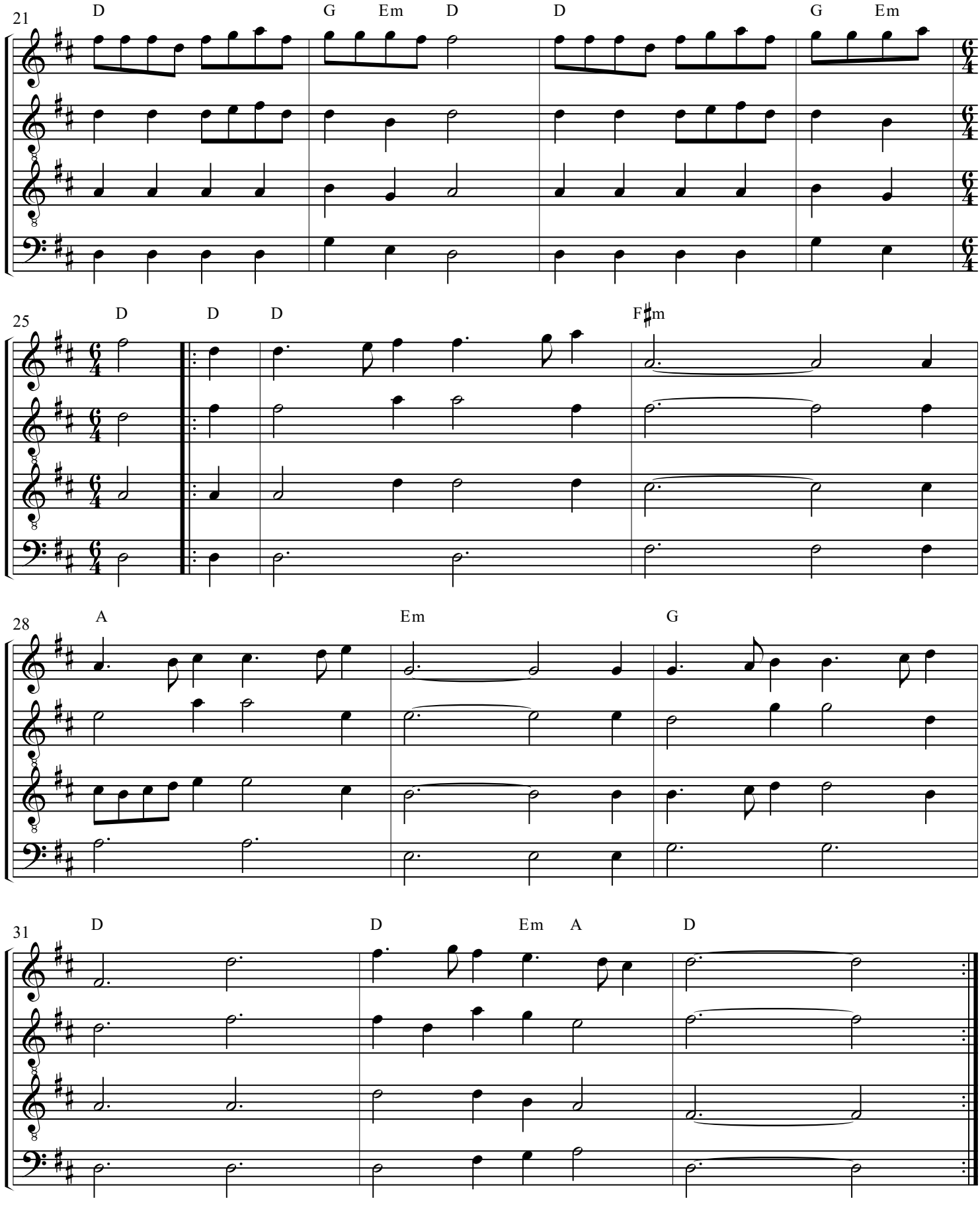
from The Masque of the Inner
Temple and Grayes Inne, 1613

Grays inn

John Coperario
(c.1570–1626)



adapted by Steve Hendricks

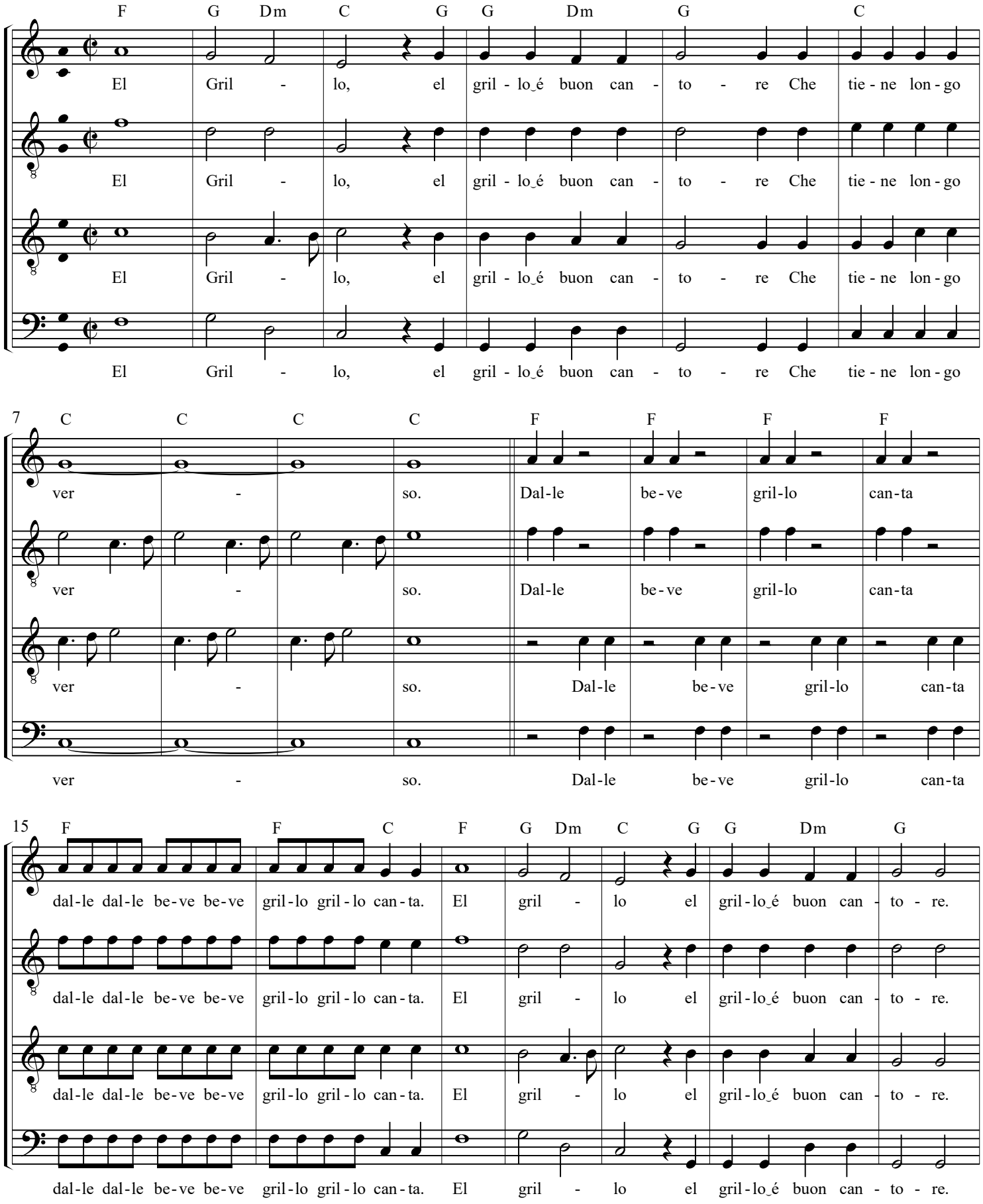

21
D
G
Em
D
D
G
Em
25
D
D
D
F♯m
28
A
Em
G
31
D
D
Em
A
D

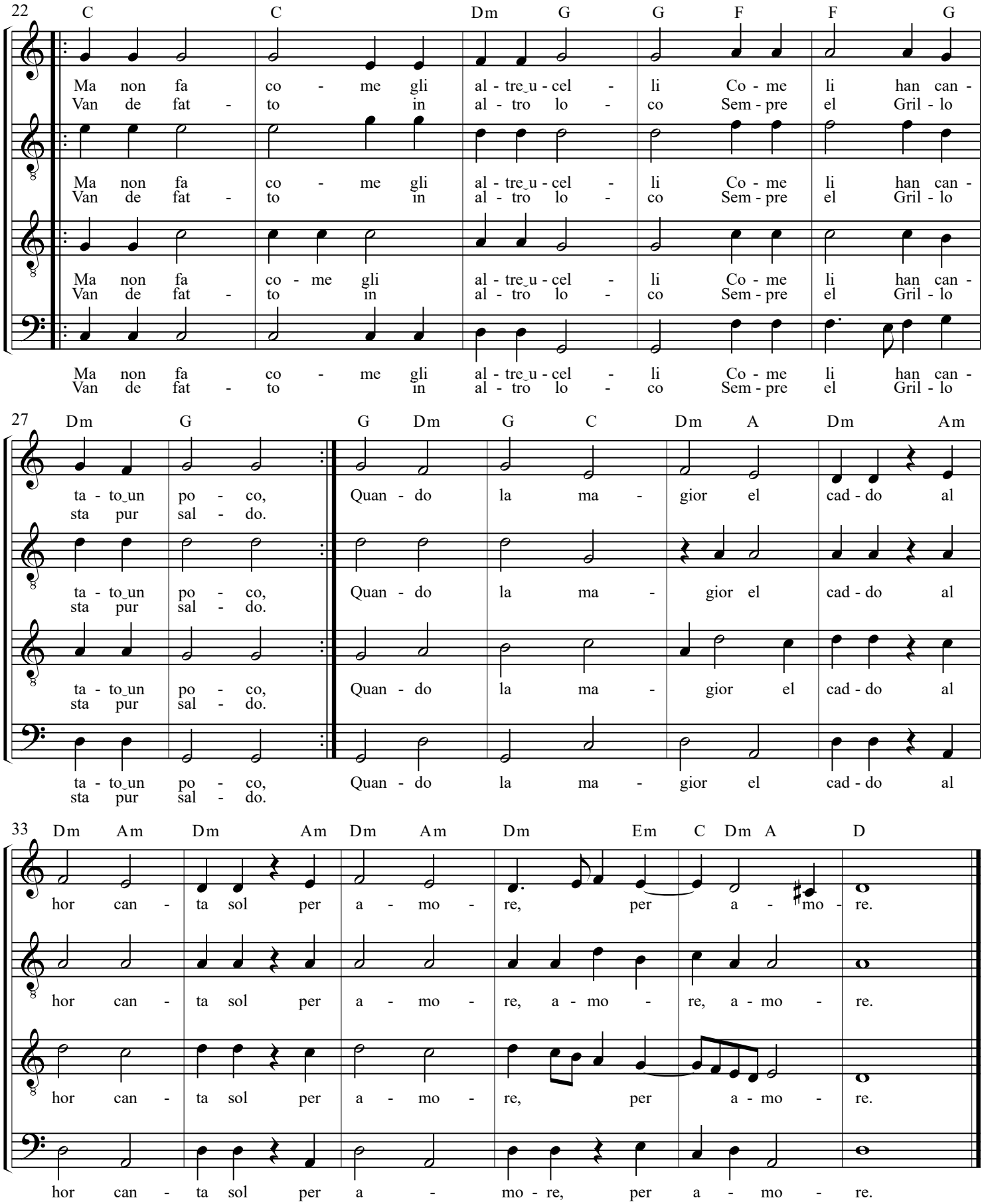
from *Frottole Libro Tertio*, 1508

El grillo é buon cantore

The cricket is a good singer

Josquin des Prez (1440-1521)

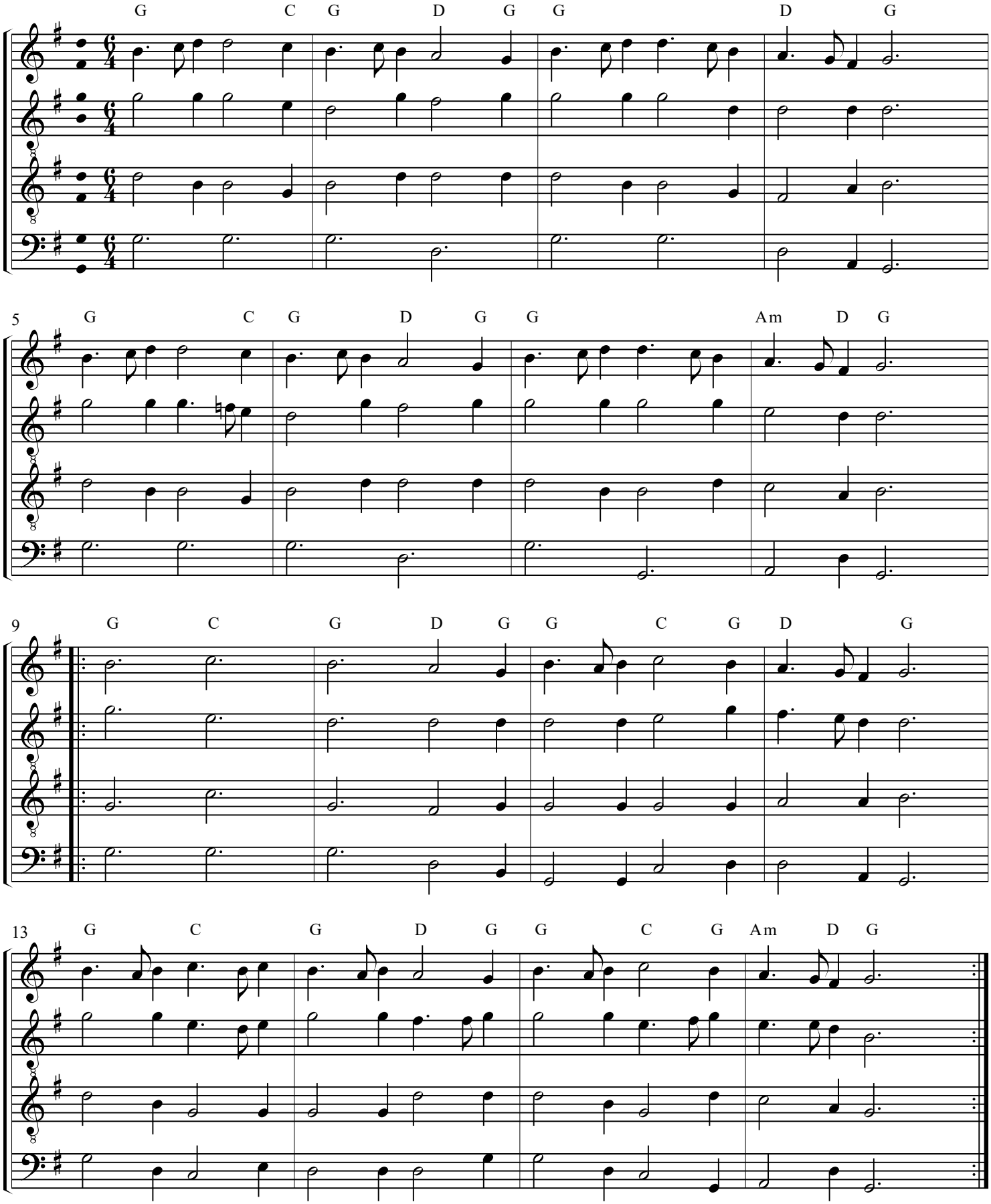



22
C C Dm G G F F G
Ma non fa co - me gli al - tre_u - cel - li Co - me li han can -
Van de fat - to in al - tro lo - co Sem - pre el Gril - lo
27
Dm G G Dm G C Dm A Dm Am
ta - to_un po - co, Quan - do la ma - gior el cad - do al
sta pur sal - do.
33
Dm Am Dm Am Dm Am Dm Em C Dm A D
hor can - ta sol per a - mo - re, per a - mo - re.

from *The English Dancing Master*, 1651

Half Hannikin

John Playford (1623-1686)

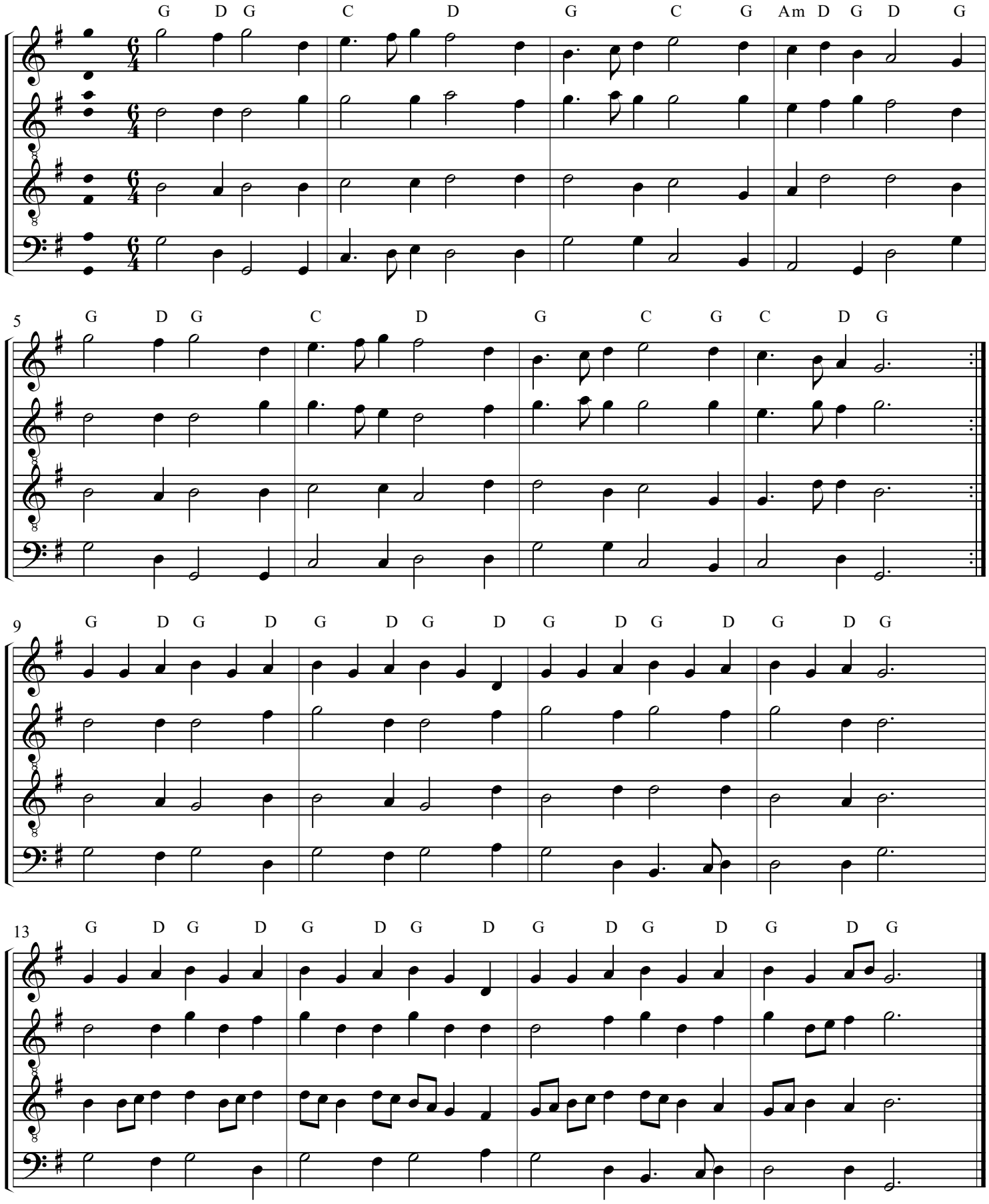


setting by Steve Hendricks

from *The English Dancing Master*, 1651

Grimstock

John Playford (1623-1686)



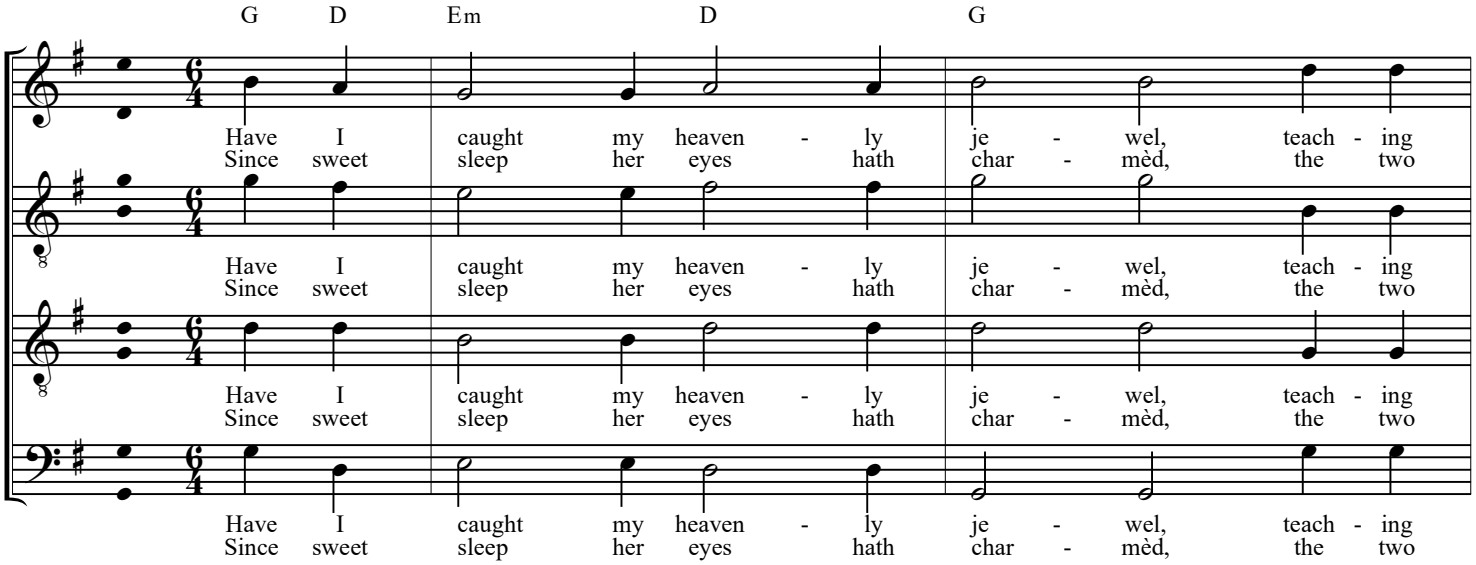
setting by Steve Hendricks

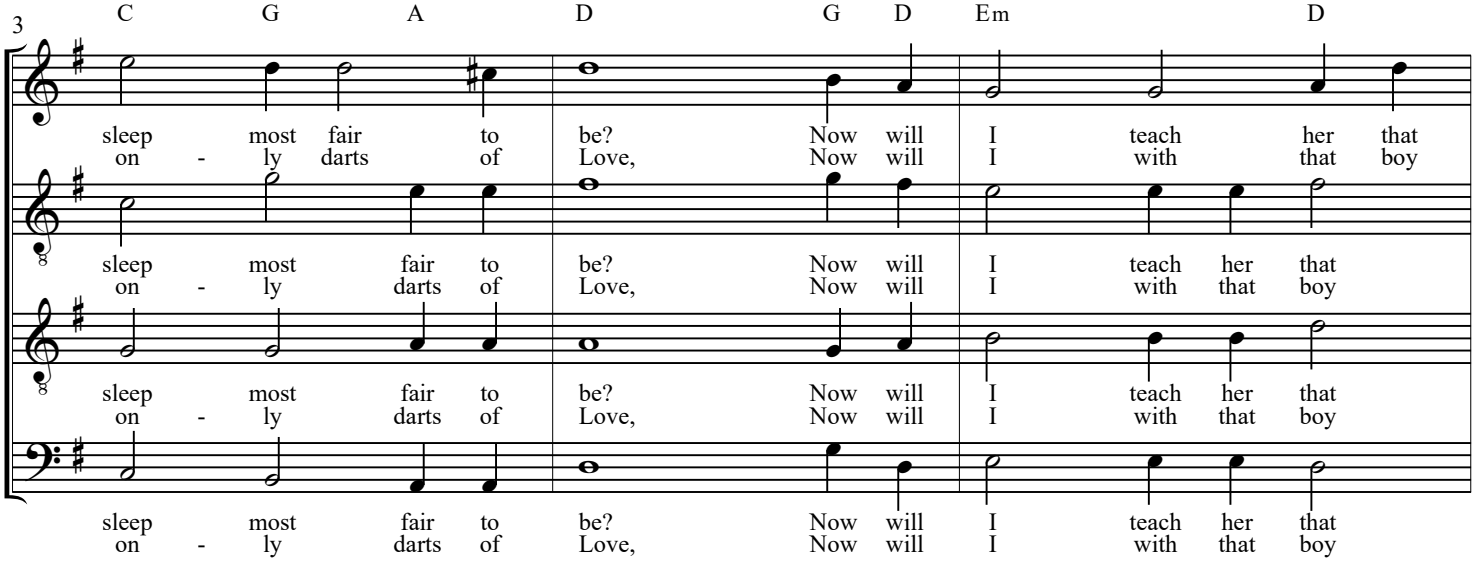
music from BL Add.
MS 15117, c.1614-1630

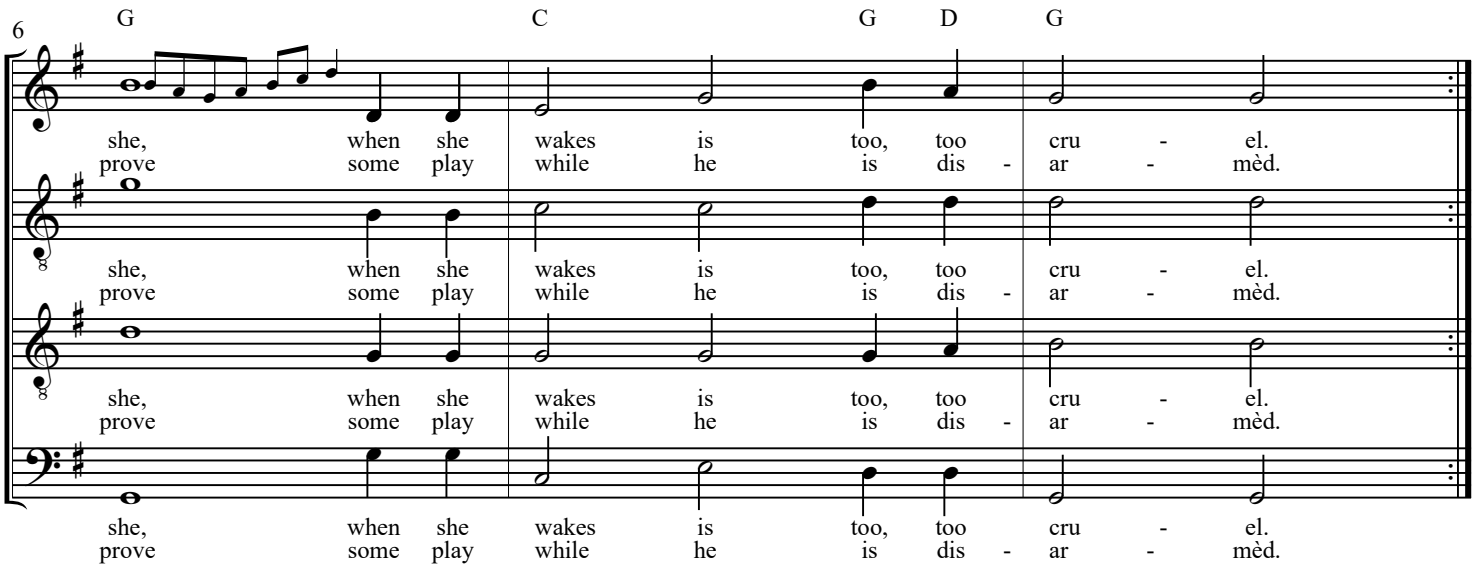
Have I caught my heavenly jewel

verses 1-4

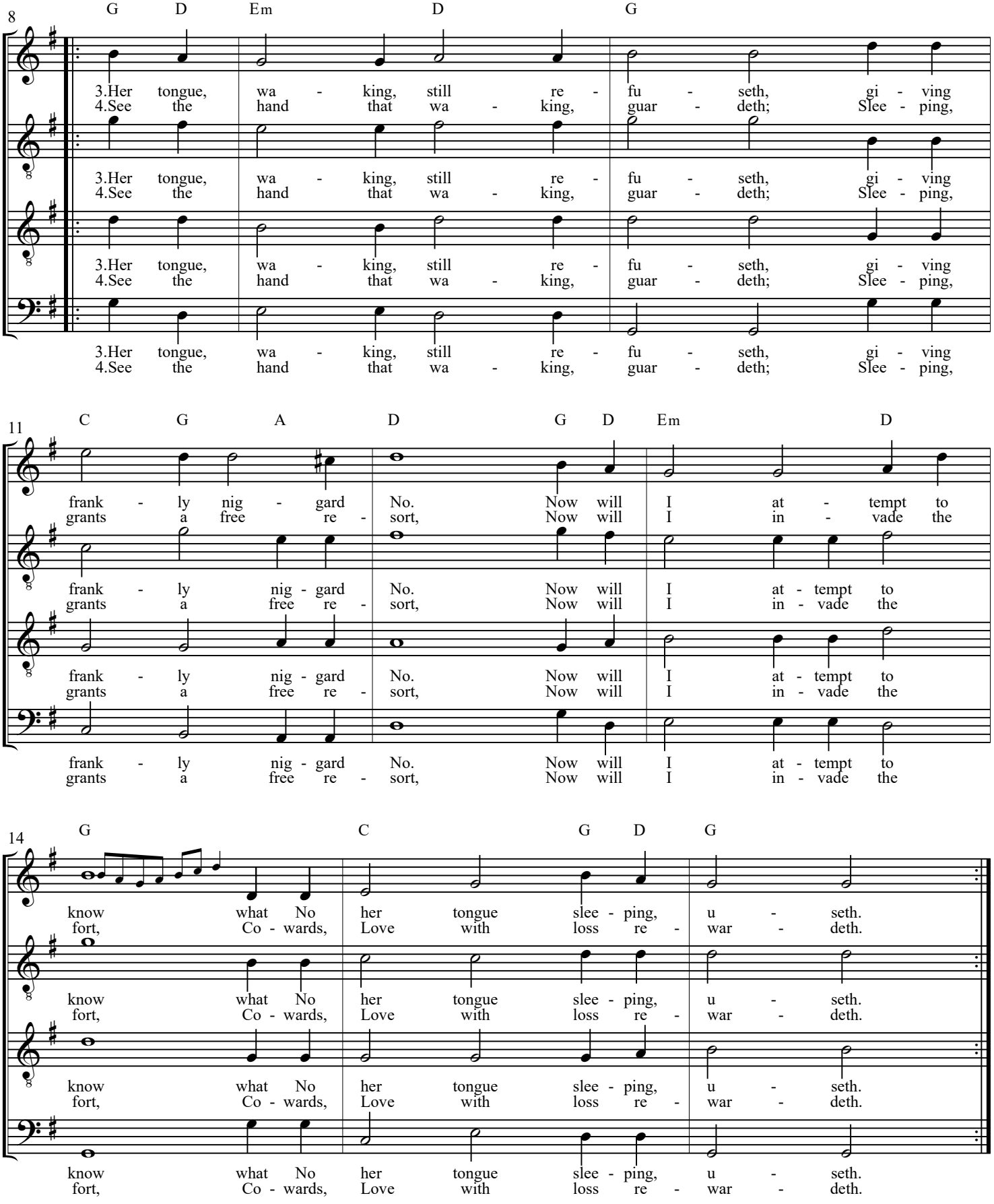
lyrics by Sir Phillip Sydney
(1554-1586) from *Astrophel and Stella*, 1591







adapted by Steve Hendricks



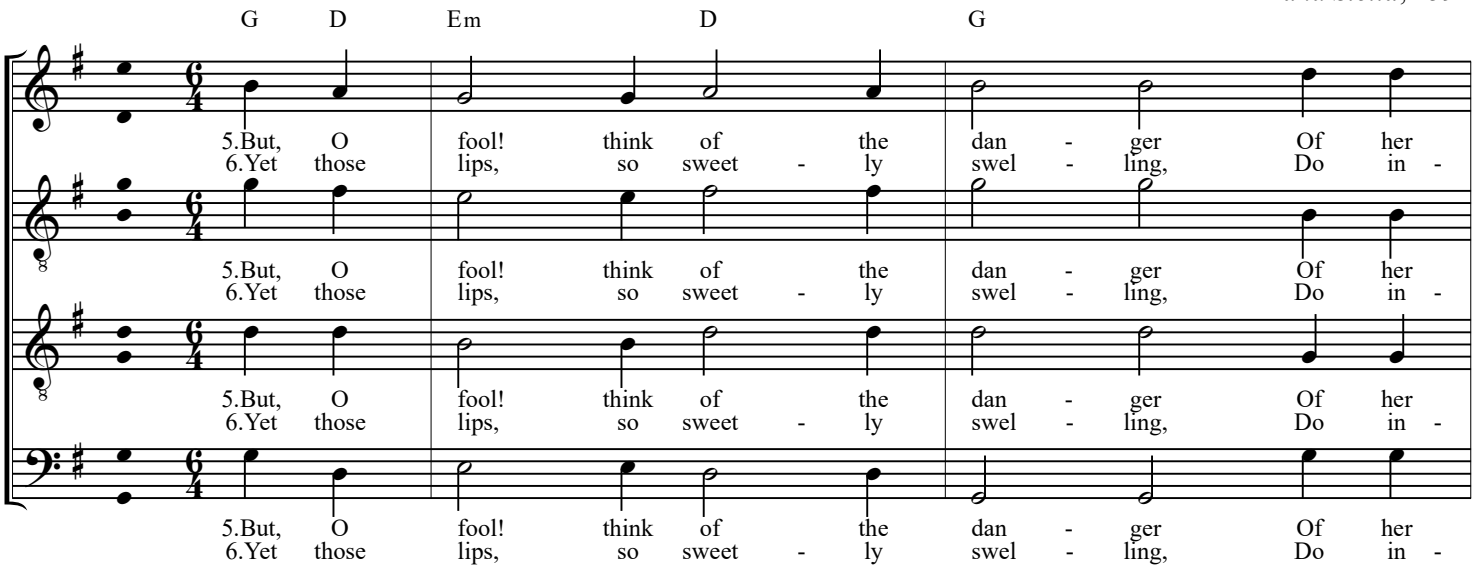
more verses on following pages

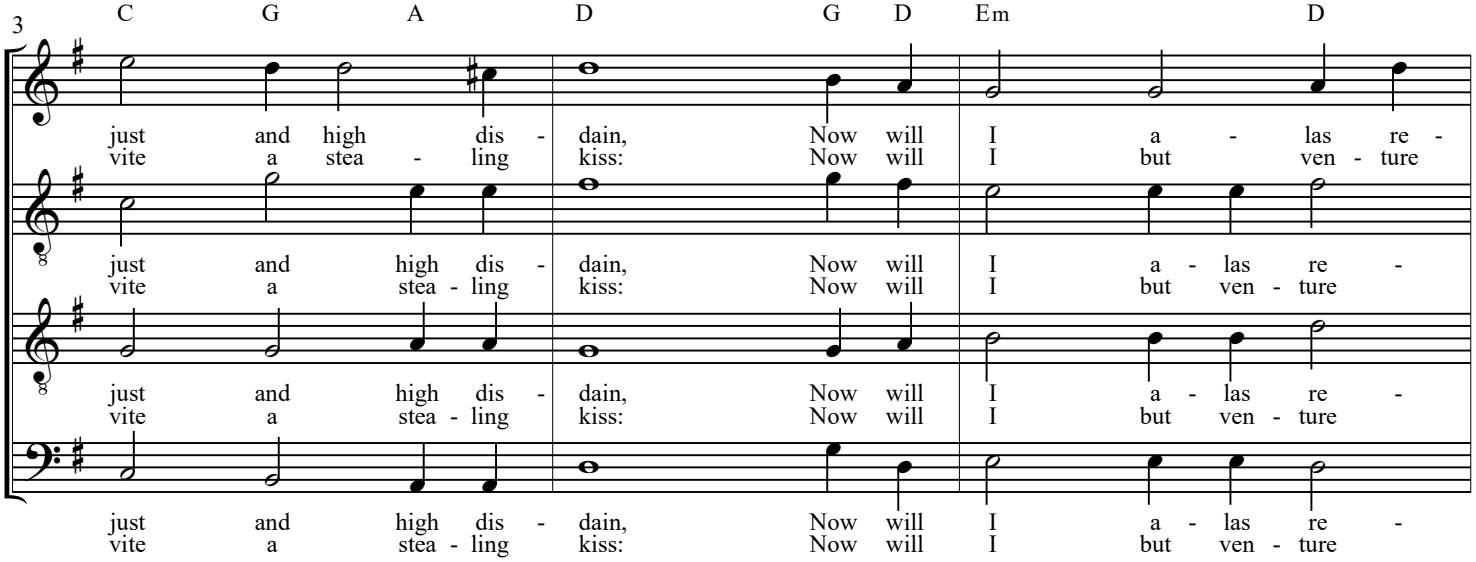
music from BL Add.
MS 15117, c.1614-1630

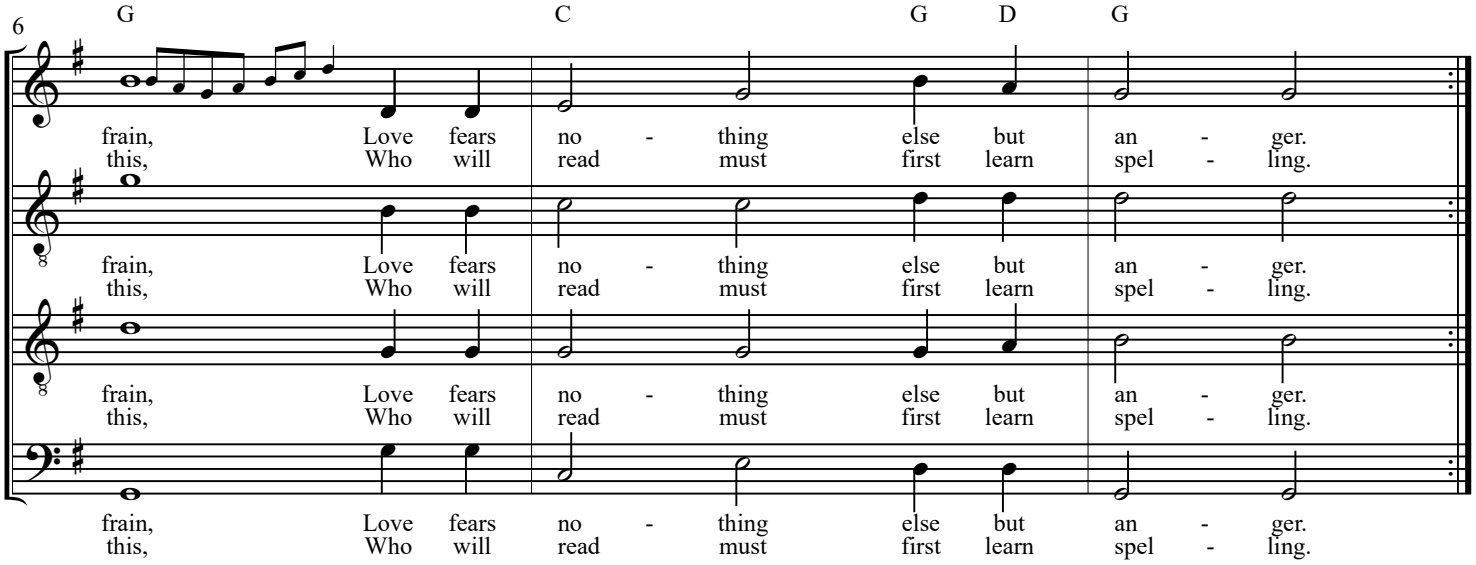
Have I caught my heavenly jewel

verses 5-7

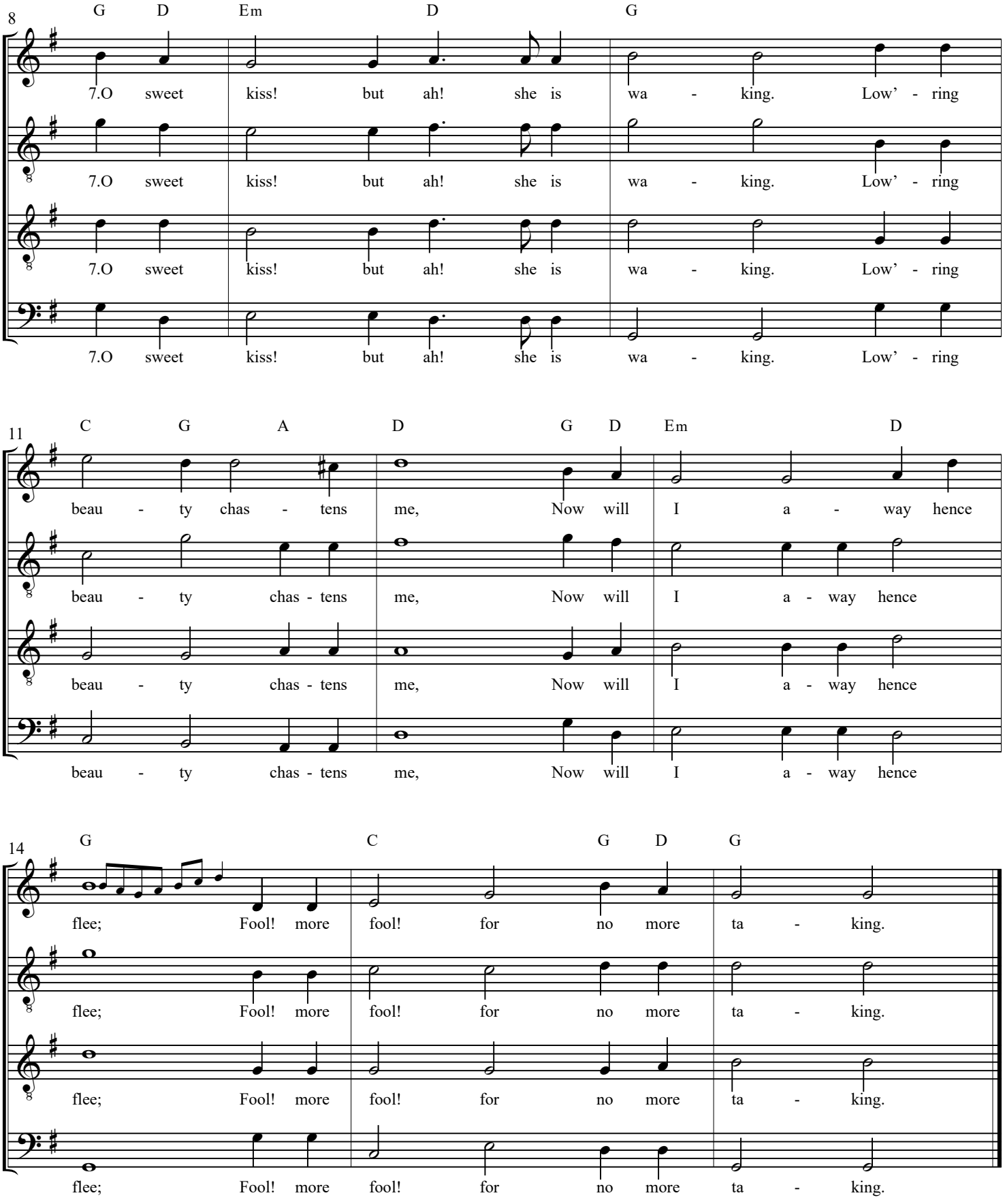
lyrics by Sir Phillip Sydney
(1554-1586) from *Astrophel and Stella*, 1591







adapted by Steve Hendricks

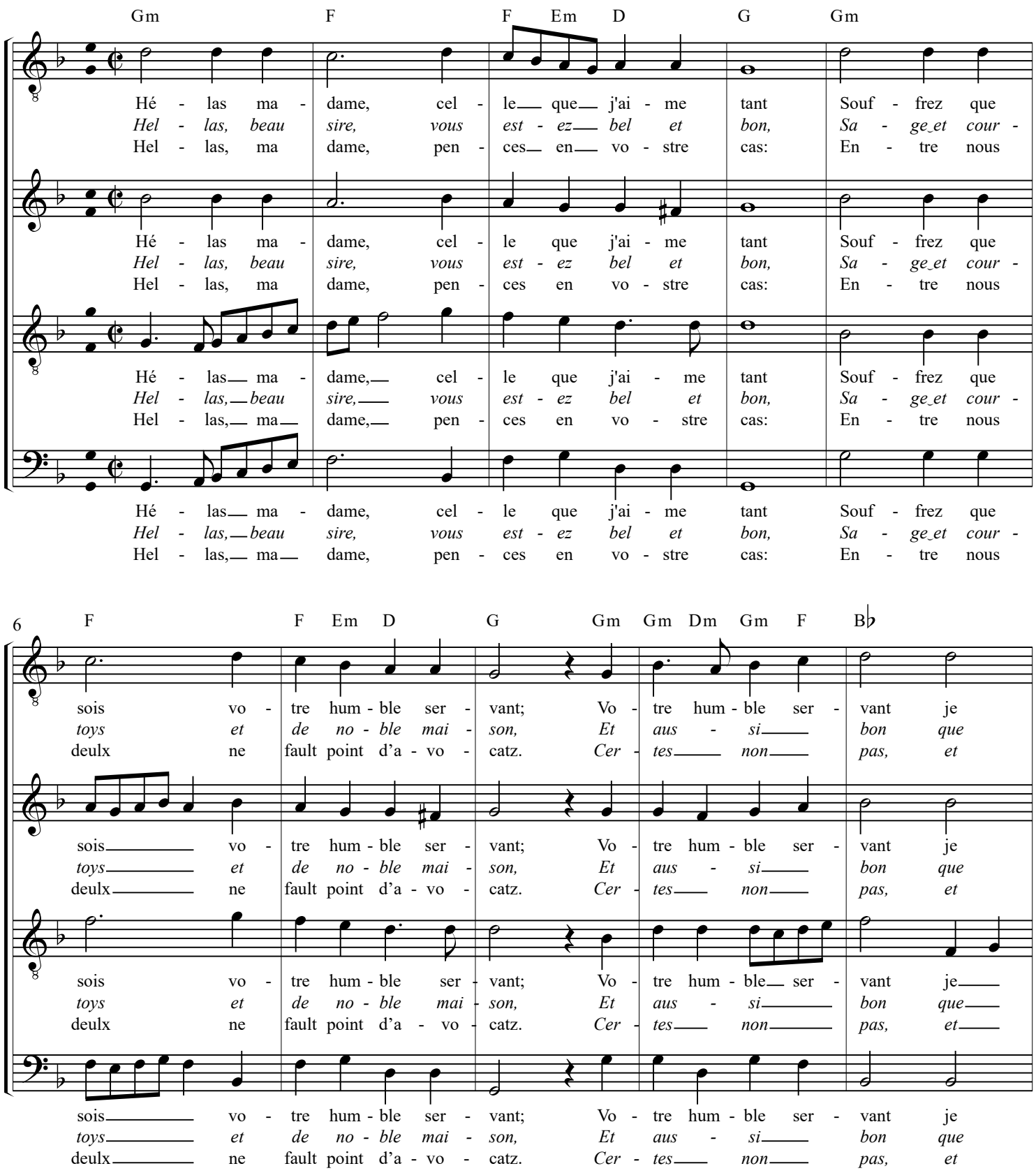

8
G D Em D G
7.O sweet kiss! but ah! she is wa - king. Low' - ring
7.O sweet kiss! but ah! she is wa - king. Low' - ring
7.O sweet kiss! but ah! she is wa - king. Low' - ring
7.O sweet kiss! but ah! she is wa - king. Low' - ring
11
C G A D G D Em D
beau - ty chas - tens me, Now will I a - way hence
beau - 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.

music from Henry VIII's Manuscript,
BL Add. MS 31922
lyrics from Paris BN MS 9356

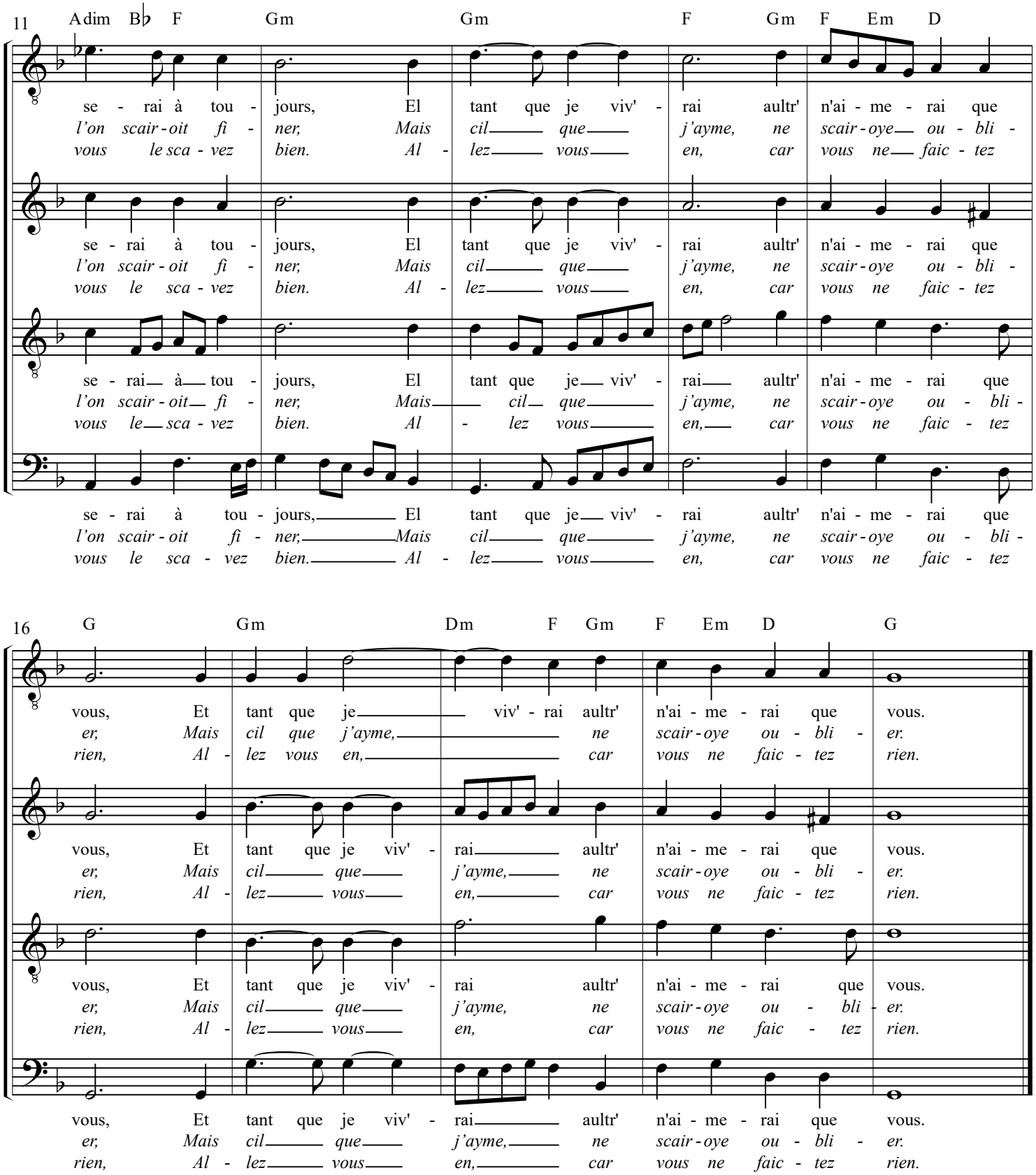
Helas madame

verses 1-3

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



All verses have updated spellings



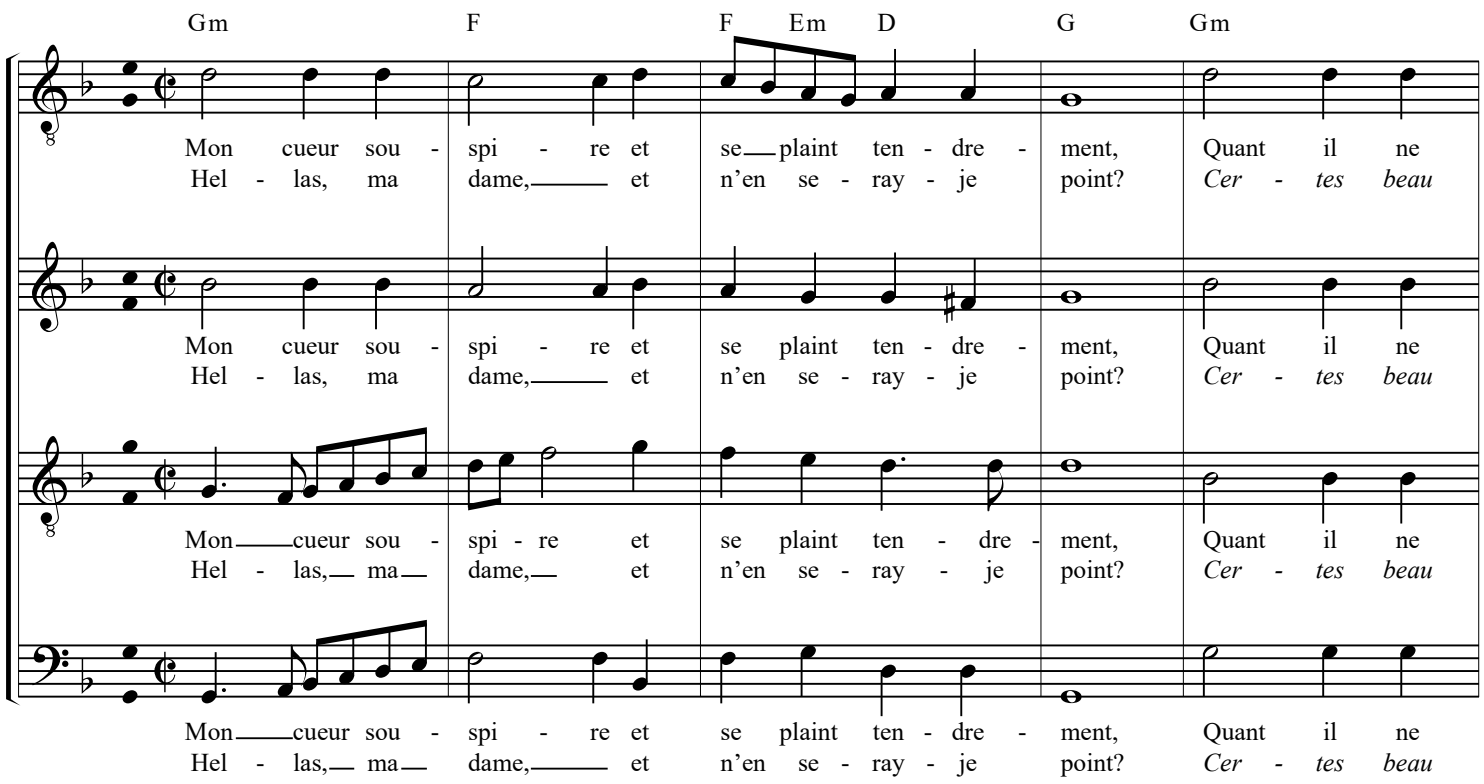
verses 4-5 on following pages

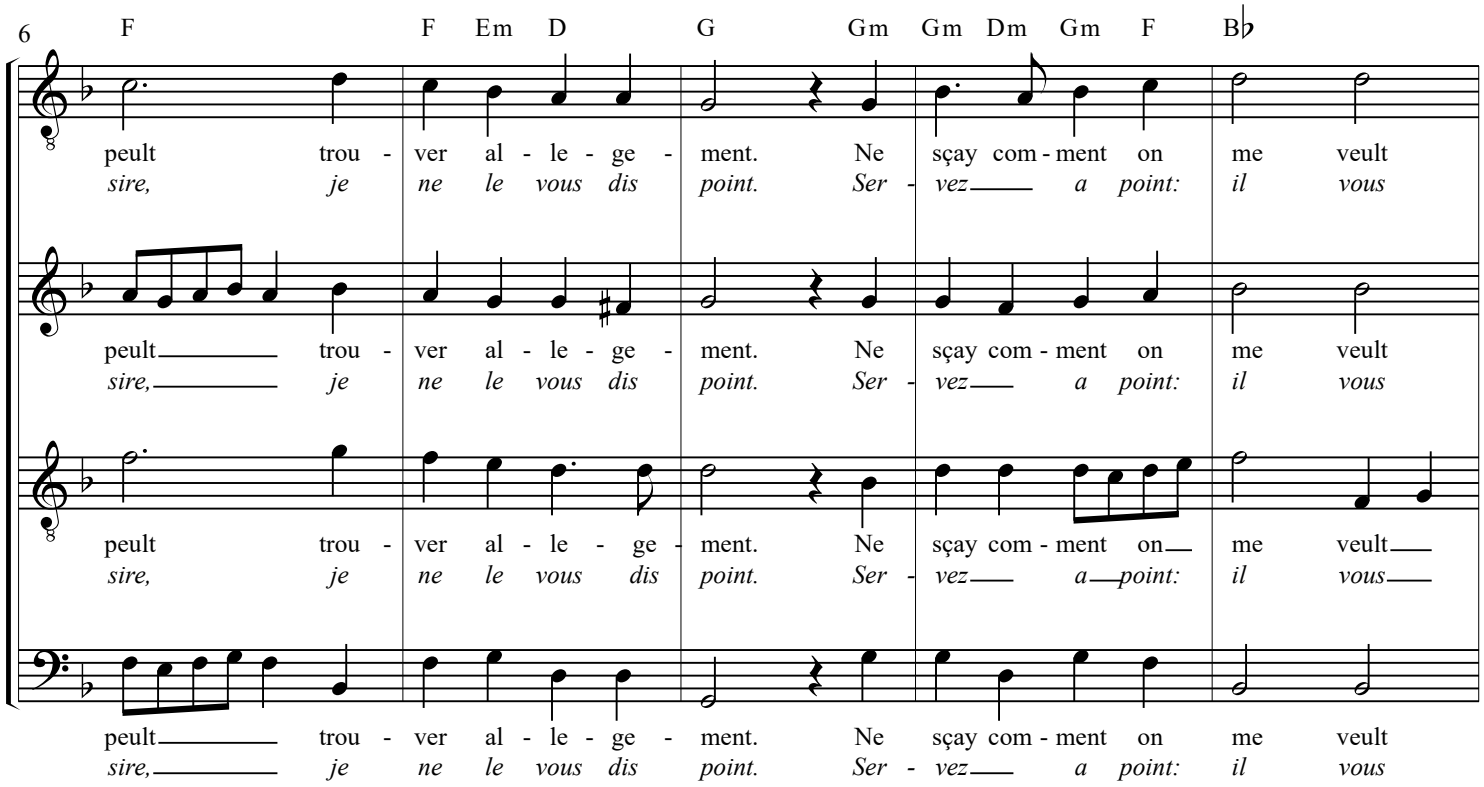
music from Henry VIII's Manuscript,
BL Add. MS 31922
lyrics from Paris BN MS 9356

Helas madame

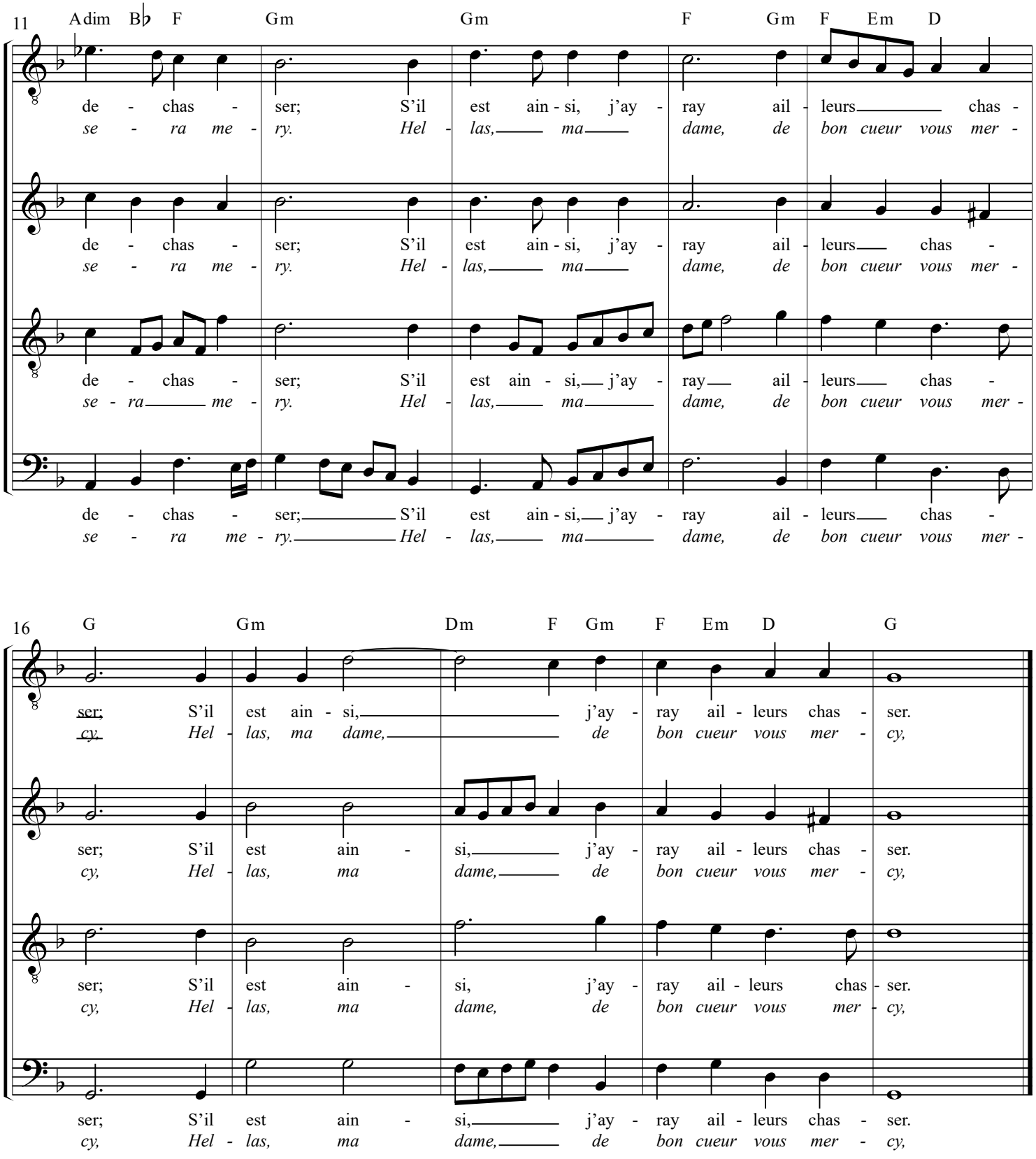
verses 4-5

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





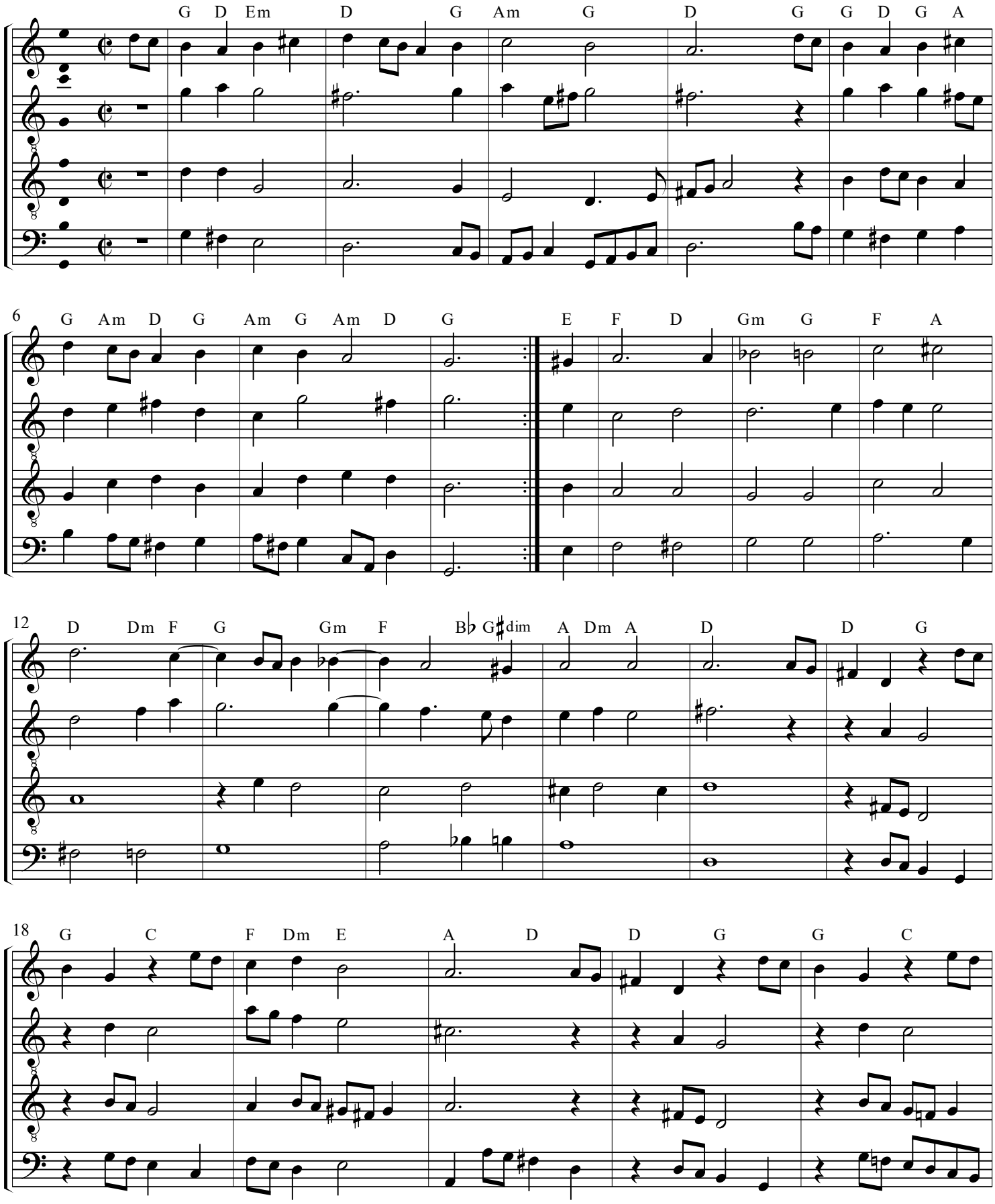
All verses have updated spellings

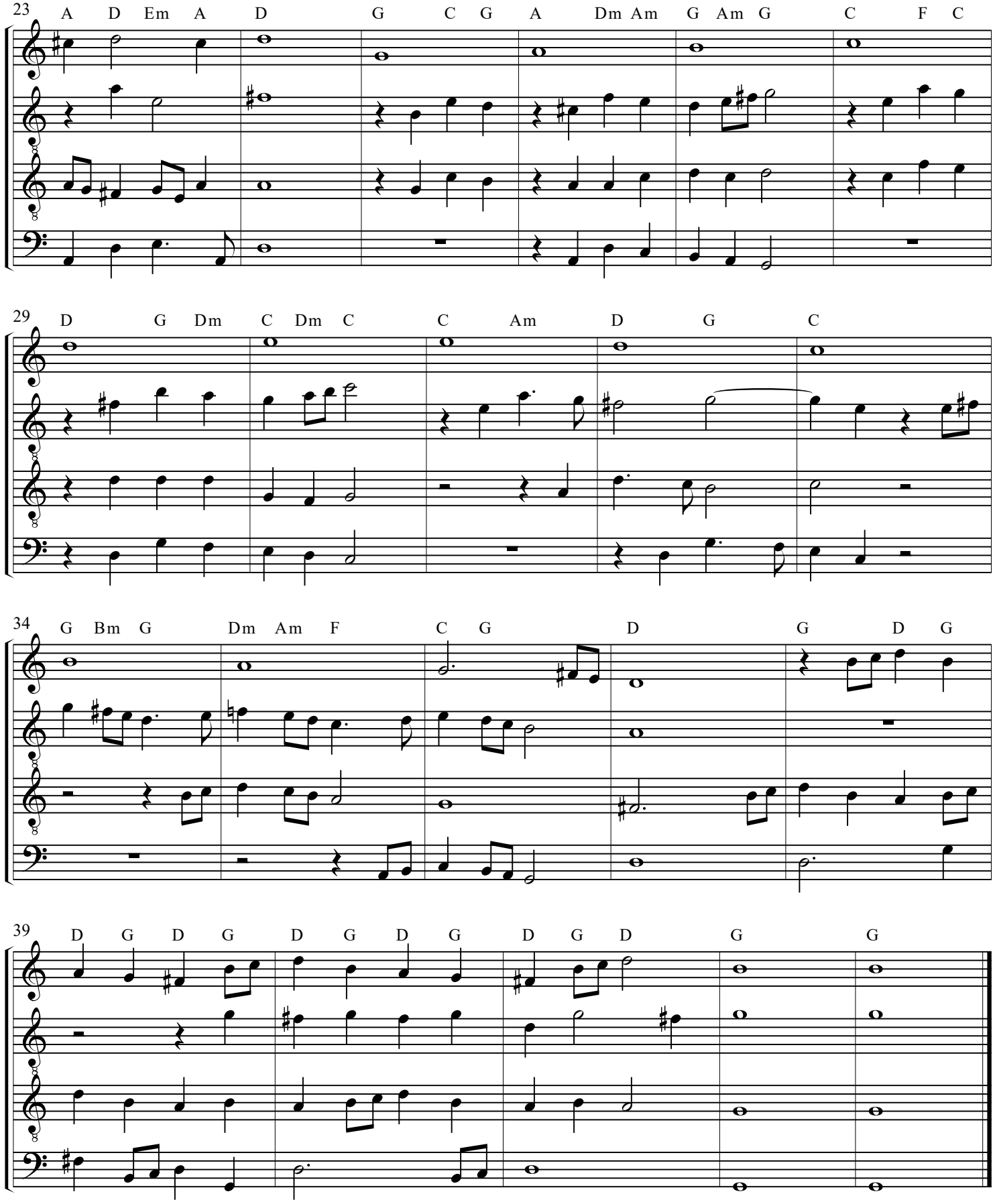

11
Adim B♭ F Gm Gm F Gm F Em D
de - chas - ser; S'il est ain - si, j'ay - ray ail - leurs chas -
se - ra me - ry. Hel - las, ma dame, de bon cueur vous mer -
de - chas - ser; S'il est ain - si, j'ay - ray ail - leurs chas -
se - ra me - ry. Hel - las, ma dame, de bon cueur vous mer -
de - chas - ser; 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)

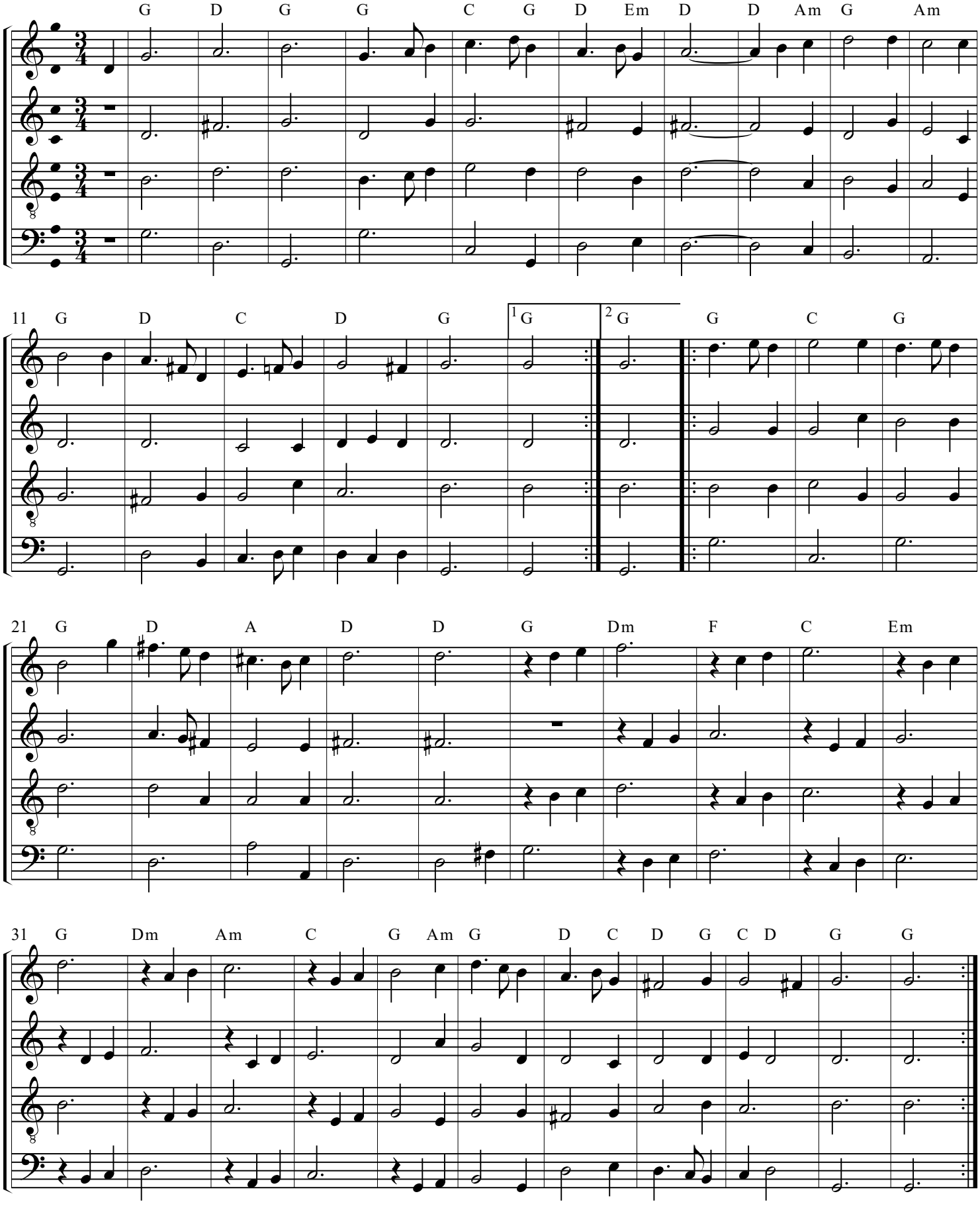



23
A D Em A D G C G A Dm Am G Am G C F C
29
D G Dm C Dm C C Am D G C
34
G Bm G Dm Am F C G D G D G
39
D G D G D G D G D G D G G

from Virginal MS Rés. 1186 bis, c.1635

Howells Delight

Anon.

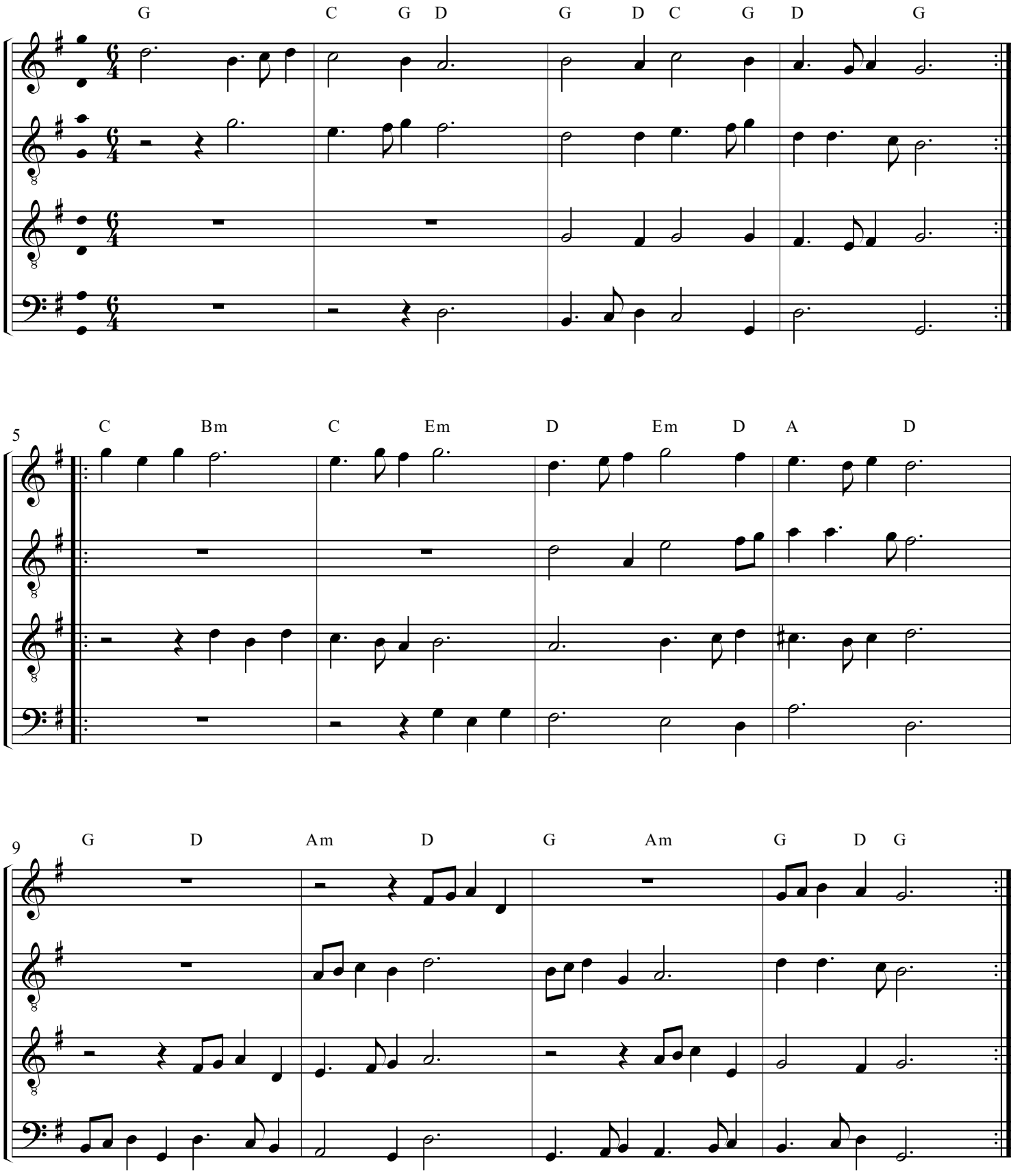


adapted by Steve Hendricks

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

His Rest

Giles Farnaby (1560-1640)

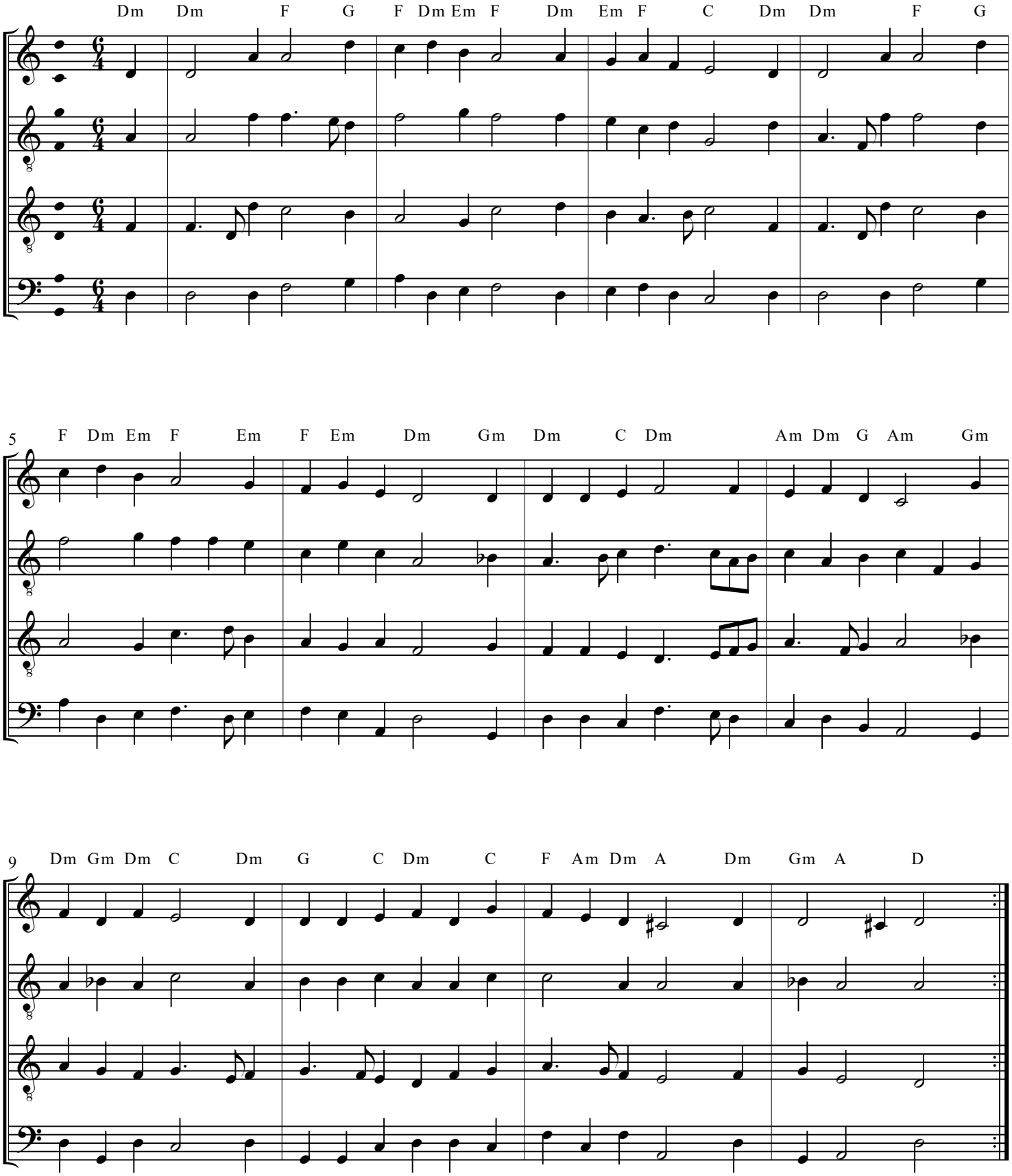


adapted by Steve Hendricks

from *Danserye*,
1551

Den hoboecken dans

Tielman Susato
(c.1500-c.1561)

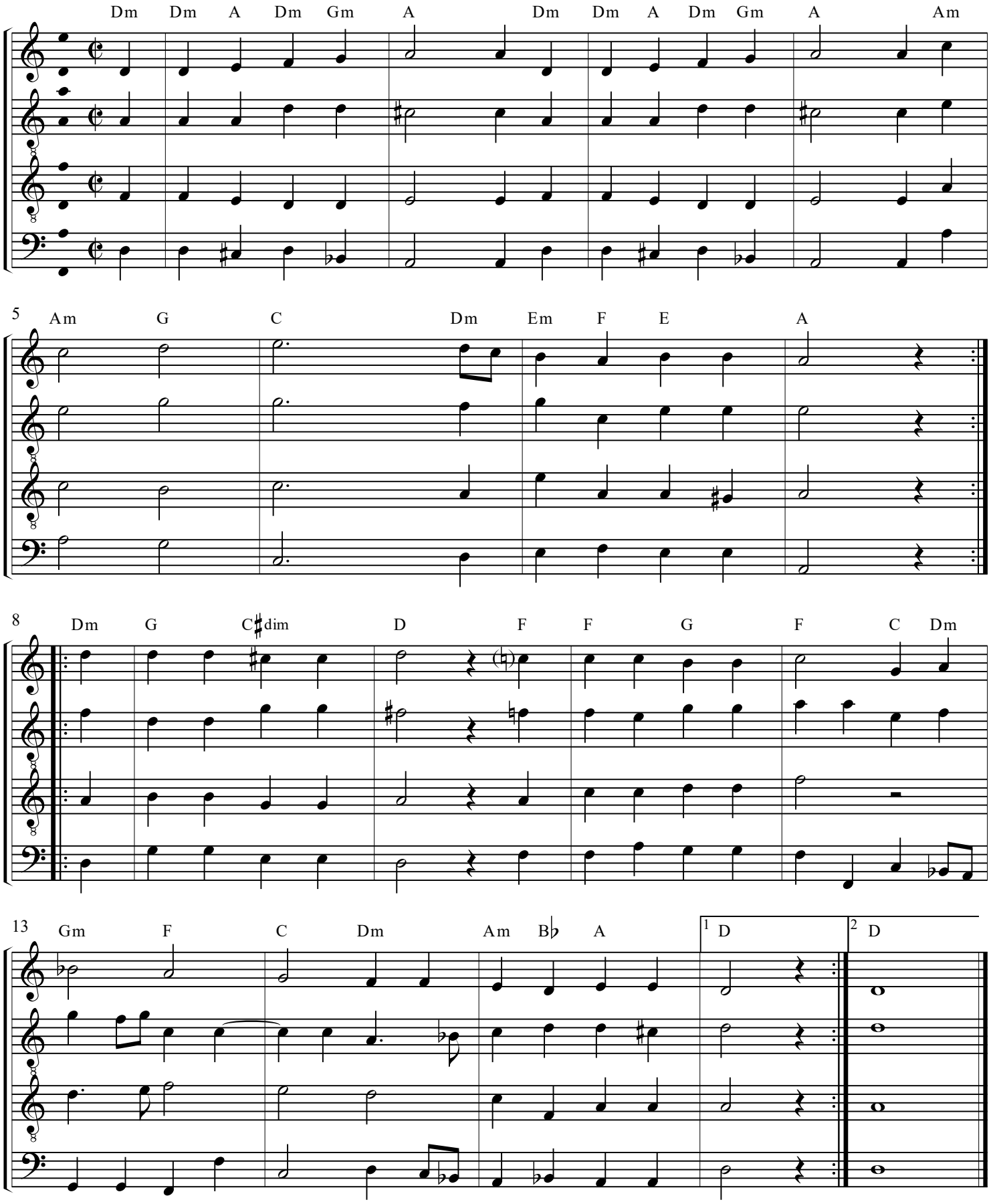


from *Selva di Varie Recreatione*, 1590

So Ben Mi Ch'Ha Bon Tempo

I Know Well Who Has a Good Time

Orazio Vecchi (1550-1605)

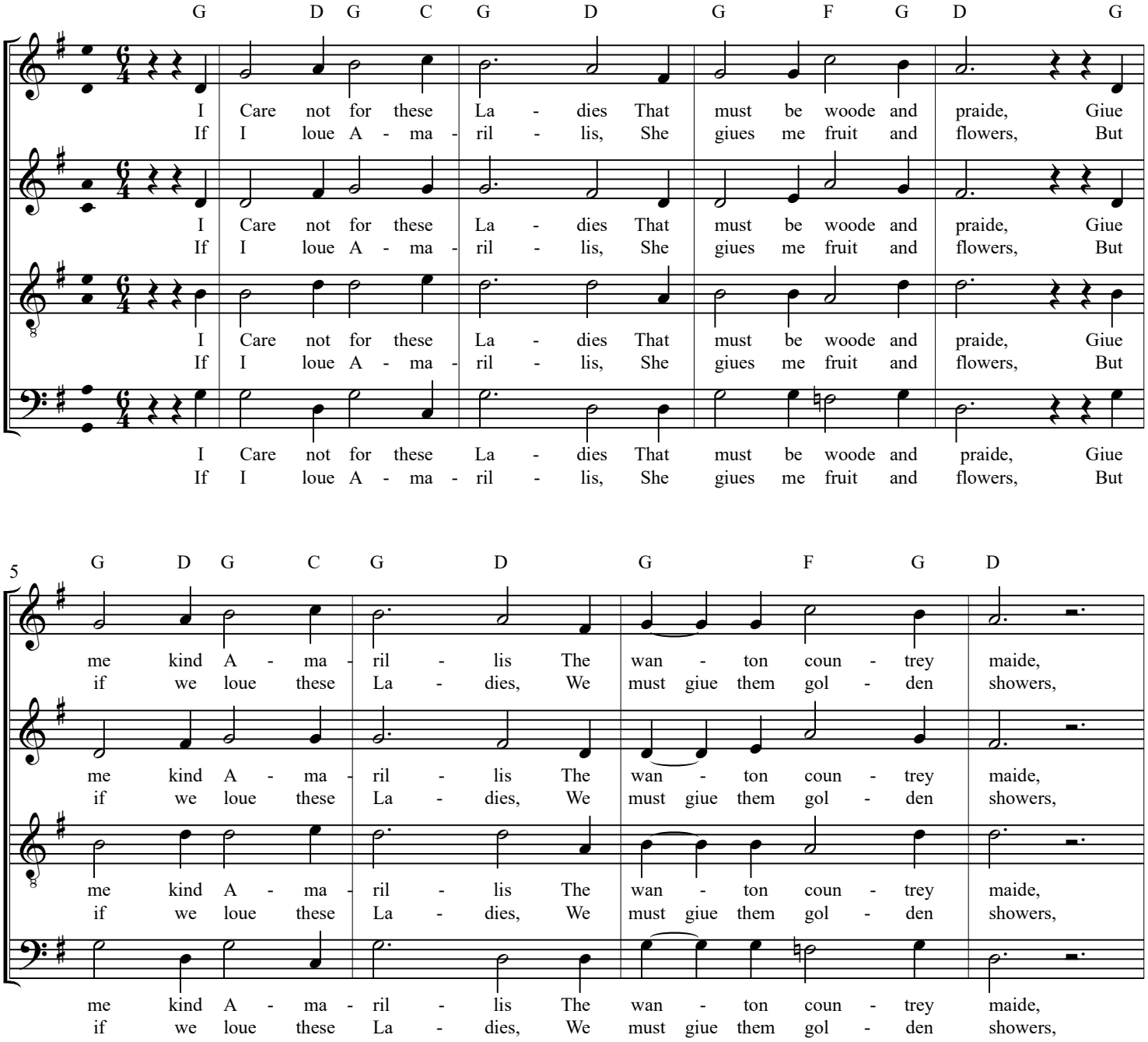


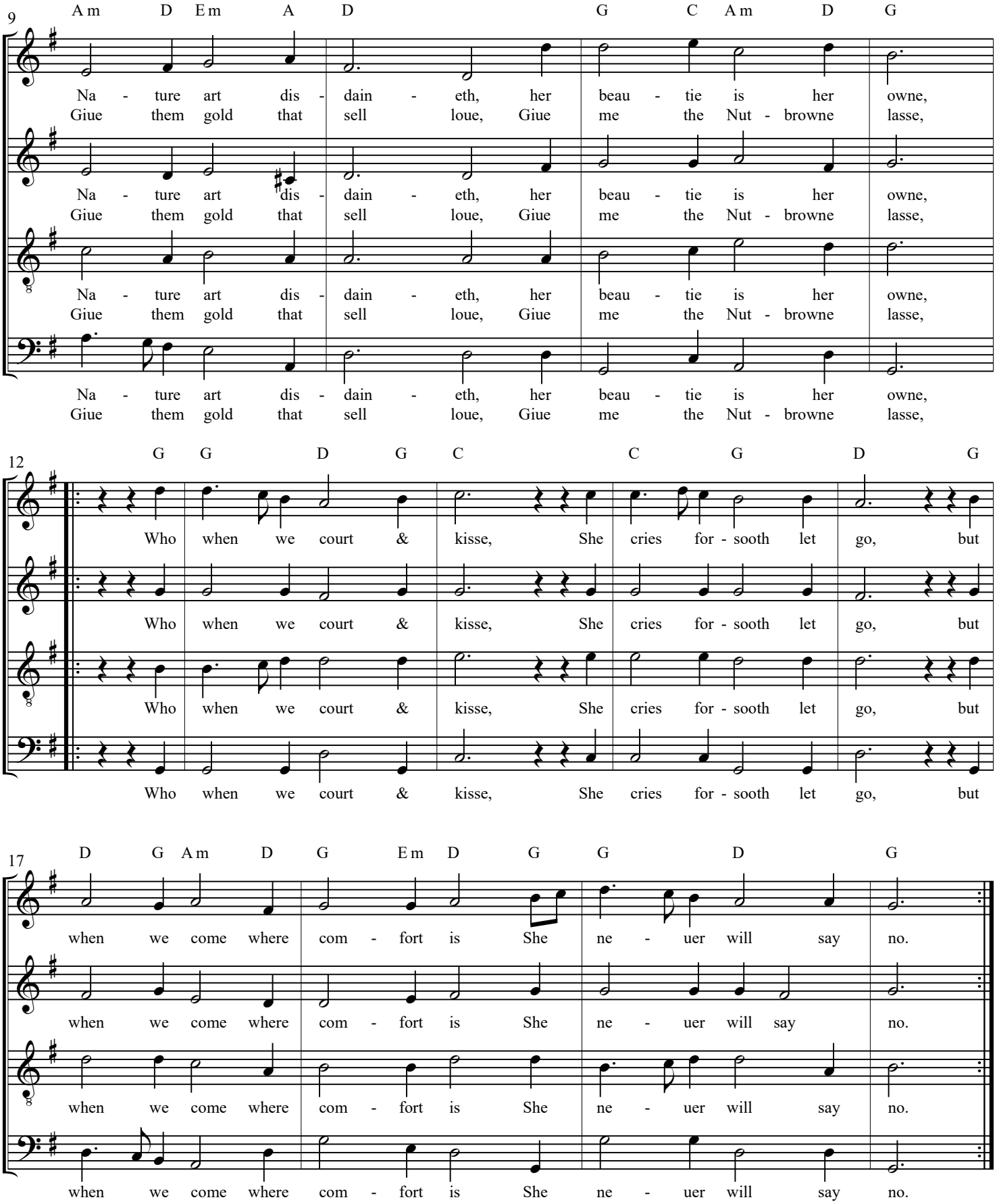
from Philip Rosseter's *A Booke of Ayres*, 1601

I care not for these ladies

verses 1-2

Thomas Campion
(1567-1620)





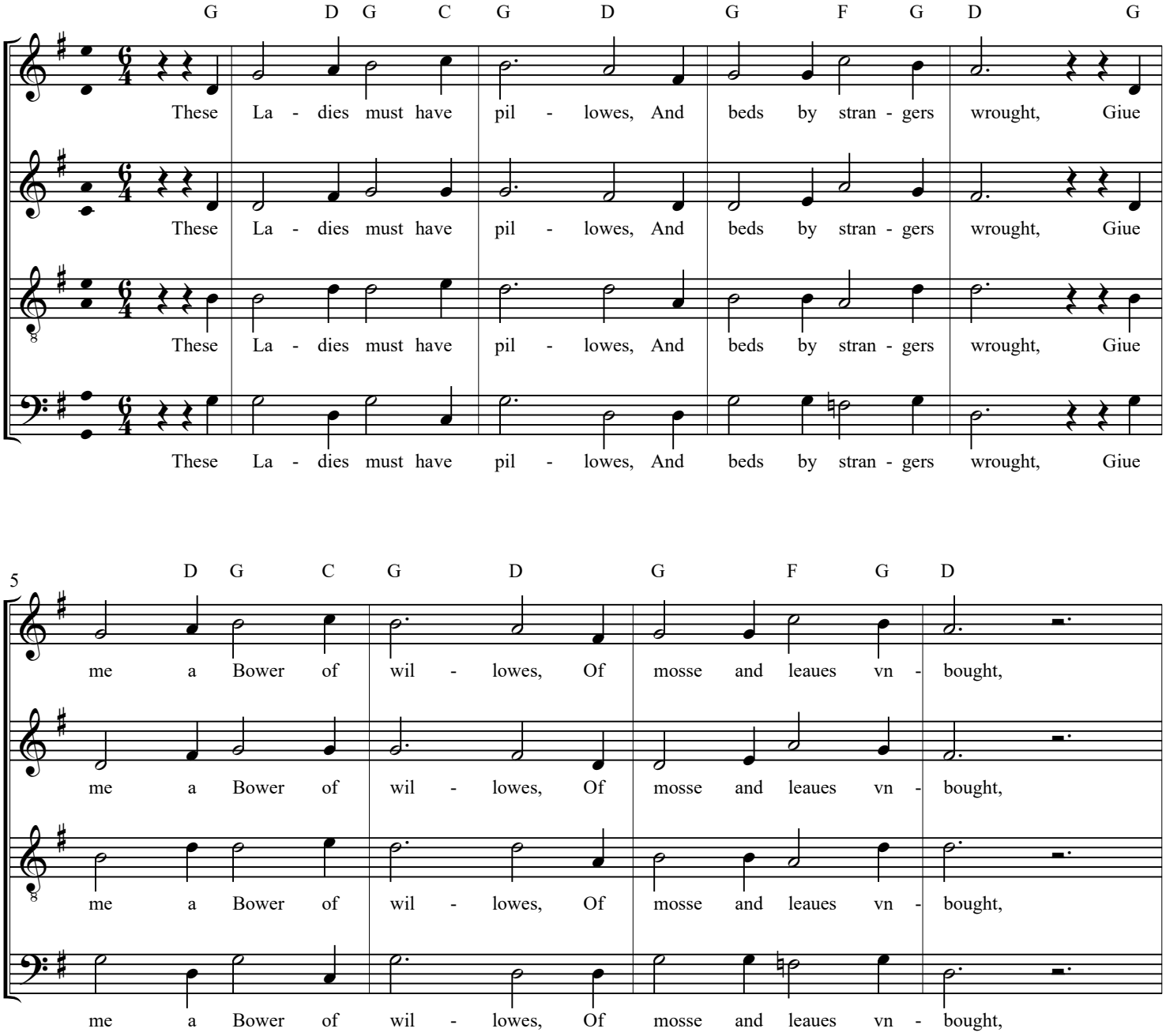
third verse on following pages

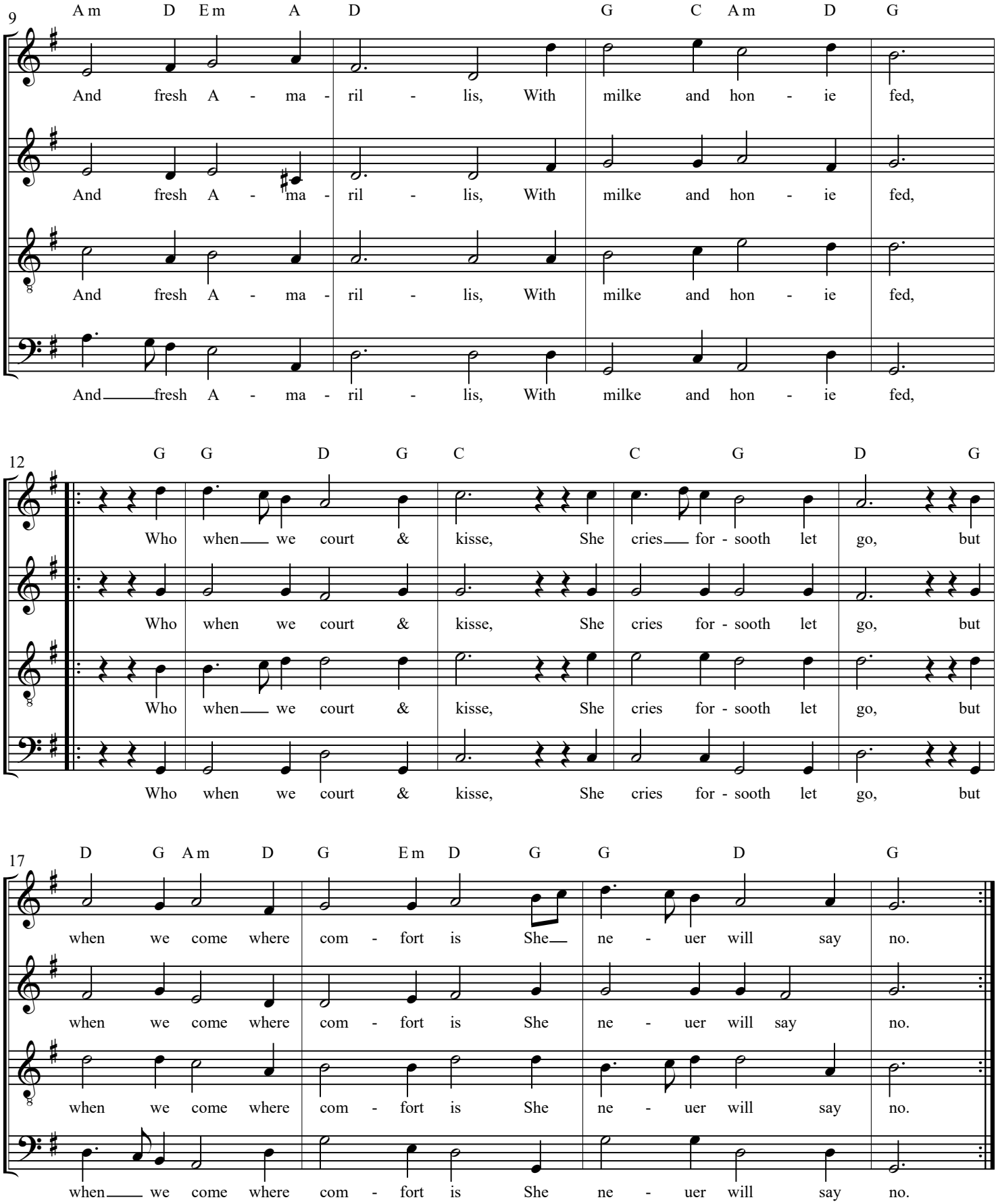
from Philip Rosseter's *A Booke of Ayres*, 1601

I care not for these ladies

verse 3

Thomas Campion
(1567-1620)




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.

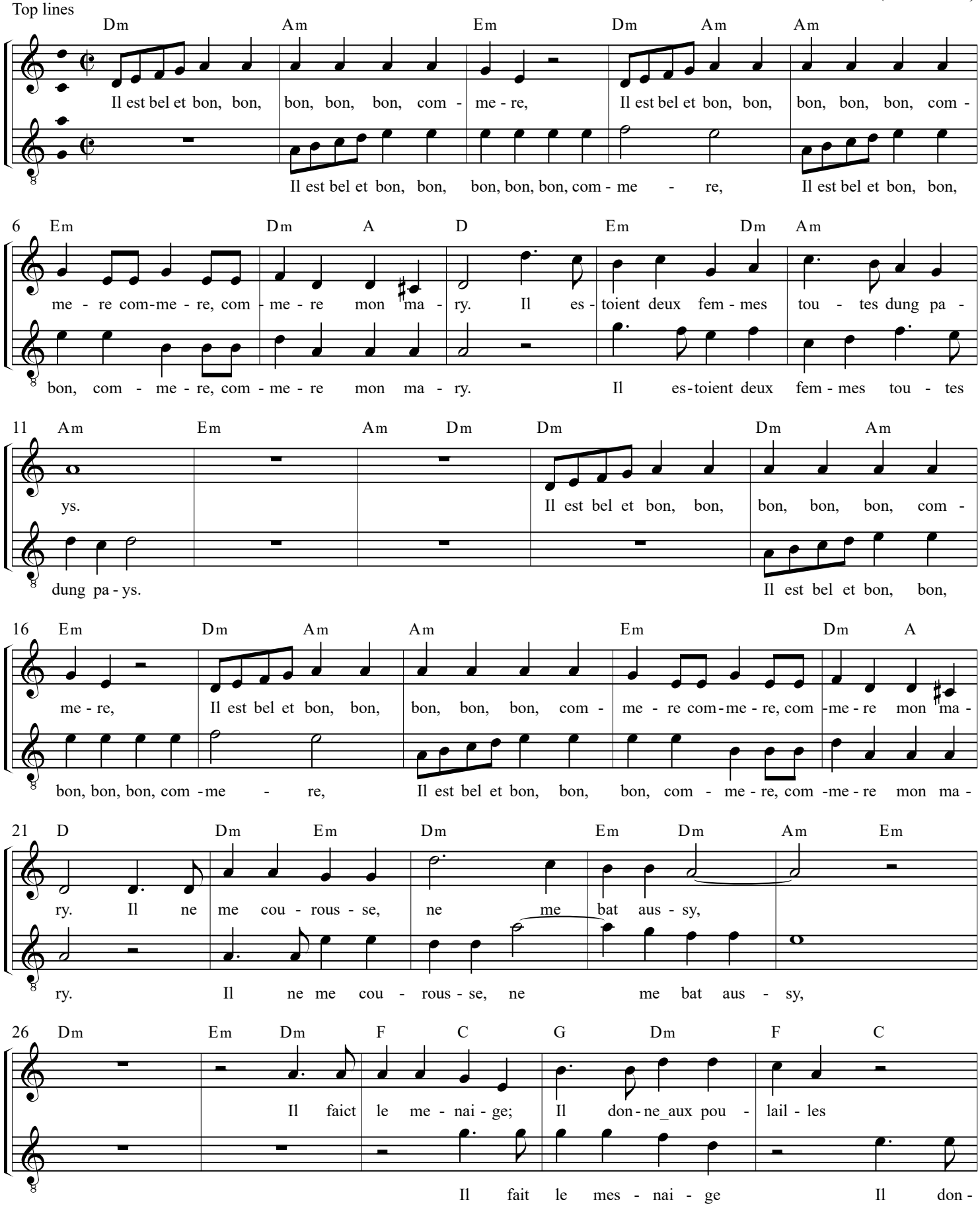
from *Tiers livre contenant XXI chansons à quatre parties*, 1536

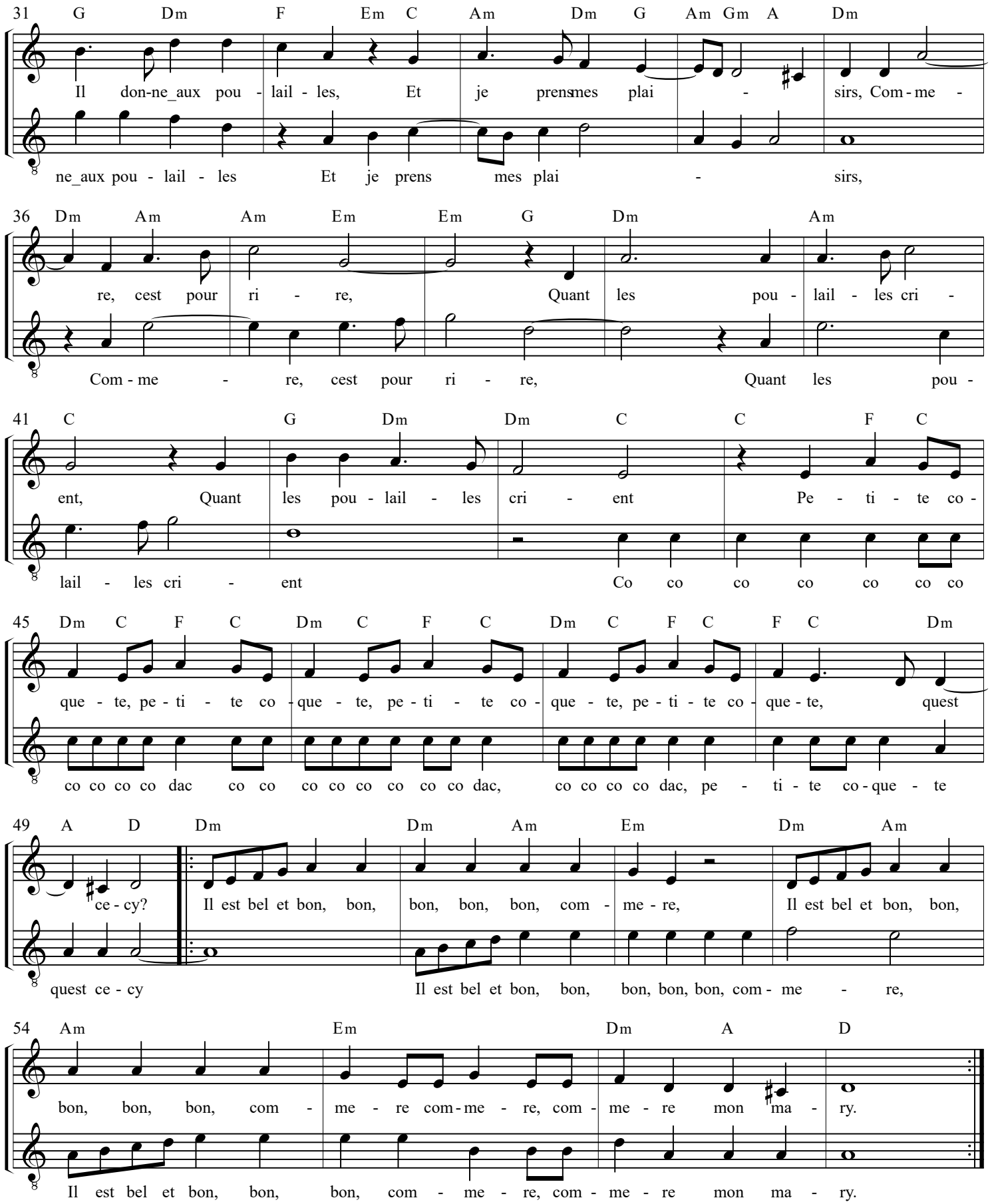
Il est bel et bon

He is handsome and fine

Pierre Passereau
(1490-1547)

Top lines




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.

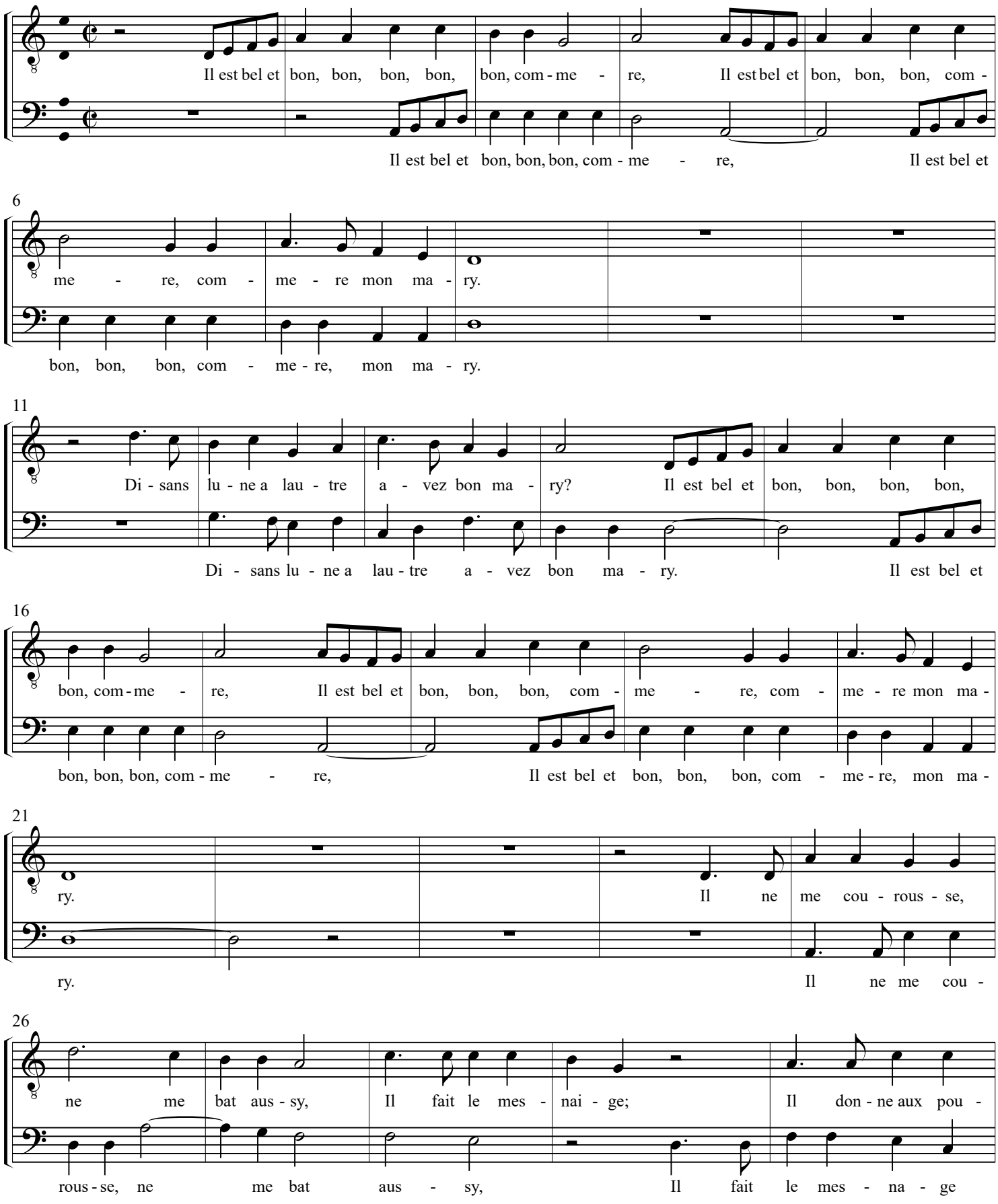
from *Tiers livre contenant XXI chansons à quatre parties*, 1536

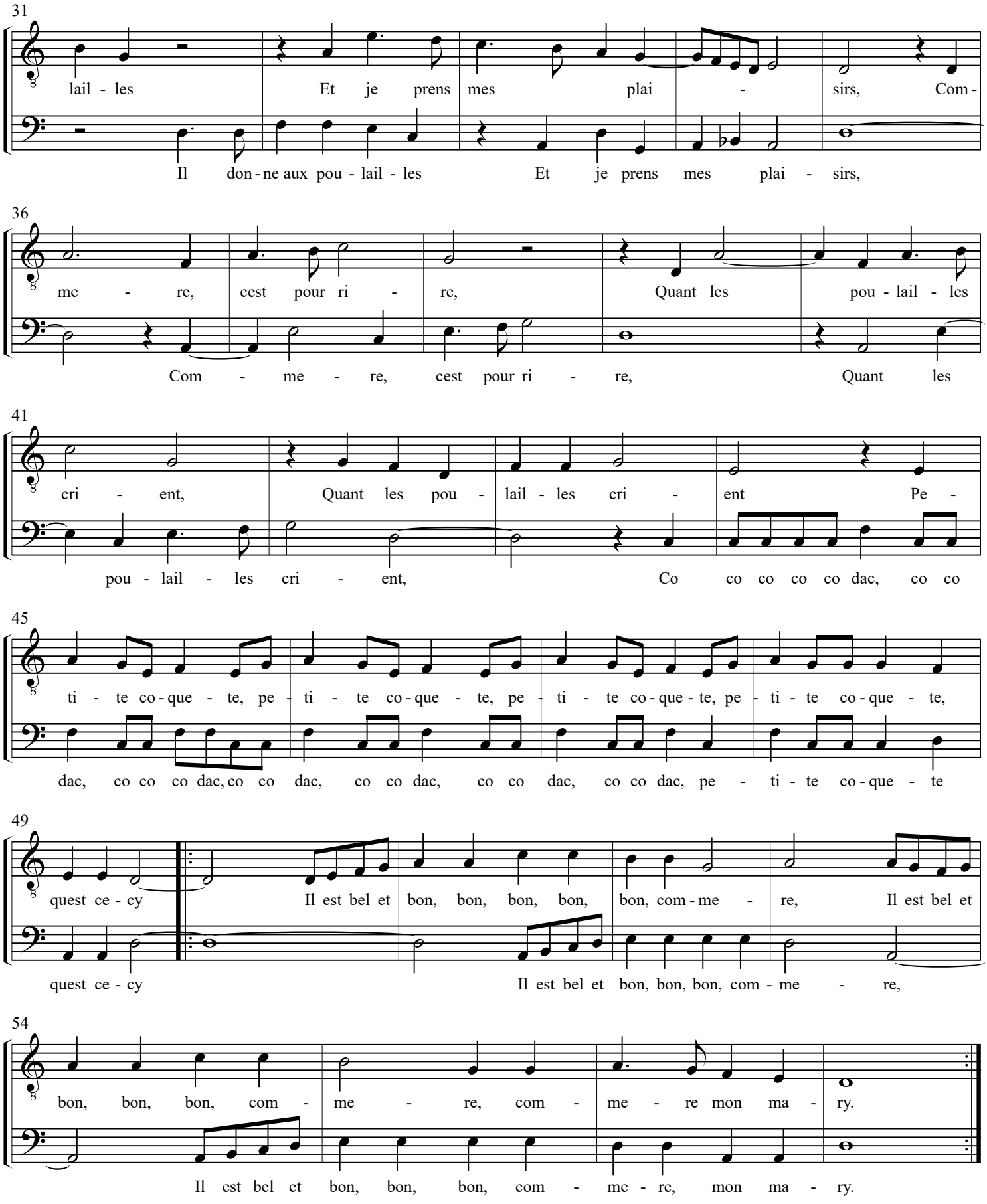
Il est bel et bon

He is handsome and fine

Pierre Passereau
(1490-1547)

Bottom lines



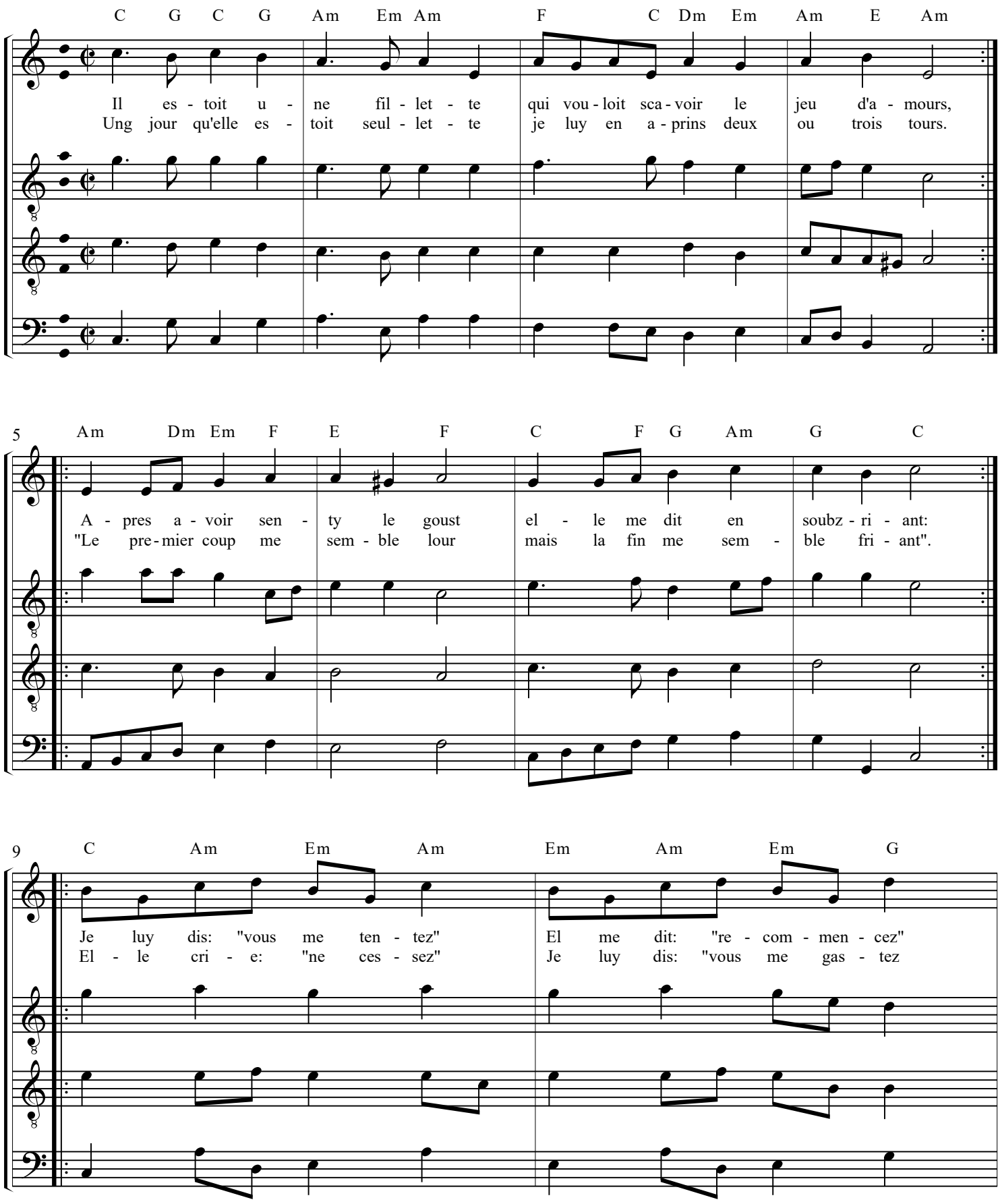

31
lail - les Et je prens mes plai - sirs, Com -
Il don - ne aux pou - lail - les Et je prens mes plai - sirs,
36
me - re, cest pour ri - re, Quant les pou - lail - les
Com - me - re, cest pour ri - re, Quant les
41
cri - ent, Quant les pou - lail - les cri - ent Pe -
pou - lail - les cri - ent, Co co 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.

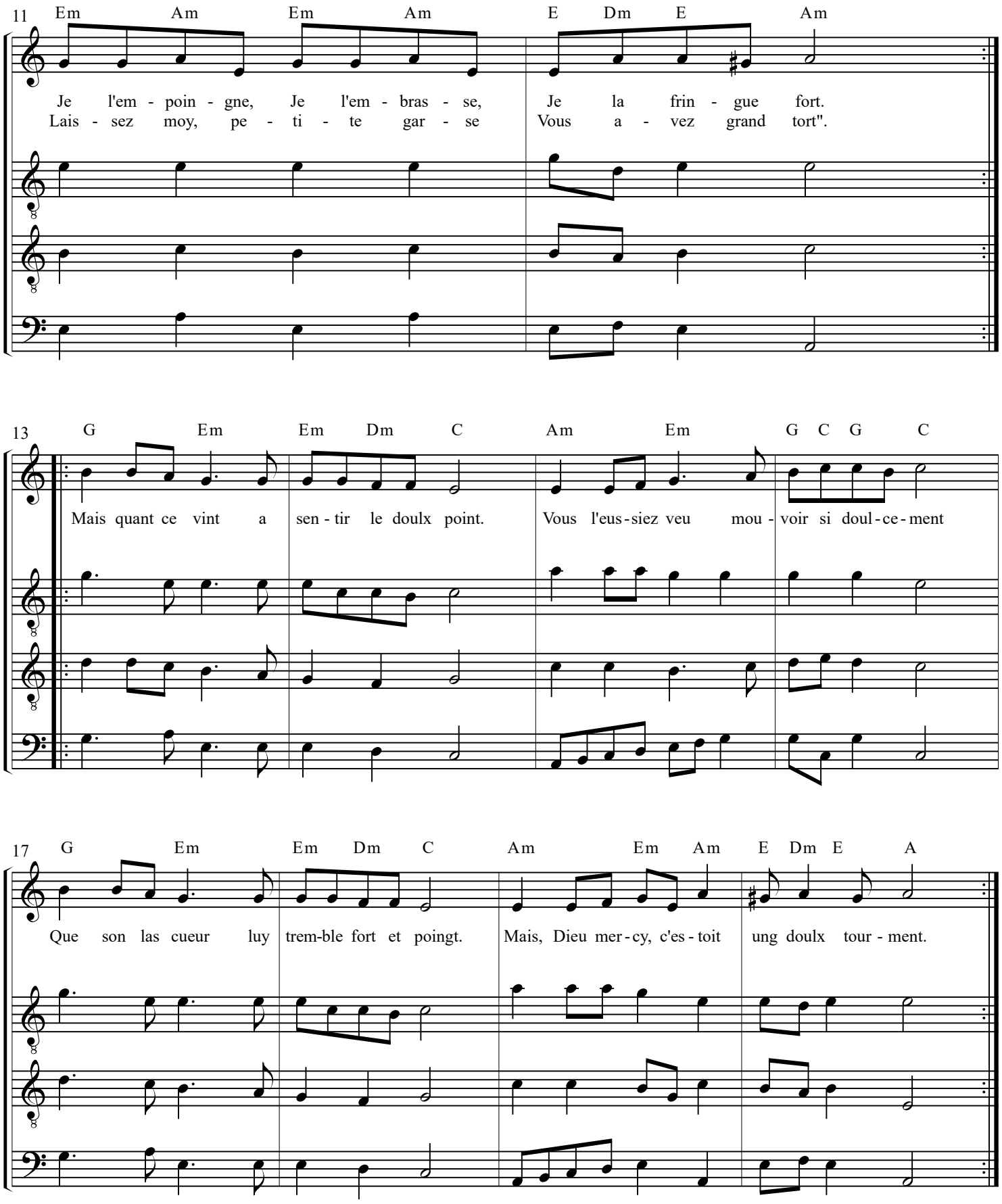
dance setting from *Danserye*, 1551
lyrics from *Chansons nouvelles*, 1540

Il estoit une filette

Ronde VII

setting by Tylman Susato
(c.1500-c.1561) original chanson
by Clèment Janequin (1485-1558)




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 doulx 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 cueur luy trem-ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.

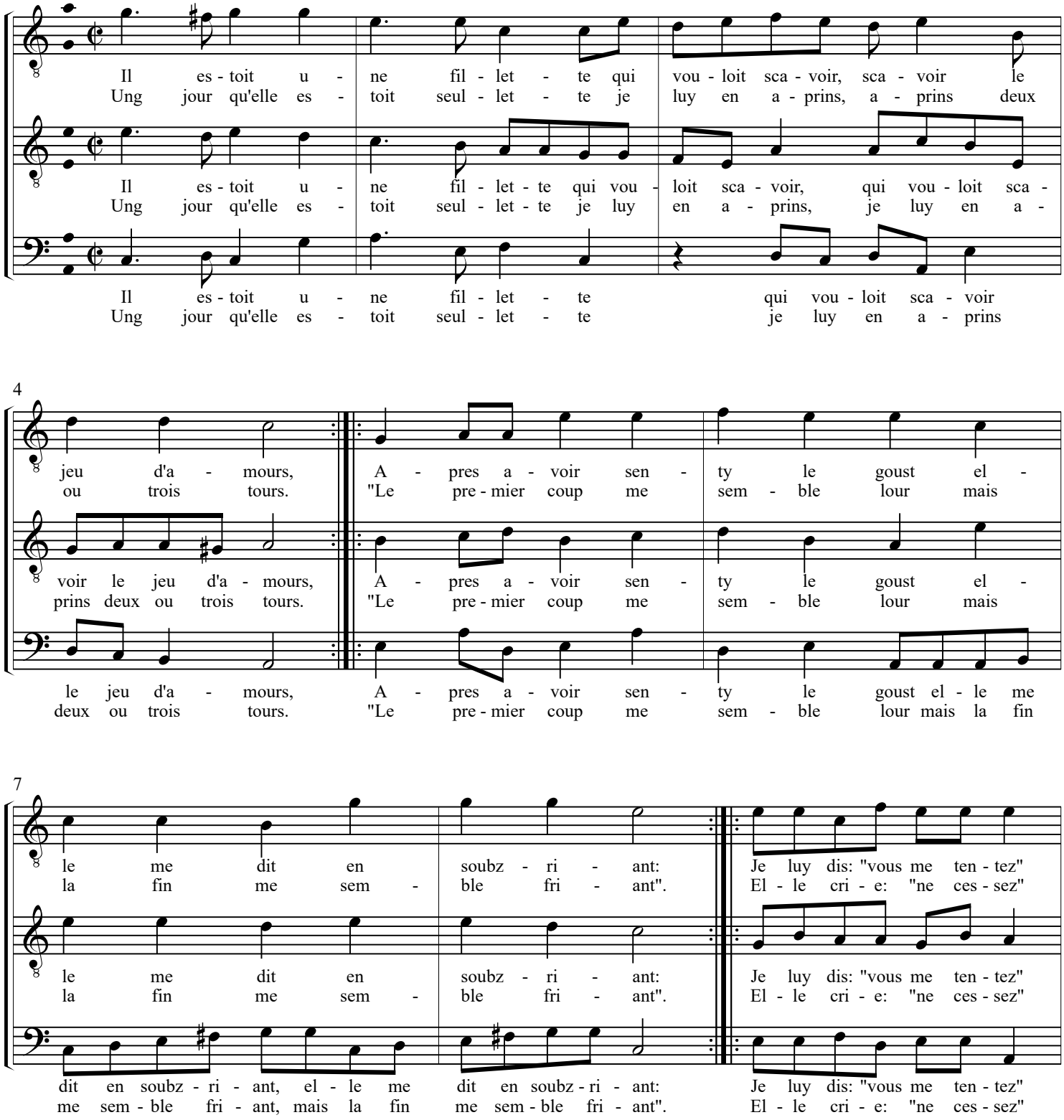
from *Chansons nouvelles*,
1540

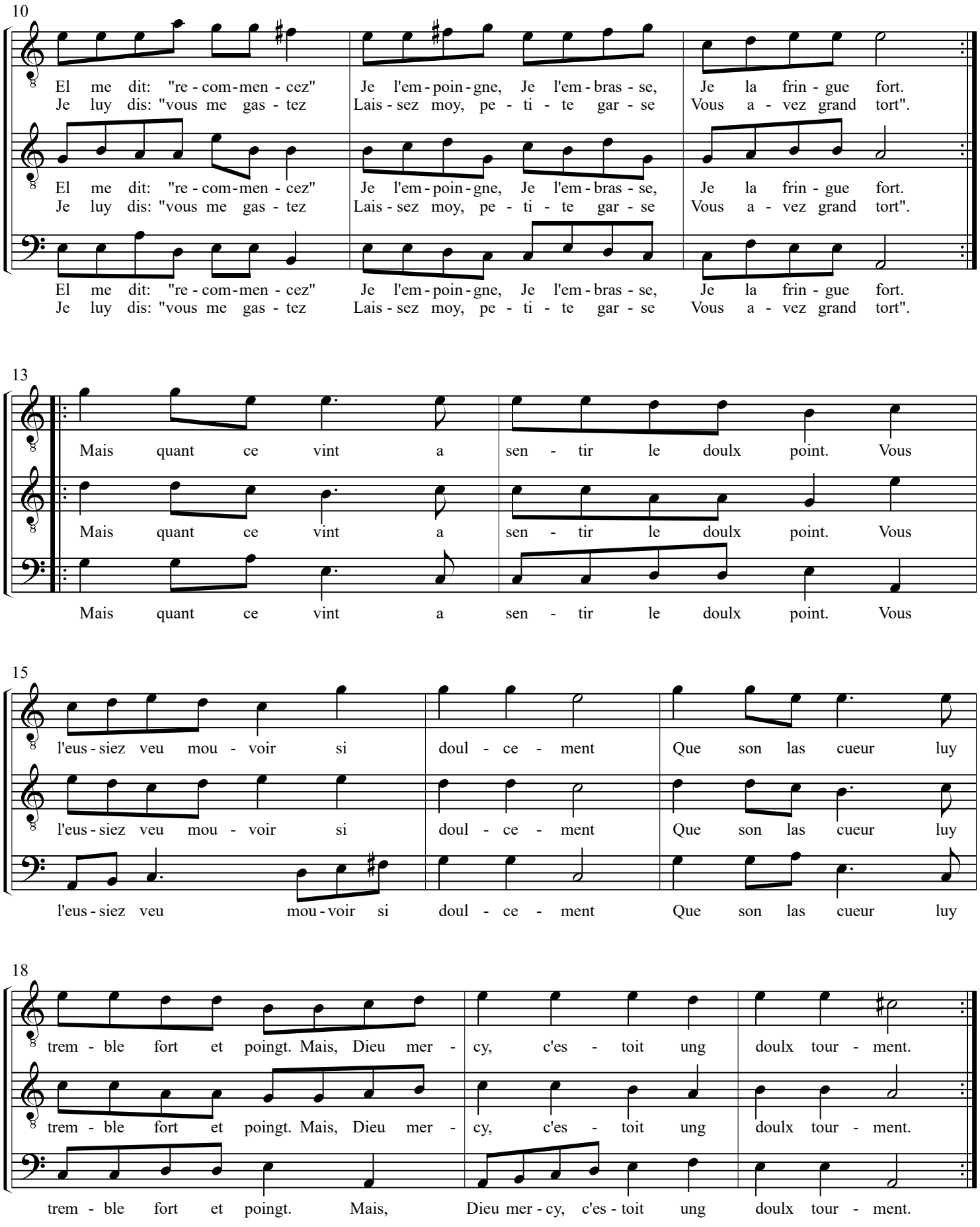
Il estoit une filette

There was a young girl

Clèment Janequin
(1485-1558)

Lower vocal lines



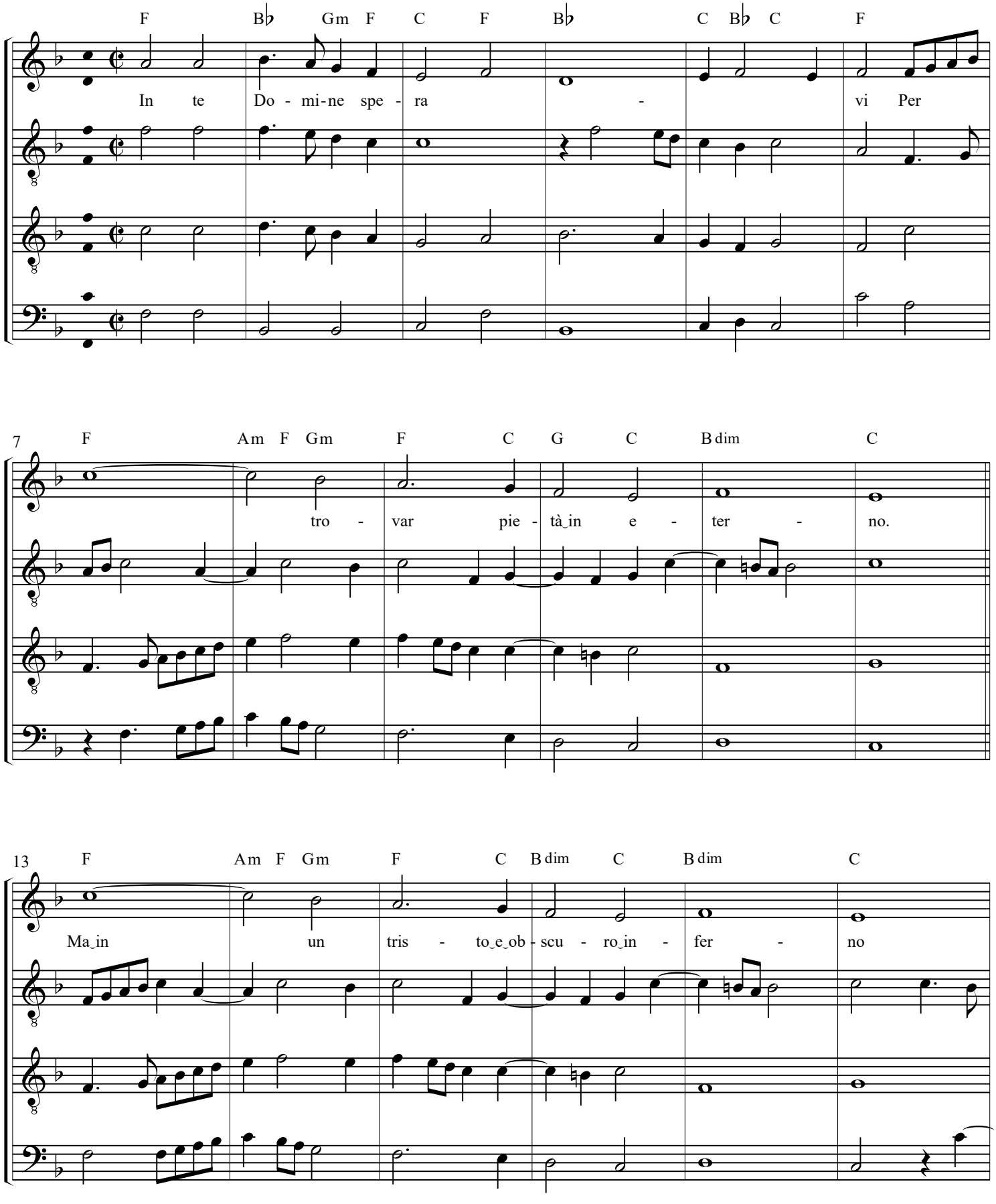

10
El me dit: "re - com - men - cez" Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Je luy dis: "vous me gas - tez Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".
El me dit: "re - com - men - cez" Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Je luy dis: "vous me gas - tez Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".
El me dit: "re - com - men - cez" Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Je luy dis: "vous me gas - tez Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".
13
Mais quant ce vint a sen - tir le doulx point. Vous
Mais quant ce vint a sen - tir le doulx point. Vous
Mais quant ce vint a sen - tir le doulx point. Vous
15
l'eus - siez veu mou - voir si doul - ce - ment Que son las cueur luy
l'eus - siez veu mou - voir si doul - ce - ment Que son las cueur luy
l'eus - siez veu mou - voir si doul - ce - ment Que son las cueur luy
18
trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.
trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.
trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.

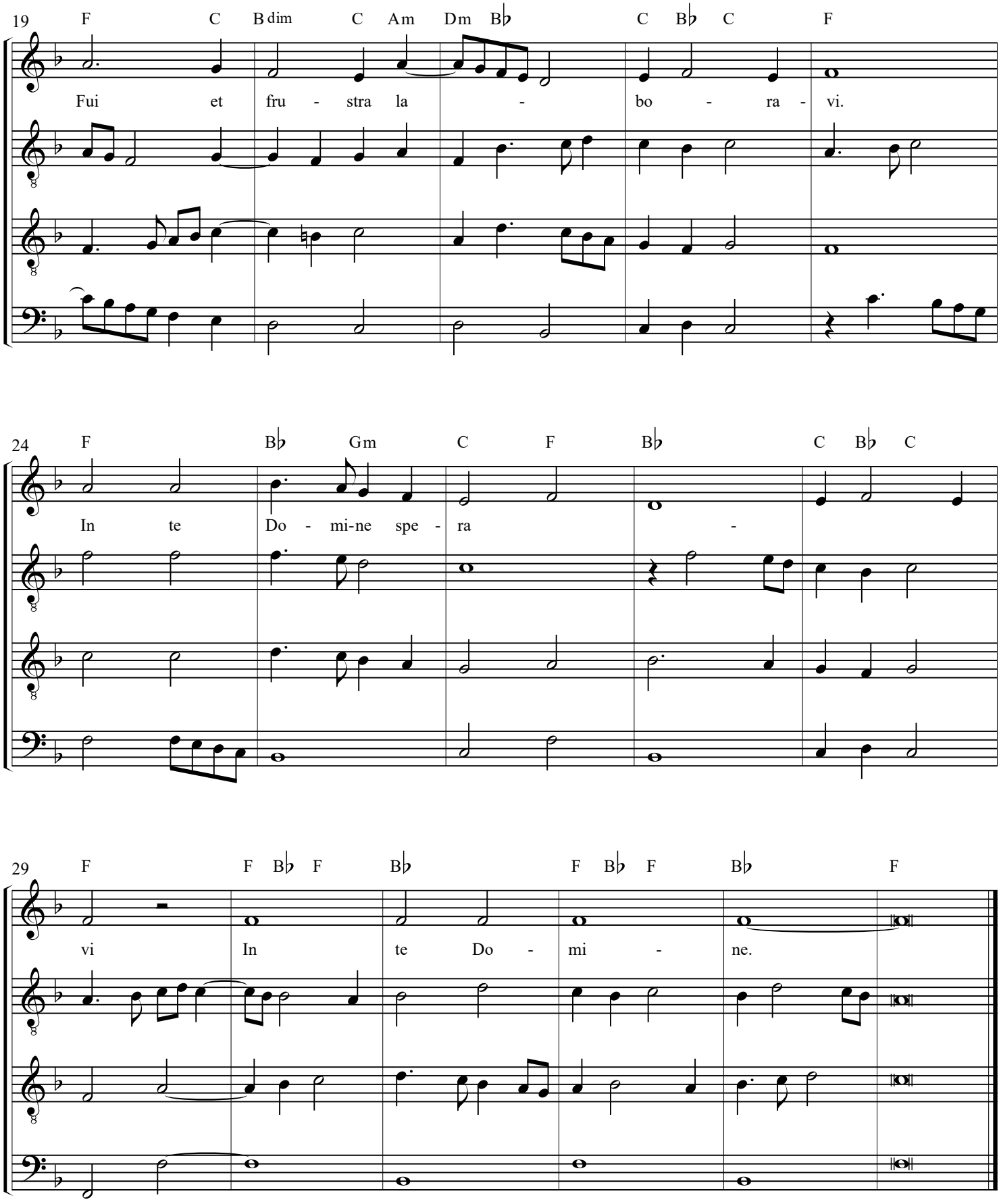
from *Frottole libro primo*, 1504

In te Domine speravi

I put my trust in you, Lord

Josquin des Pres (c.1440-1521)

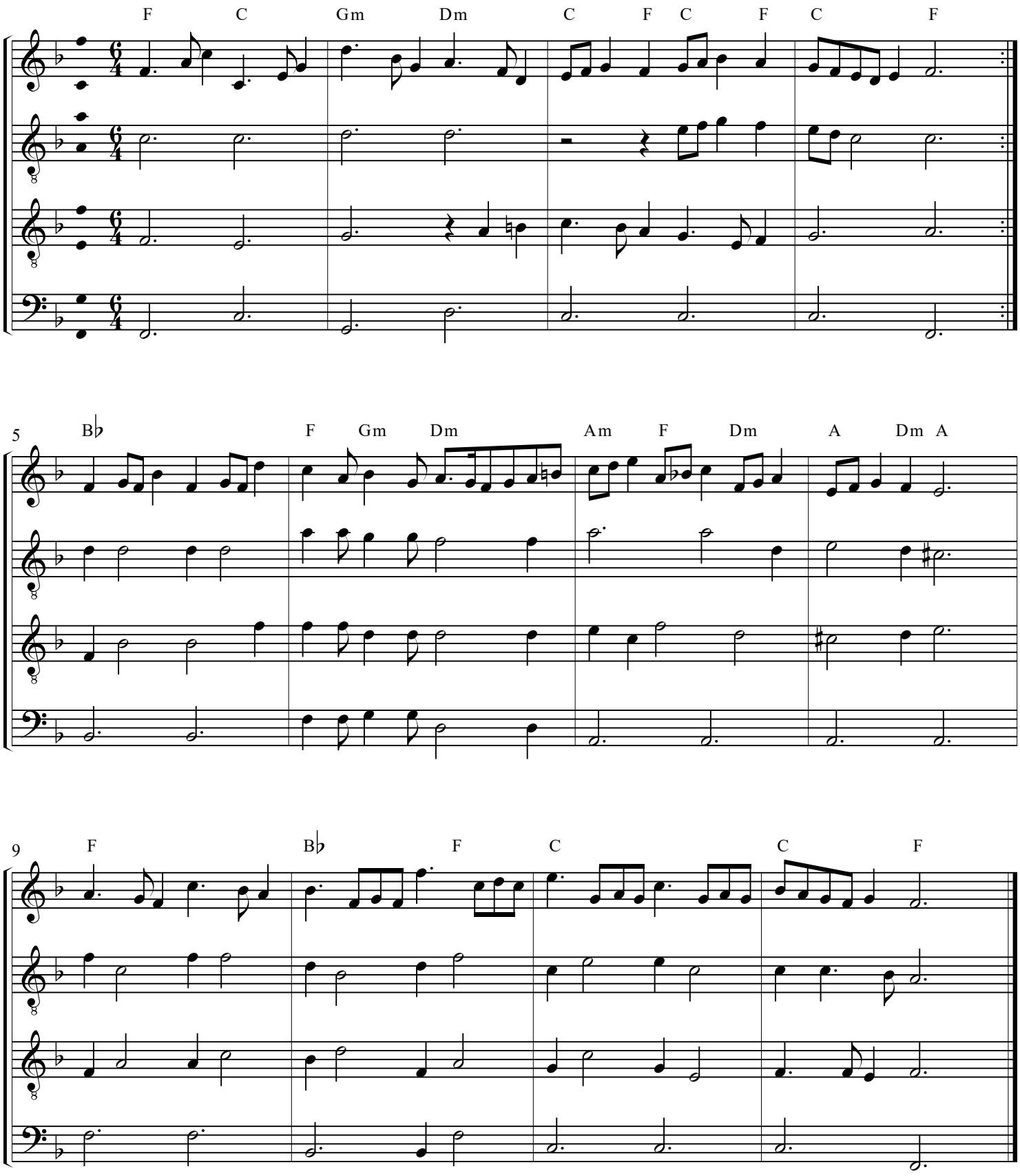



19
F C B dim C Am Dm B♭ C B♭ C F
Fui et fru - stra la - bo - ra - vi.
24
F B♭ Gm C F B♭ C B♭ C
In te Do - mi-ne spe - ra -
29
F F B♭ F B♭ F B♭ F B♭ F
vi In te Do - mi - ne.

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

the Irishe dumpe

Anon.



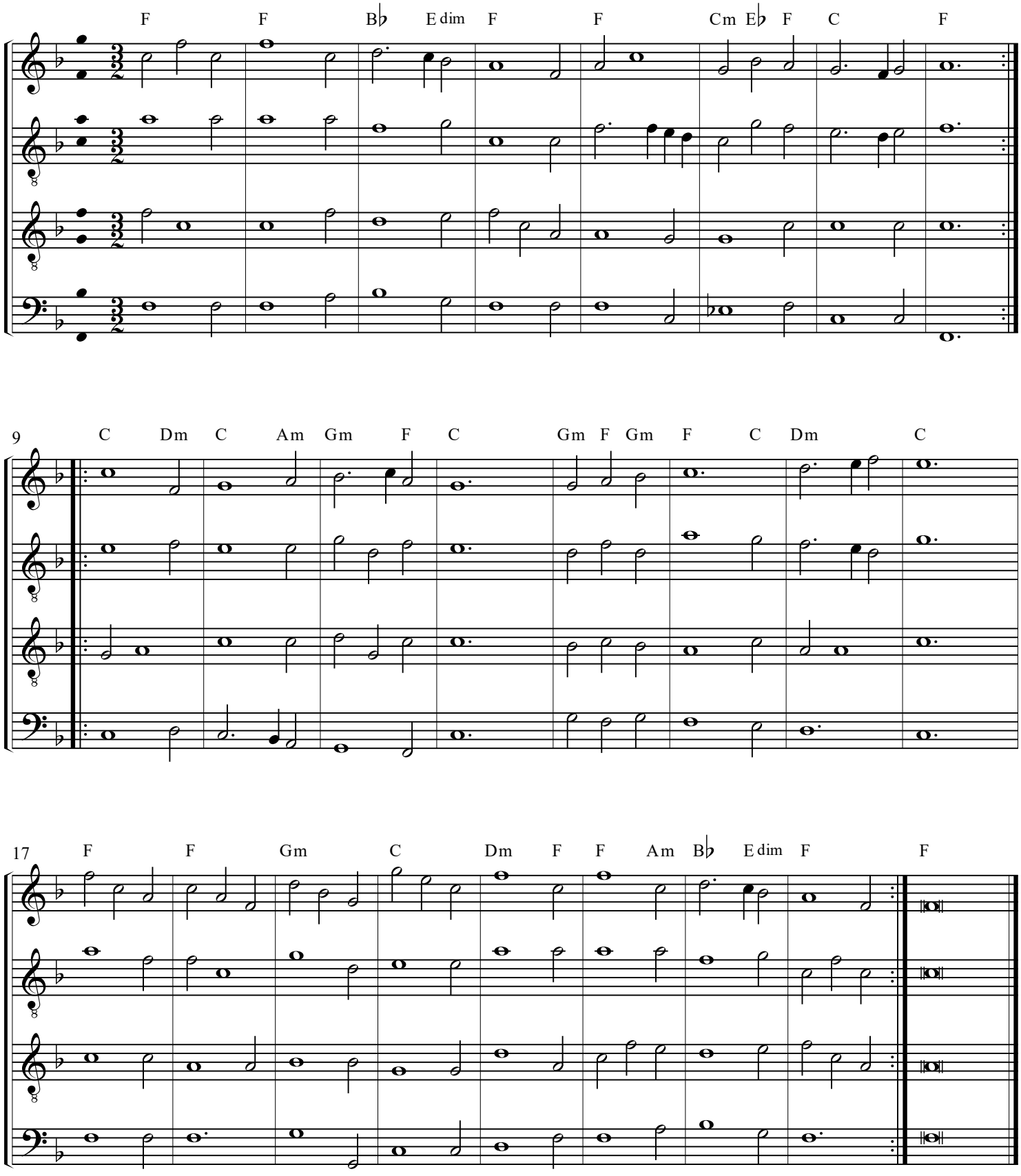
adapted by Steve Hendricks

from *Terpsichore*,
1612

Gaillarde

CCC

Michael Praetorius
(c.1571-1621)

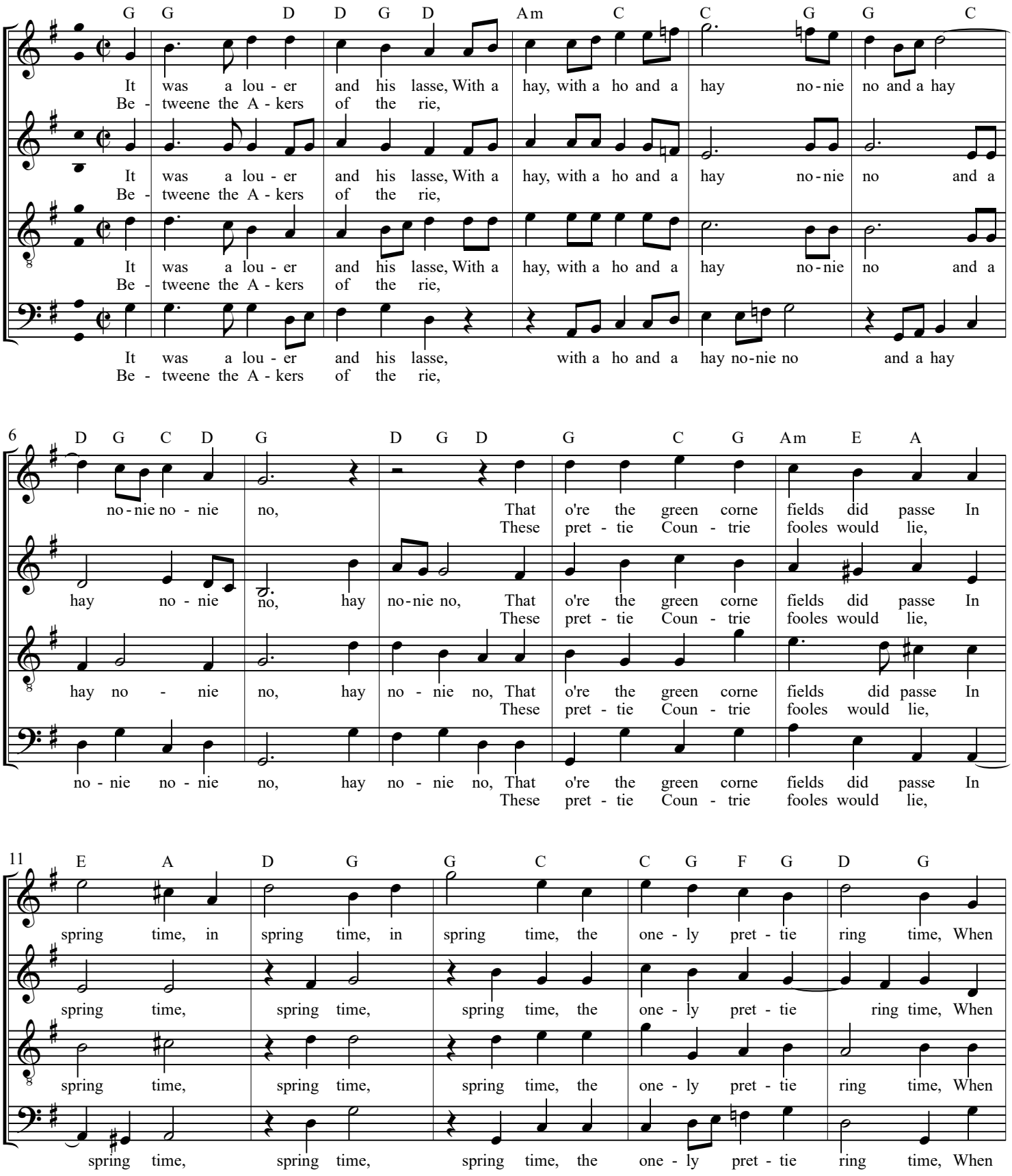


from *The First Booke of Ayres*, 1600

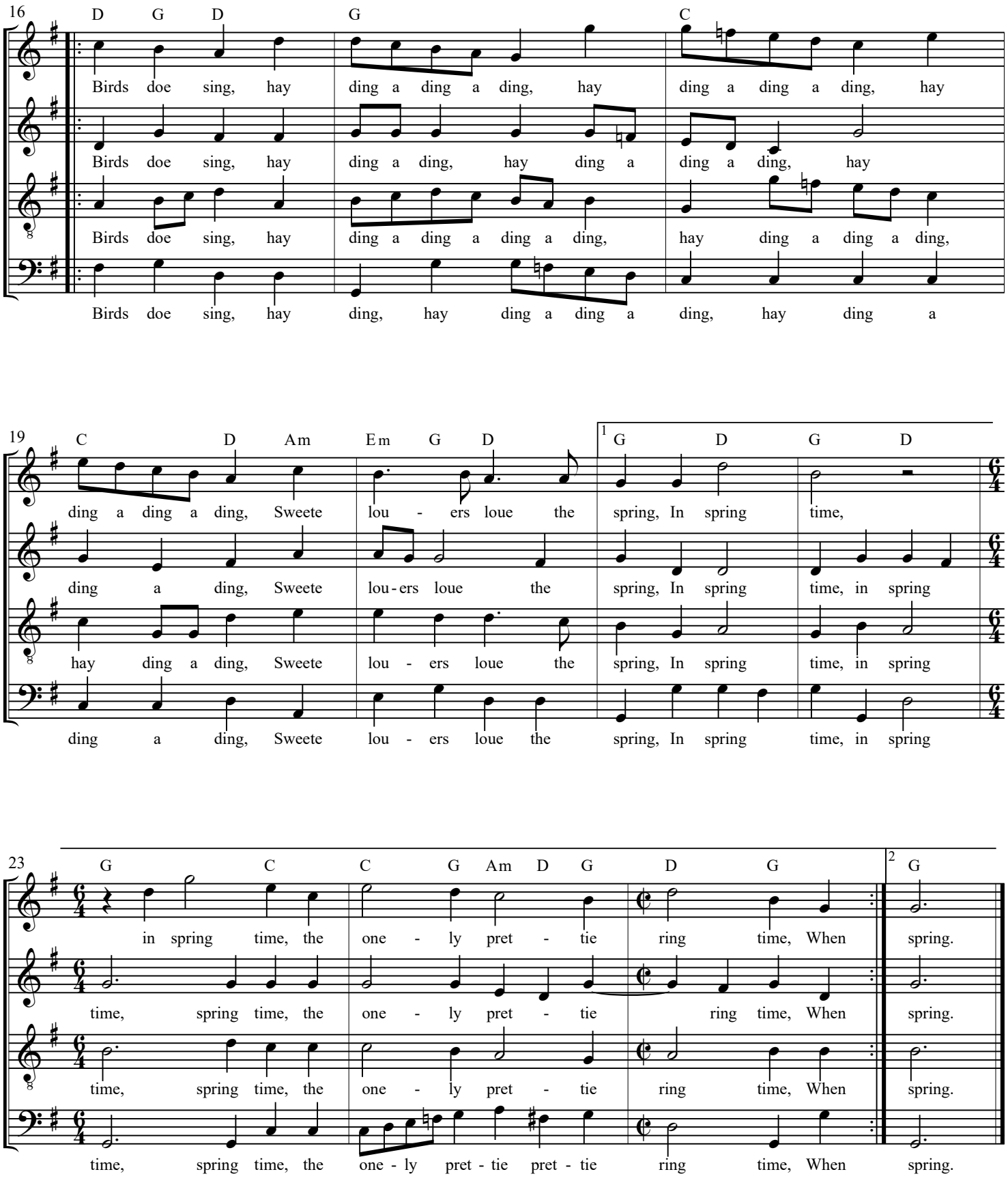
It was a louer and his lasse

verses 1-2

Thomas Morley (1558-1603) & William Shakespeare (1564-1616)



adapted by Steve Hendricks



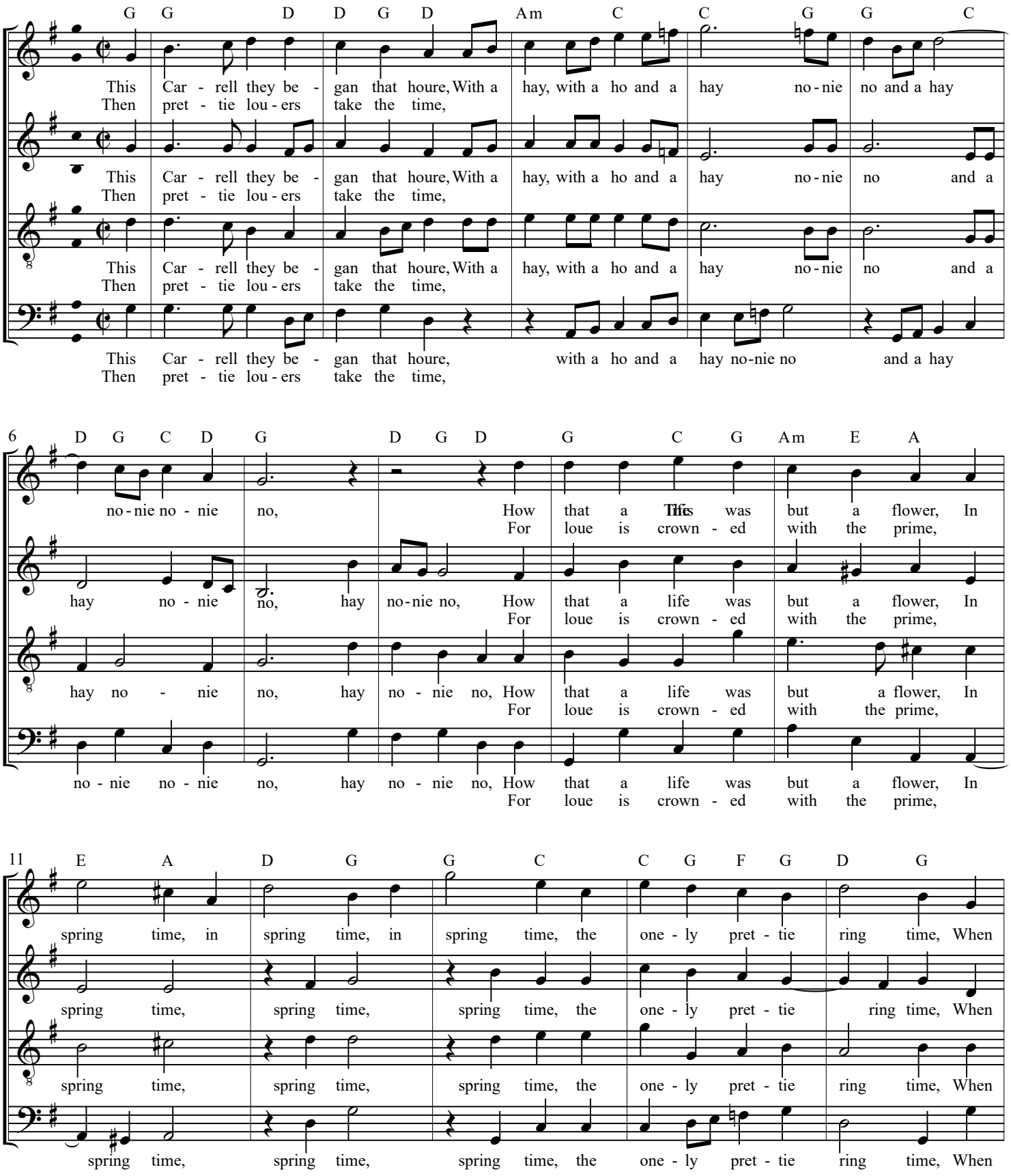
more verses on following pages

from *The First Booke of Ayres*, 1600

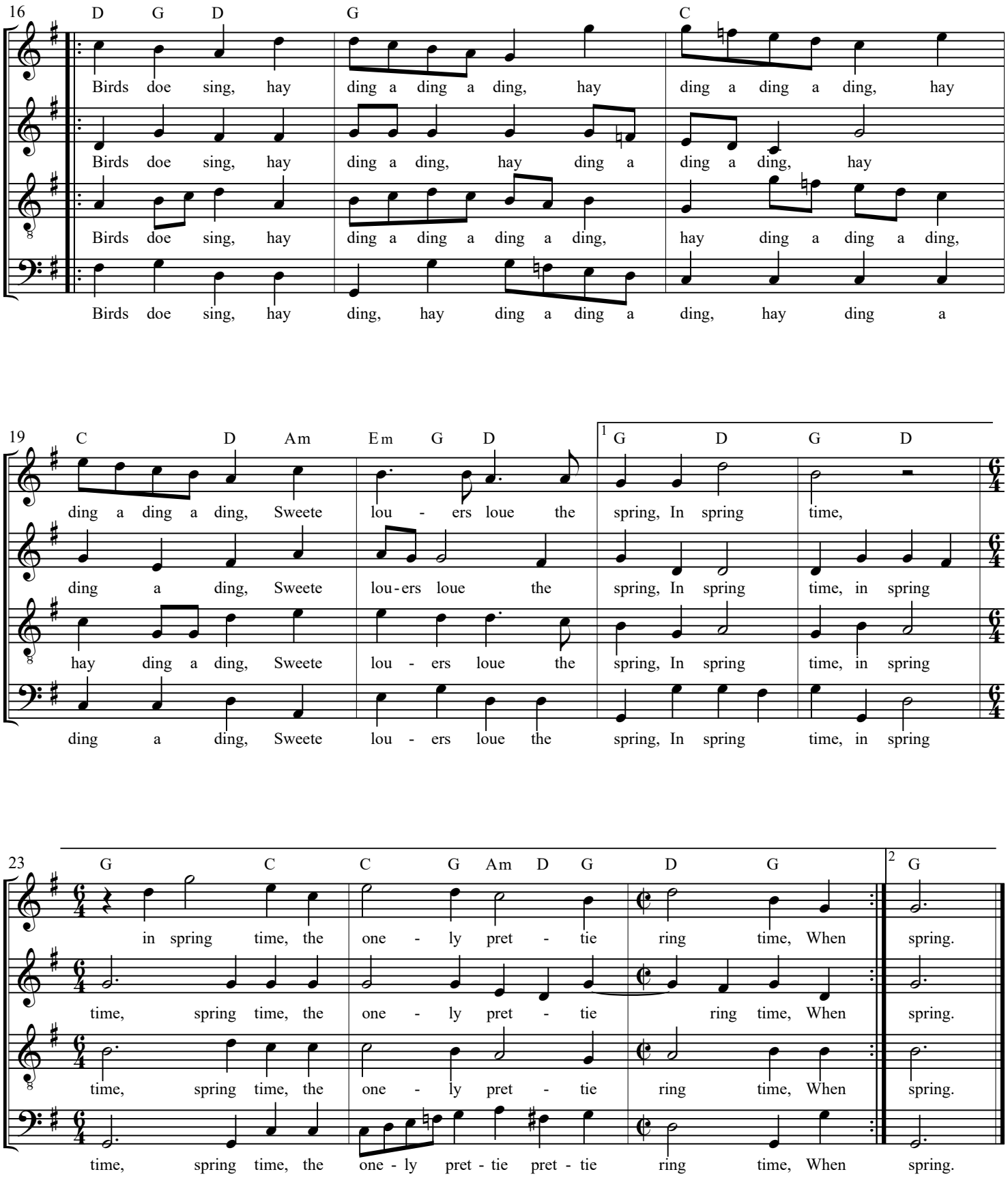
It was a louer and his lasse

verses 3-4

Thomas Morley (1558-1603) & William Shakespeare (1564-1616)



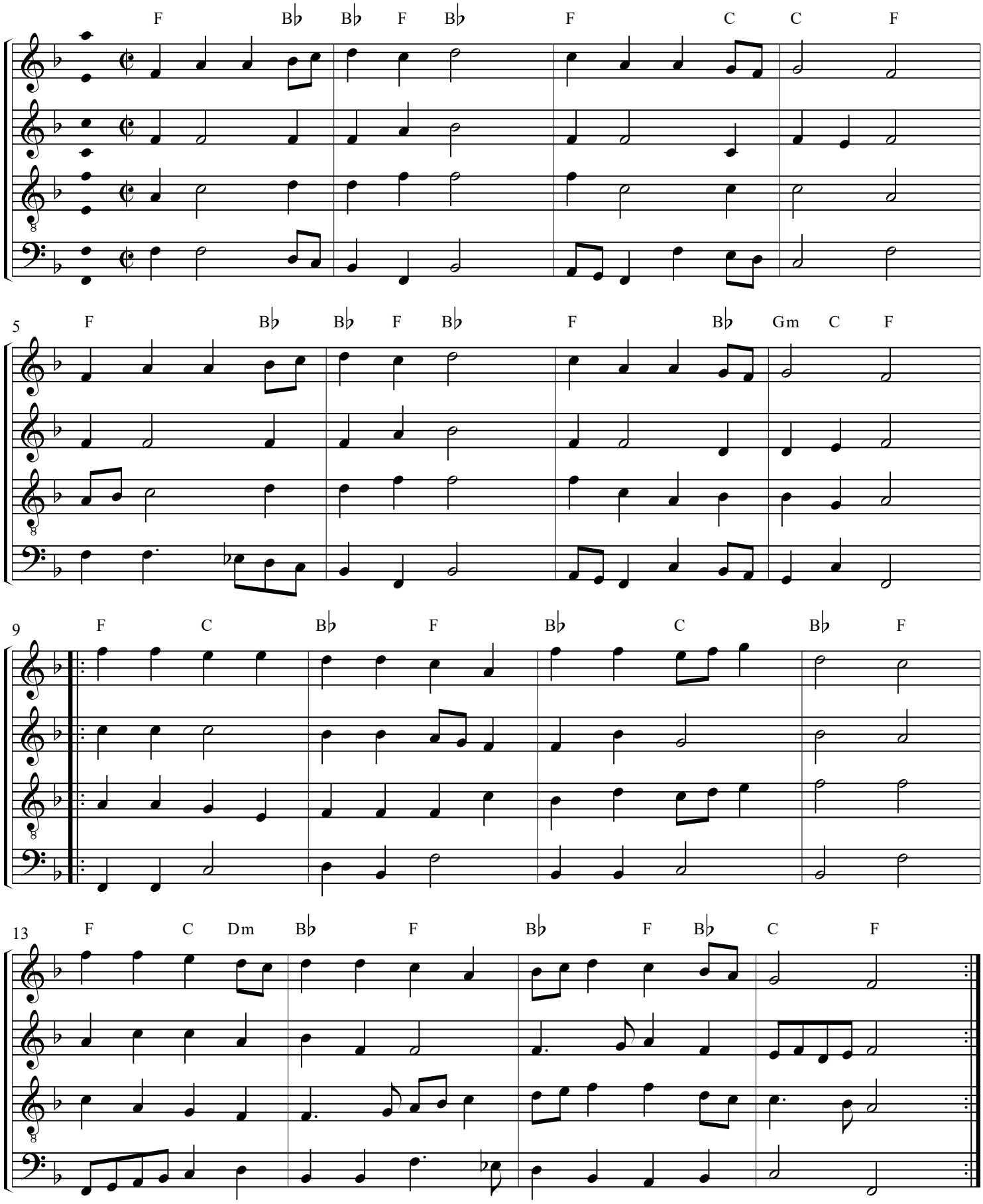
adapted by Steve Hendricks


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.

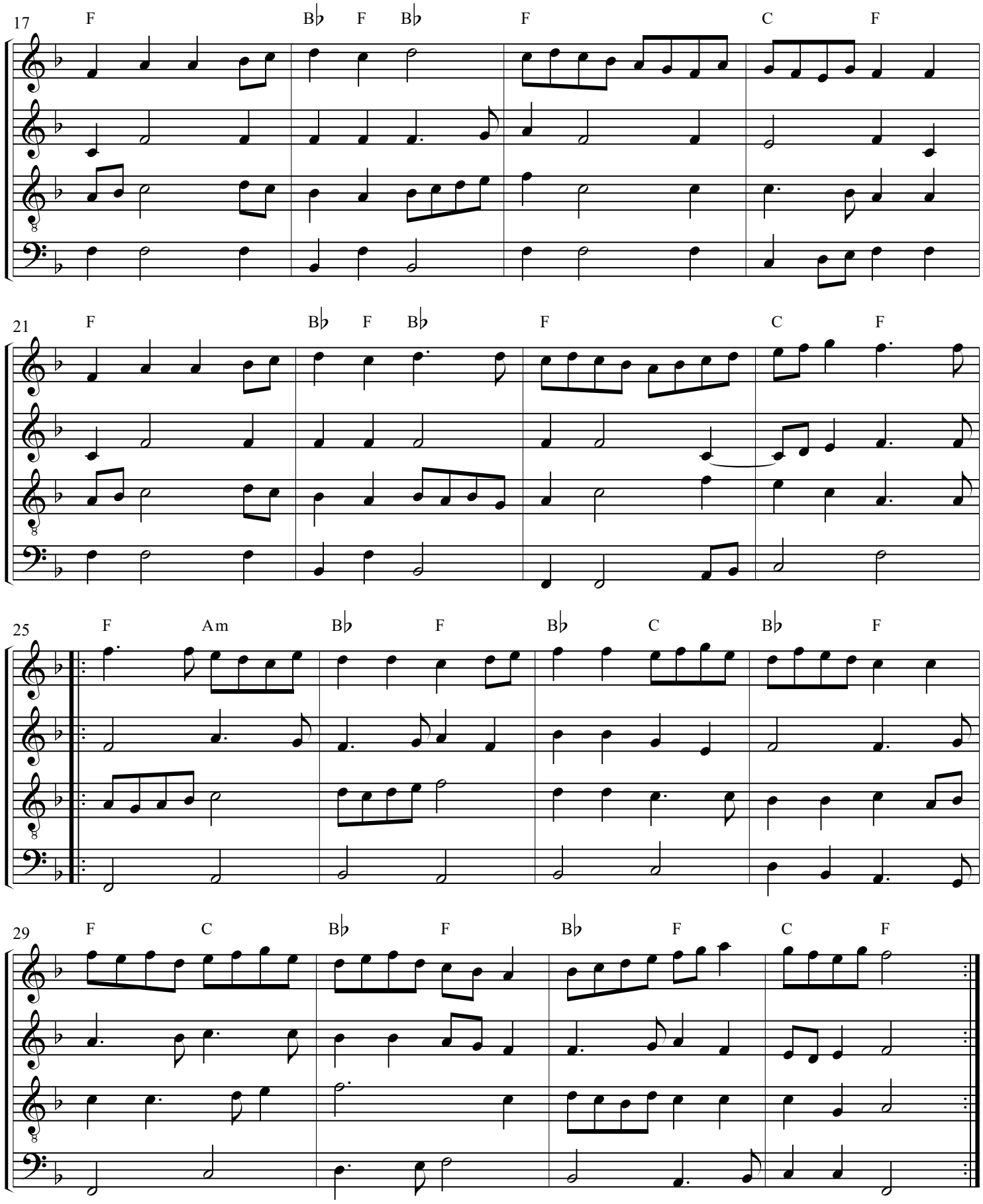
from *The Dancing Master*,
4th ed., 1670

Jamaica

John Playford
(1623-1686)



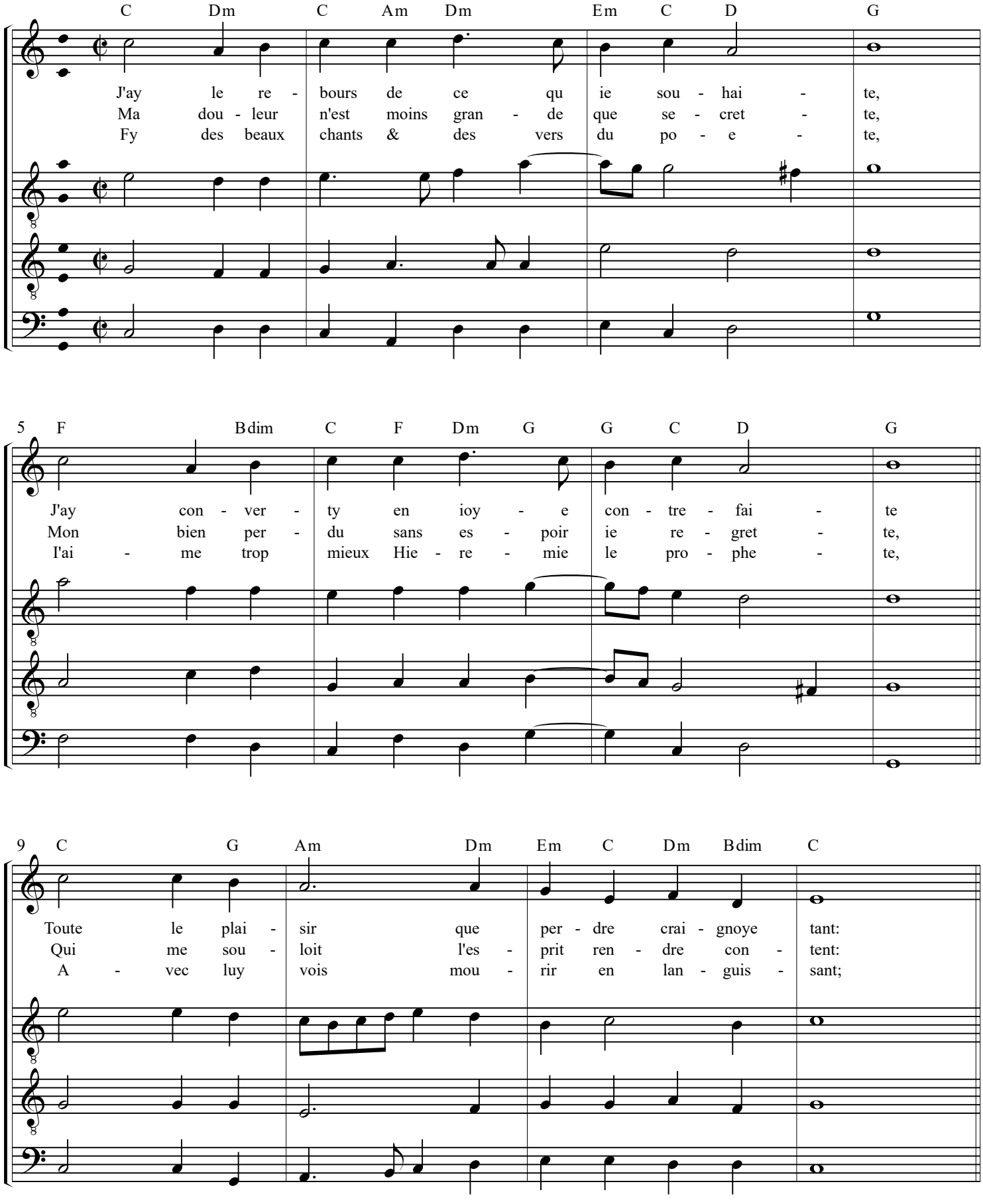
setting by Steve Hendricks


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

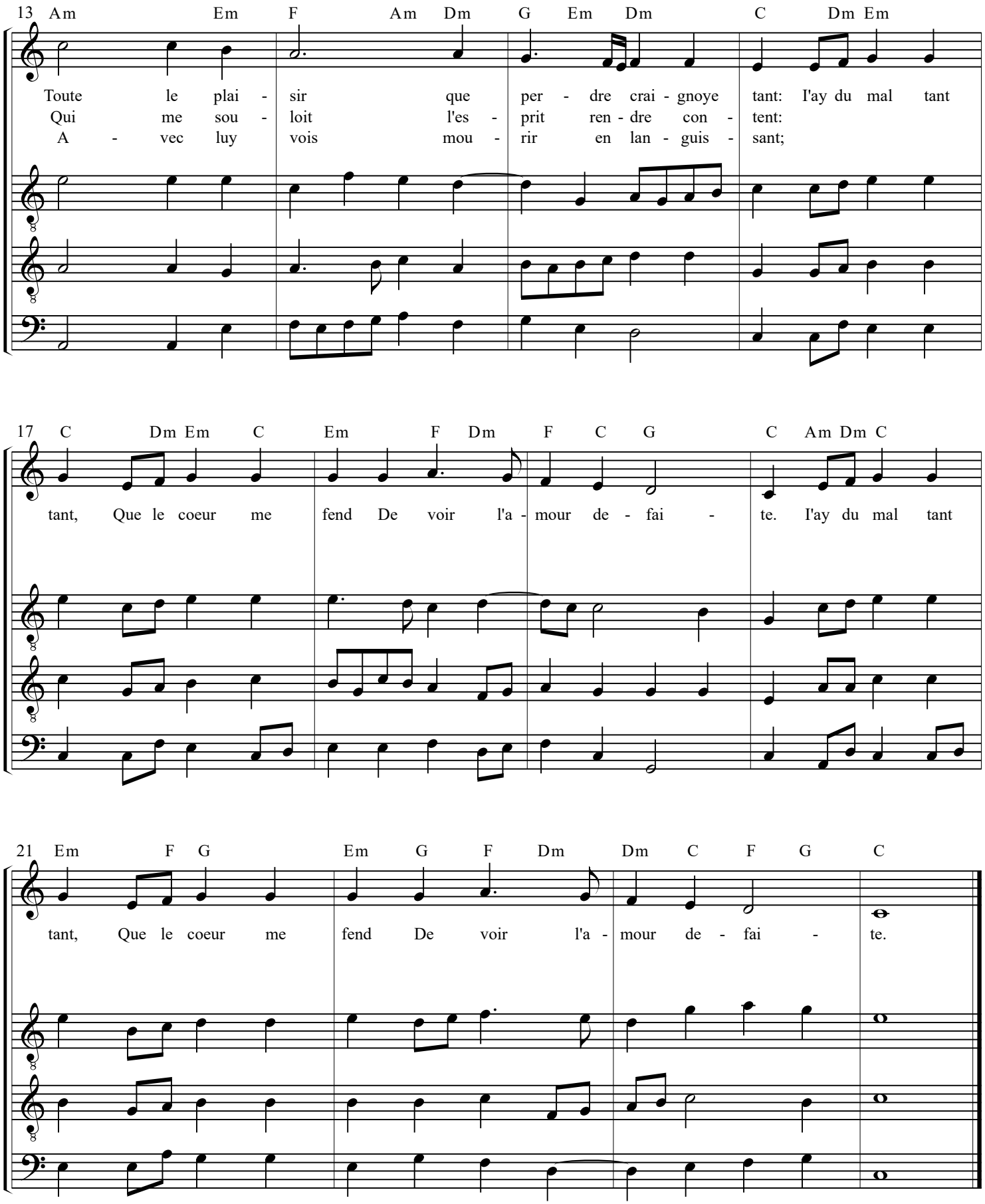
pavane from *Chorearum Molliorum*, 1583; chanson from *Premier livre de chansons*, 1552

Pavane I'ay du mal

Pierre Phalèse (c.1510-c.1573)
lyrics by Pierre Certon (1515-1572)



Measures 9-12 are not in the original song

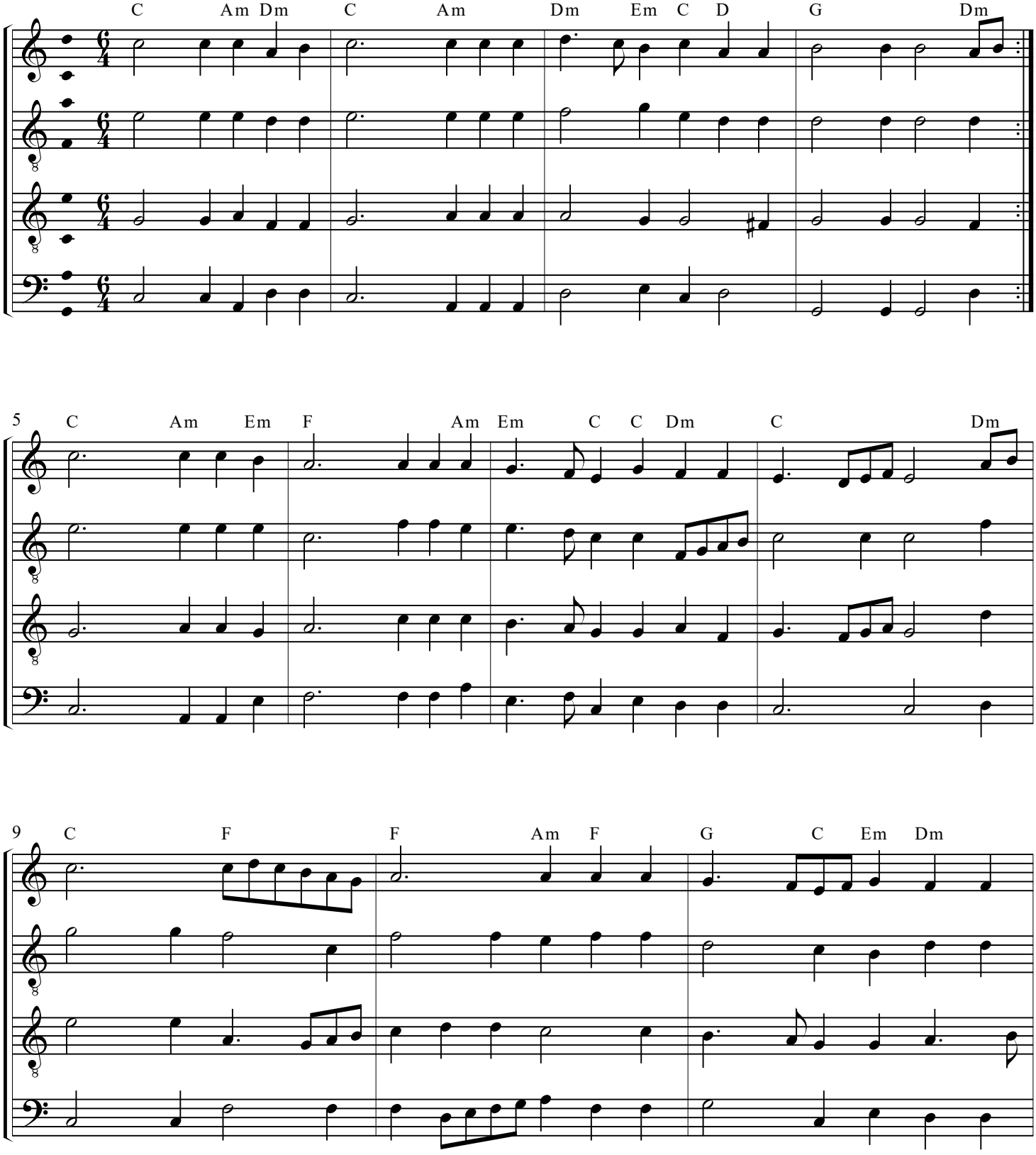

13 Am Em F Am Dm G Em Dm C Dm Em
Toute le plai - sir que per - dre crai - gnoye tant: I'ay du mal tant
Qui me sou - loit l'es - prit ren - dre con - tent:
A - vec luy vois mou - rir en lan - guis - sant;
17 C Dm Em C Em F Dm F C G C Am Dm C
tant, Que le coeur me fend De voir l'a - mour de - fai - te. I'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.

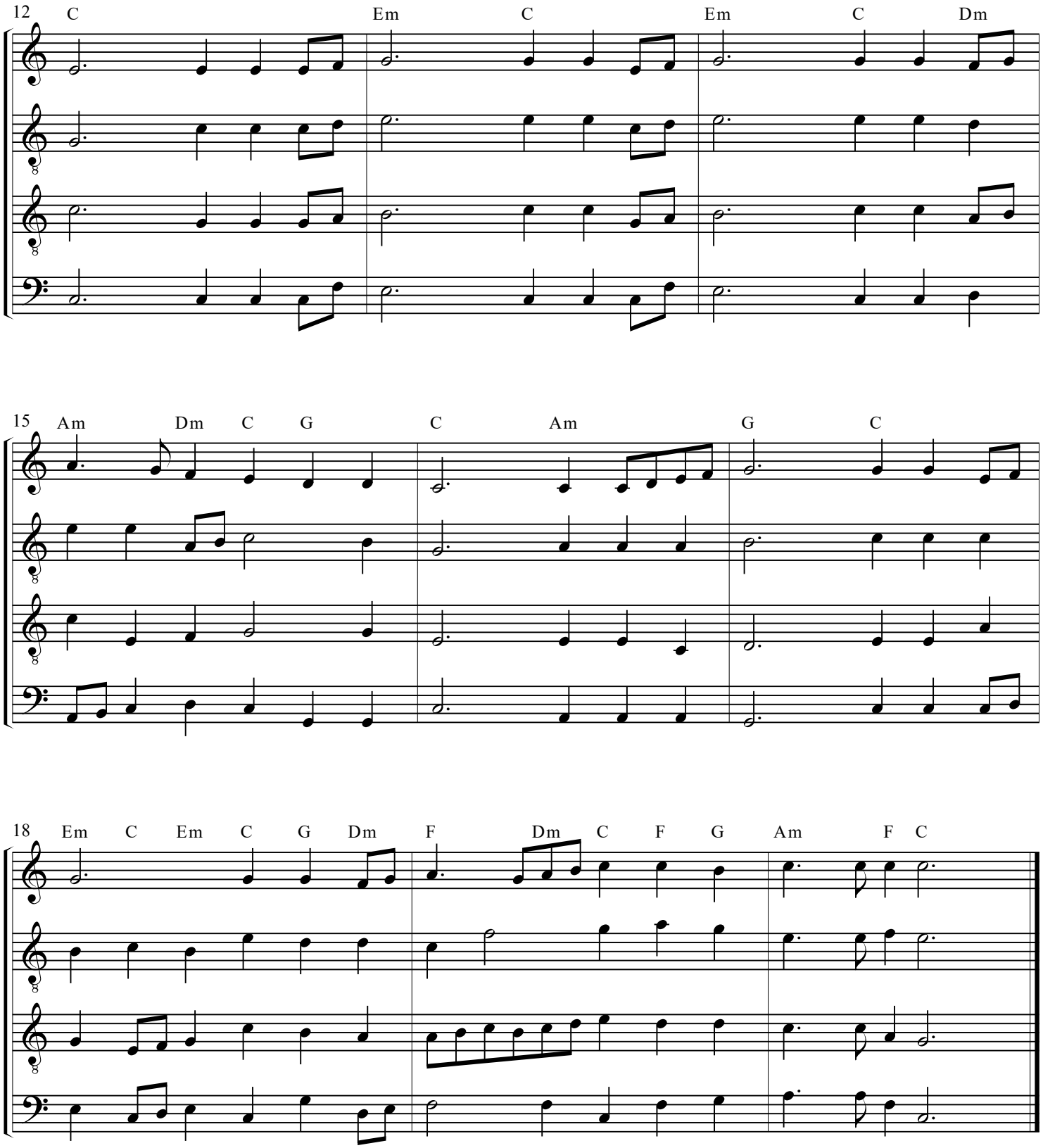
from *Chorearum Molliorum*,
1583

A Gaillarde

I'ai du mal

Pierre Phalèse
(c.1510-c.1573)



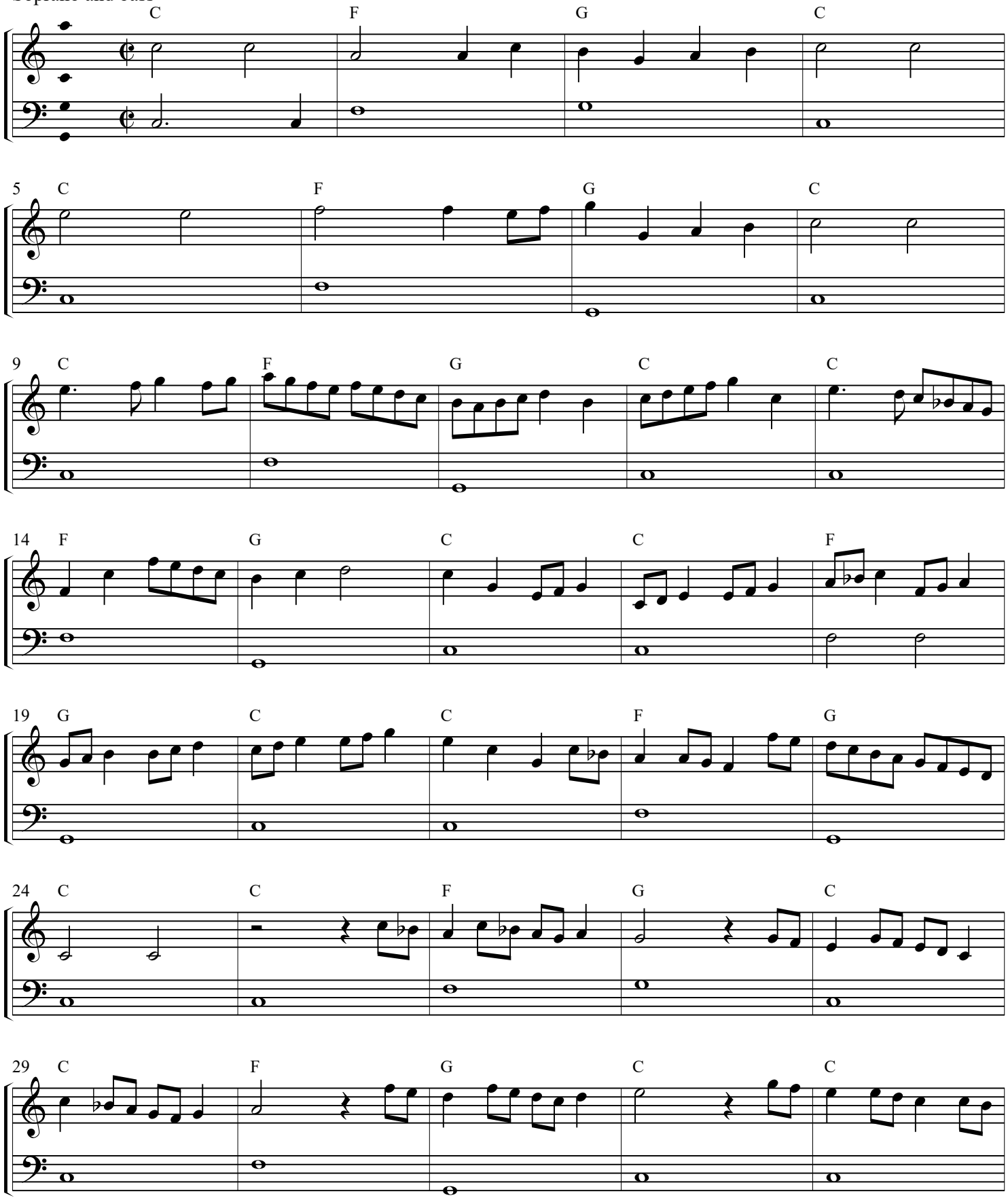

12
C
Em
C
Em
C
Dm
15
Am
Dm
C
G
C
Am
G
C
18
Em
C
Em
C
G
Dm
F
Dm
C
F
G
Am
F
C

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

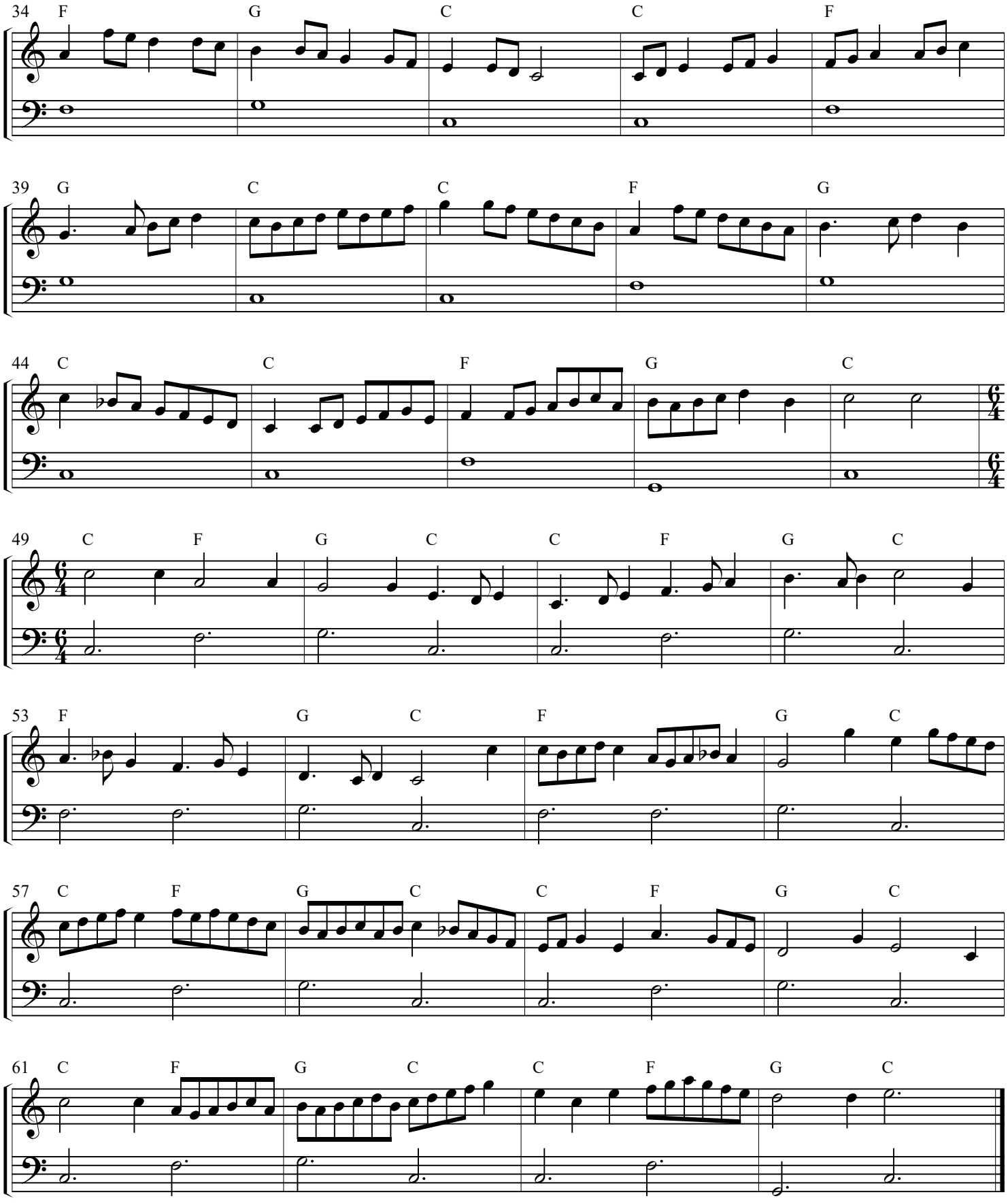
The Jewes Dance

Richard Nicholson
(fl.1595; d.1639)

Soprano and bass



Top line by Warwick Edwards

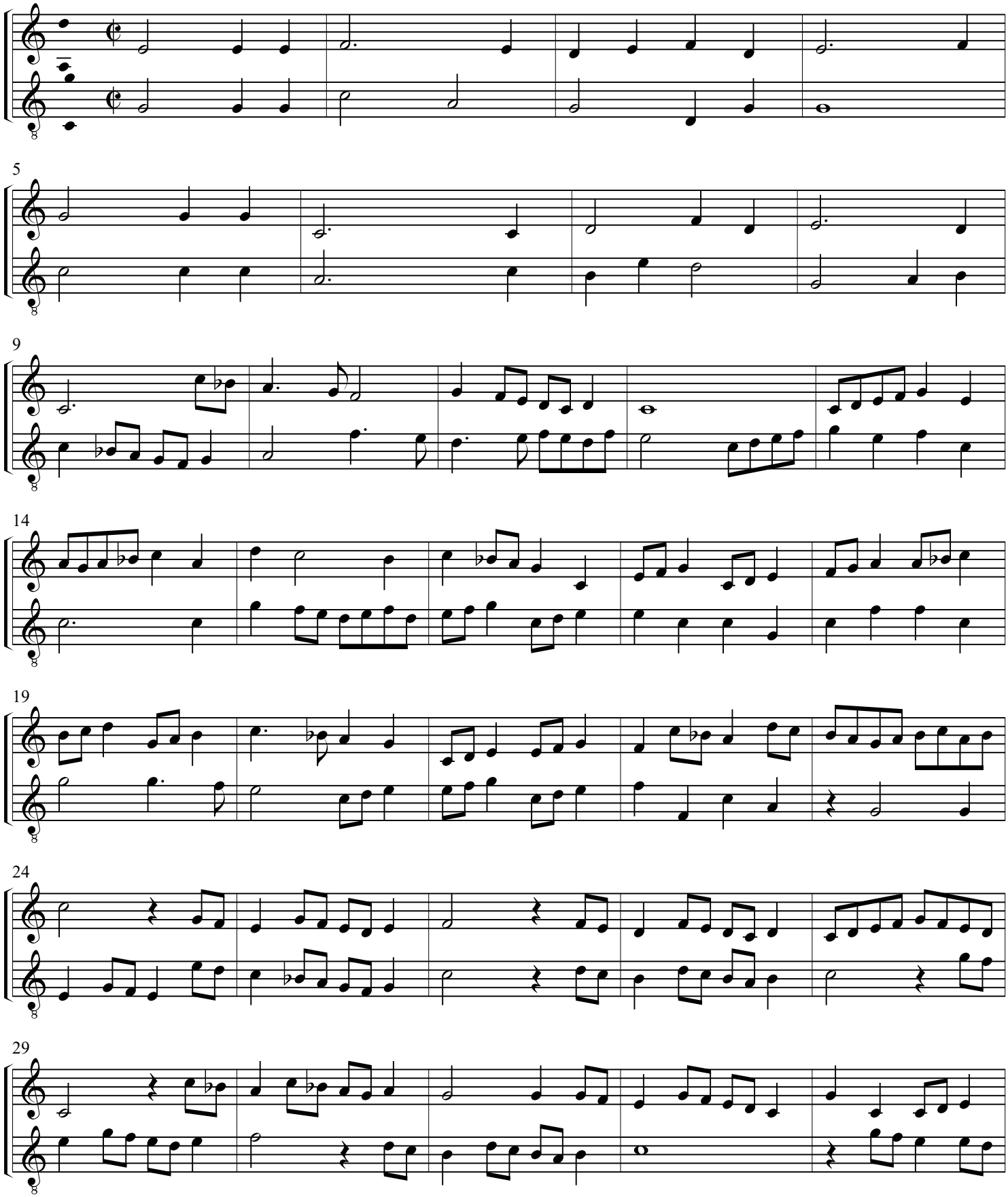

34 F G C C F
39 G C C F G
44 C C F G C
49 C F G C C F G C
53 F G C F G C
57 C F G C C F G C
61 C F G C C F G C

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

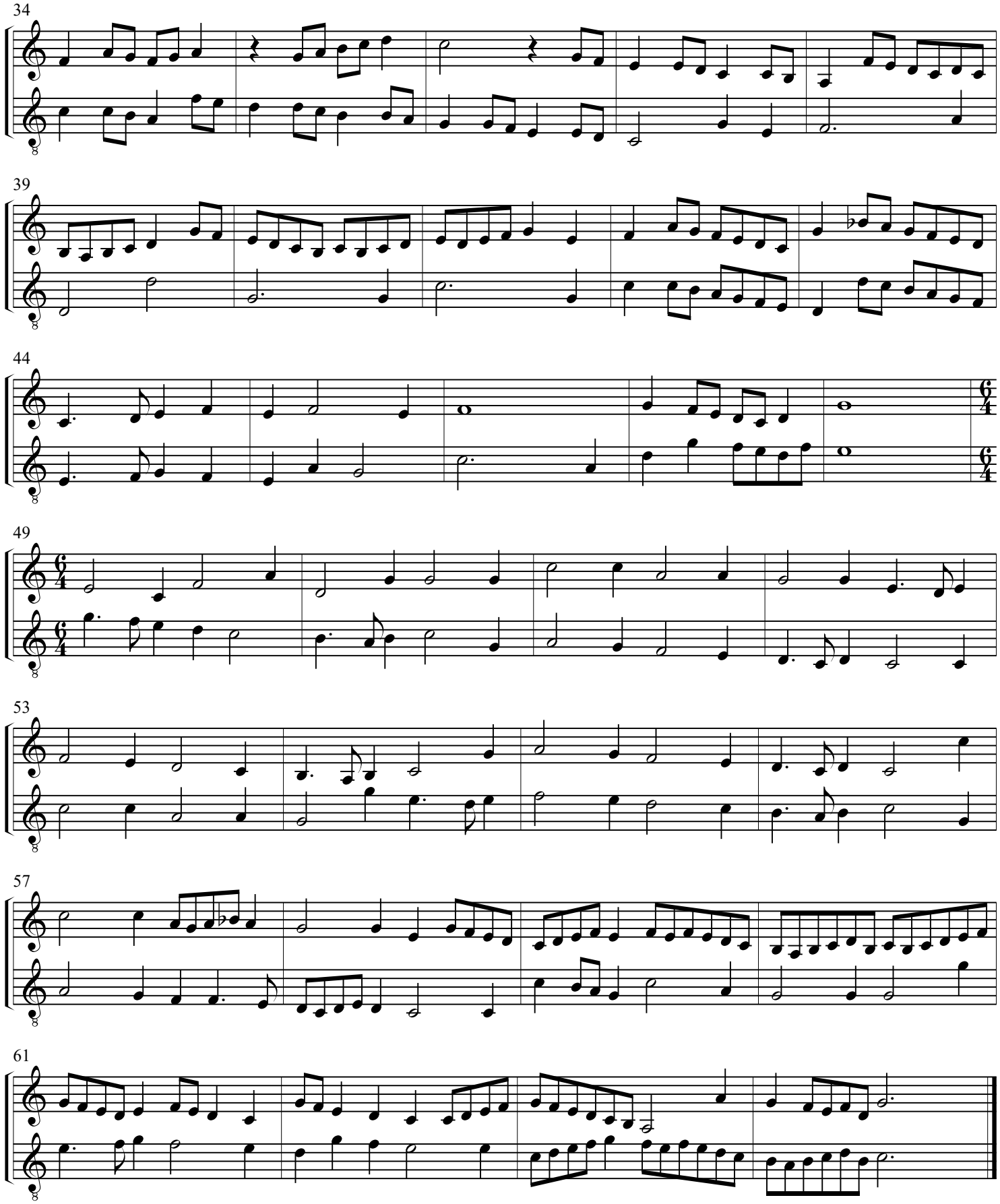
The Jewes Dance

Richard Nicholson (fl.1595; d.1639)

Alto and tenor



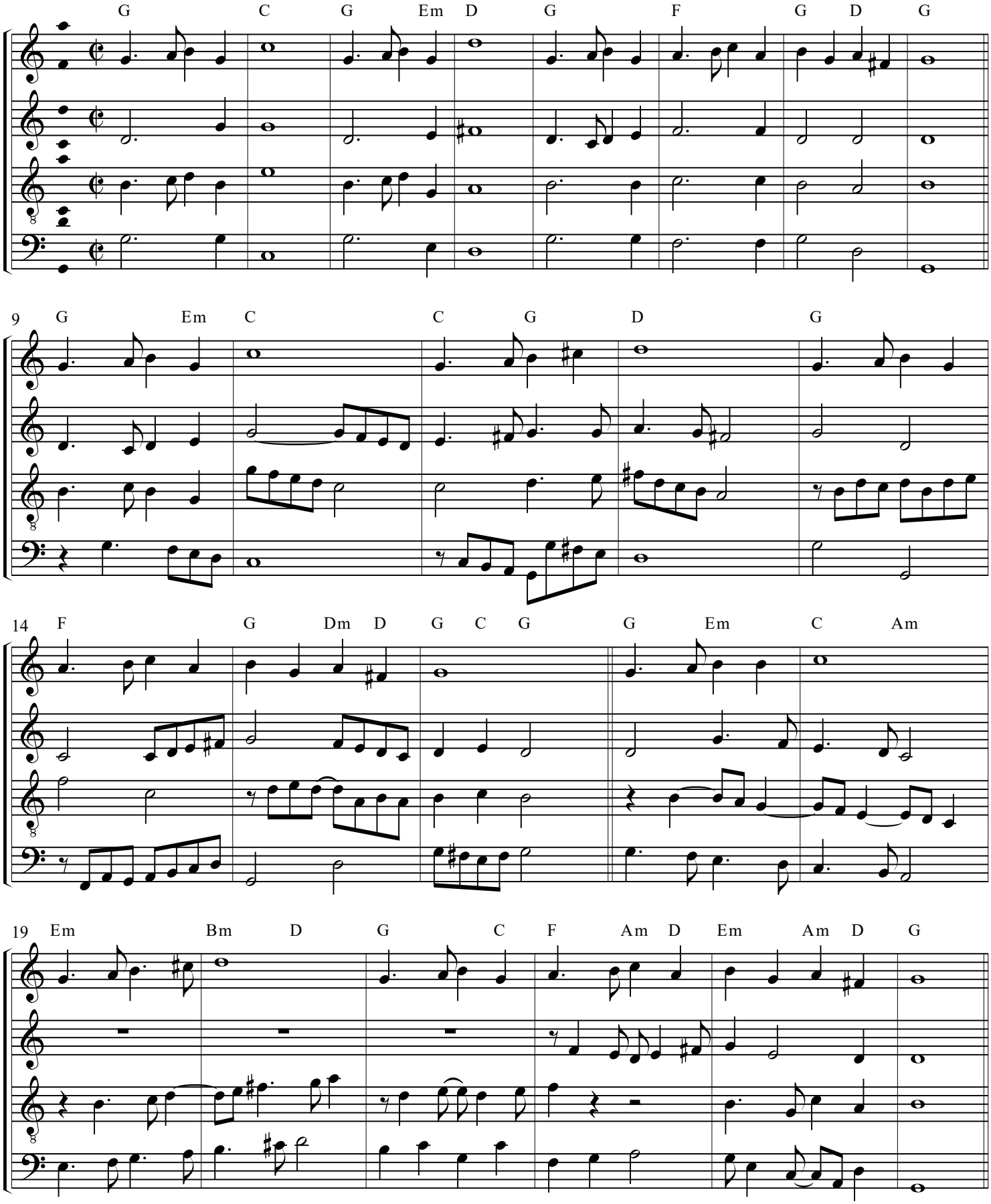
adapted by Steve Hendricks


34
39
44
49
53
57
61

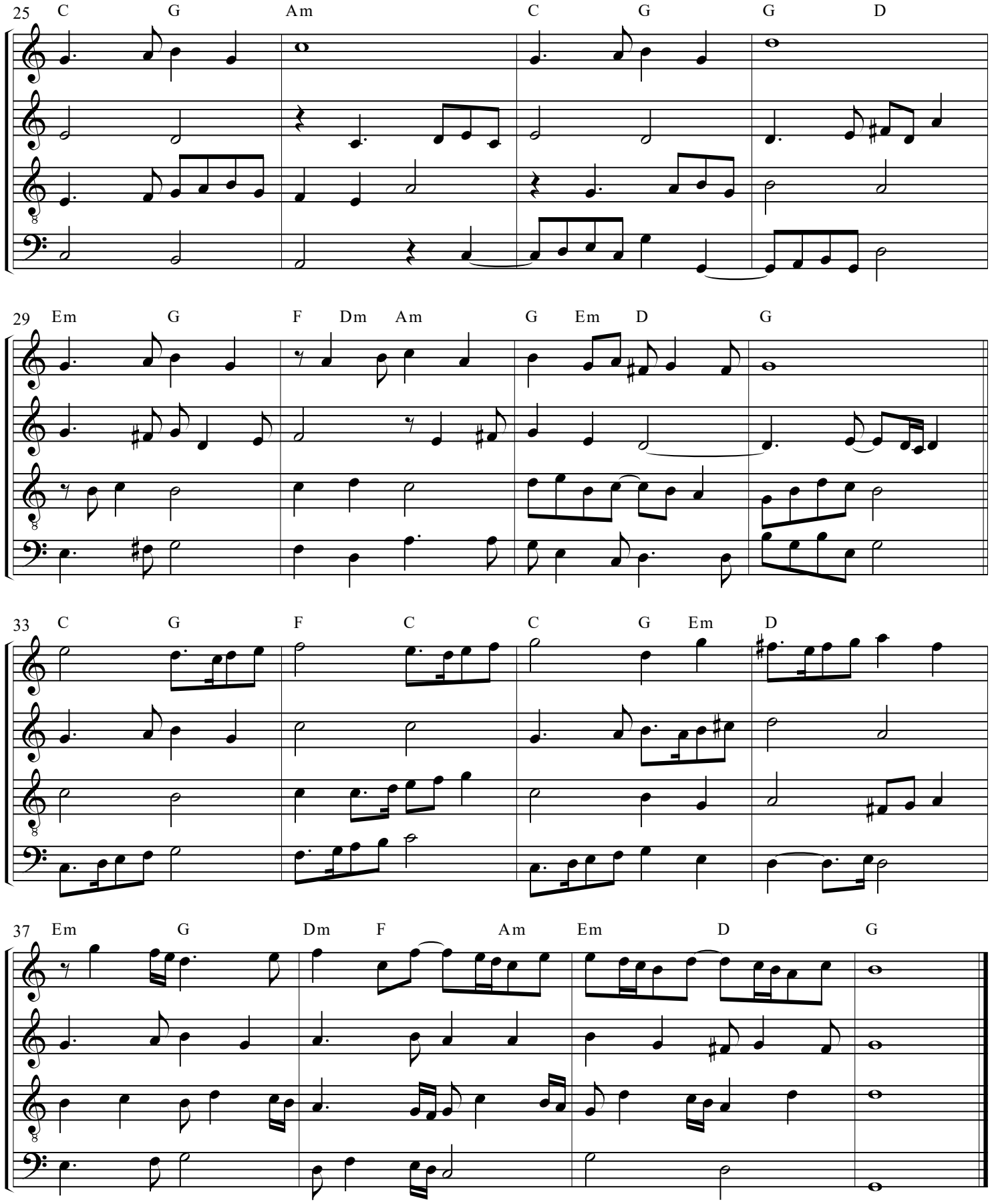
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Jhon come kisse me now

William Byrd (1542-1623)



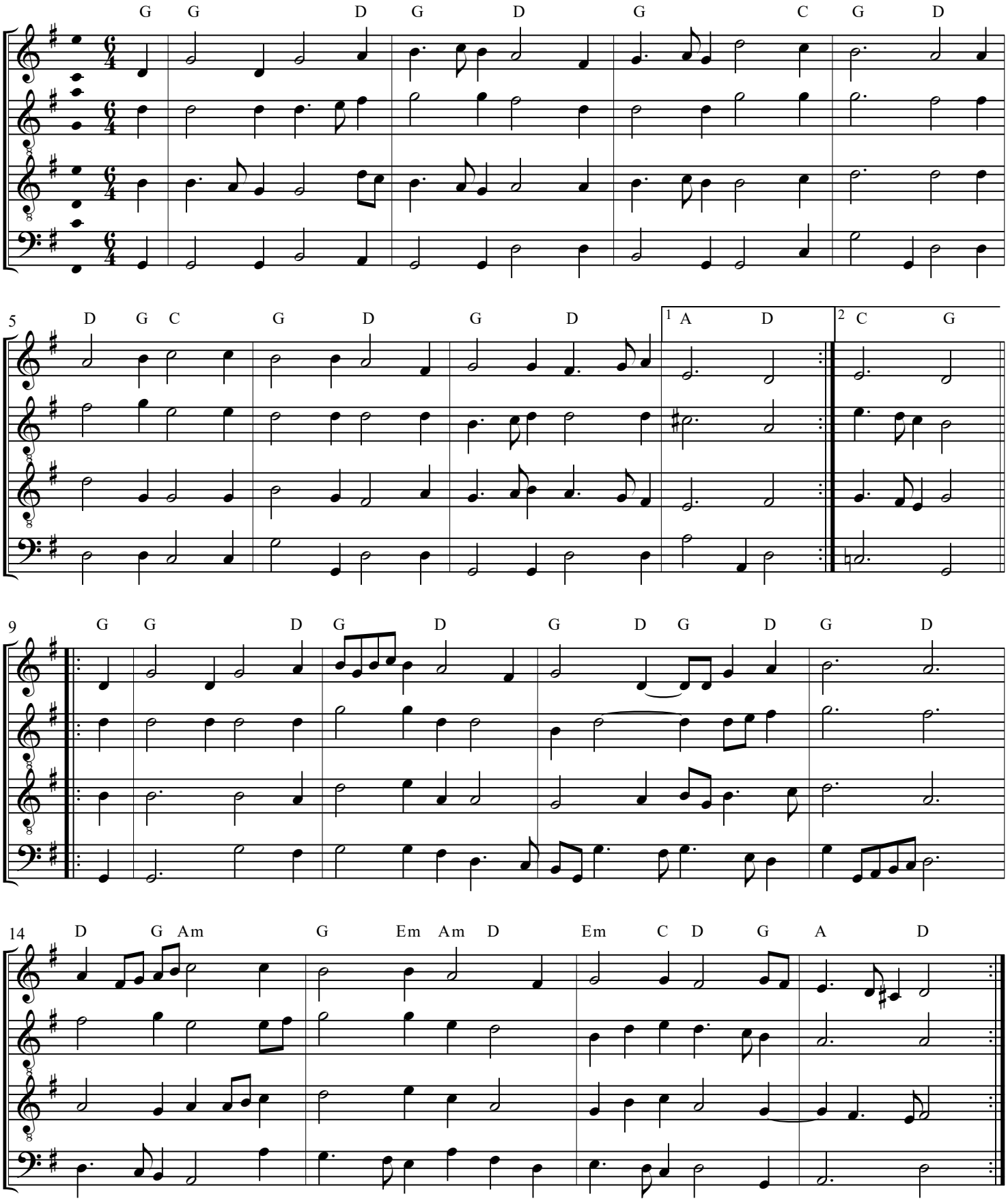
adapted by Steve Hendricks


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

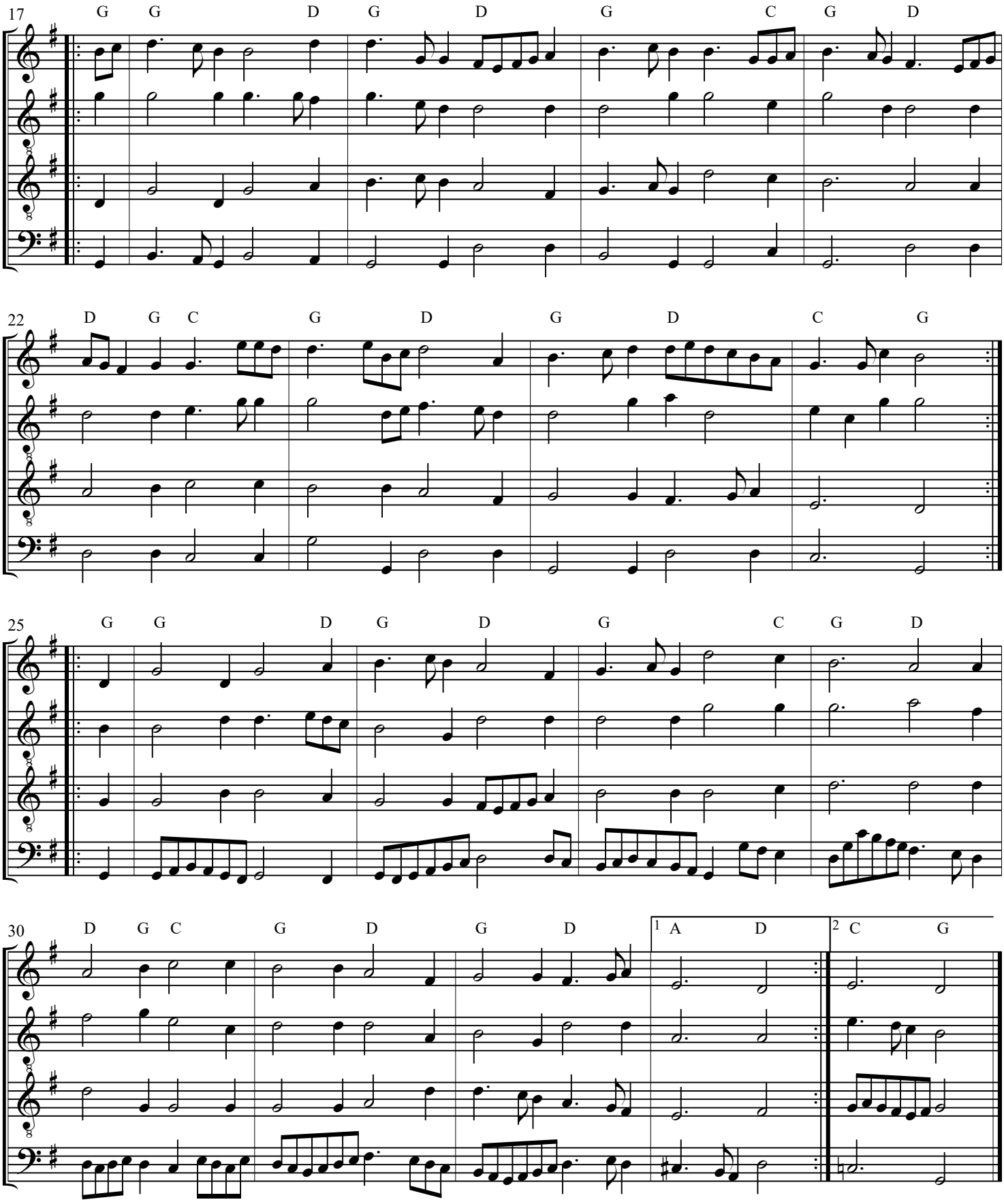
from several early 17th C. sources, includingthe Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Jog On

Anon.



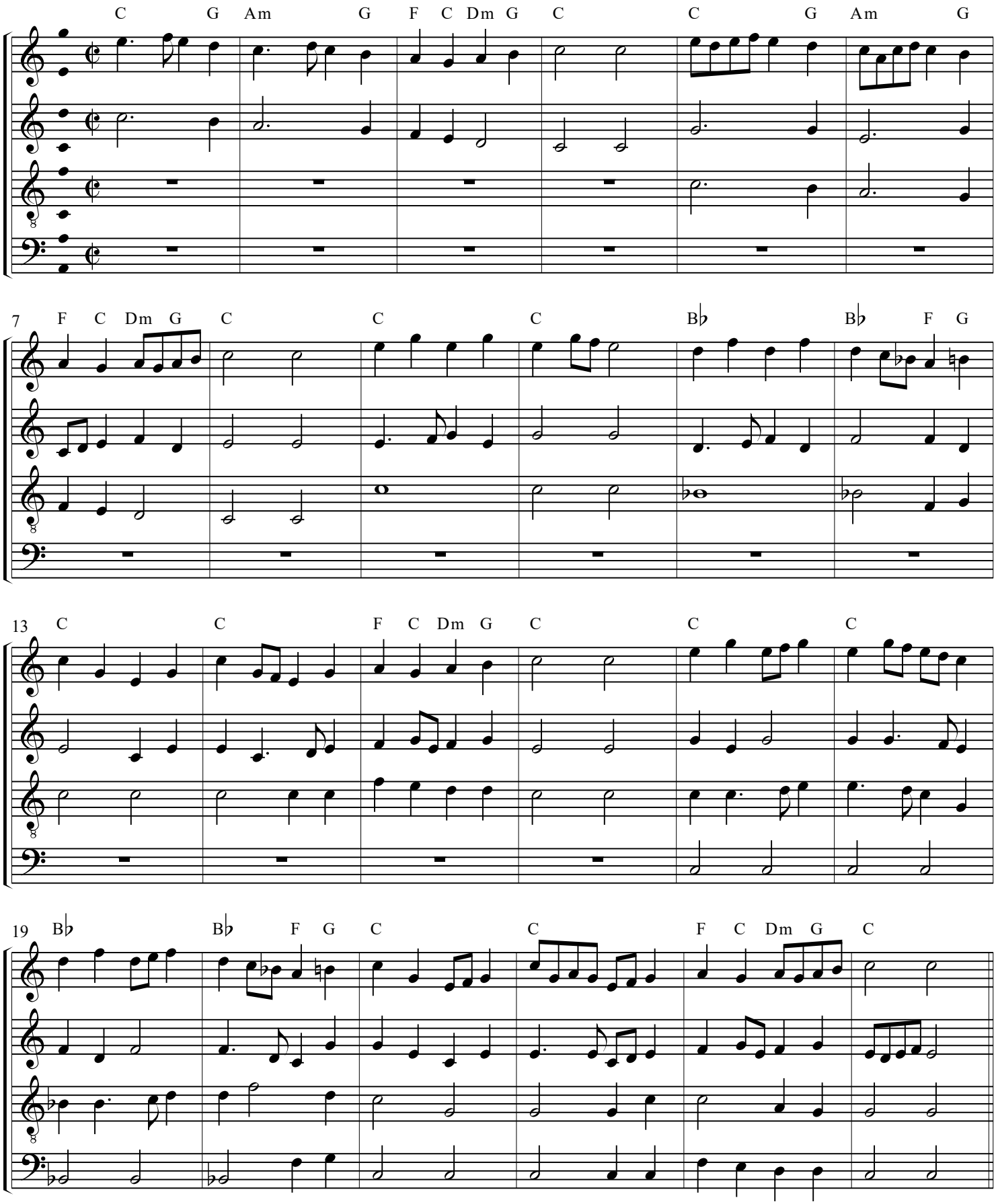
adapted by Steve Hendricks


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

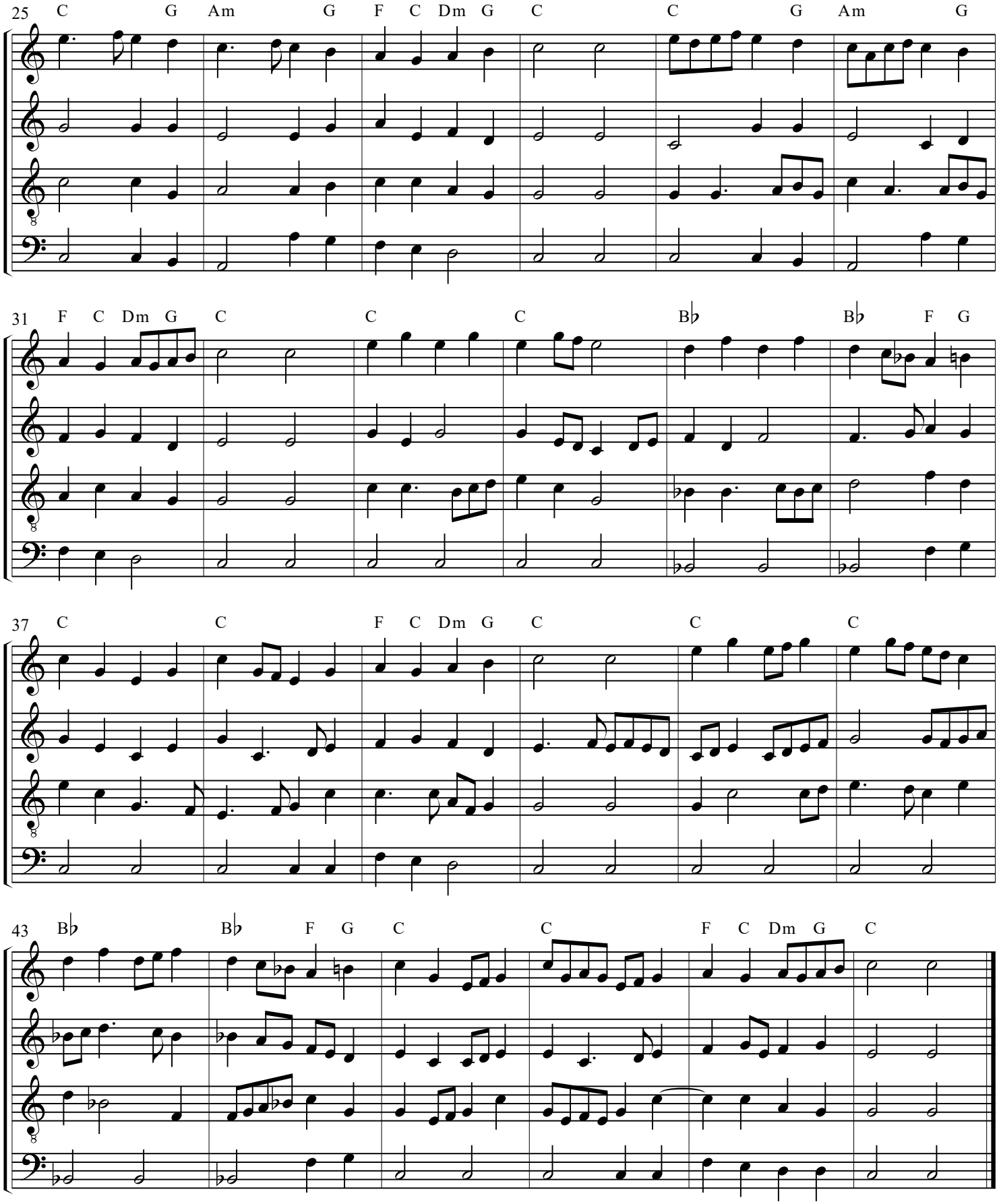
from Cambridge University Library,
Ms.Dd.2.11

Kemp's Jig

Anon.



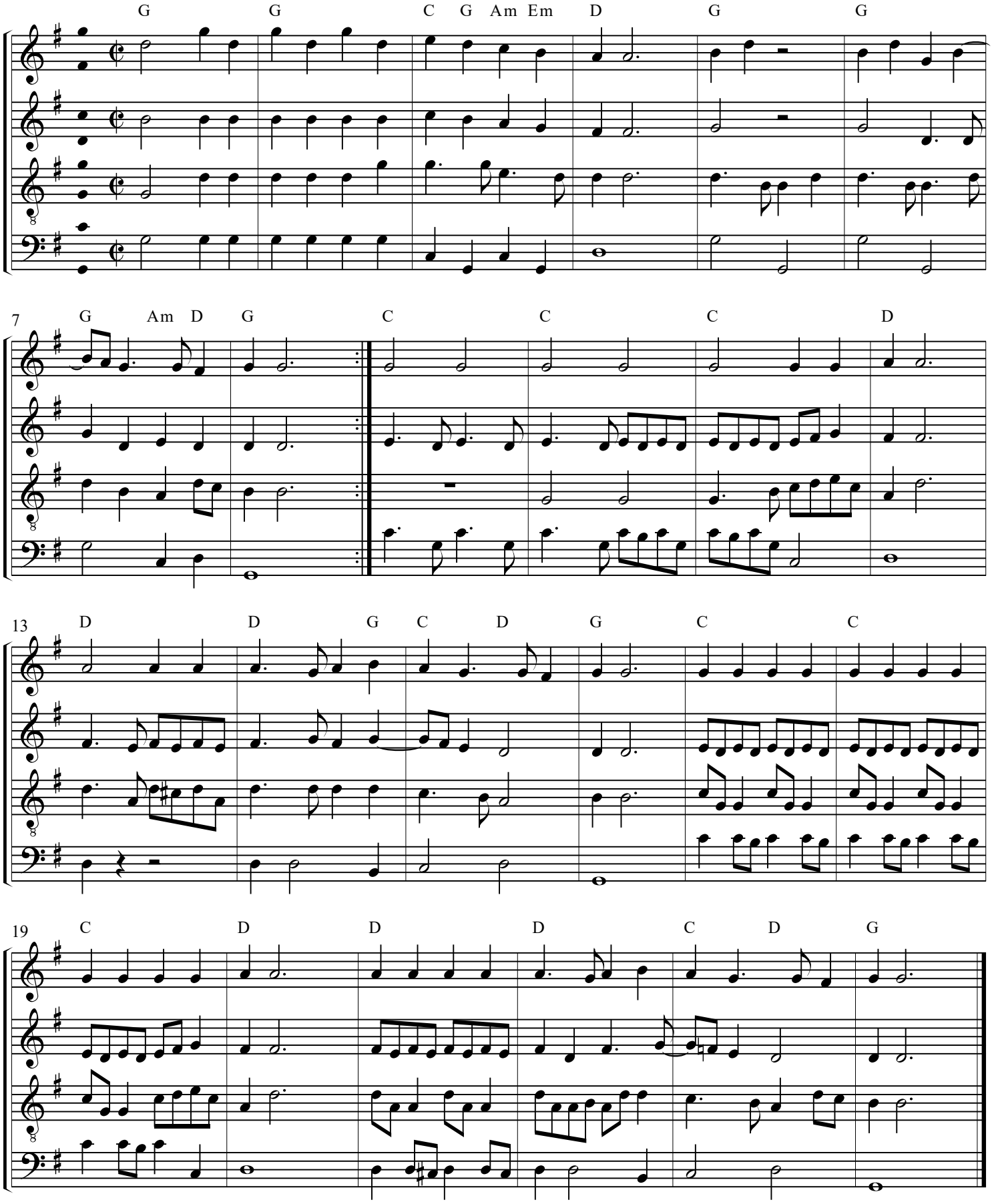
adapted by Steve Hendricks


25 C G Am G F C Dm G C C G Am G
31 F C Dm G C C C B♭ B♭ F G
37 C C F C Dm G C C C
43 B♭ B♭ 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)

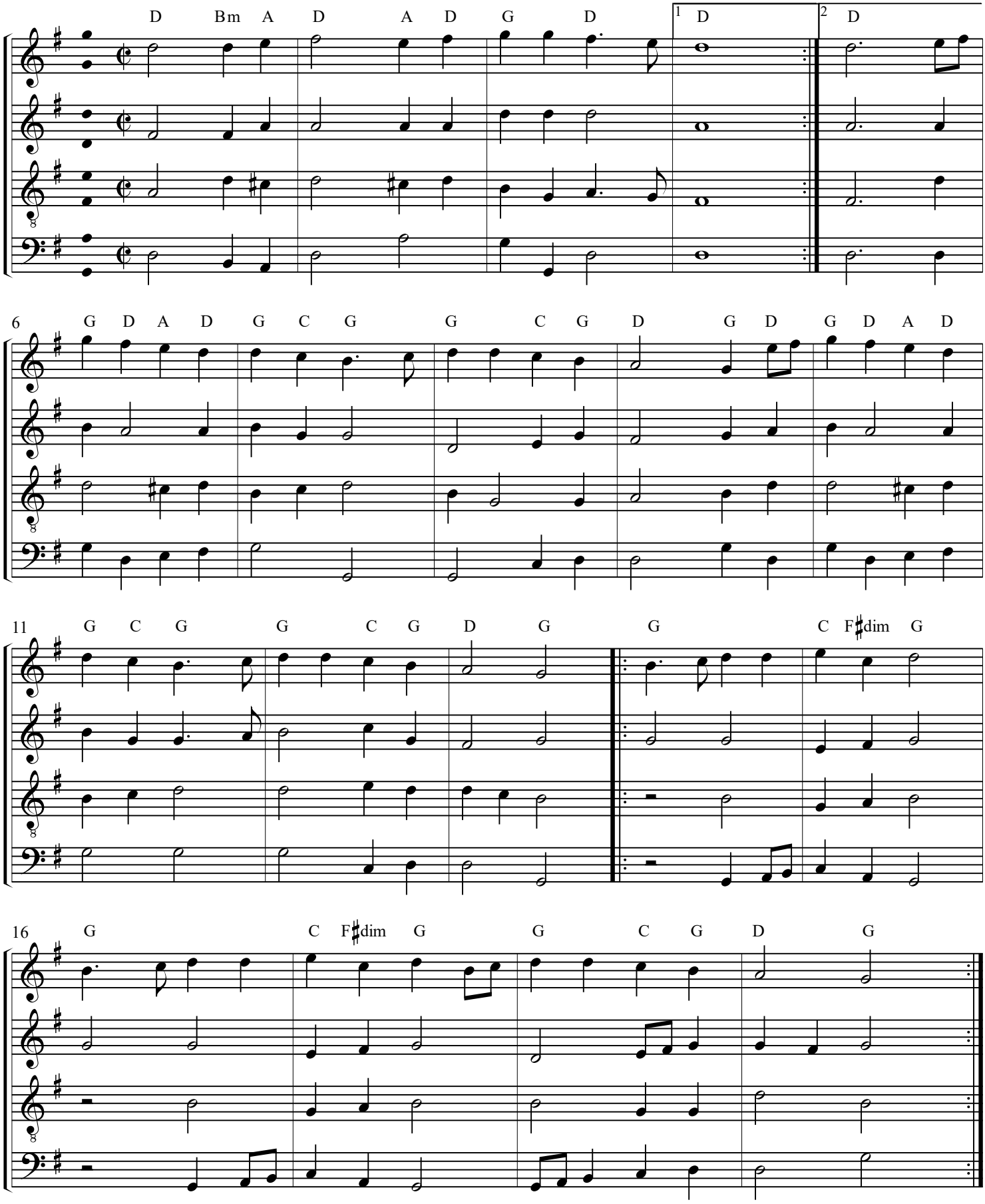


adapted by Steve Hendricks

from *The English Dancing Master*, 1651

Rufty tufty

John Playford (1623-1686)

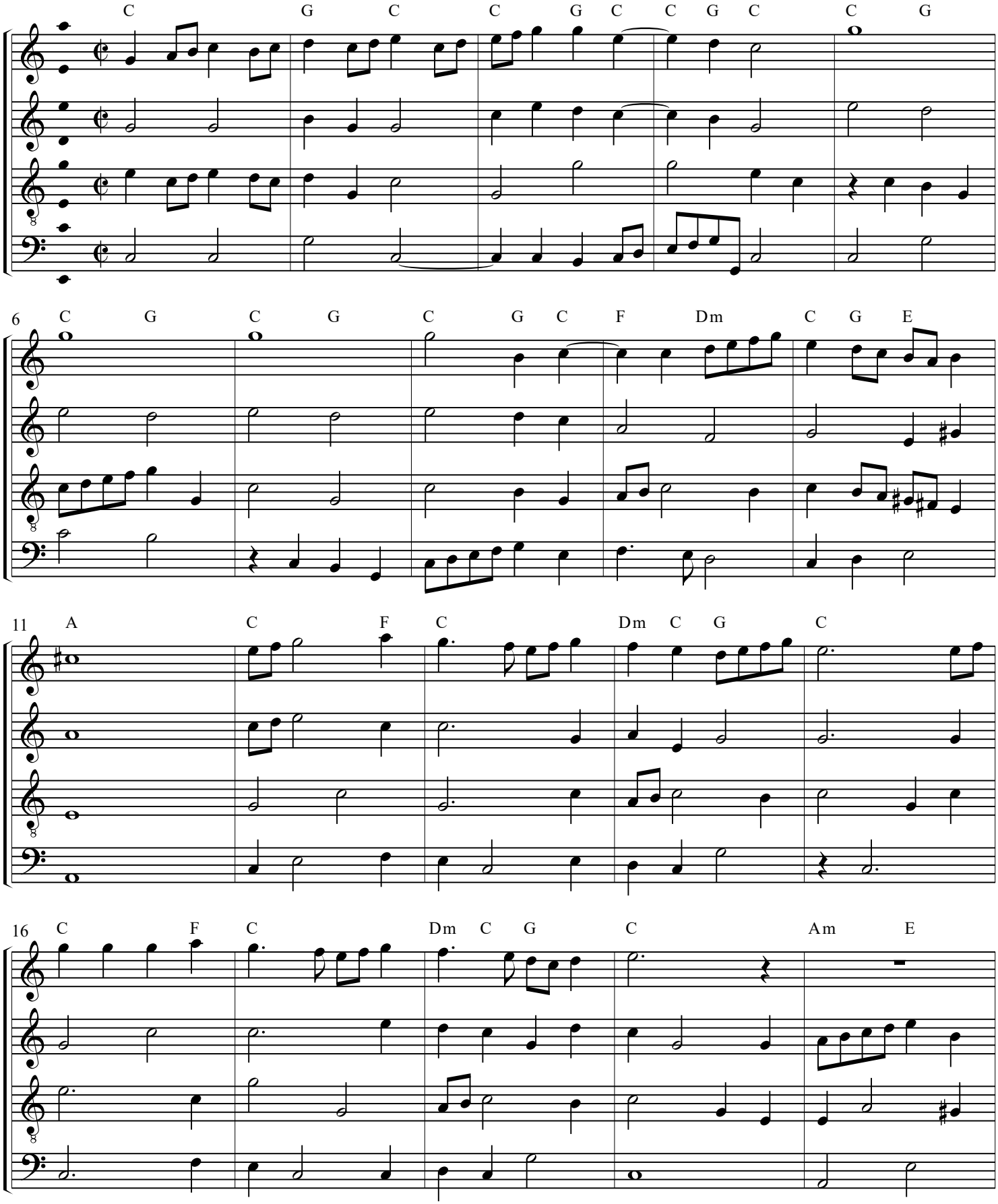


setting by Steve Hendricks

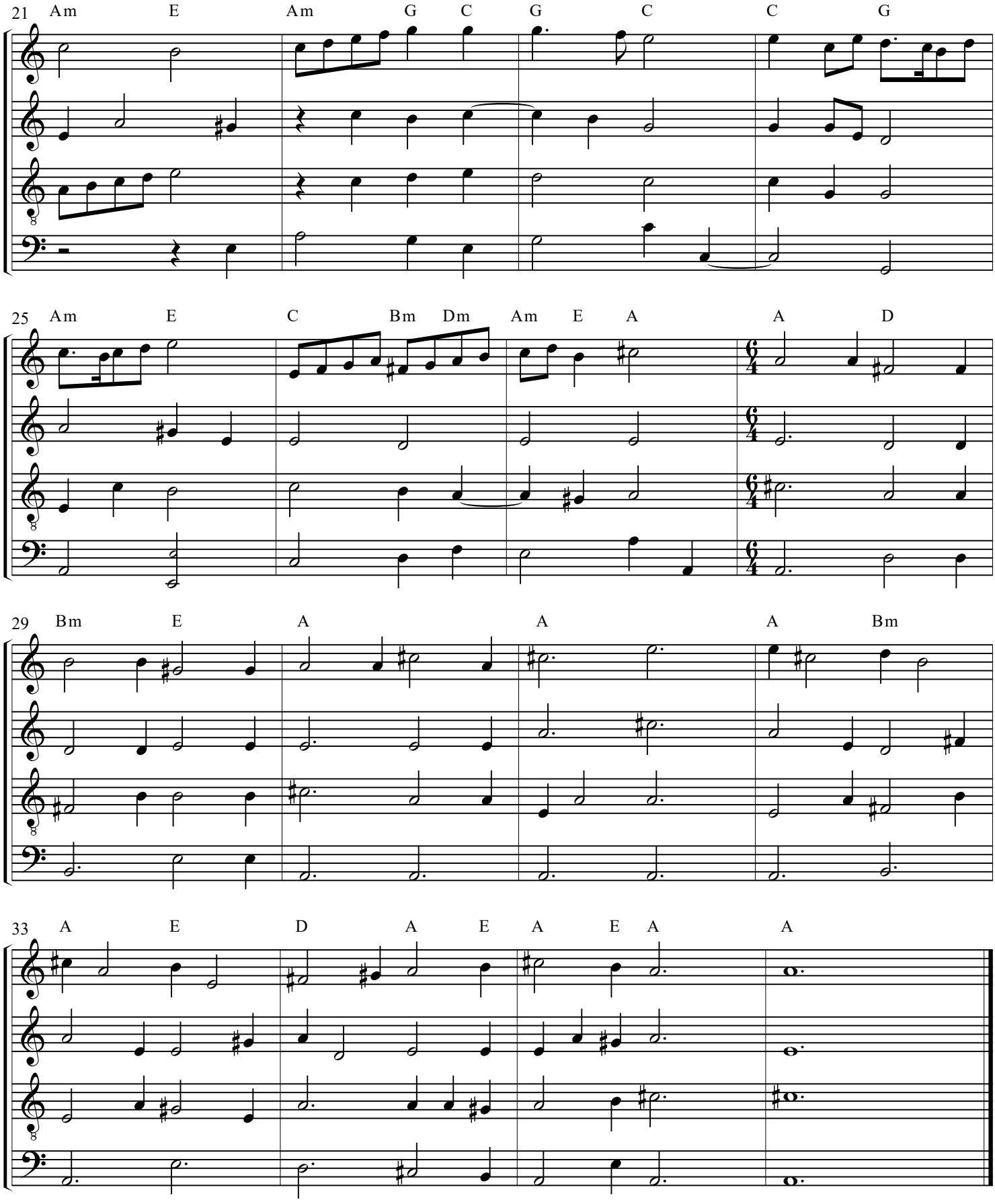
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

The King's Morisco

Anon.



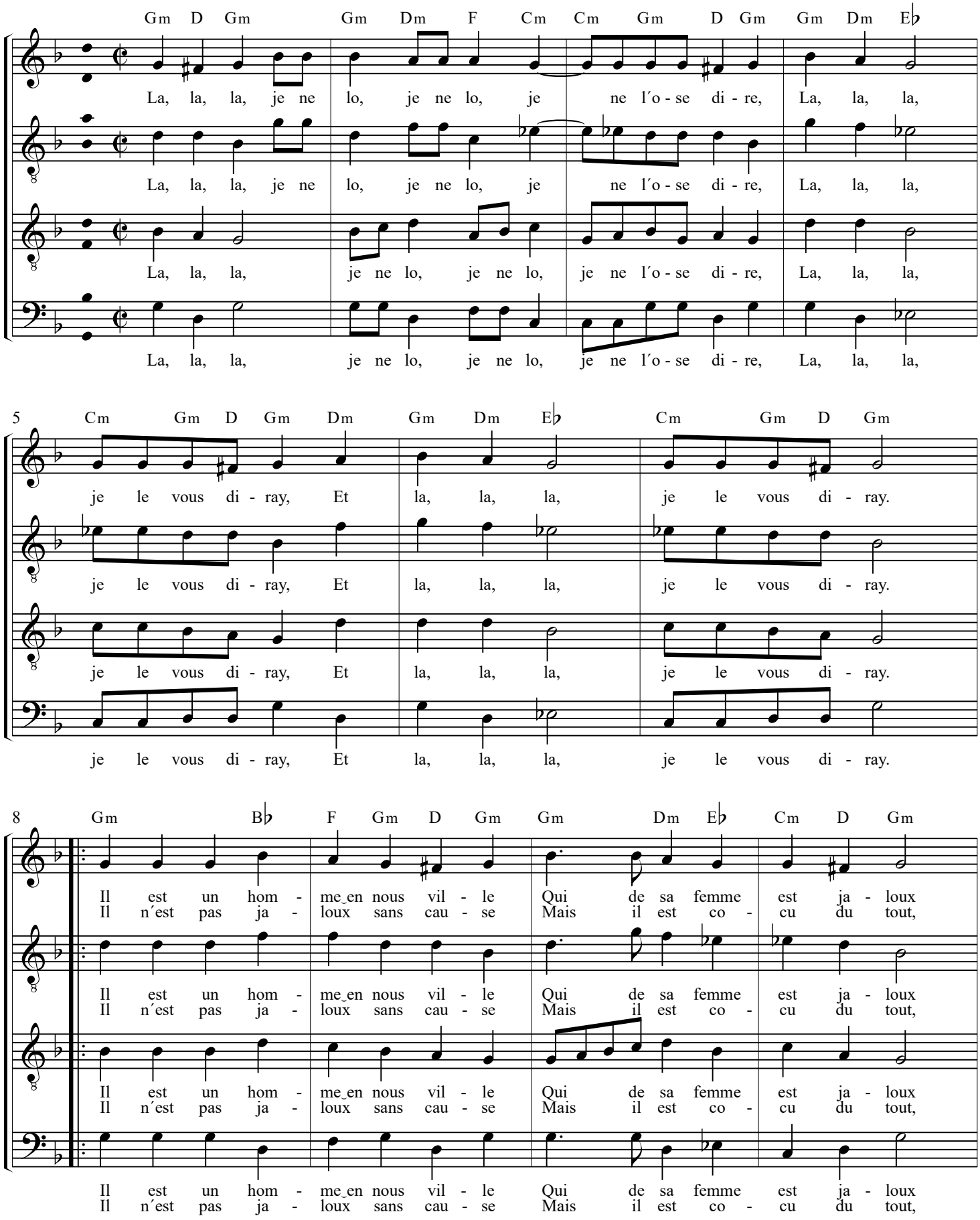
adapted by Steve Hendricks

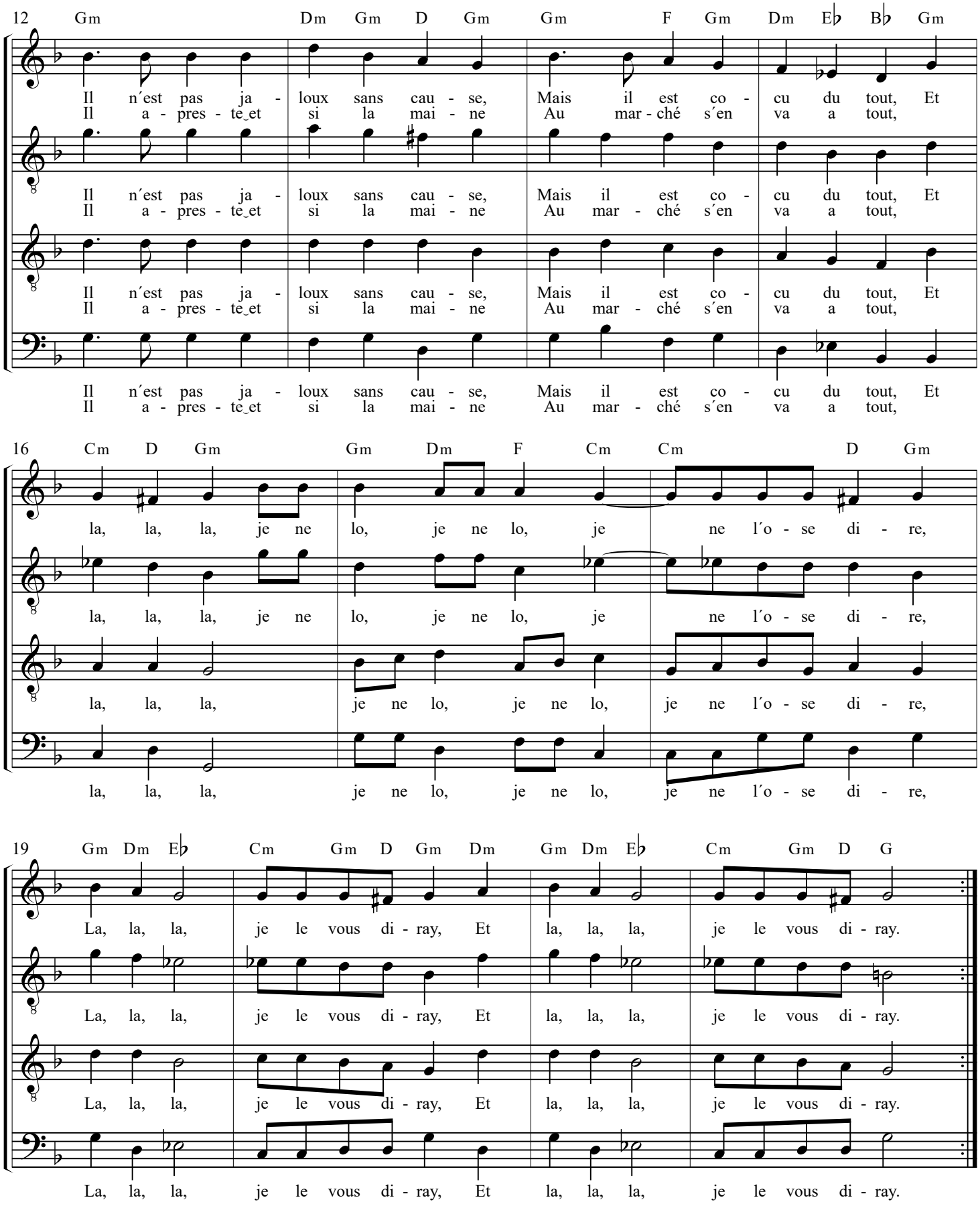

21 Am E Am G C G C C G
25 Am E C Bm Dm Am E A A D
29 Bm E A A A Bm
33 A E D A E A E A A

from *Tiers livre contenant xxviii Chansons nouvelles*, 1540

La la la je ne l'ose dire

Pierre Certon
(c.1510–1572)

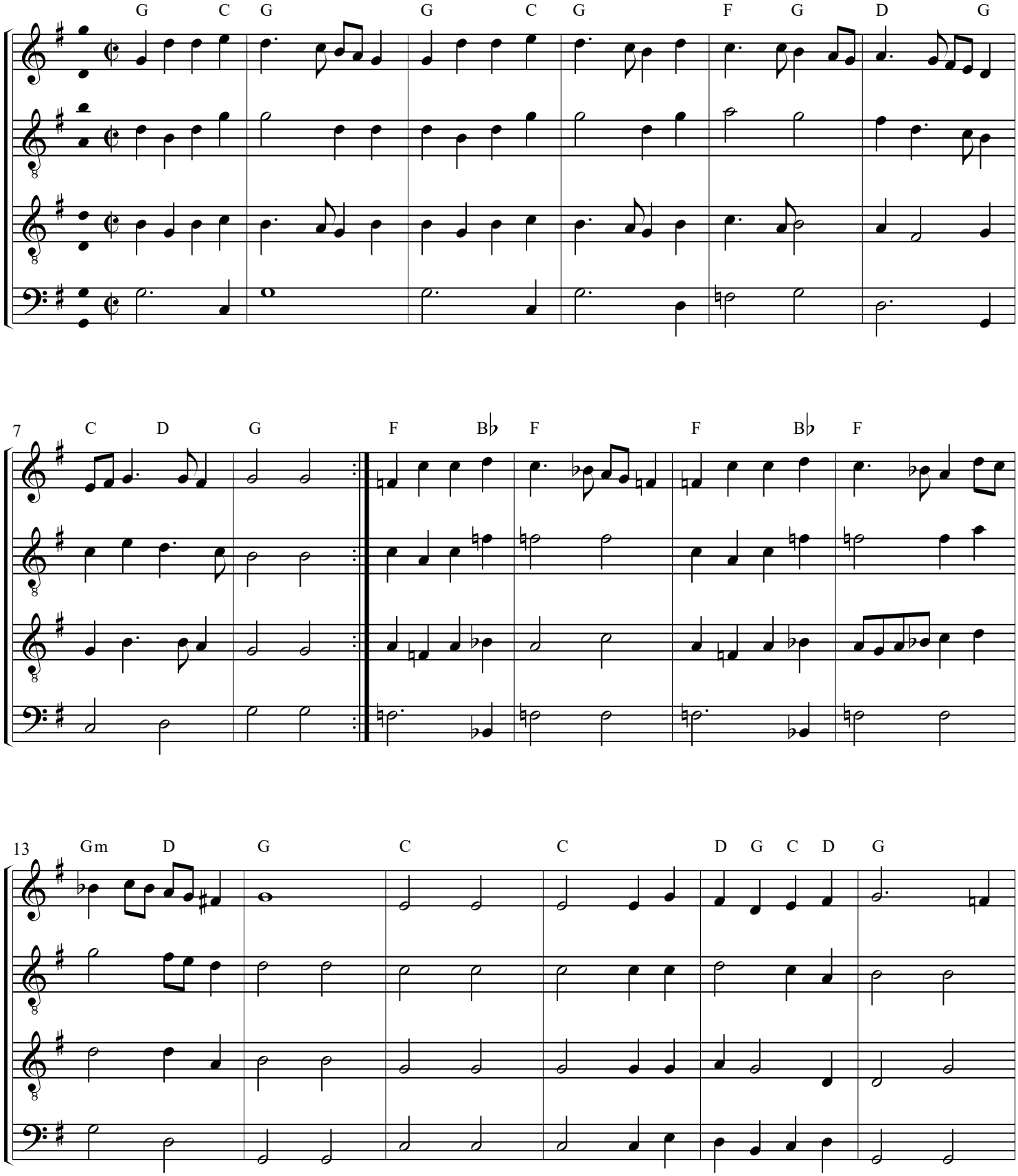


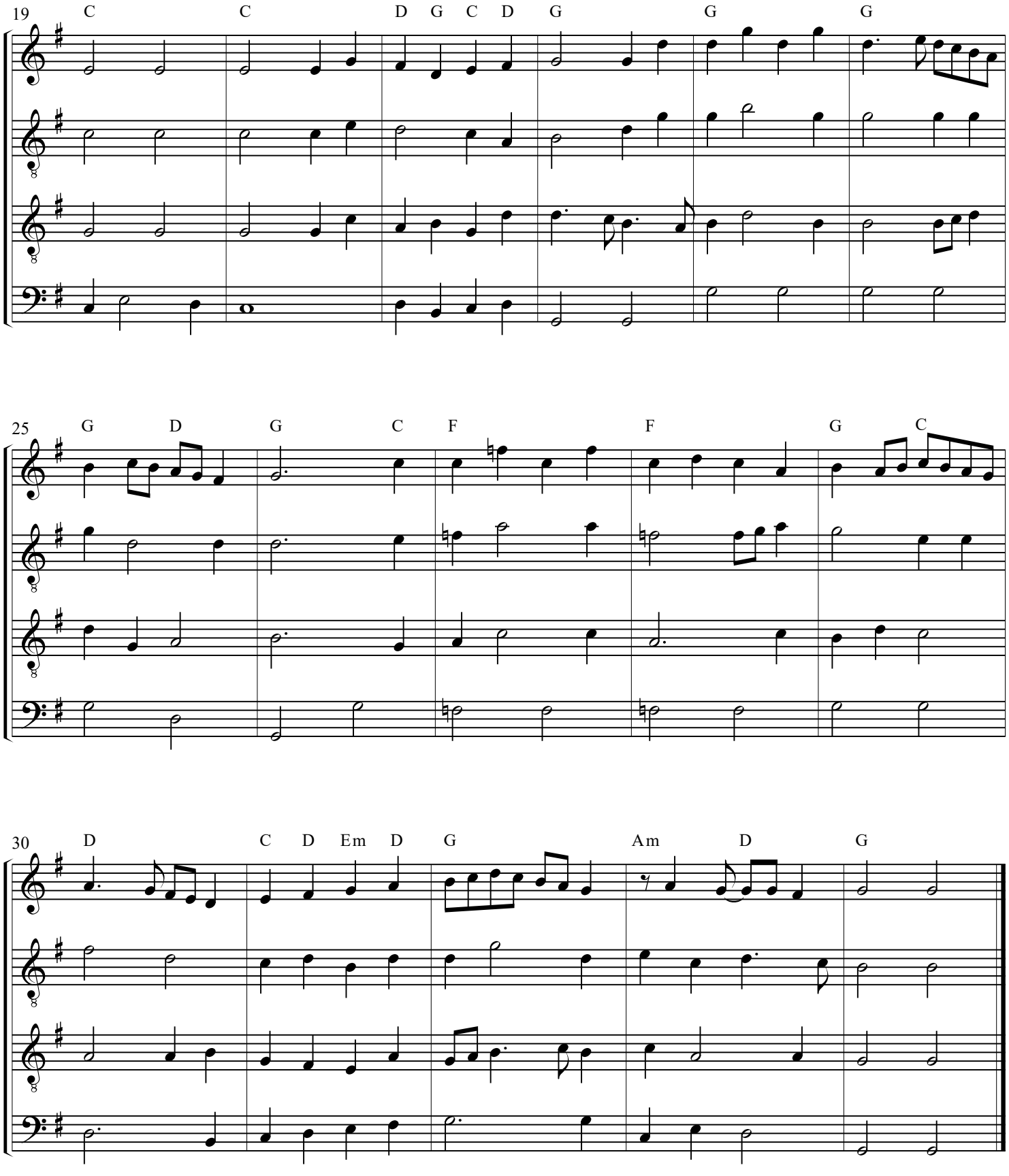

12 Gm Dm Gm D Gm Gm F Gm Dm Eb Bb Gm
Il n´est pas ja - loux sans cau - se, Mais il est co - cu du tout, Et
Il a - pres - te_et si la mai - ne Au mar - ché s´en va a tout,
16 Cm D Gm Gm Dm F Cm Cm D Gm
la, la, la, je ne lo, je ne lo, je ne l´o - se di - re,
la, la, la, je ne lo, je ne lo, je ne l´o - se di - re,
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.

from Mathew Holmes lute book,
Cambridge University MS Dd.5.78,
c.1595-1600

Lady Hunsdon's Puffe

John Dowland
(1563-1626)

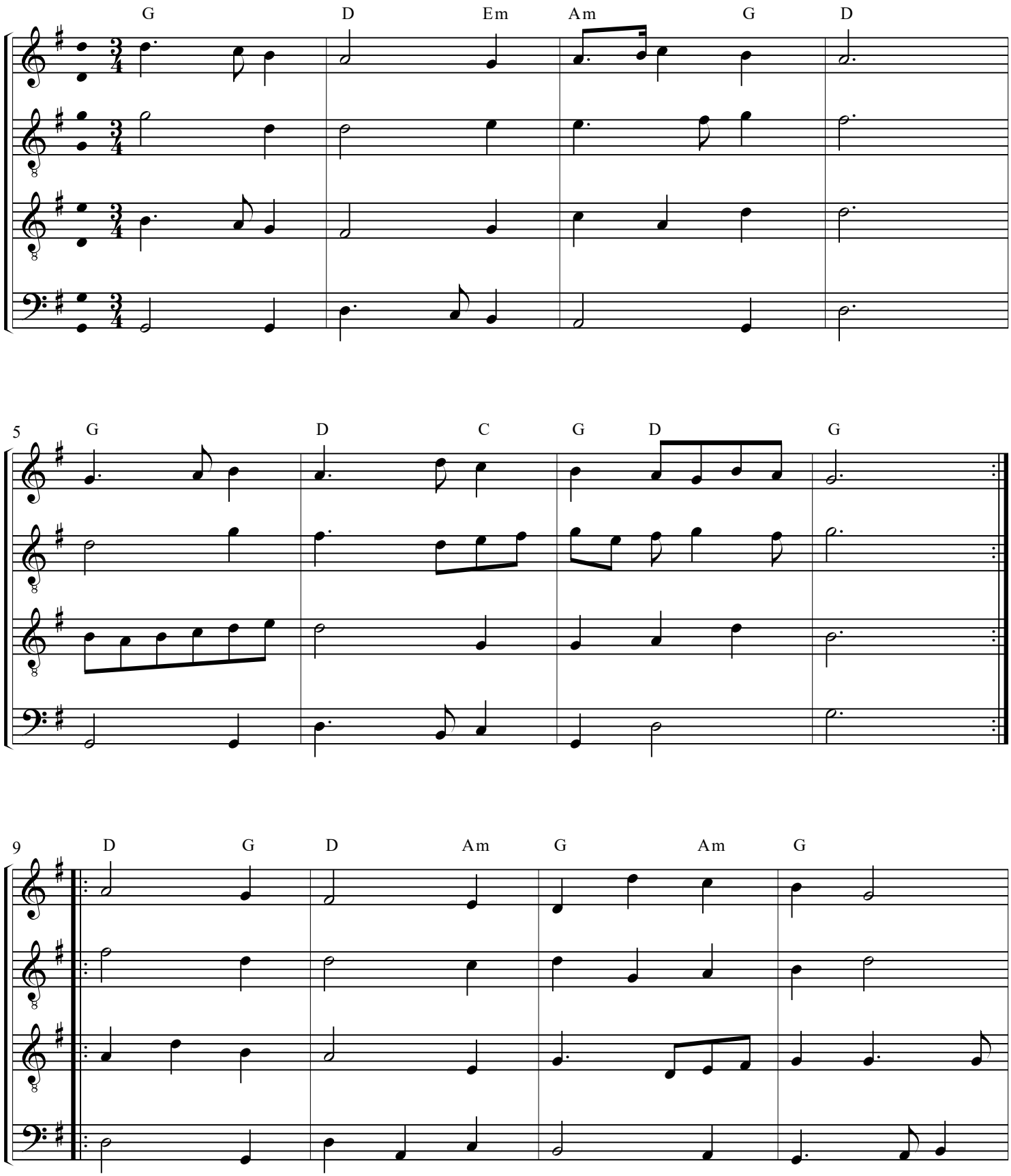



19
C
C
D G C D
G
G
G
25
G
D
G
C
F
F
G
C
30
D
C D Em D
G
Am
D
G

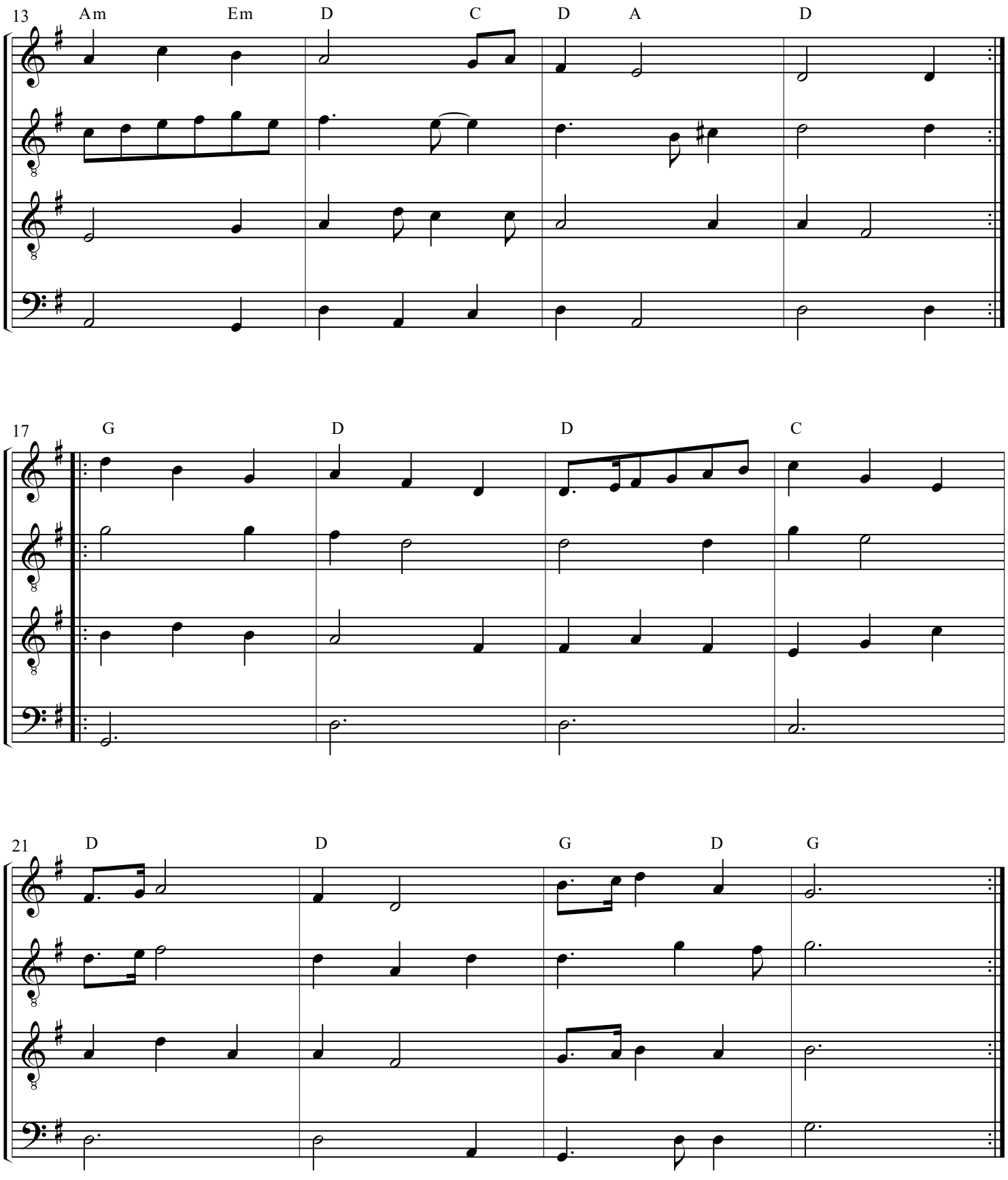
from *A Varietie of Lute-Lessons*, 1610

The Lady Rich her galliard

John Dowland (1563-1626)



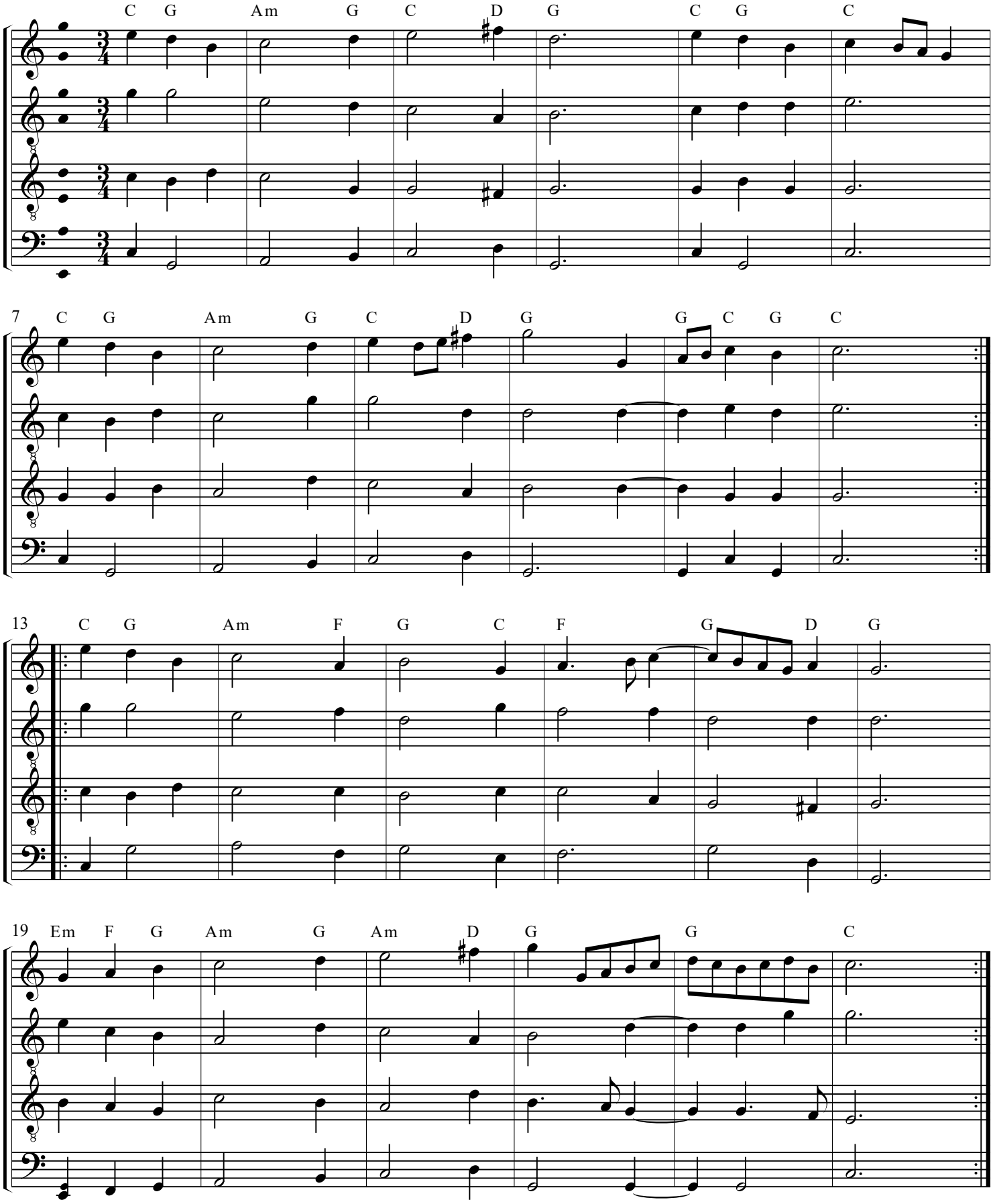
adapted by Steve Hendricks


13
Am
Em
D
C
D
A
D
17
G
D
D
C
21
D
D
G
D
G

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

Lavolto

Anon.

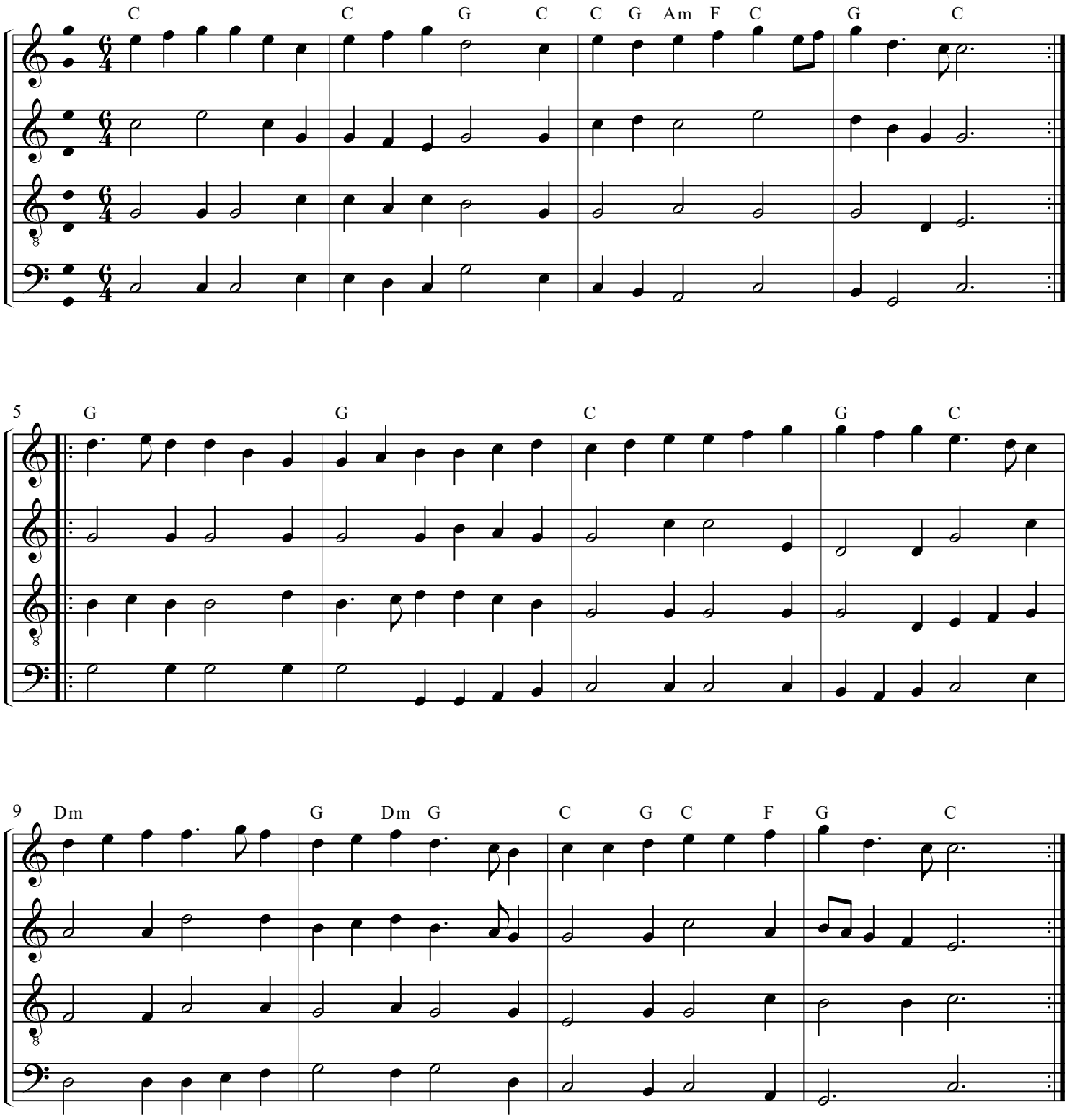


adapted by Steve Hendricks

Hide Parke

from *The English Dancing Master*, 1651

John Playford (1623-1686)

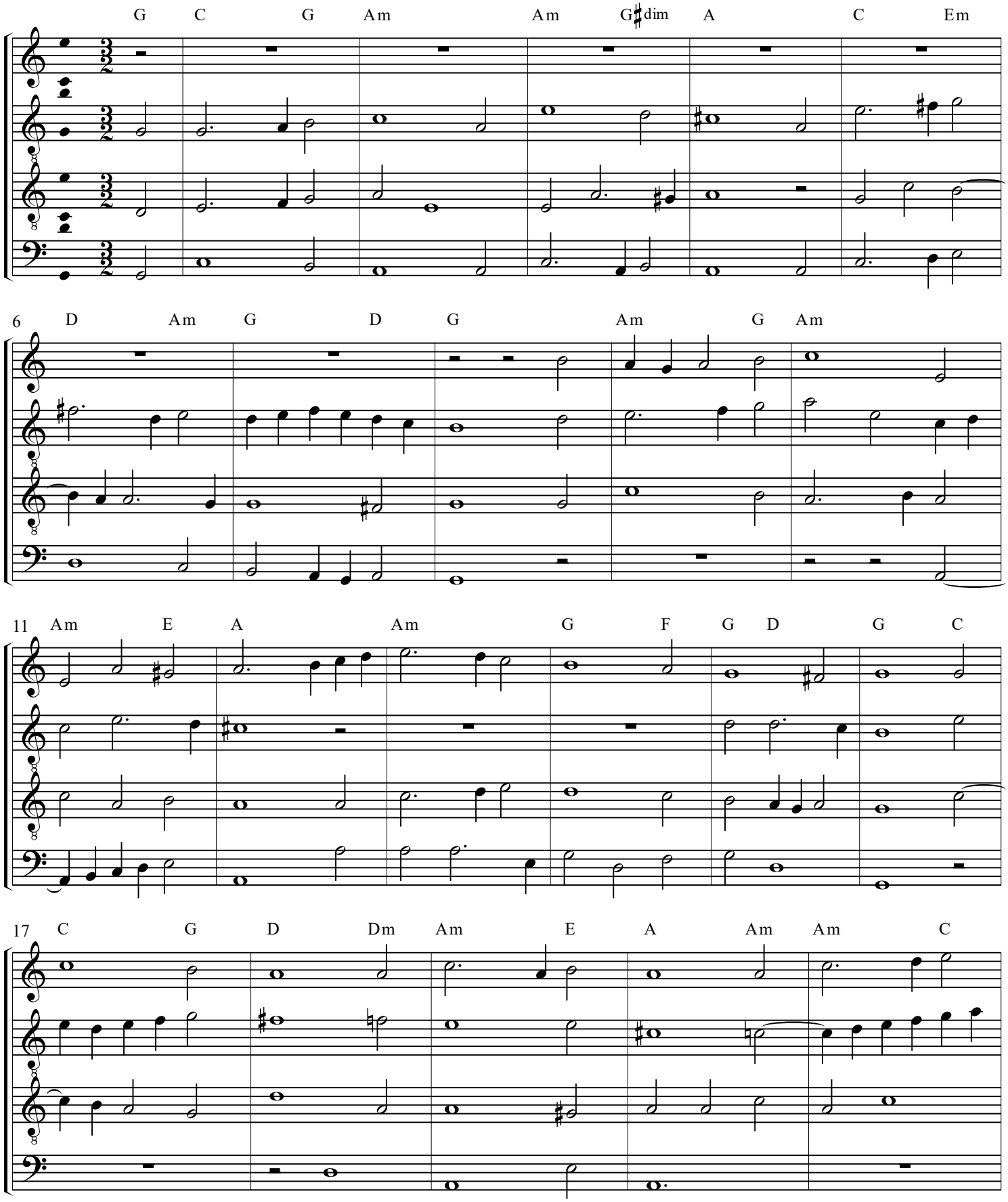


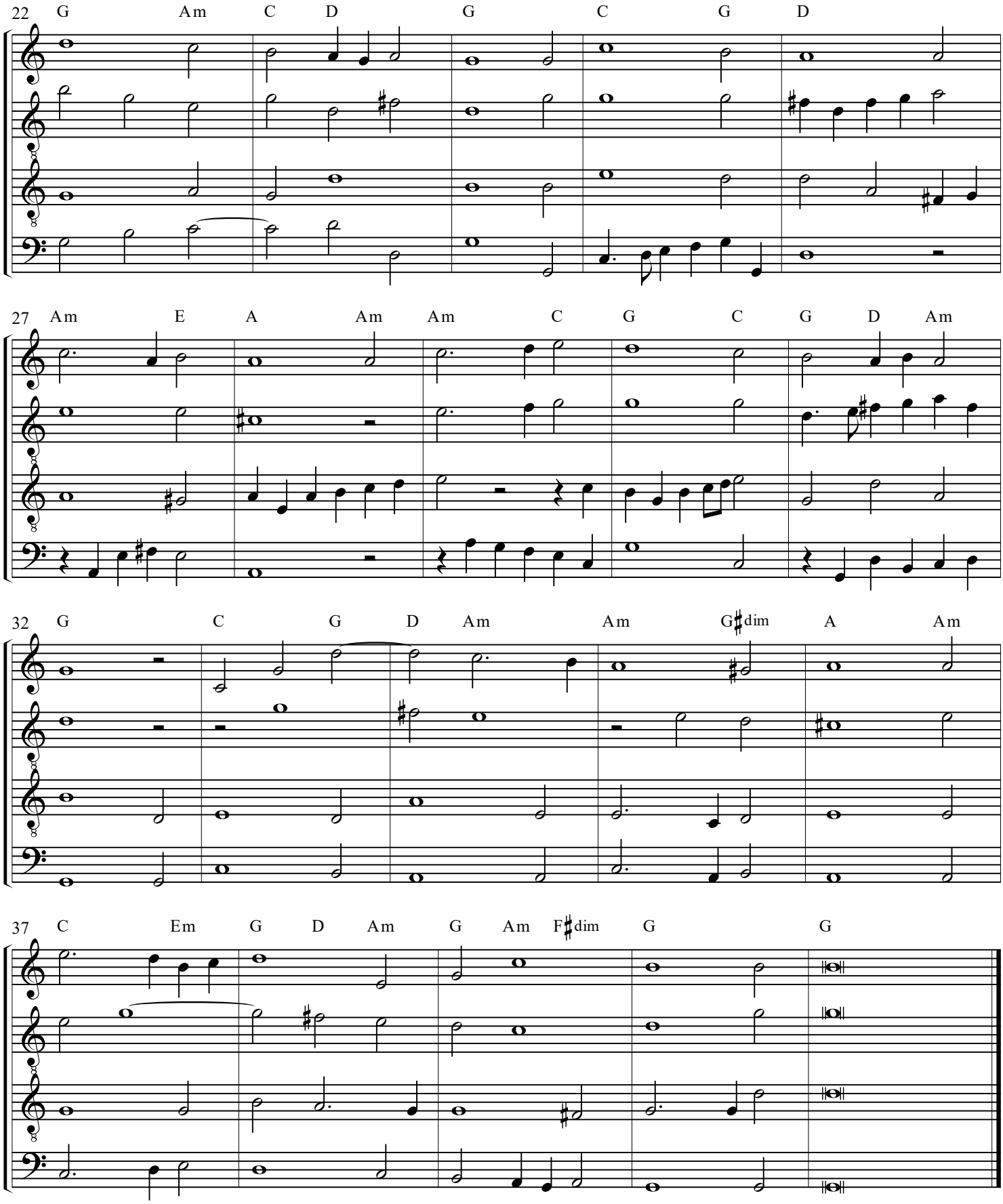
setting by Steve Hendricks

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

The Leaves bee greene

William Inglott (1553 or 1554-1621)

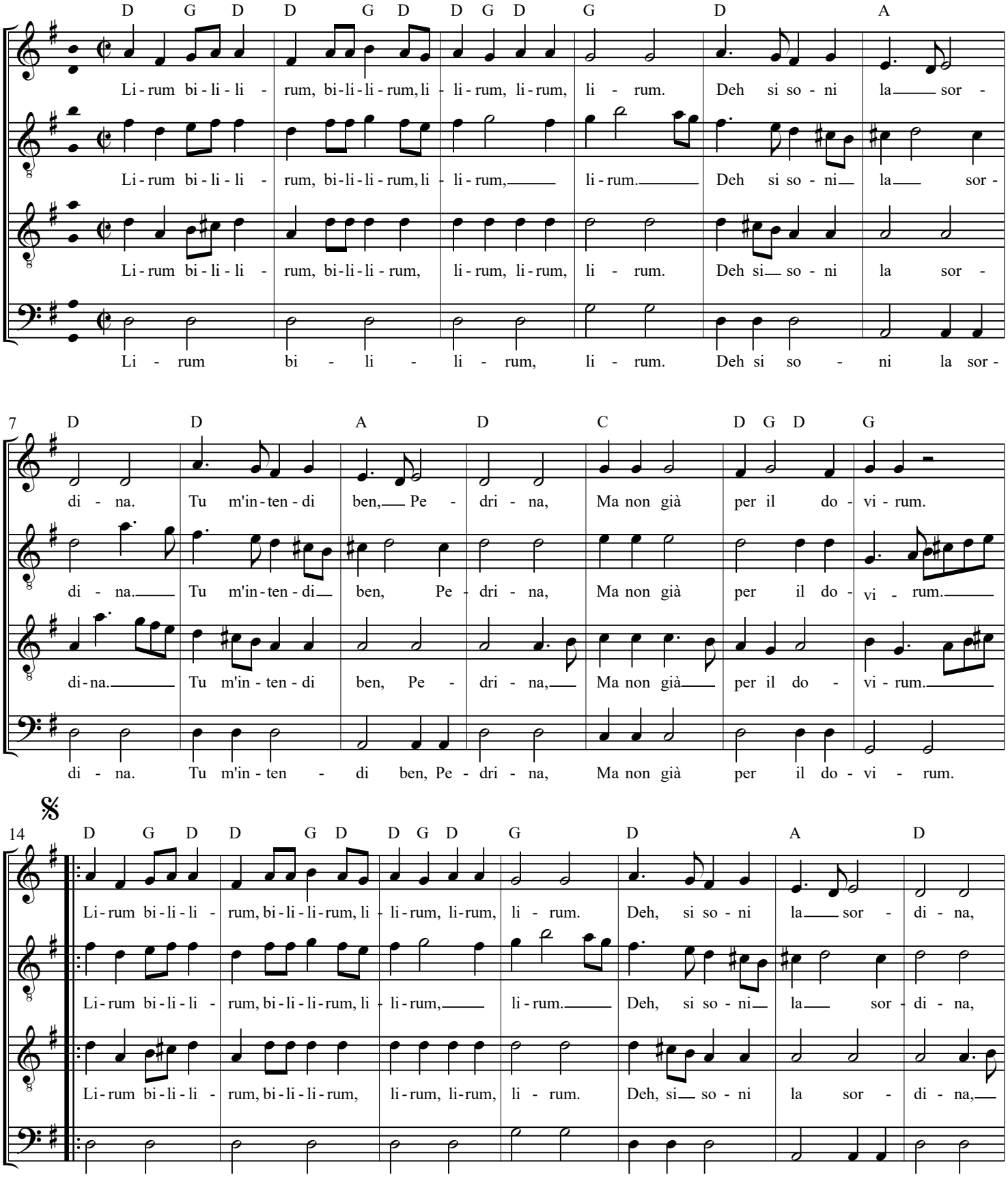


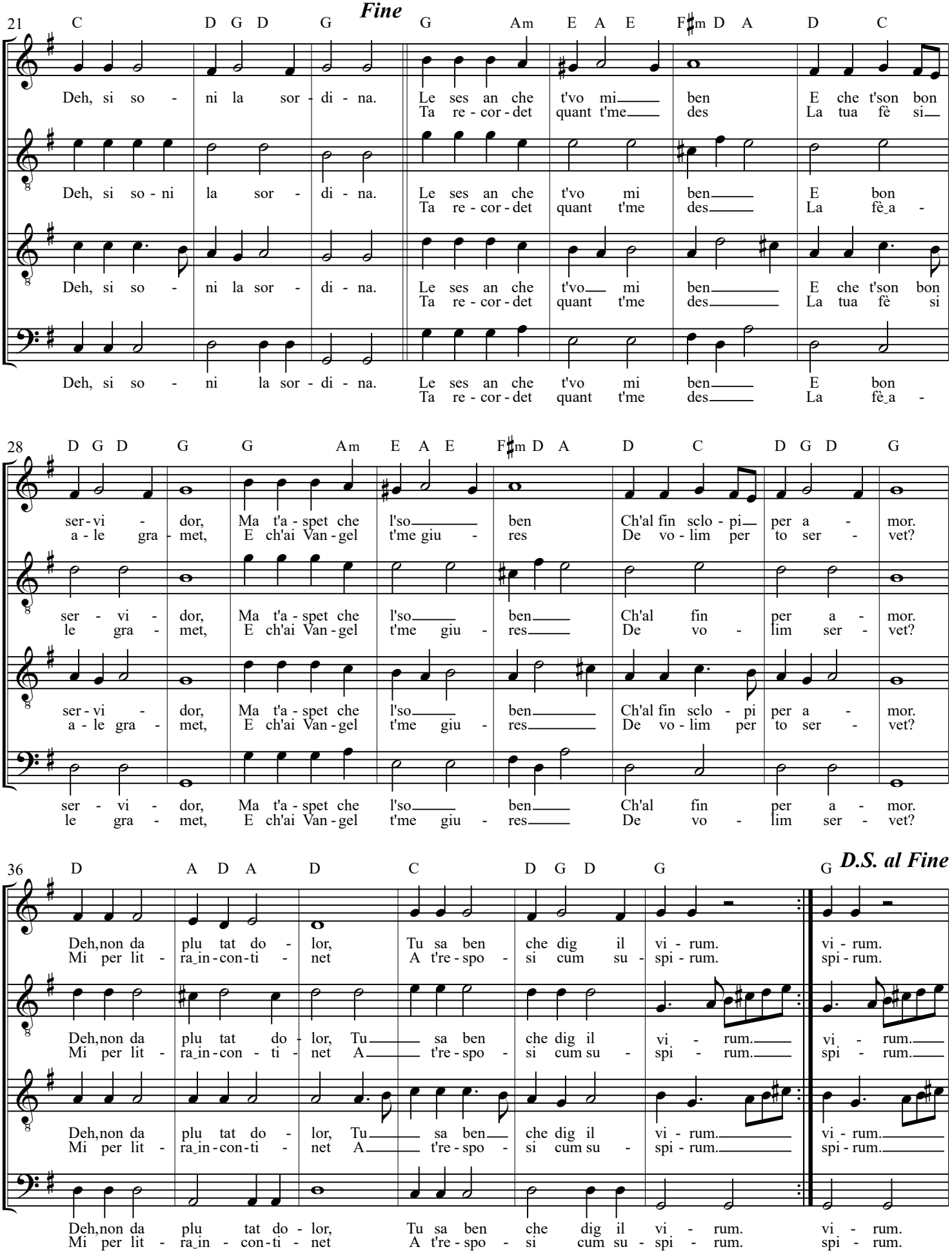

22 G Am C D G C G D
27 Am E A Am Am C G C G D Am
32 G C G D Am Am G♯dim A Am
37 C Em G D Am G Am F♯dim G G

from *Frottole: Libro x*,
1505

Lirum bililirum

Rossino Mantovano
(fl.1505-1511)

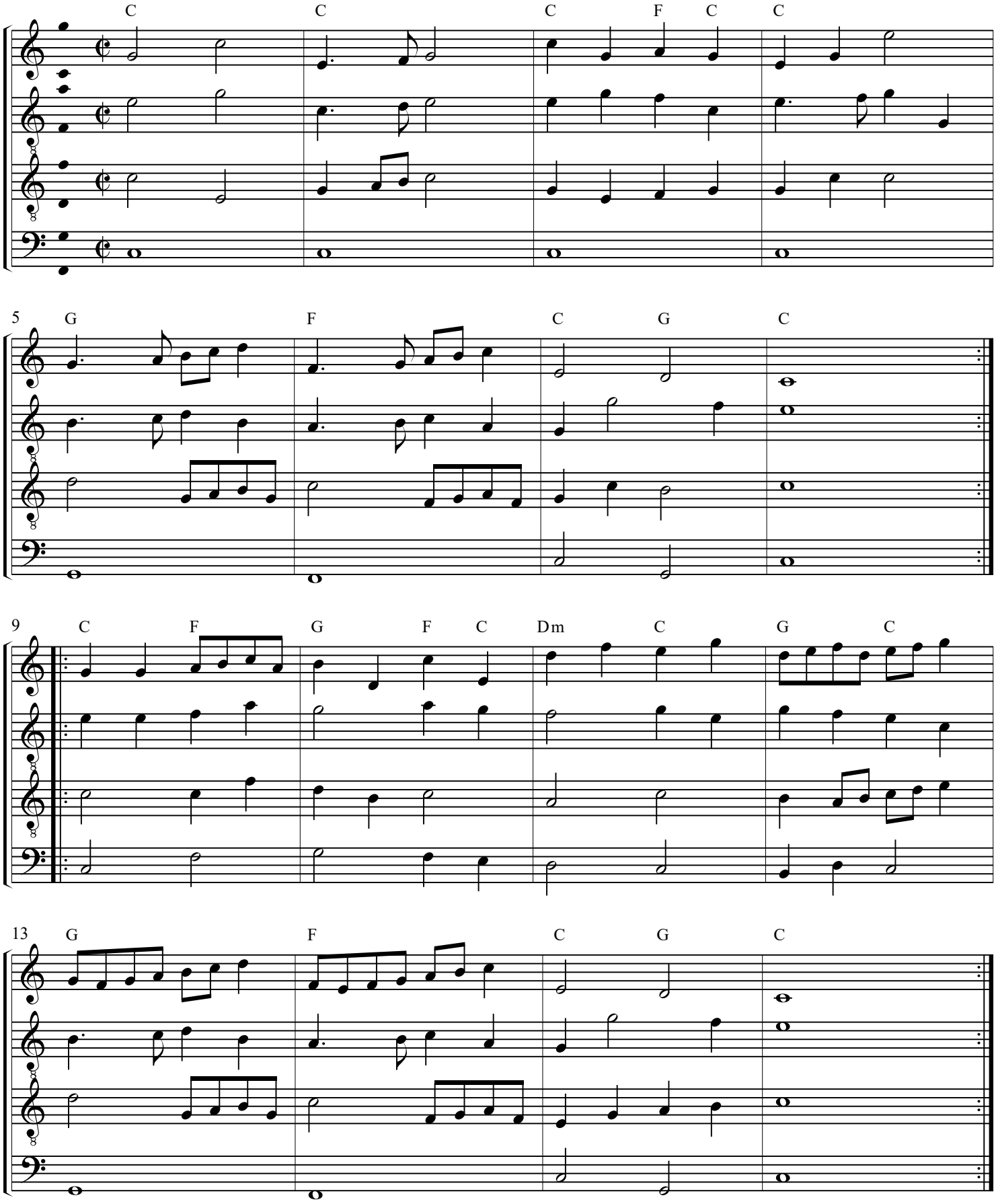



Fine
21
C D G D G G Am E A E F♯m D A D C
Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E che t'son bon
Ta re - cor - det quant t'me des La tua fè si
Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E bon
Ta re - cor - det quant t'me des La fè_a -
Deh, si so - ni la sor - di - na. Le ses an che t'vo mi ben E che t'son bon
Ta re - cor - det quant t'me des 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 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 sclo - 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 sclo - 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.

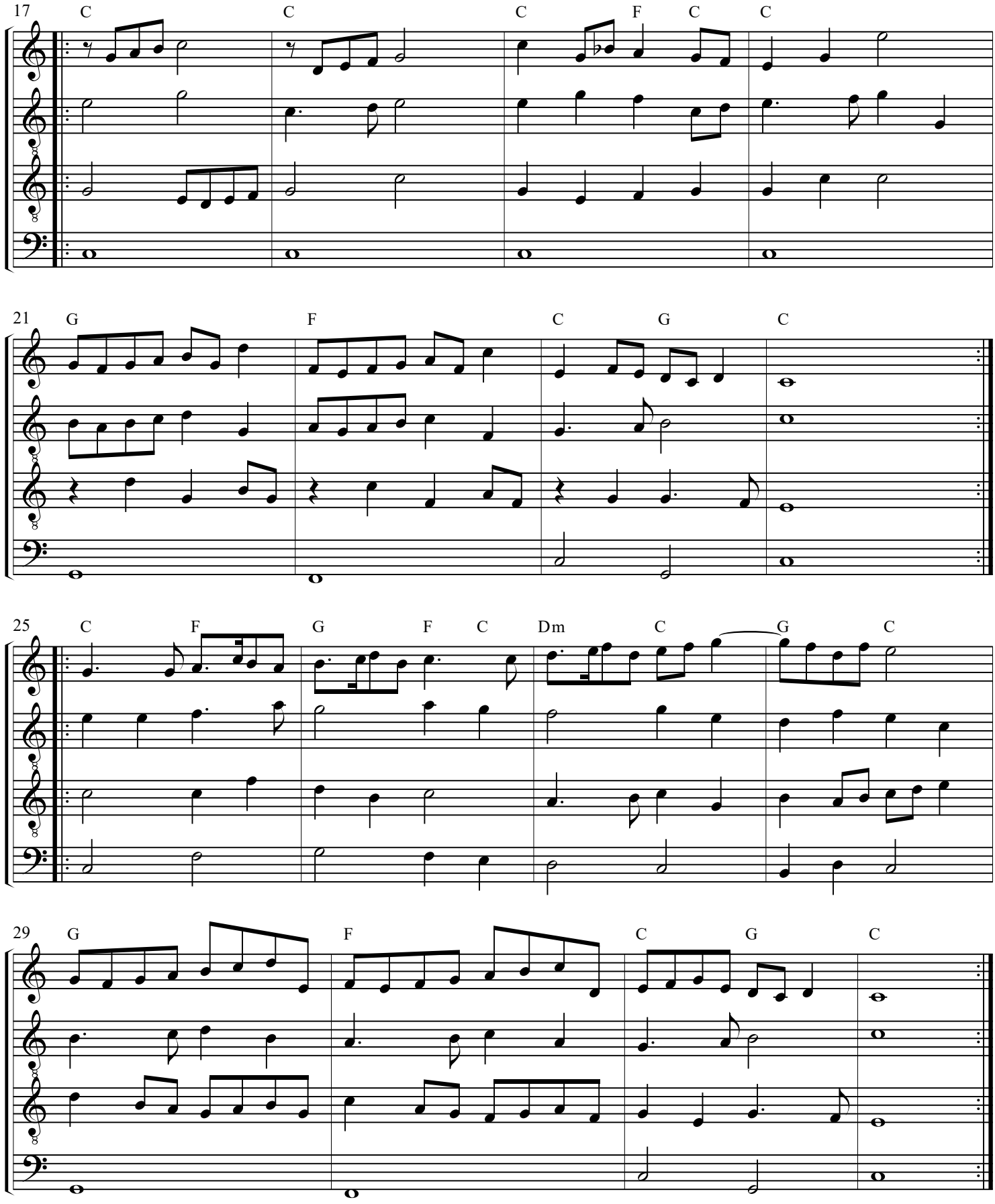
from *Consort Lessons*,
Thomas Morley, 1599 & 1611

The Lord Souches maske

Giles Farnaby
(c.1563-1640)



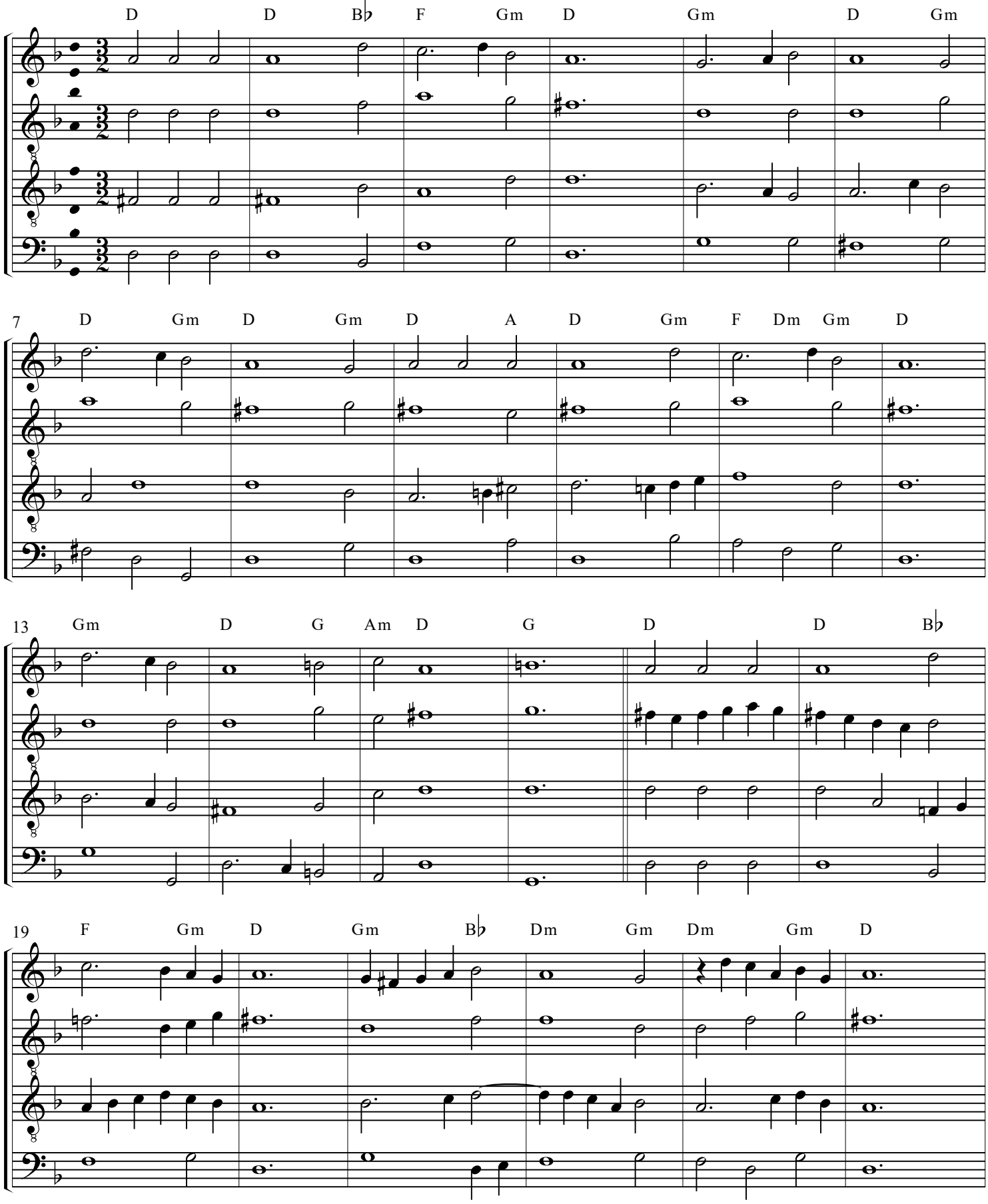
adapted by Steve Hendricks


17
C
C
C
F
C
C
21
G
F
C
G
C
25
C
F
G
F
C
Dm
C
G
C
29
G
F
C
G
C

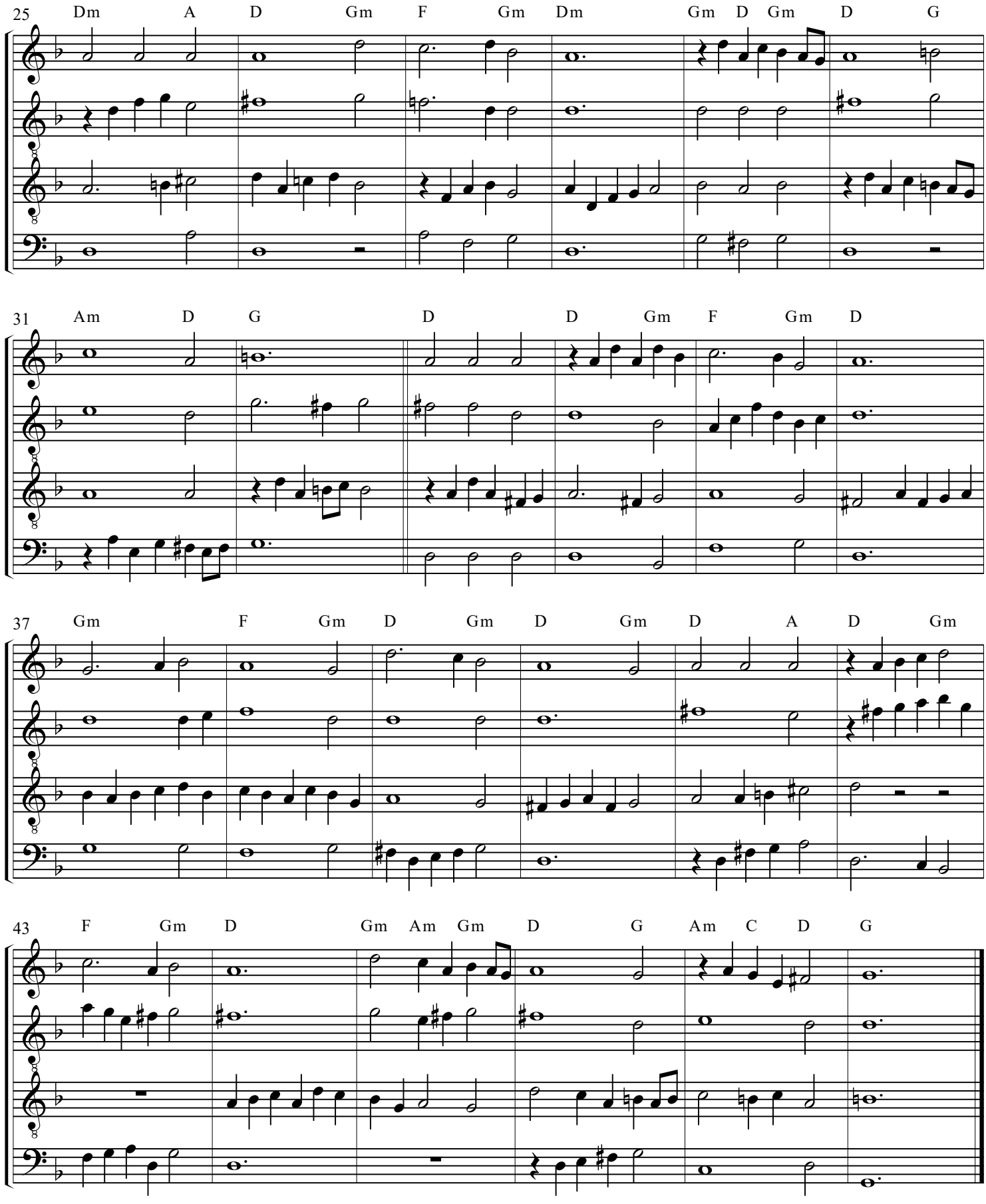
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Loth to Depart

Giles Farnaby (1560-1640)



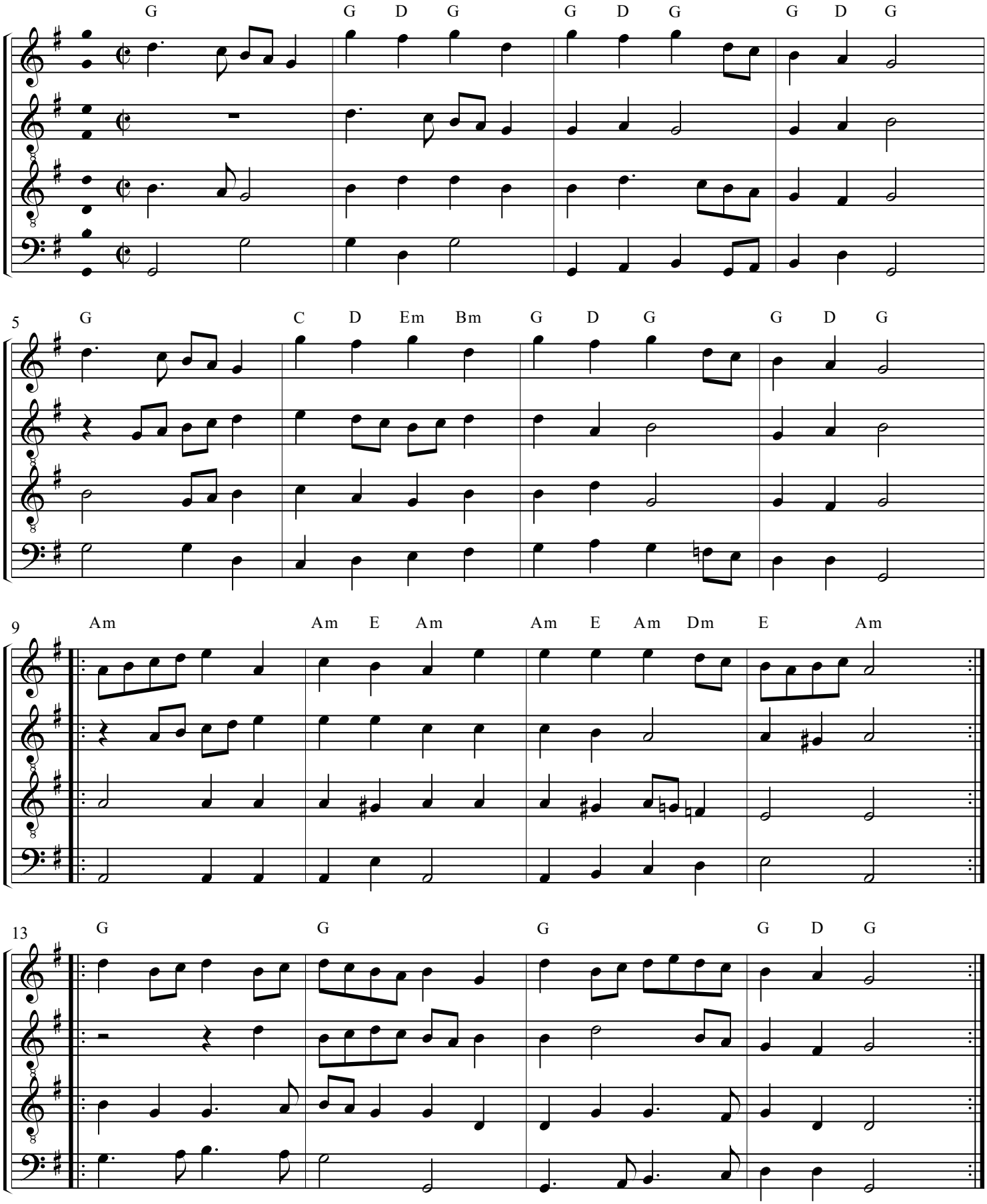
adapted by Steve Hendricks


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)

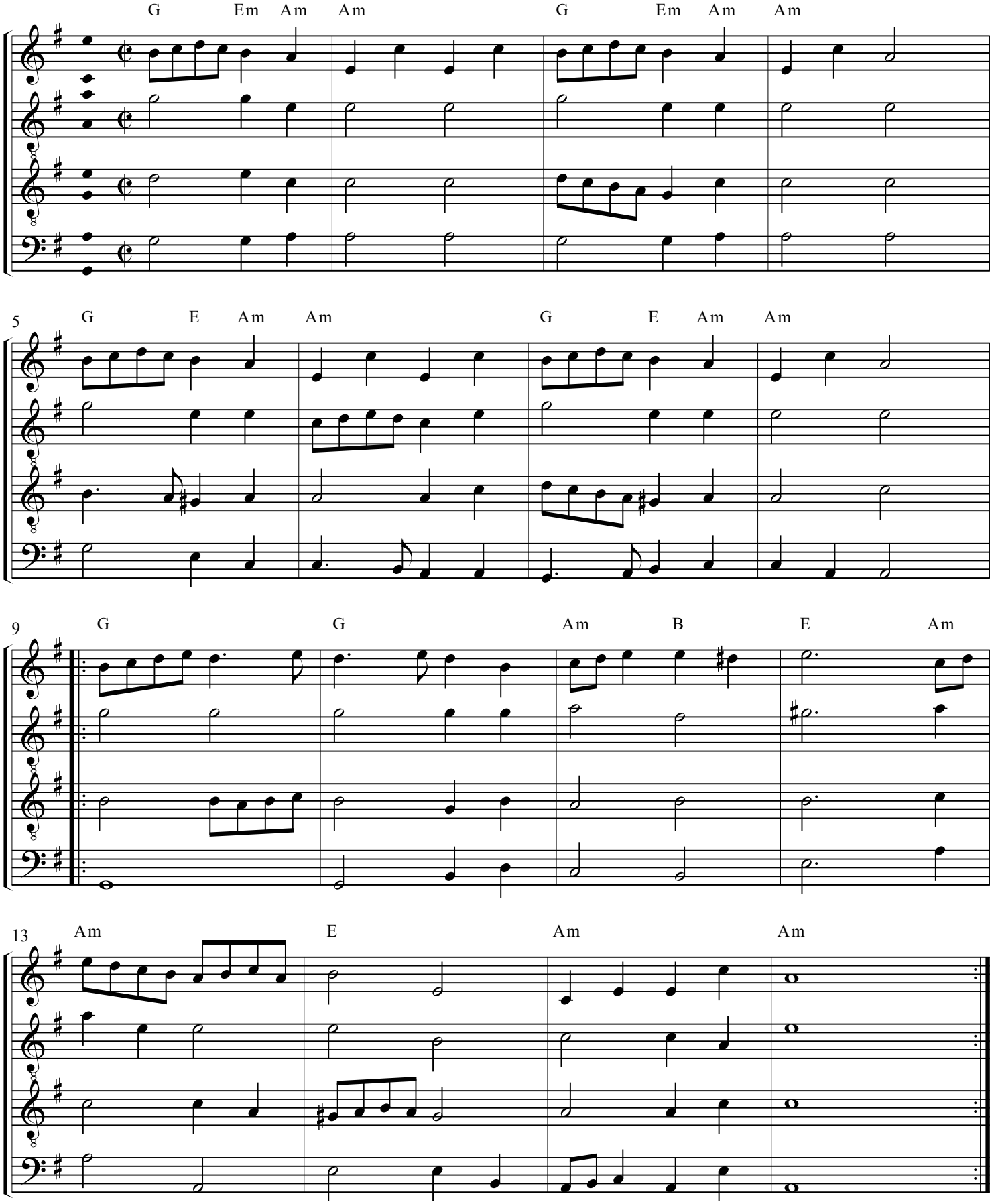


setting by Steve Hendricks

from *The English Dancing Master*, 1651

Kettle drum

John Playford (1623-1686)

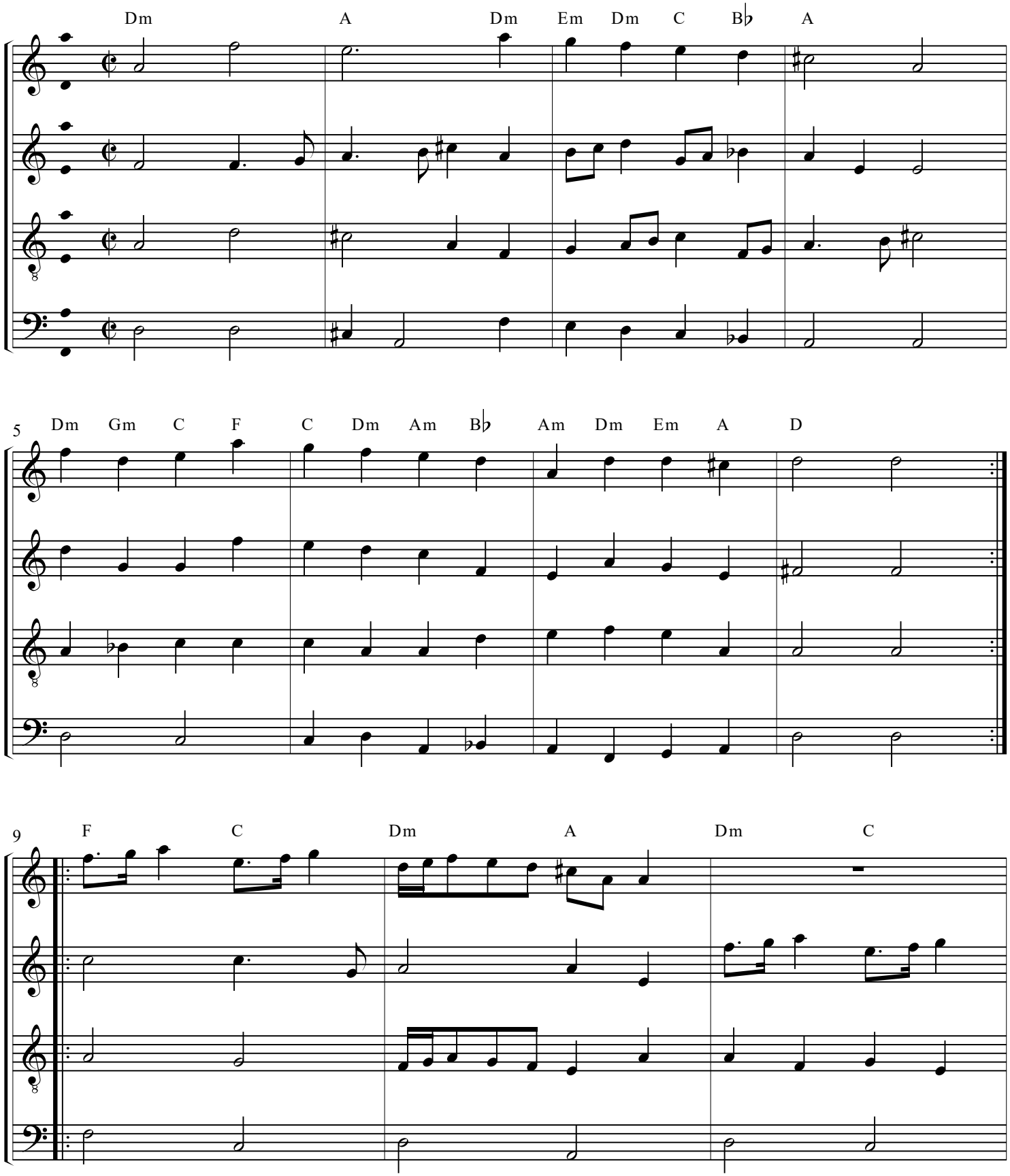


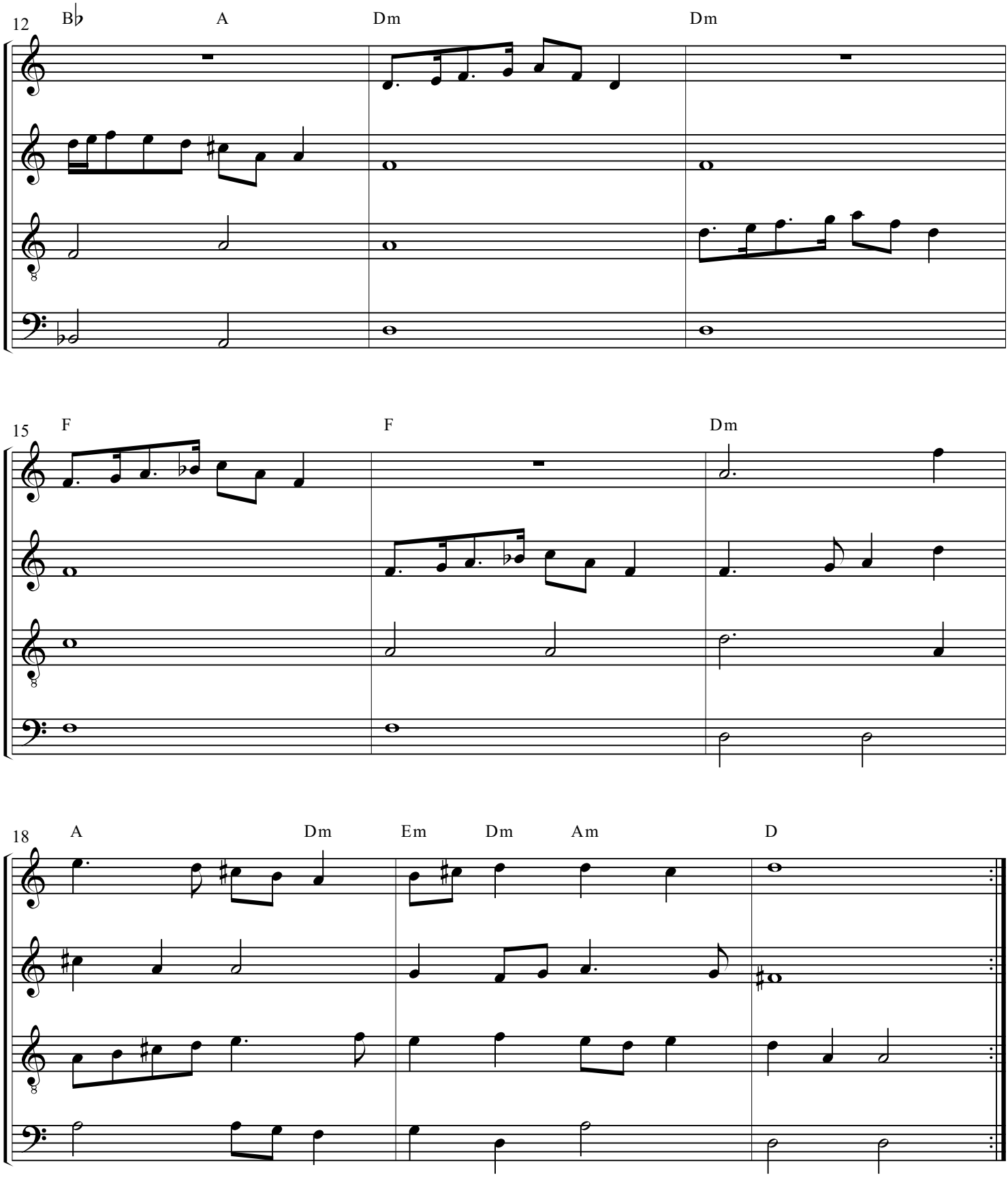
setting by Steve Hendricks

from *Lessons for Consort*,
Philip Rosseter, 1609

Mall Simmes

Anon.

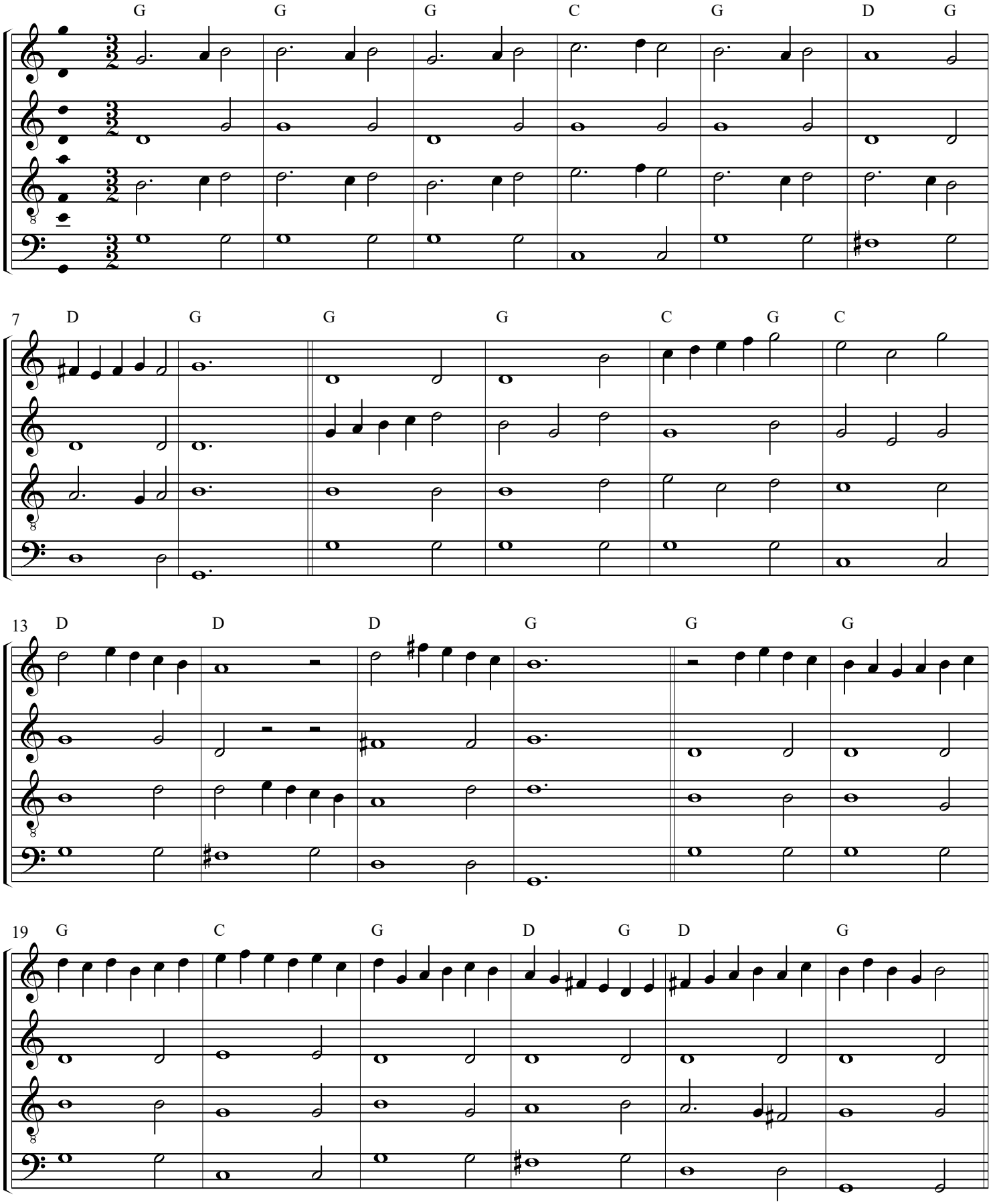



12
B♭
A
Dm
Dm
15
F
F
Dm
18
A
Dm
Em
Dm
Am
D

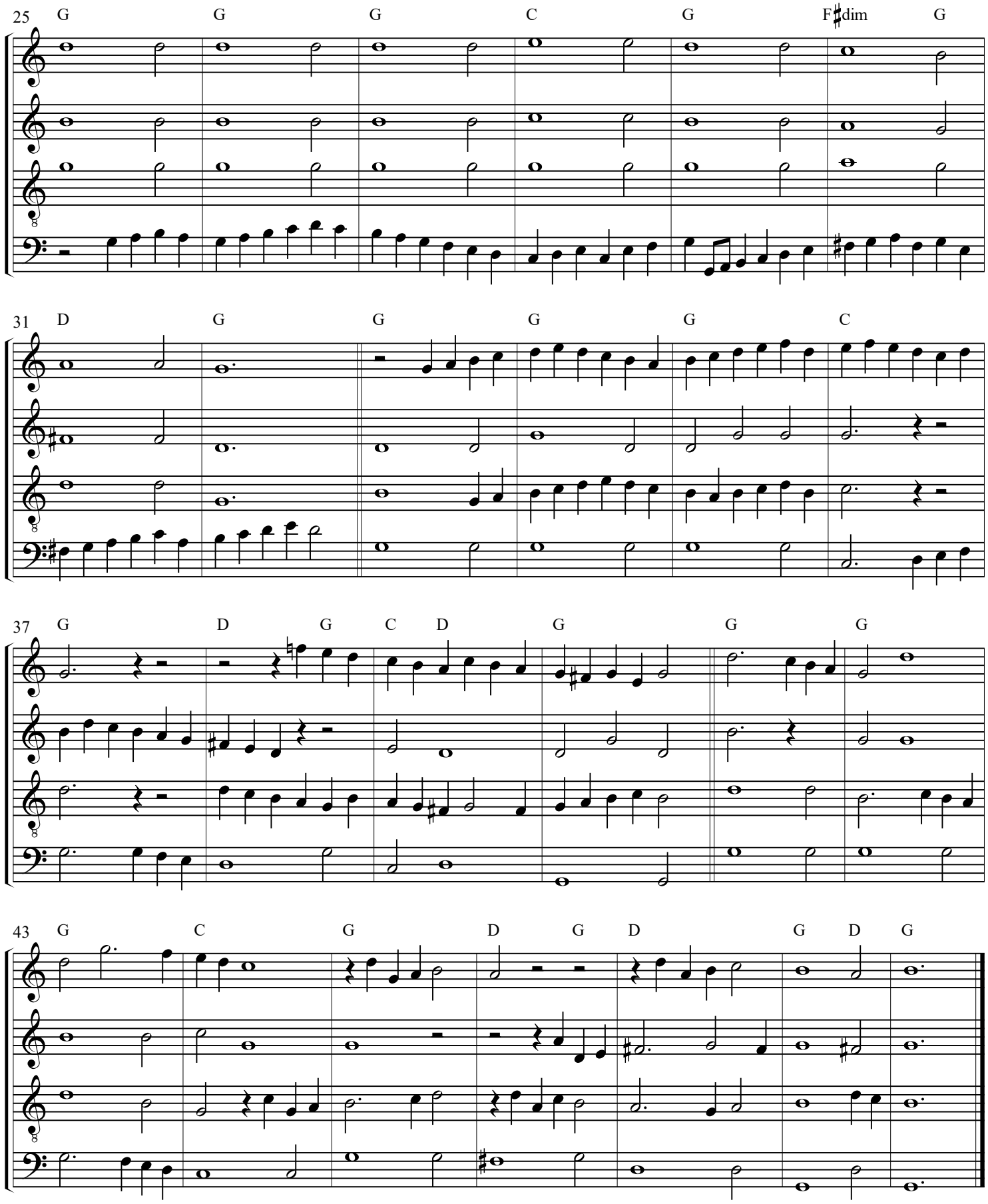
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Malt's come downe

William Byrd (1542-1623)



adapted by Steve Hendricks

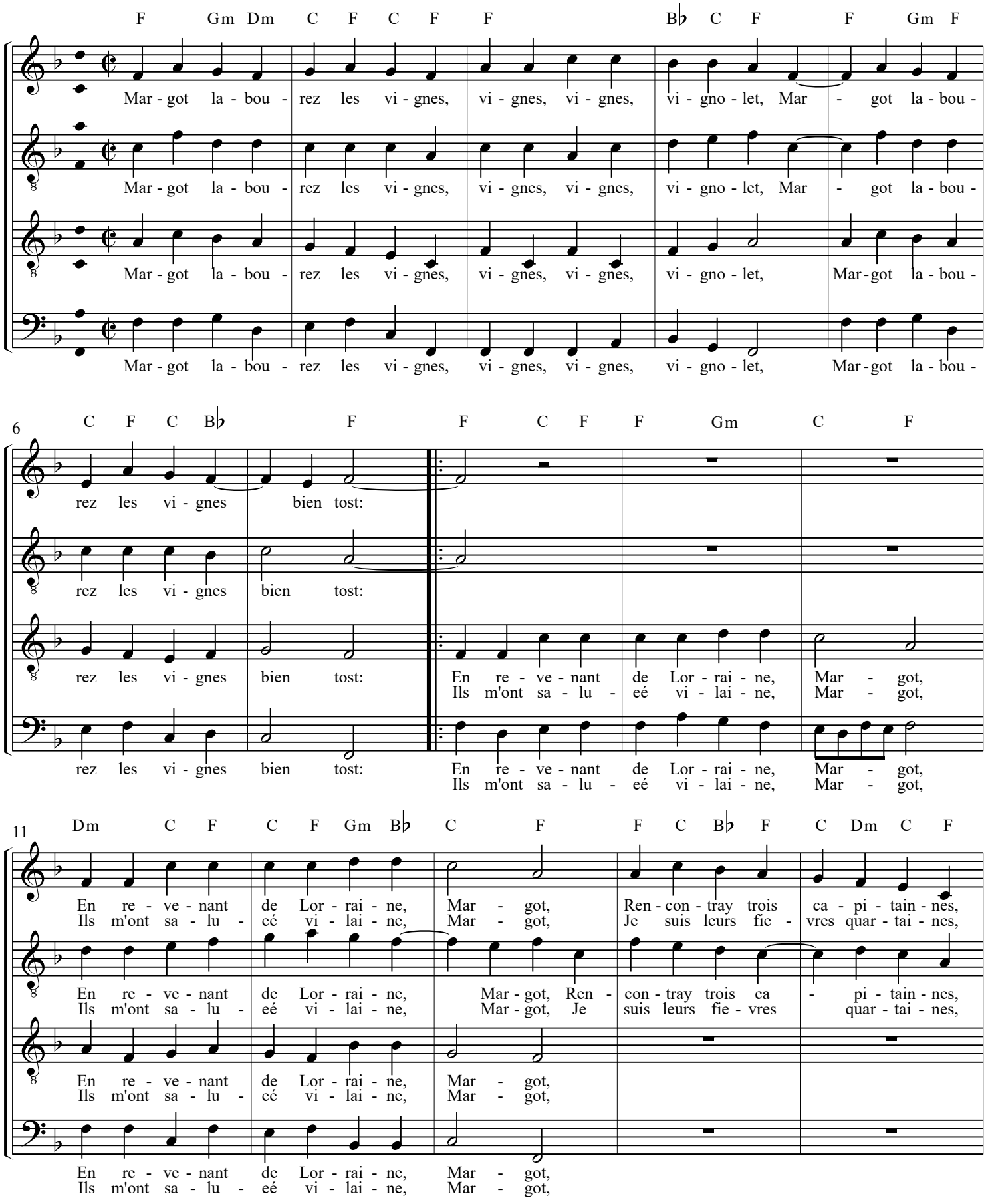

25
G G G C G F♯dim G
31
D G G G G C
37
G D G C D G G G
43
G C G D G D G D G

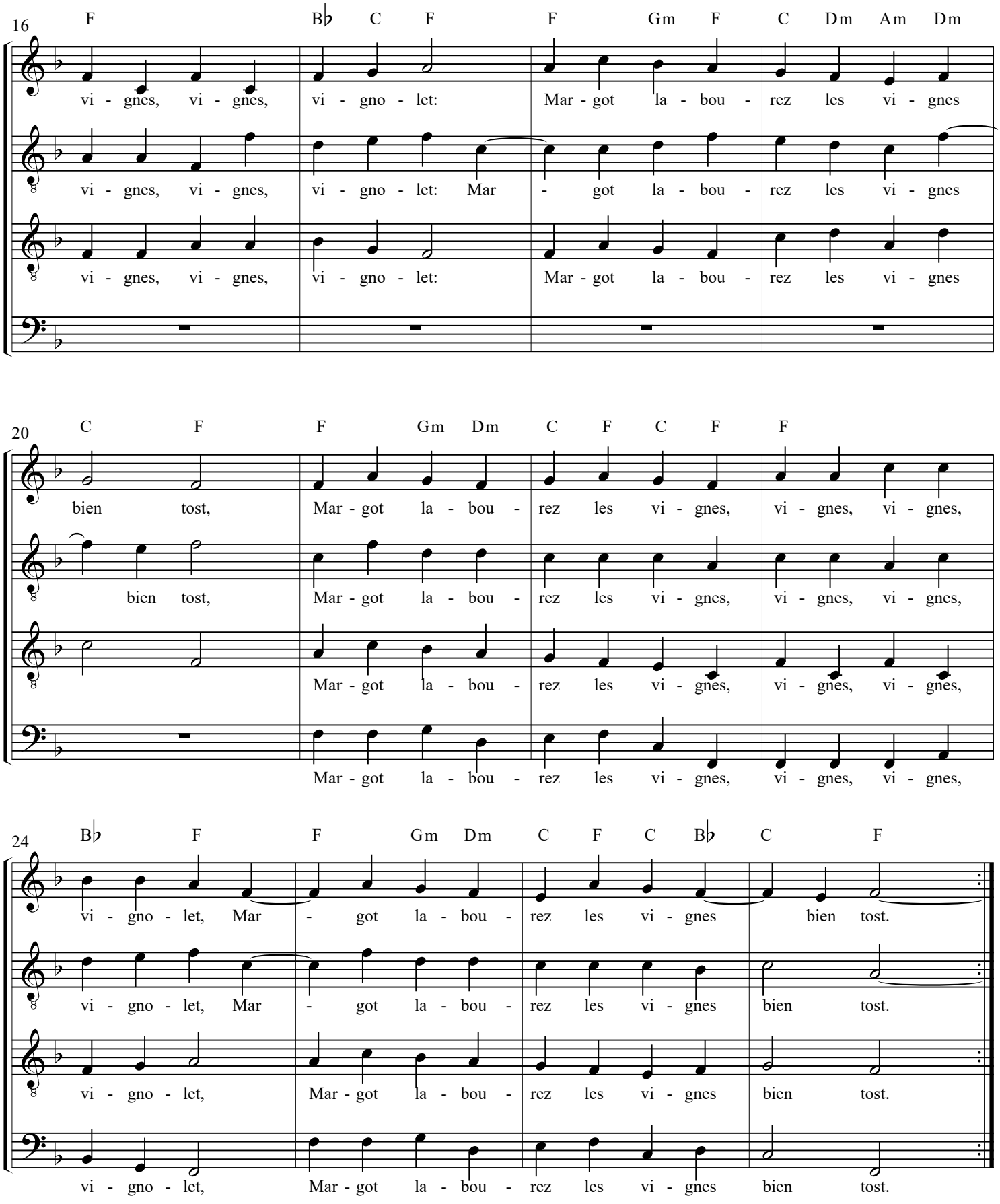
from *Tiers Livre de Chansons*, 1554

Margot labourez les vignes

Margot, work the vines

Jacques Arcadelt (c.1504-c.1567)



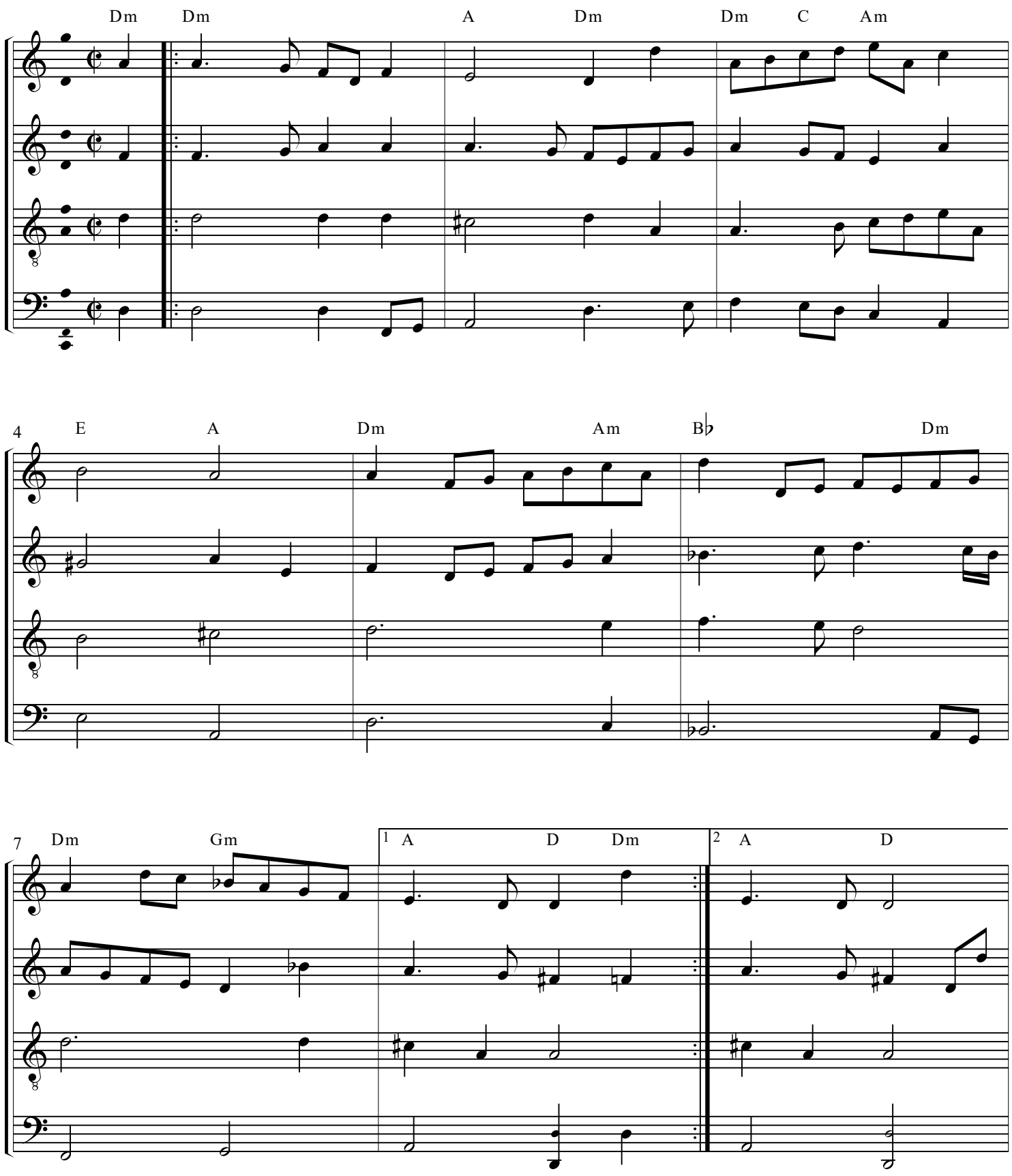

16
F B♭ C F F Gm F C Dm Am Dm
vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes
vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes
vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes
20
C F F Gm Dm C F C F F
bien tost, Mar - 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.

from *Taffel-Consort*,
Thomas Simpson, 1621

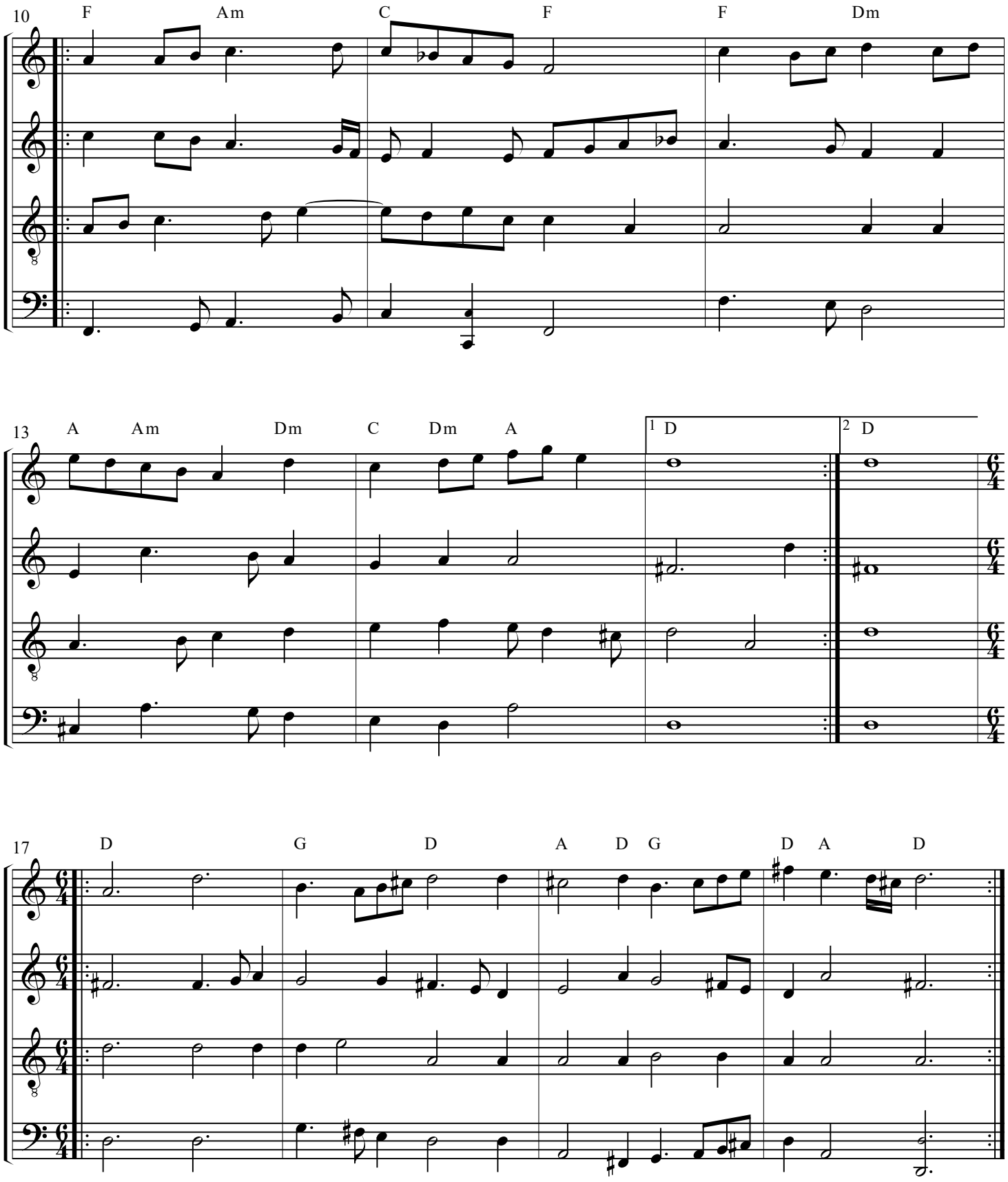
Mascarada

XXXII

Anon.



originally a fourth higher

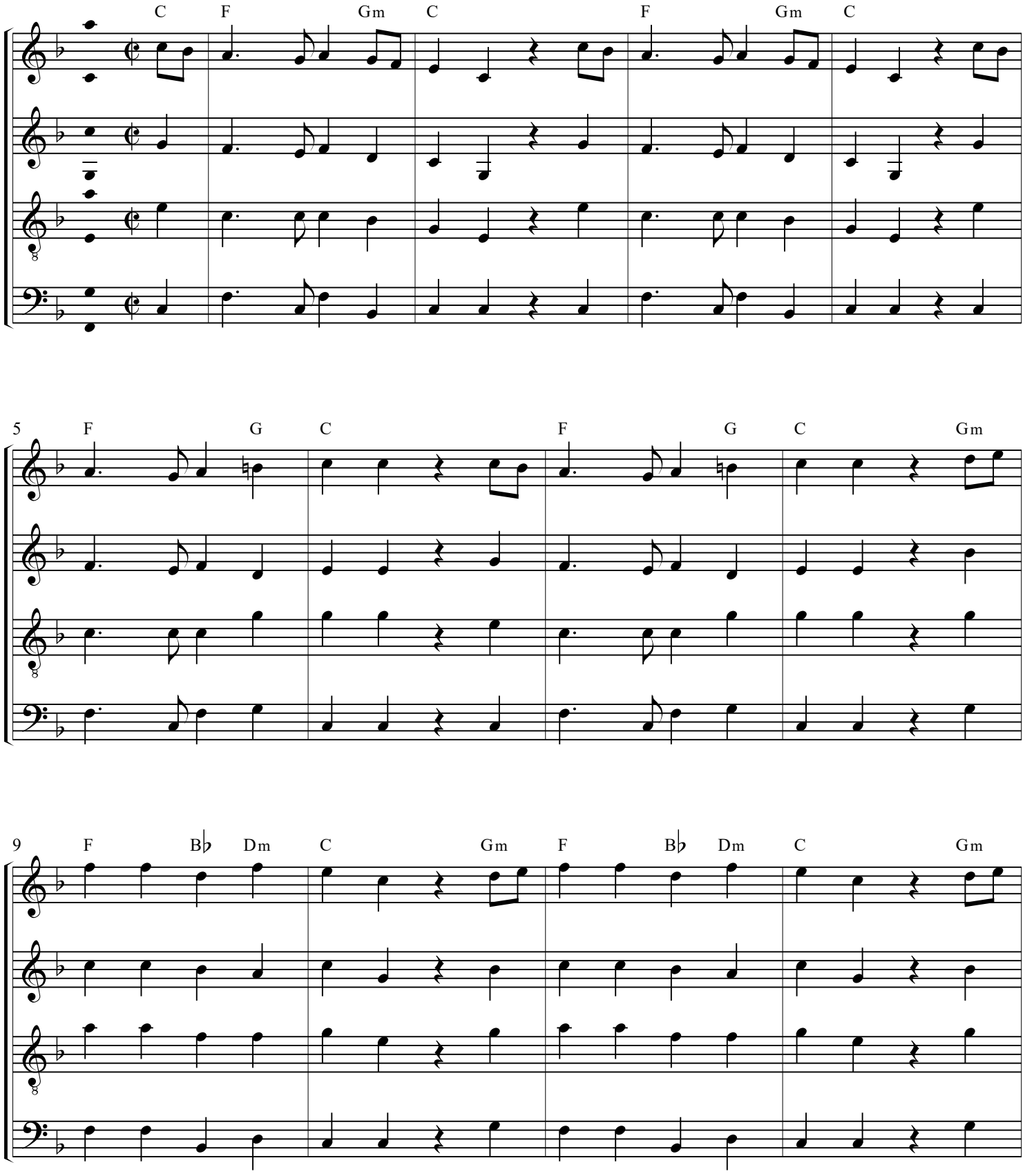

10
F
Am
C
F
F
Dm
13
A
Am
Dm
C
Dm
A
1 D
2 D
17
D
G
D
A
D G
D A
D

from *Il Scolaro*,
1645

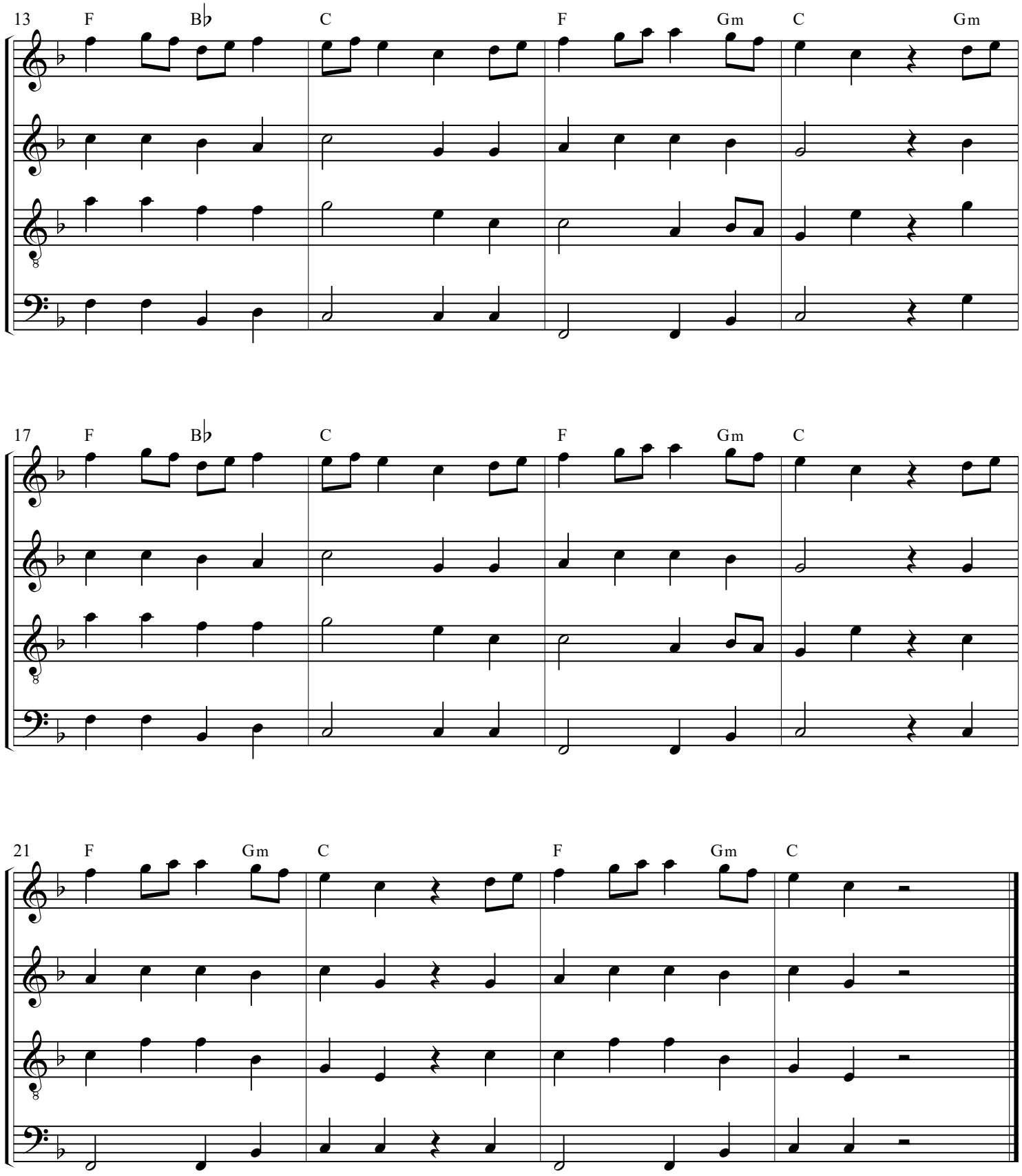
Il Matacino

The Buffoon

Gasparo Zanetti
(fl.1626-1645)



originally a step higher

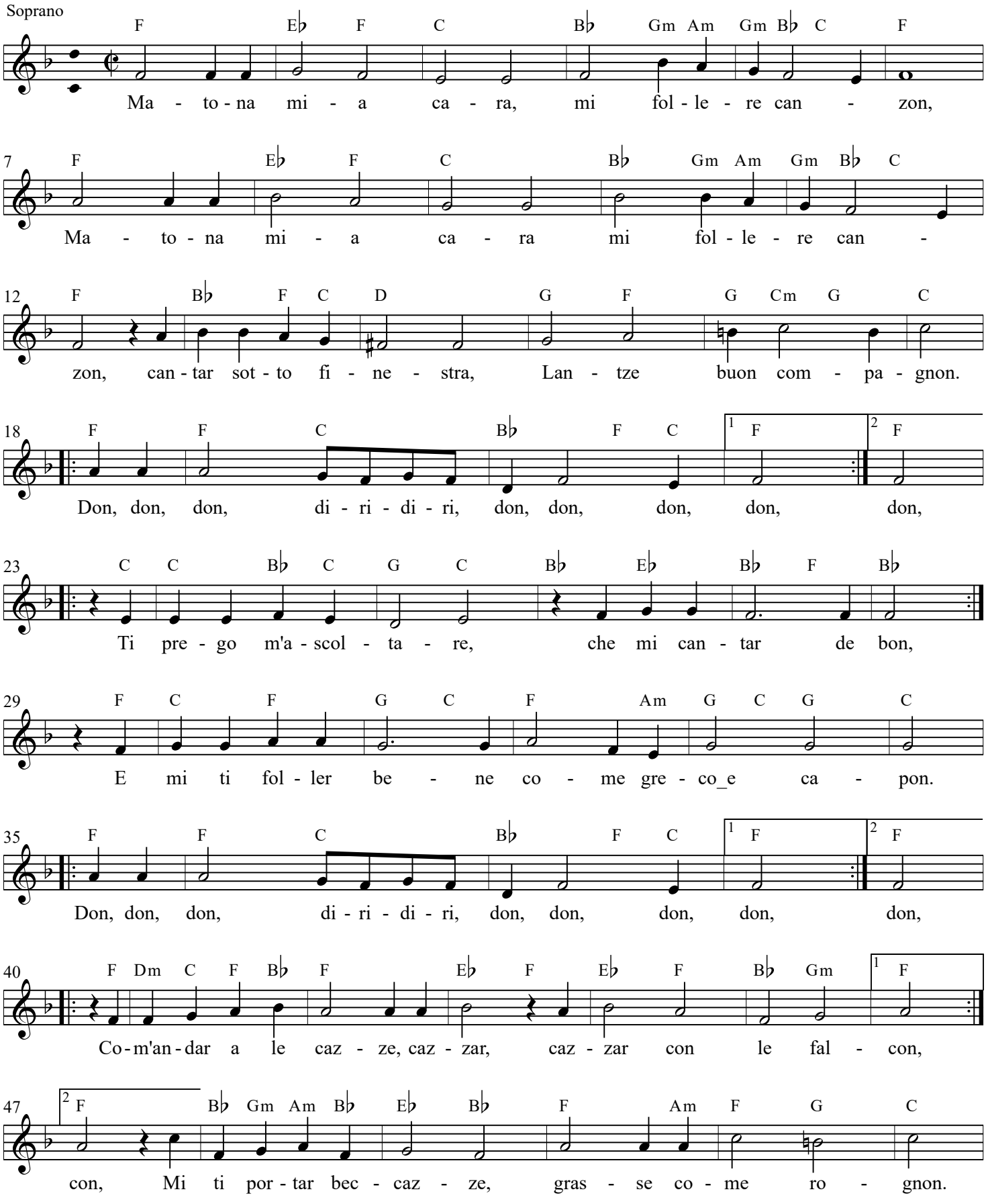

13
F
B♭
C
F
Gm
C
Gm
17
F
B♭
C
F
Gm
C
21
F
Gm
C
F
Gm
C

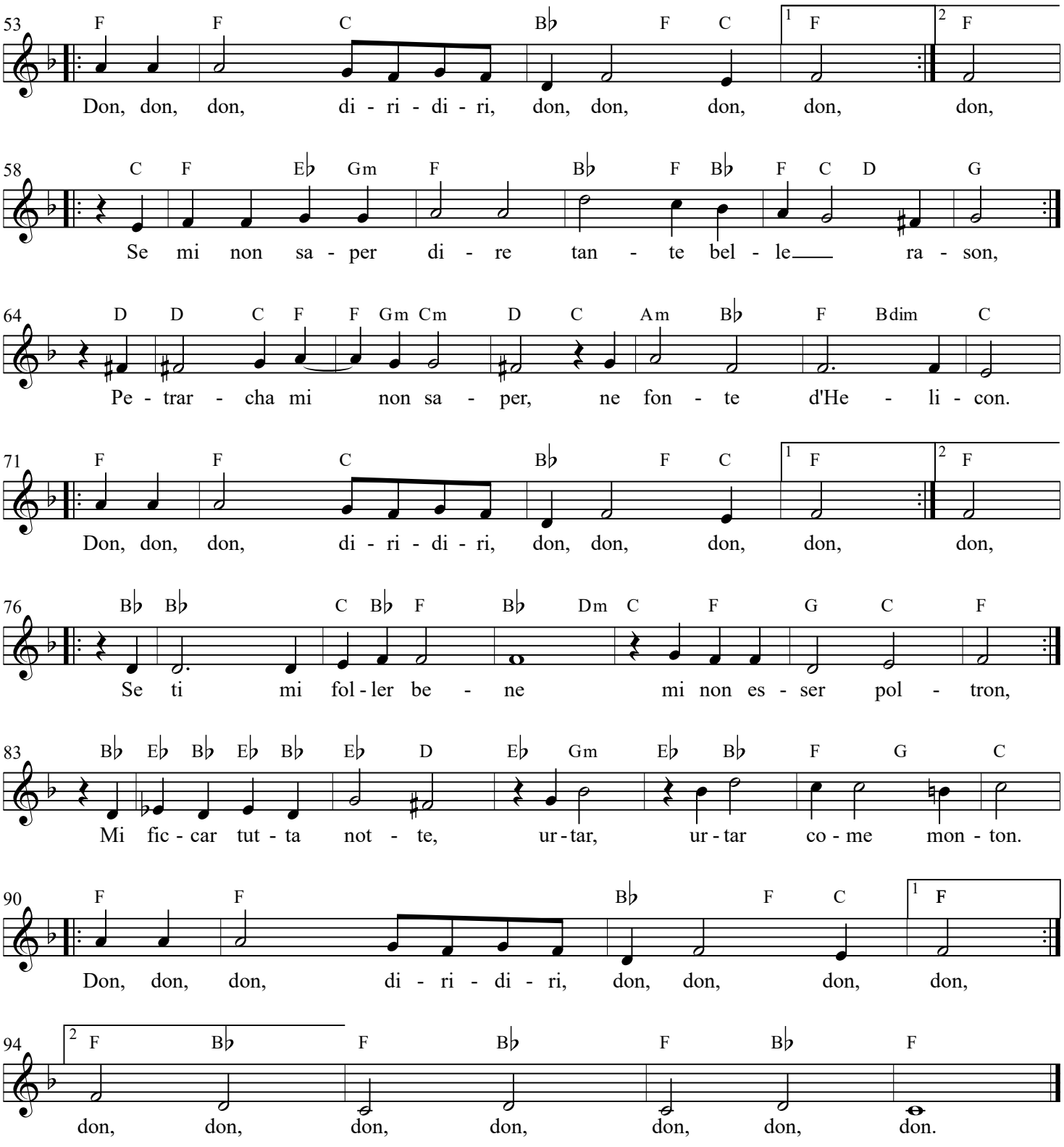
from *Libro de villanelle, moresche et altre canzoni*, 1581

Matona mia cara

Lady, my dear

Orlande de Lassus
(1530-1594)



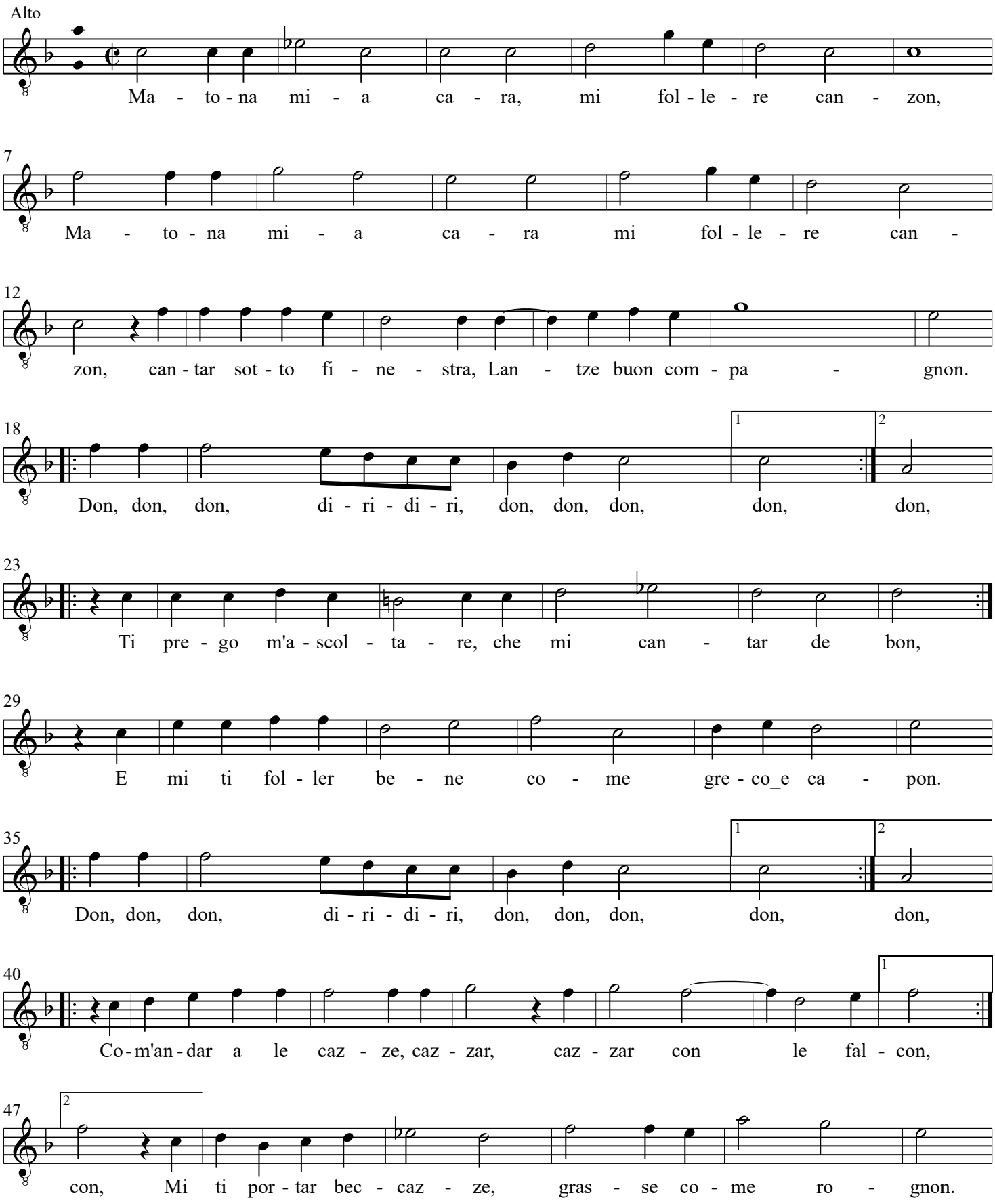

53 F F C B♭ F C 1 F 2 F
Don, don, don, di - ri - di - ri, don, don, don, don, don,
58 C F E♭ Gm F B♭ F B♭ F C D G
Se mi non sa - per di - re tan - te bel - le ra - son,
64 D D C F F Gm Cm D C Am B♭ F Bdim C
Pe - trar - cha mi non sa - per, ne fon - te d'He - li - con.
71 F F C B♭ F C 1 F 2 F
Don, don, 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.

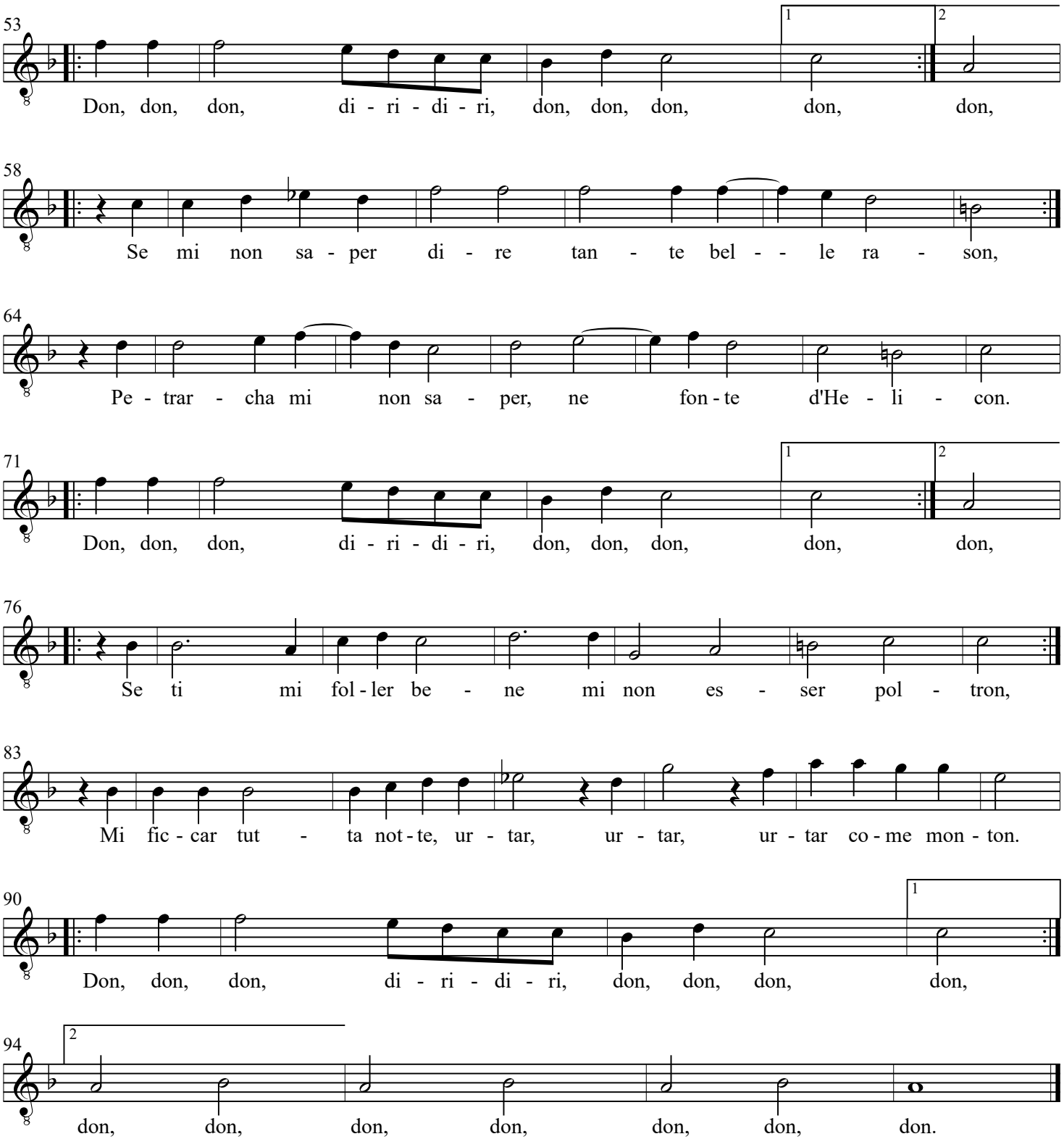
from *Libro de villanelle, moresche et altre canzoni*, 1581

Matona mia cara

Lady, my dear

Orlande de Lassus
(1530-1594)




53
Don, don, don, di - ri - di - ri, don, 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, 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, ur - tar co - me mon - ton.
90
Don, don, don, di - ri - di - ri, don, don, don, don,
94
don, don, don, don, don, don, don.

from *Libro de villanelle, moresche et altre canzoni*, 1581

Matona mia cara

Lady, my dear

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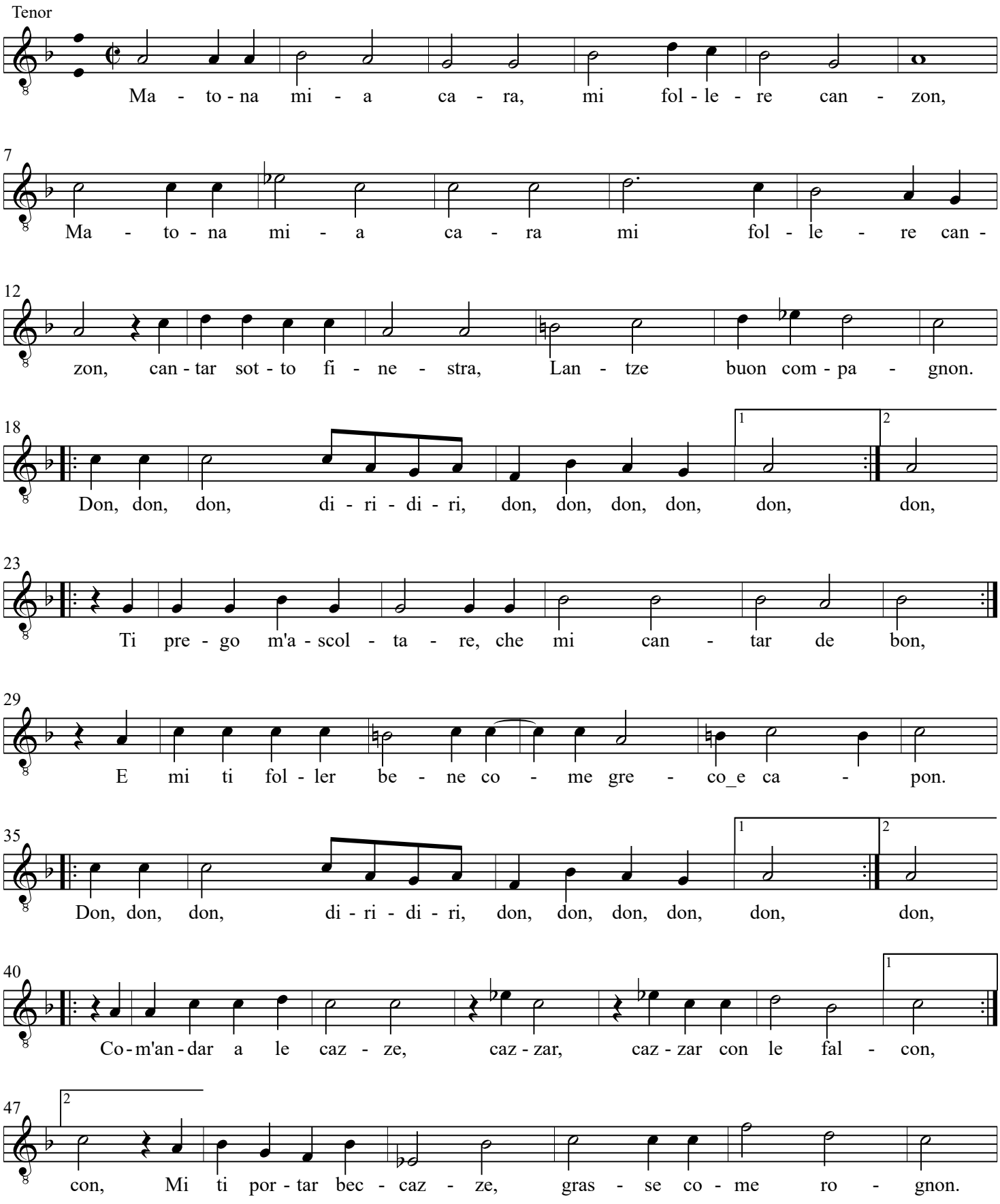
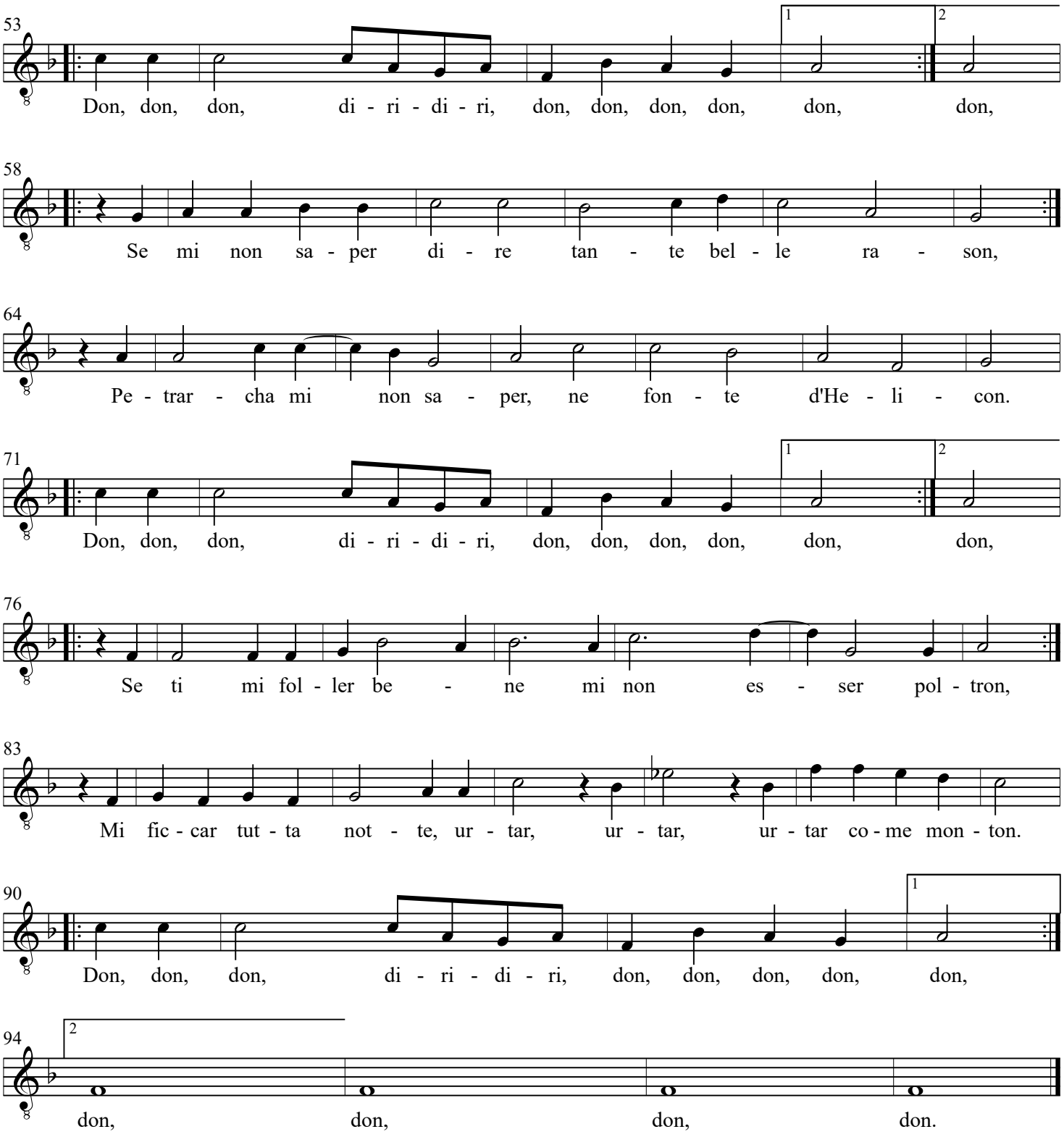
(1530-1594)




53
Don, don, don, di - ri - di - ri, don, don, 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, don, don,
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Se ti mi fol - ler be - ne mi non es - ser pol - tron,
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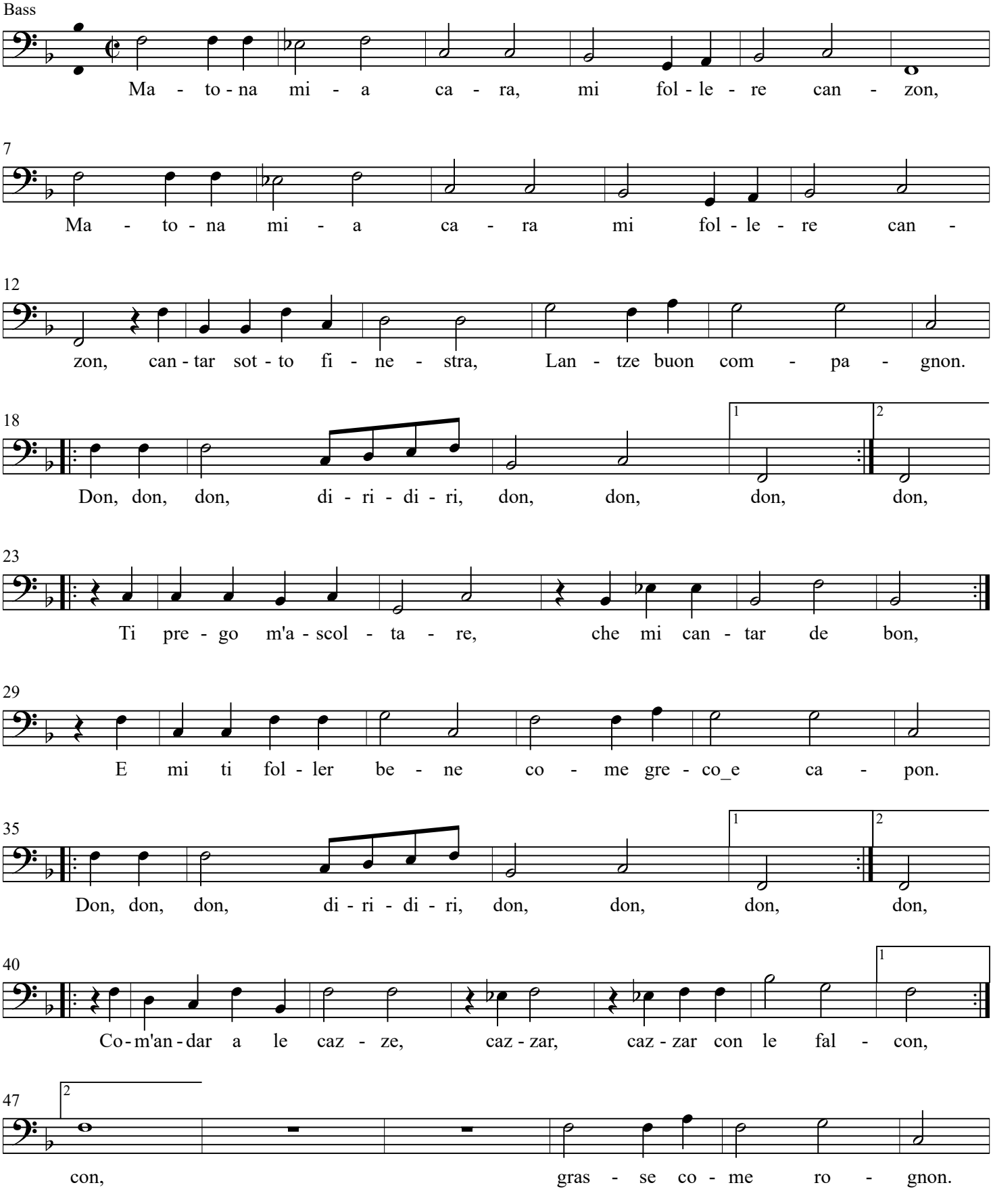
Mi fic - car tut - ta not - te, ur - tar, ur - tar, ur - tar co - me mon - ton.
90
Don, don, don, di - ri - di - ri, don, don, don, don, don,
94
don, don, don, don.

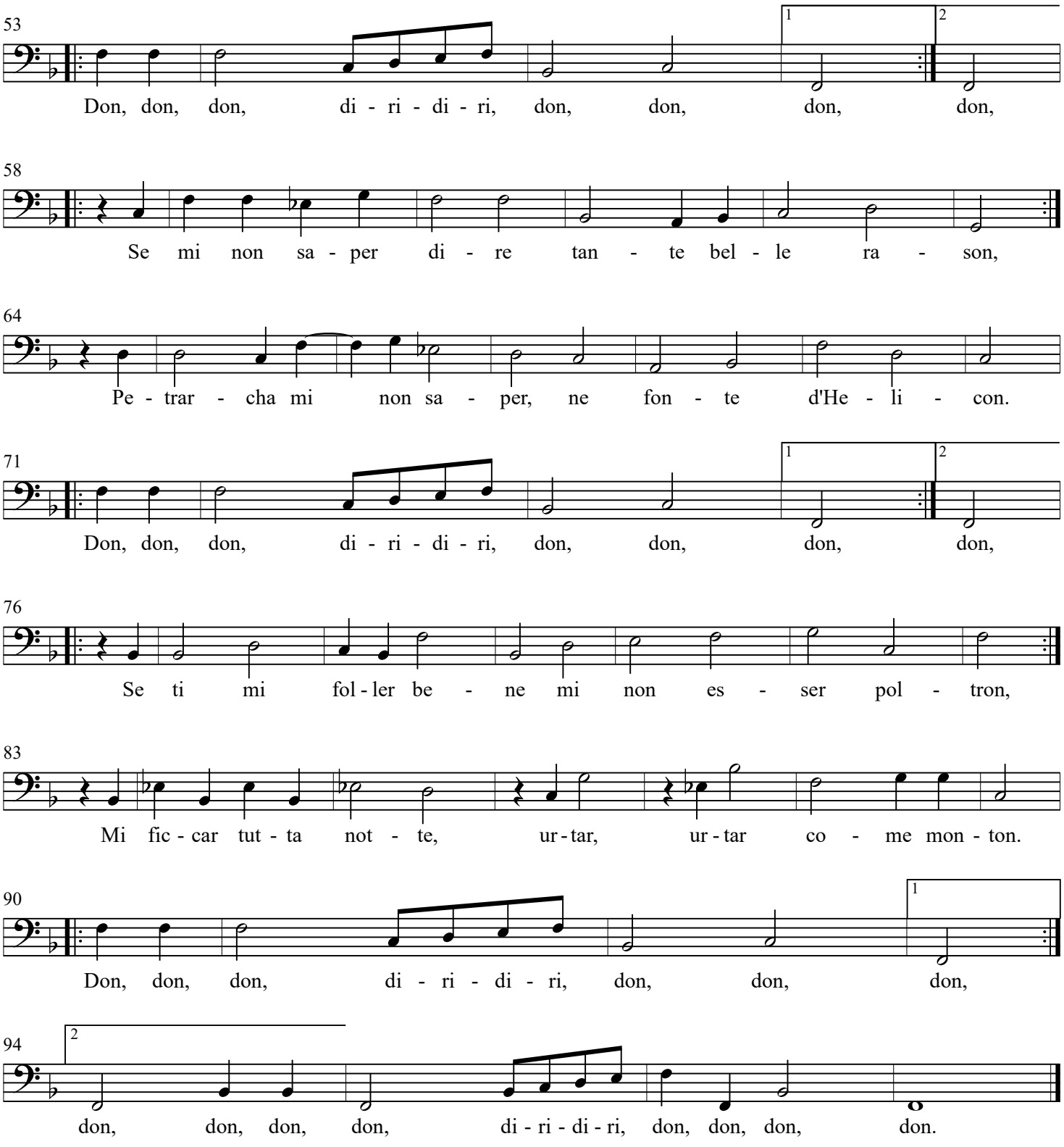
from *Libro de villanelle, moresche et altre canzoni*, 1581

Matona mia cara

Lady, my dear

Orlande de Lassus
(1530-1594)

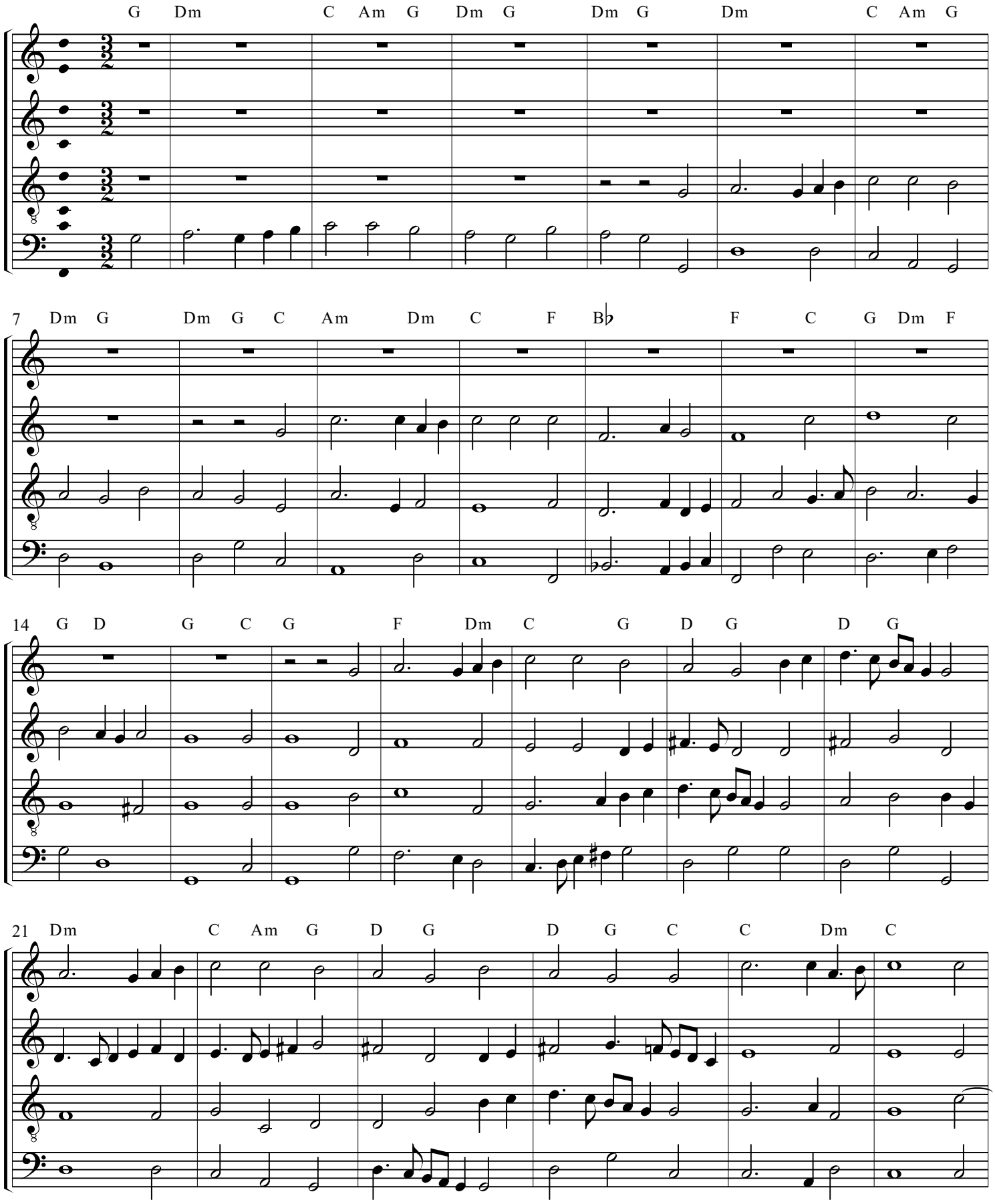



53
Don, don, don, di - ri - di - ri, don, don, don, don,
58
Se mi non sa - per di - re tan - te bel - le ra - son,
64
Pe - trar - cha mi non sa - per, ne fon - te d'He - li - con.
71
Don, don, don, di - ri - di - ri, don, don, don, don,
76
Se ti mi fol - ler be - ne mi non es - ser pol - tron,
83
Mi 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.

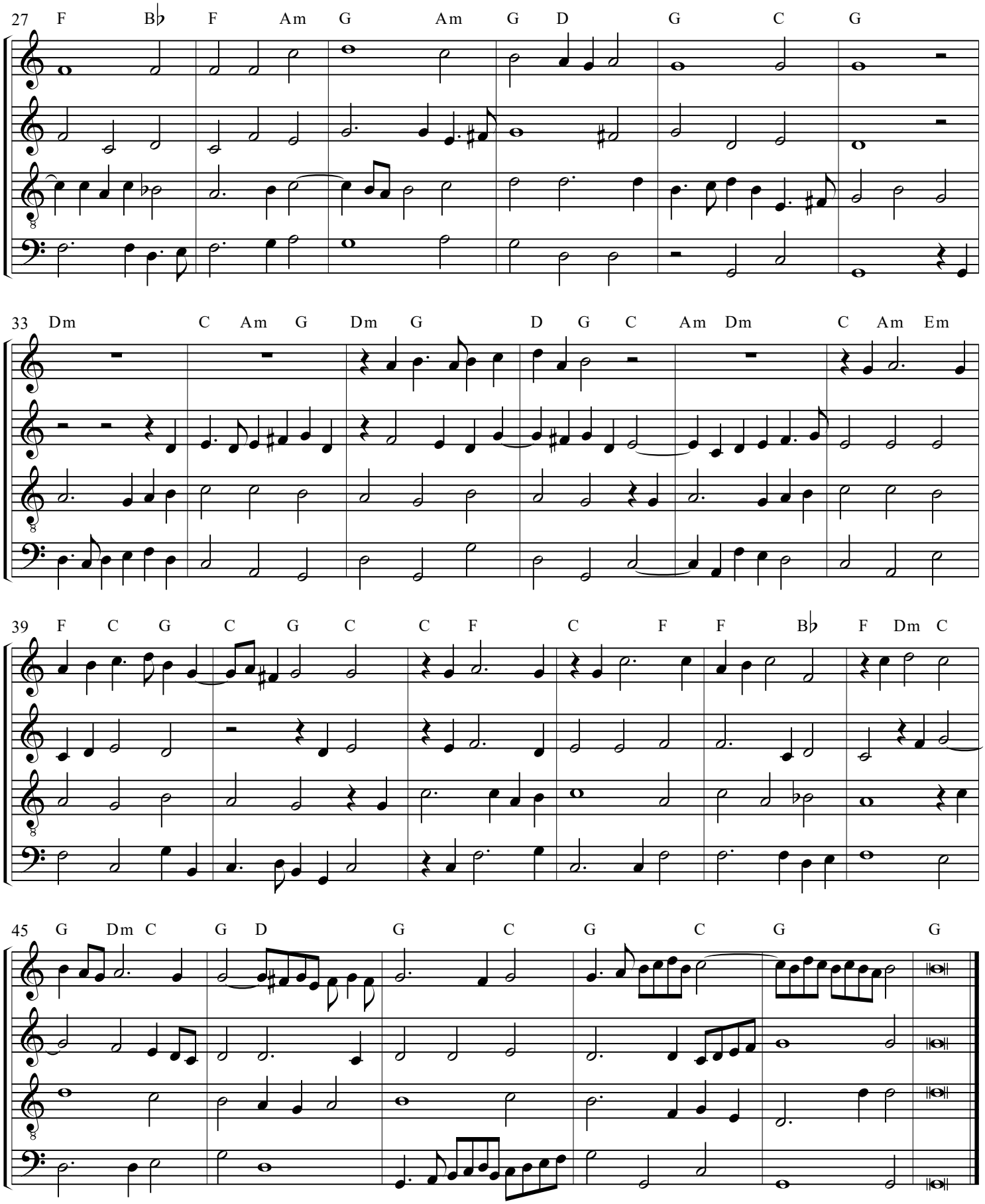
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

The Maydens Song

William Byrd (1542-1623)



adapted by Steve Hendricks

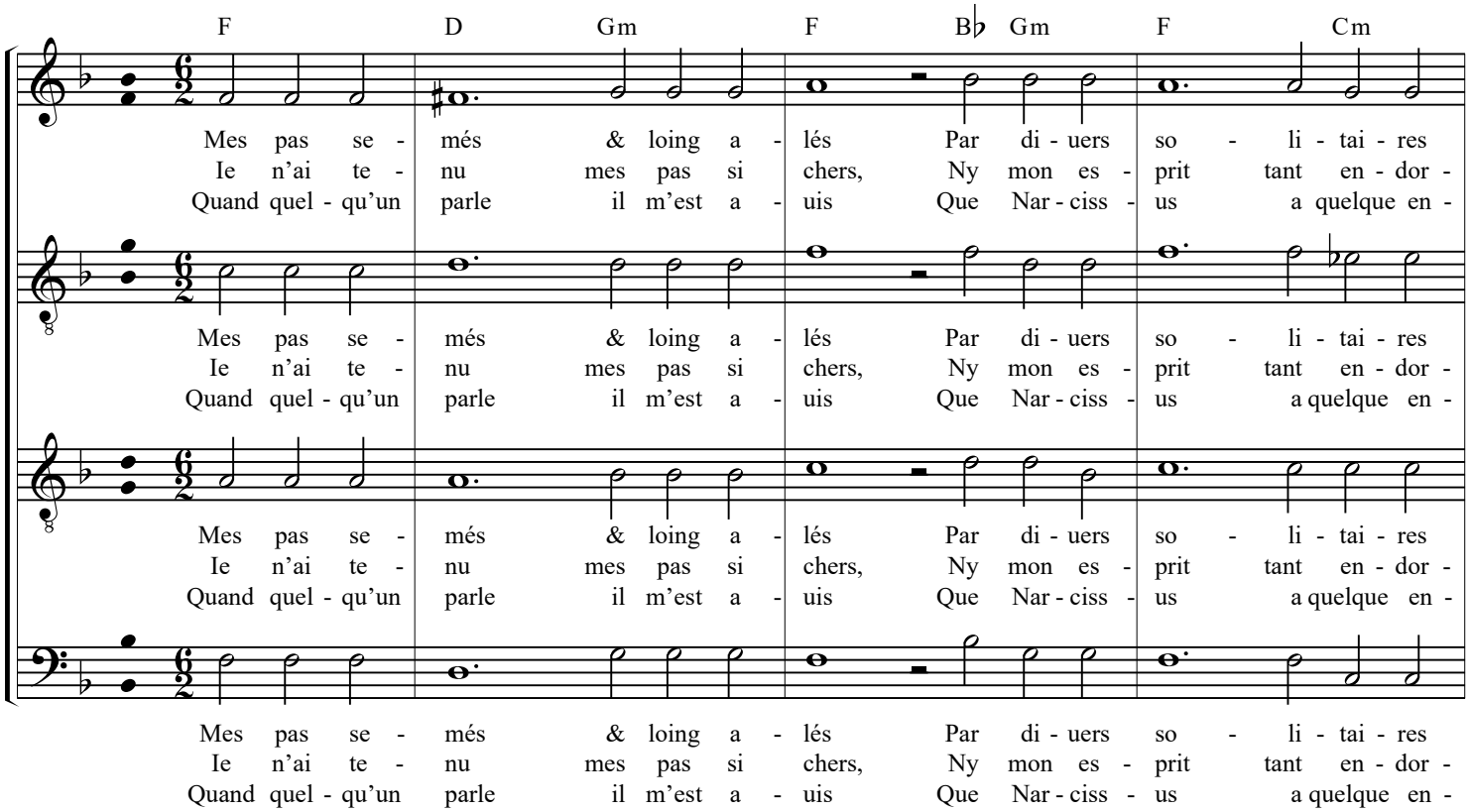

27 F B♭ F Am G Am G D G C G
33 Dm C Am G Dm G D G C Am Dm C Am Em
39 F C G C G C C F C F F B♭ F Dm C
45 G Dm C G D G C G C G G

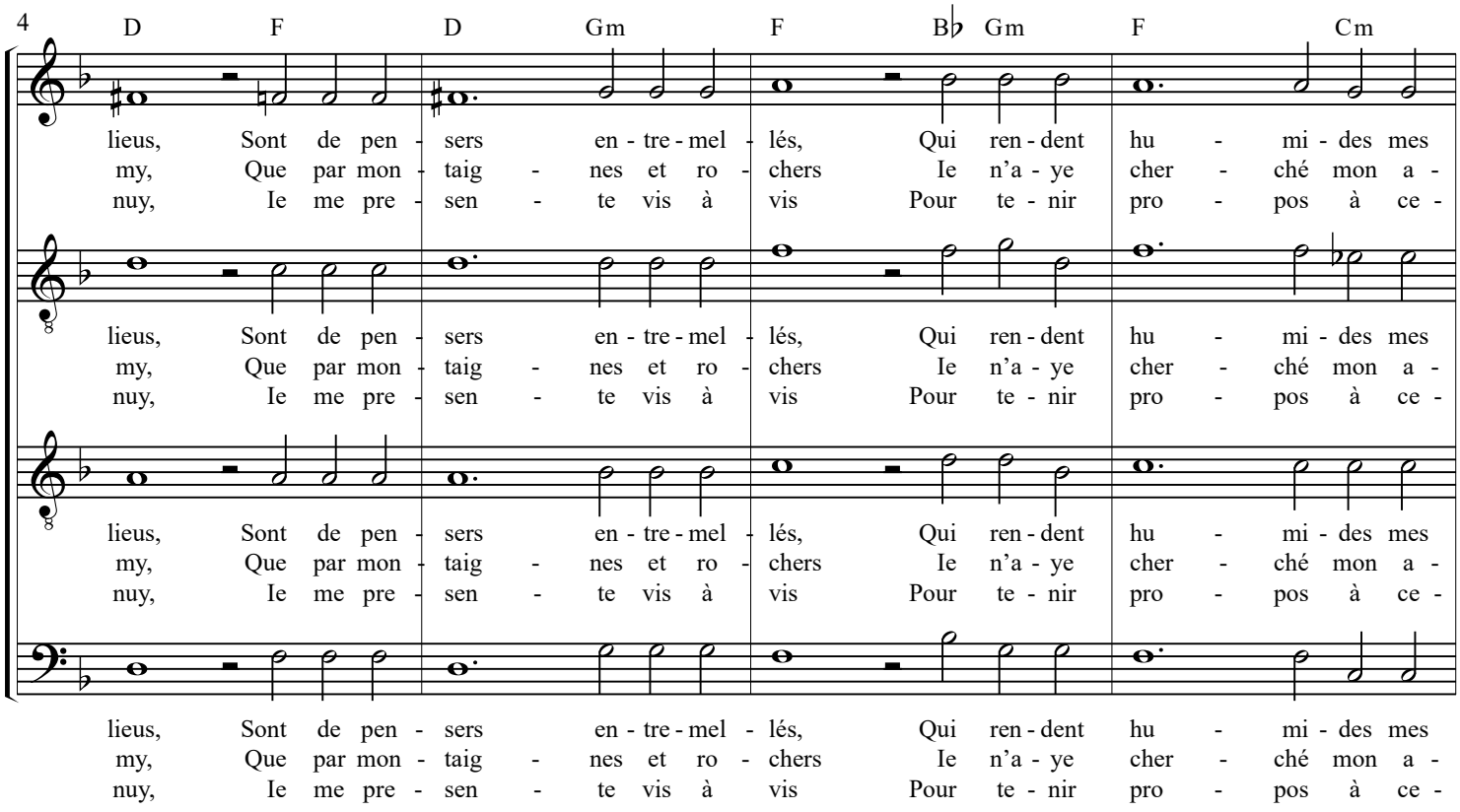
from *Second livre de Chansons*, 1554

Mes pas semes

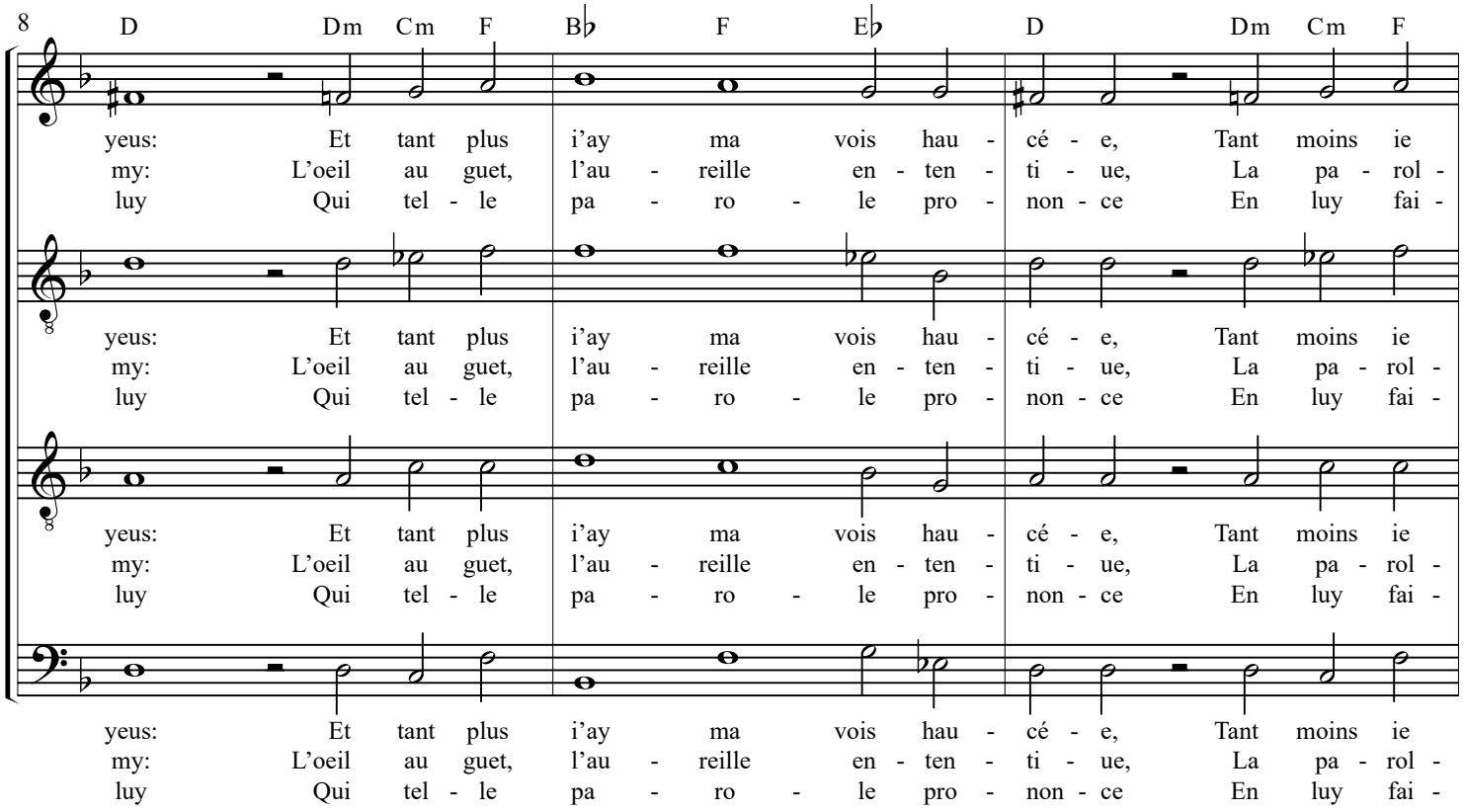
My wandering steps
verses 1-3

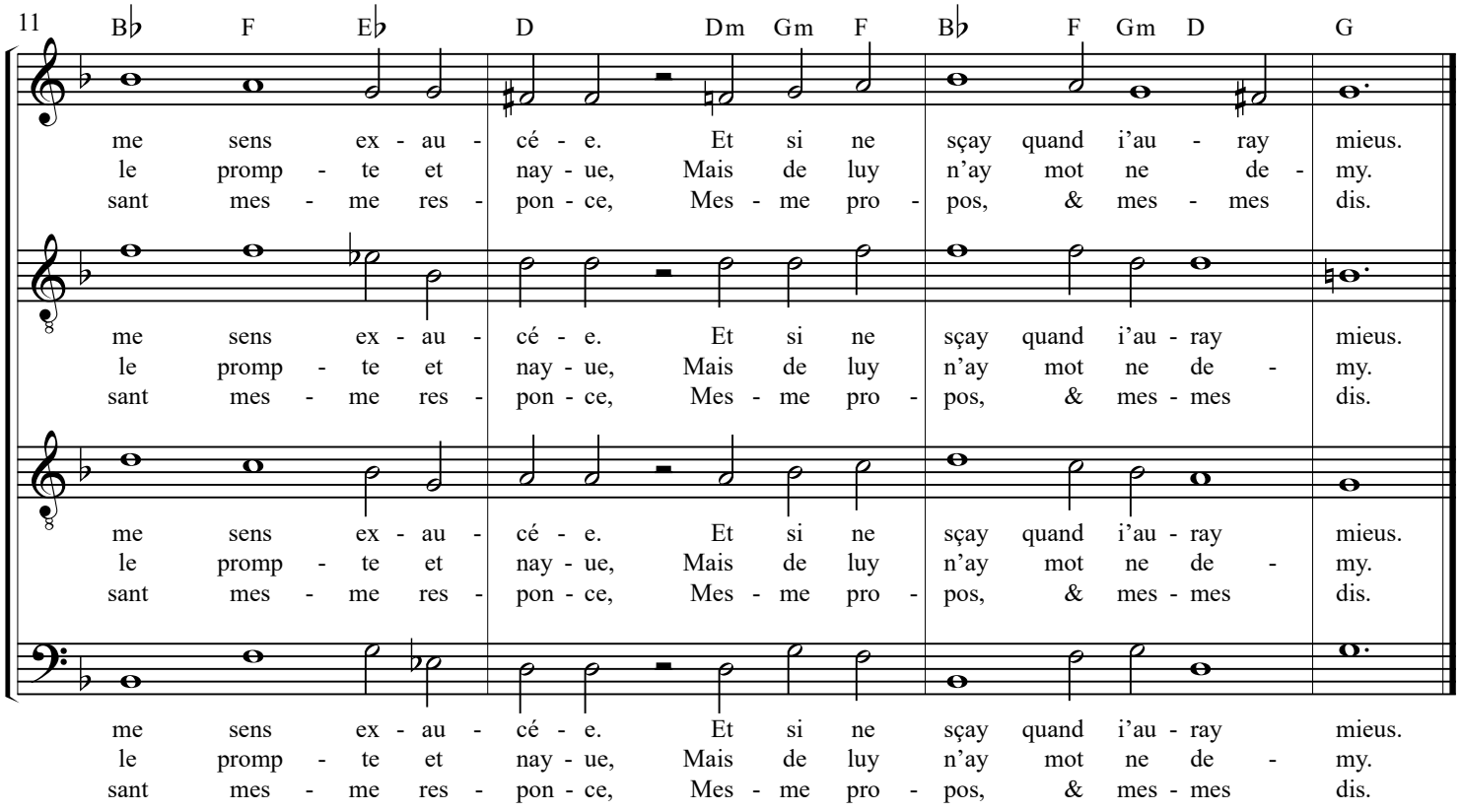
Pierre Certon (c.1510–1572)





alto line by Steve Hendricks





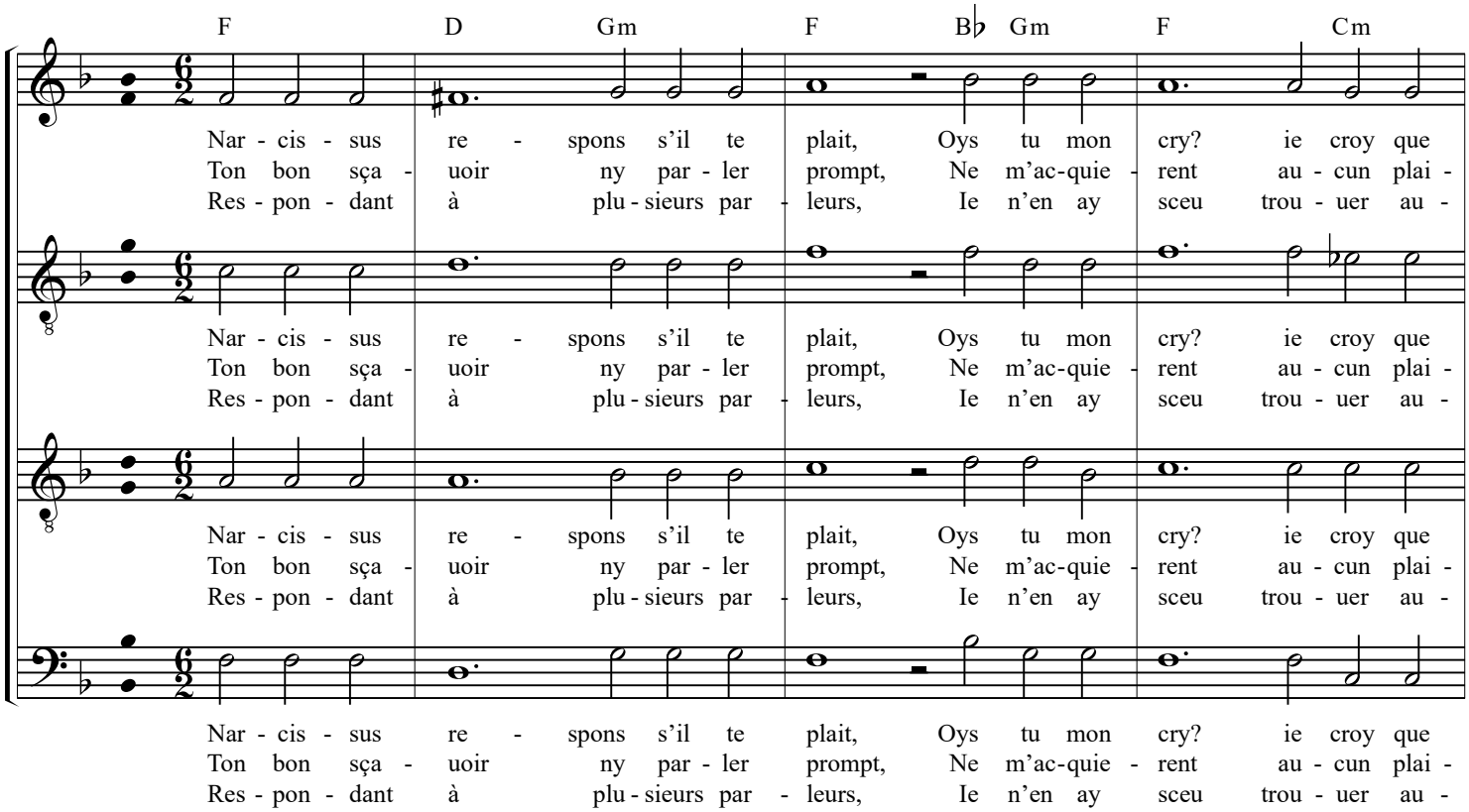
more verses on following pages

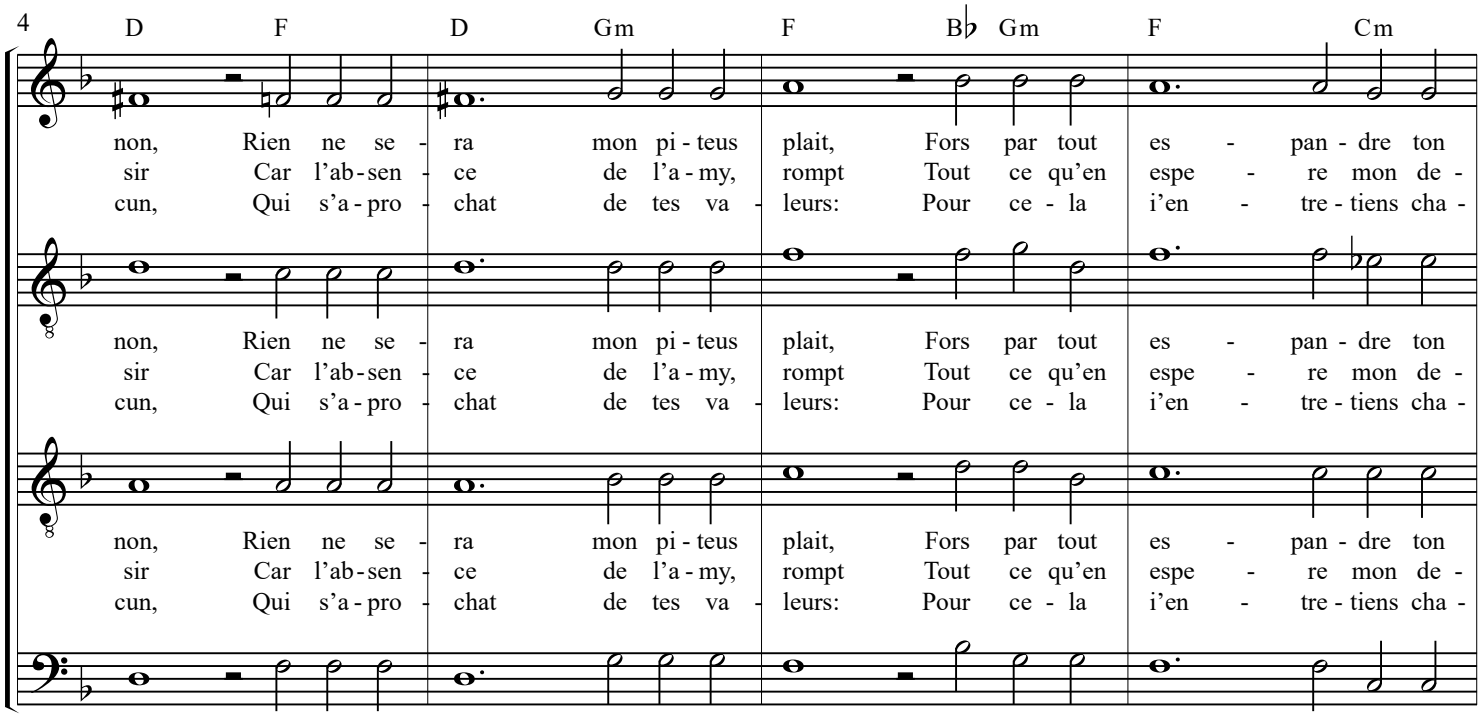
from *Second livre de Chansons*, 1554

Mes pas semes

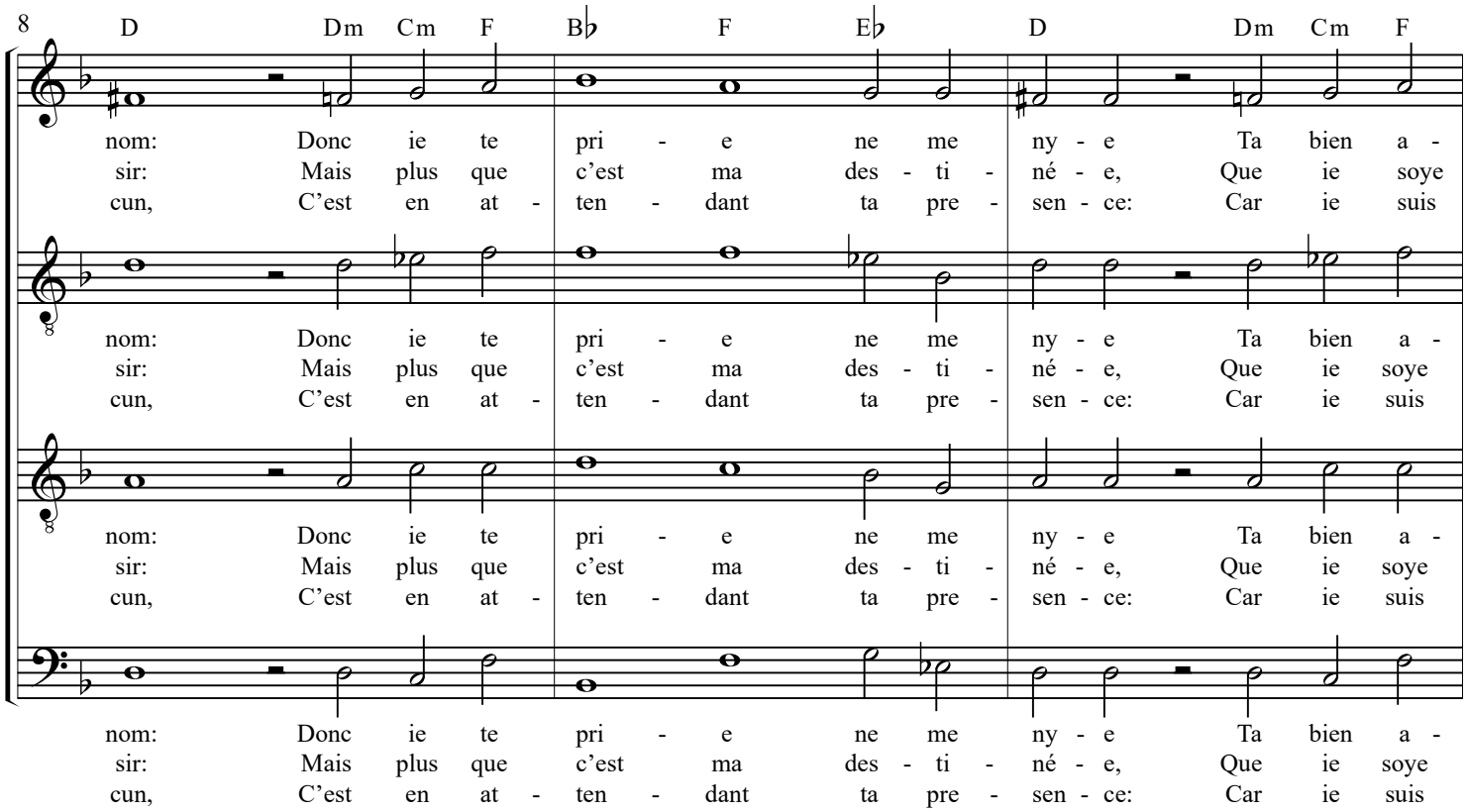
My wandering steps
verses 4-6

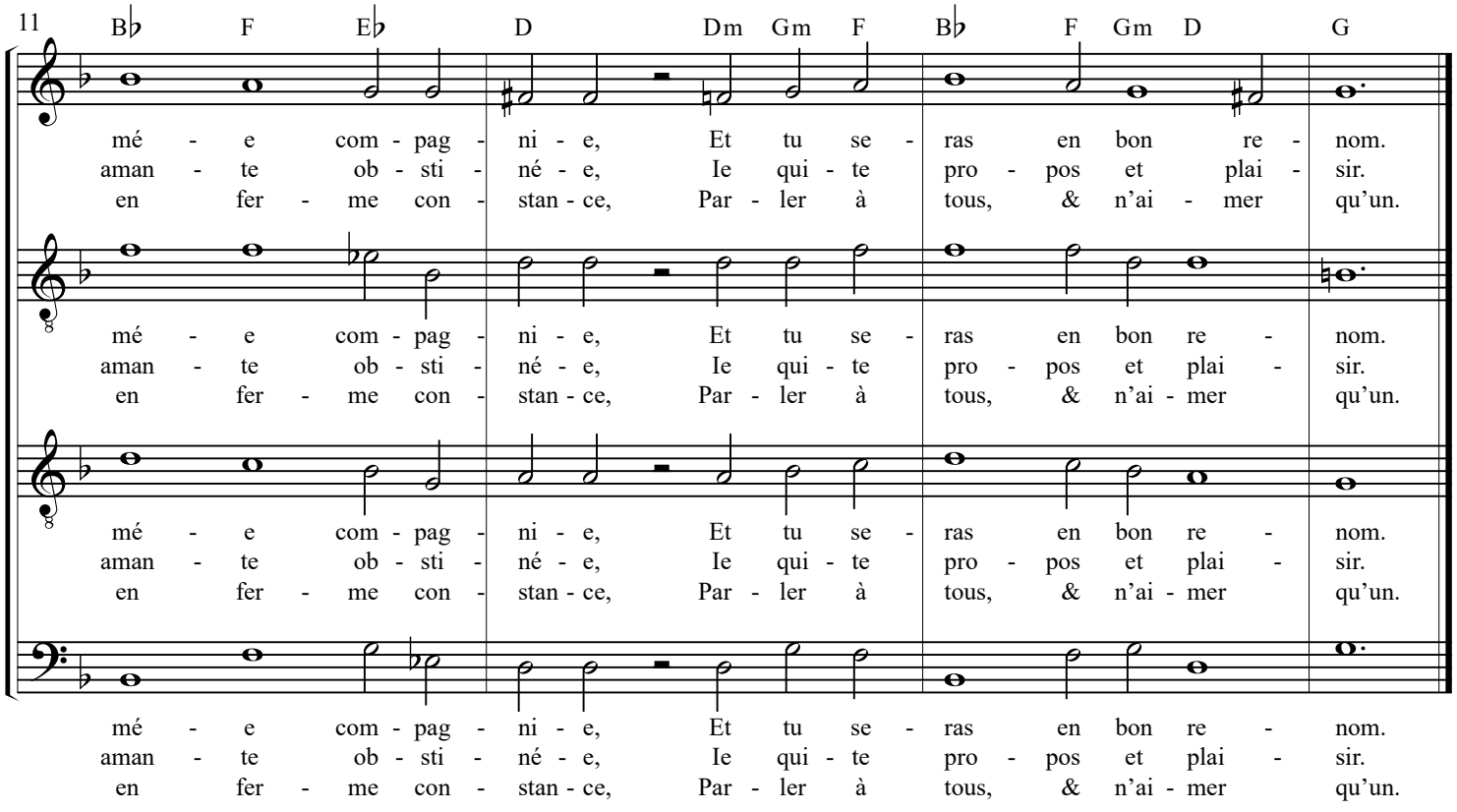
Pierre Certon (c.1510–1572)





alto line by Steve Hendricks


8
D Dm Cm F B♭ F E♭ 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

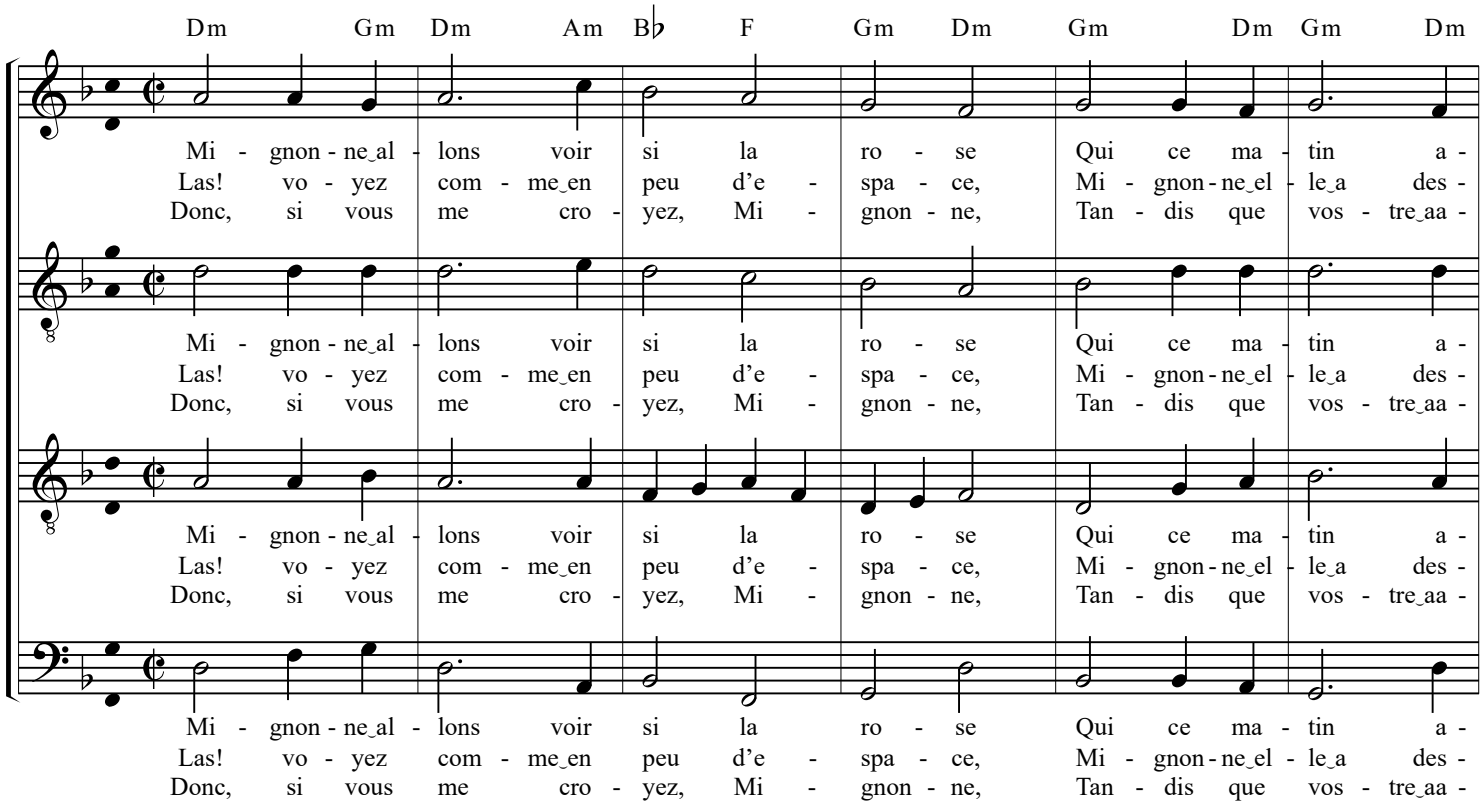

11
B♭ F E♭ D Dm Gm F B♭ F Gm D G
mé - e com - pag - ni - e, Et tu se - ras en bon re - nom.
aman - te ob - sti - né - e, Ie qui - te pro - pos et plai - sir.
en fer - me con - stan - ce, Par - ler à tous, & n'ai - mer qu'un.

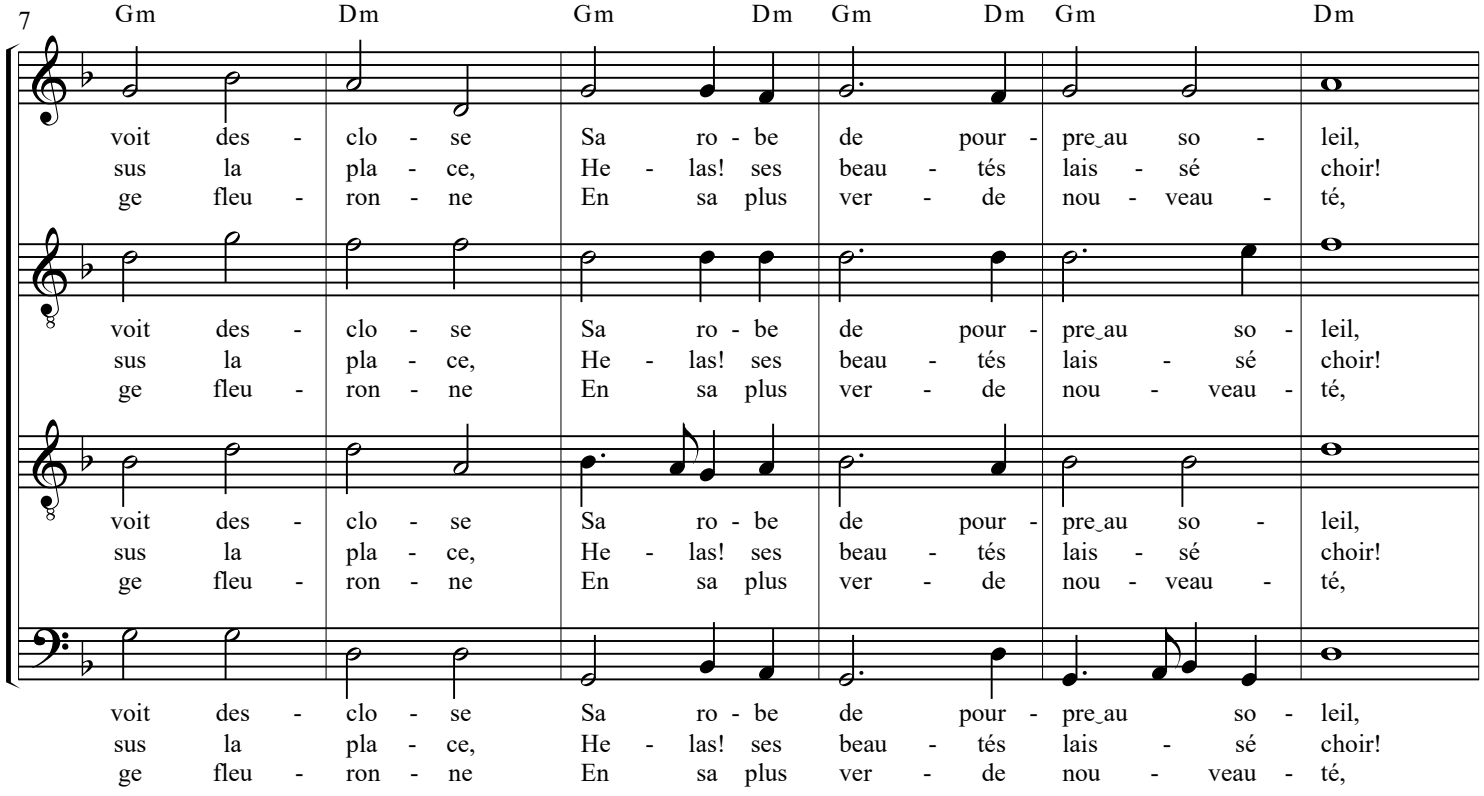
from *Recueil des plus belles et excellentes chansons en forme de voix de ville*, 1576

Mignonne, allons voir si la rose

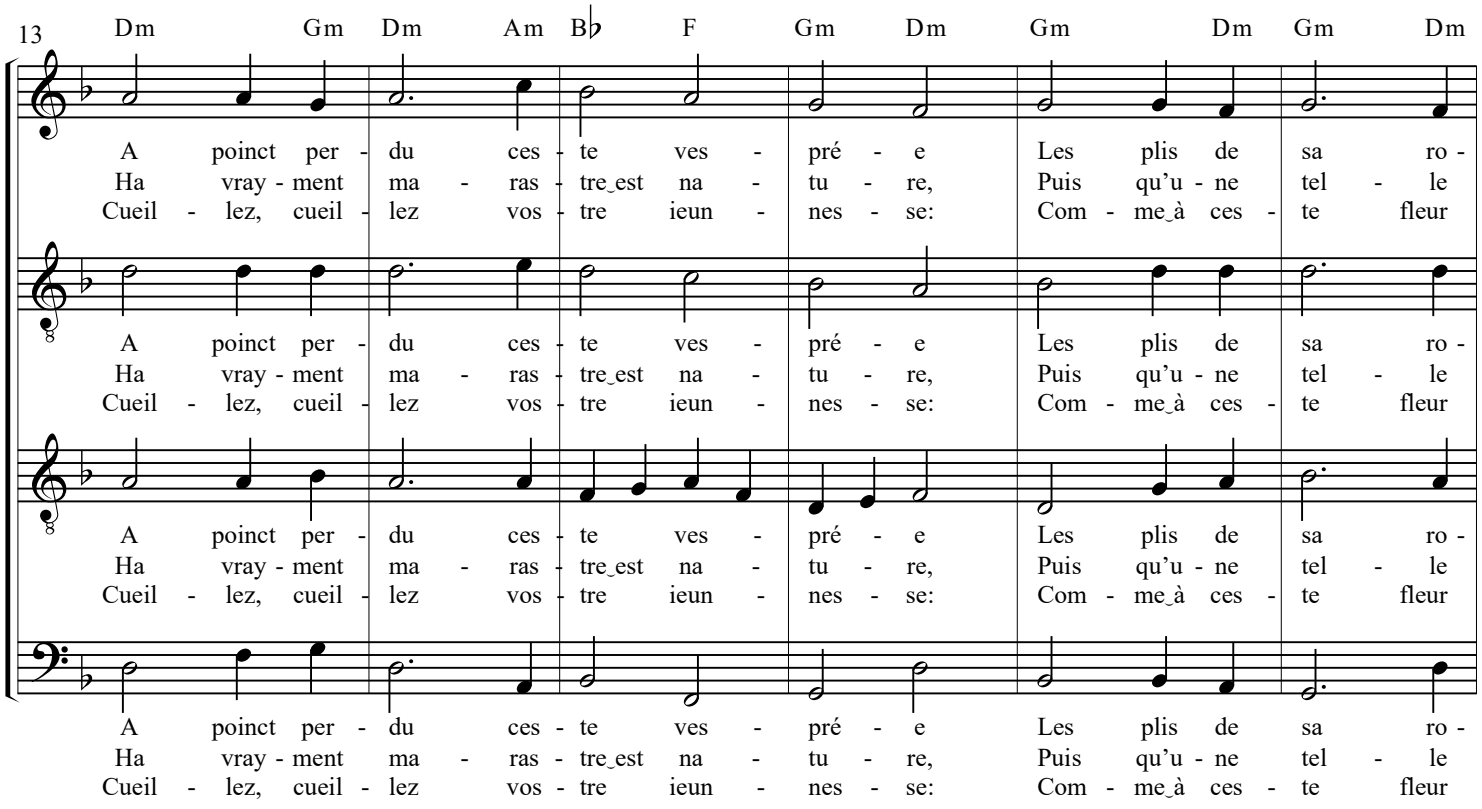
Sweetheart, come let us see if the rose

Jehan Chardavoine (1538-c.1580)
lyrics by Pierre de Ronsard
(1524-1585)





setting by Steve Hendricks


13
Dm Gm Dm Am B♭ F Gm Dm Gm Dm Gm Dm
A poinct 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 poinct 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 poinct per - du ces - te ves - pré - e Les plis de sa ro -
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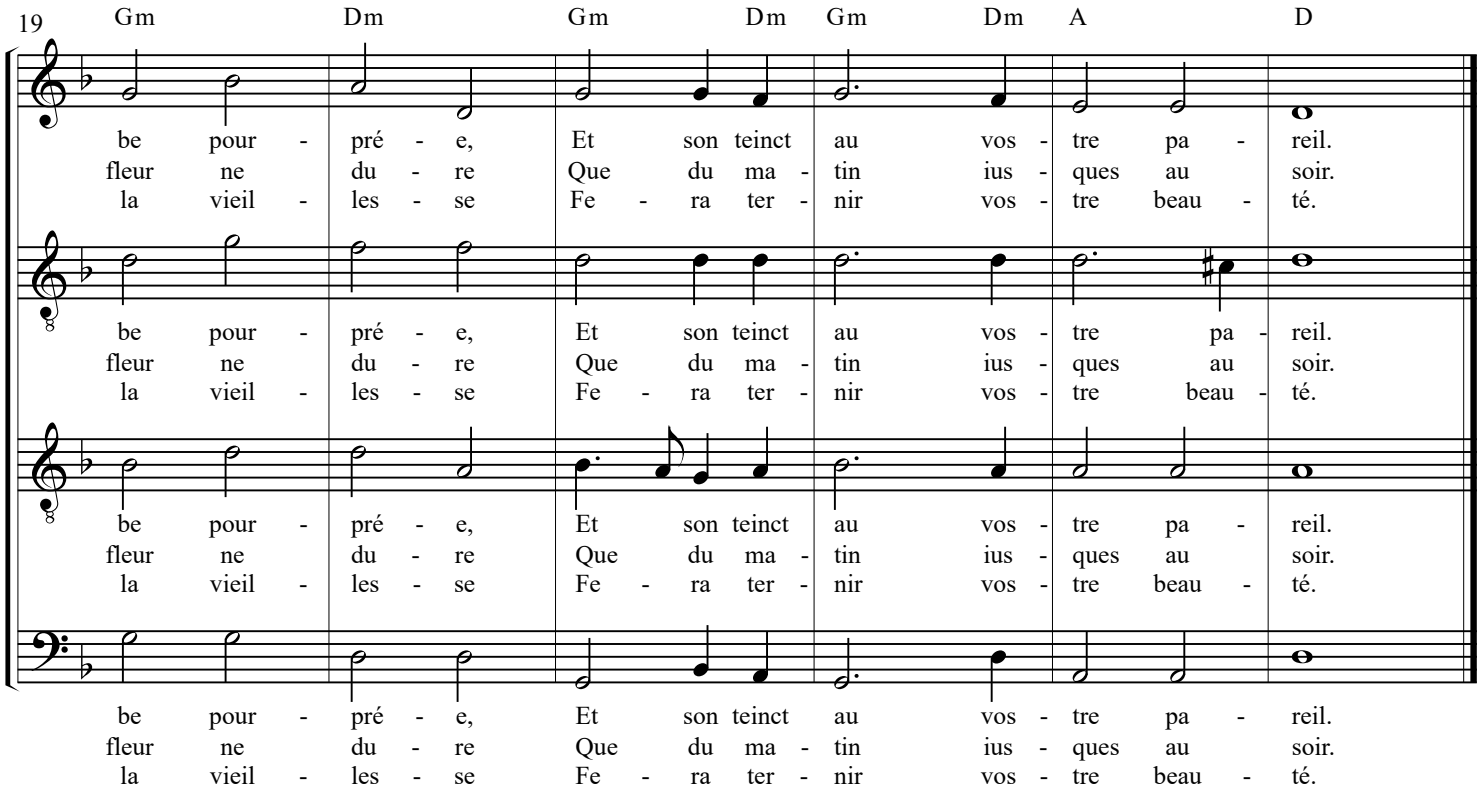
A poinct per - du ces - te ves - pré - e Les plis de sa ro -
Ha vray - ment ma - ras - tre_est na - tu - re, Puis qu'u - ne tel - le
Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me_à ces - te fleur

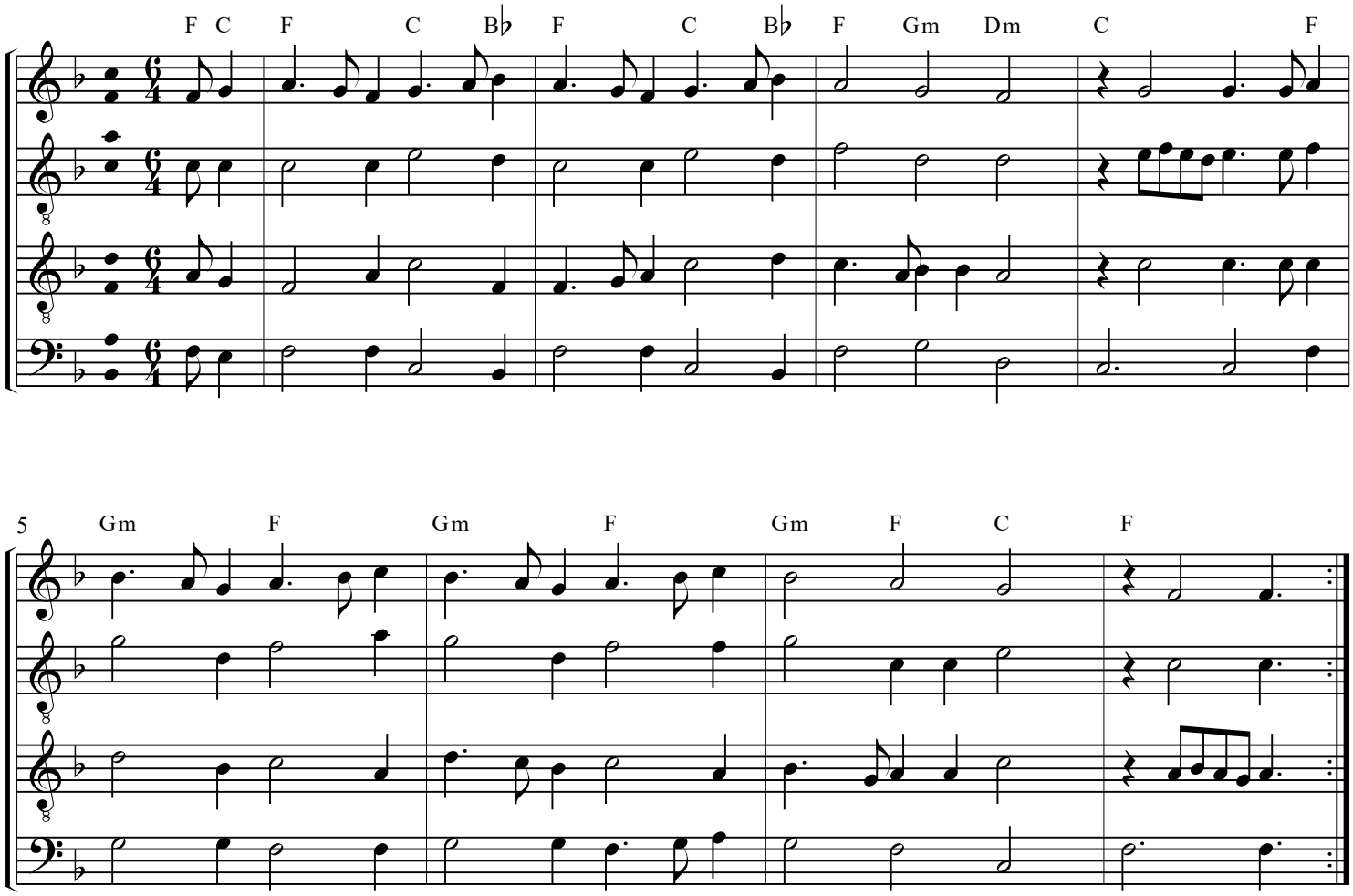

19
Gm Dm Gm Dm Gm Dm A D
be pour - pré - e, Et son teinct au vos - tre pa - reil.
fleur ne du - re Que du ma - tin ius - ques au soir.
la vieil - les - se Fe - ra ter - nir vos - tre beau - té.
be pour - pré - e, Et son teinct au vos - tre pa - reil.
fleur ne du - re Que du ma - tin ius - ques au soir.
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

The Girl from Milan

from *Orchesographie*,
1589

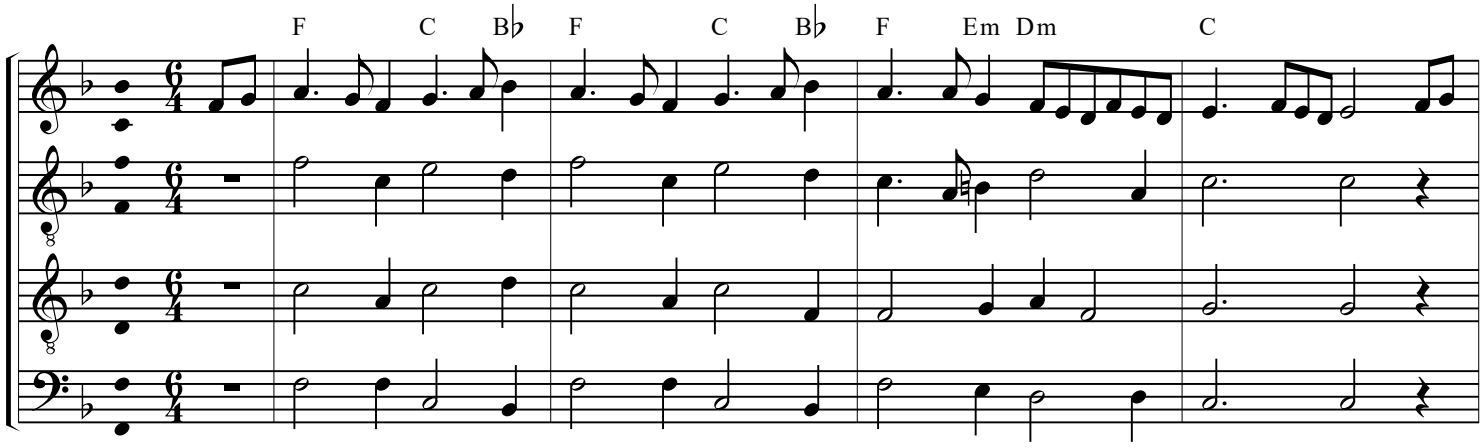
Thoinot Arbeau
(1520-1595)



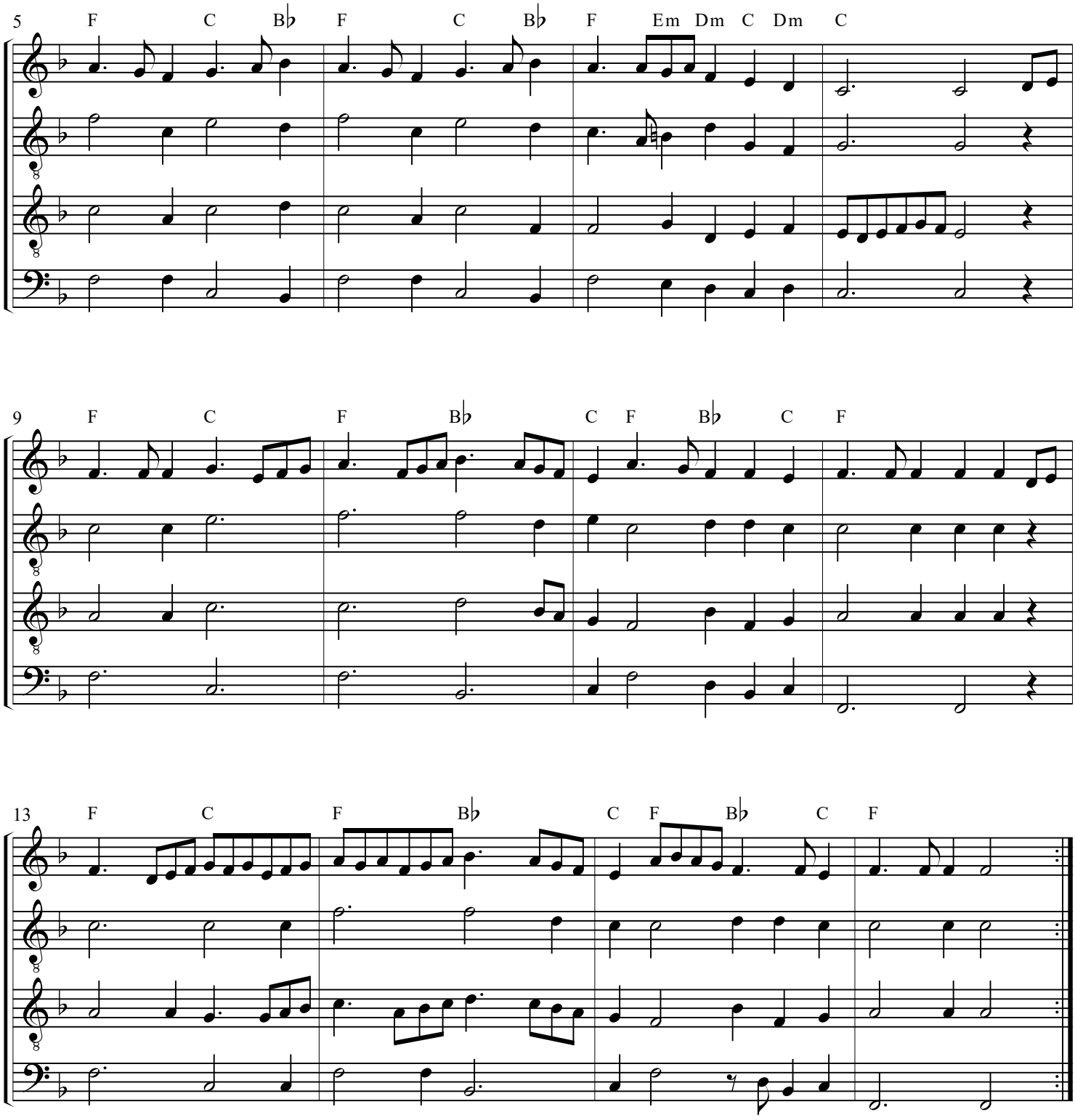
The seconde Milanoise

from *A briefe and easye instruction*,
1568

Adrian Le Roy
(c.1520-1598)



adapted by Steve Hendricks


5
F C B♭ F C B♭ F Em Dm C Dm C
9
F C F B♭ C F B♭ C F
13
F C F B♭ C F B♭ C F

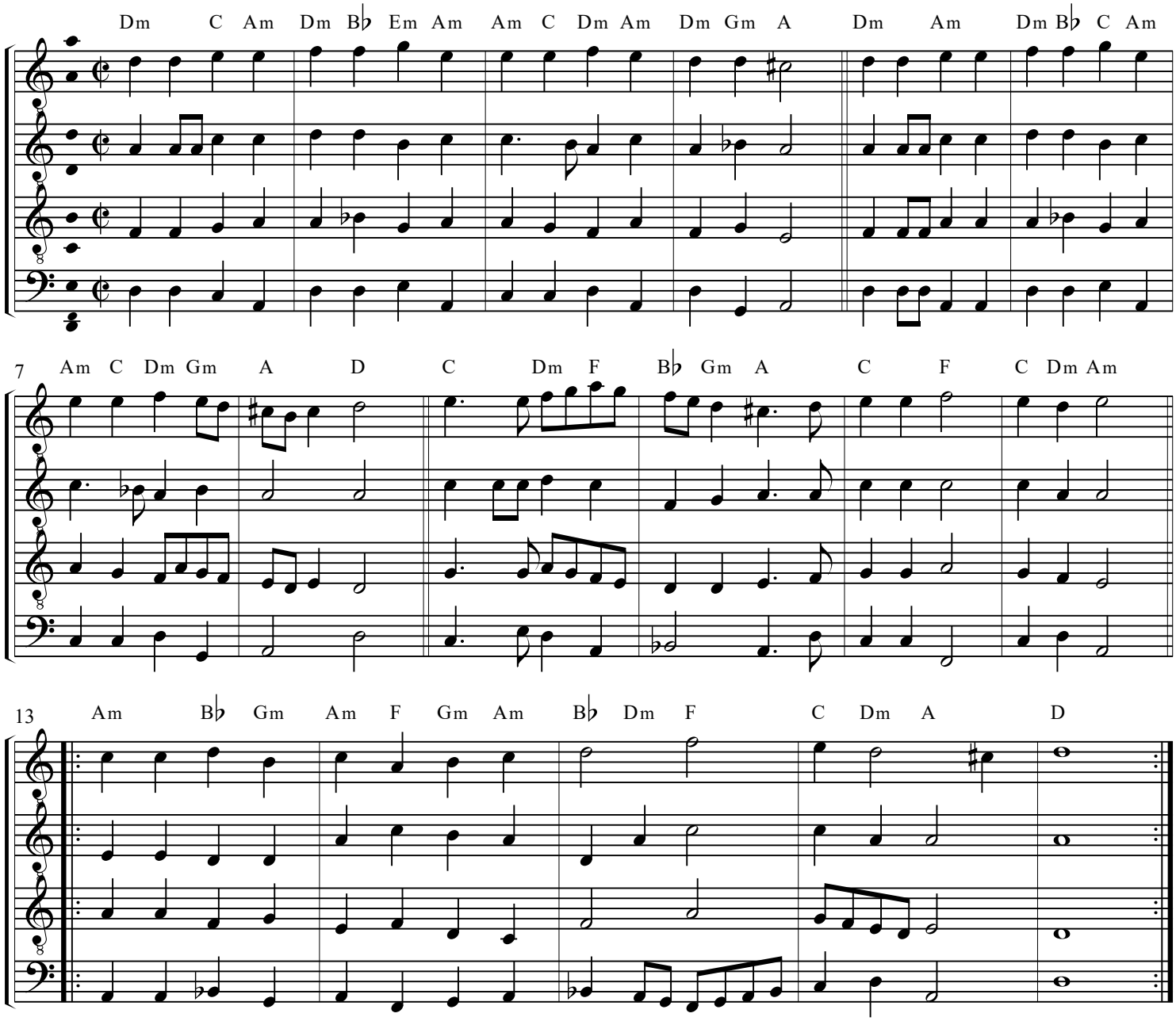
Mille ducas en vostre bource

A thousand ducats in your purse

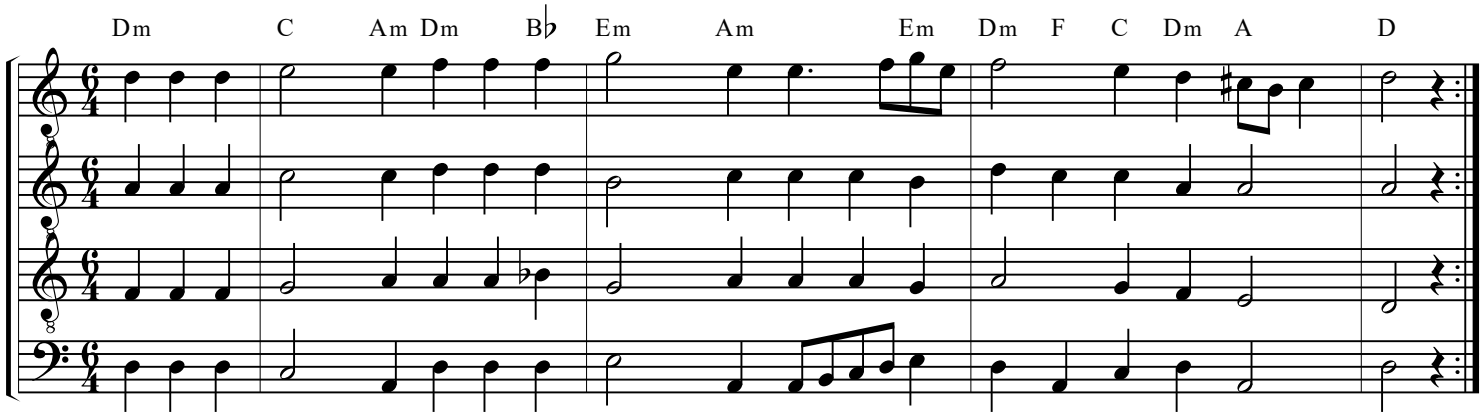
from *Danserye*, 1551

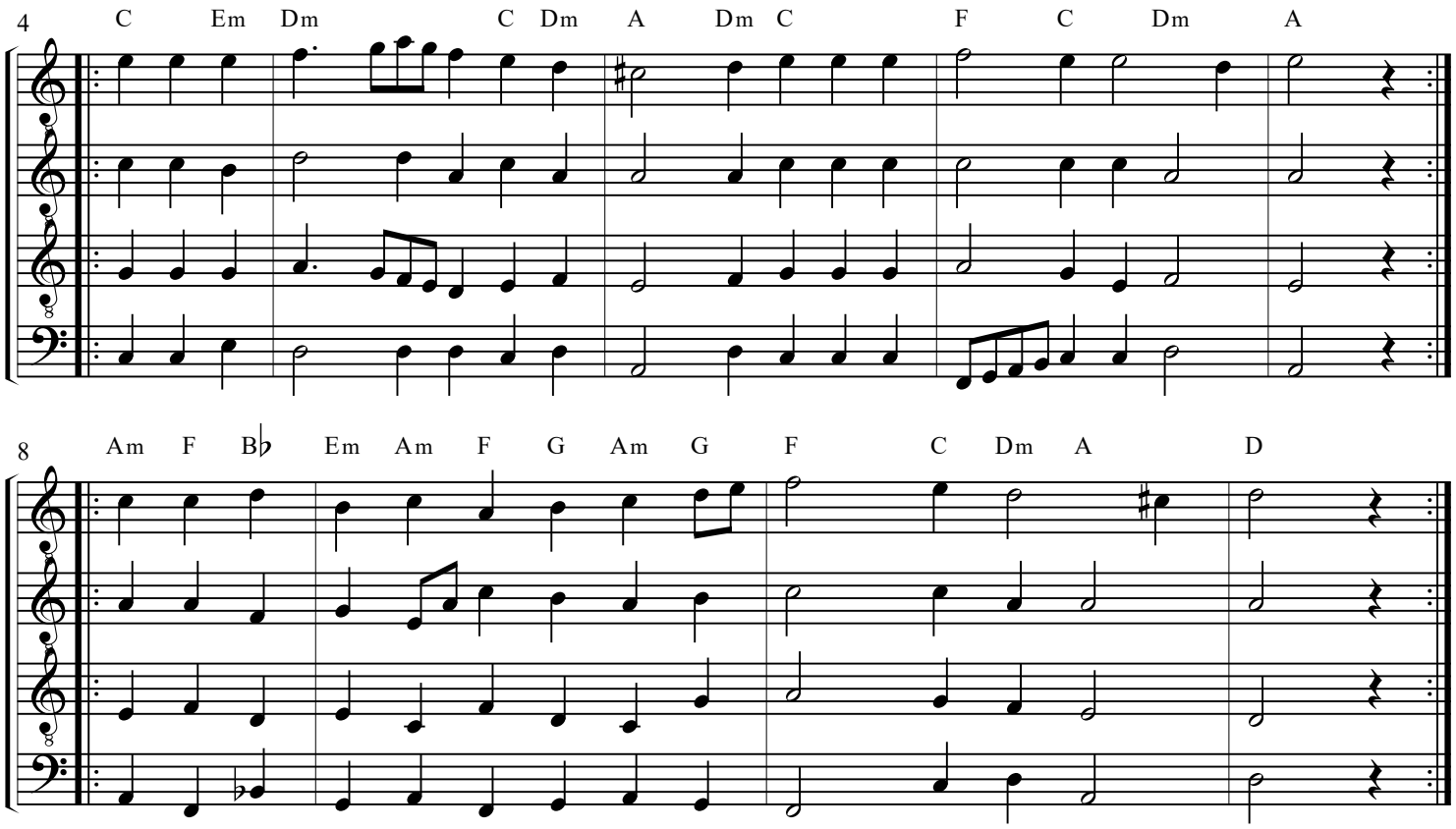
Tielman Susato (c.1500-c.1561)

Pavane III

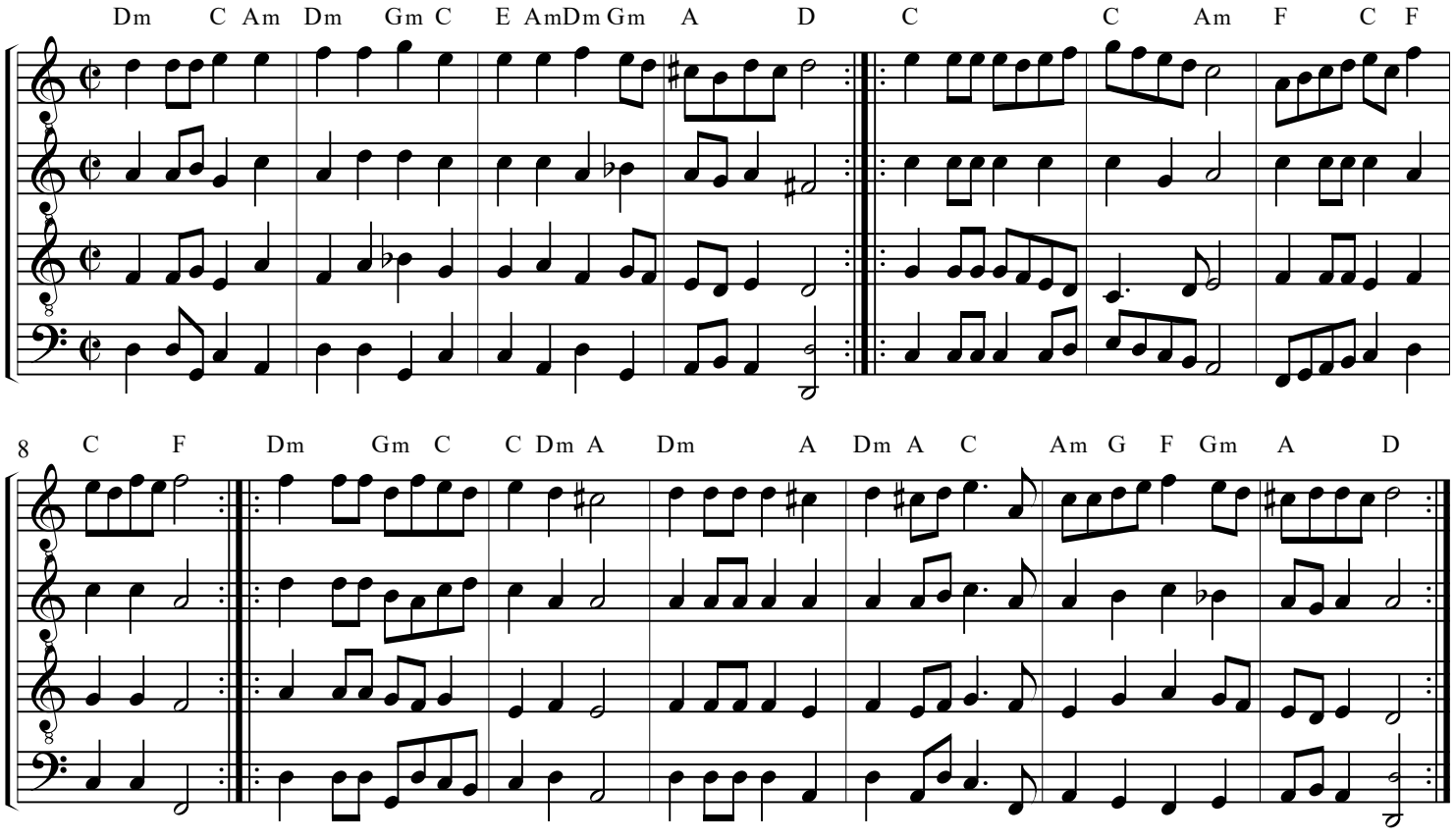


Galliarde X





Ronde VIII



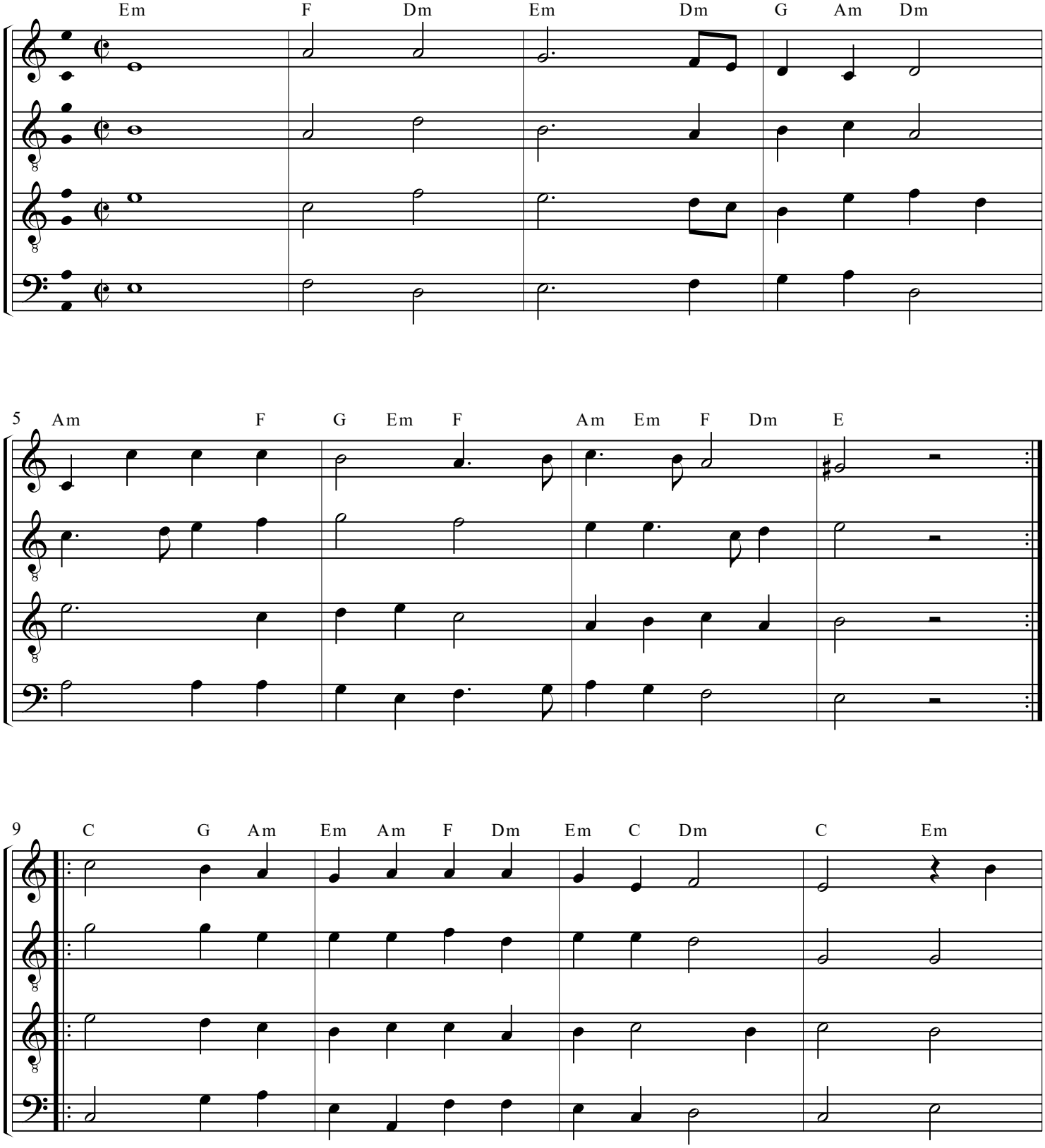
ronde originally a fourth higher

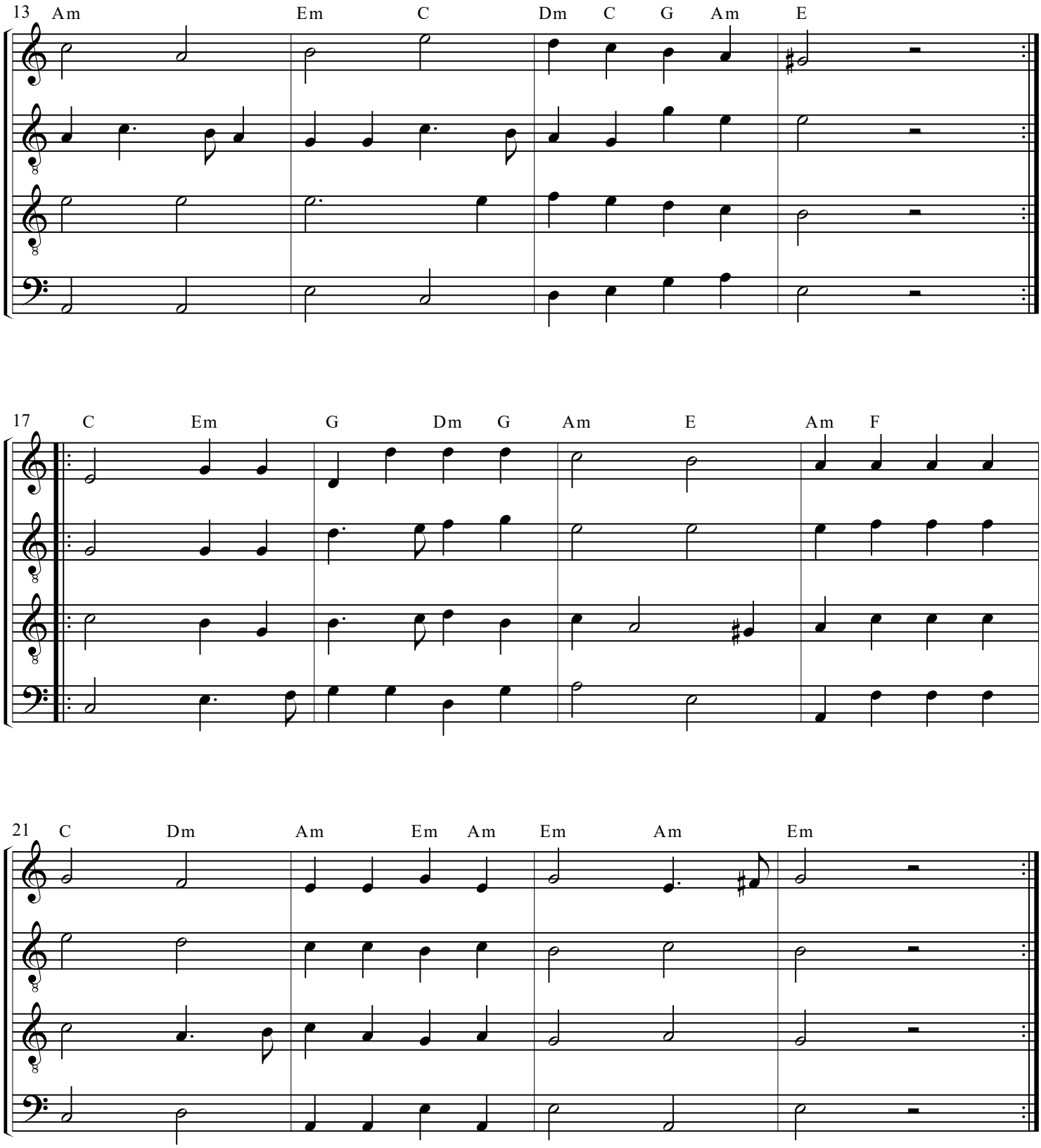
from *Danserye*,
1551

Pavane I: Mille regretz

A thousand regrets

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




13
Am
Em
C
Dm
C
G
Am
E
17
C
Em
G
Dm
G
Am
E
Am
F
21
C
Dm
Am
Em
Am
Em
Am
Em

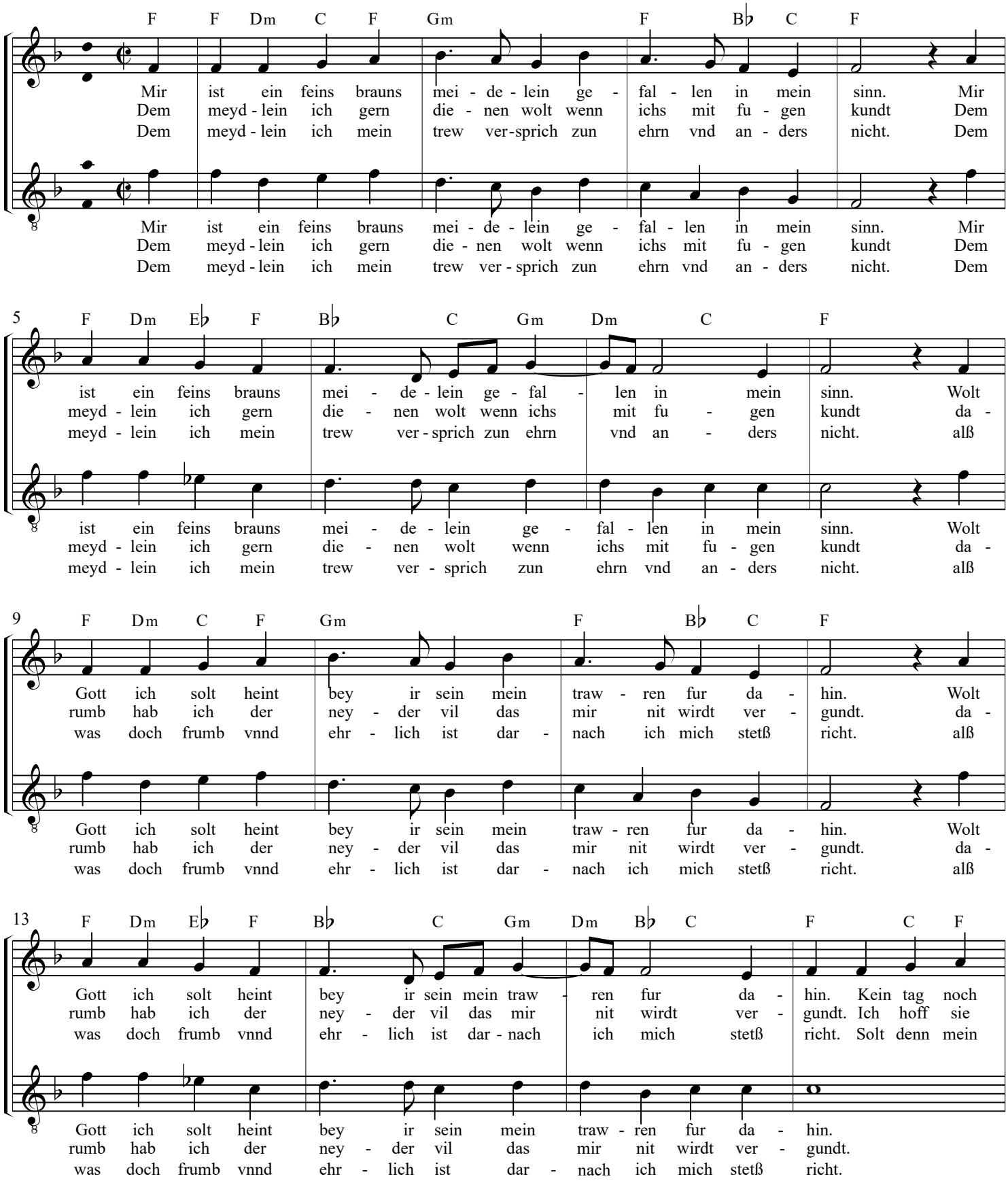
from *Frisches teutsches Liedlein*, v.3, 1549

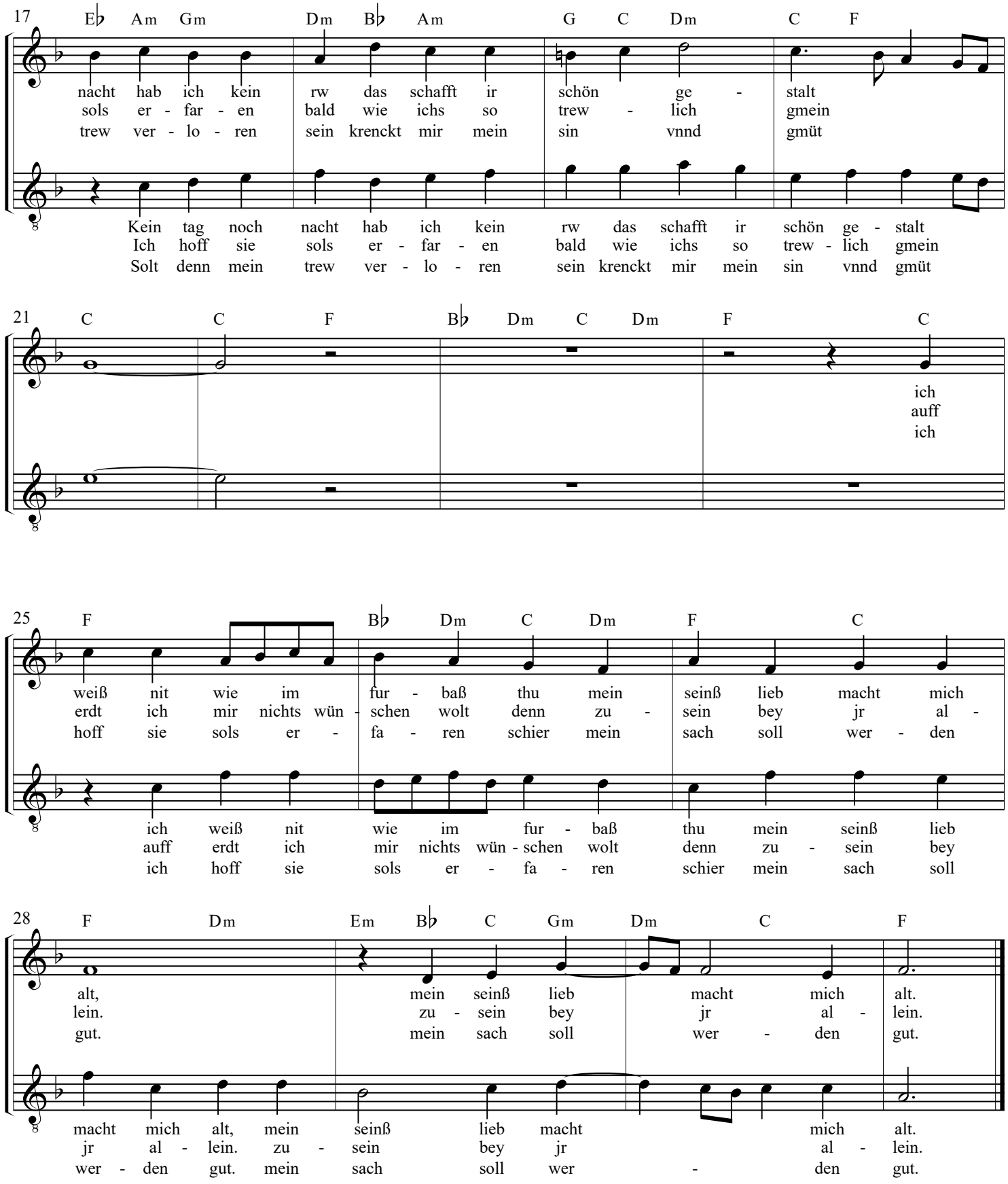
Mir ist ein feins brauns meidelein

There is a fine brown maiden

Caspar Othmayr (1515-1553)

top lines





tenor and bass lines on following pages

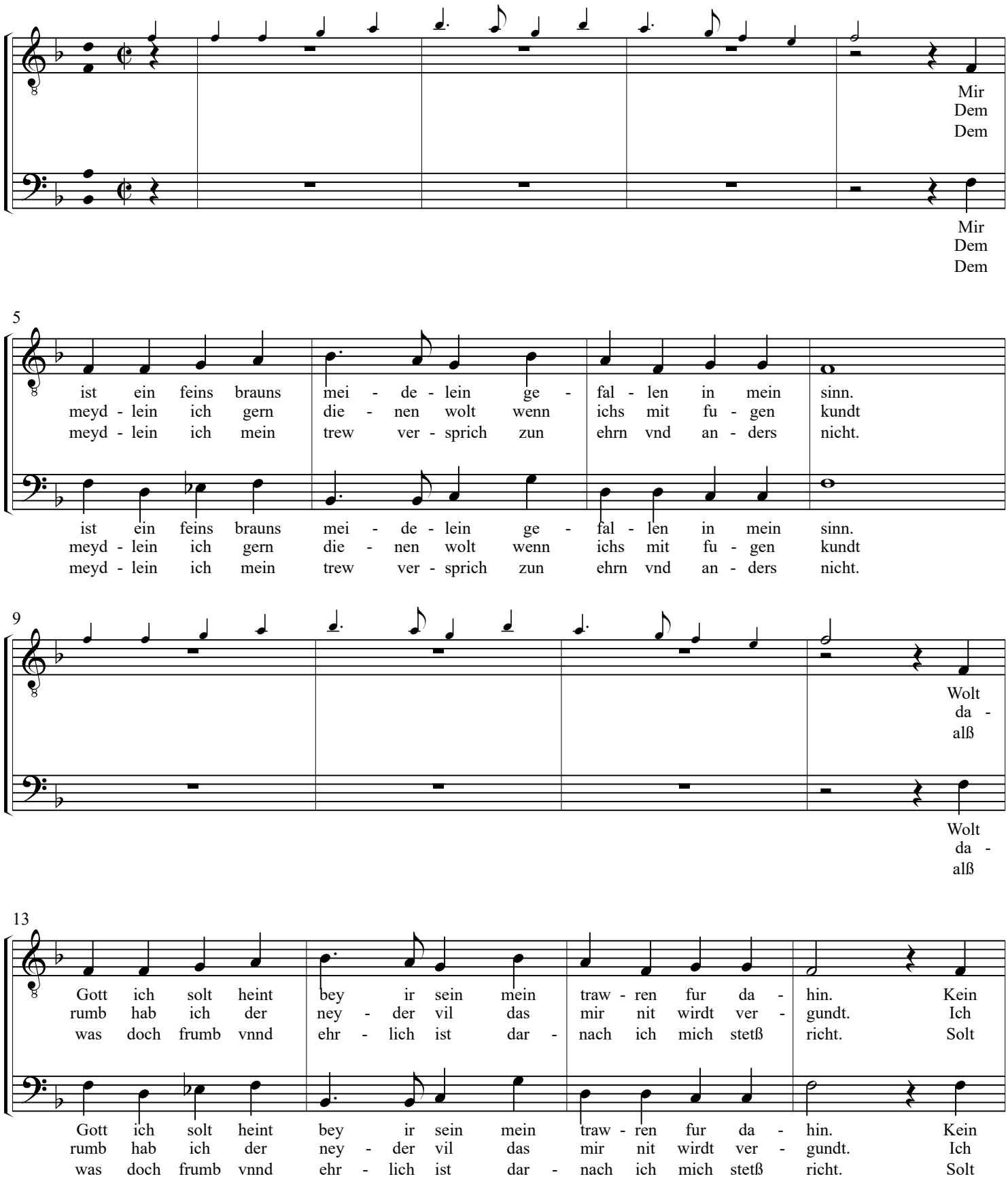
from *Frisches teutsches Liedlein*, v.3, 1549

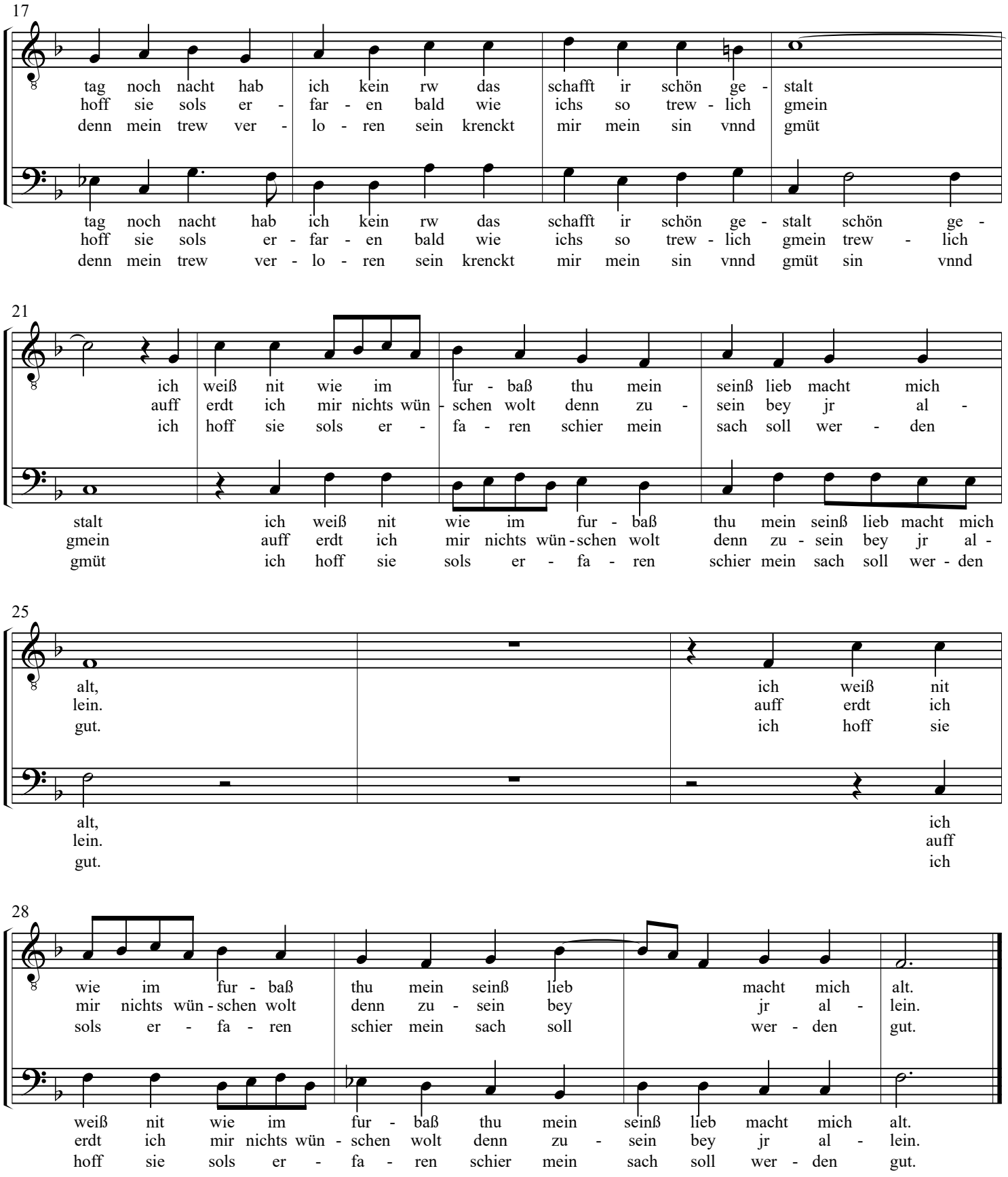
Mir ist ein feins brauns meidelein

There is a fine brown maiden

Caspar Othmayr (1515-1553)

bottom lines

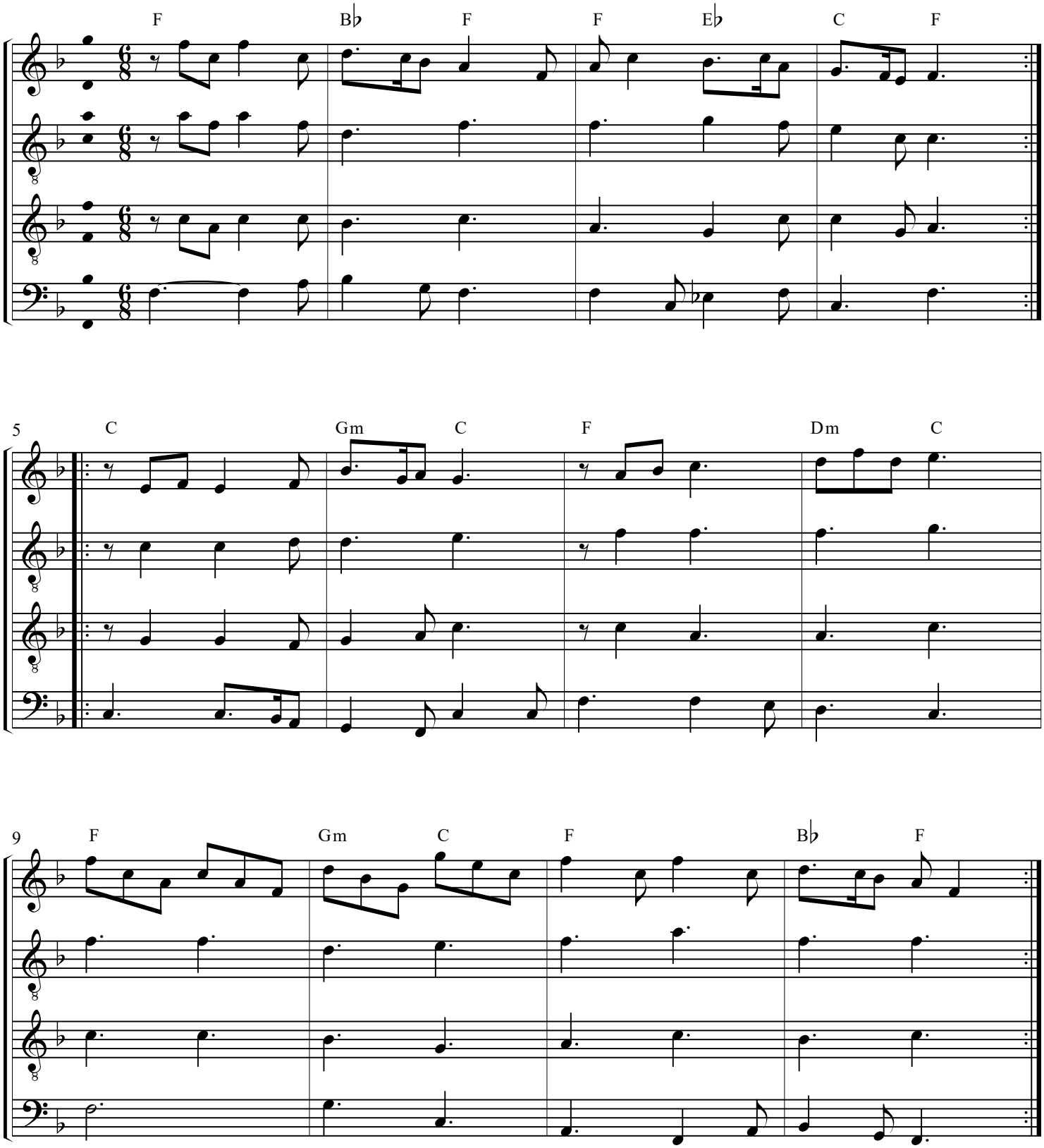



17
tag noch nacht hab ich kein rw das schafft ir schön ge - stalt
hoff sie sols er - far - en bald wie ichs so trew - lich gmein
denn mein trew ver - lo - ren sein krenckt mir mein sin vnnd gmüt
tag noch nacht hab ich kein rw das schafft ir schön ge - stalt schön ge -
hoff sie sols er - far - en bald 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 ich weiß nit wie im fur - baß thu mein seinß lieb macht mich
gmein auff erdt ich mir nichts wün - schen wolt denn zu - sein bey jr al -
gmüt ich hoff sie sols er - fa - ren schier mein sach soll wer - den
25
alt, ich weiß nit
lein. auff erdt ich
gut. ich hoff sie
alt, ich
lein. auff
gut. 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.

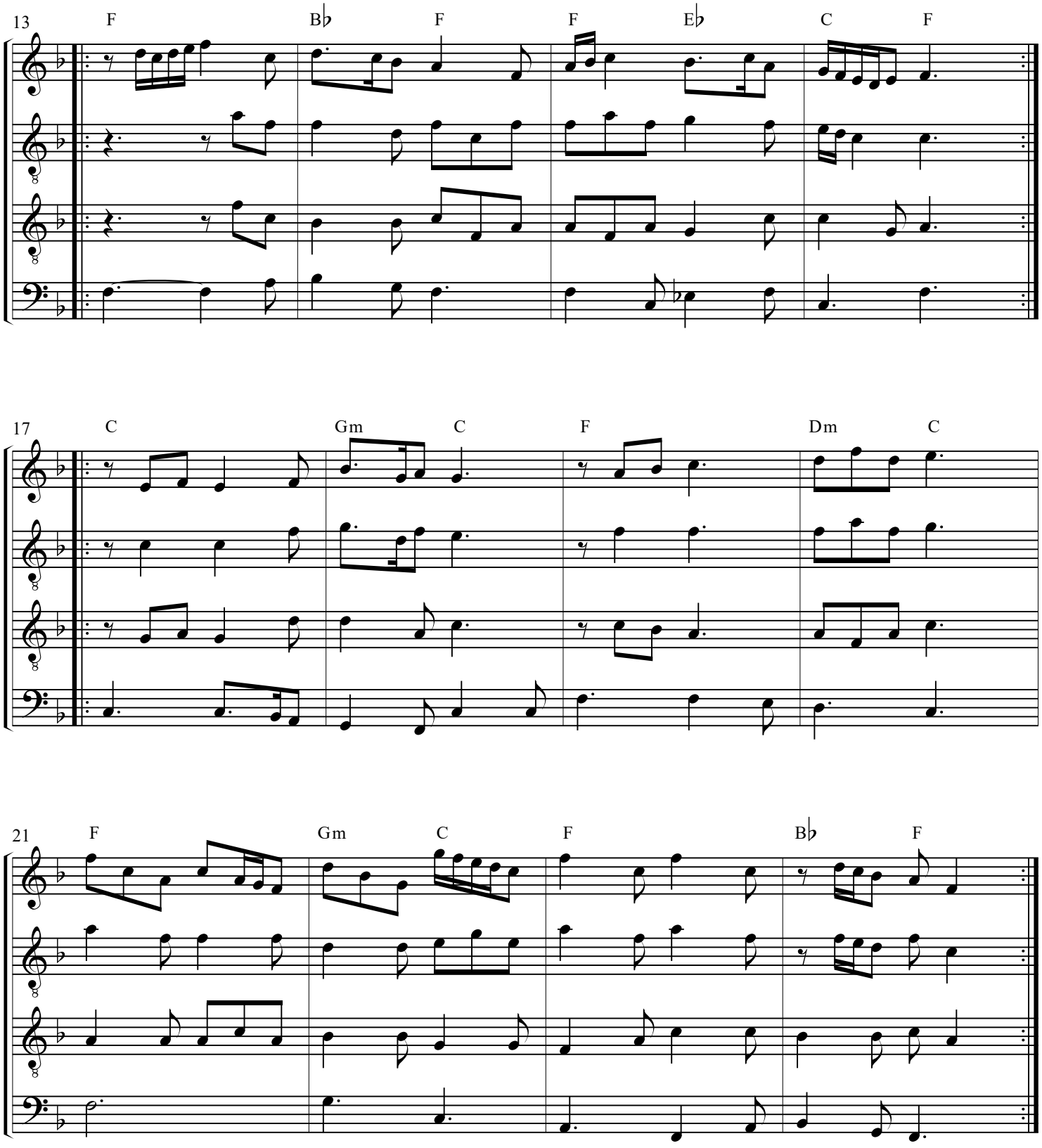
from William Barley, *A New Booke of Tablature*, 1596

Mistris Winters Jumpe

John Dowland
(1563-1626)



adapted by Steve Hendricks

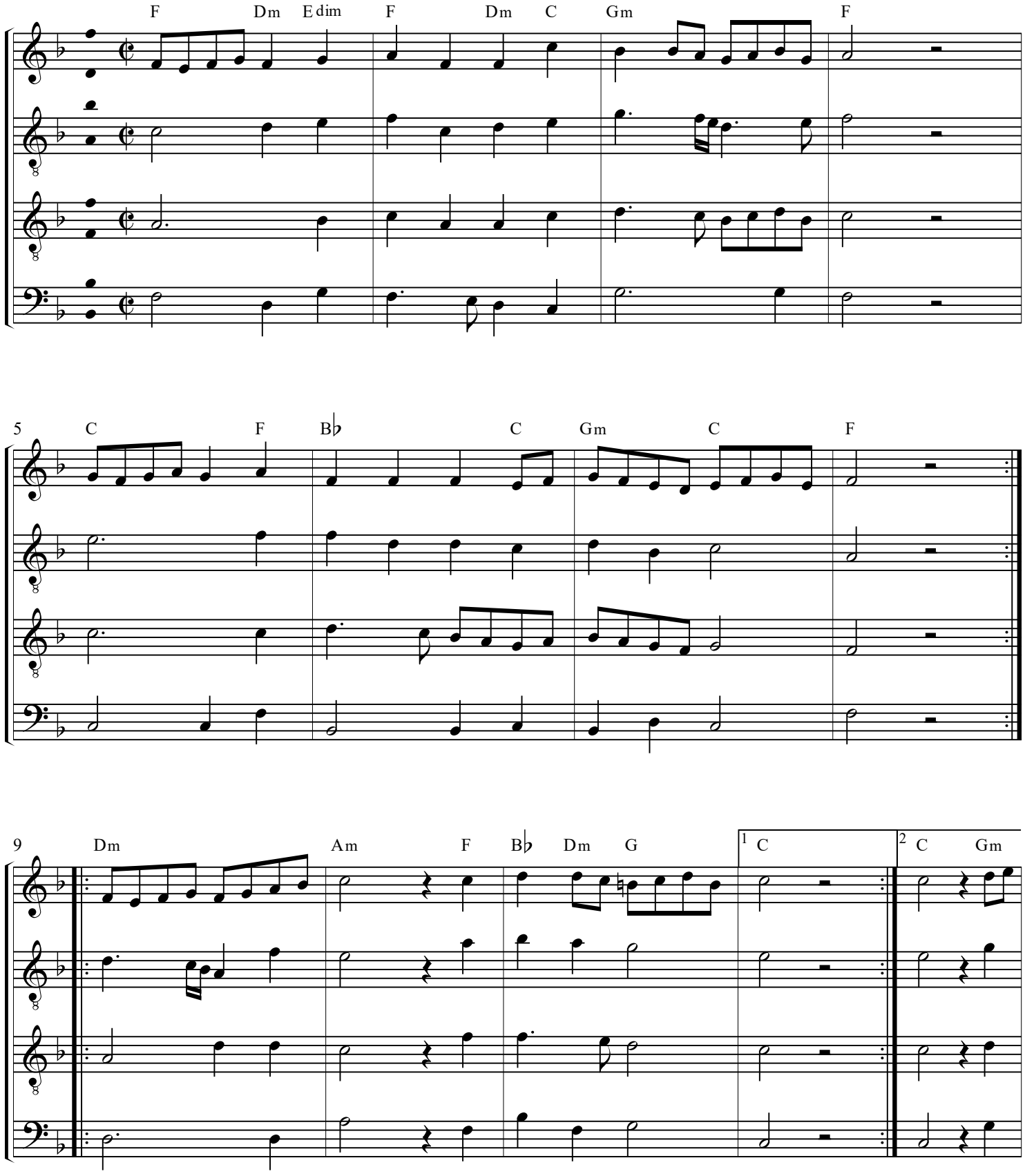

13
F
B♭
F
F
E♭
C
F
17
C
Gm
C
F
Dm
C
21
F
Gm
C
F
B♭
F

Mon desir

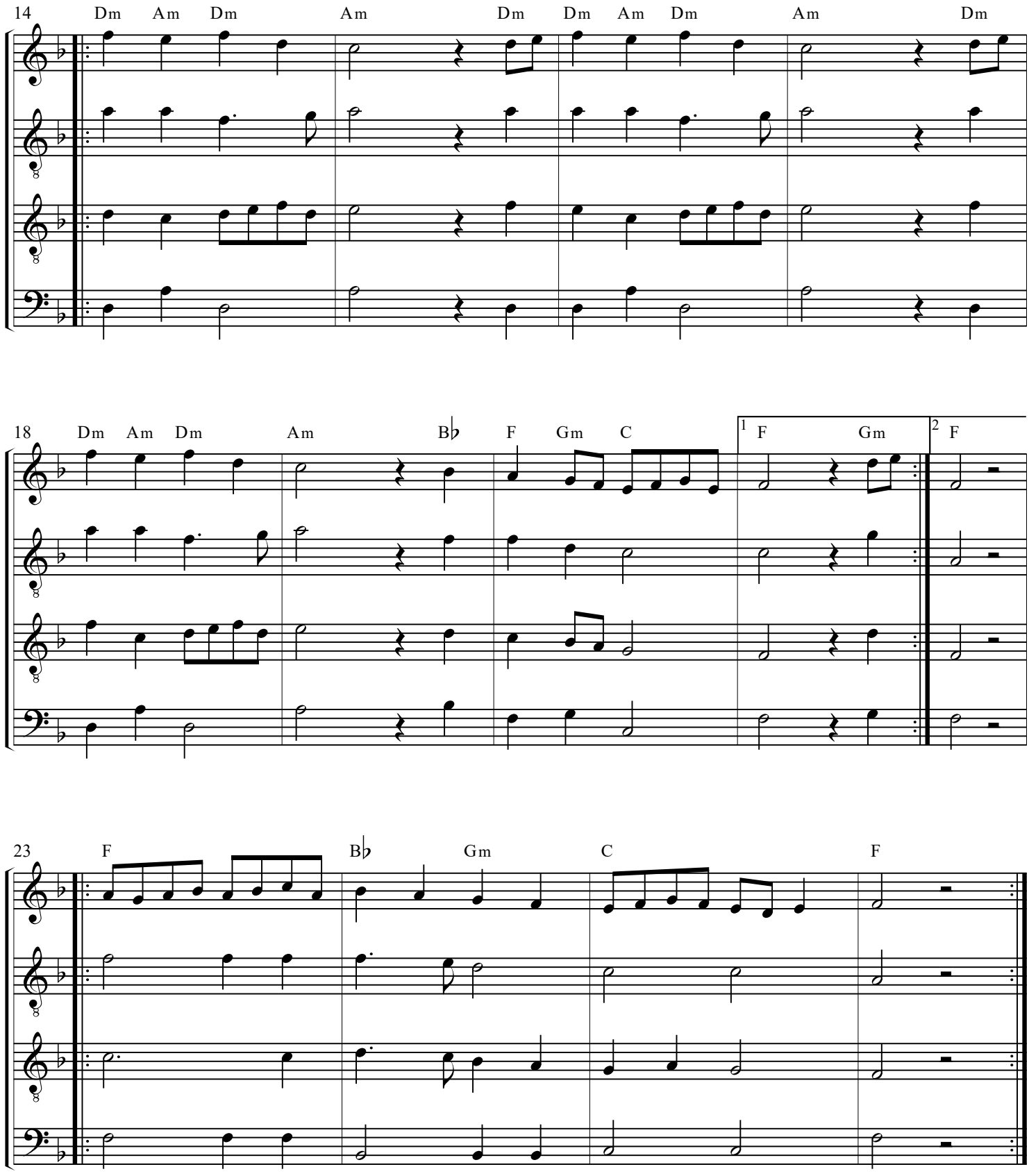
Basse danse

from *Danserye*, 1551

Tielman Susato (c.1500-c.1561)



originally in C

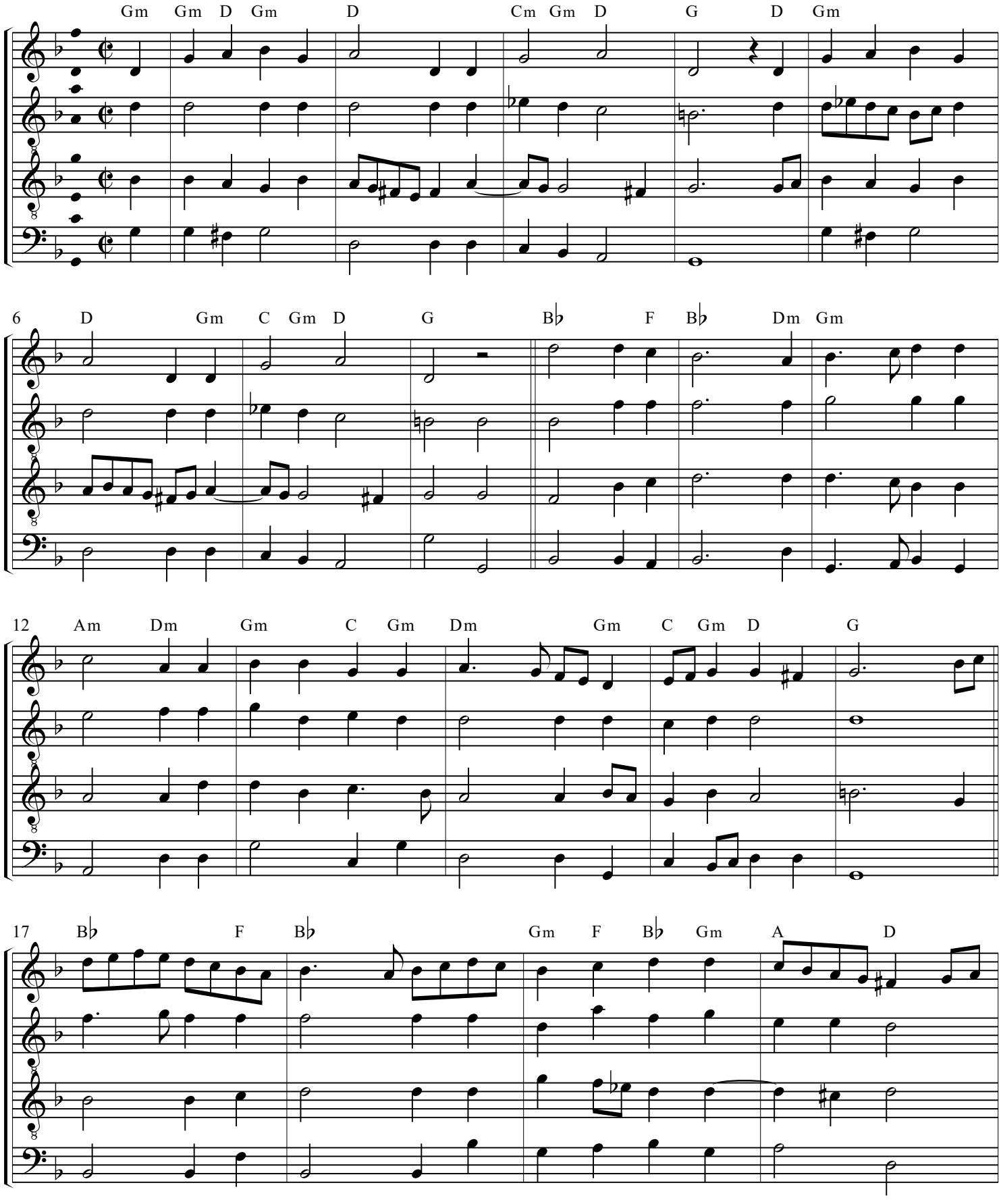

14
Dm Am Dm Am Dm Dm Am Dm Am Dm
18
Dm Am Dm Am B♭ F Gm C 1 F Gm 2 F
23
F B♭ Gm C F

from *Le recueil des plus excellentes chansons,* Chardavoine, 1576, and various sources

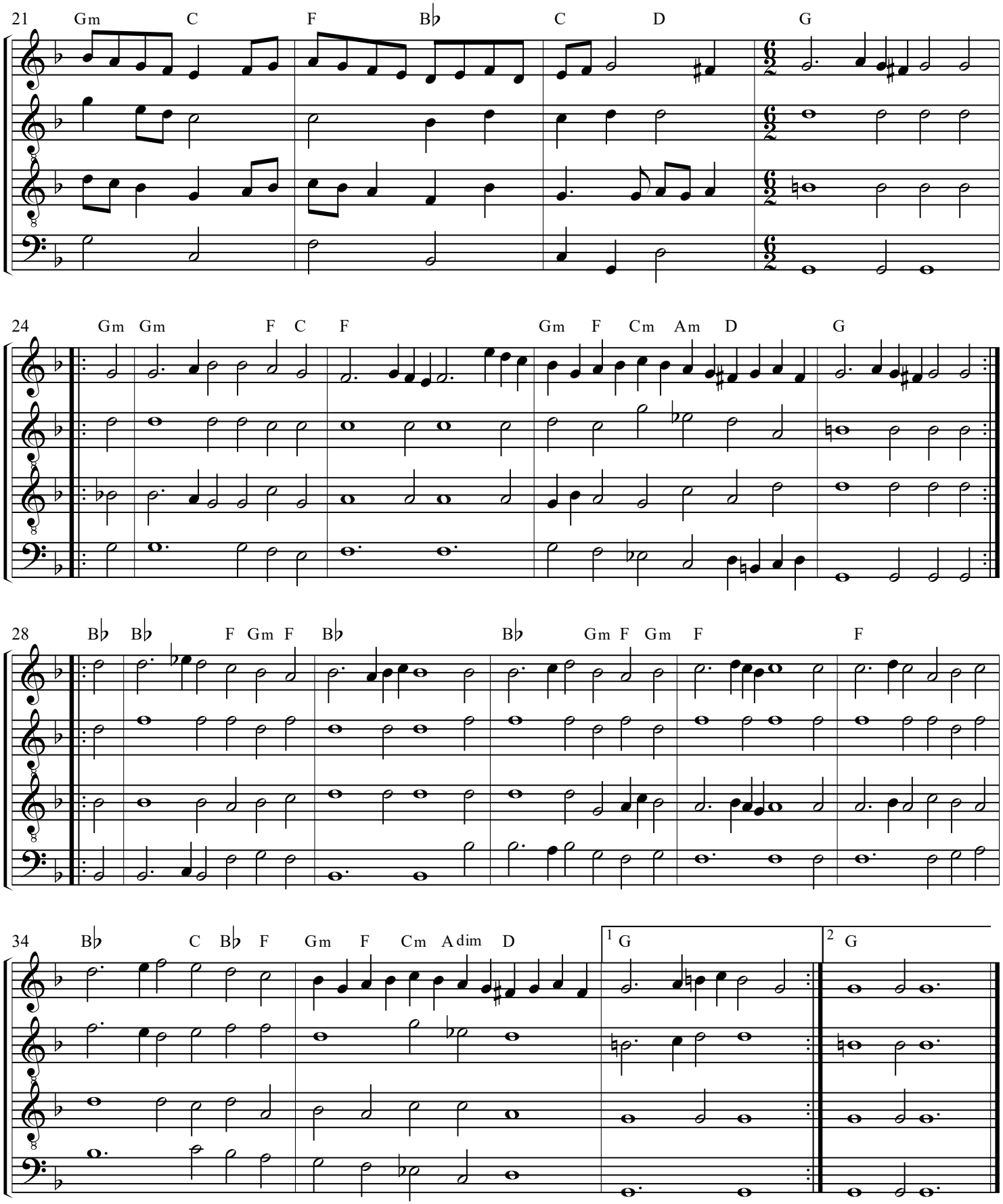
La Monica/Une jeune fillette

A young girl

Anon.



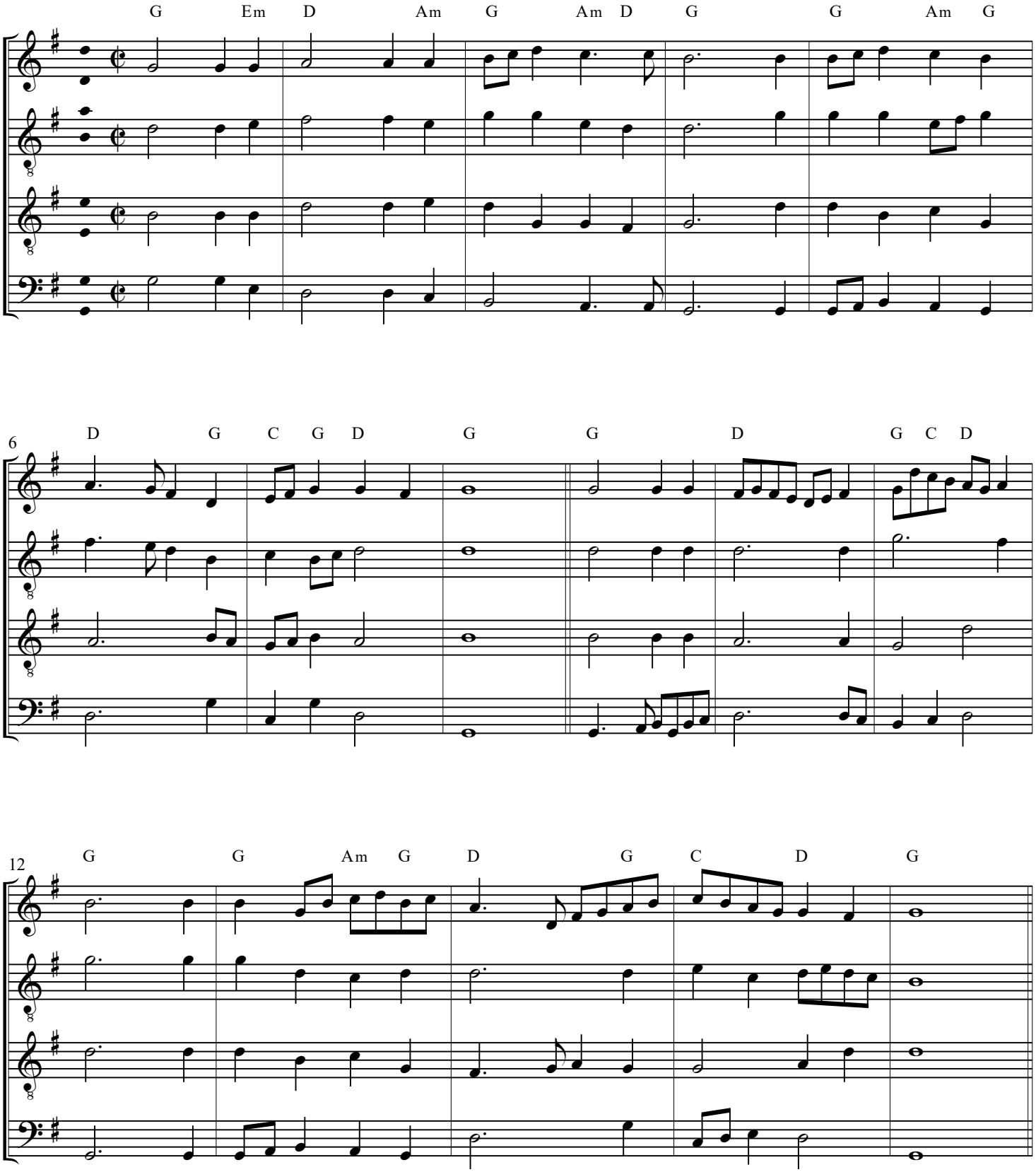
adapted by Steve Hendricks


21
Gm
C
F
B♭
C
D
G
24
Gm
Gm
F
C
F
Gm
F
Cm
Am
D
G
28
B♭
B♭
F
Gm
F
B♭
B♭
Gm
F
Gm
F
F
34
B♭
C
B♭
F
Gm
F
Cm
A dim
D
1
G
2
G

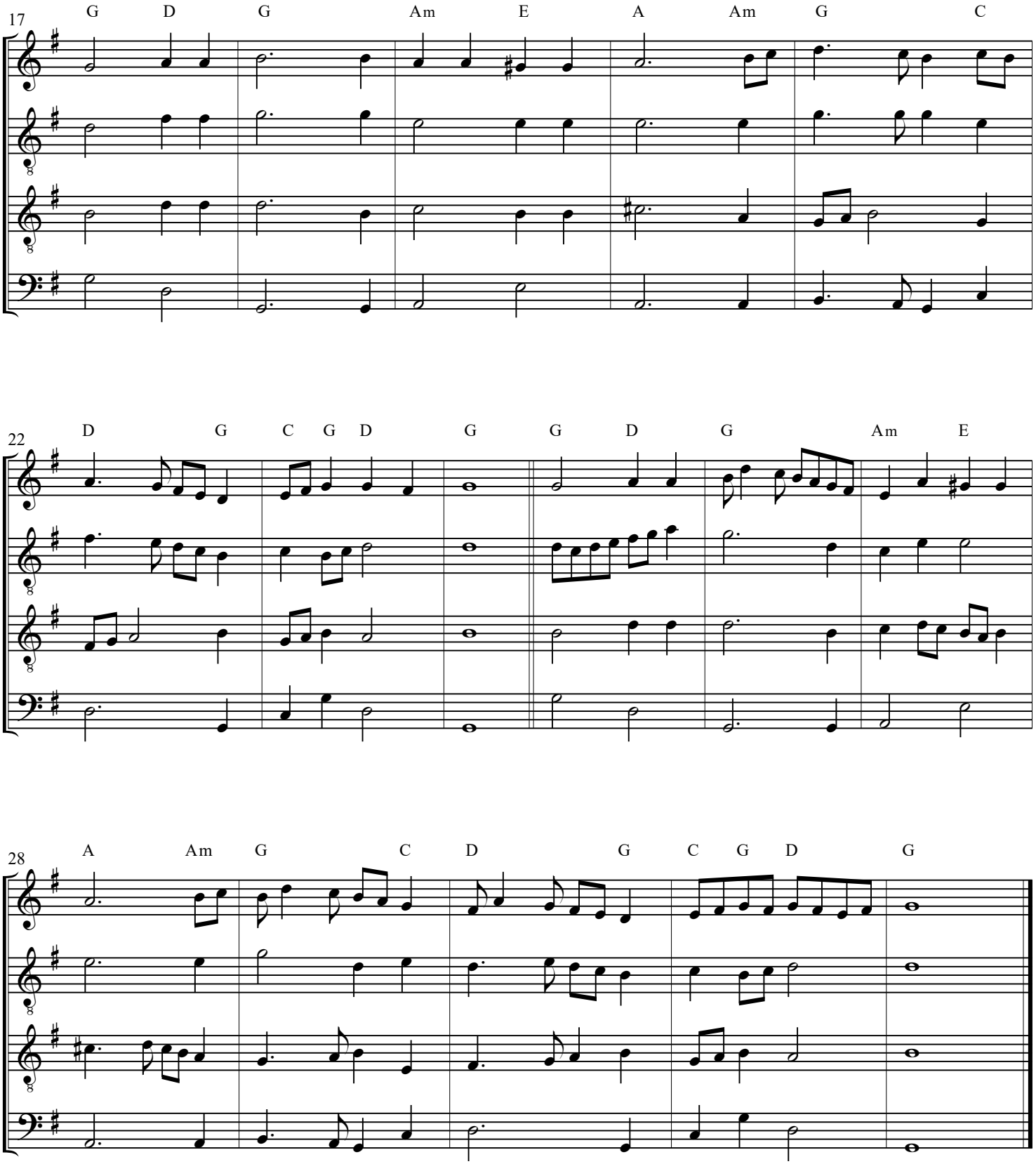
from *Consort Lessons*, Thomas Morley, 1599 & 1611, & *A Varietie of Lute Lessons*, Robert Dowland 1610

Mounsiers Almaine

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



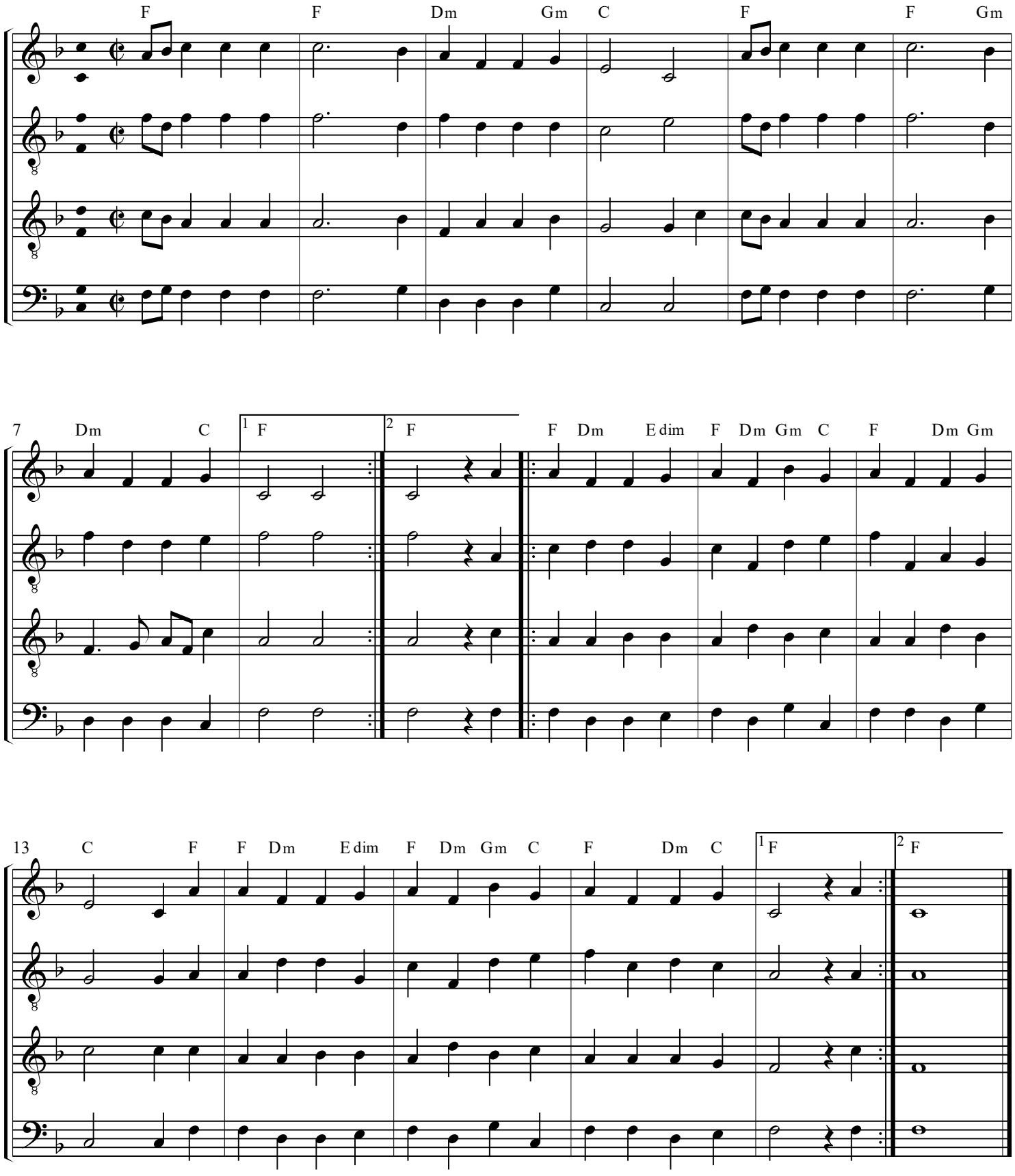
adapted by Steve Hendricks


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)

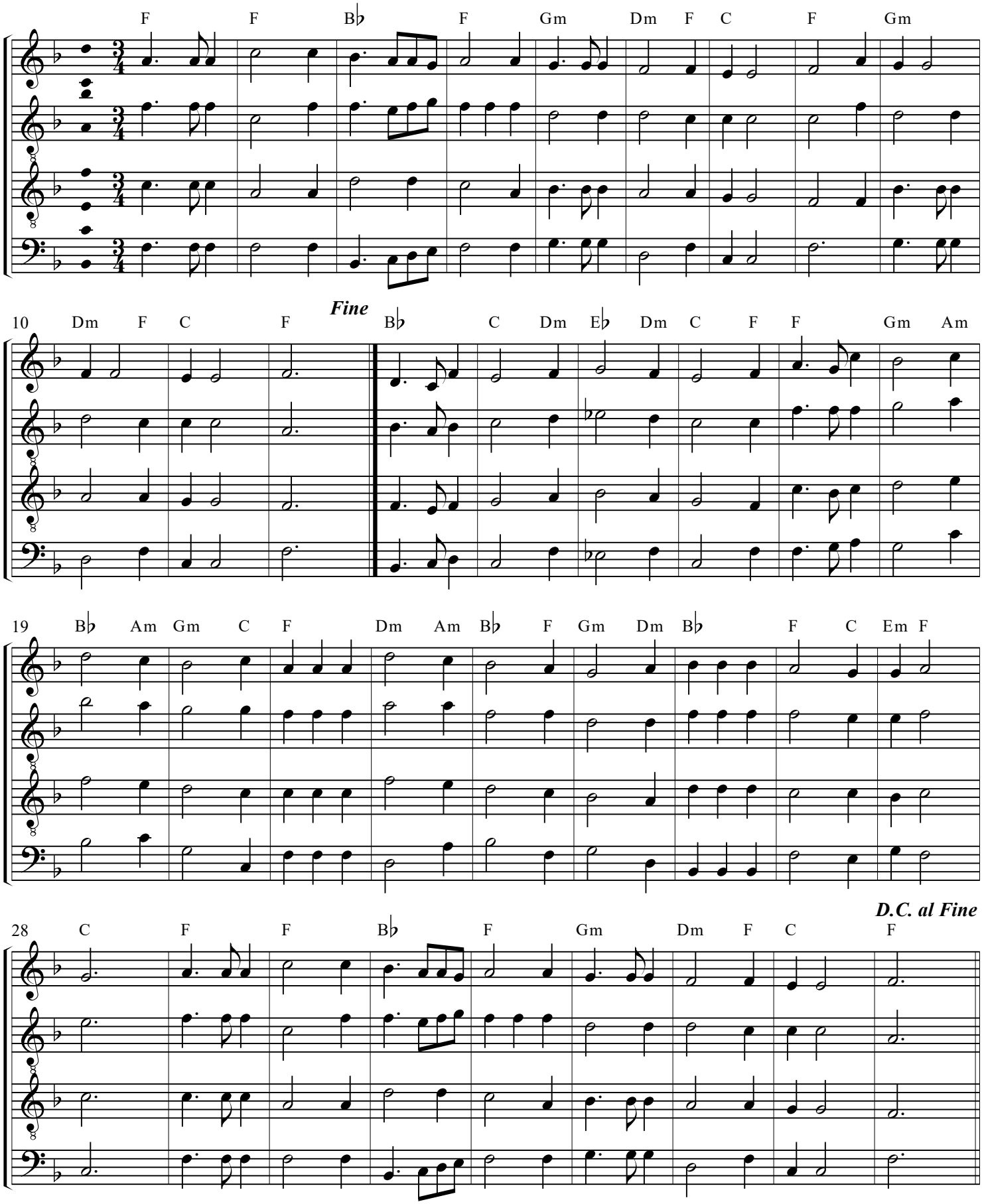


from *Second livre*, 1547

Branle gay Que je chatoulle ta fossette

That I tickle your dimple

Pierre Attaingnant (c.1494-1551/2)

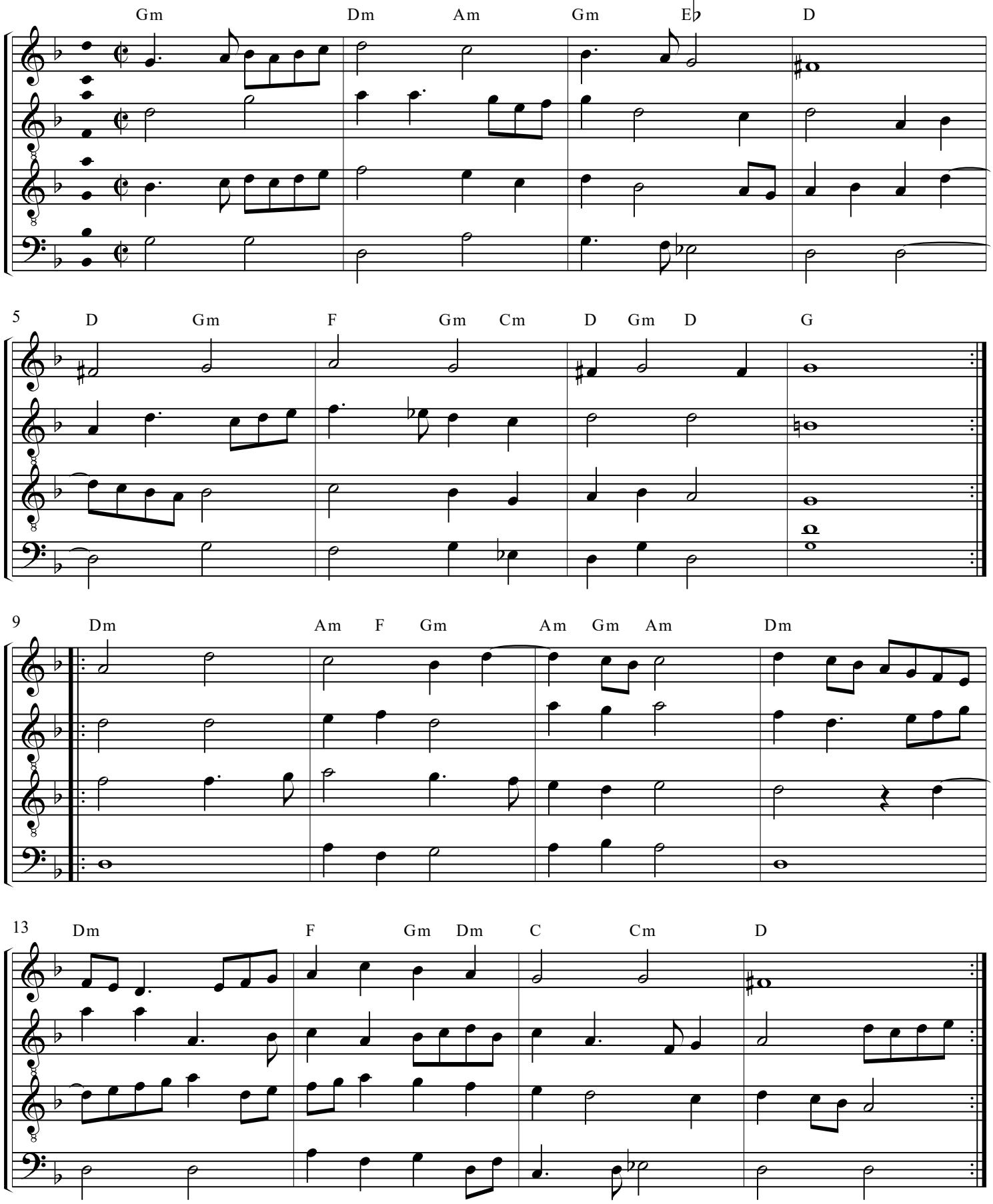


from the Henry FitzAlan partbooks,
British Library, Royal App. 59-62,
c.1530

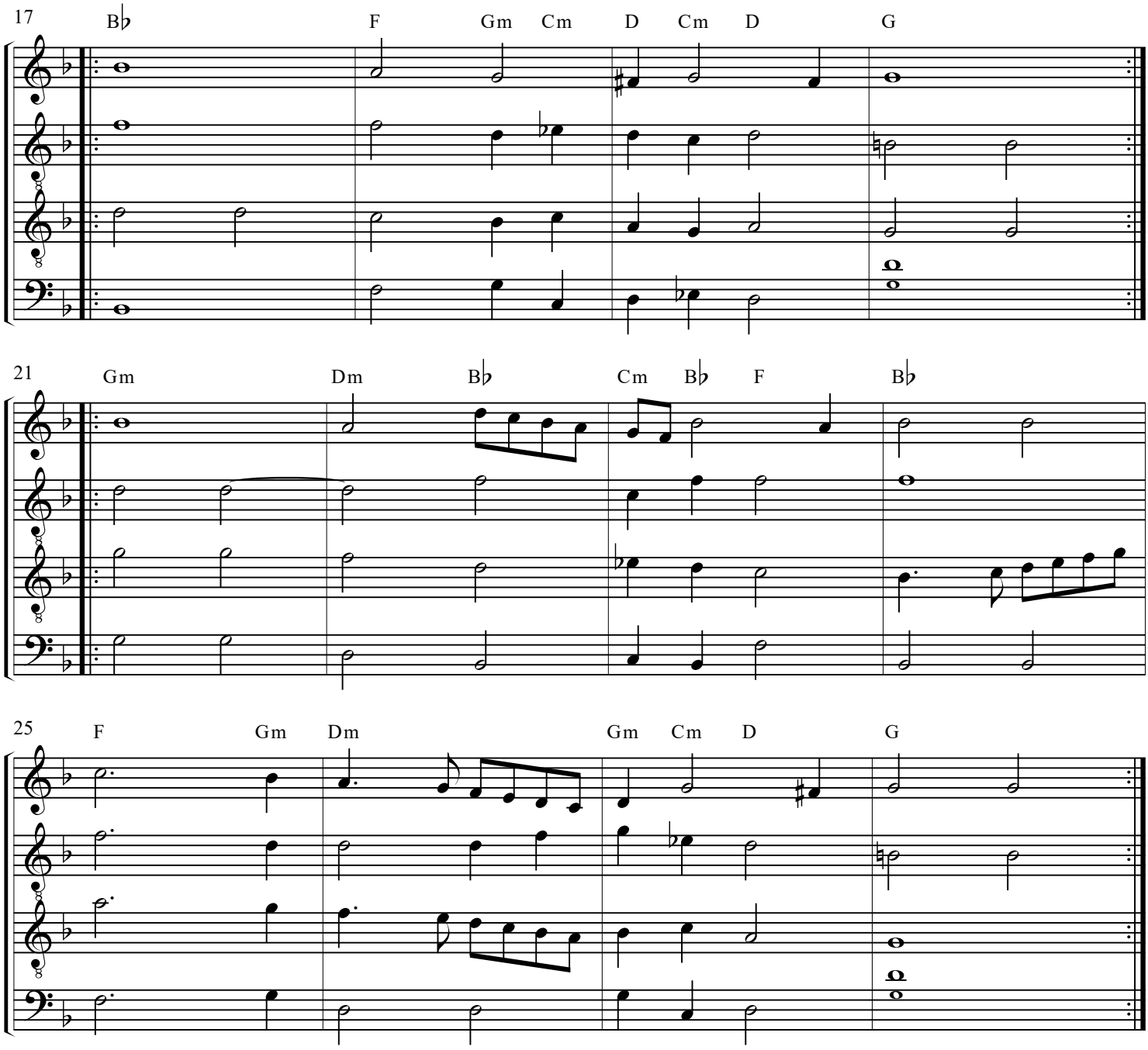
La Morte de la Ragione

The Death of Reason

Anon.



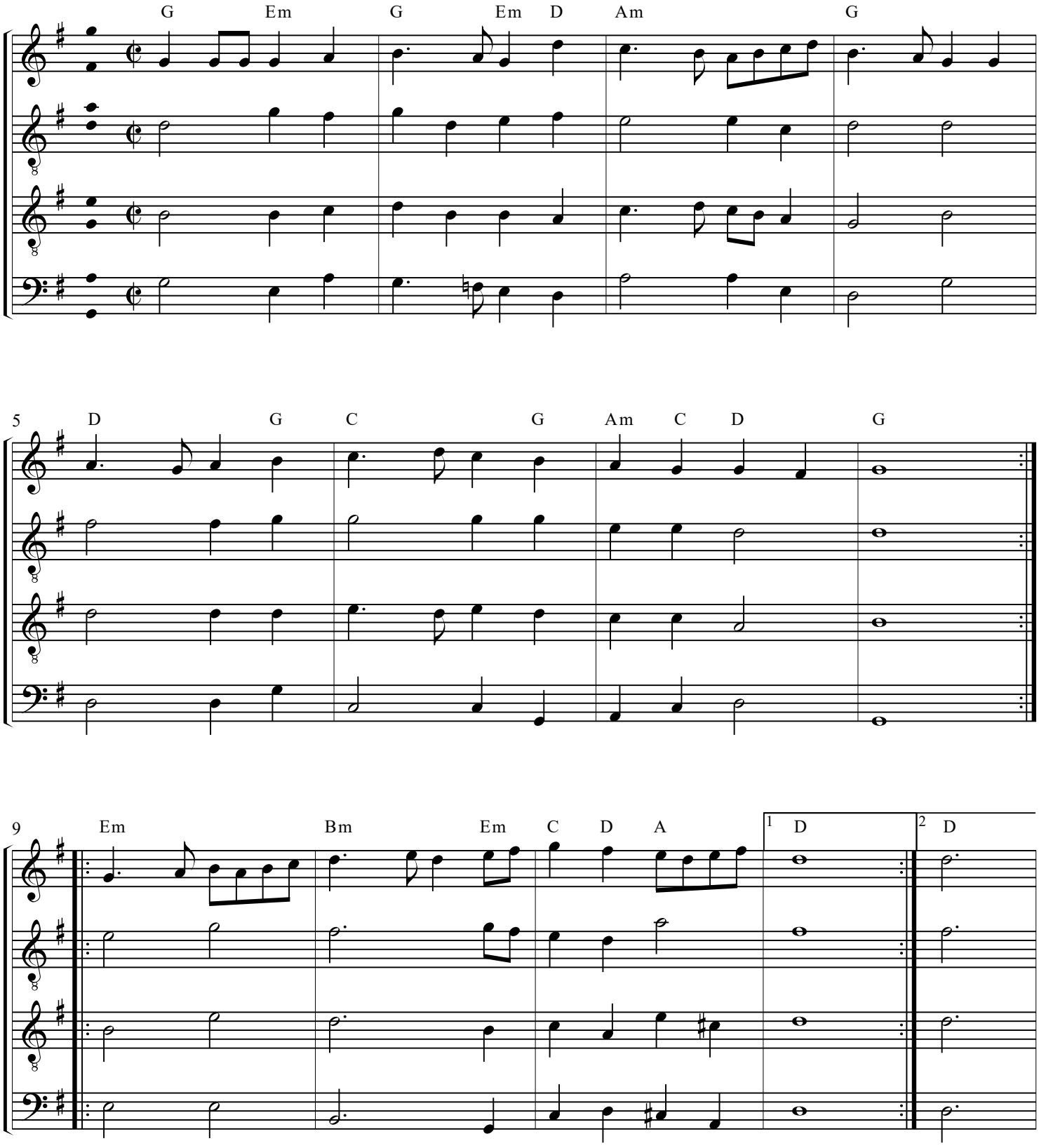
The higher bass notes are original in measures 8,20 & 28.


17
B♭
F
Gm
Cm
D
Cm
D
G
21
Gm
Dm
B♭
Cm
B♭
F
B♭
25
F
Gm
Dm
Gm
Cm
D
G

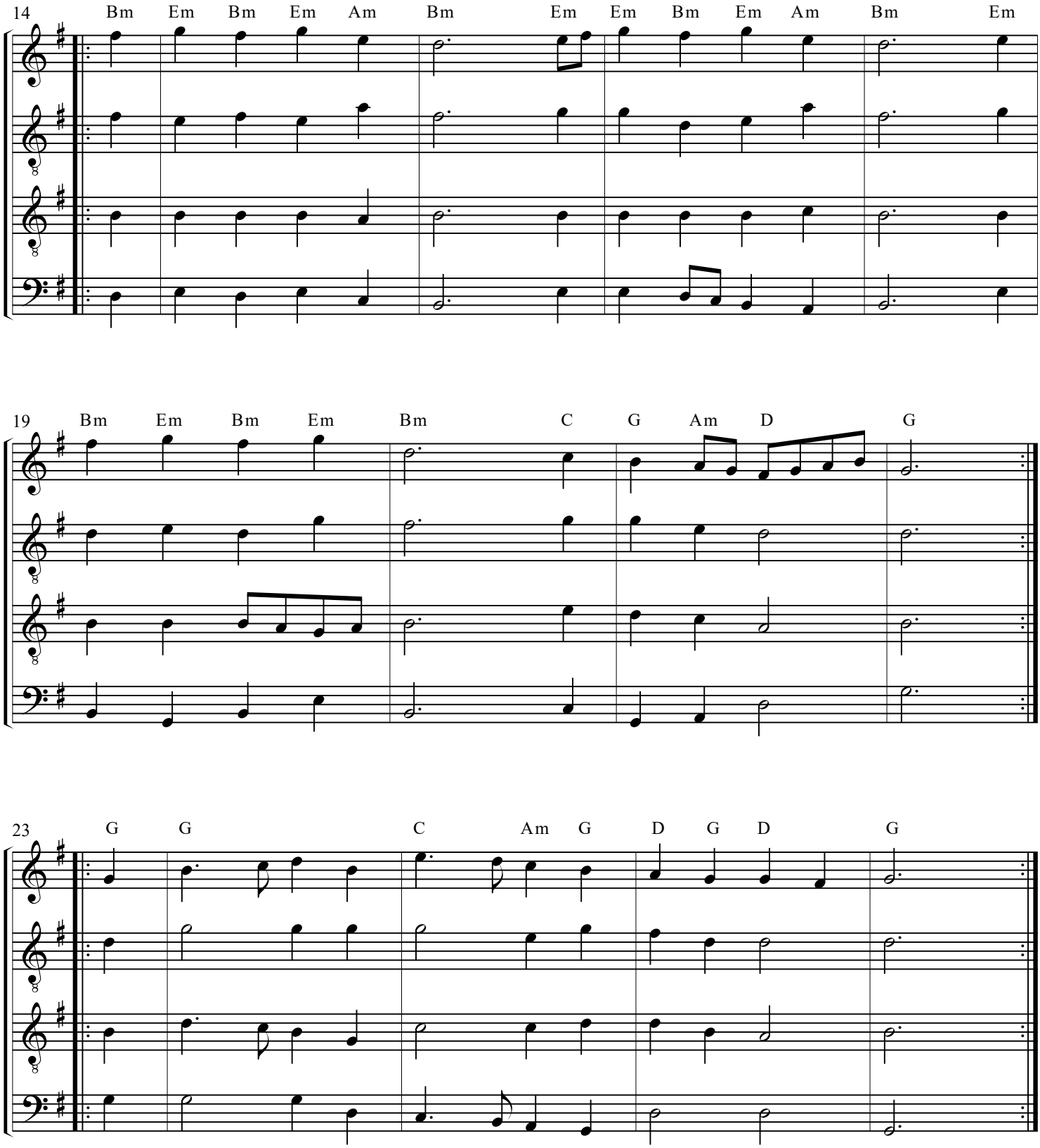
from *The English Dancing Master*,
1651

Mundesse

John Playford
(1623-1686)



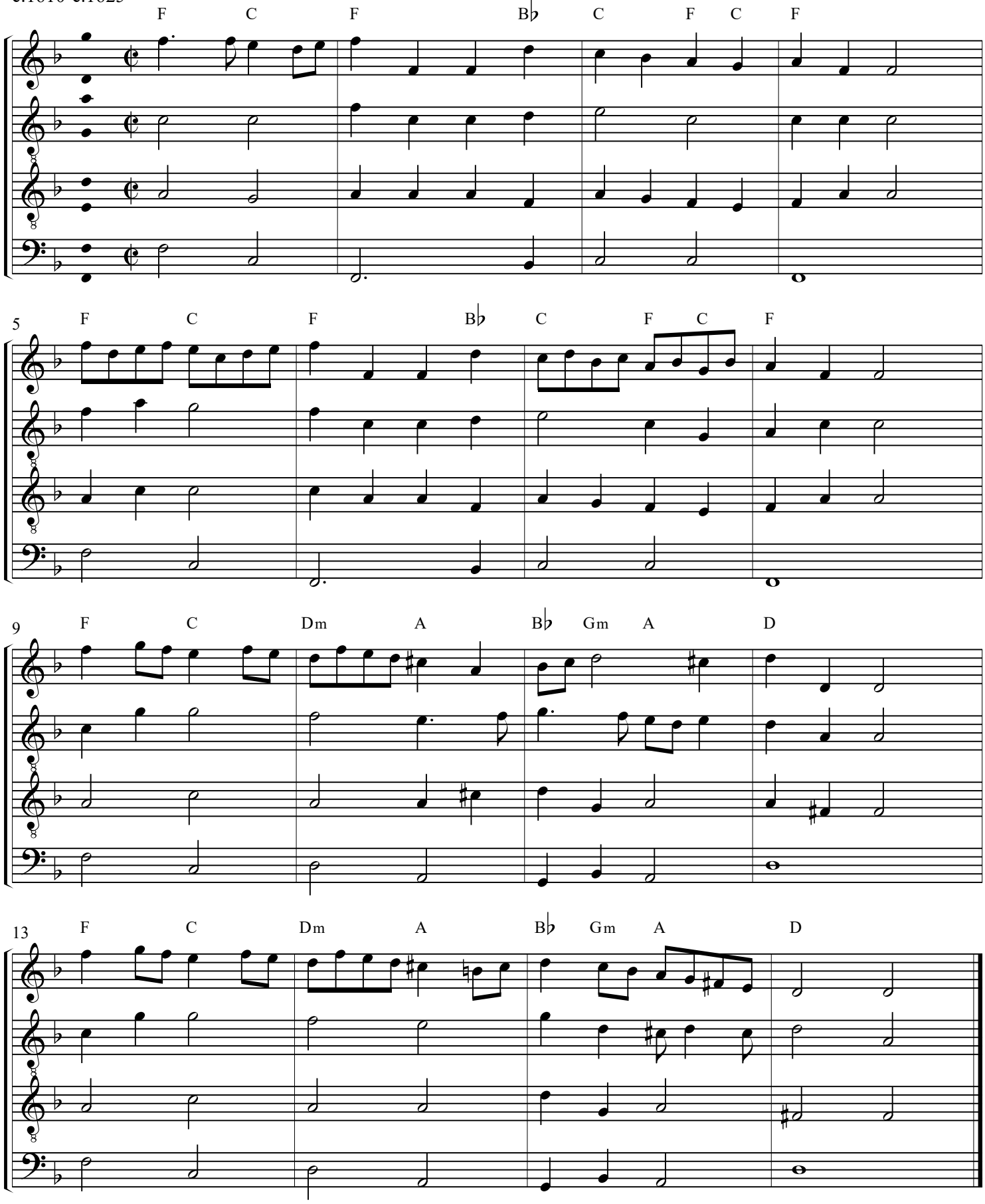
setting by Steve Hendricks


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

Muscadin

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

Anon.

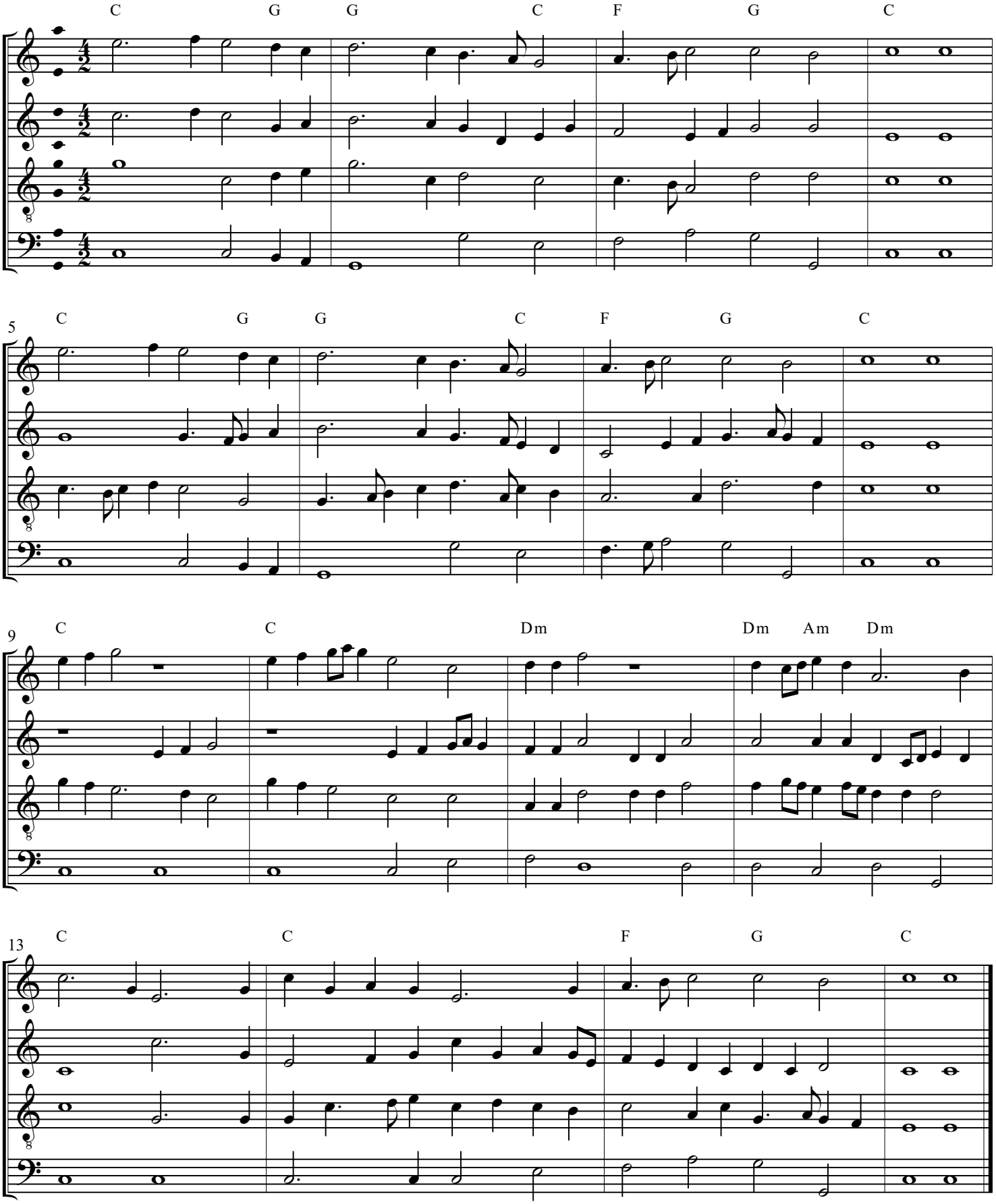


adapted by Steve Hendricks

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.

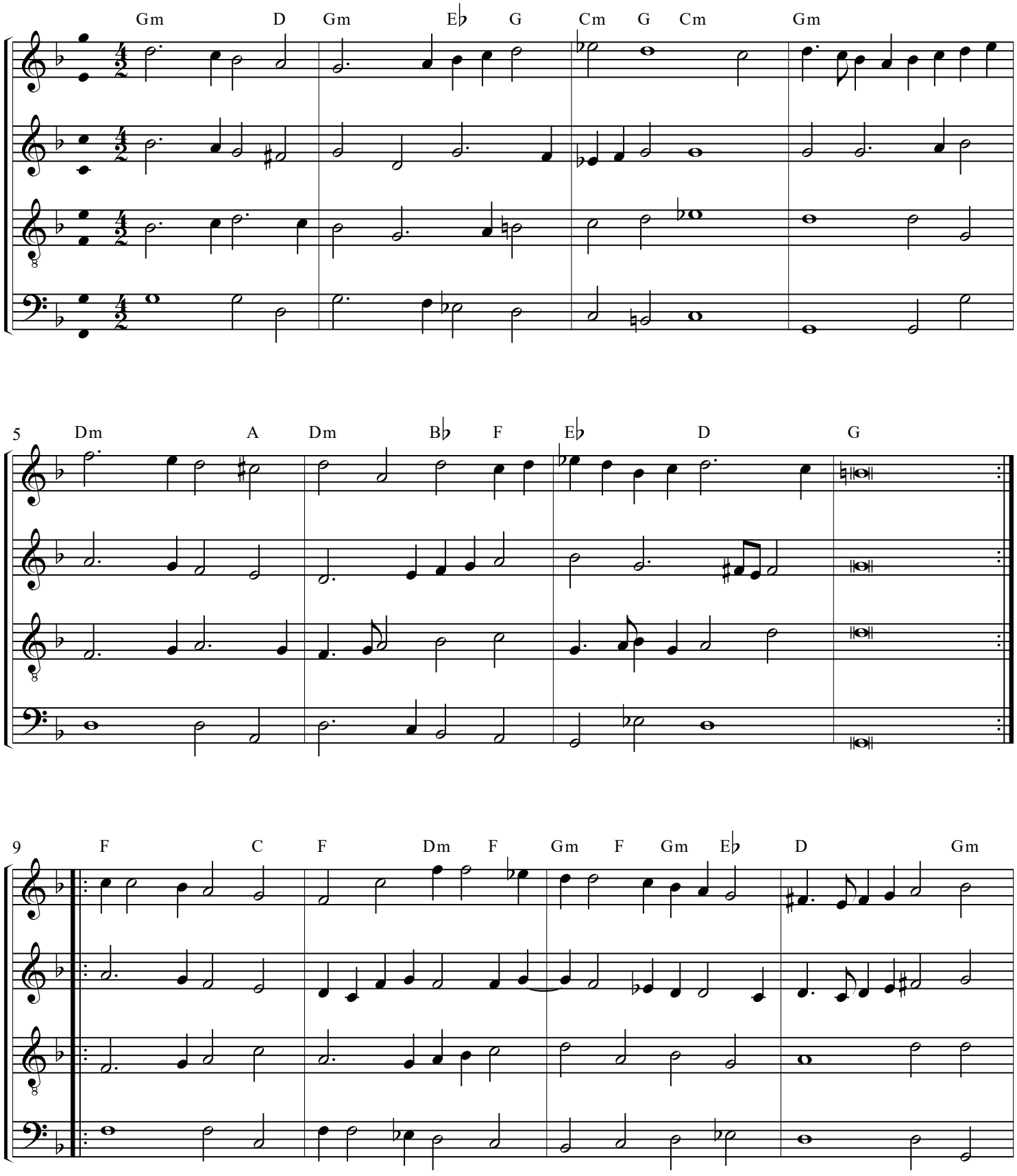


adapted by Steve Hendricks

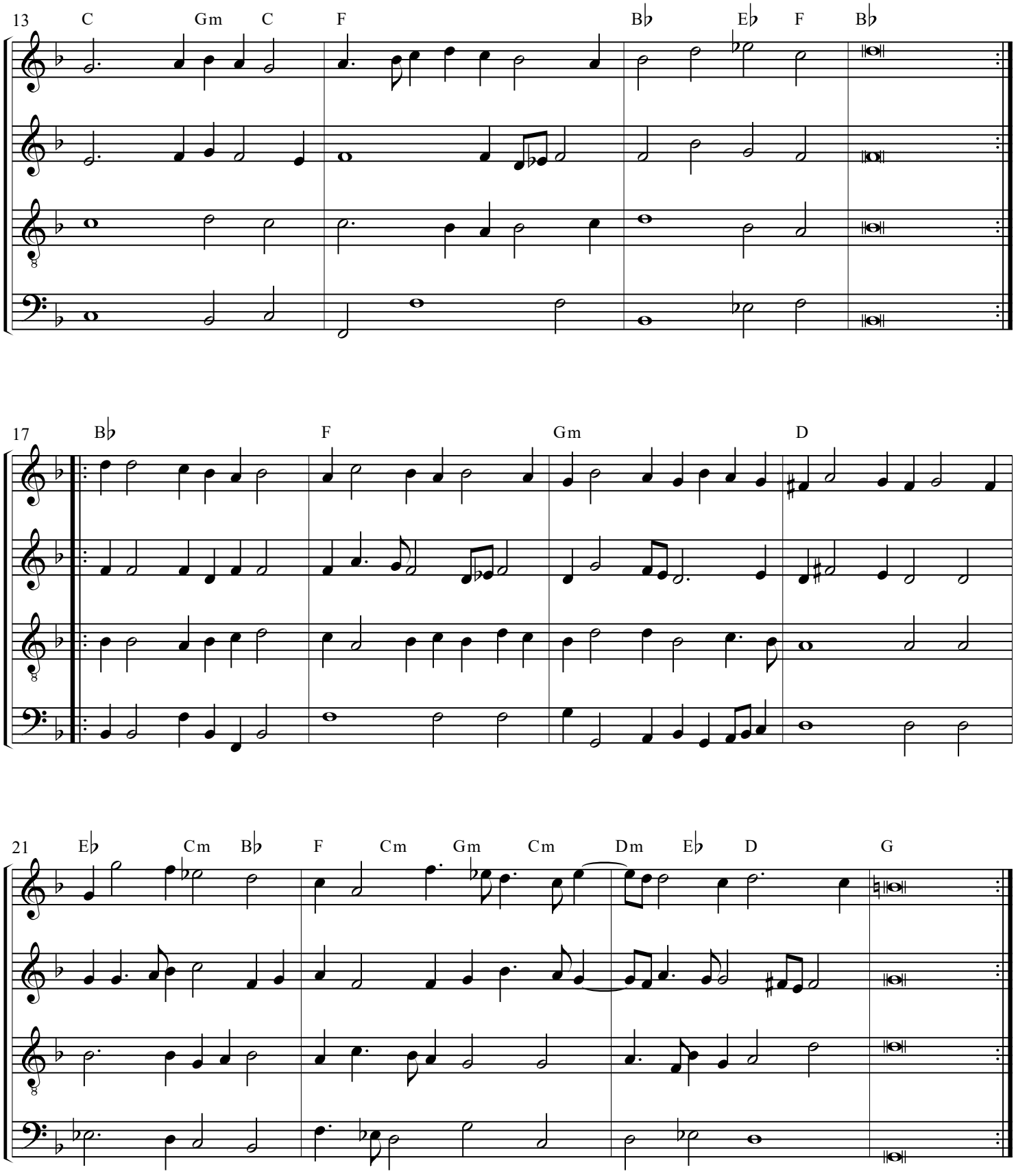
from the Thomas Wode part books, GB-Eu La.III.483.1, etc., 1562-c.1592

My Lord of Marche Paven

James Lauder (1535-1595)



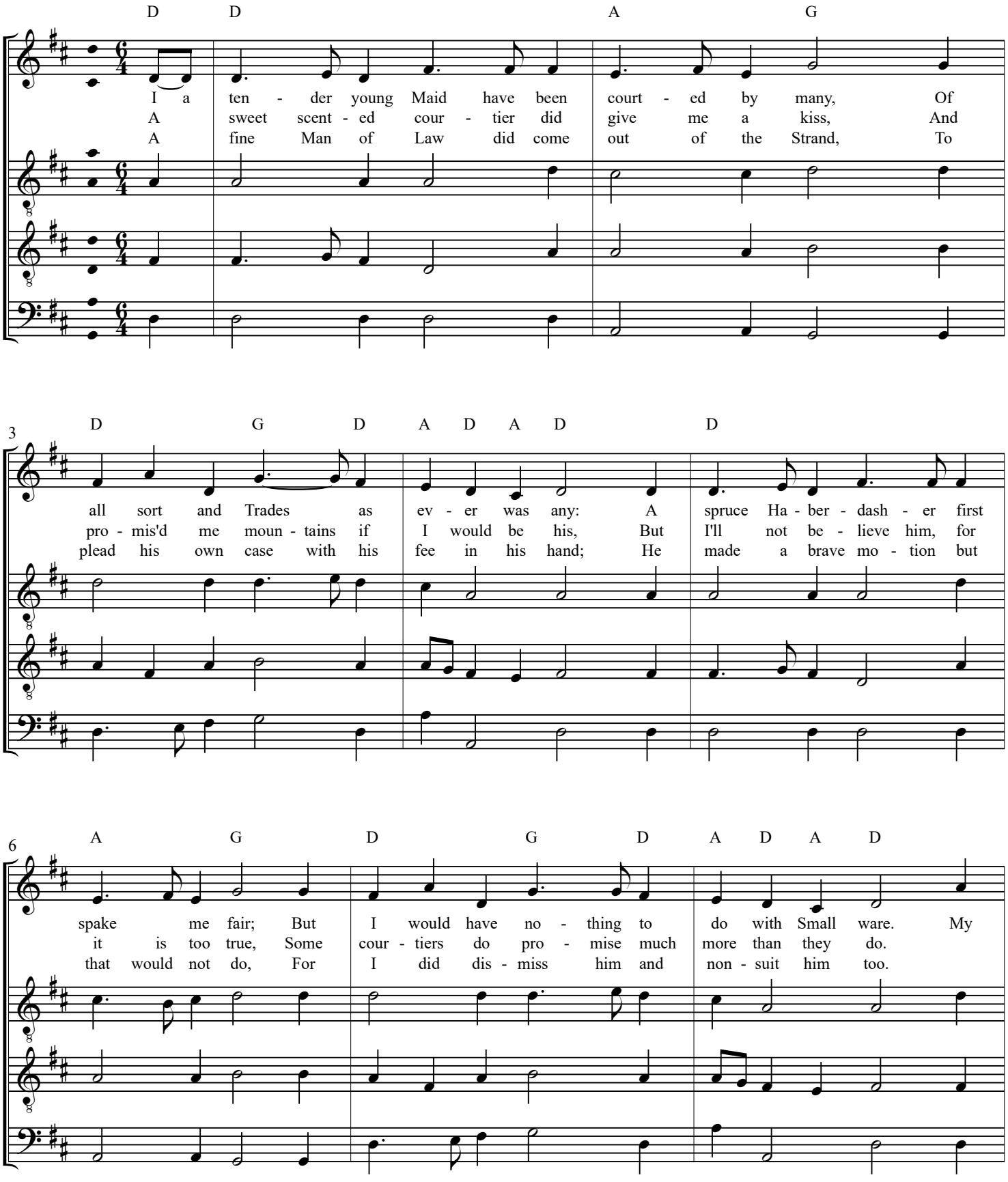
third line by Steve Hendricks


13
C
Gm
C
F
B♭
E♭
F
B♭
17
B♭
F
Gm
D
21
E♭
Cm
B♭
F
Cm
Gm
Cm
Dm
E♭
D
G

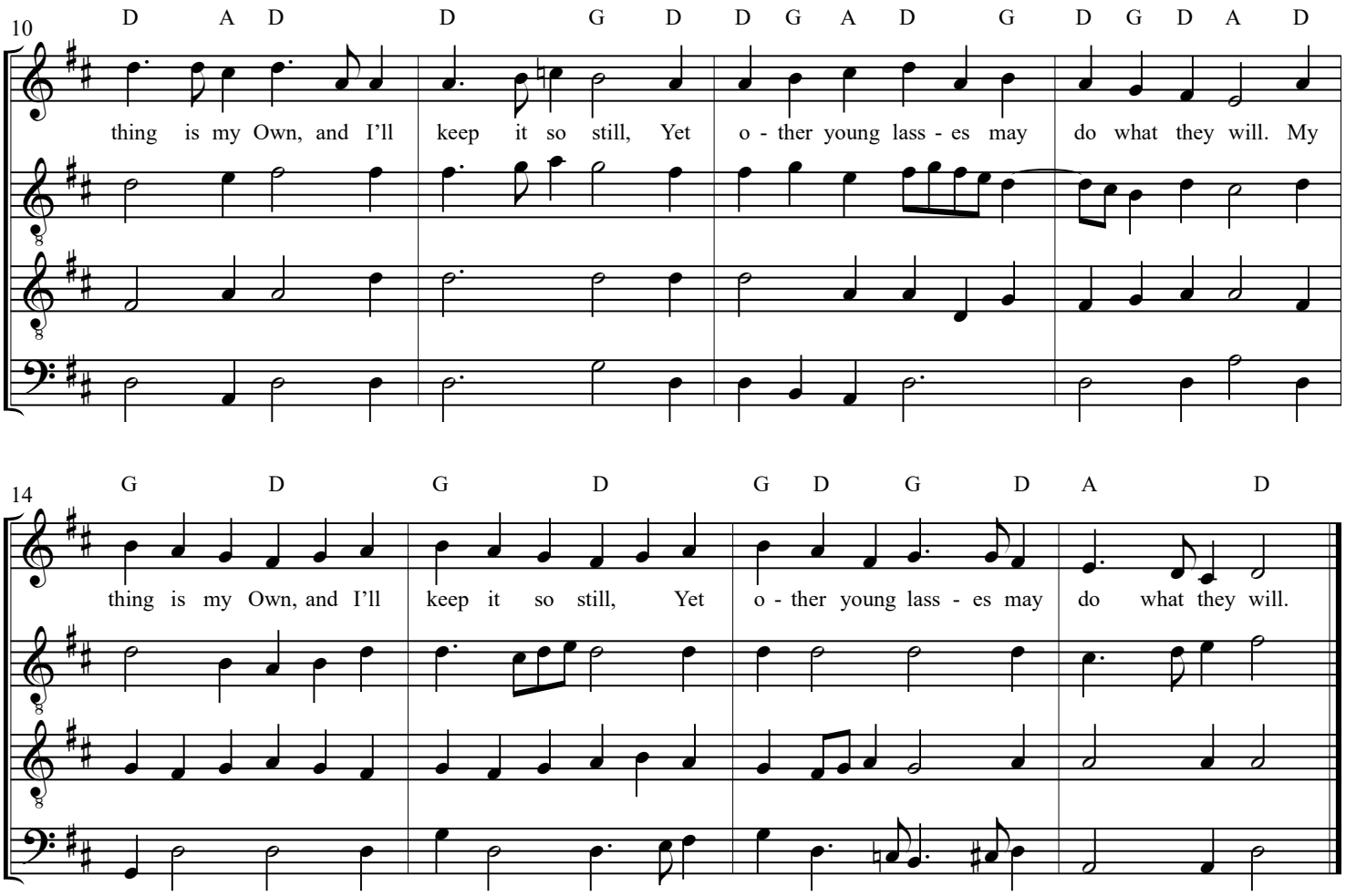
from *Wit and Mirth: or Pills to Purge Melancholy*, Thomas D'urfey, 1719-1720

My Thing is my Own

Anon.



setting by Steve Hendricks



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.

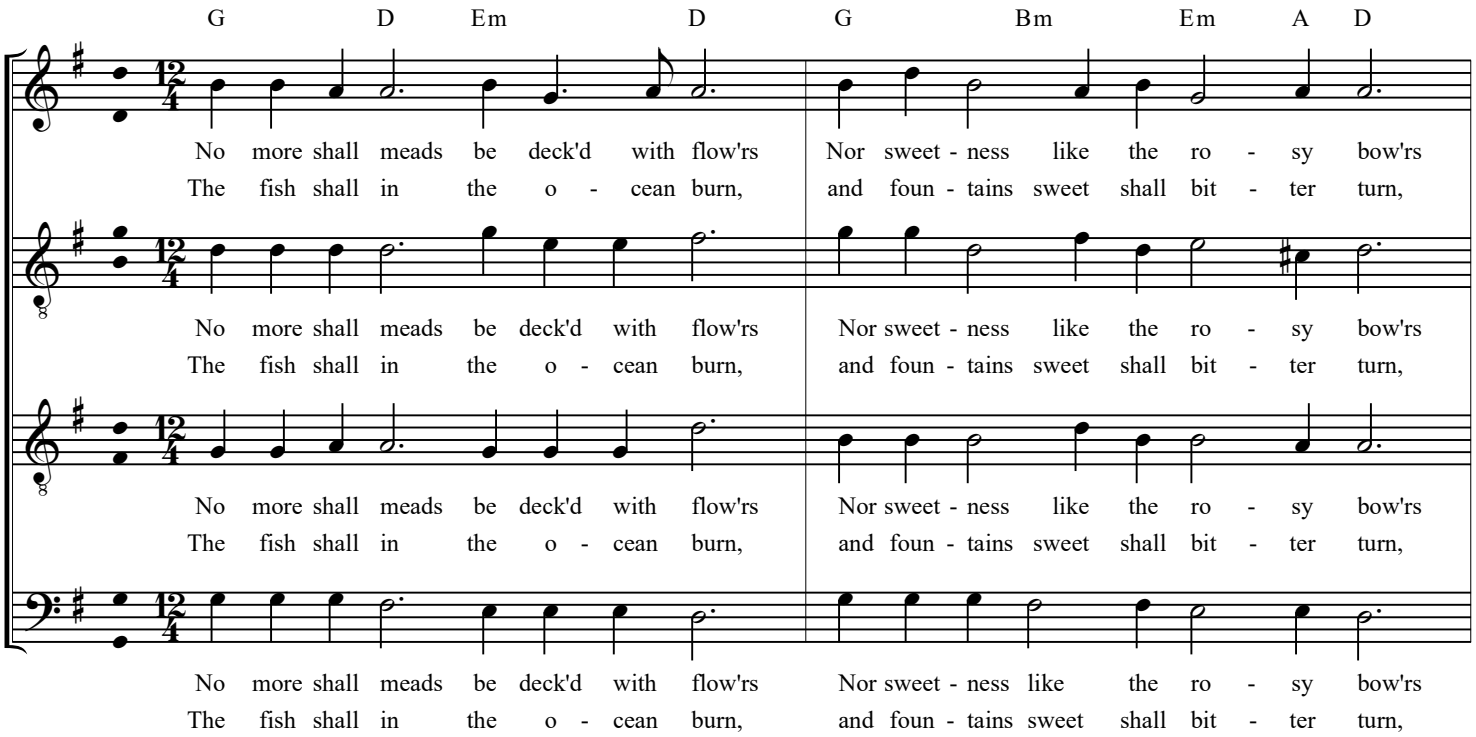
Now here I could reckon a hundred and more
Besides all the Gamesters recited before
That made their addresses in hopes of a snap
But as young as I was I understood trap.
My thing is my own, and I'll keep it so still
Until I be marryed, say men what they will.

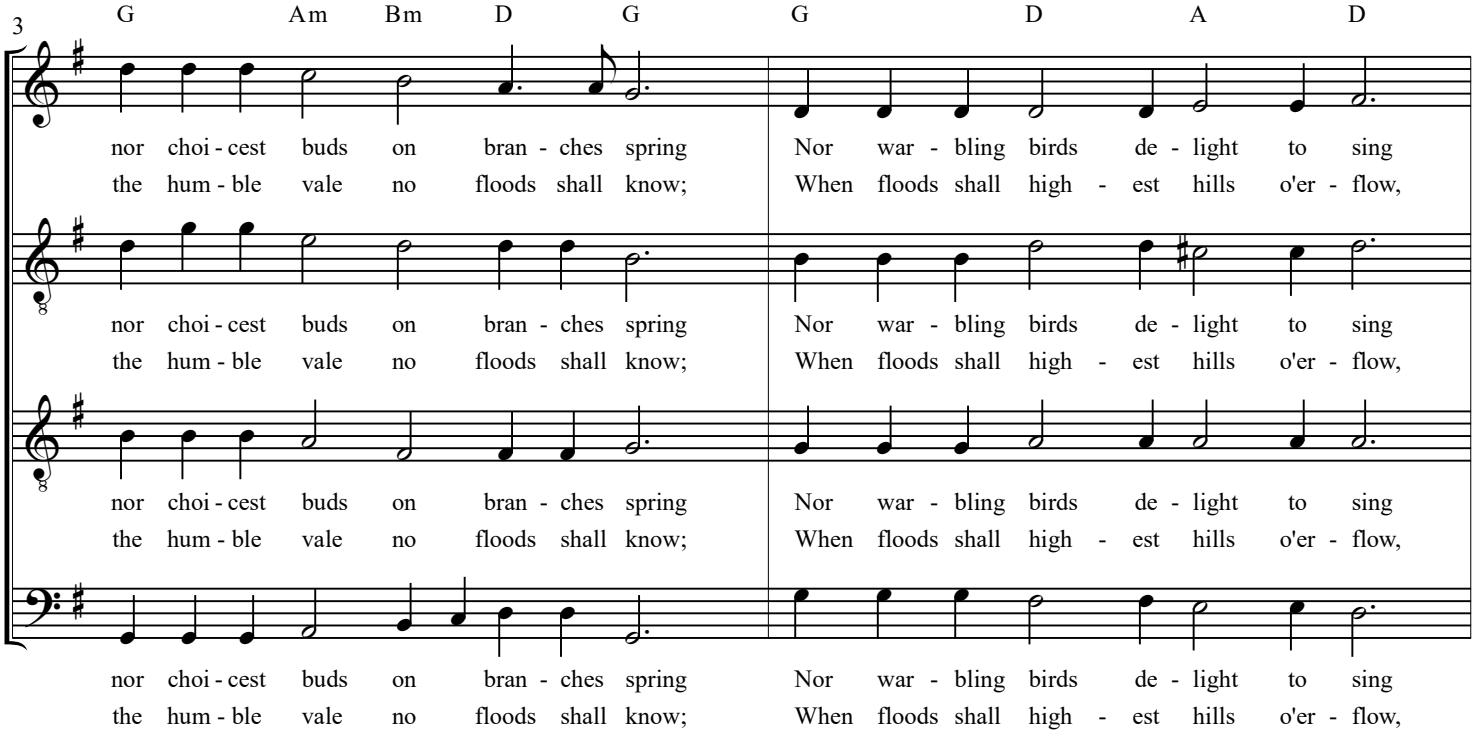
from *Select Ayrees and Dialogues*, John Playford,1669

No more shall meads be deck'd with flow'rs

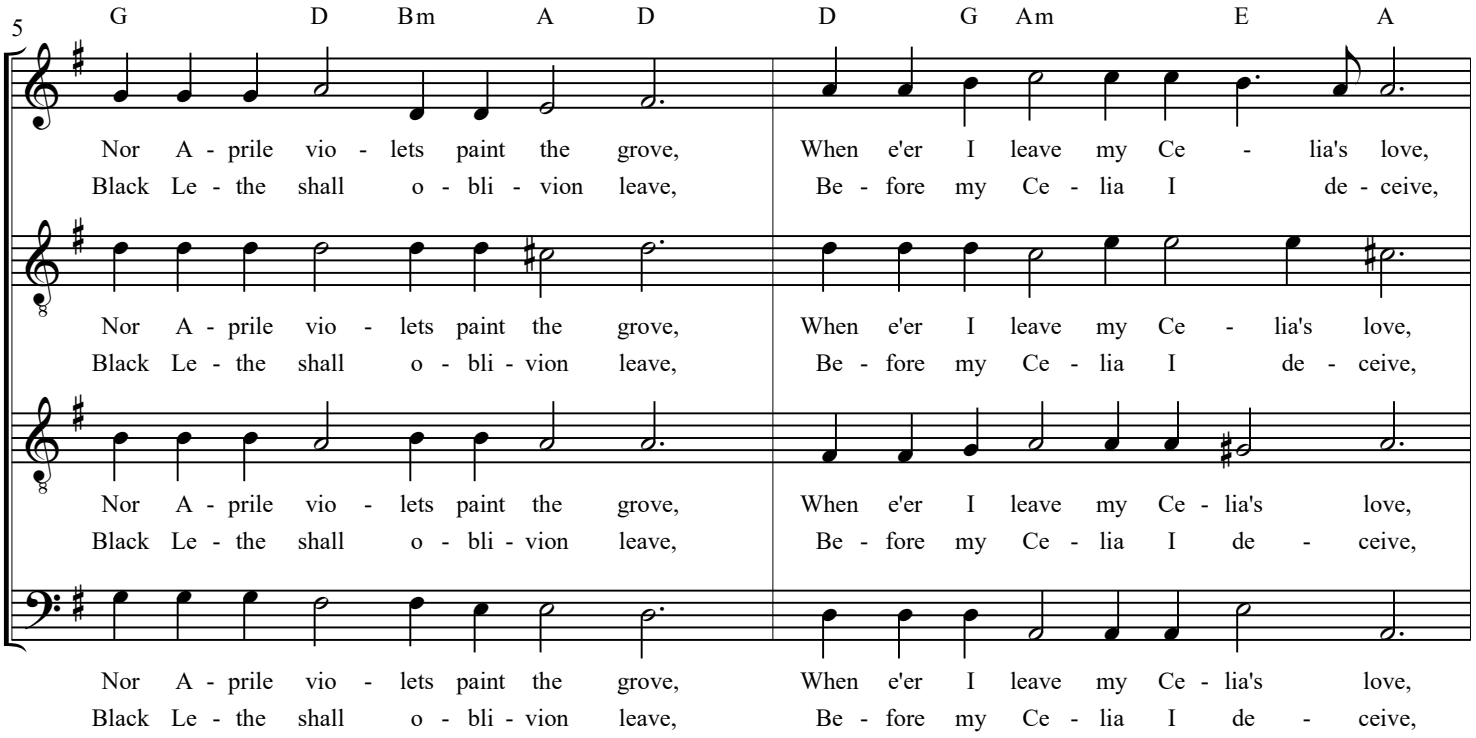
verses 1-2

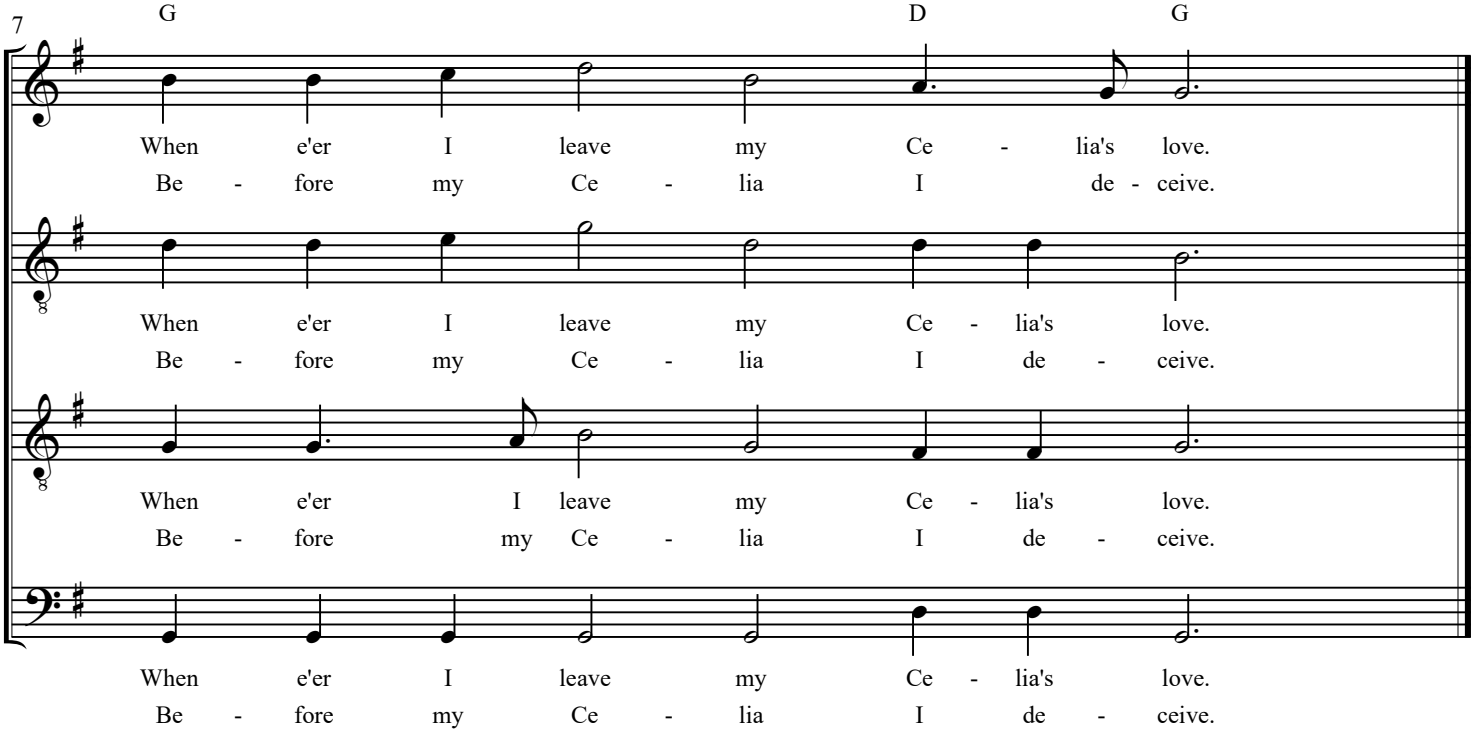
Nicolas Lanier (1588-1666)
lyrics by Thomas Carew (1595–1640)





adapted by Steve Hendricks





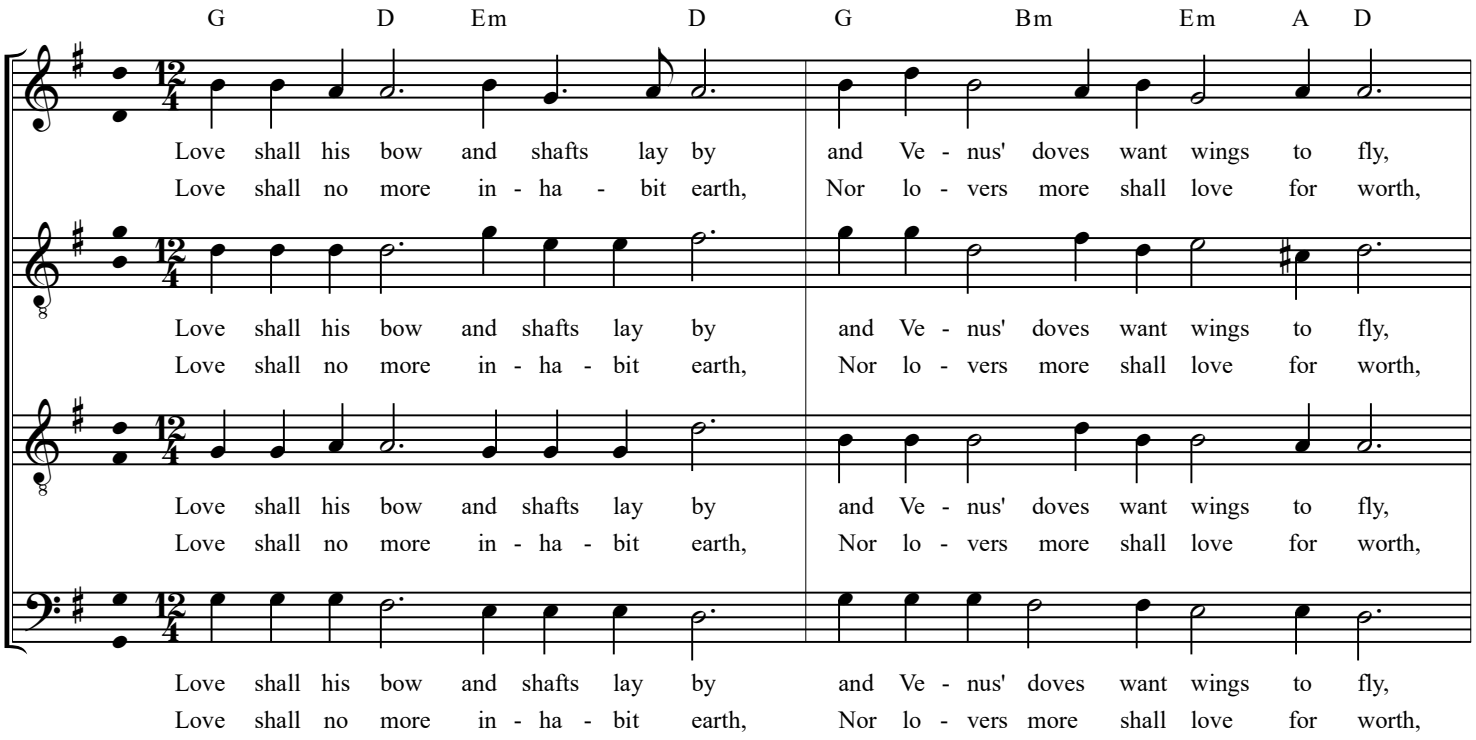
more verses on following pages

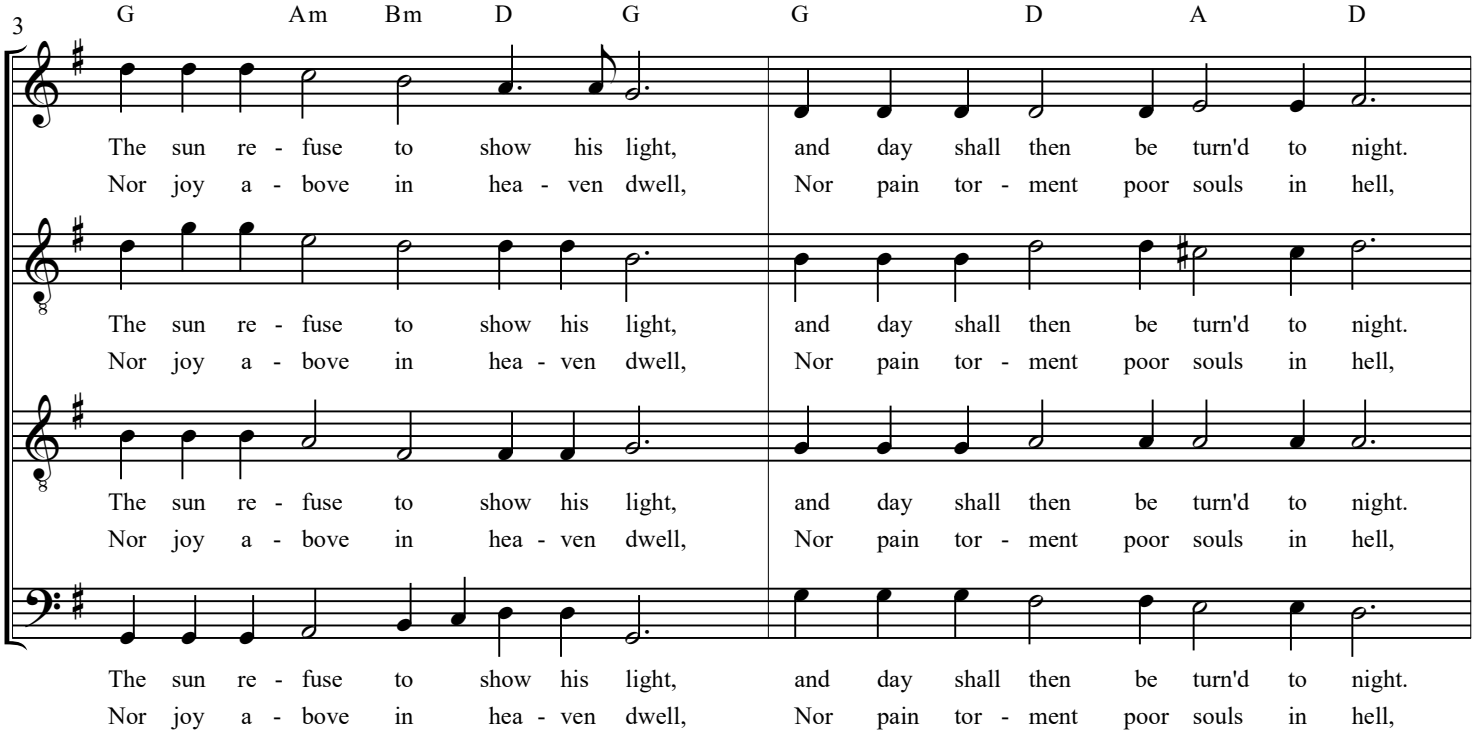
from *Select Ayrees and Dialogues*, John Playford,1669

No more shall meads be deck'd with flow'rs

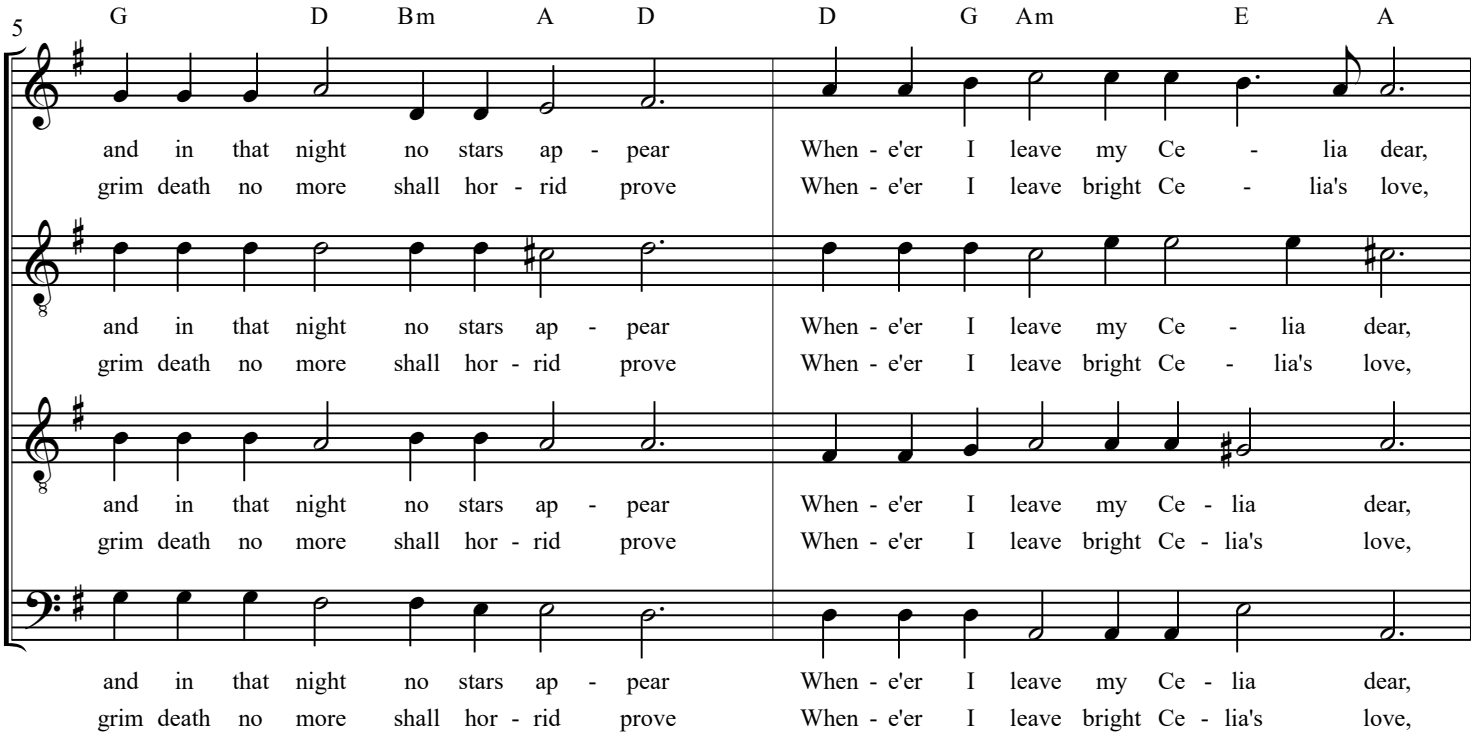
verses 3-4

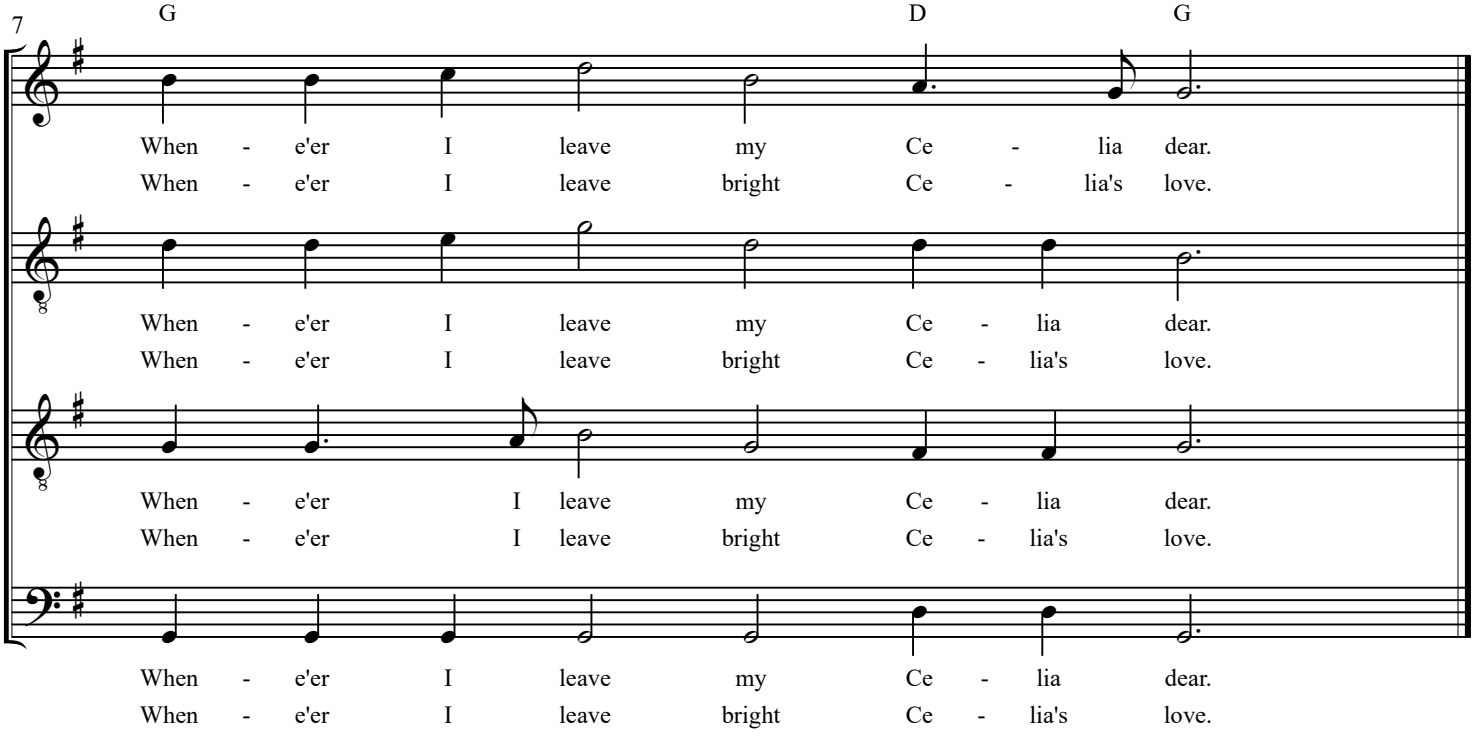
Nicolas Lanier (1588-1666)
lyrics by Thomas Carew (1595–1640)





adapted by Steve Hendricks


5
G D Bm A D D G Am E A
and in that night no stars ap - pear When - e'er I leave my Ce - lia dear,
grim death no more shall hor - rid prove When - e'er I leave bright Ce - lia's love,
and in that night no stars ap - pear When - e'er I leave my Ce - lia dear,
grim death no more shall hor - rid prove When - e'er I leave bright Ce - lia's love,
and in that night no stars ap - pear When - e'er I leave my Ce - lia dear,
grim death no more shall hor - rid prove When - e'er I leave bright Ce - lia's love,
and in that night no stars ap - pear When - e'er I leave my Ce - lia dear,
grim death no more shall hor - rid prove When - e'er I leave bright Ce - lia's love,

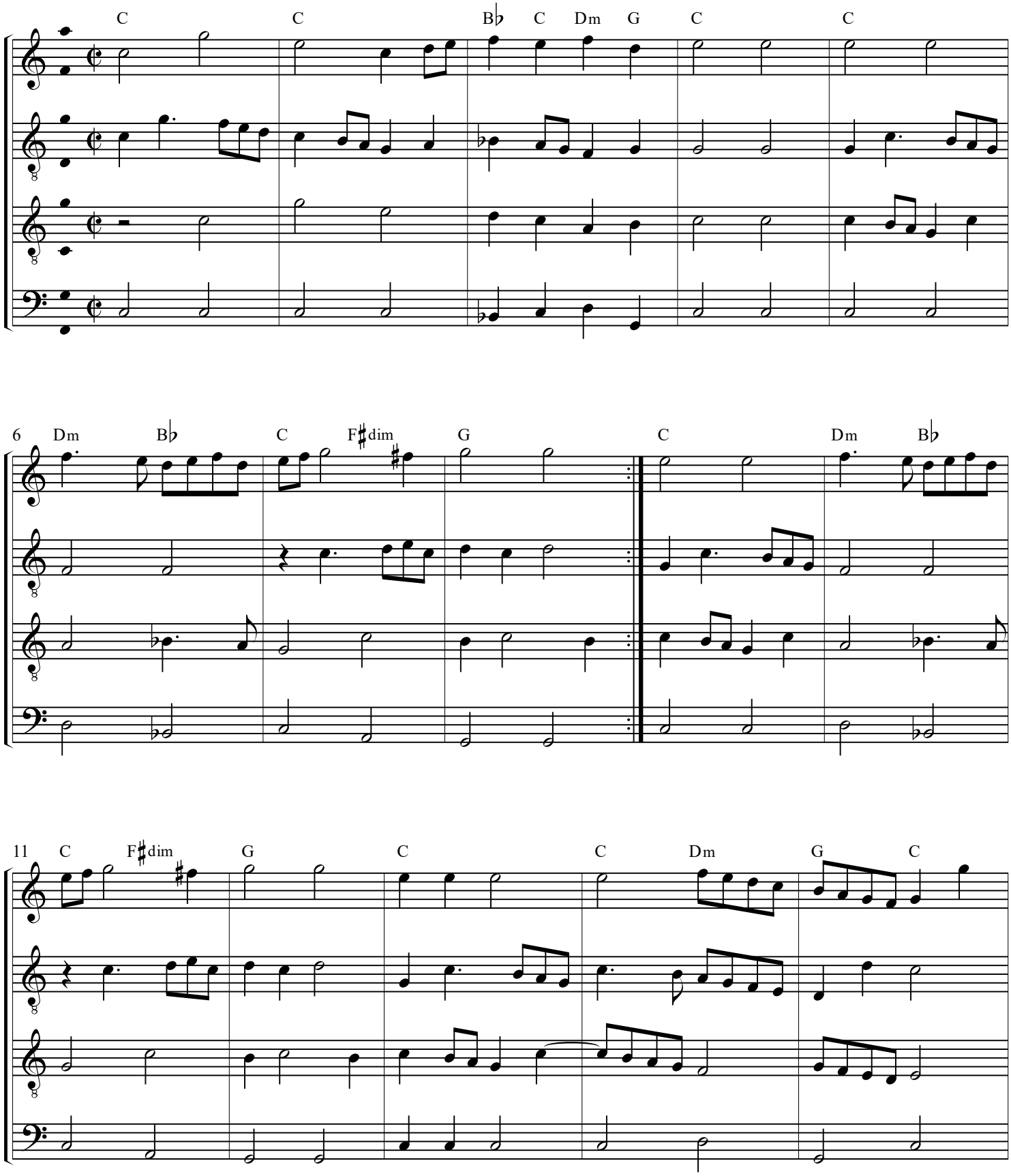

7
G D G
When - e'er I leave my Ce - lia dear.
When - e'er I leave bright Ce - lia's love.
When - e'er I leave my Ce - lia dear.
When - e'er I leave bright Ce - lia's love.
When - e'er I leave my Ce - lia dear.
When - e'er I leave bright Ce - lia's love.
When - e'er I leave my Ce - lia dear.
When - e'er I leave bright Ce - lia's love.

Non è tempo d'aspettare

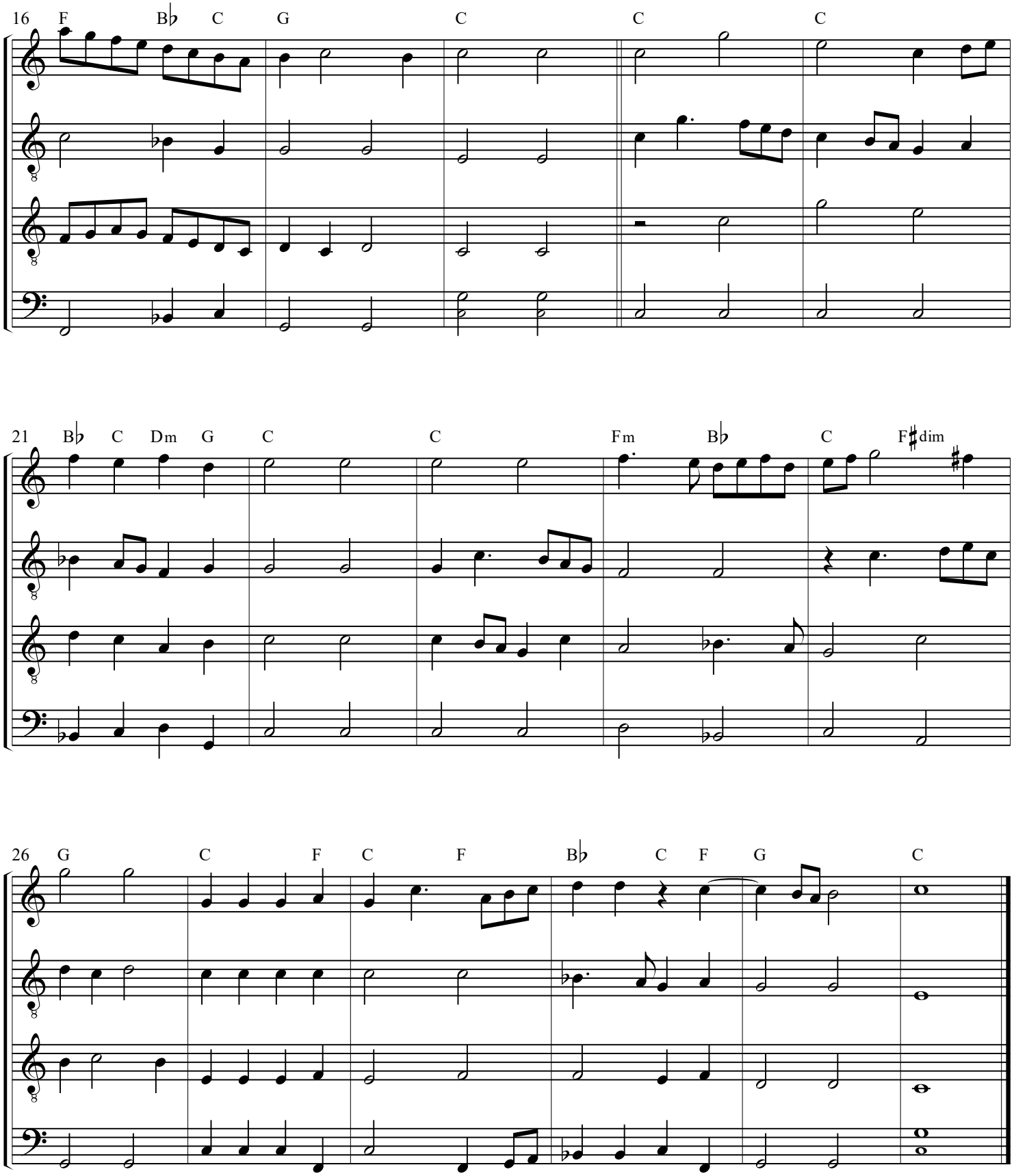
Now is not the time for waiting

from *Frottole libro primo*, 1504

Marchetto Cara (1470-1525)



originally in F

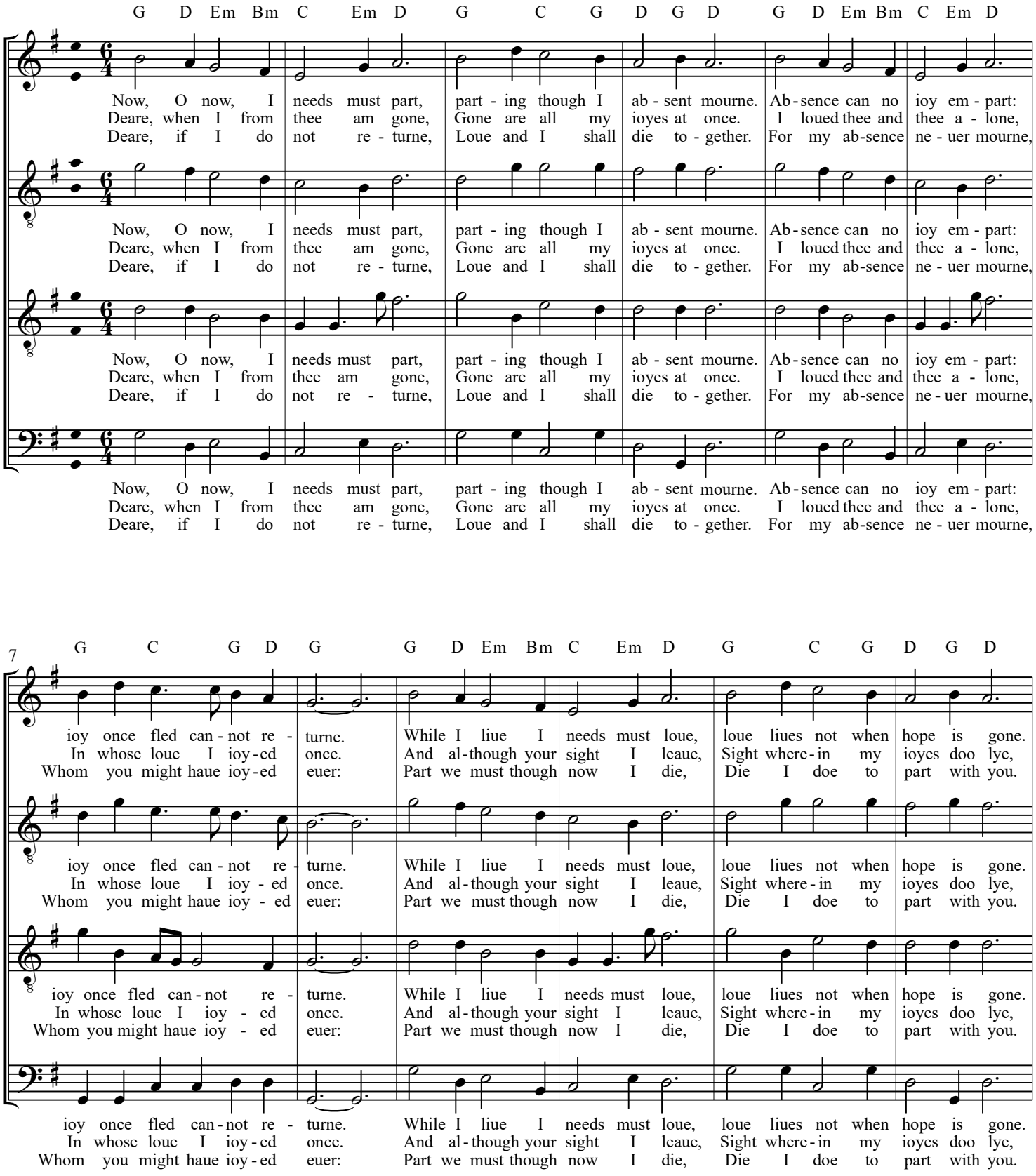


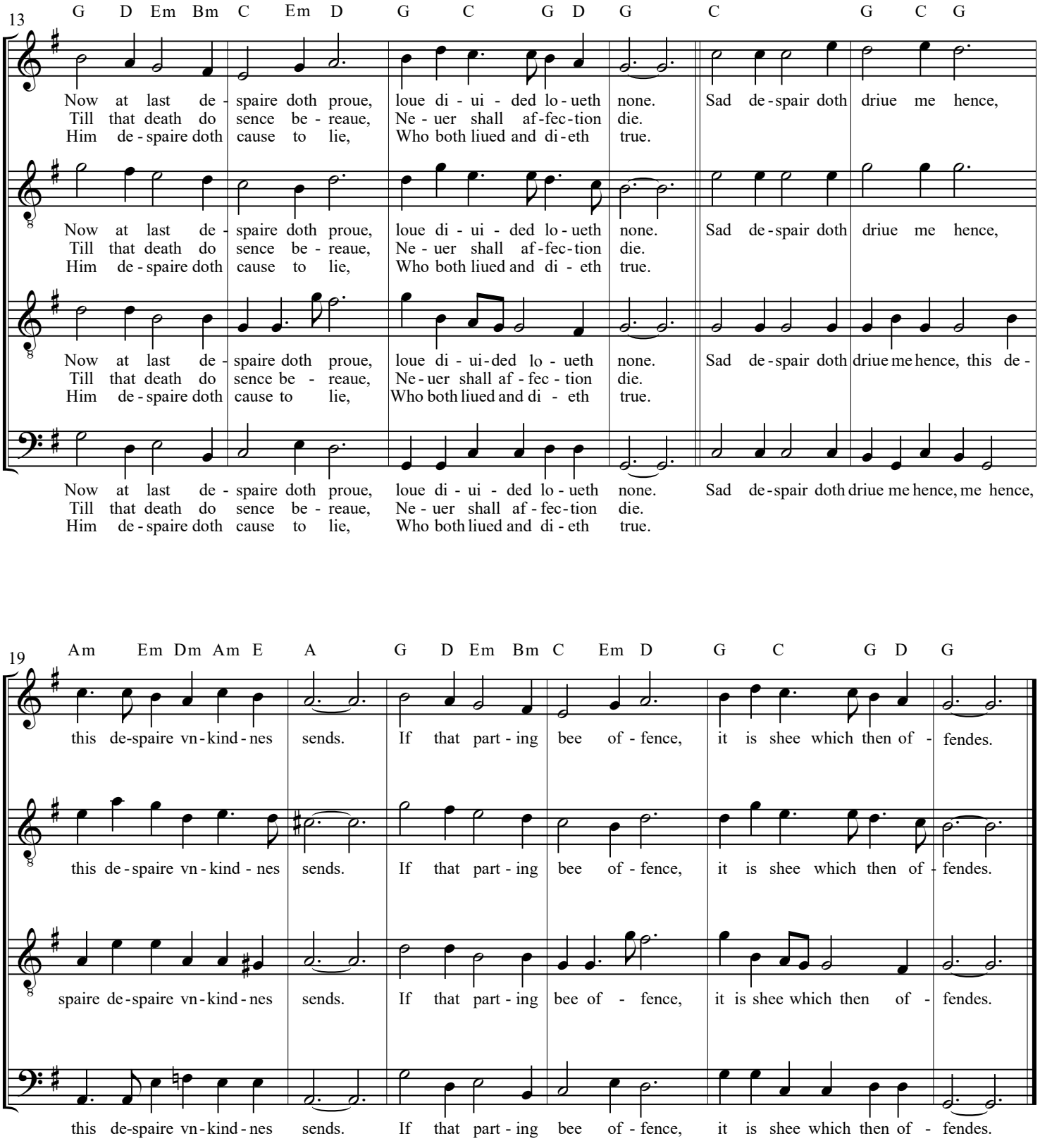
Higher bass notes are original in measures 18 and 31

from *the First Booke of Songes or Ayres*, 1597

Now, O now, I needs must part

John Dowland
(1563-1626)

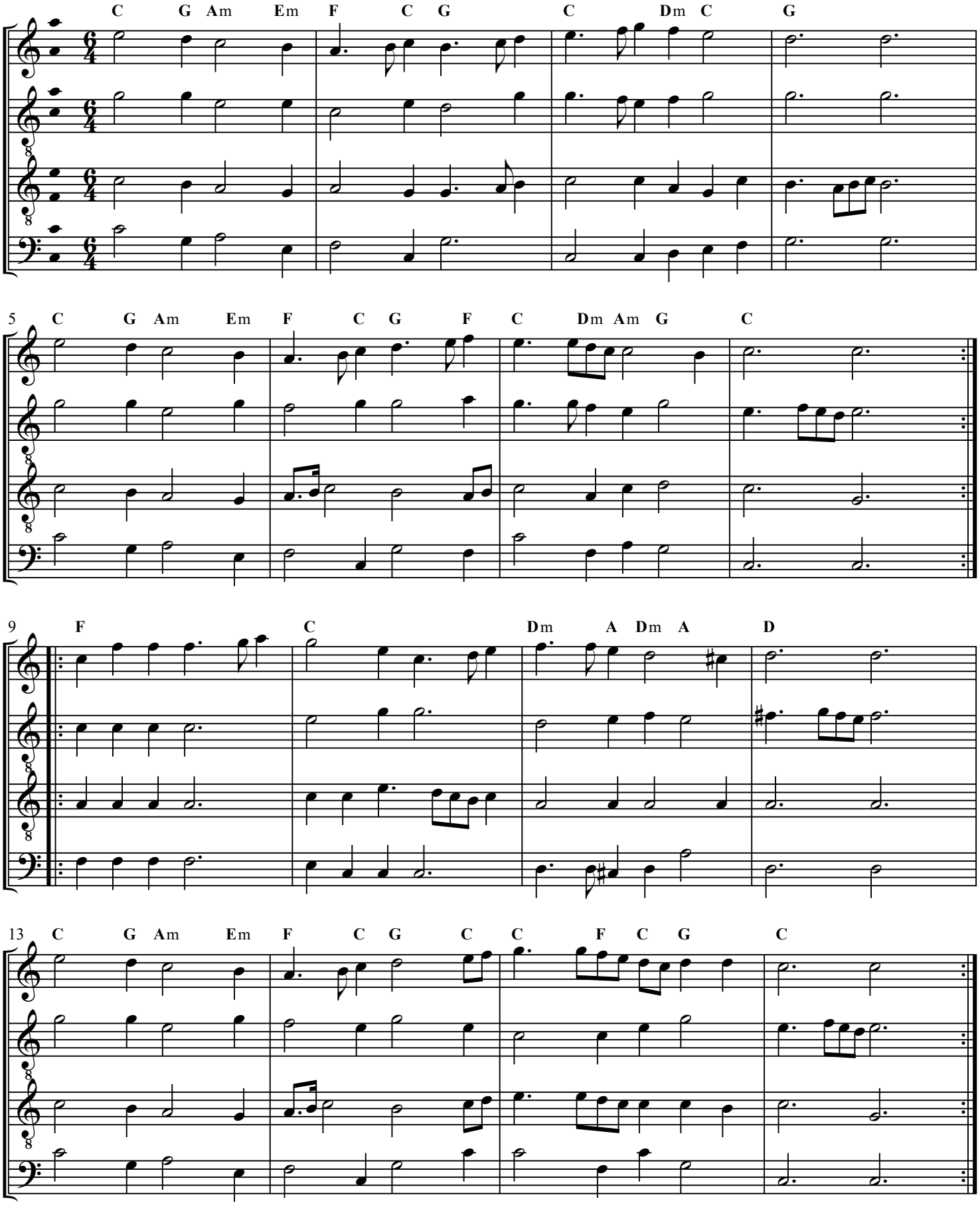



13
G D Em Bm C Em D G C G D G C G C G
Now at last de - spaire doth proue, loue di - ui - ded lo - ueth none. Sad de - spair doth driue me hence,
Till that death do sence be - reaue, Ne - uer shall af - fec - tion die.
Him de - spaire doth cause to lie, Who both liued and di - eth true.
Now at last de - spaire doth proue, loue di - ui - ded lo - ueth none. Sad de - spair doth driue me hence,
Till that death do sence be - reaue, Ne - uer shall af - fec - tion die.
Him de - spaire doth cause to lie, Who both liued and di - eth true.
Now at last de - spaire doth proue, loue di - ui-ded lo - ueth none. Sad de - spair doth driue me hence, this de -
Till that death do sence be - reaue, Ne - uer shall af - fec - tion die.
Him de - spaire doth cause to lie, Who both liued and di - eth true.
Now at last de - spaire doth proue, loue di - ui - ded lo - ueth none. Sad de - spair doth driue me hence, me hence,
Till that death do sence be - reaue, Ne - uer shall af - fec - tion die.
Him de - spaire doth cause to lie, Who both liued and di - eth true.
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.

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

The Frog Galliard

John Dowland
(1563-1626)

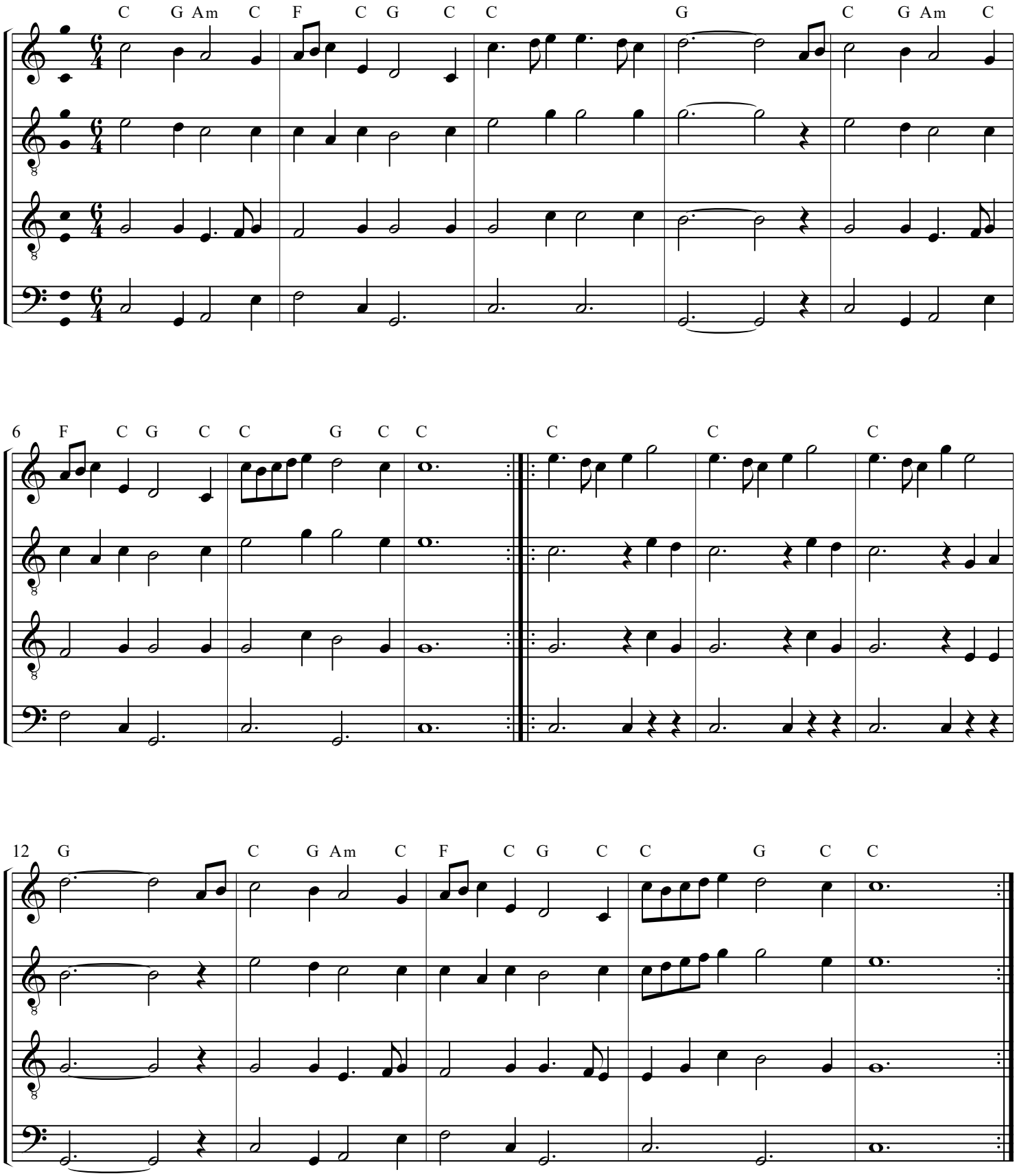


adapted by Steve Hendricks

from Virginal MS Rés. 1186,
1635-1638

Jumpe at my Cozen

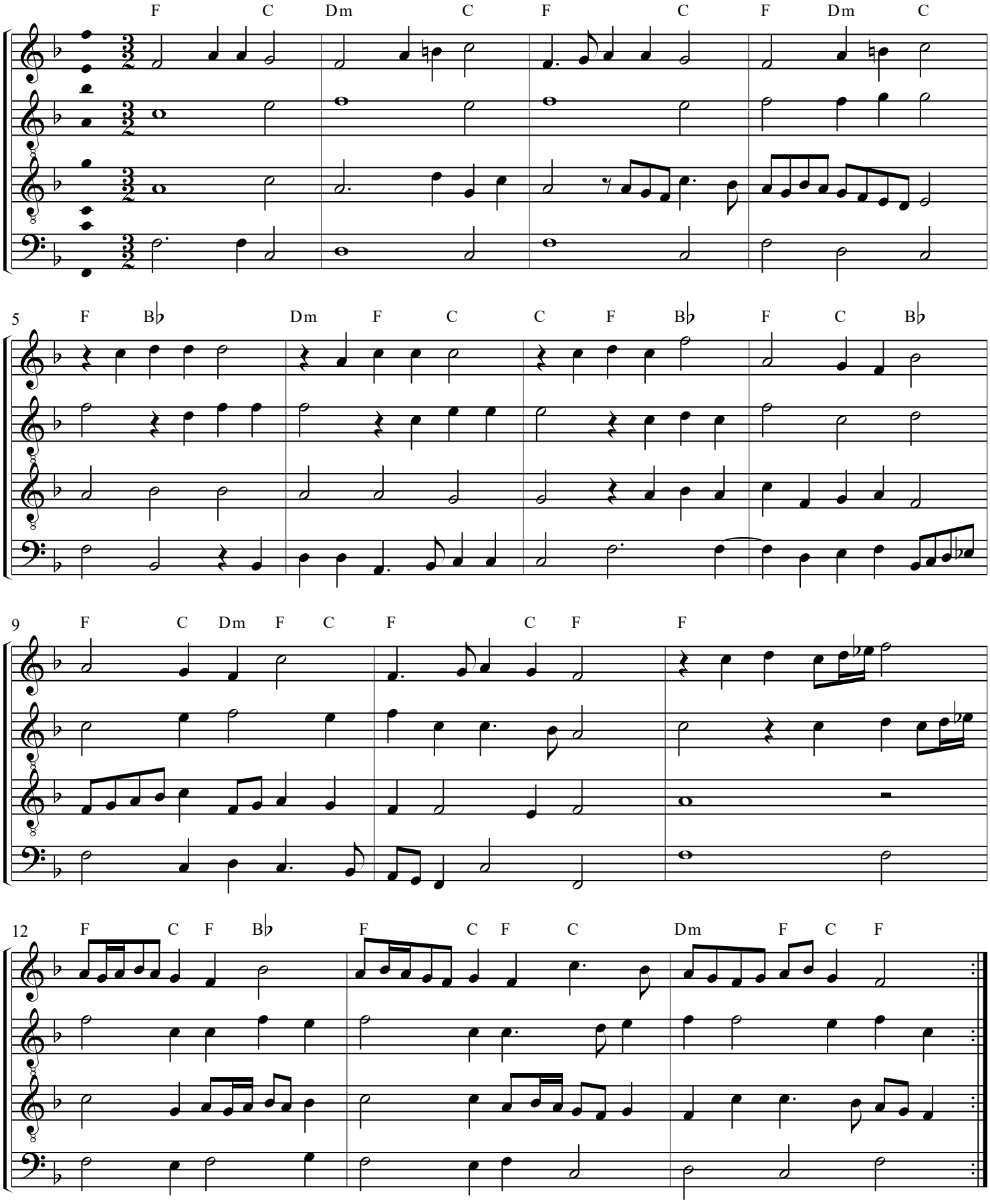
Anon.



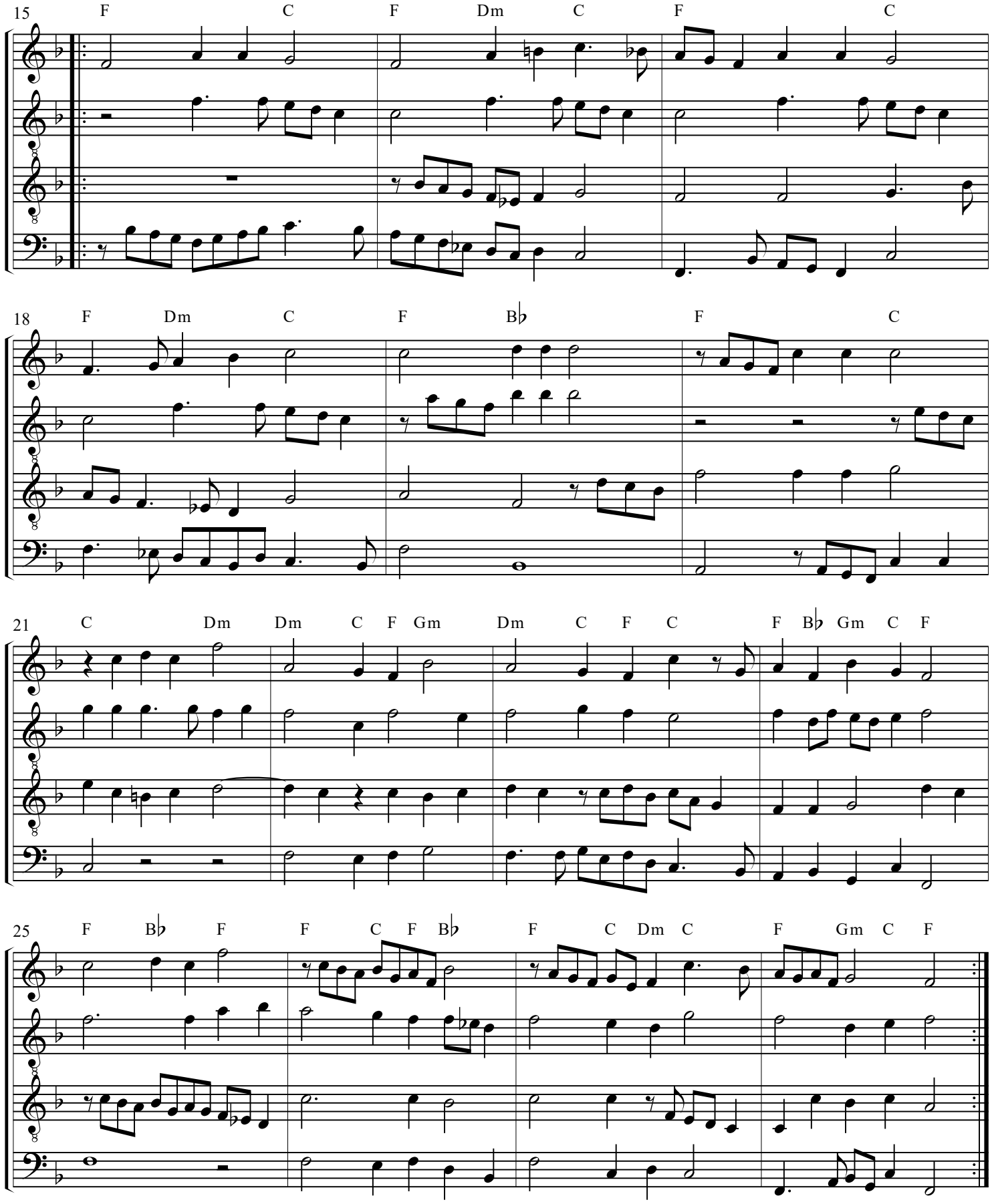
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

O Mistris Myne

William Byrd (1542-1623)



adapted by Steve Hendricks

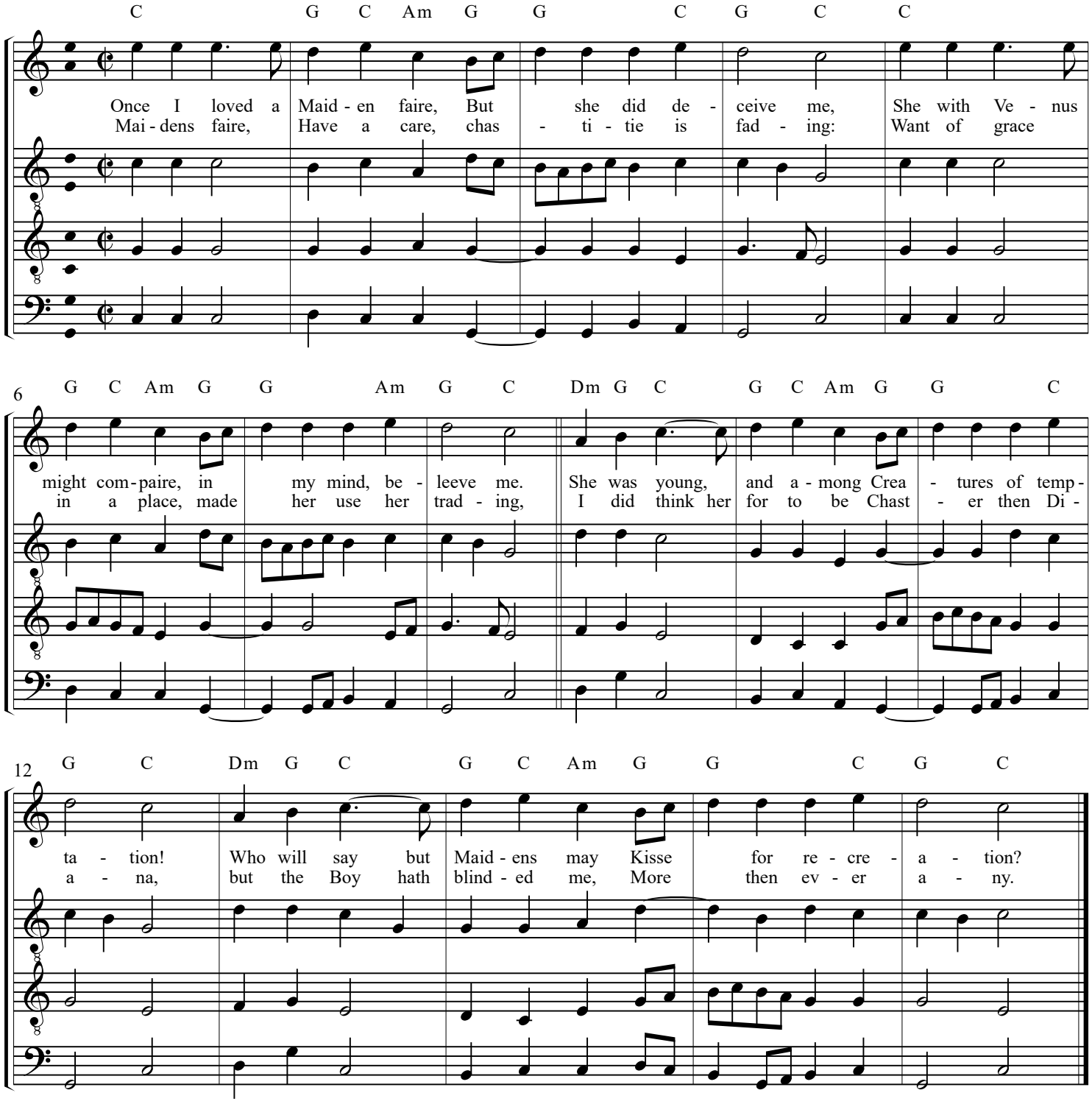

15
F C F Dm C F C
18
F Dm C F B♭ F C
21
C Dm Dm C F Gm Dm C F C F B♭ Gm C F
25
F B♭ F F C F B♭ F C Dm C F Gm C F

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)



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 sweare 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.

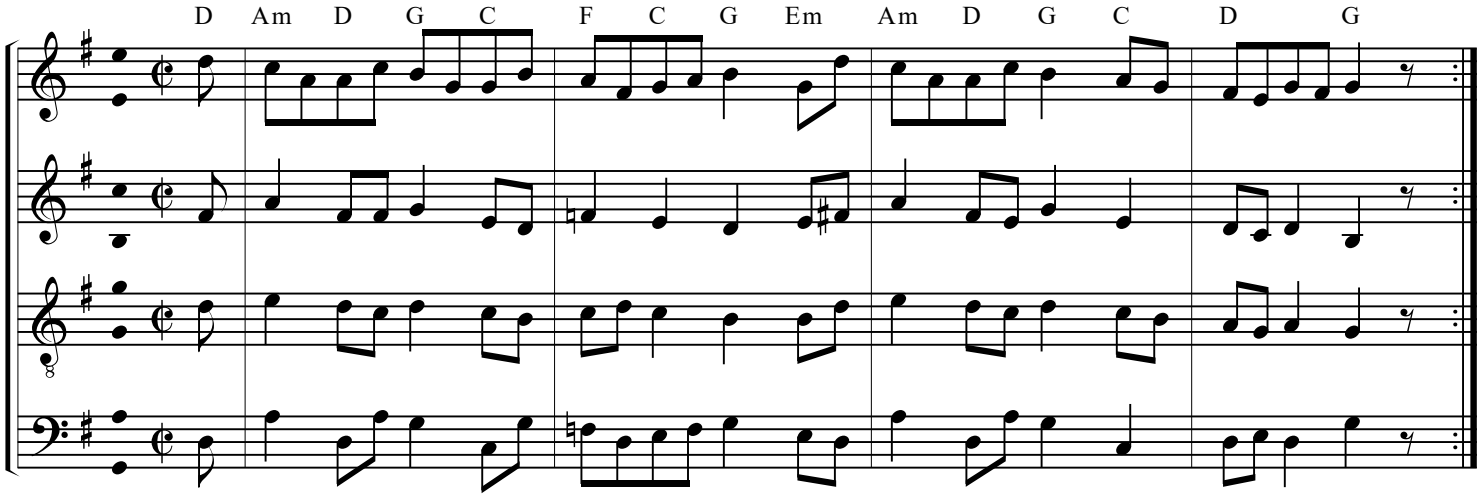
Happy he who never knew
what to Love belonged:
Maidens wavering and untrue,
many a man have wronged:
so hath she,
wronged me,
By her false dissembling:
for to heare
her to sweare
Oft my heart was trembling,

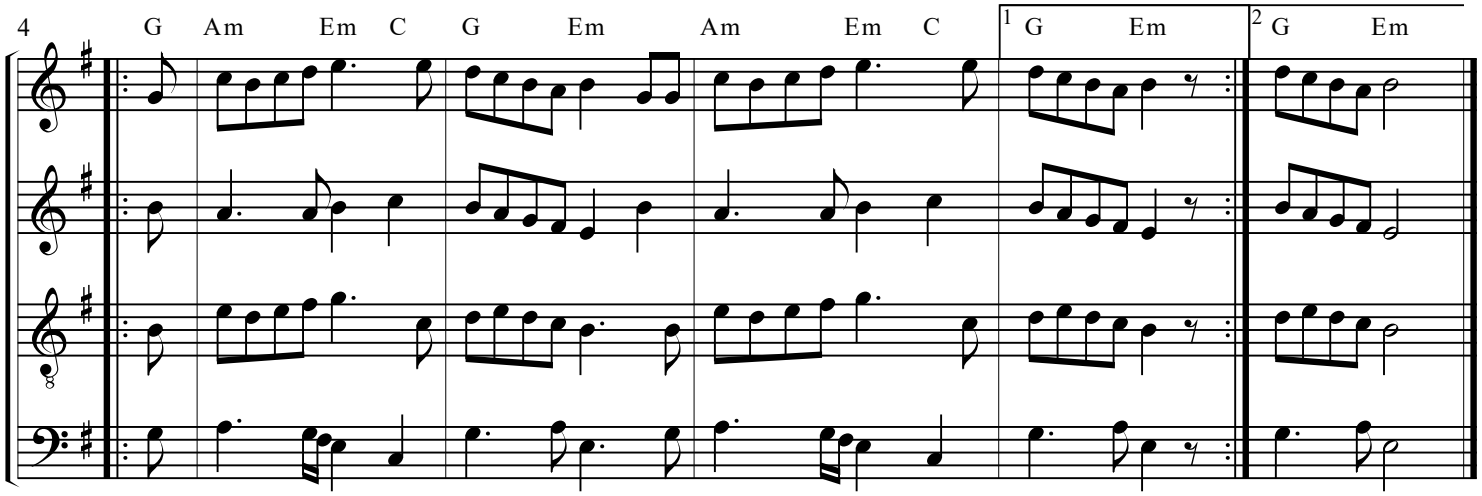
setting by Steve Hendricks

from *Danserye*,
1551

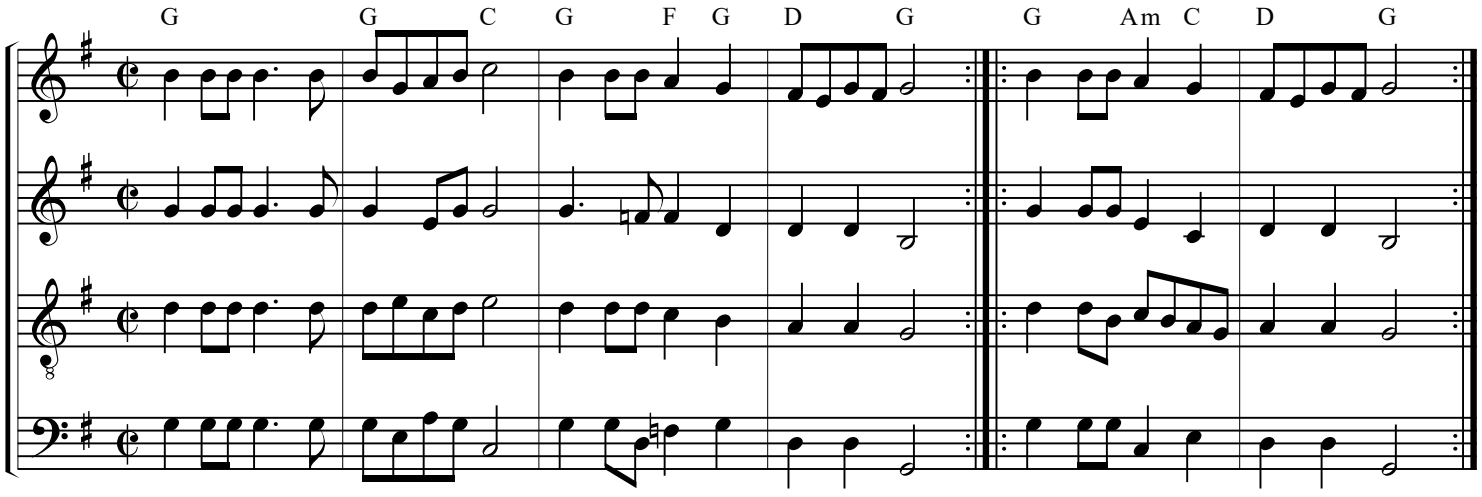
Ronde IX

Tielman Susato
(c.1500-c.1561)





Aliud

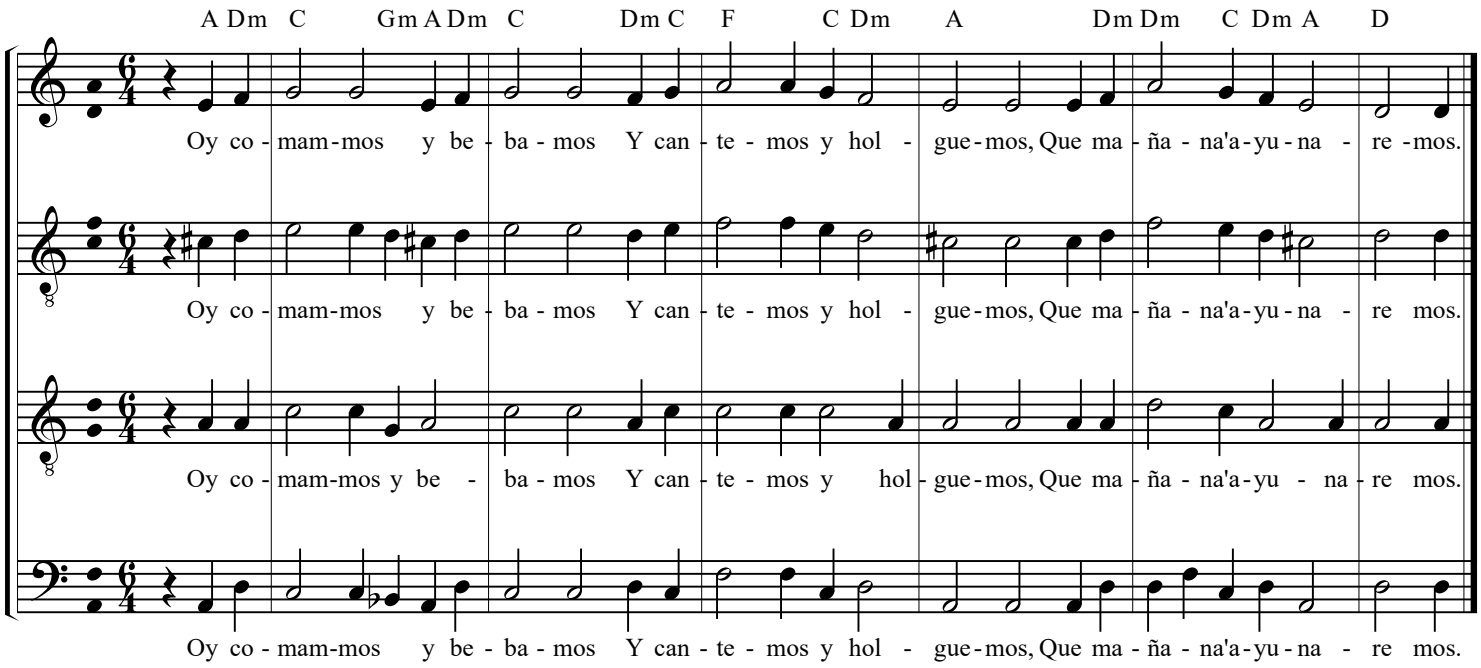


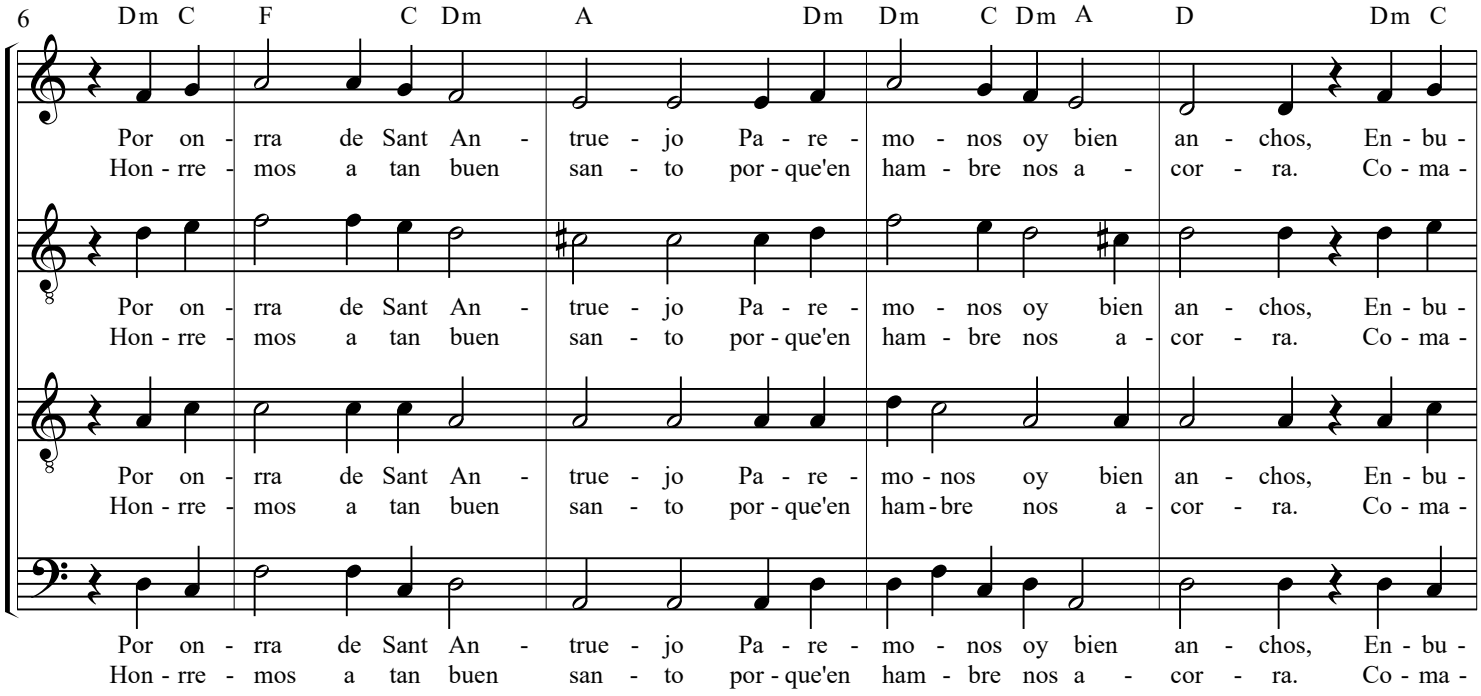
from Cancionero Musical de Palacio,
Biblioteca Real E-Mp Ms II-1335,
c.1505-1520

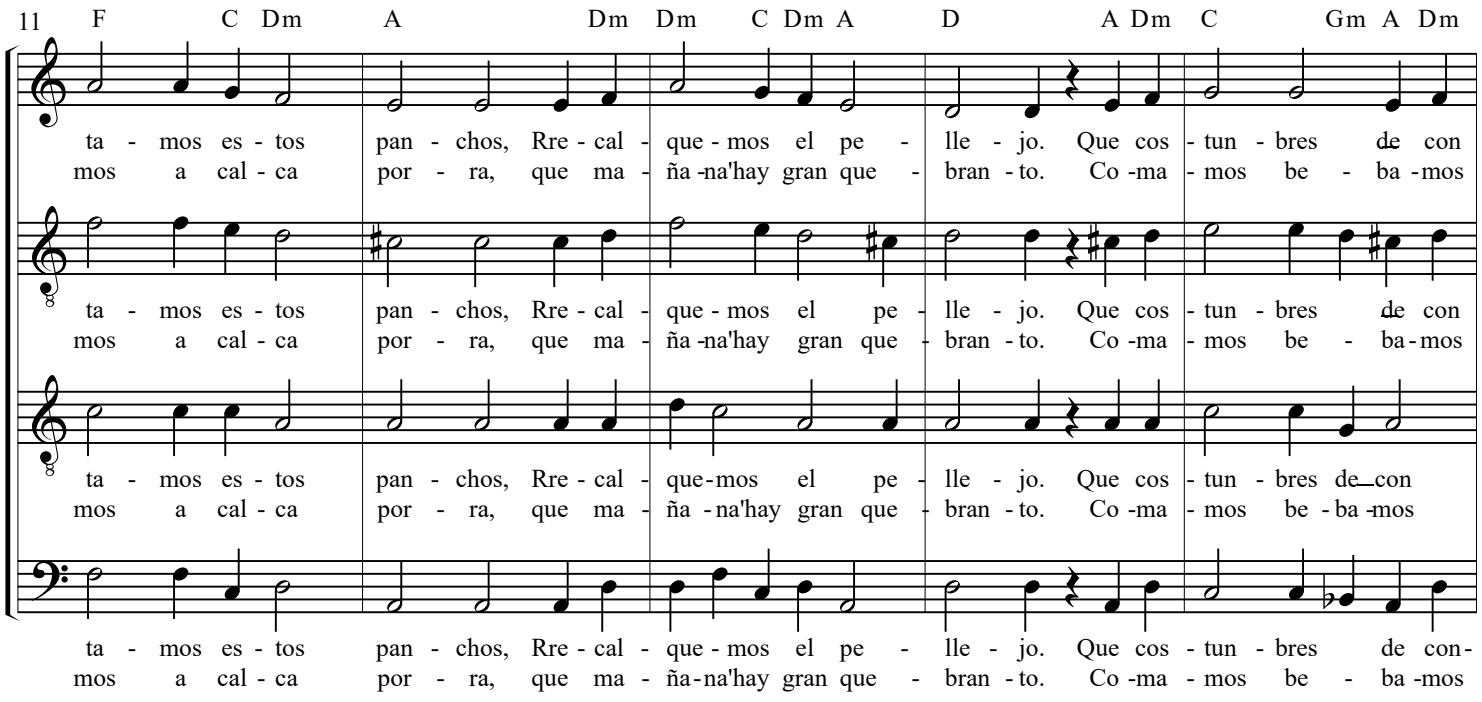
Oy comamos y bebamos

Juan del Encina
(1468-c.1529)

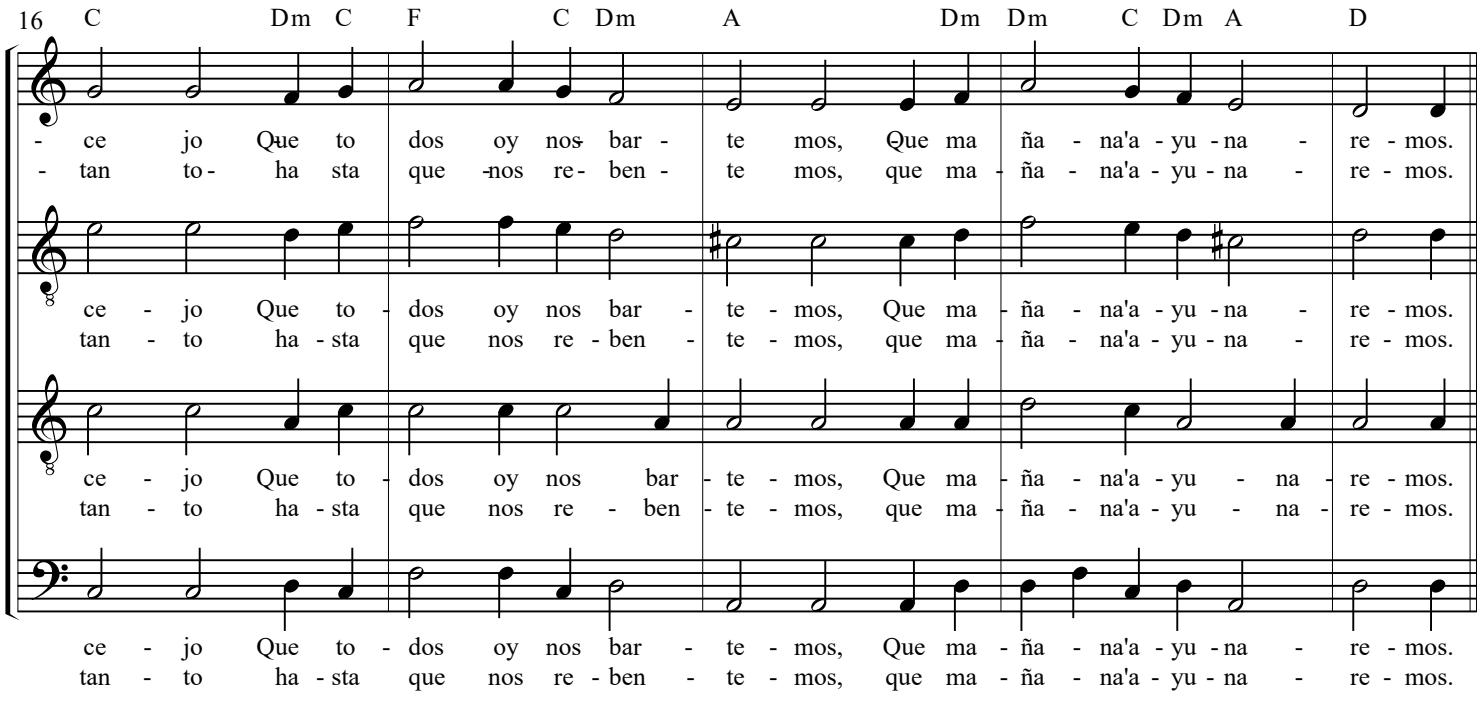
Fine






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

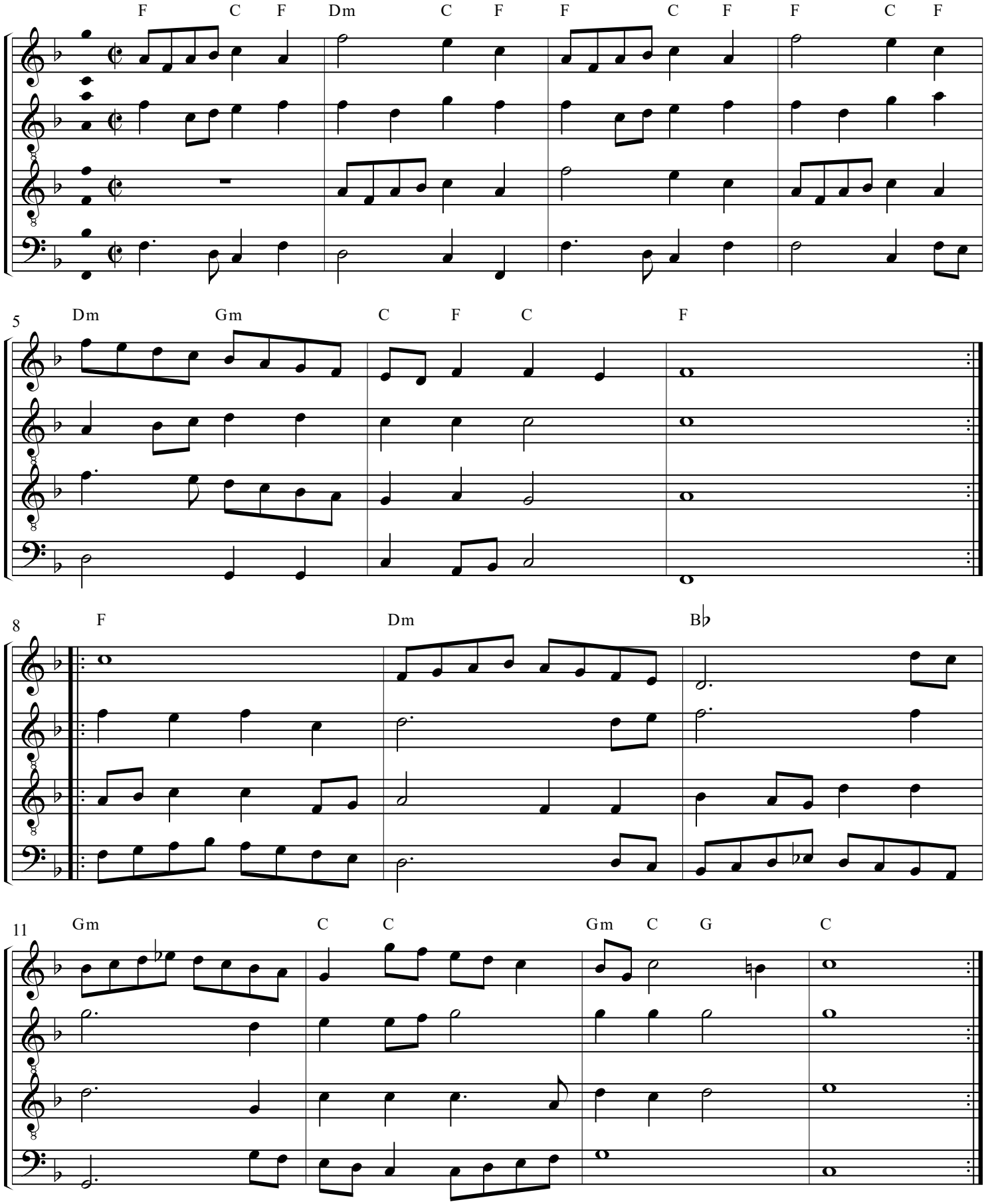
D.C. al Fine

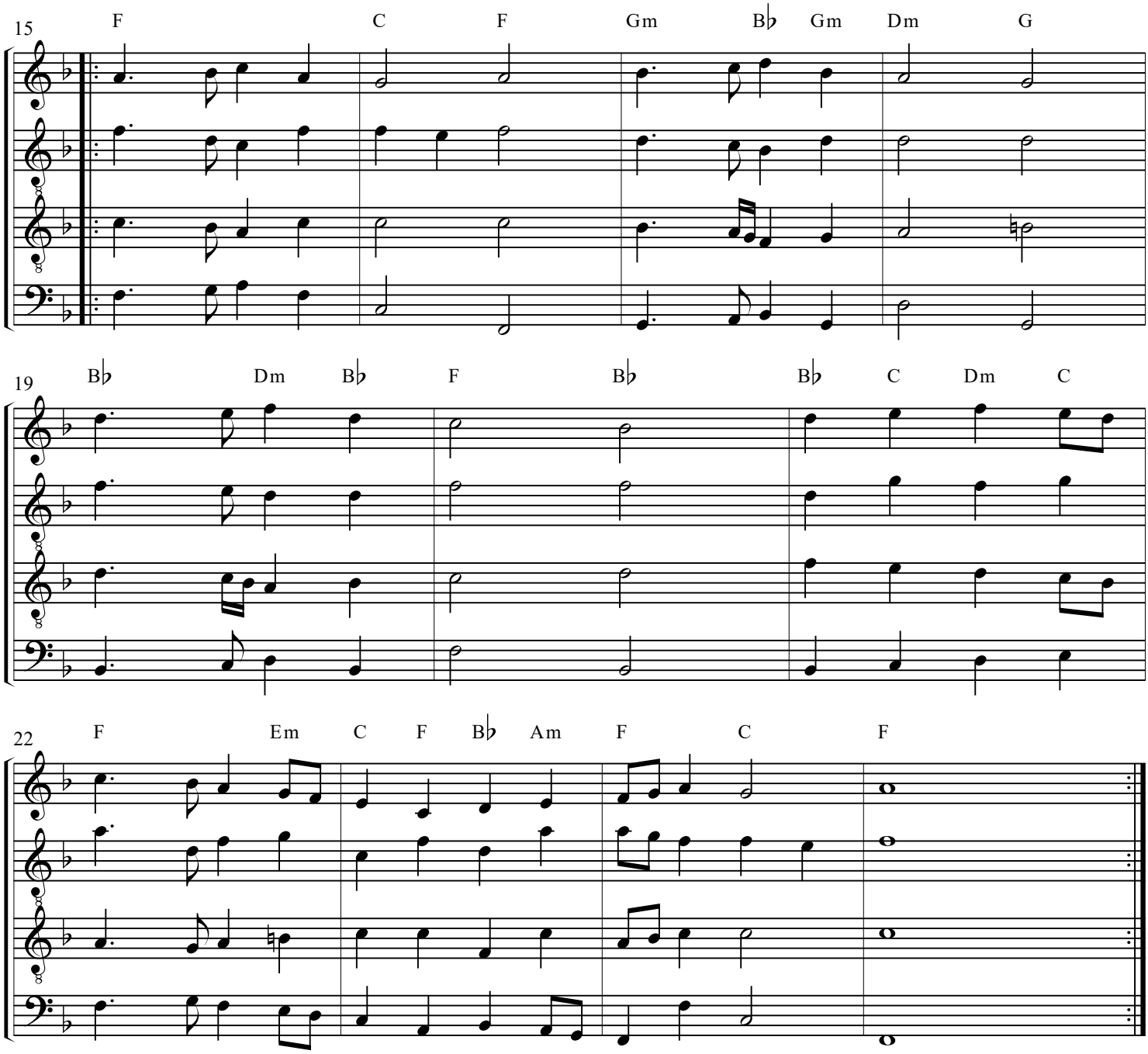

16
C Dm C F C Dm A Dm Dm C Dm A D
- ce jo Que to dos oy nos bar - te mos, Que ma ña - na'a - yu - na - re - mos.
- tan to - ha sta que nos re - ben - te mos, que ma - ña - na'a - yu - na - re - mos.
ce - jo Que to - dos oy nos bar - te - mos, Que ma - ña - na'a - yu - na - re - mos.
tan - to ha - sta 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.

Paduoan IX

from *Neue Paduanen*...,
1611

Paul Peuerl
(c.1575-1625)

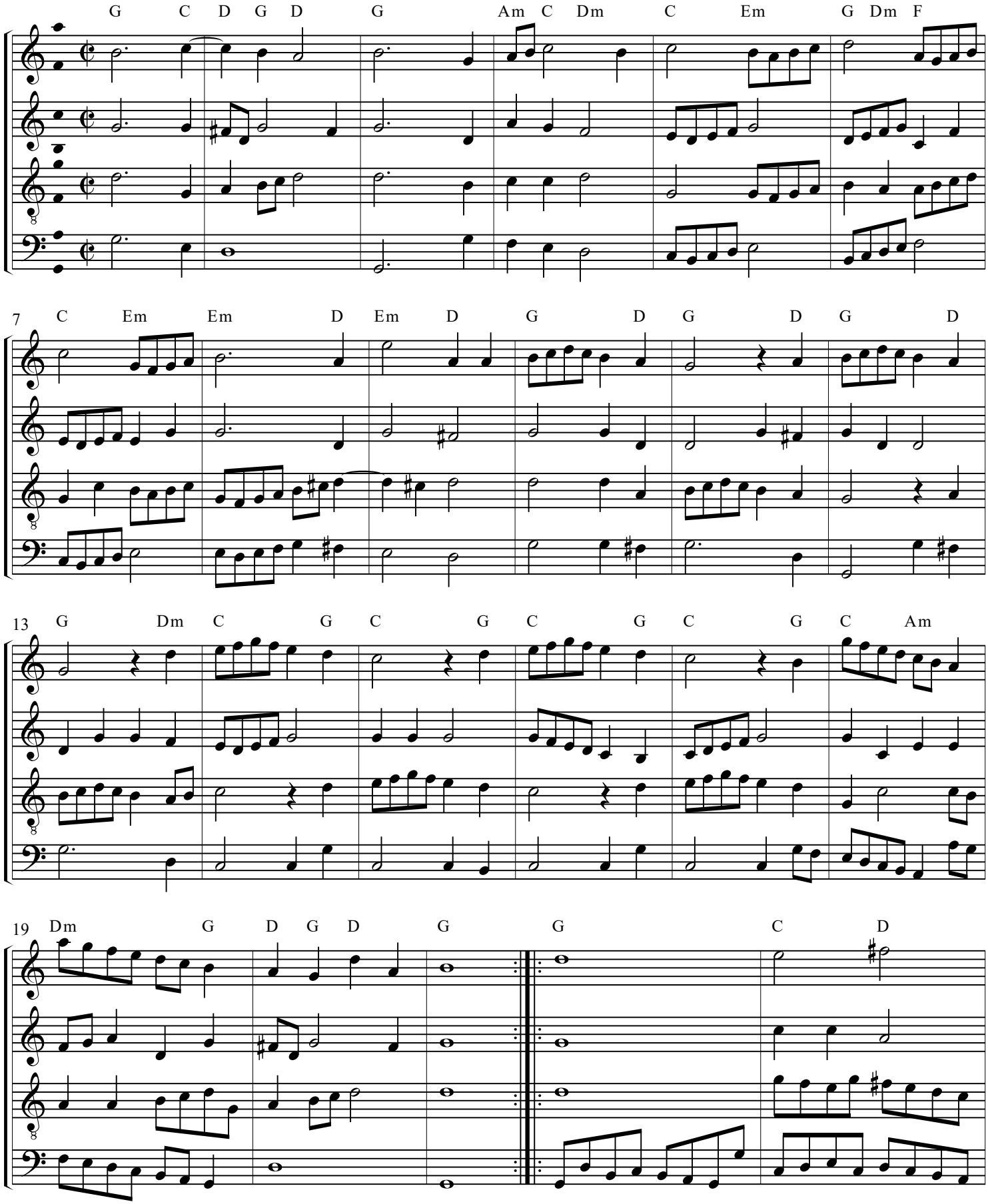



15
F C F Gm B♭ Gm Dm G
19
B♭ Dm B♭ F B♭ B♭ C Dm C
22
F Em C F B♭ Am F C F

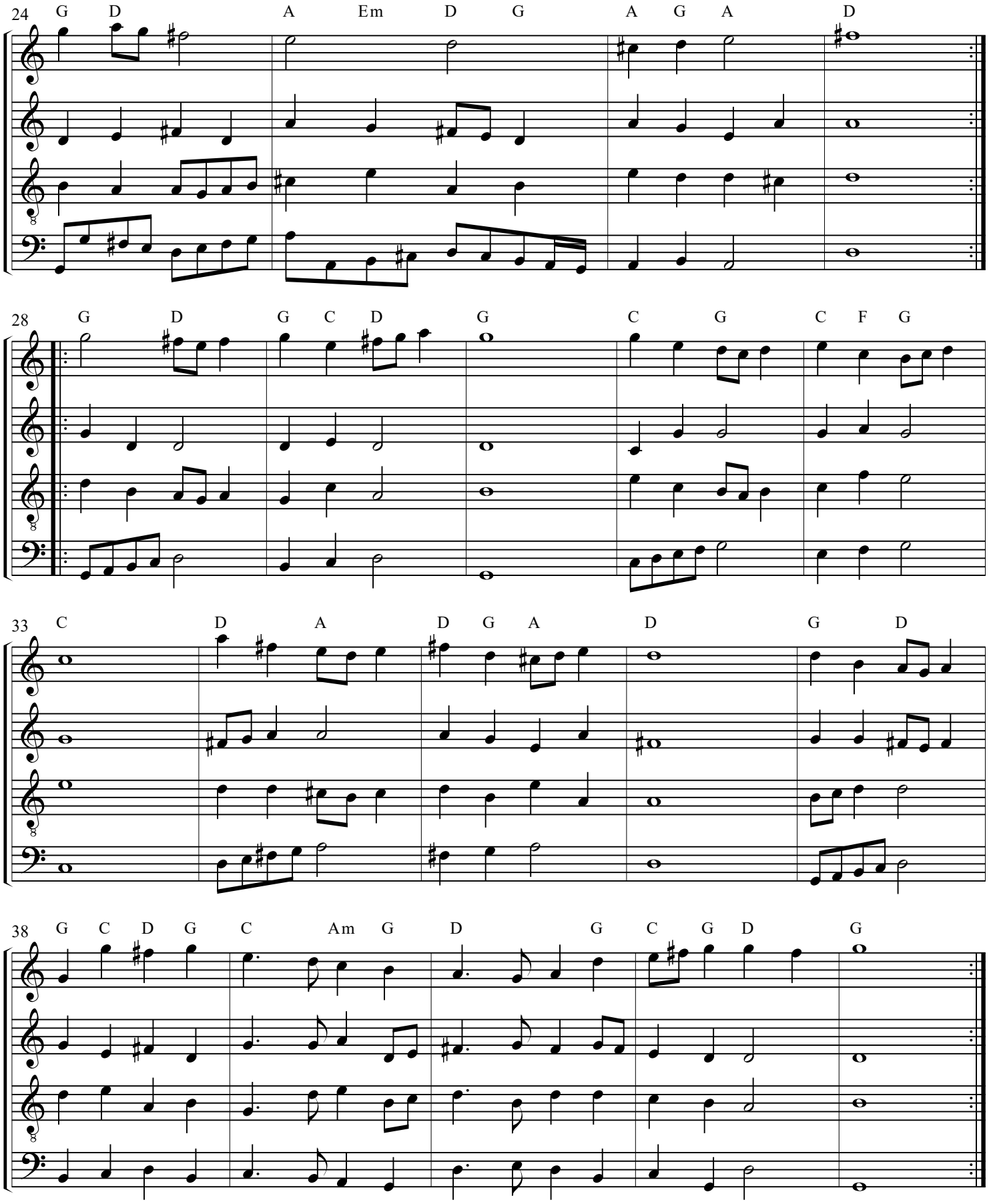
from *Neue Paduanen*...,
1611

Padouan XIII

Paul Peuerl
(c.1575-1625)



originally a step lower

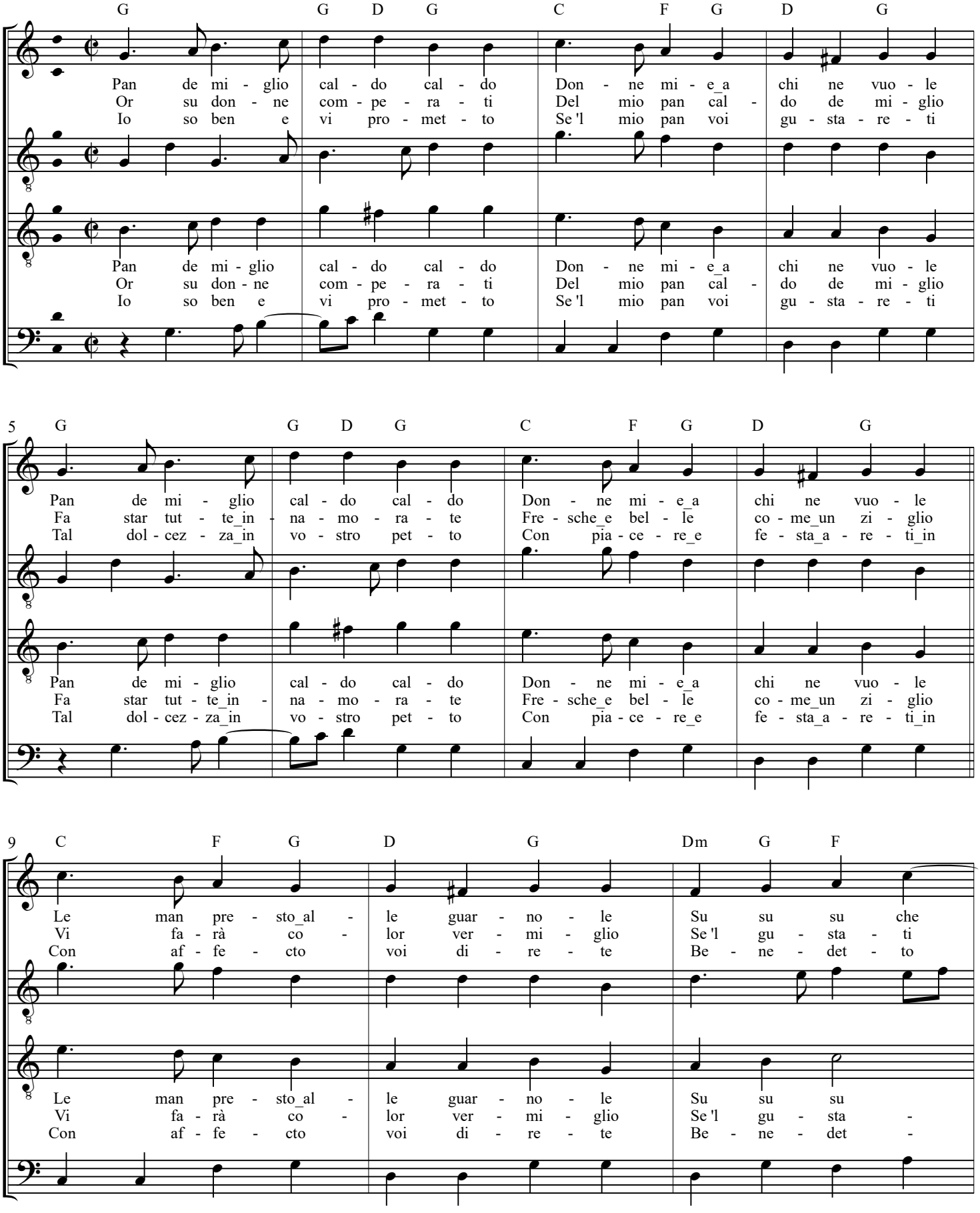

24 G D A Em D G A G A D
28 G D G C D G C G C F G
33 C D A D G A D G D
38 G C D G C Am G D G C G D G

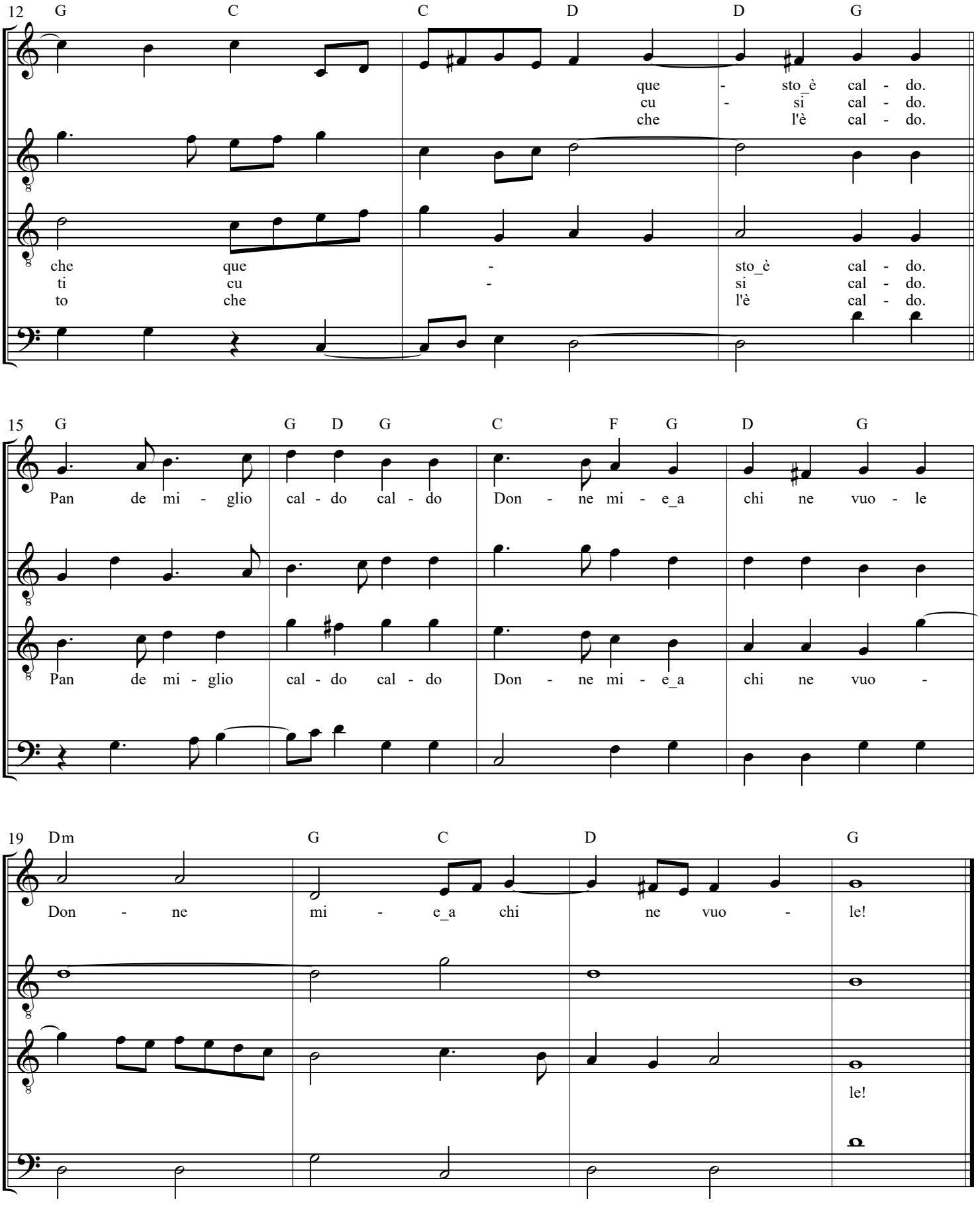
Pan de miglio caldo caldo

Hot, hot millet bread

from *Frottole libro sexto*, 1506

Anon.

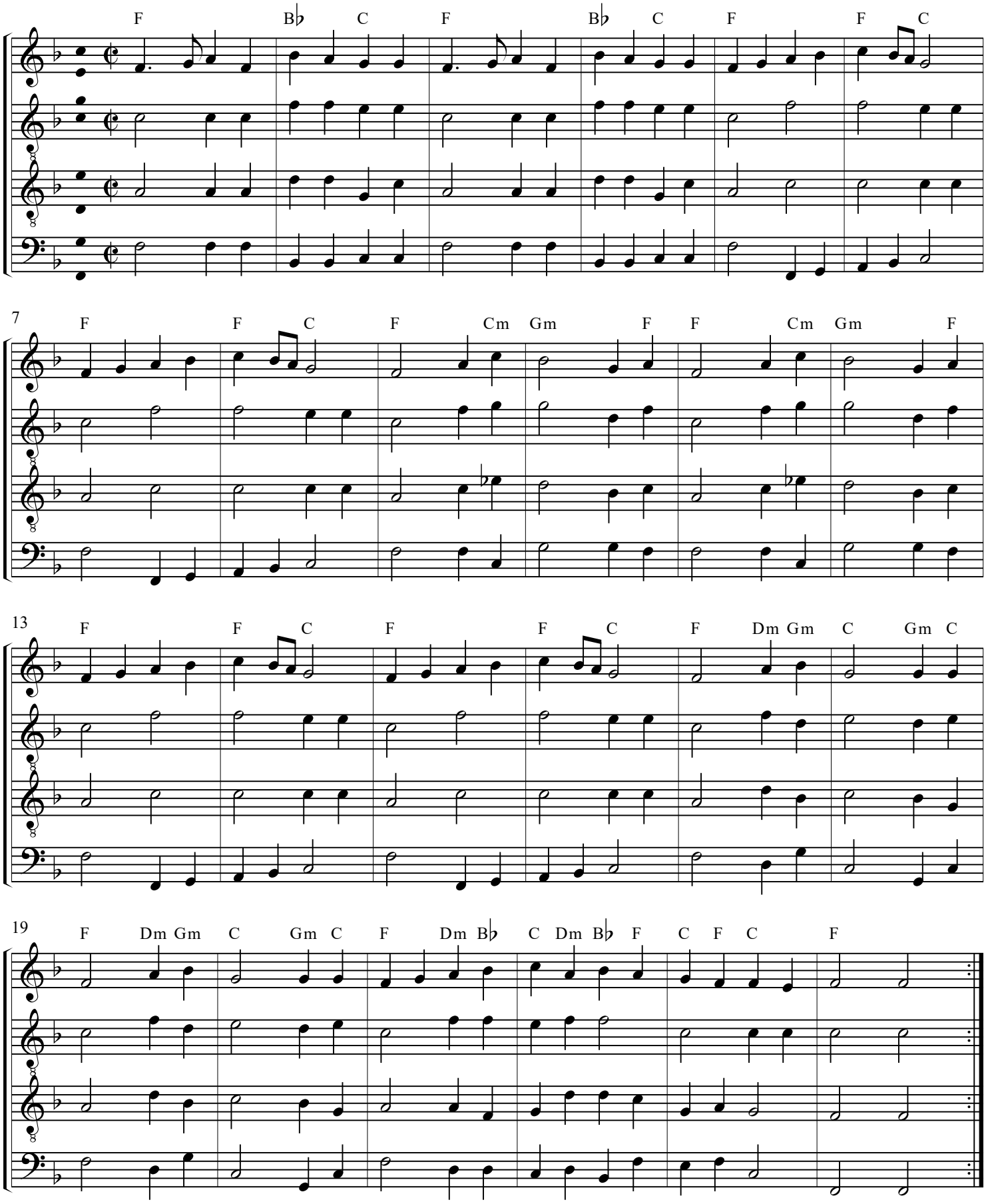



12 G C C D D G
que - sto_è cal - do.
cu - si cal - do.
che l'è cal - do.
che que - sto_è cal - do.
ti cu - si cal - do.
to che l'è cal - do.
15 G G D G C F G D G
Pan de mi - glio cal - do cal - do Don - ne mi - e_a chi ne vuo - le
Pan de mi - glio cal - do cal - do Don - ne mi - e_a chi ne vuo -
19 Dm G C D G
Don - ne mi - e_a chi ne vuo - le!
le!

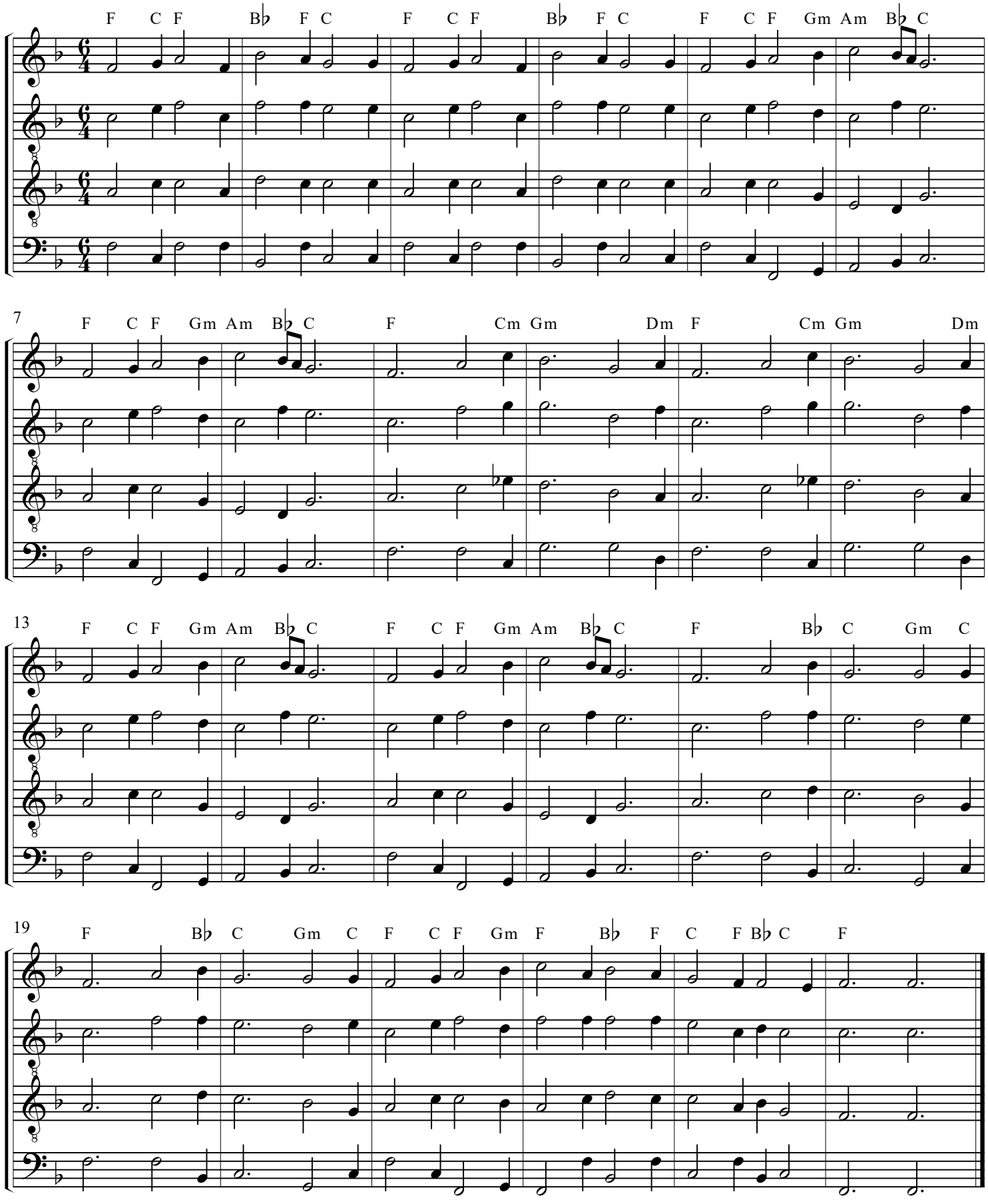
from *Il Primo Libro di Balli*,
1578

La Parma

Giorgio Mainerio
(c.1535-1582)



Saltarello

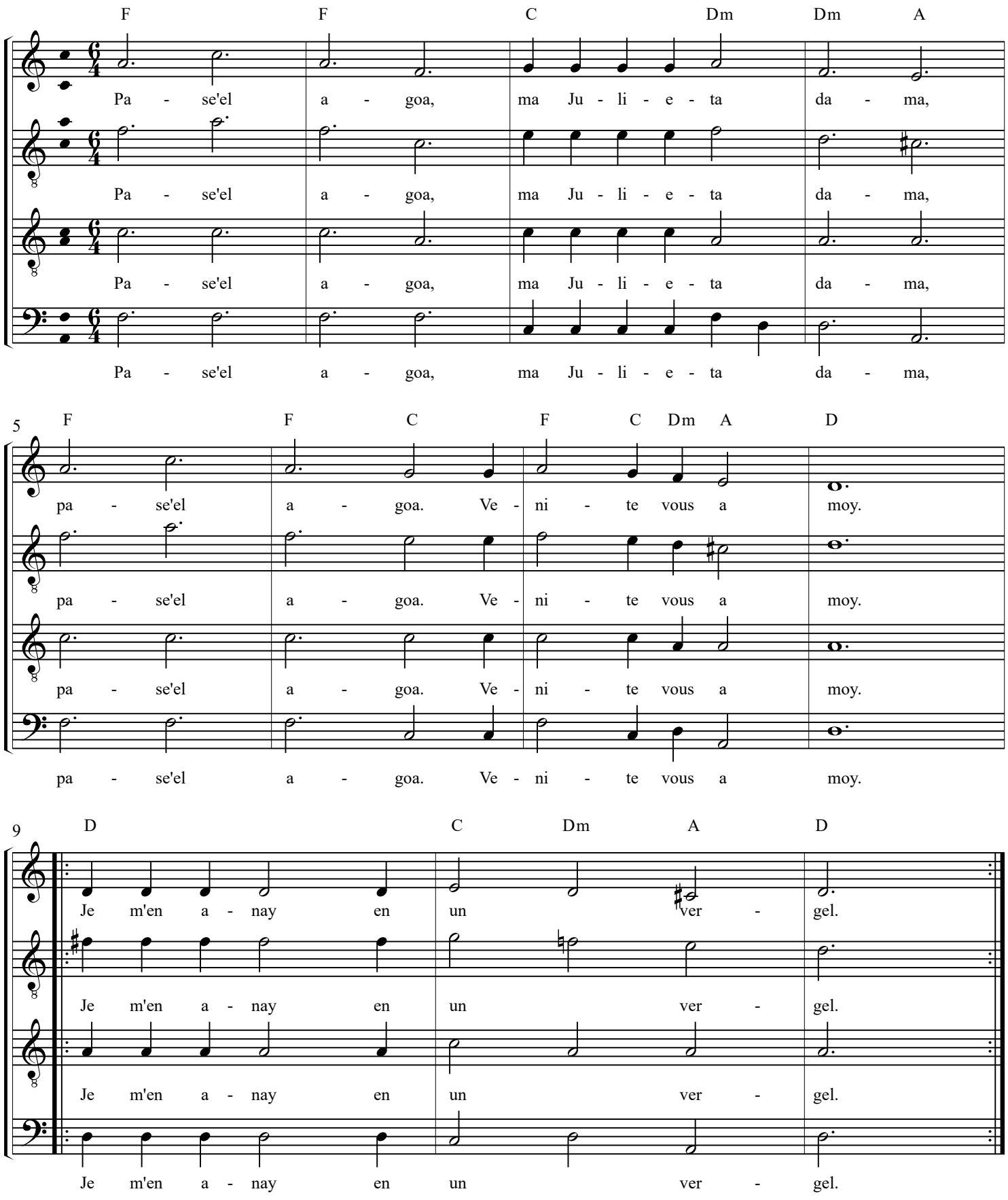

F C F B♭ F C F C F B♭ F C F C F Gm Am B♭ C
7
F C F Gm Am B♭ C F Cm Gm Dm F Cm Gm Dm
13
F C F Gm Am B♭ C F C F Gm Am B♭ C F B♭ C Gm C
19
F B♭ C Gm C F C F Gm F B♭ F C F B♭ C F

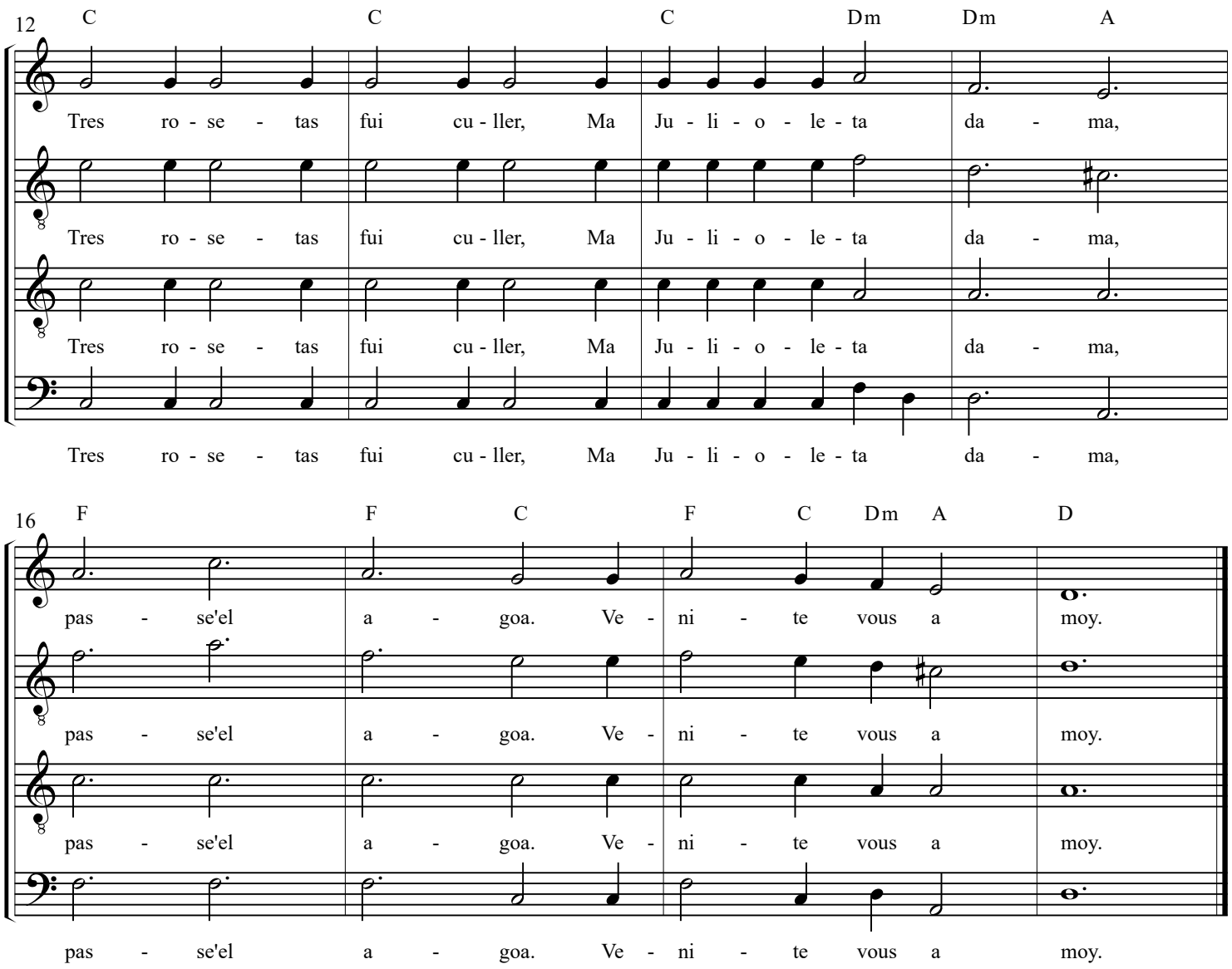
from Cancionero Musical de Palacio,
Biblioteca Real E-Mp Ms II-1335,
c.1505-1520

Pase el agoa

Cross the water

Anon.

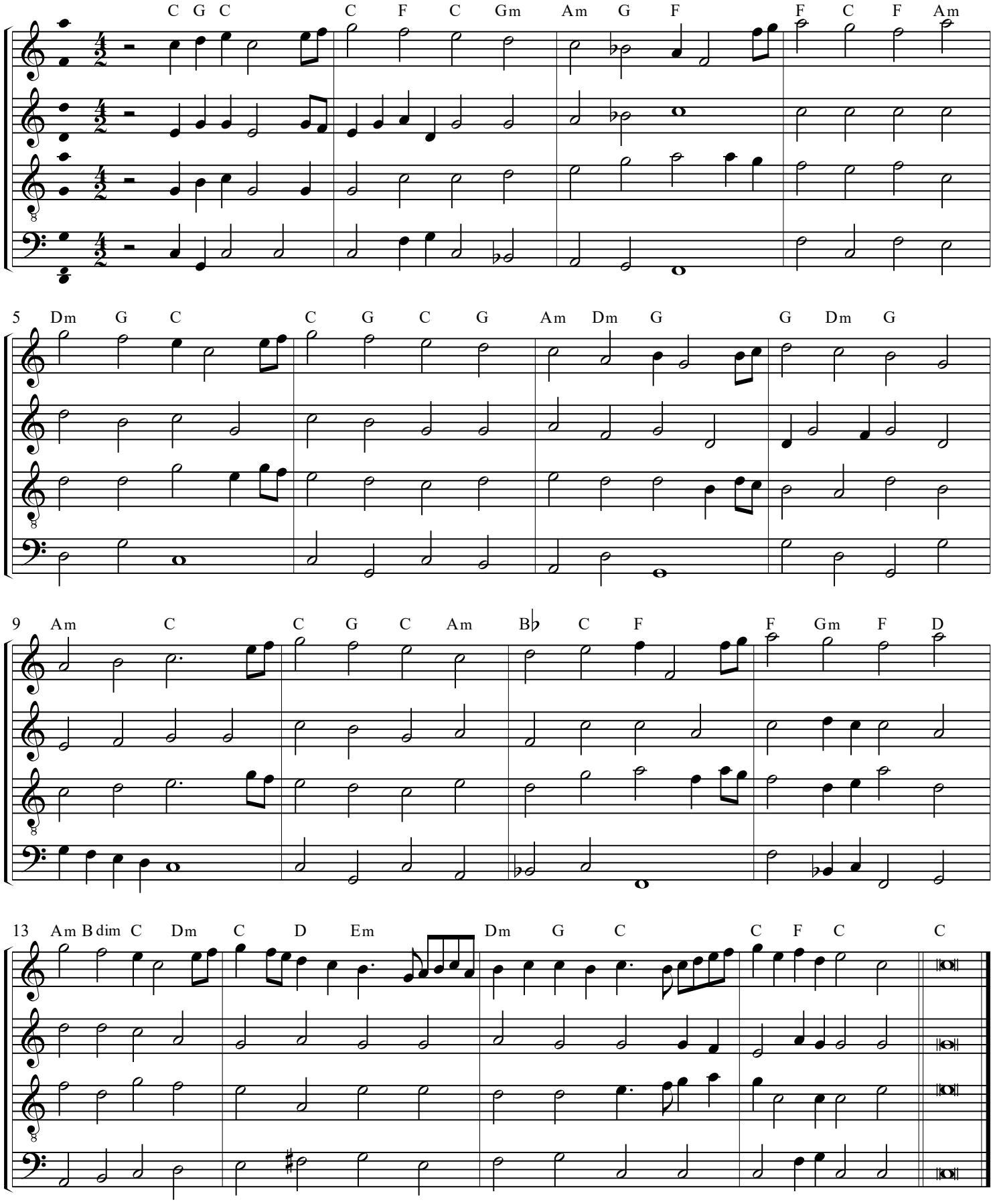



12
C C C Dm Dm A
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
16
F F C F C 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.

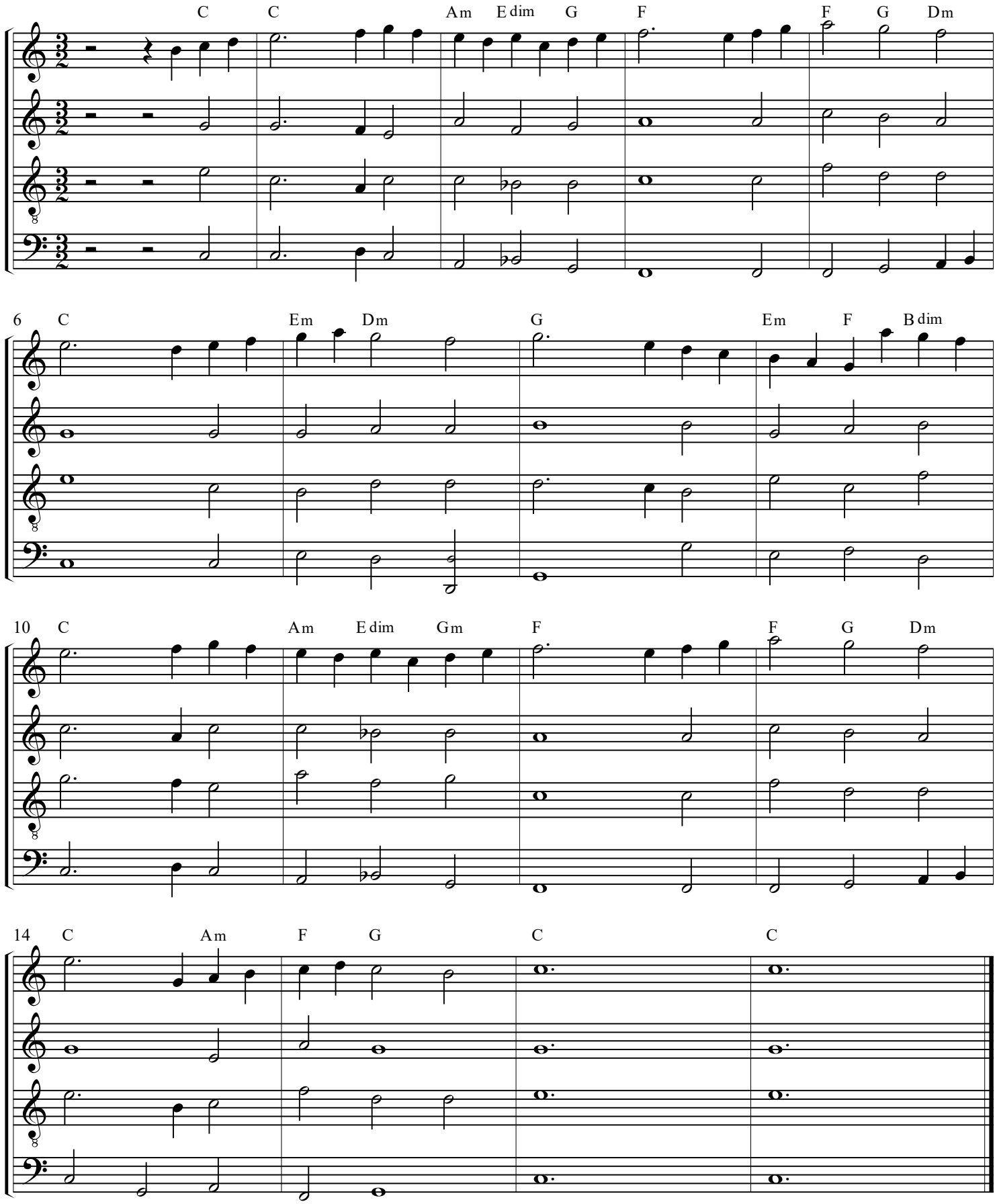
from *Il Scolaro*, 1645

Passo, e mezzo sur la Chiave in Basso

Gasparo Zanetti (fl.1626-1645)



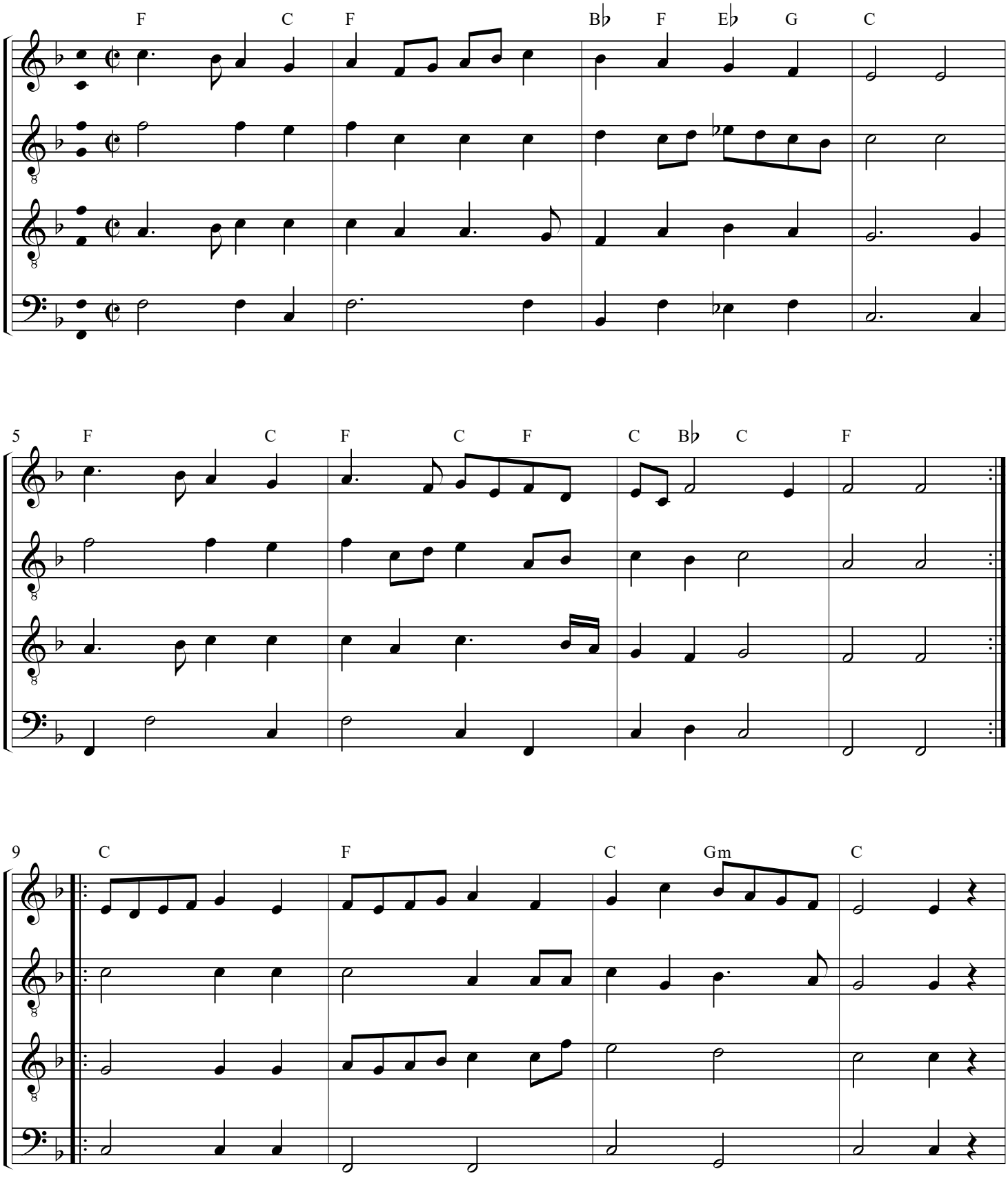
Il Saltarello del Passo, e mezzo

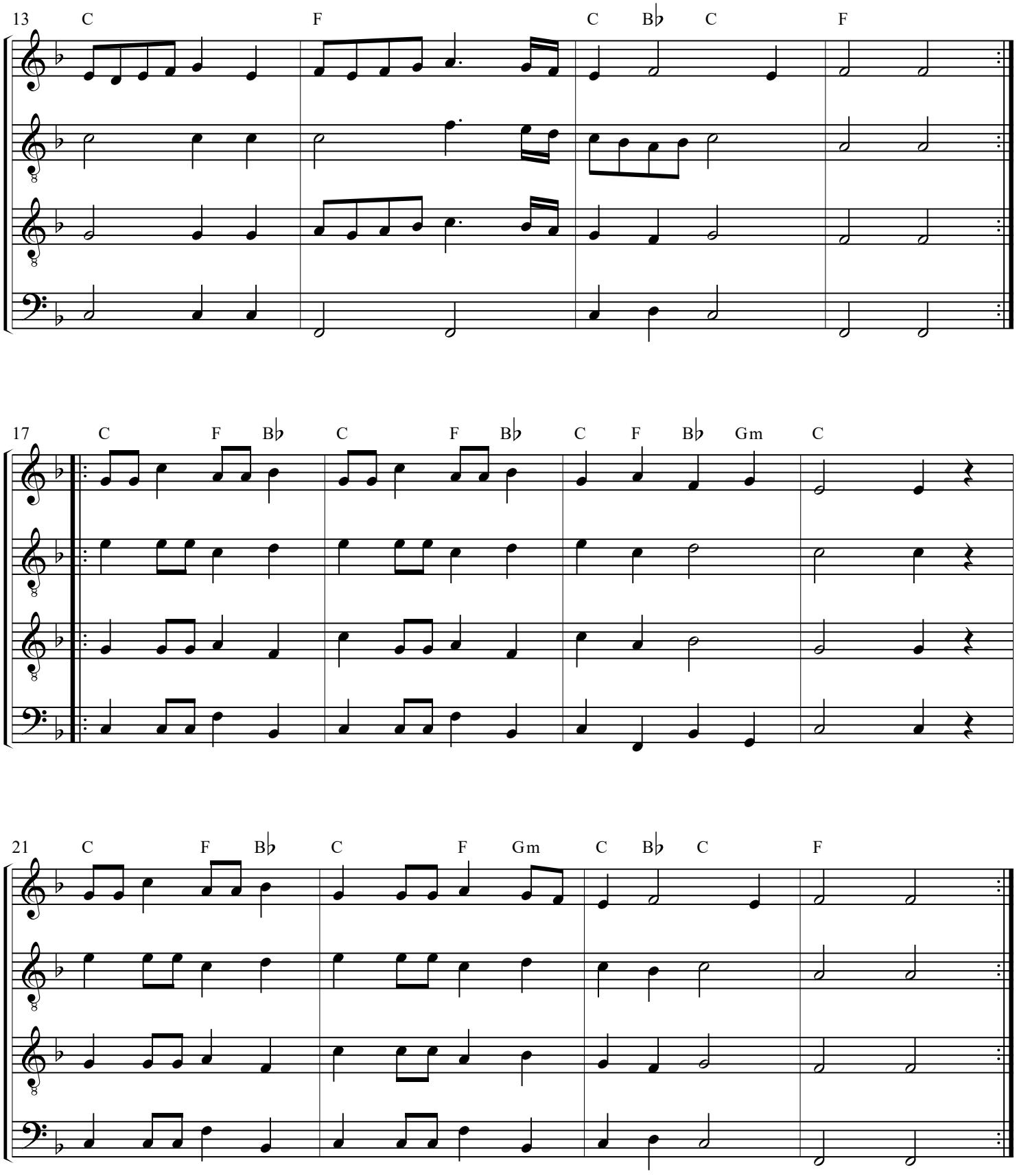


from *Tiers Livre de Danceries*, 1559

Pavane Lesquercarde

Jean d'Estrées (d.1576)

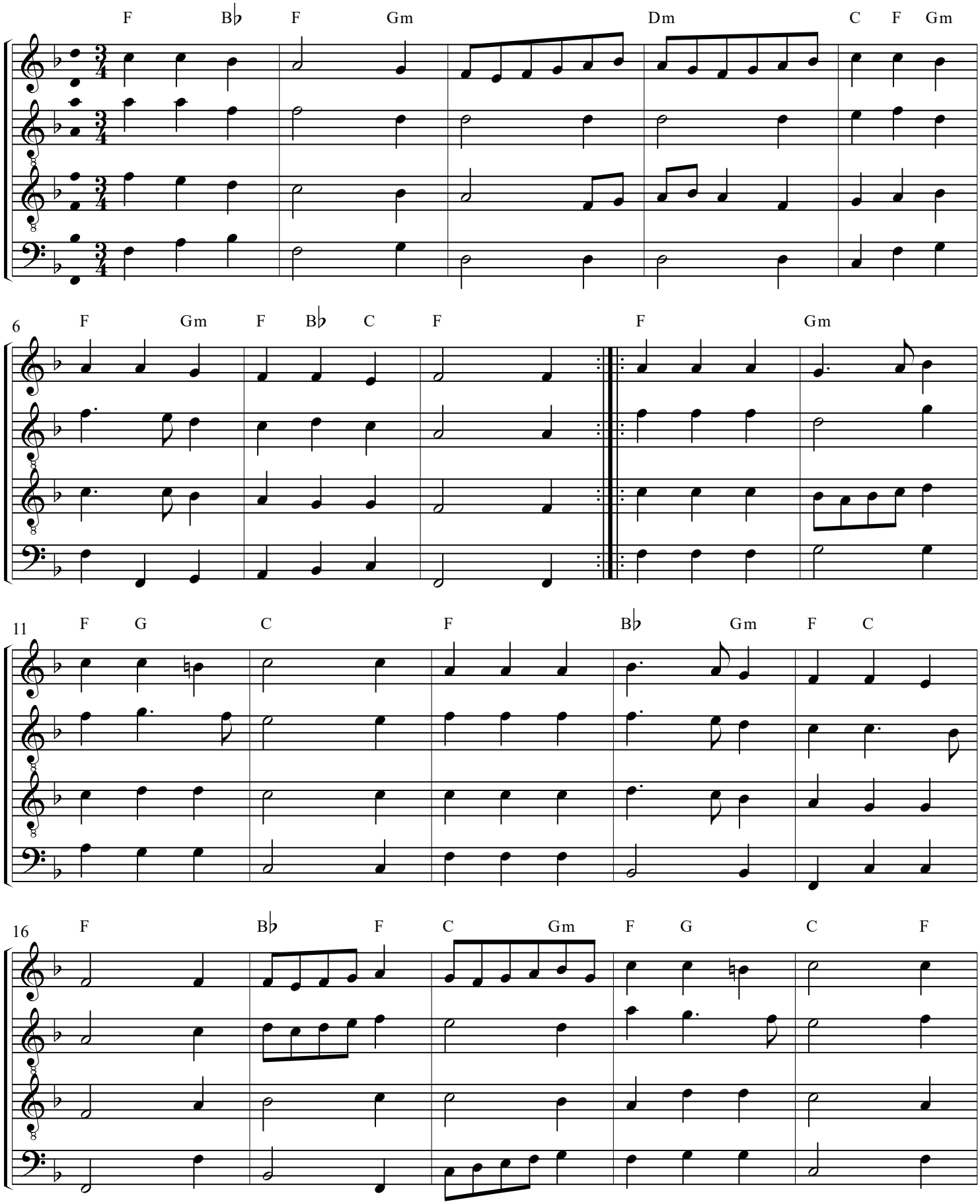


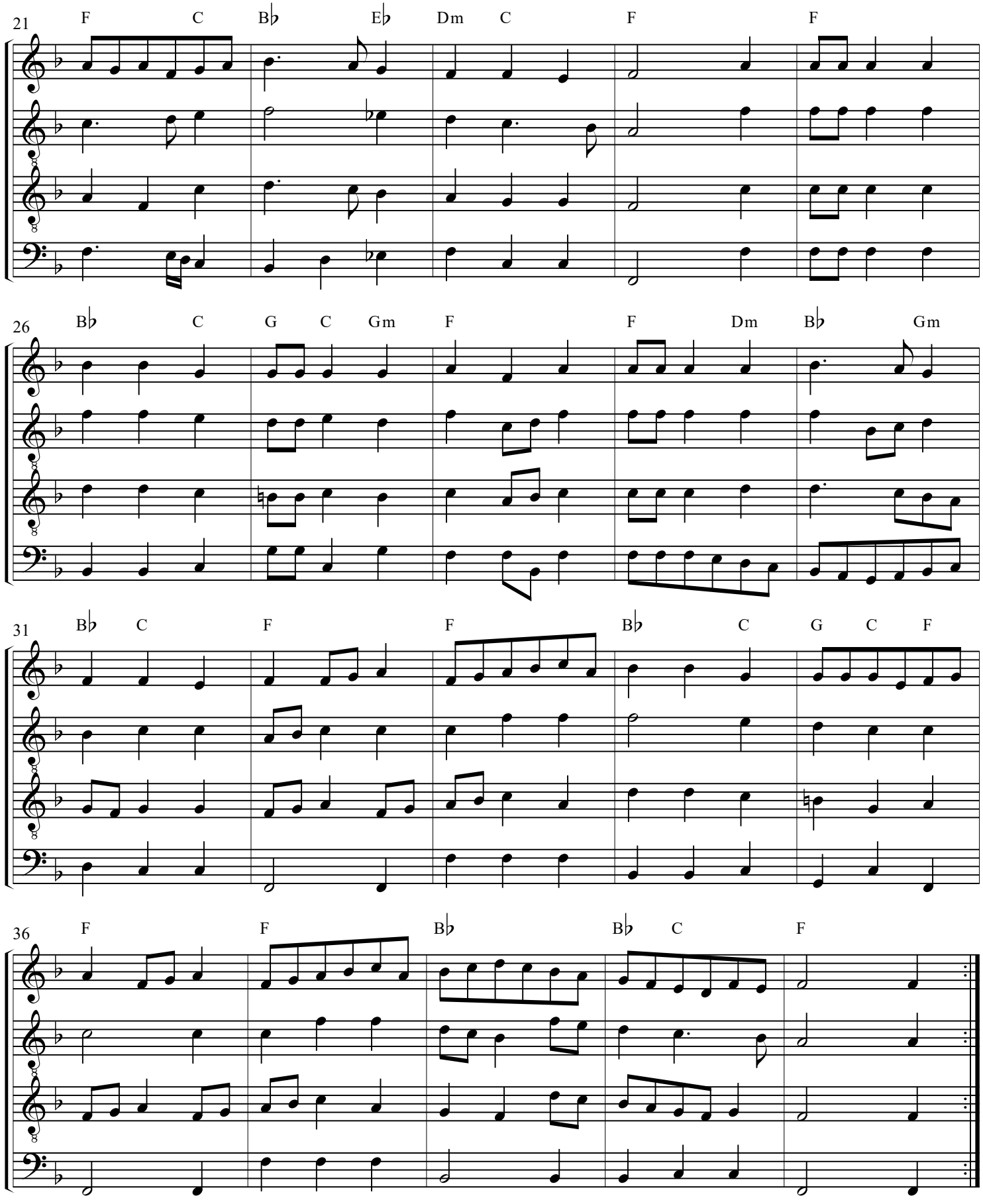

13
C
F
C
B♭
C
F
17
C
F
B♭
C
F
B♭
C
F
B♭
Gm
C
21
C
F
B♭
C
F
Gm
C
B♭
C
F

from *Liber Primus Leviorum Carminum*, 1571

La rocque Gaillarde

Pierre Phalèse
(c.1510-c.1573)

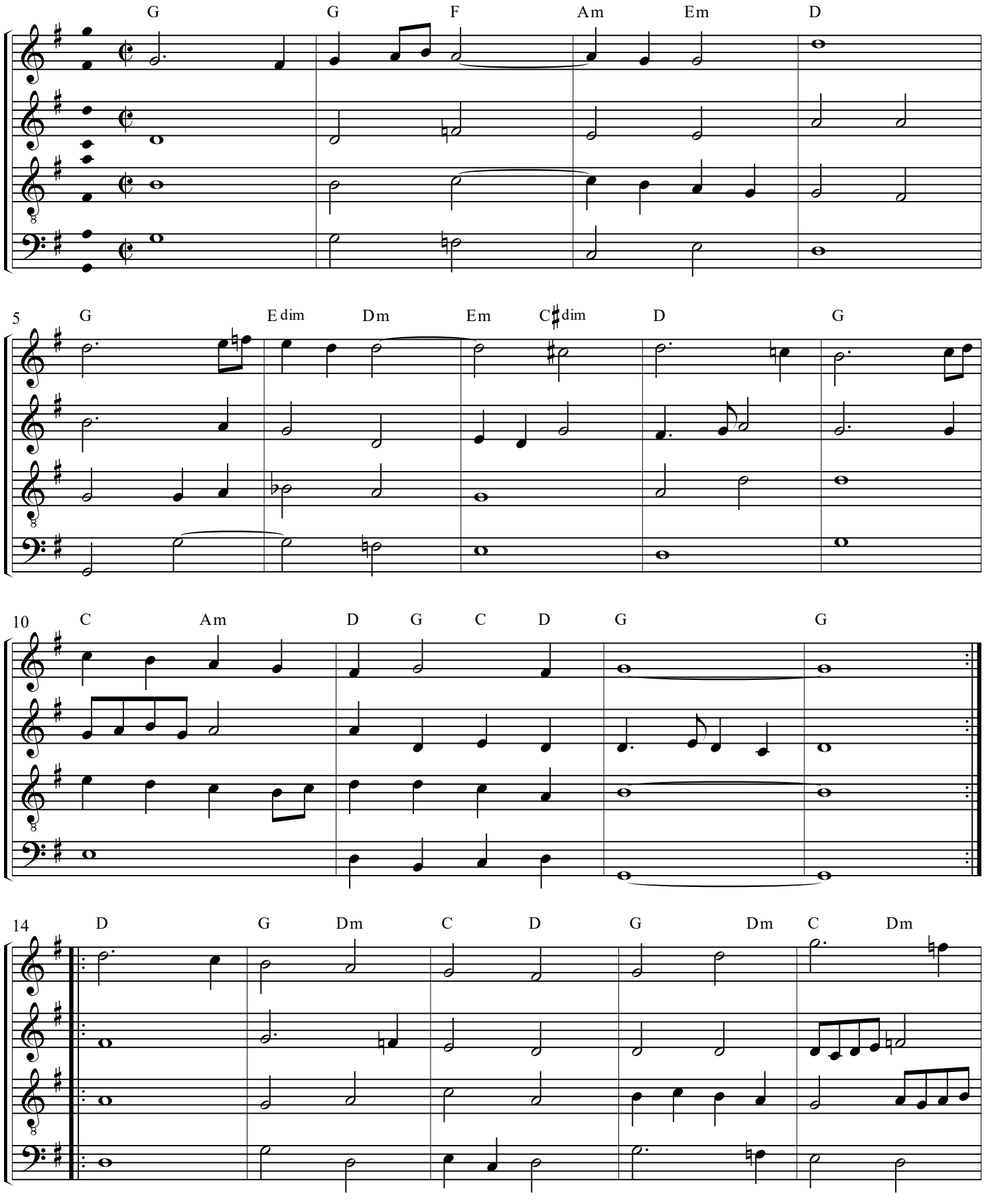



21
F C B♭ E♭ Dm C F F
26
B♭ C G C Gm F F Dm B♭ Gm
31
B♭ C F F B♭ C G C F
36
F F B♭ B♭ C F

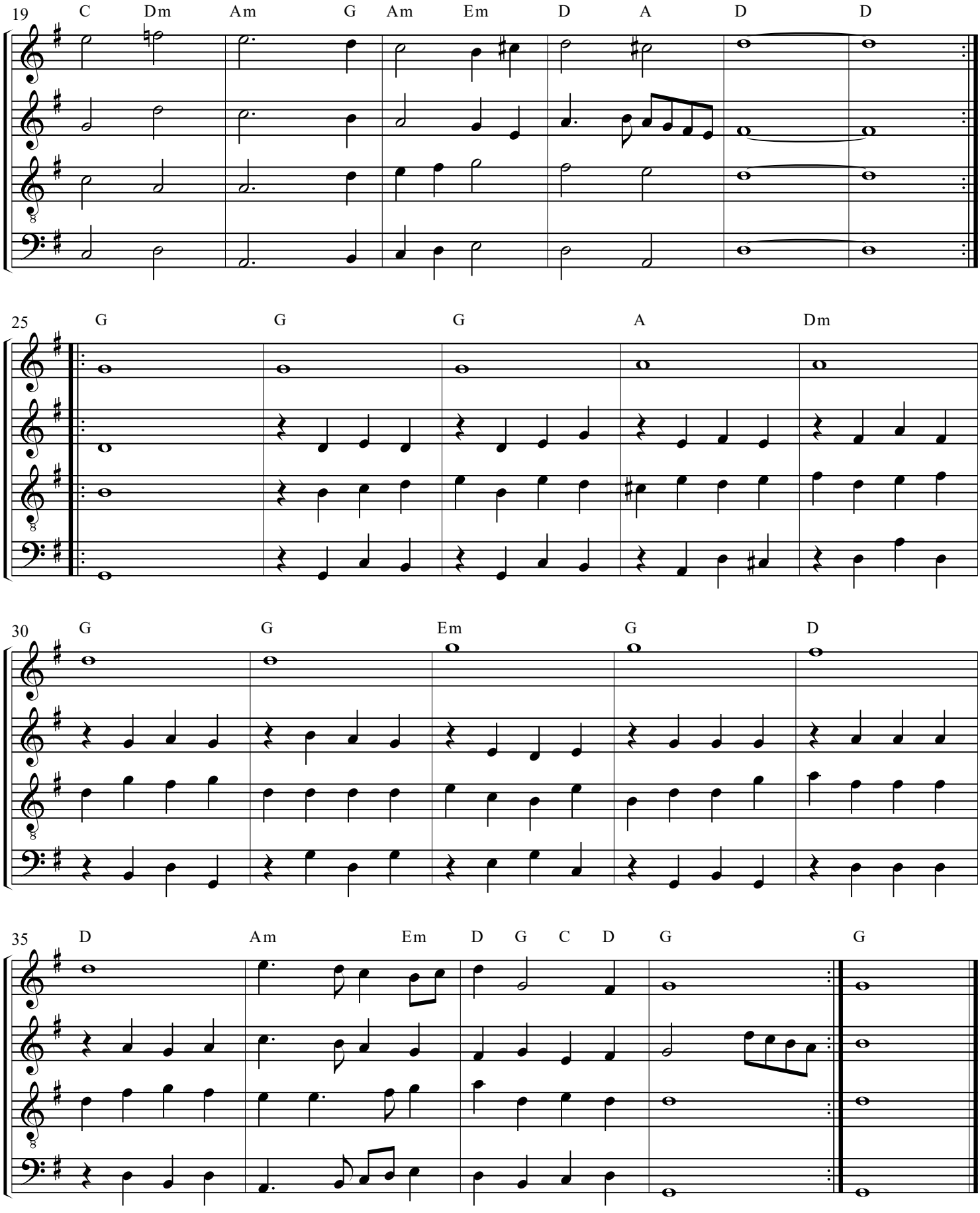
Phillips Pavin

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

Peter Phillips
(1560-1628)



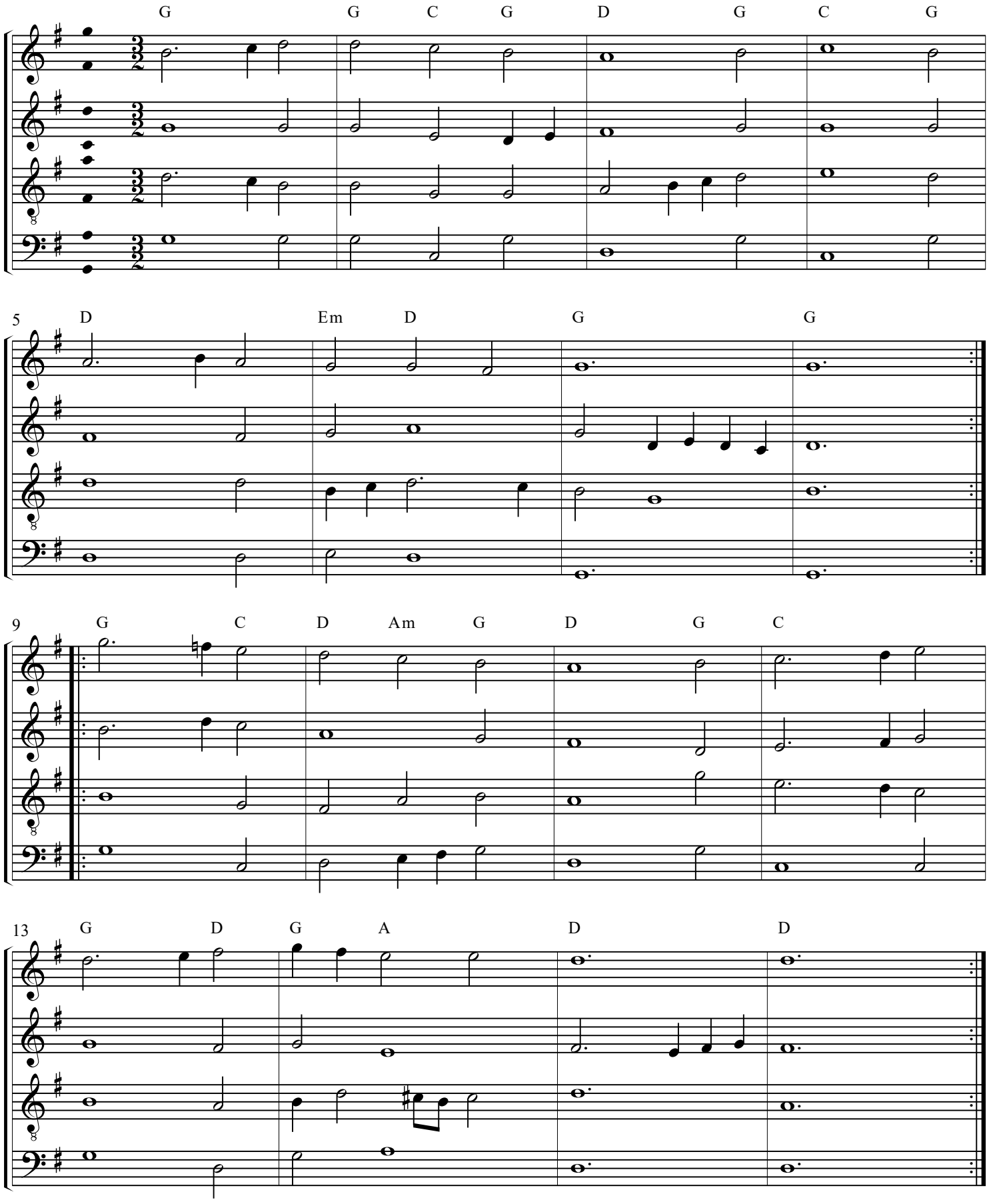
adapted by Steve Hendricks


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

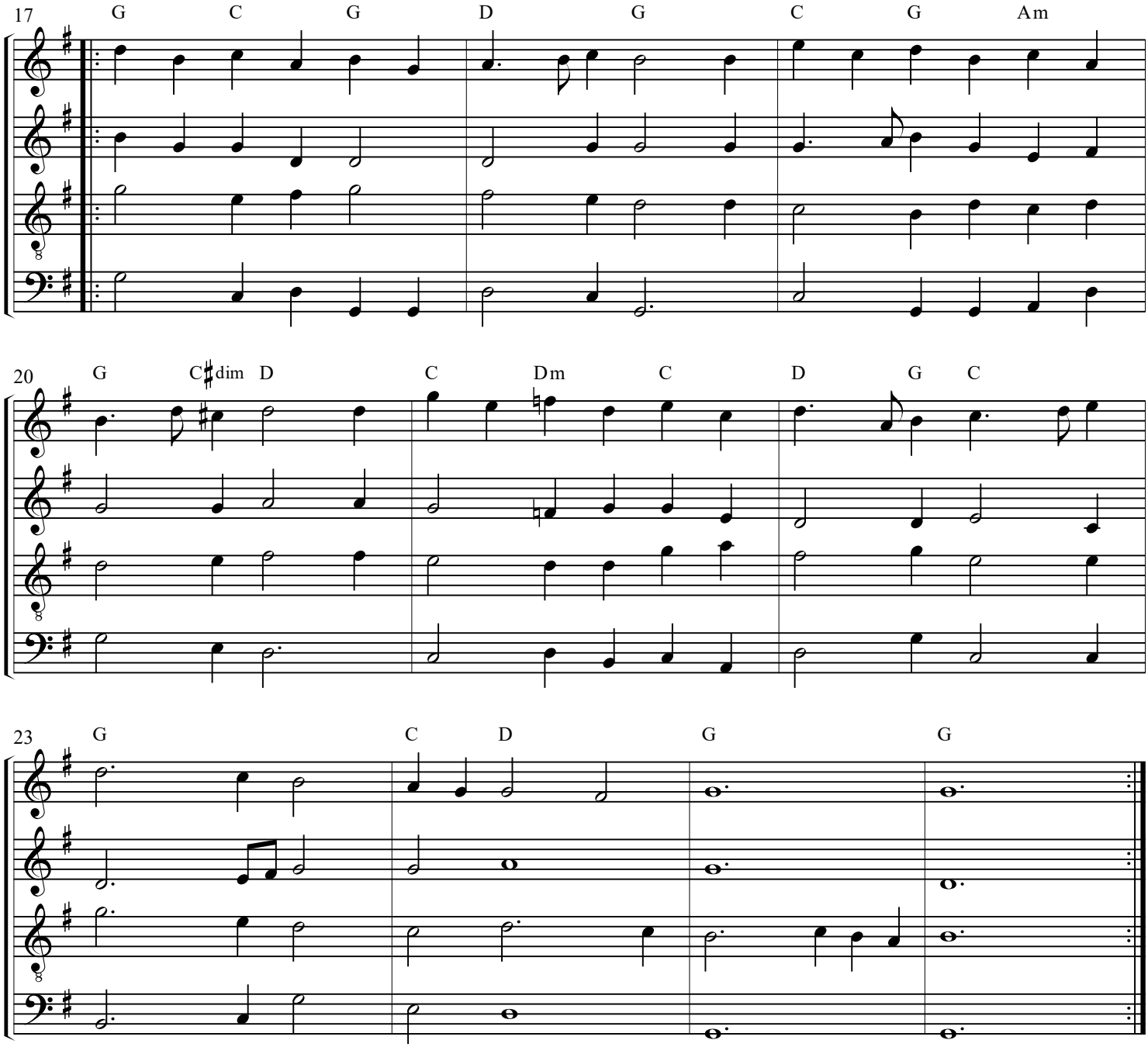
Galliard to Phillips Pavin

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

Peter Phillips
(1560-1628)



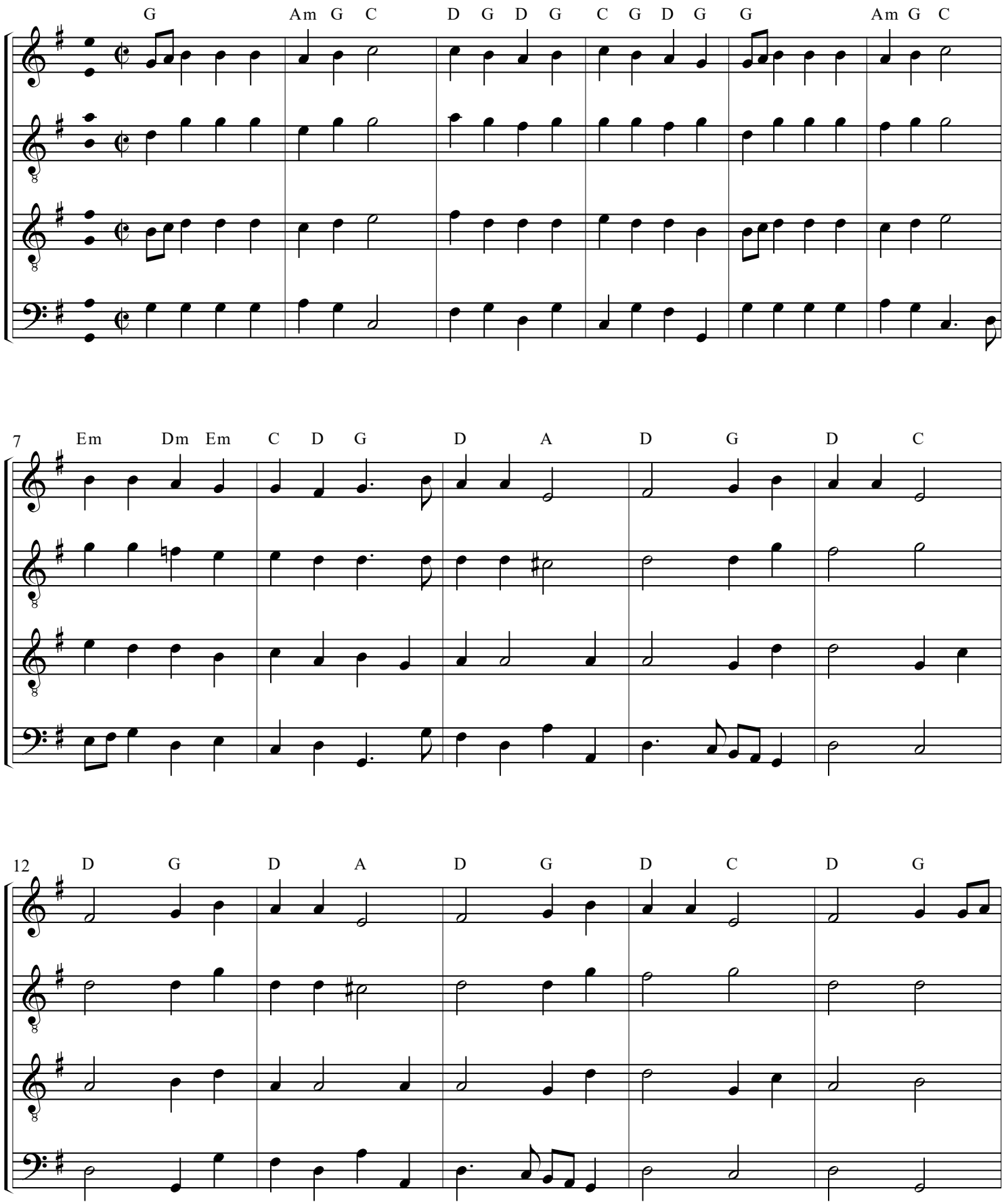
adapted by Steve Hendricks

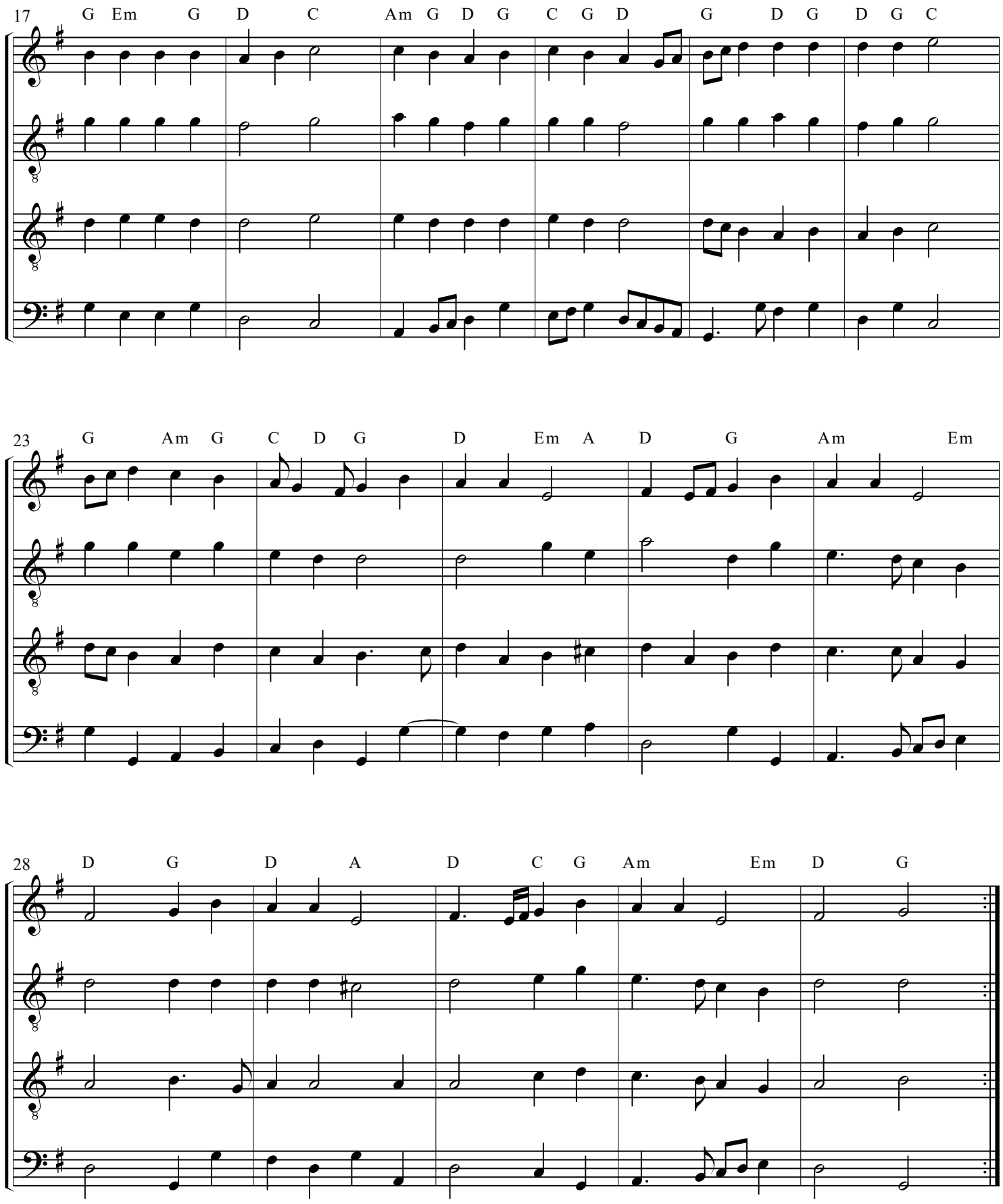

17
G C G D G C G Am
20
G C♯dim D C Dm C D G C
23
G C D G G

from *Terpsichore*,
1612

Philov

Michael Praetorius
(c.1571-1621)

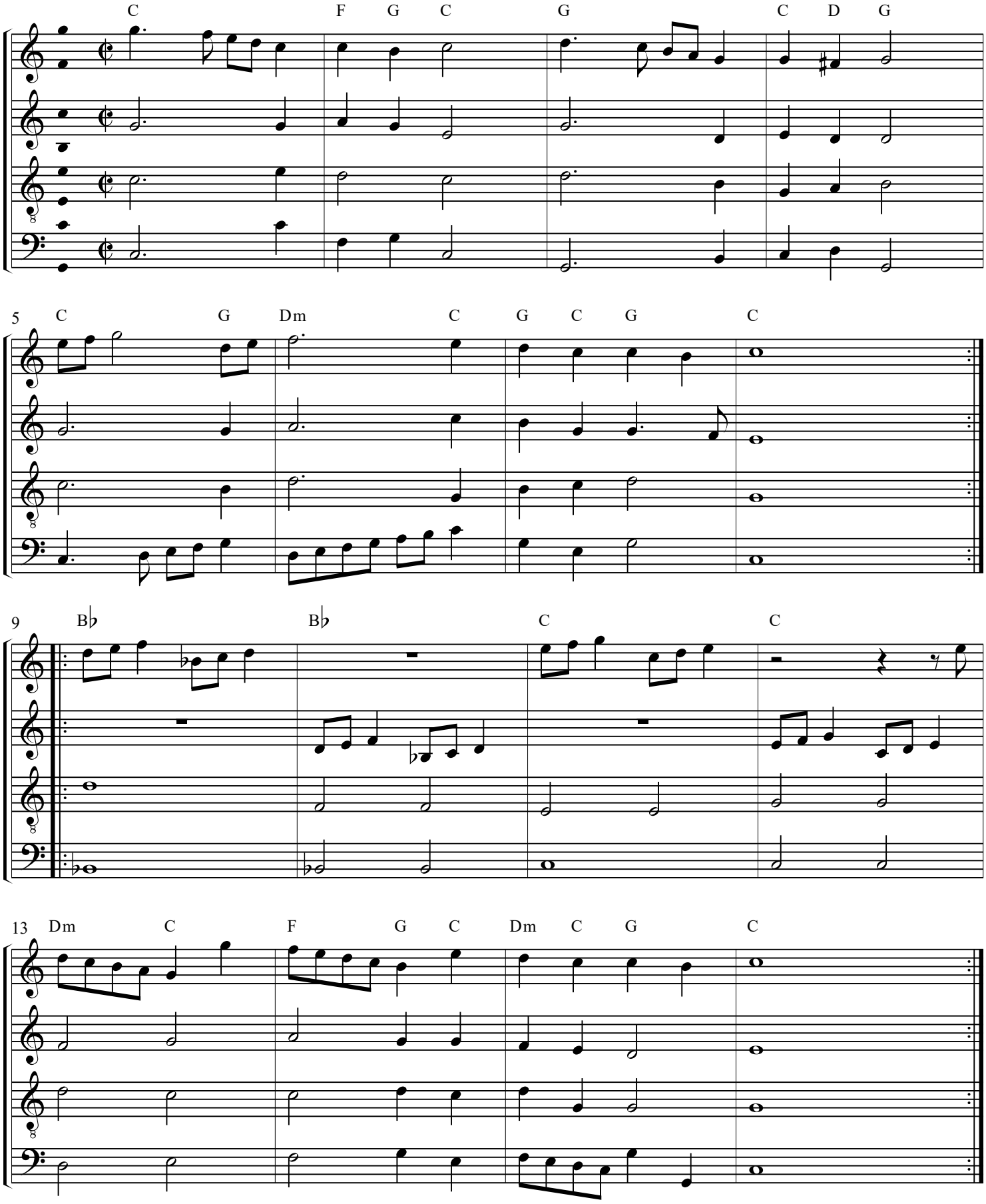



17
G Em G D C Am G D G C G D G D G D G C
23
G Am G C D G D Em A D G Am Em
28
D G D A D C G Am Em D G

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

The Primerose

Martin Peerson (c.1571-1651)

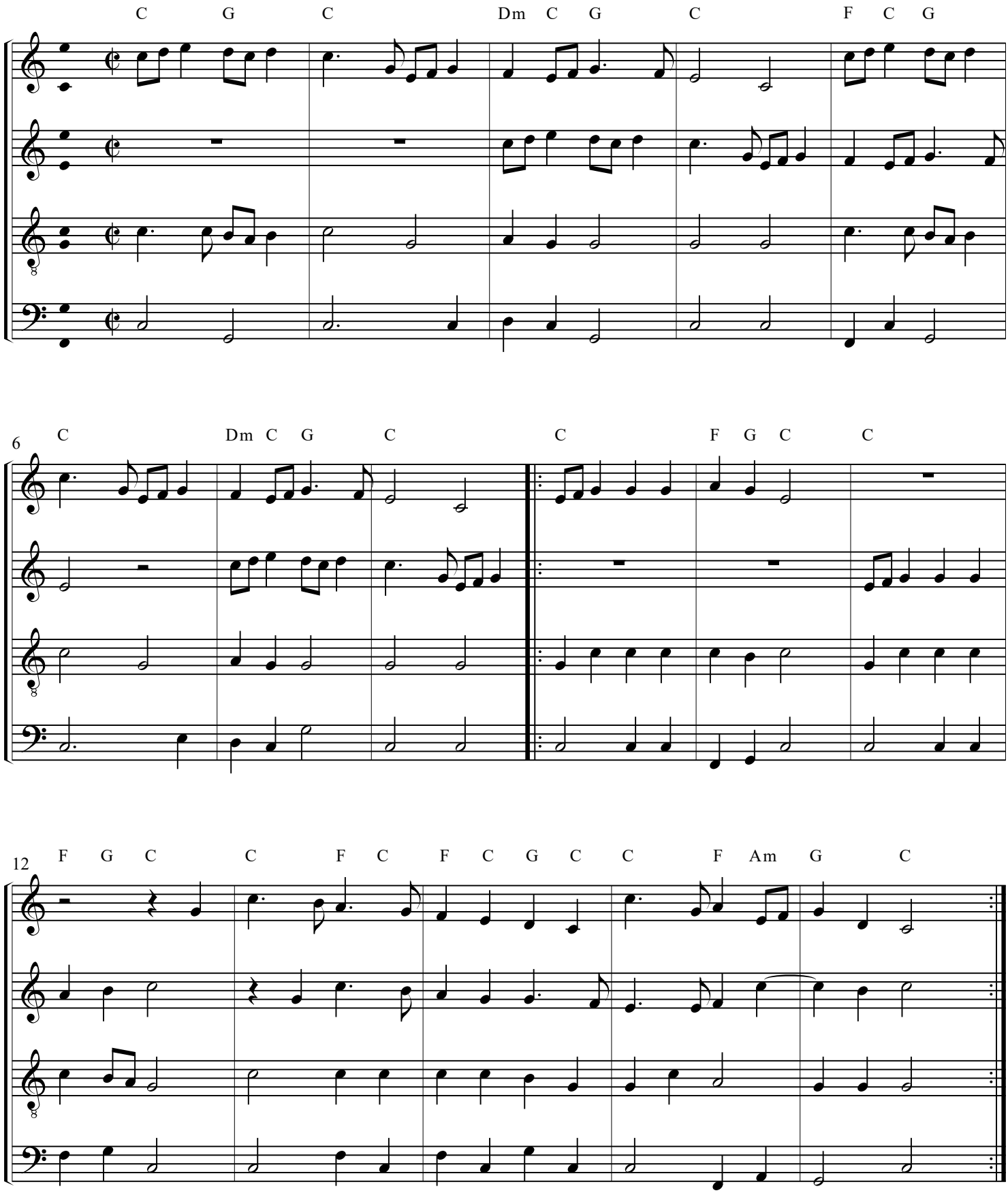


adapted by Steve Hendricks

from British Library
MSS 17786-89, 17791

Strawberry Leaves

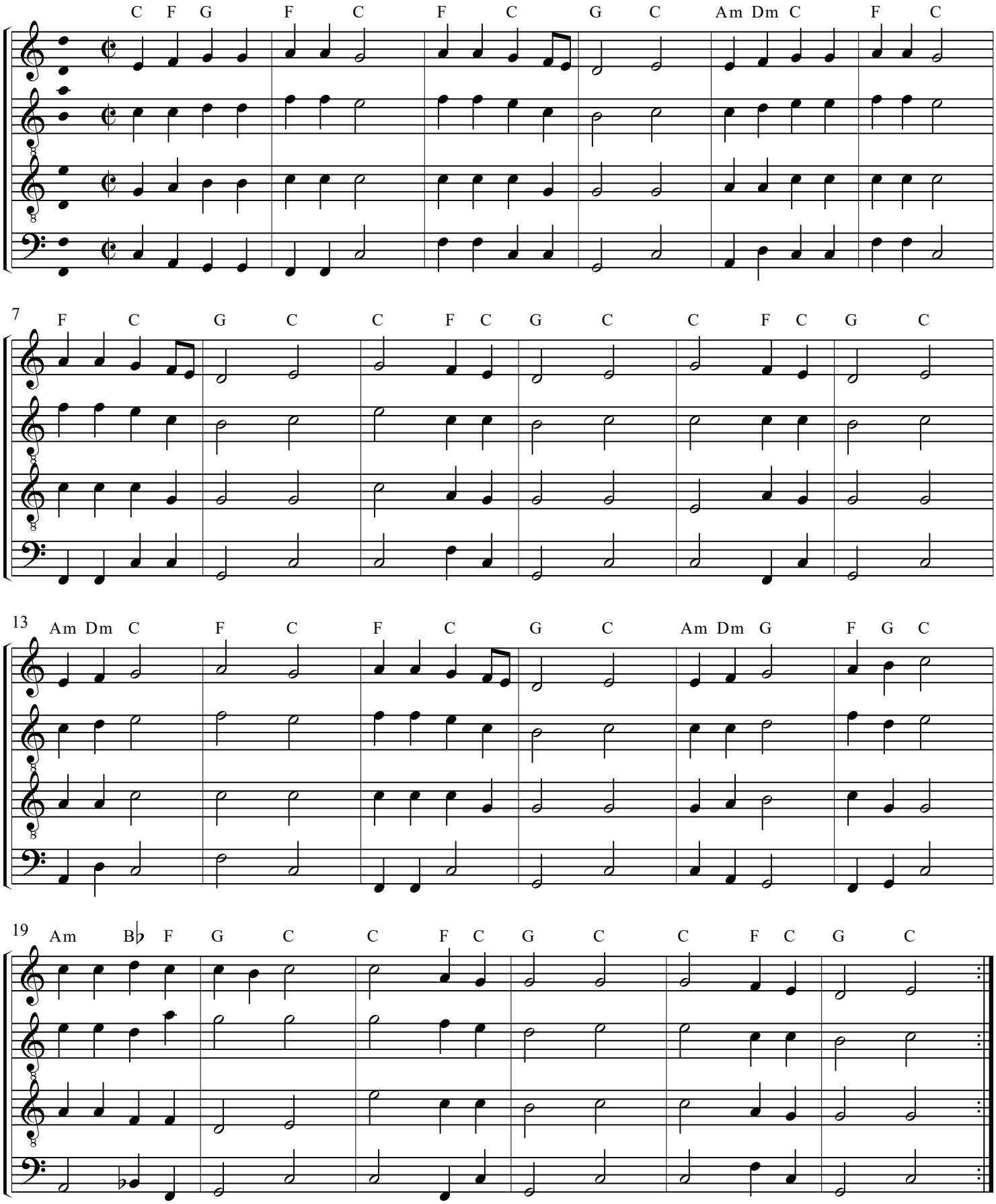
Anon.



from *Il Primo Libro di Balli*, 1578

Putta Nera Ballo Furlano

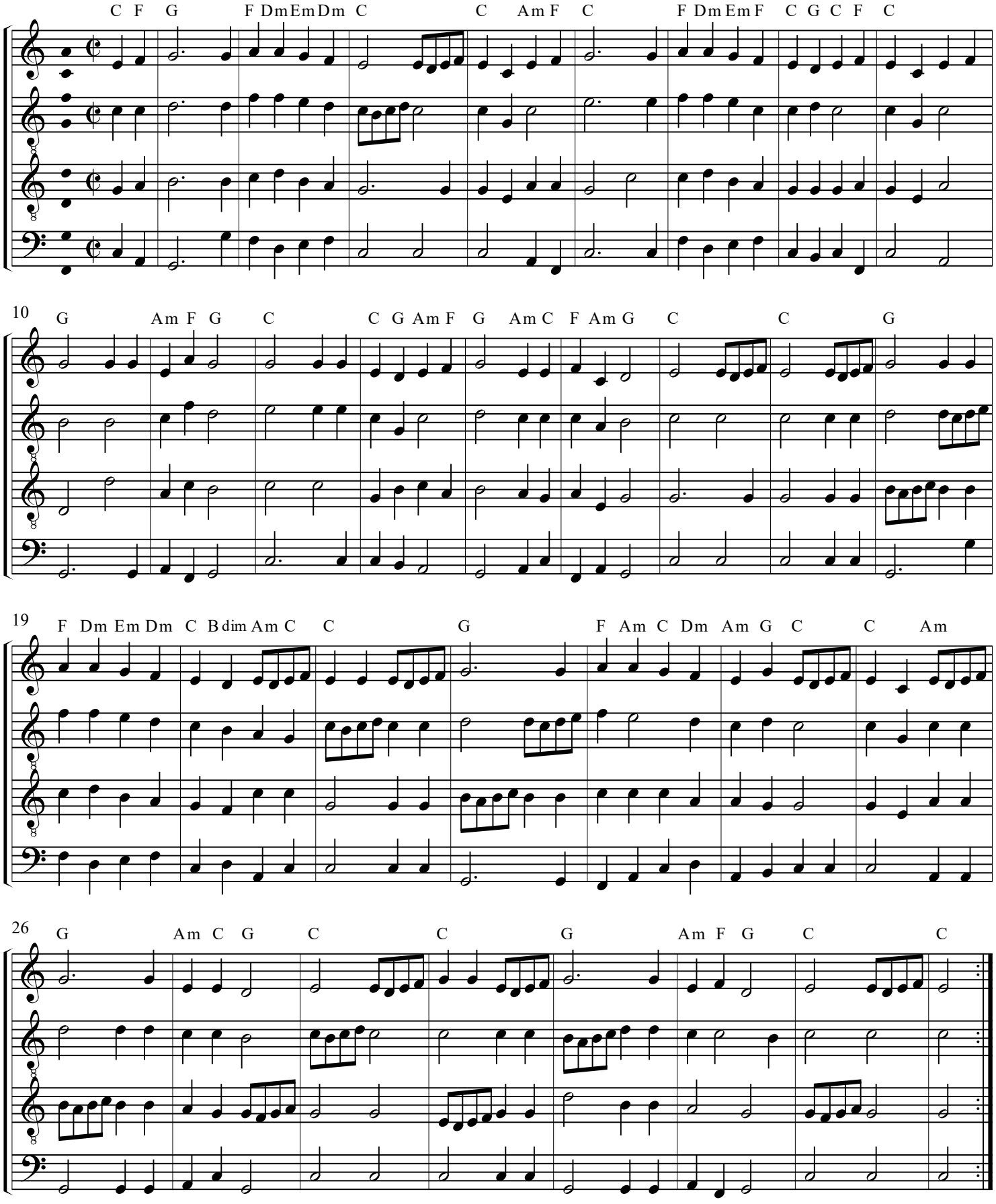
Giorgio Mainerio (c.1535-1582)



from *Il Primo Libro di Balli*,
1578

L'Arboscello Ballo Furlano

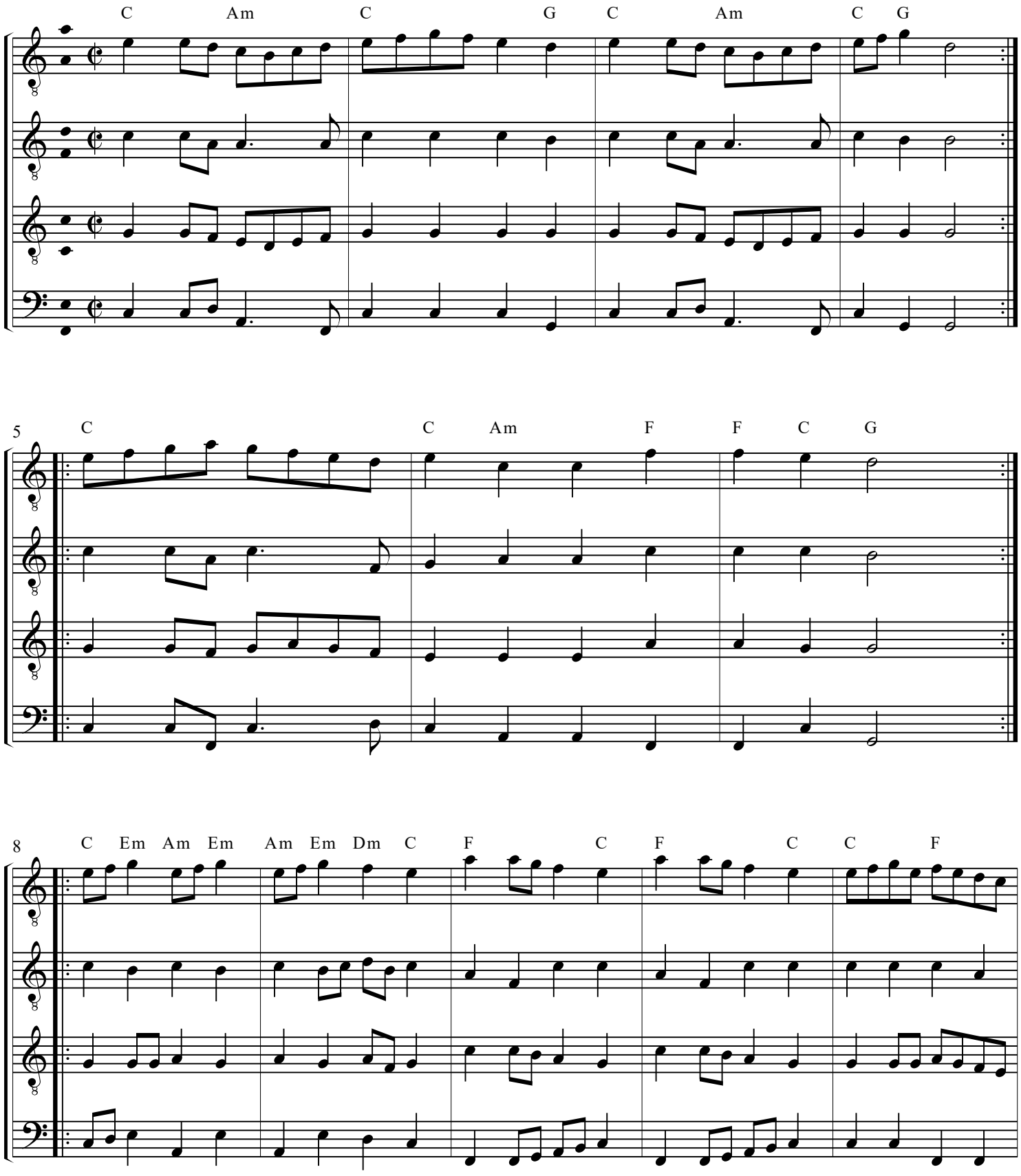
Giorgio Mainerio
(c.1535-1582)

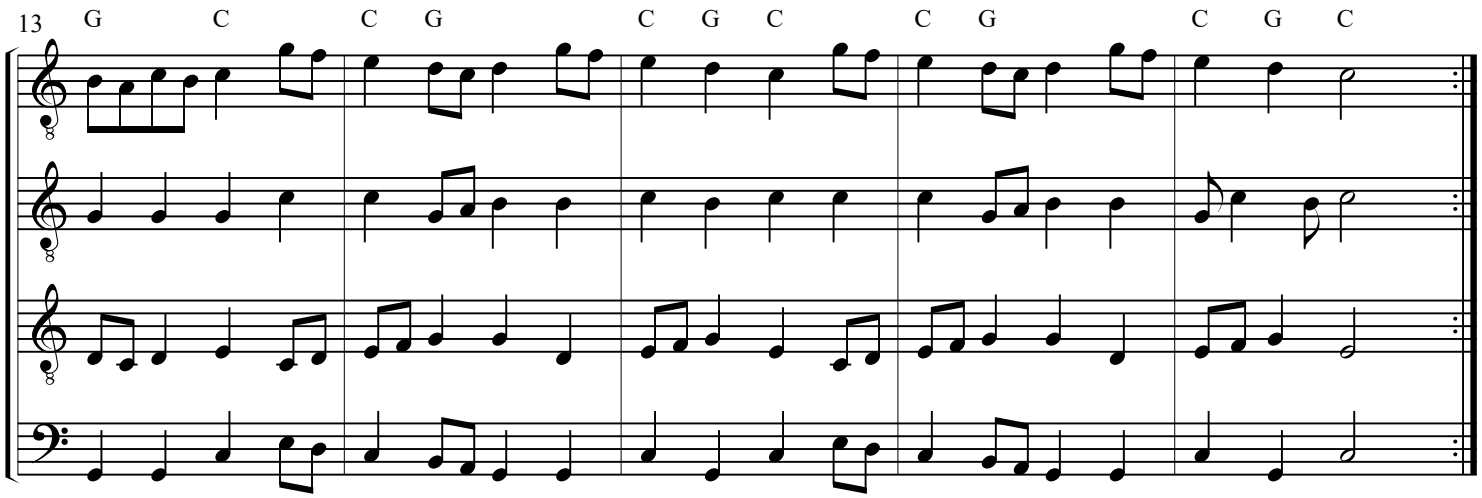


from *Danserye*,
1551

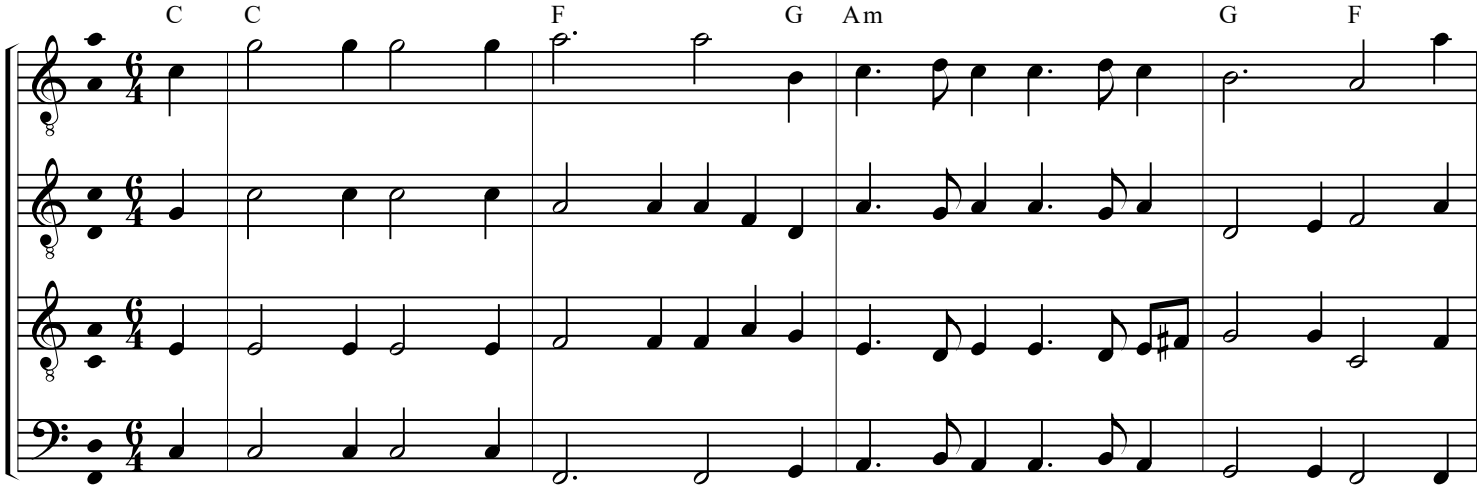
Les quatre Branles

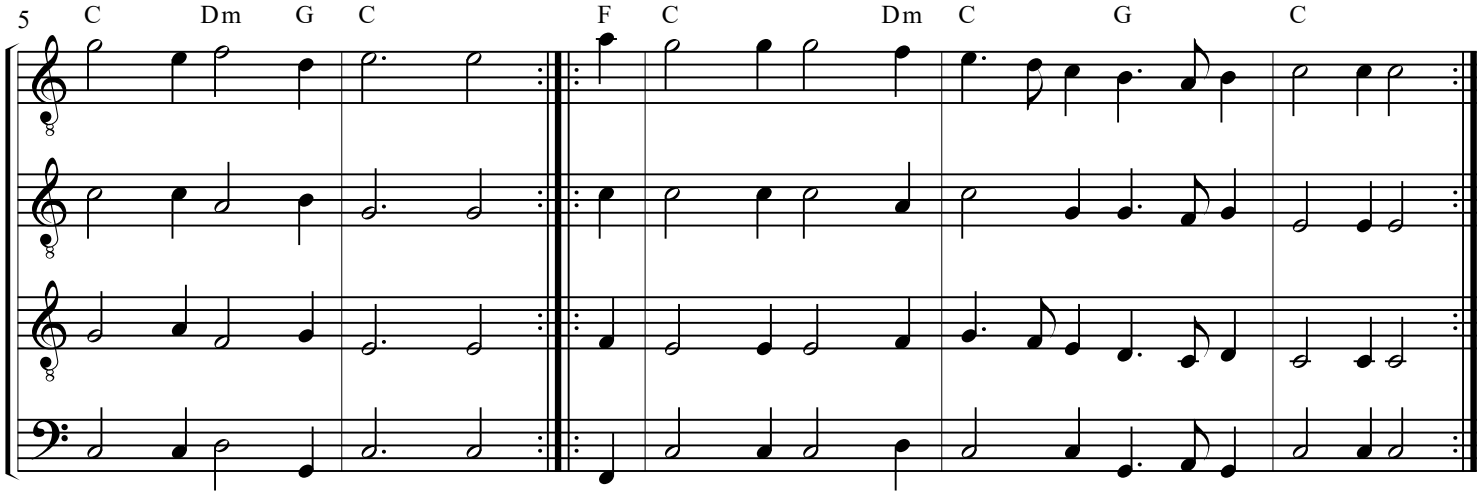
Tielman Susato
(c.1500-c.1561)





Fagot

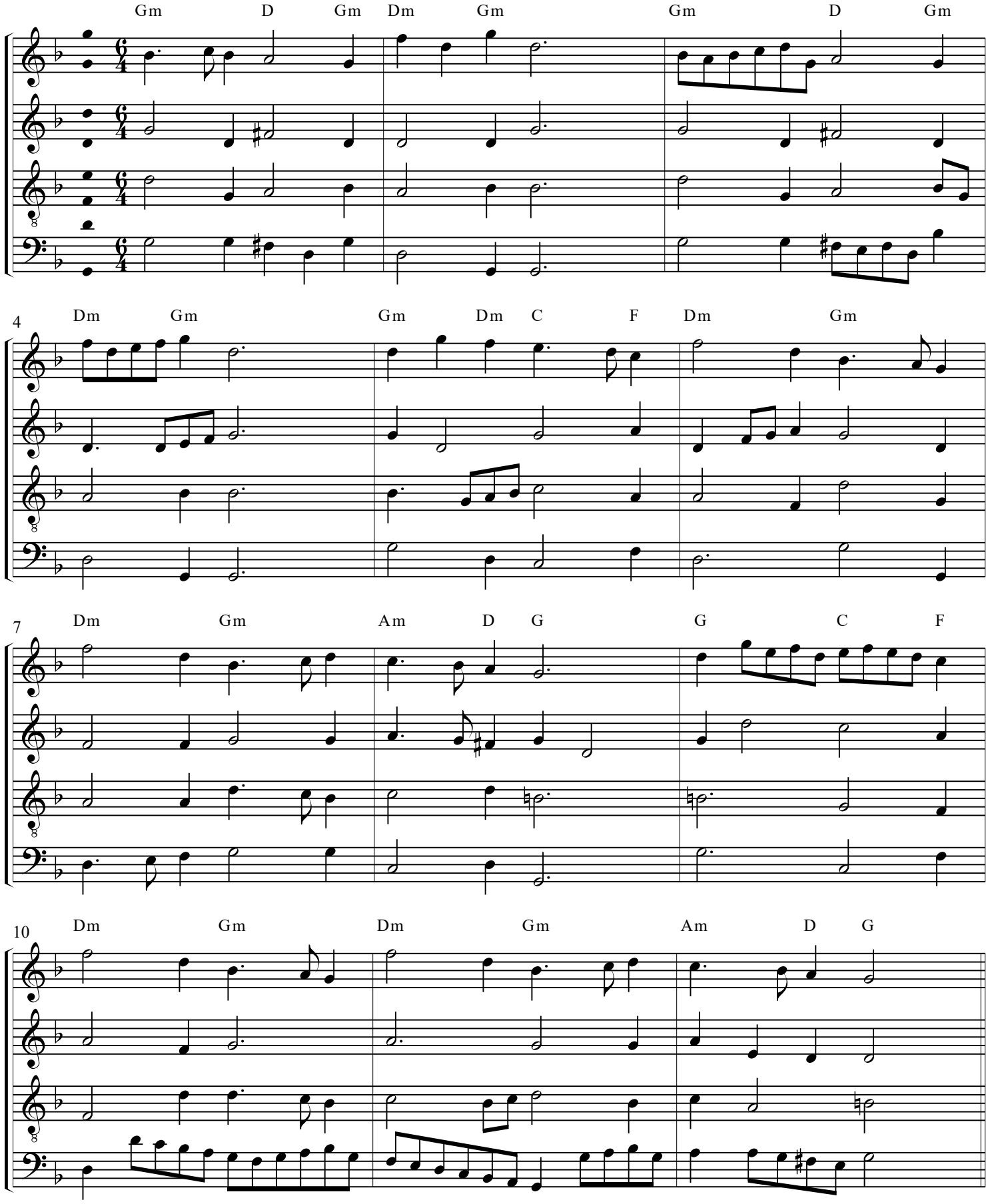




from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Robin

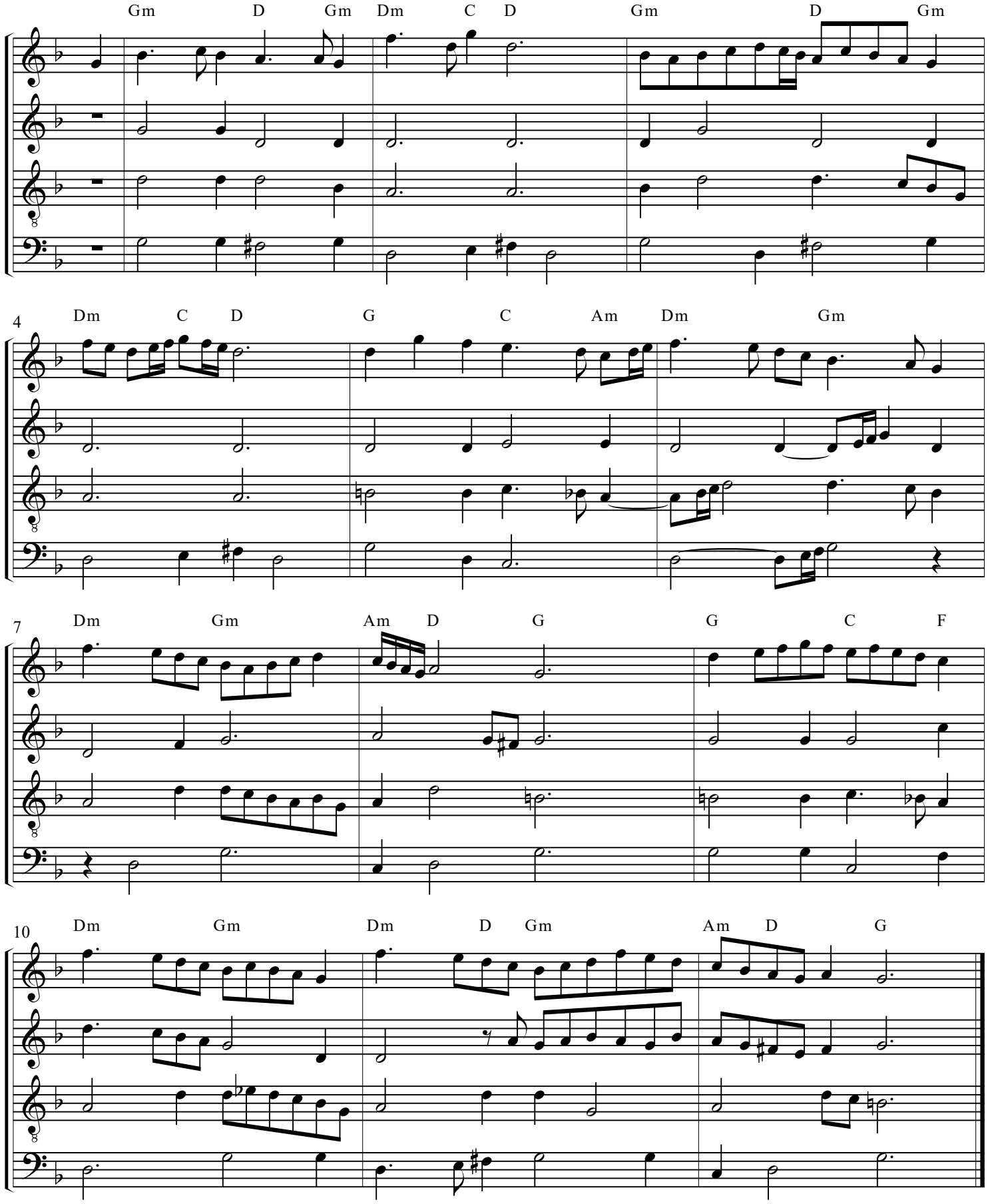
John Munday (1555-1630)



adapted by Steve Hendricks

Bony sweet Robin

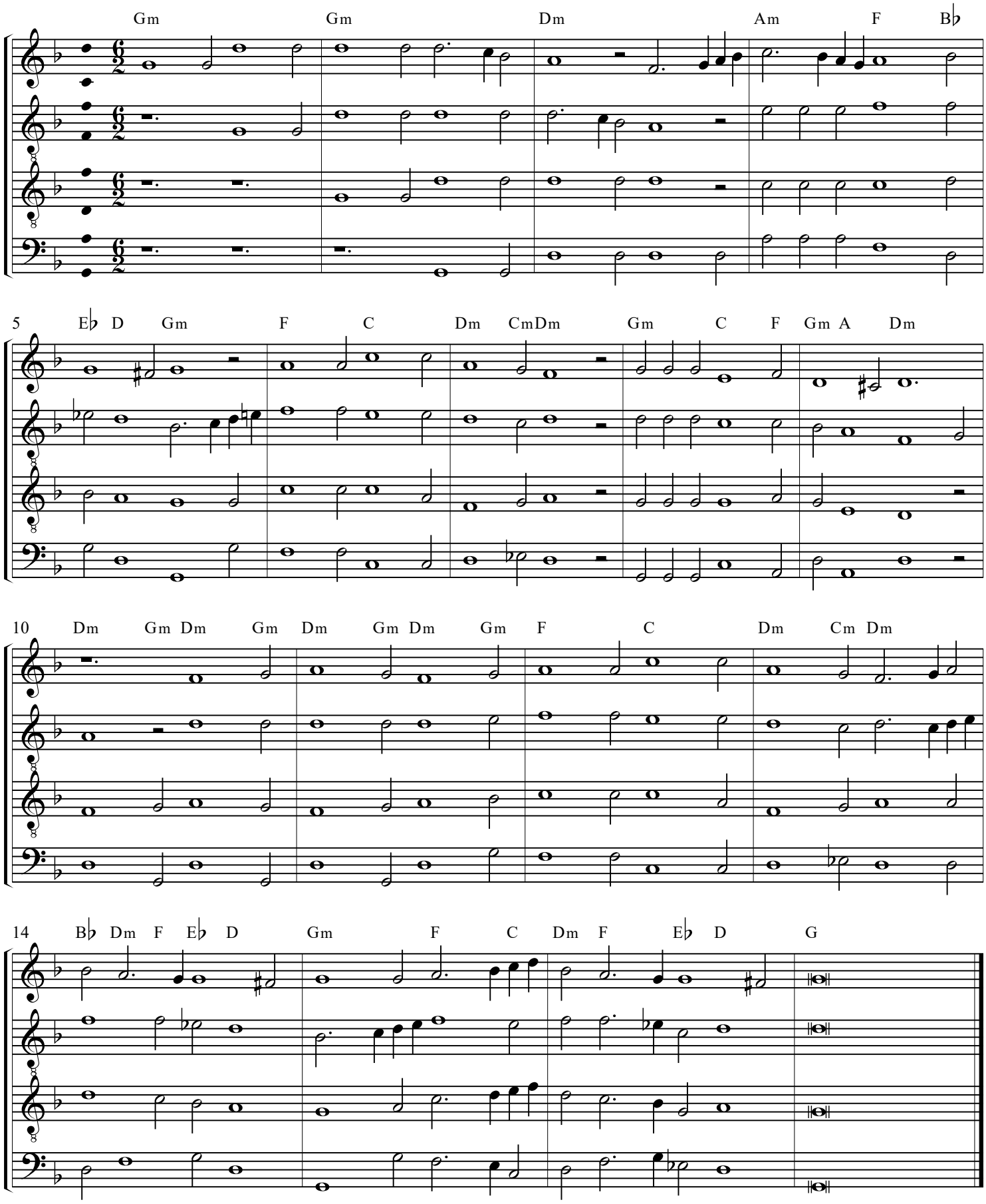
Giles Farnaby
(1560-1640)



Rompeltier

from *Harmonice Musices Odhecaton*, 1501

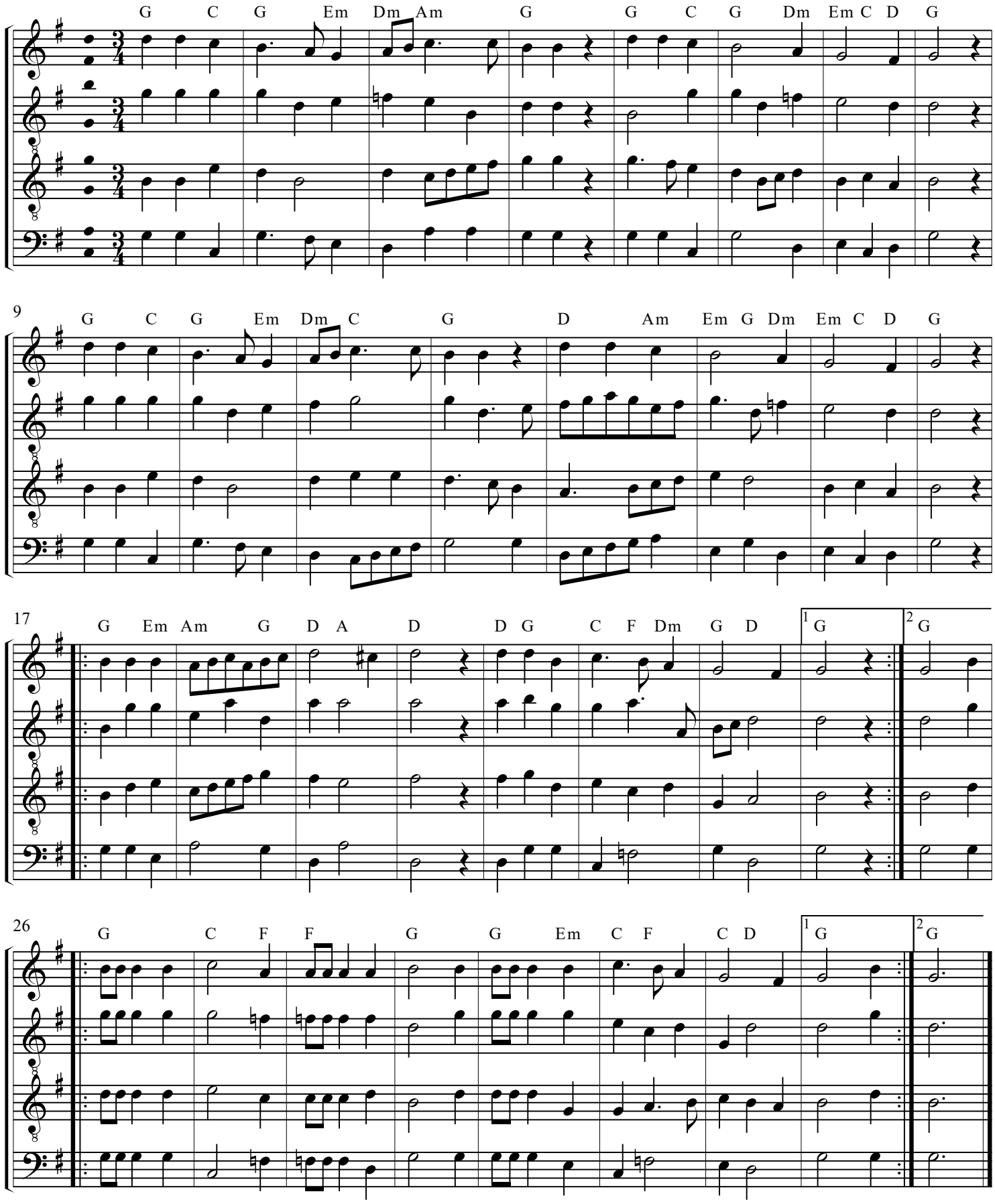
? Jacob Obrecht (c.1447-1505)



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

La Rocha el fuso

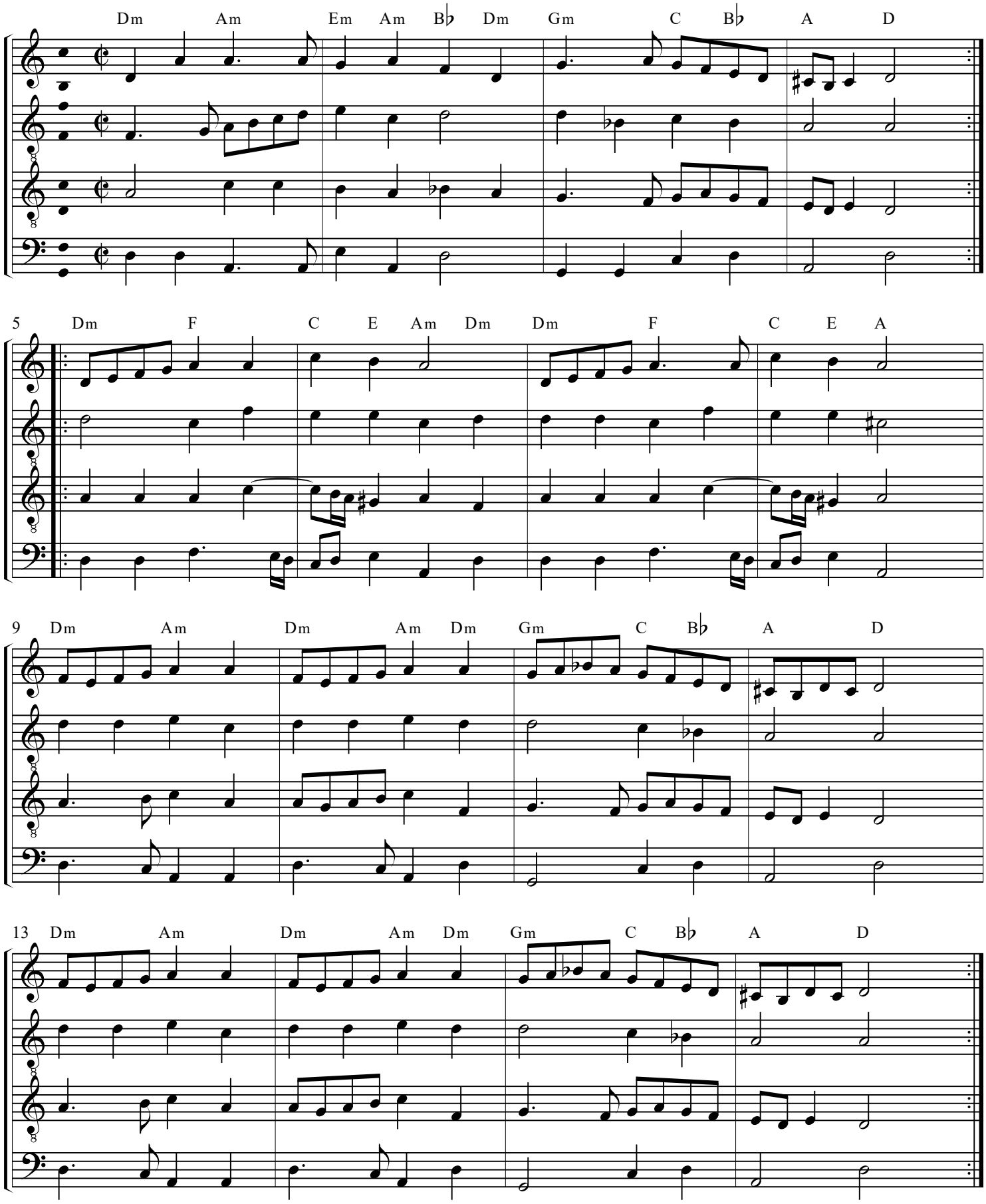
Anon.



Ronde I: Pour quoy

from *Danserye*,
1551

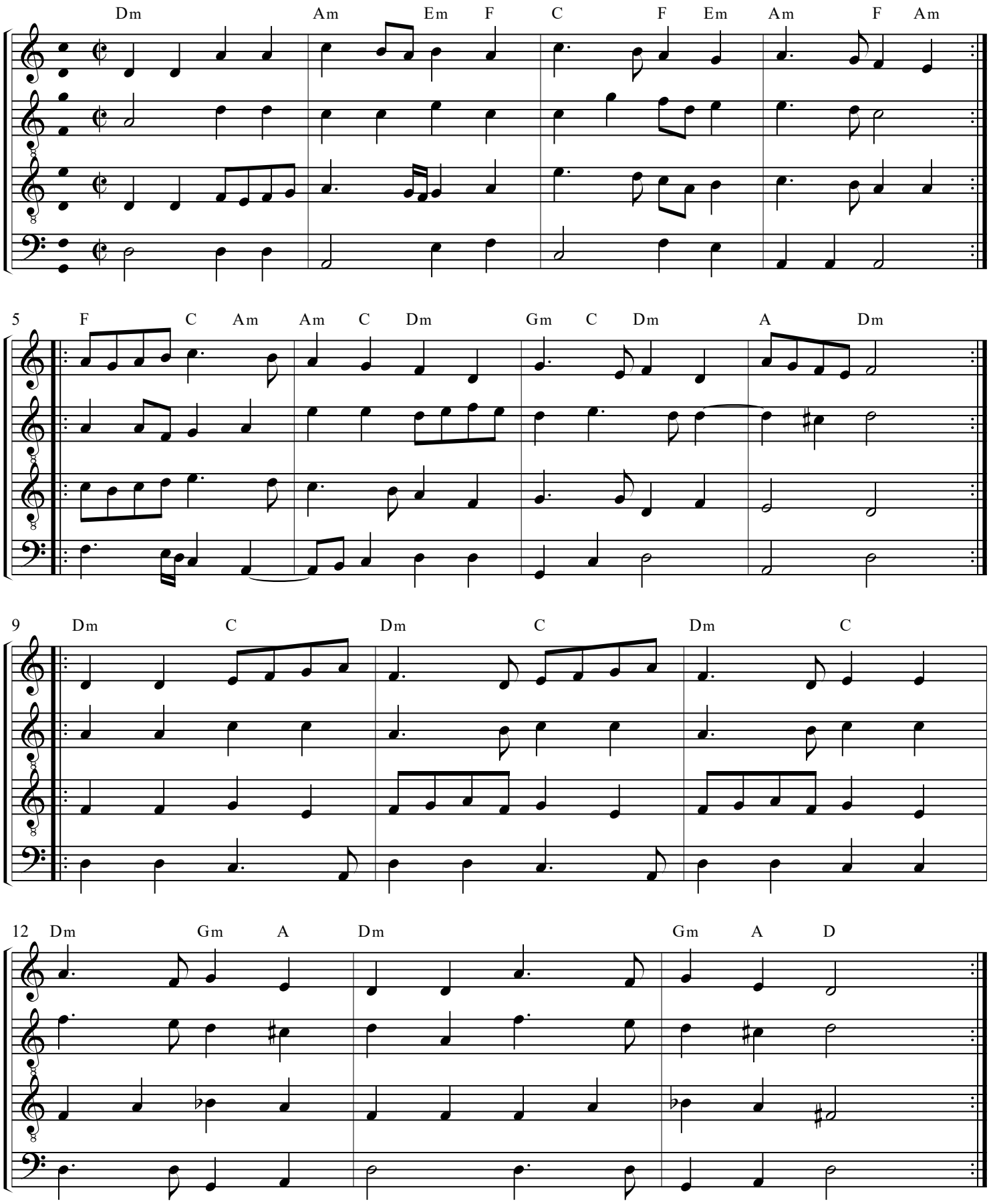
Tielman Susato
(c.1500-c.1561))



from *Danserye*,
1551

Ronde II: Mon amy

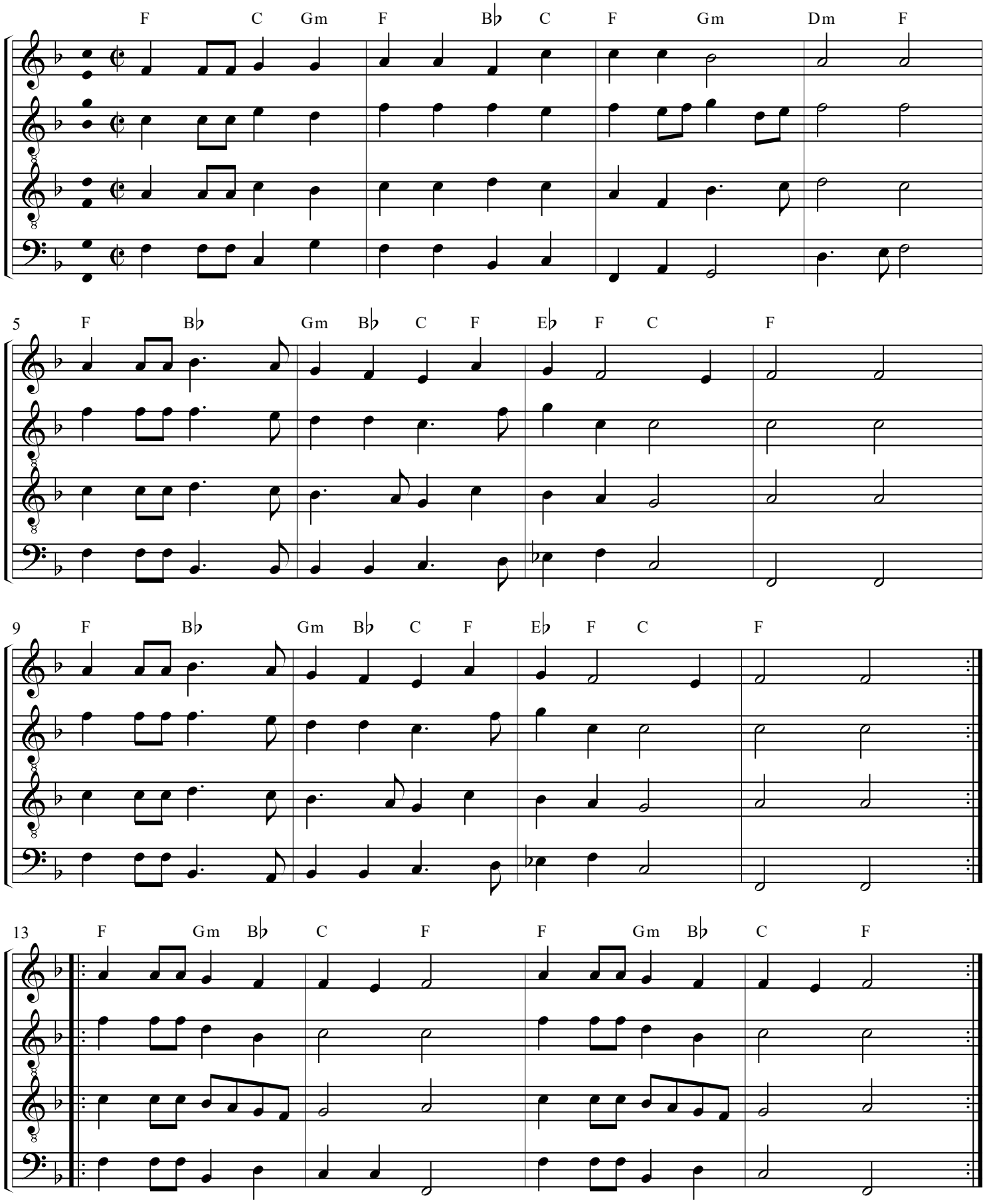
Tielman Susato
(c.1500-c.1561))



from *Danserye*,
1551

Ronde V

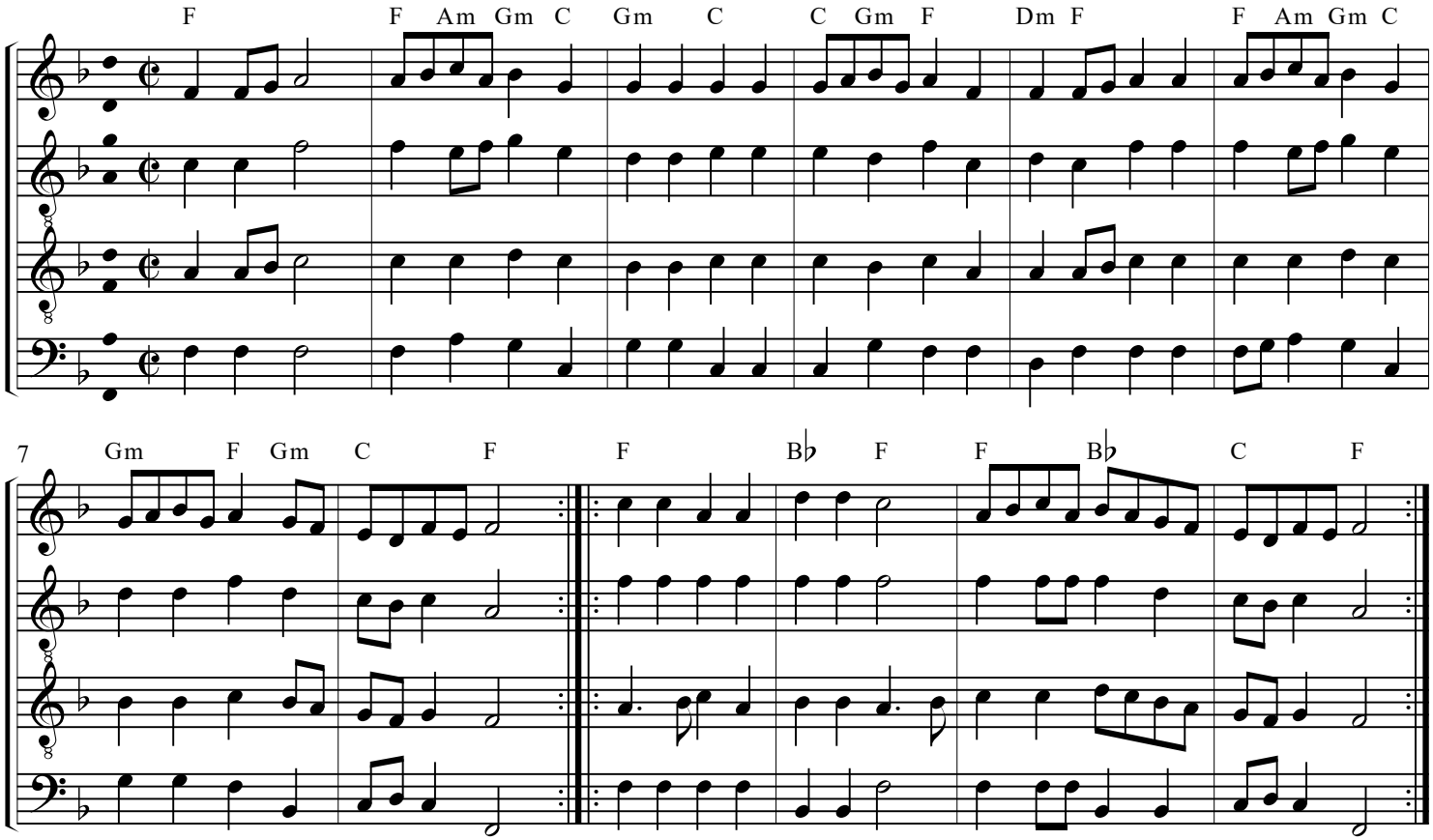
Tielman Susato
(c.1500-c.1561)



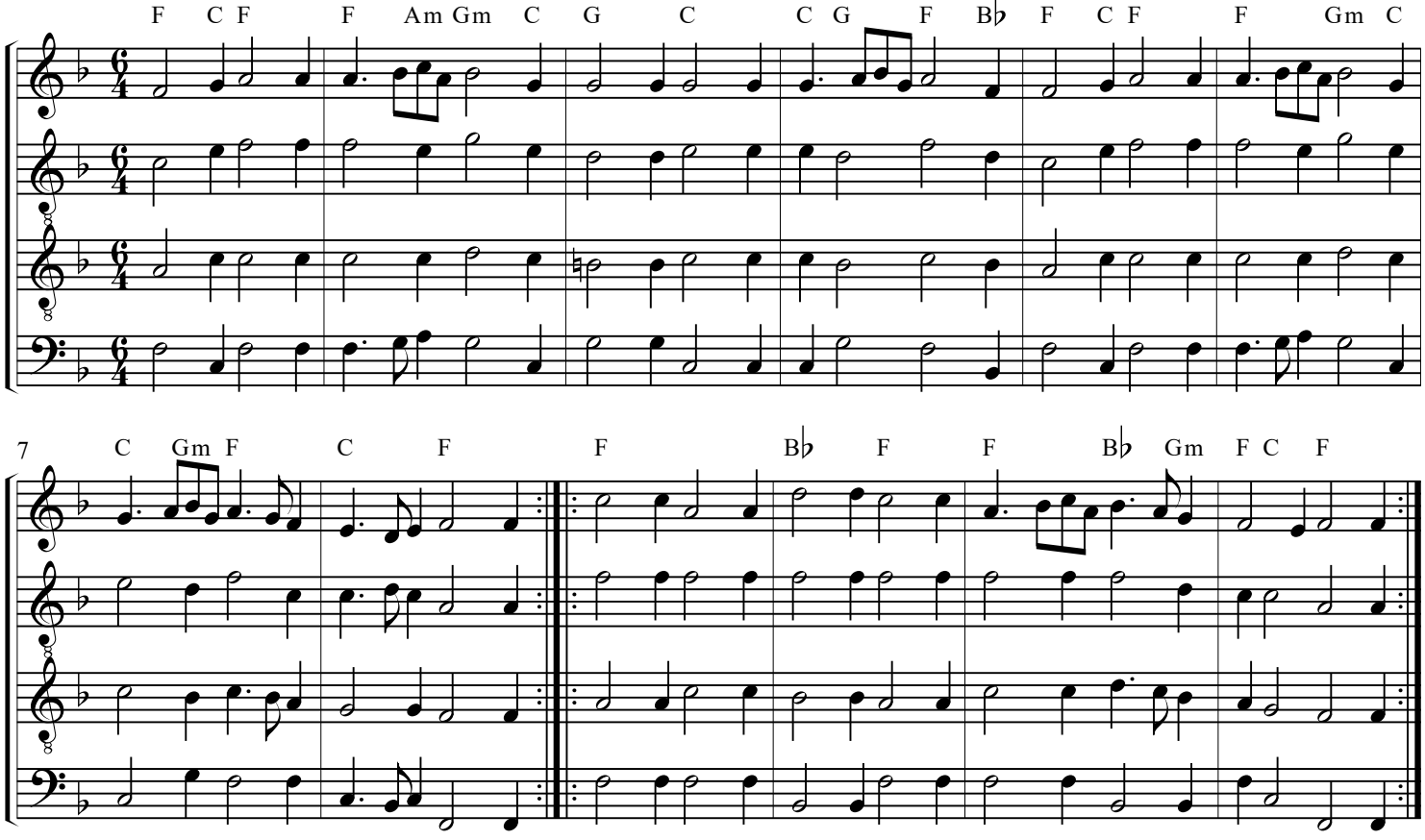
from *Danserye*,
1551

Ronde VI

Tielman Susato
(c.1500-c.1561)



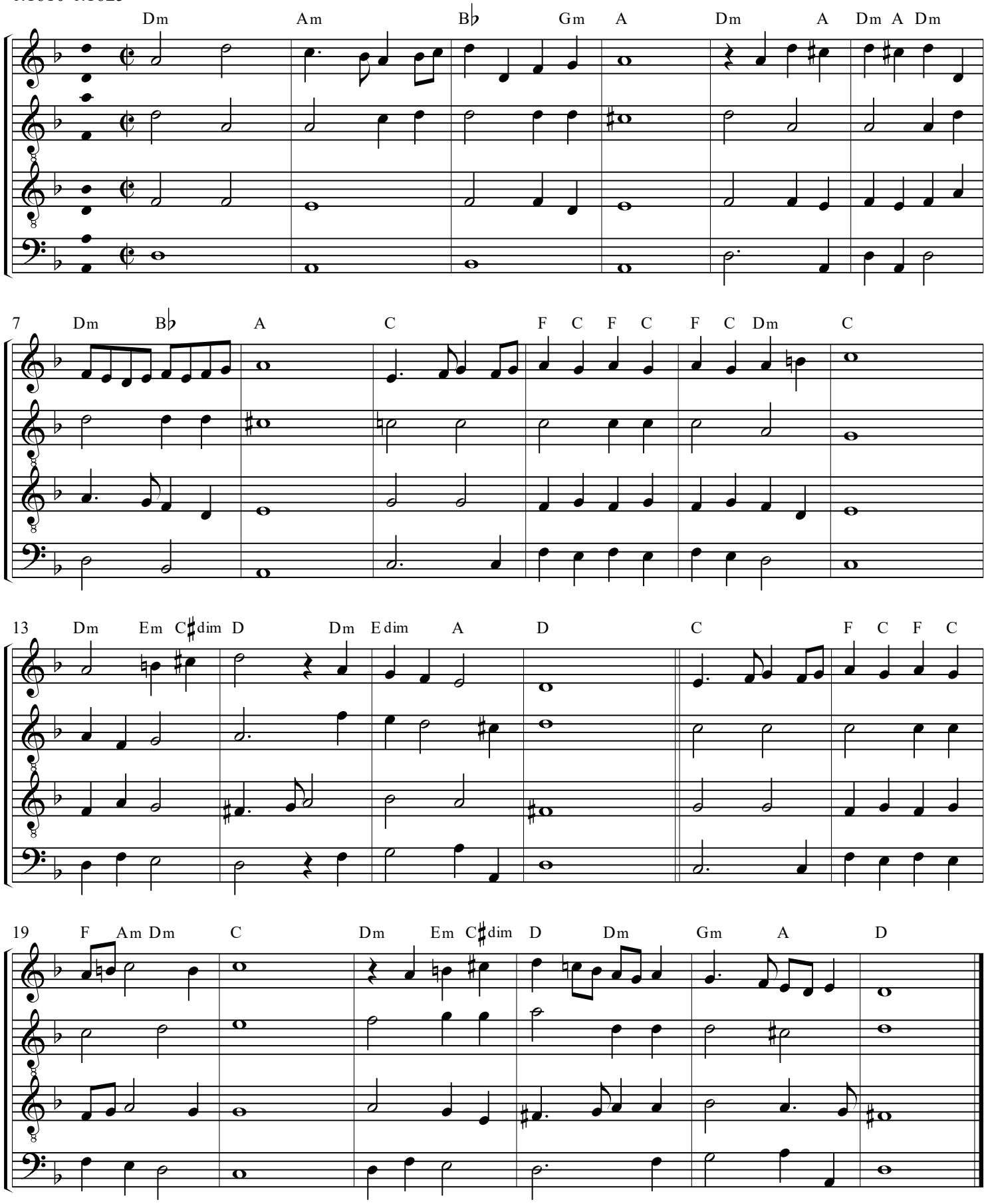
Salterelle



Rowland

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

William Byrd (1542-1623)

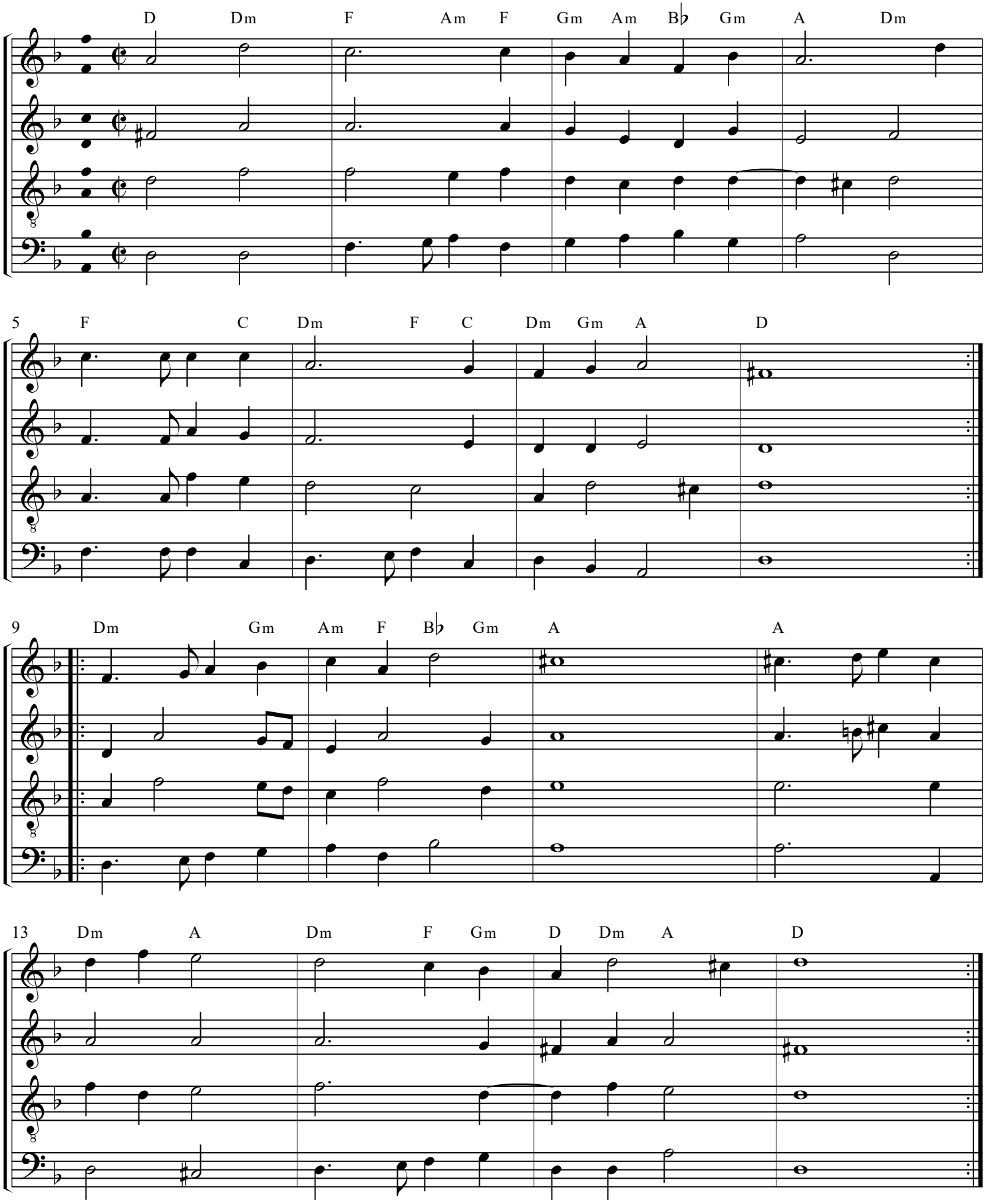


adapted by Steve Hendricks

Täntz

from *Neue artige und liebliche Täntze*, 1589 & 1599

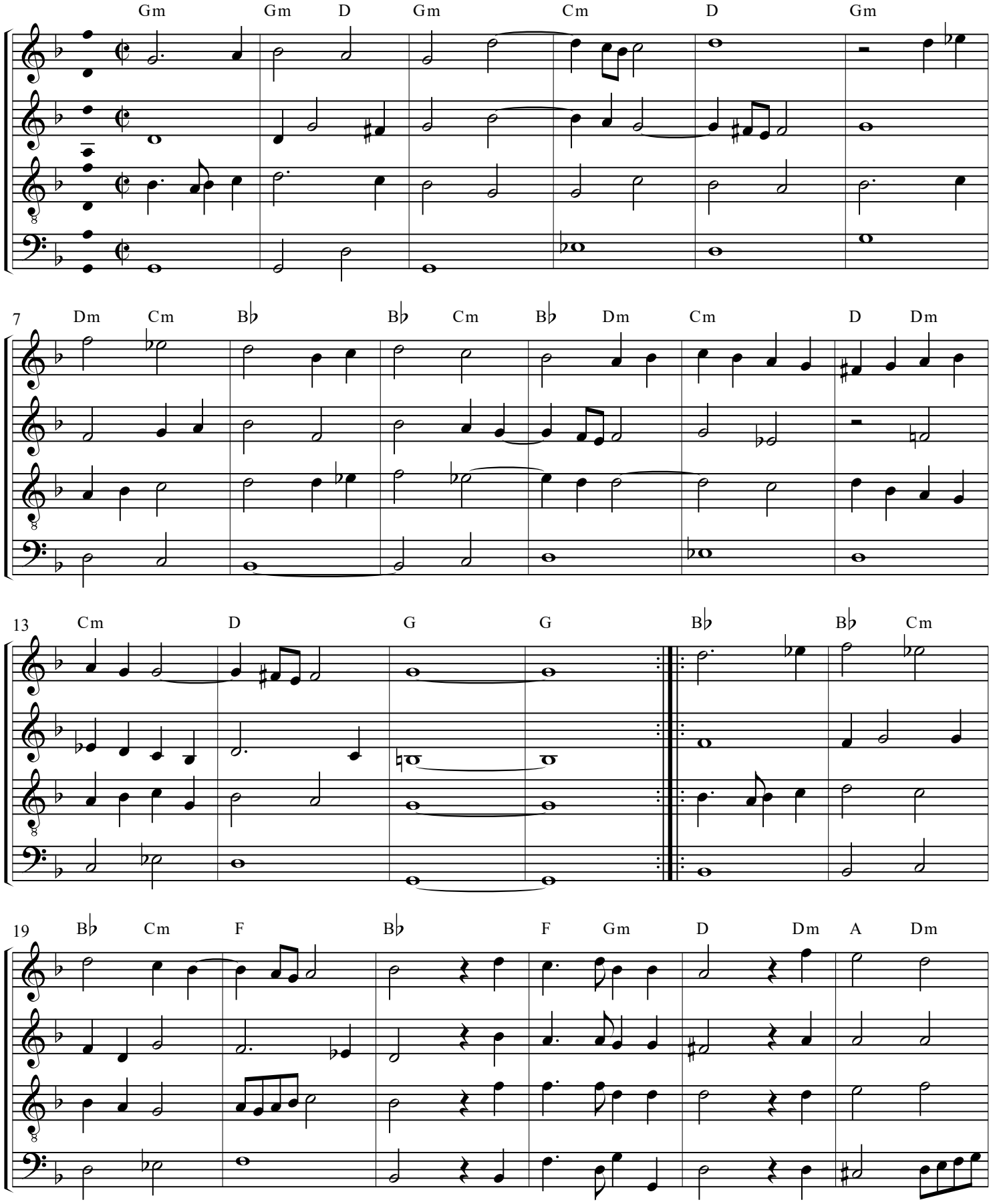
Valentin Haussman (c.1560-c.1614)

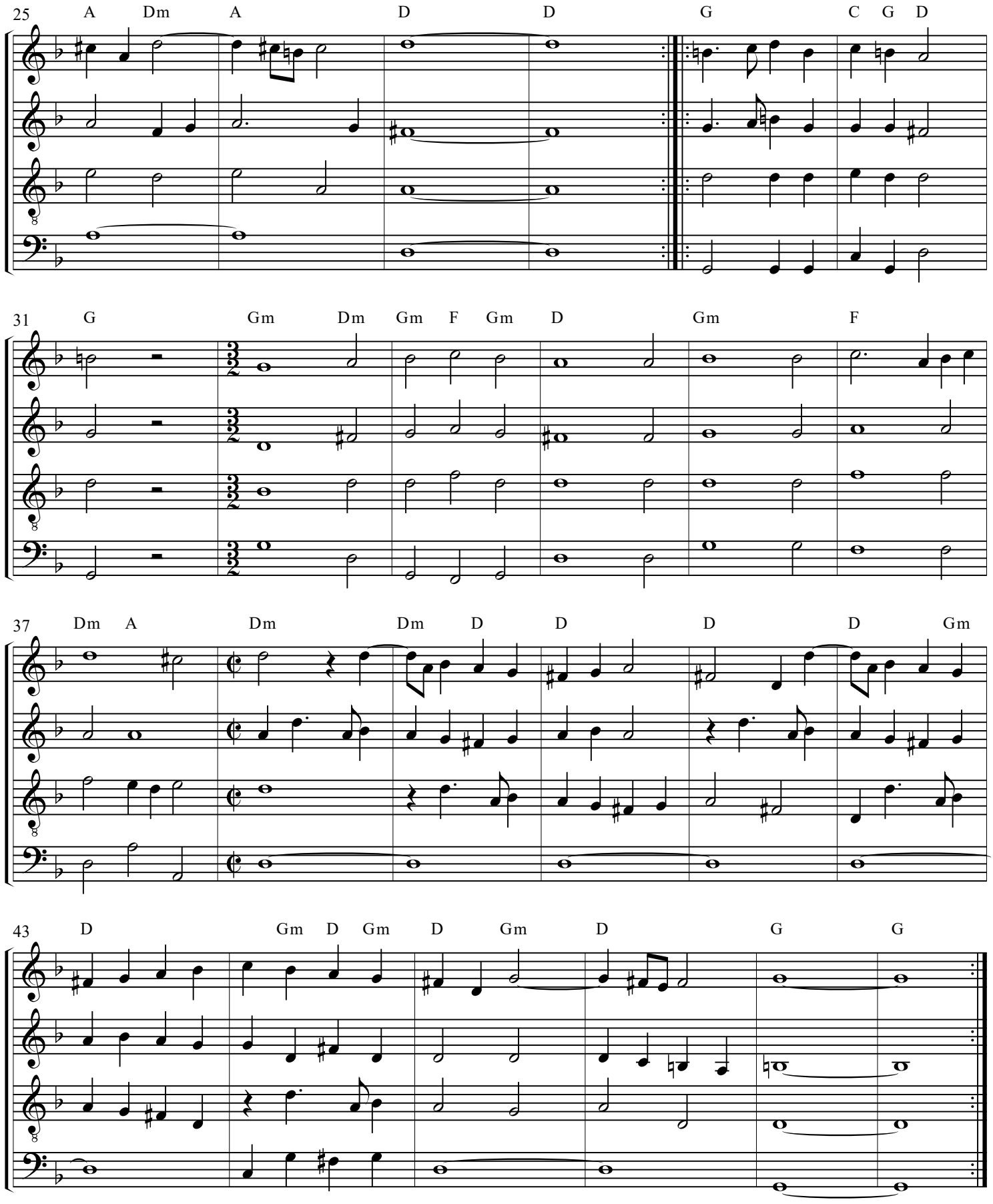


from *Lessons for Consort*,
Philip Rosseter, 1609, &
Kassel D-Kl, 4˚MS mus.125

The Sacred end Pavin

Thomas Morley
(1558-1603)

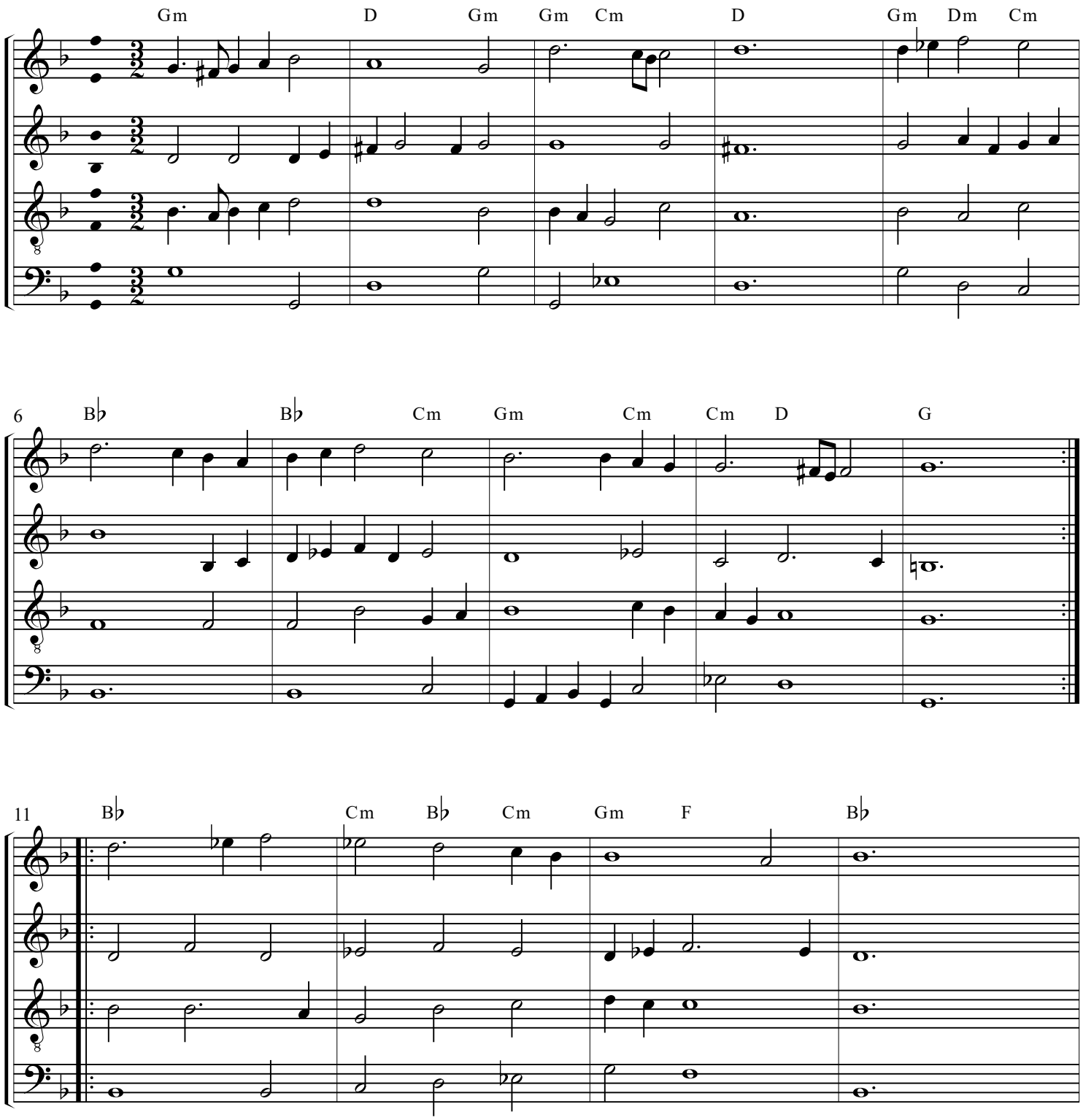


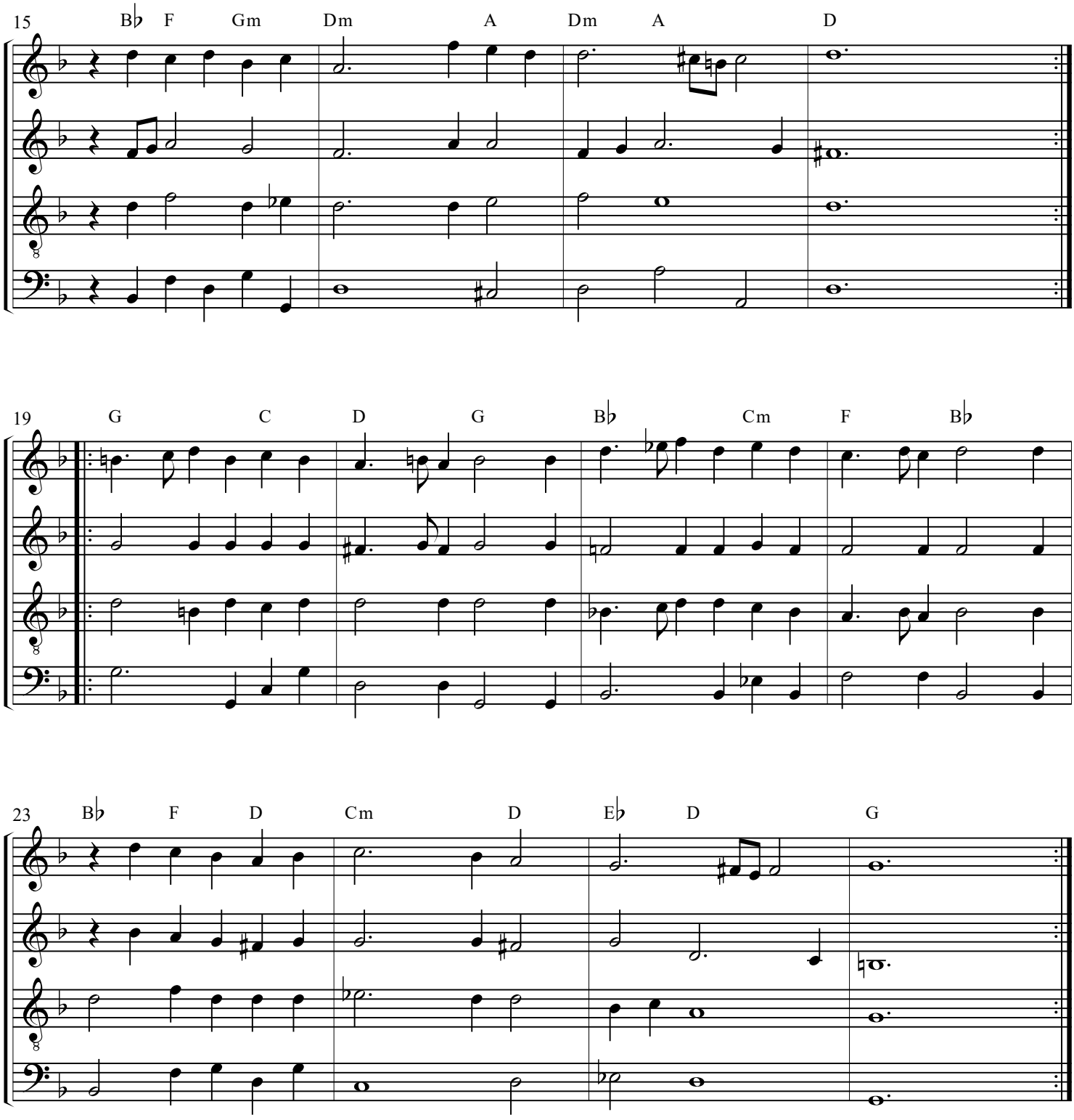

25
A Dm A D D G C G D
31
G Gm Dm Gm F Gm D Gm F
37
Dm A Dm Dm D D D D Gm
43
D Gm D Gm D Gm D G G

from *Lessons for Consort*,
Philip Rosseter, 1609, &
Kassel D-Kl, 4˚MS mus.125

Galliard to the Sacred end

John Baxter
(dates unknown)

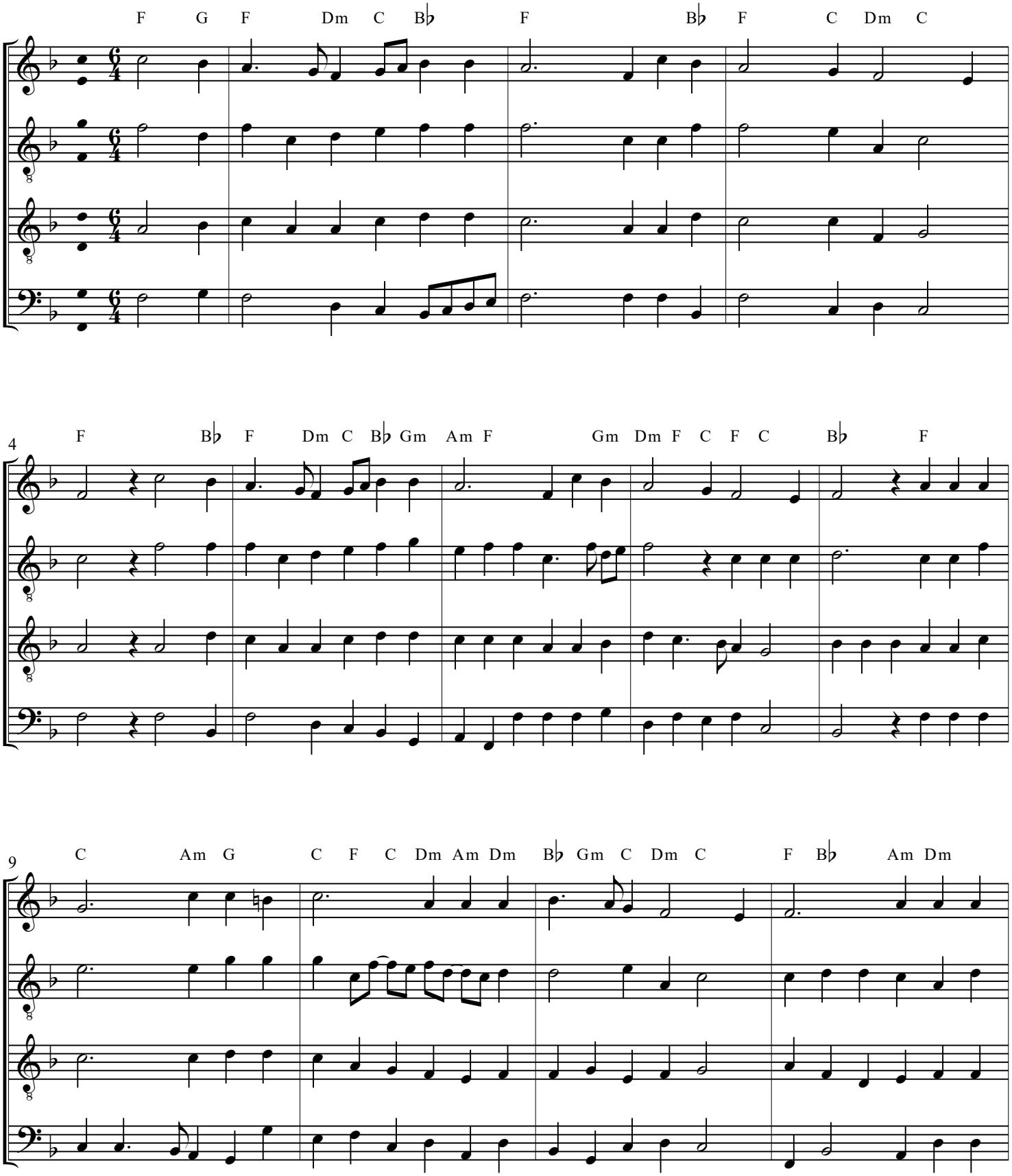


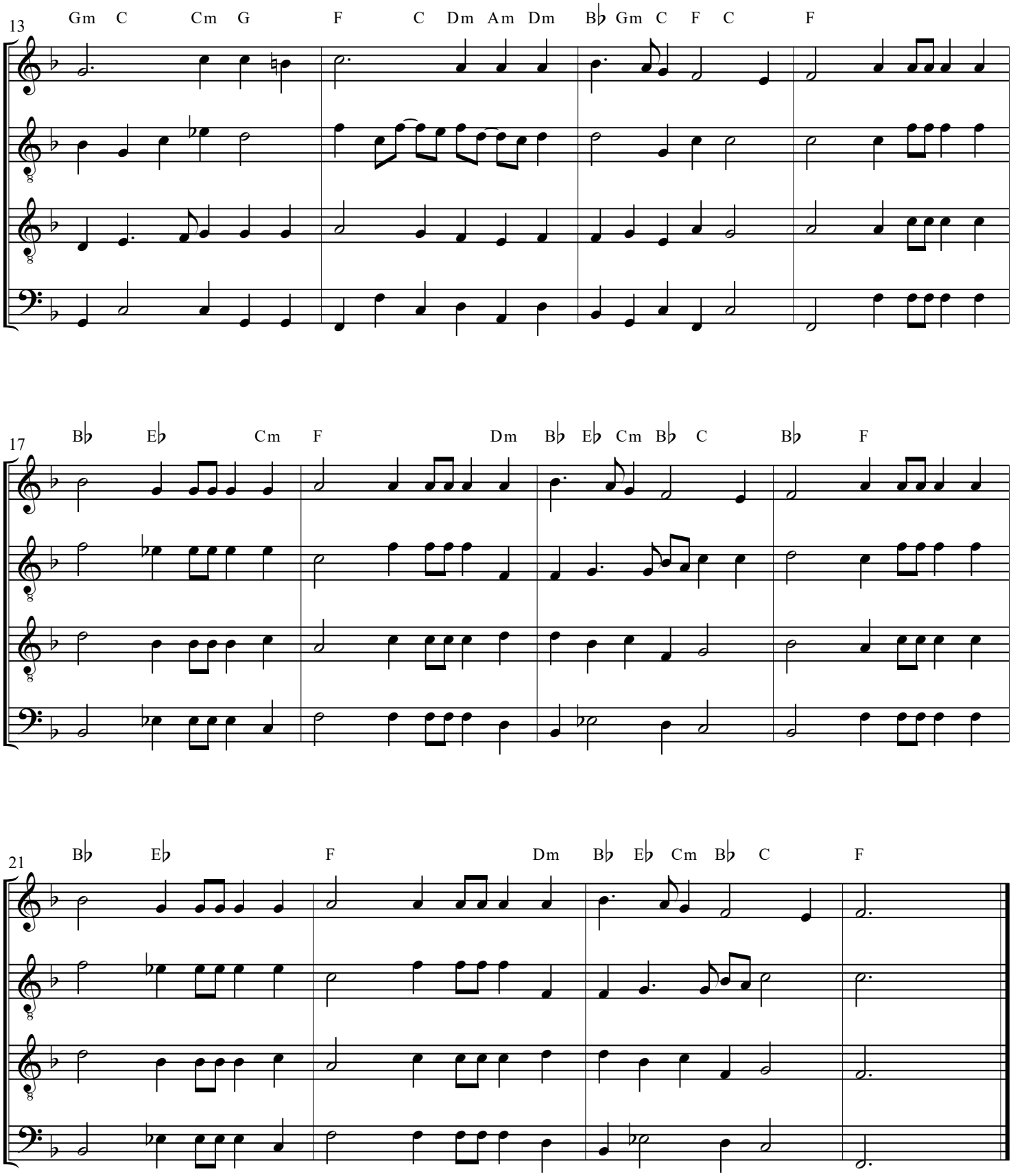

15
B♭ F Gm Dm A Dm A D
19
G C D G B♭ Cm F B♭
23
B♭ F D Cm D E♭ D G

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

Saltarello El Tutu

Anon.




13
Gm C Cm G F C Dm Am Dm B♭ Gm C F C F
17
B♭ E♭ Cm F Dm B♭ E♭ Cm B♭ C B♭ F
21
B♭ E♭ F Dm B♭ E♭ Cm B♭ C F

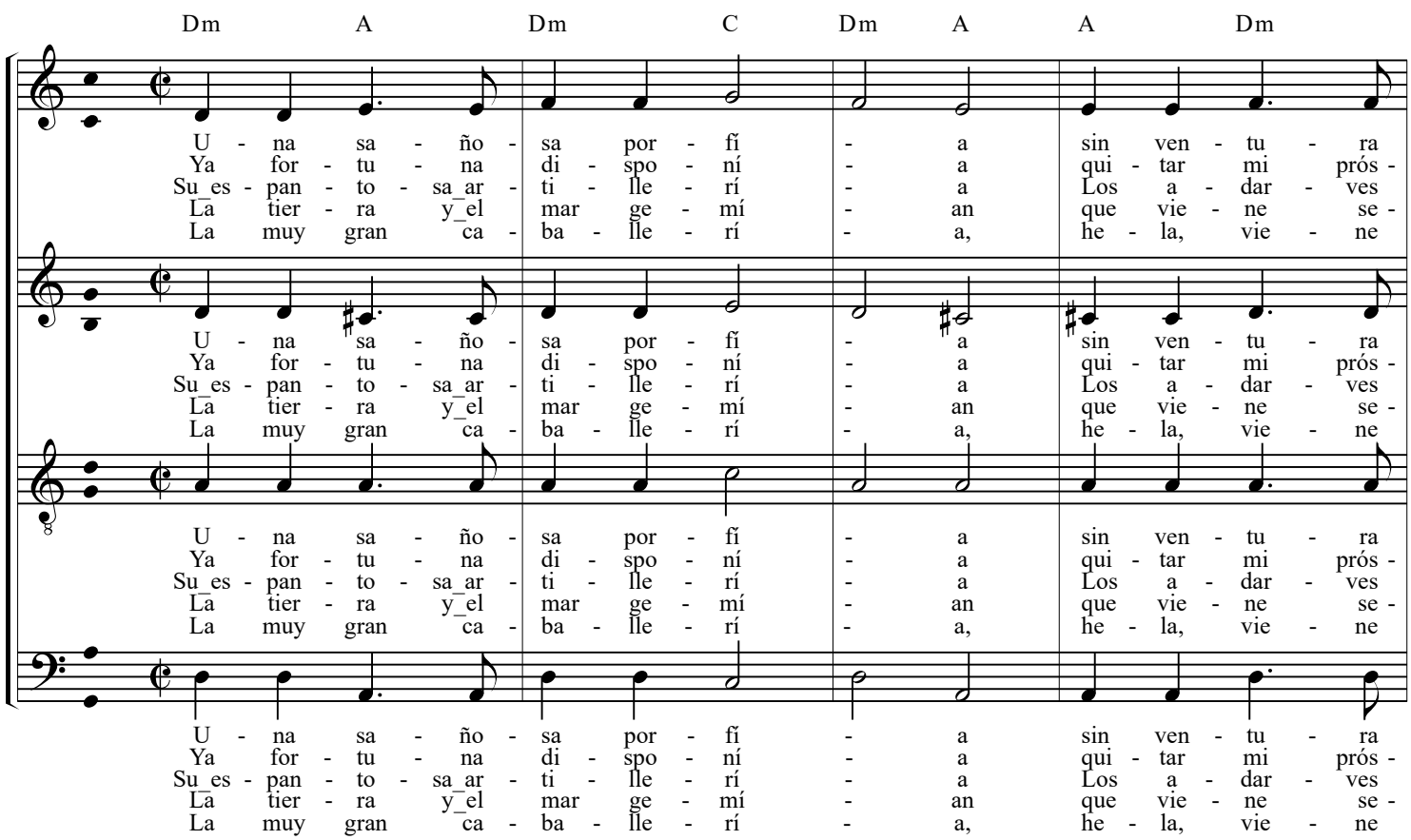
Una sañosa porfía

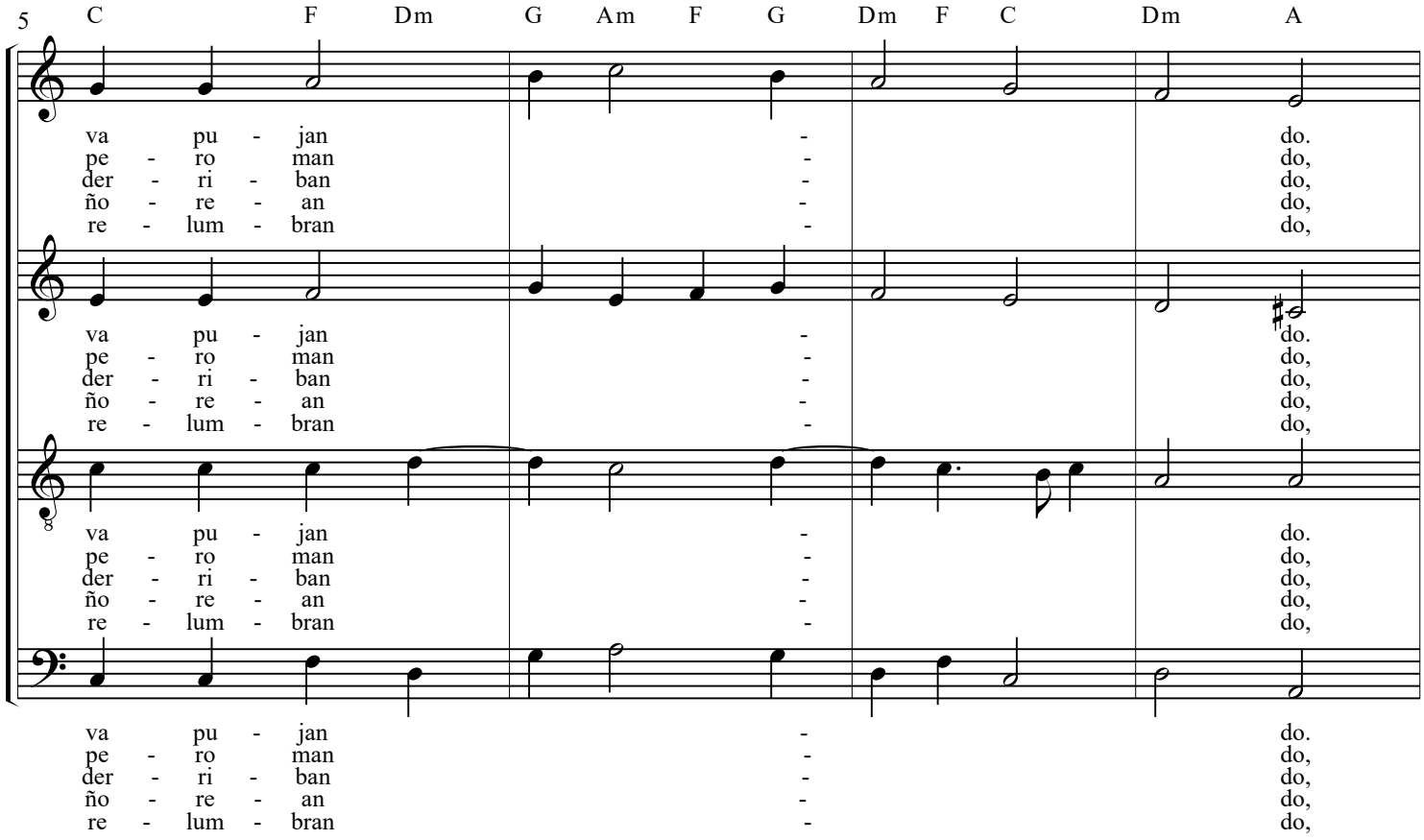
A furious conflict

verses 1-5

from Cancionero Musical de Palacio, Biblioteca Real E-Mp Ms II-1335, c.1505-1520

Juan del Encina (1485-c.1530)





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 mal 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 -

Ya nun - ca ter - né_a - le - grí - a, ya mi mal se
qu'el bra - vo le - ón d'Es - pa - ña mal 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 -

Ya nun - ca ter - né_a - le - grí - a, ya mi mal se
qu'el bra - vo le - ón d'Es - pa - ña mal 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 -

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

va_or - de - nan - do.
me - na - zan - do.
va ga - nan - do.
le - van - tan - do.
ne tur - ban - do.

va_or - de - nan - do.
me - na - zan - do.
va ga - nan - do.
le - van - tan - do.
ne tur - ban - do.

va_or - de - nan - do.
me - na - zan - do.
va ga - nan - do.
le - van - tan - do.
ne tur - ban - do.

verses 6-10 on following pages

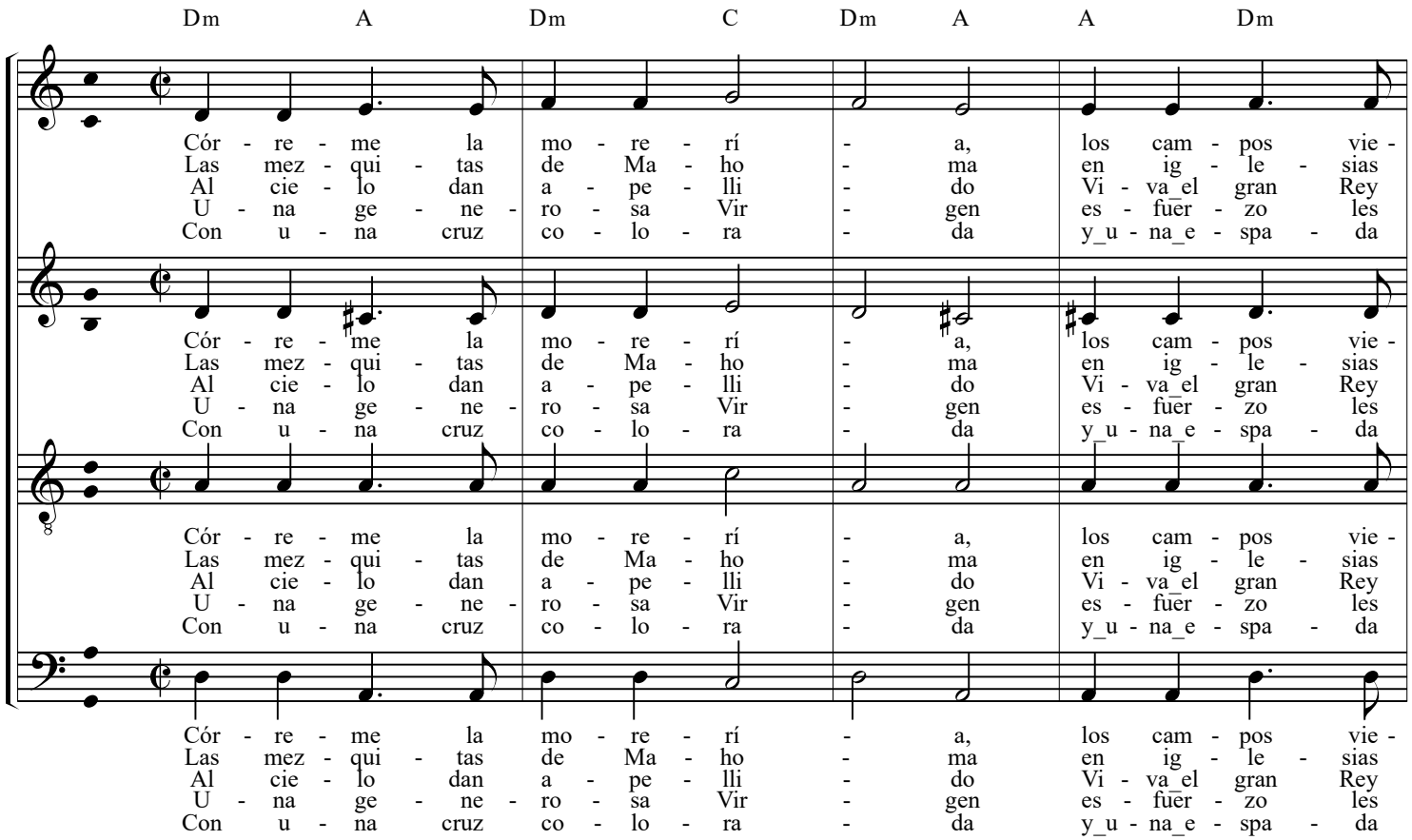
Una sañosa porfía

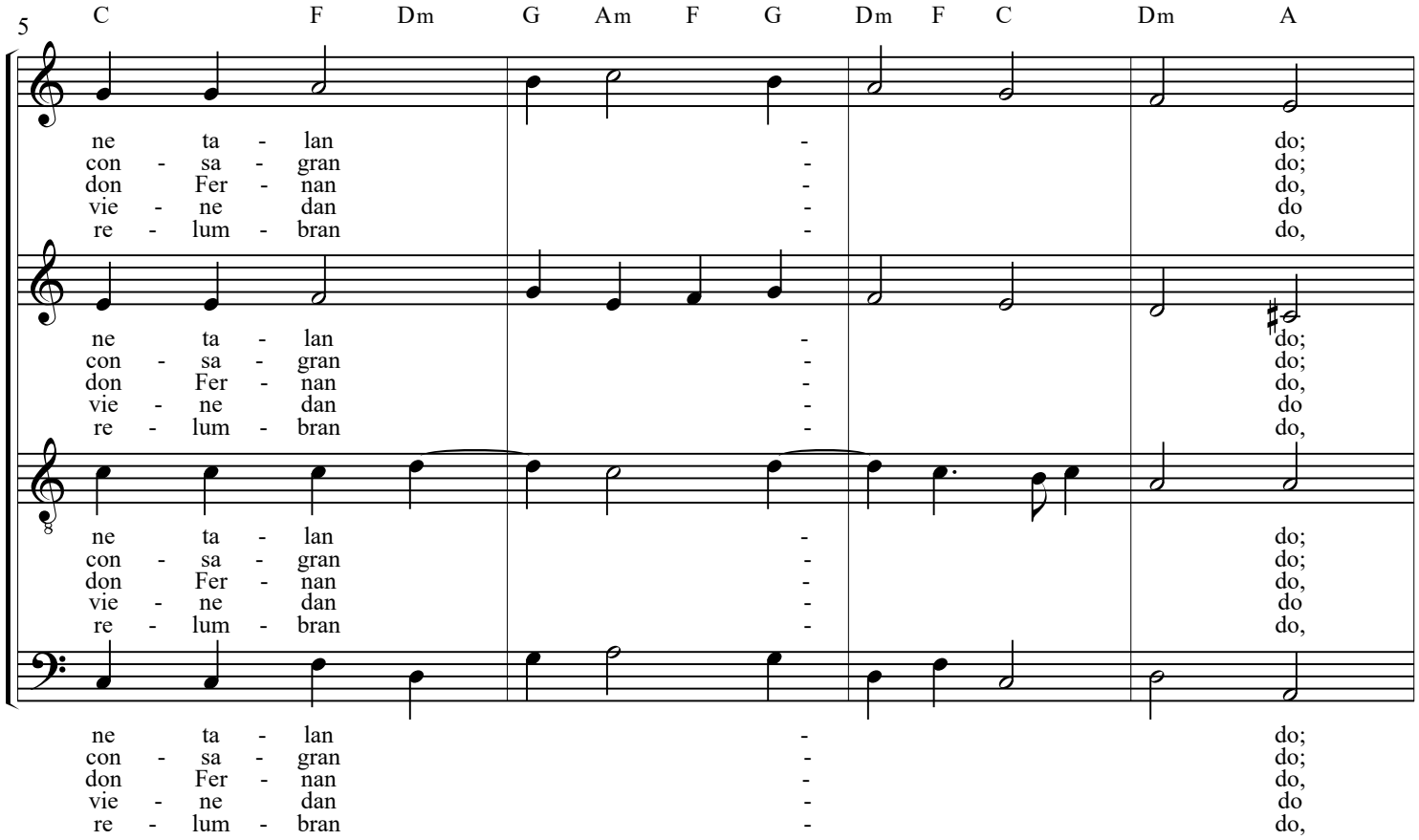
A furious conflict

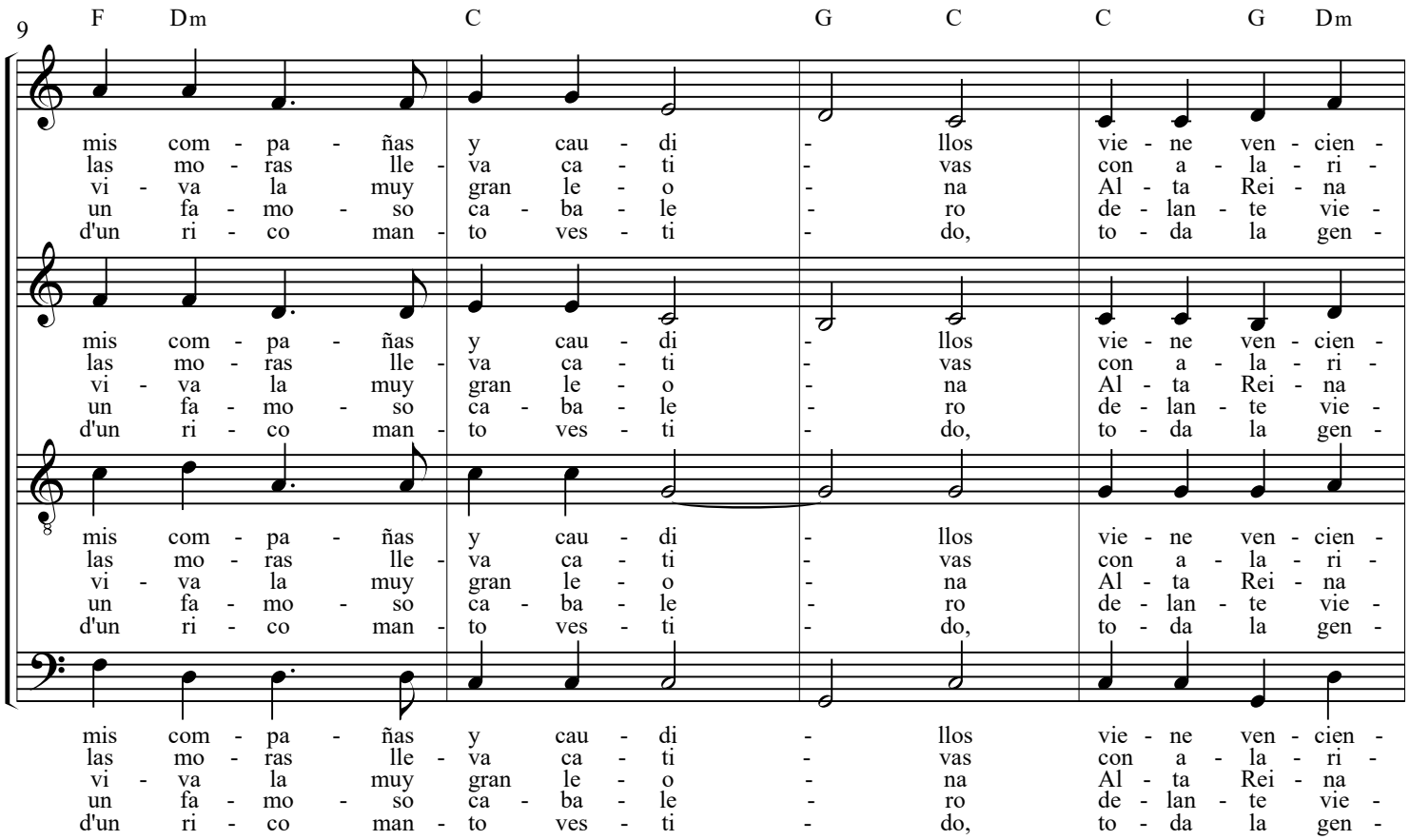
verses 6-10

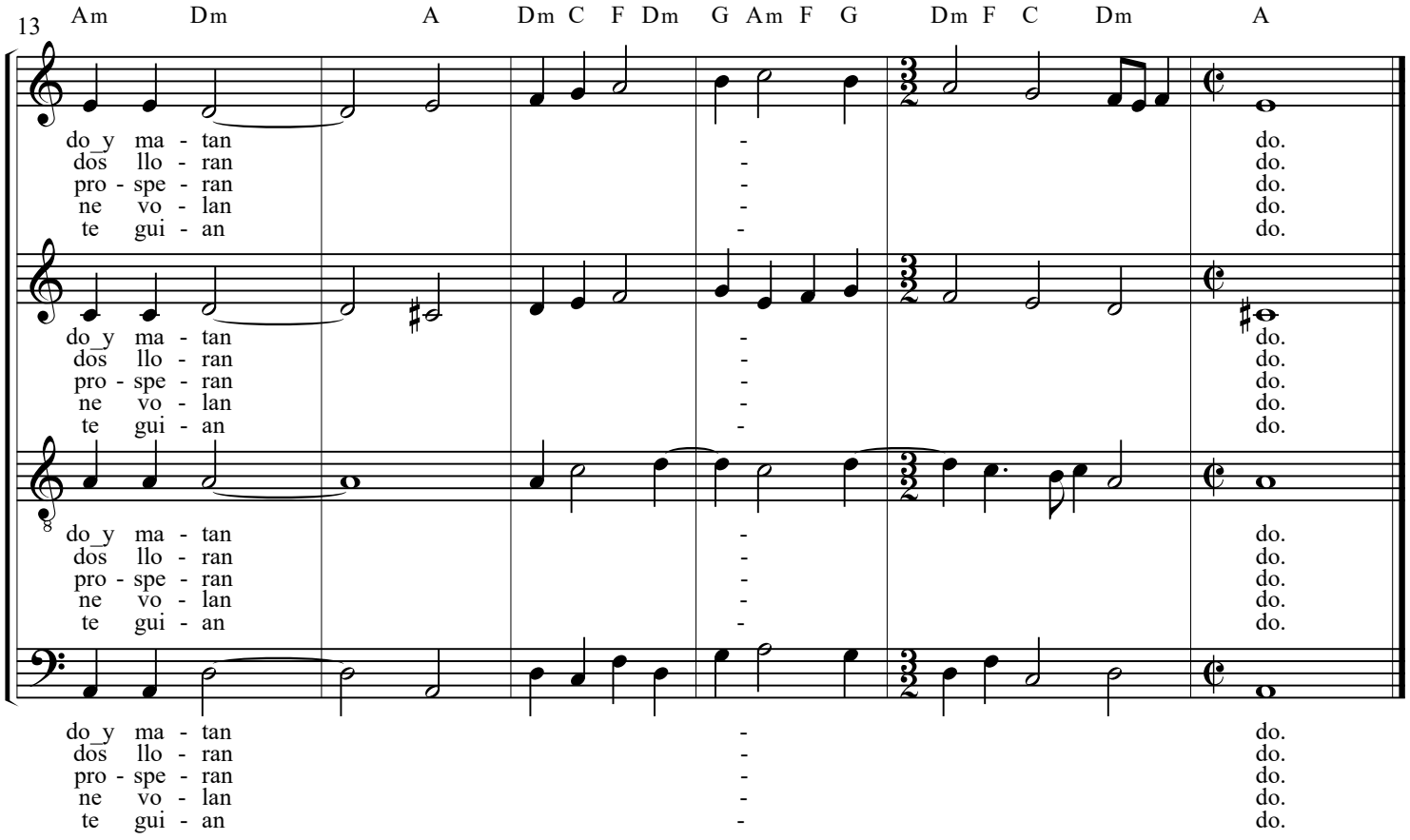
from Cancionero Musical de Palacio, Biblioteca Real E-Mp Ms II-1335, c.1505-1520

Juan del Encina (1485-c.1530)






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
un fa - mo - so ca - ba - le - ro de - lan - te vie -
d'un ri - co man - to ves - ti - do, to - da la gen -

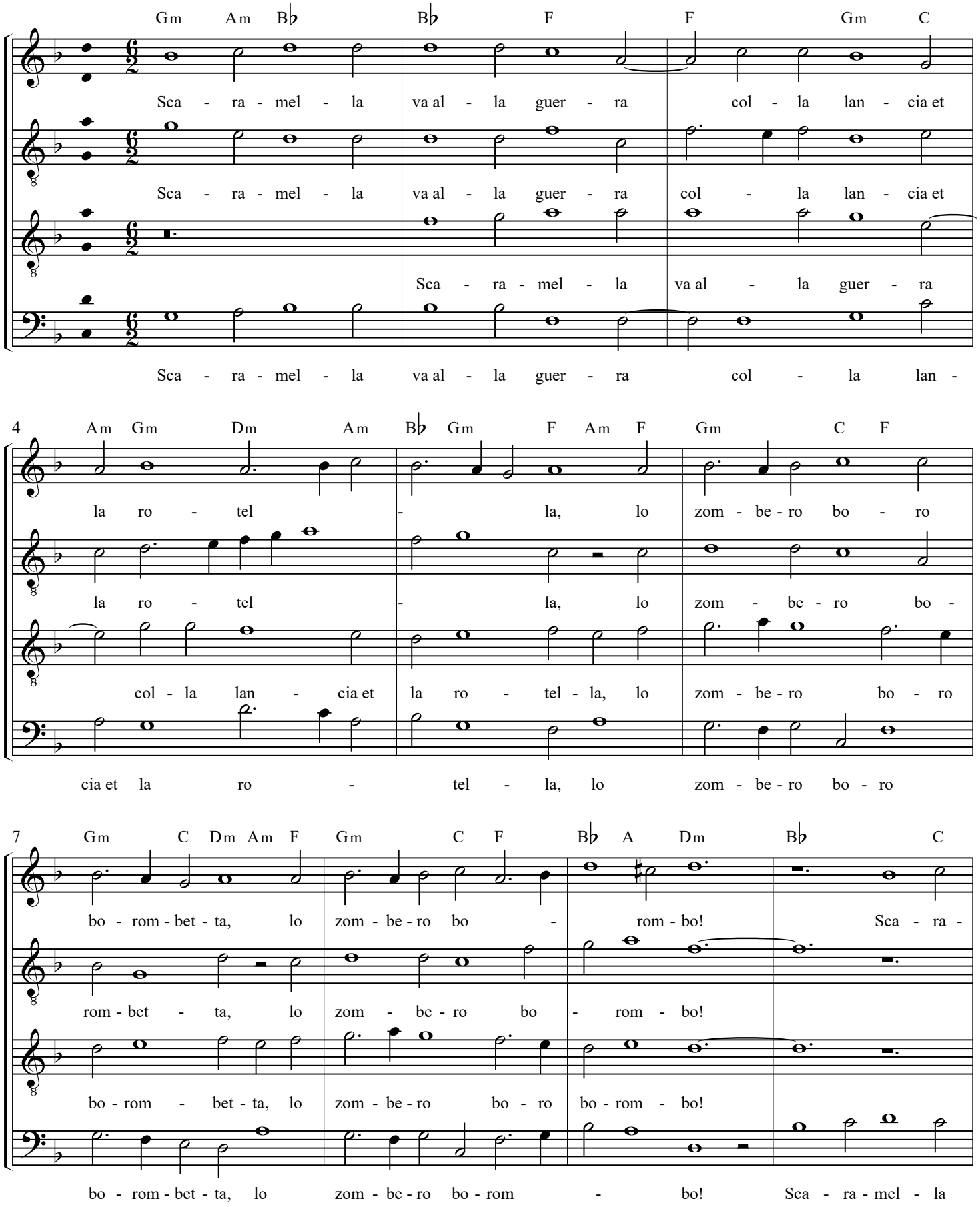

13
Am Dm A Dm C F Dm G Am F G Dm F C Dm A
do_y ma - tan - do.
dos llo - ran - do.
pro - spe - ran - do.
ne vo - lan - do.
te gui - an - do.

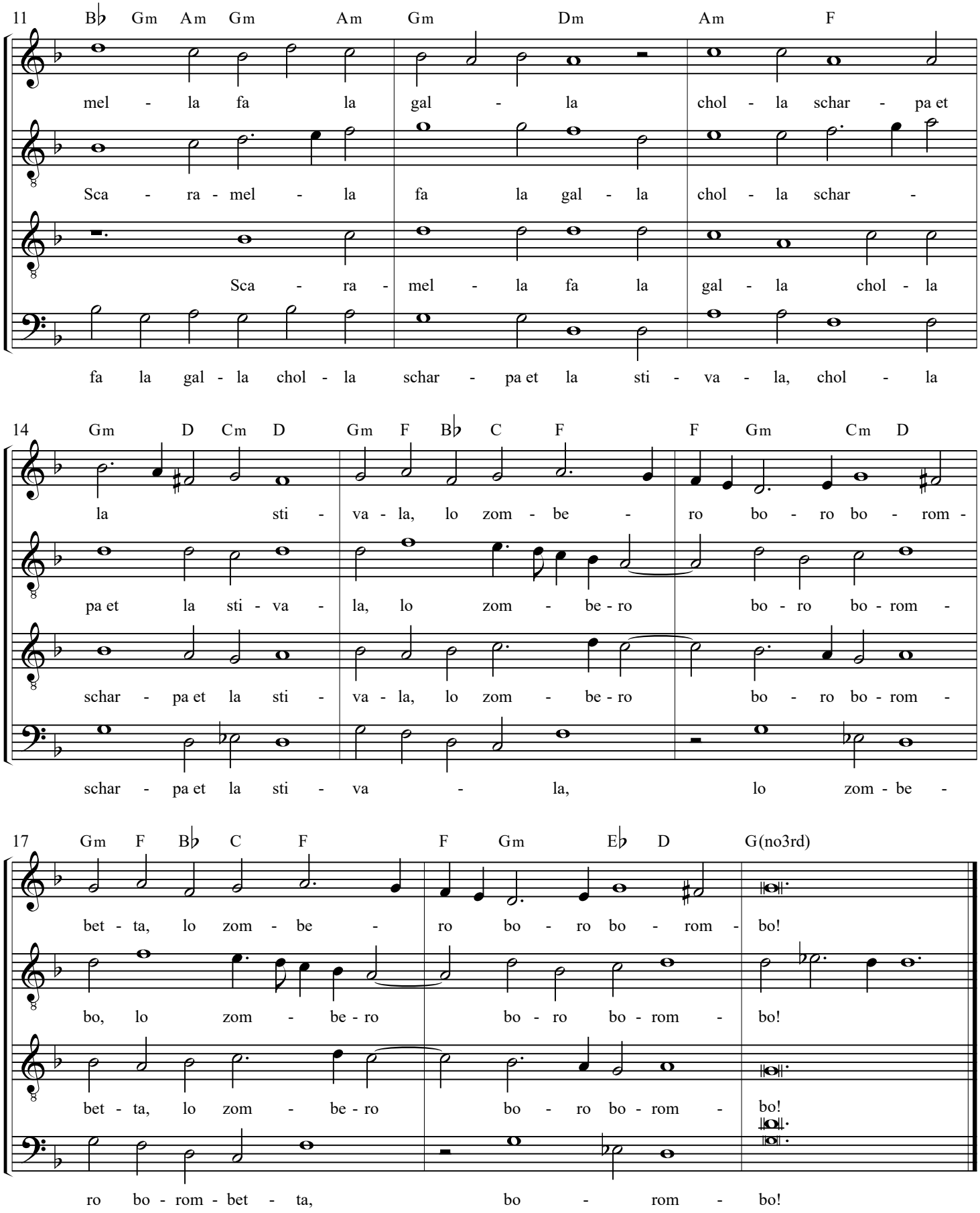
Scaramella va alla guerra

Scaramella is going to war

from *Strambotti, Ode, Frottole, Sonetti, Libro Quarto*, 1505

Josquin des Prez (1450-1521)



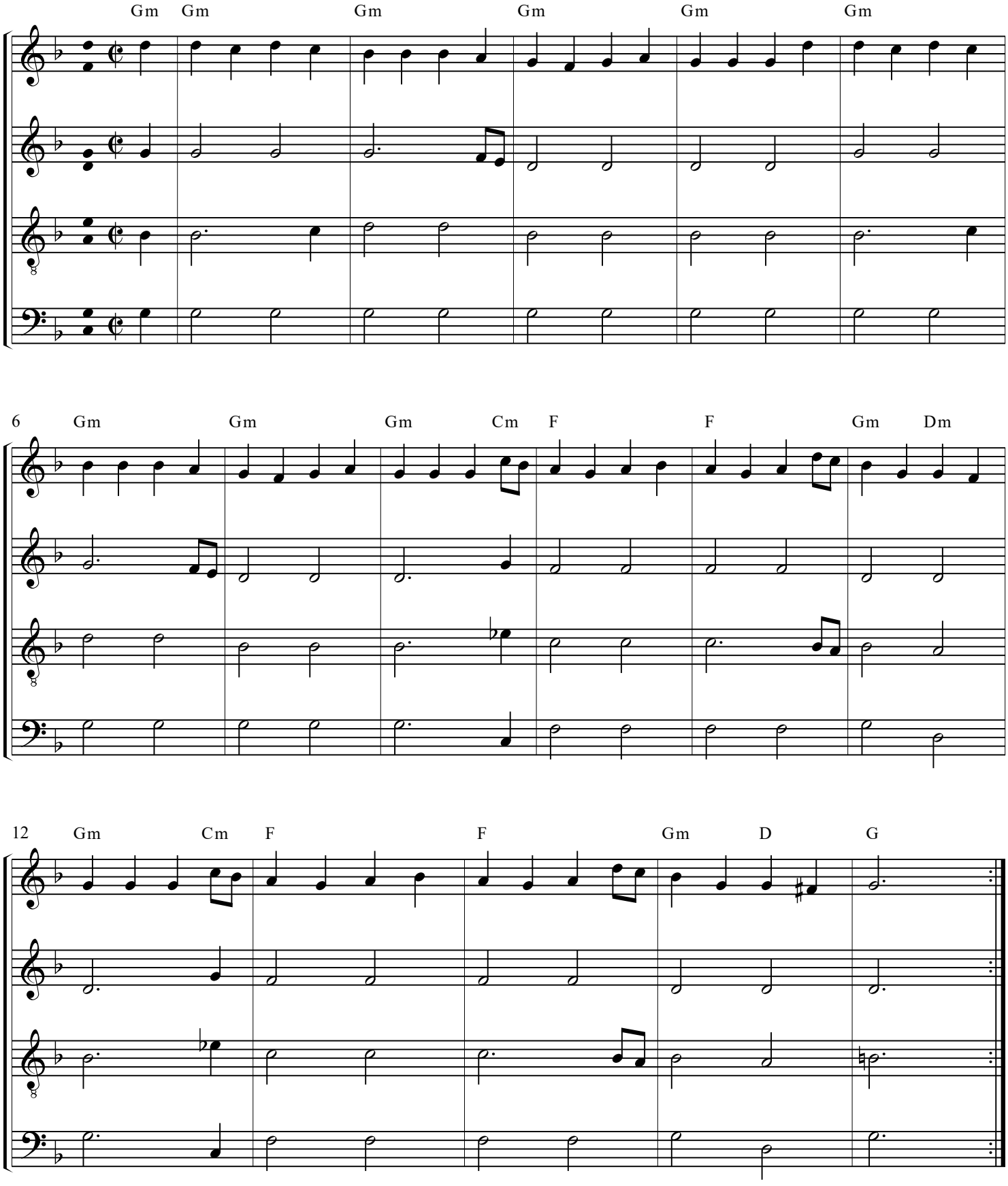


higher note is original in last bass measure

Schiarazula Marazula

from *Il Primo Libro di Balli*, 1578

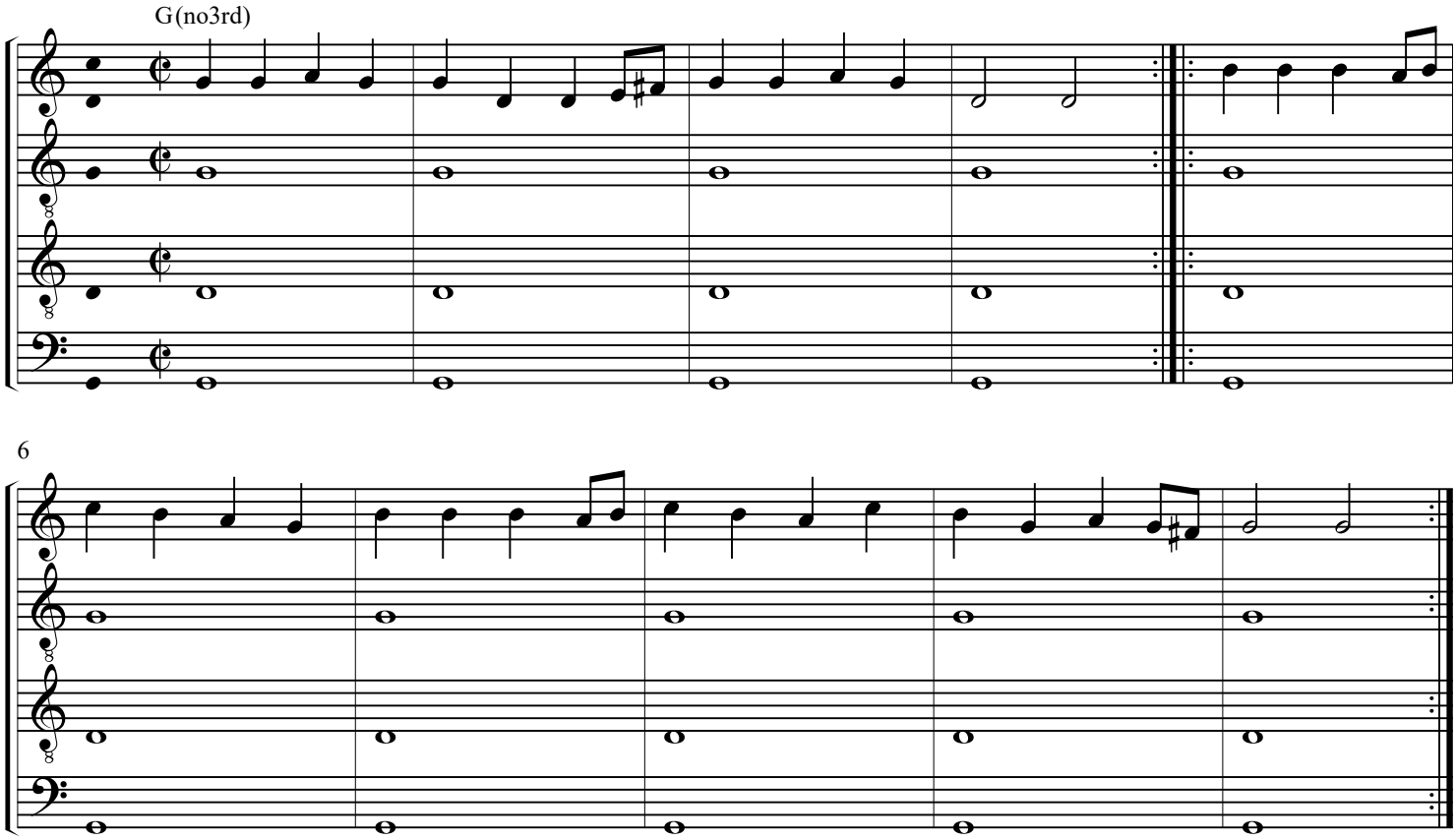
Giorgio Mainerio (c.1535-1582)



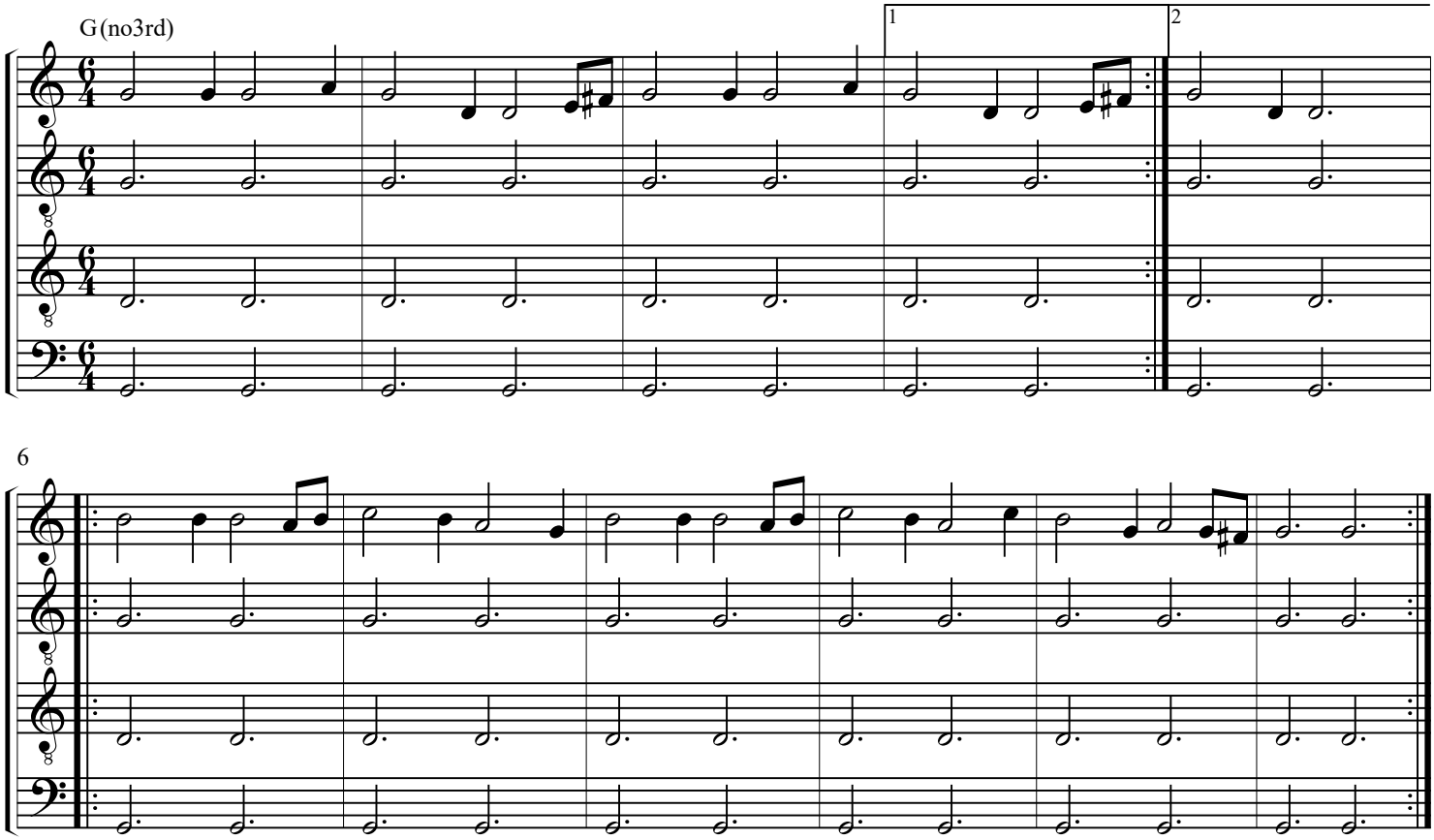
from *Il Primo Libro di Balli*,
1578

Ungarescha

Giorgio Mainerio
(c.1535-1582)



Salterello

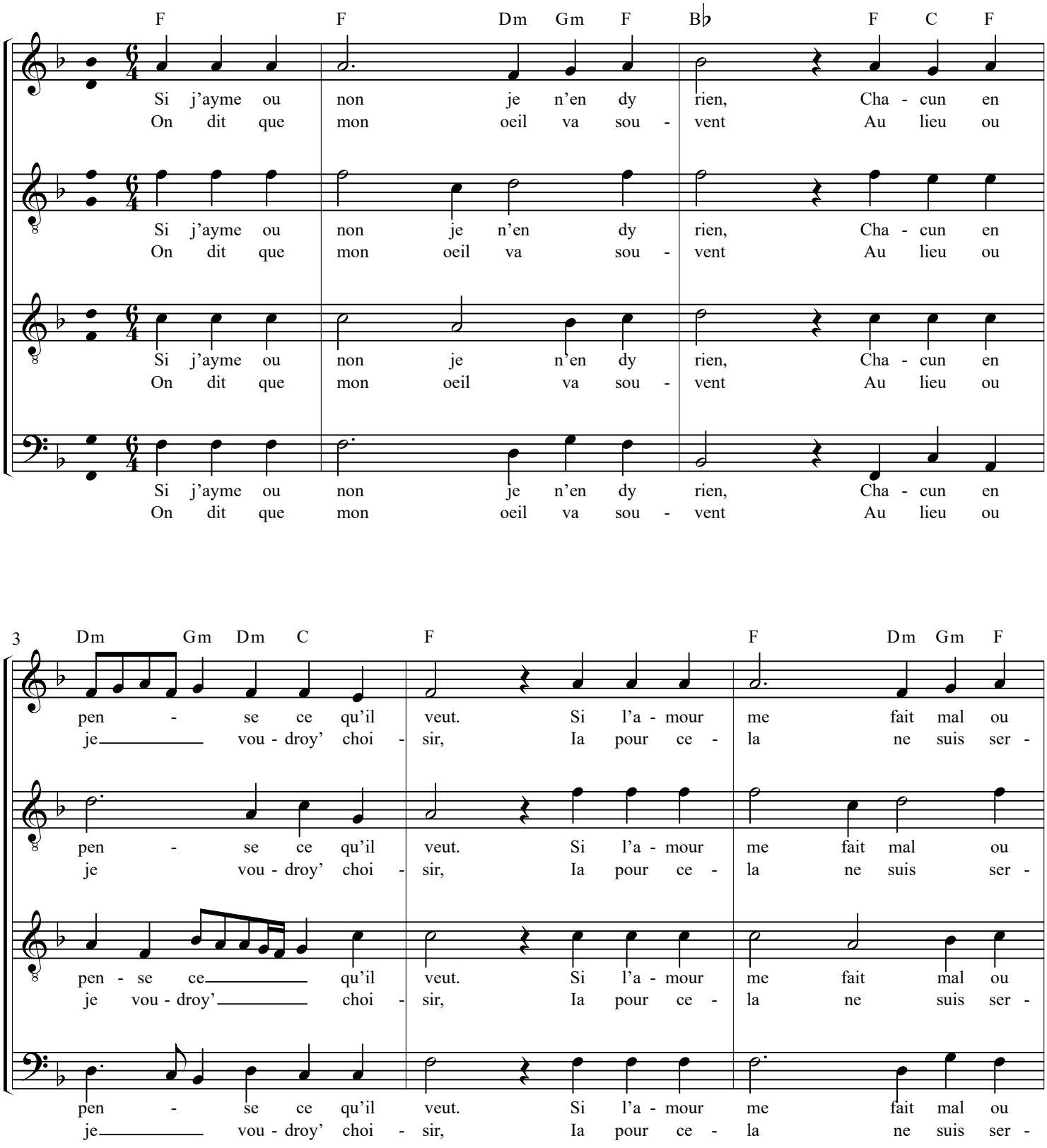


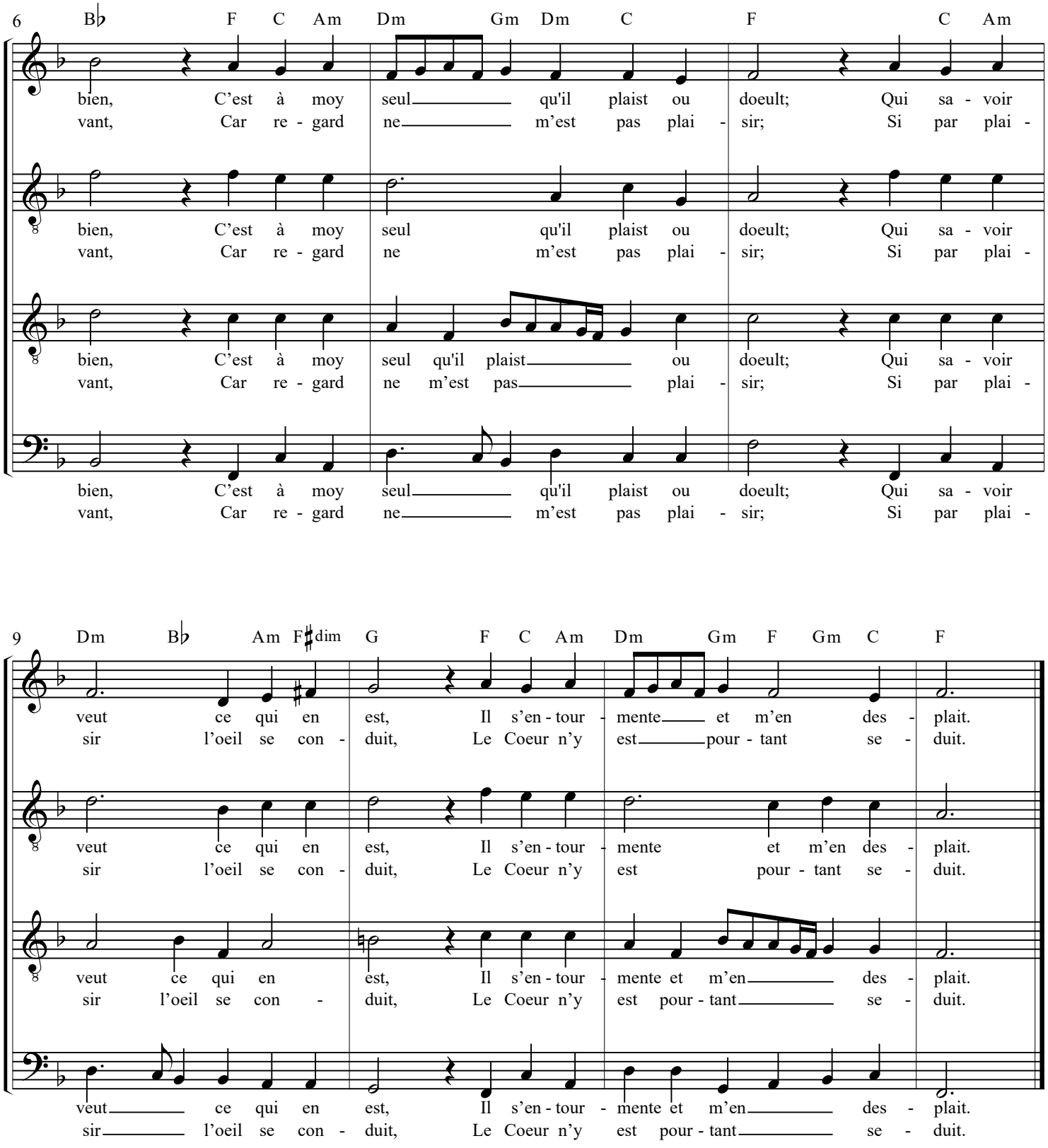
from *Premier livre de chansons en forme de vau de ville*, 1573

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)





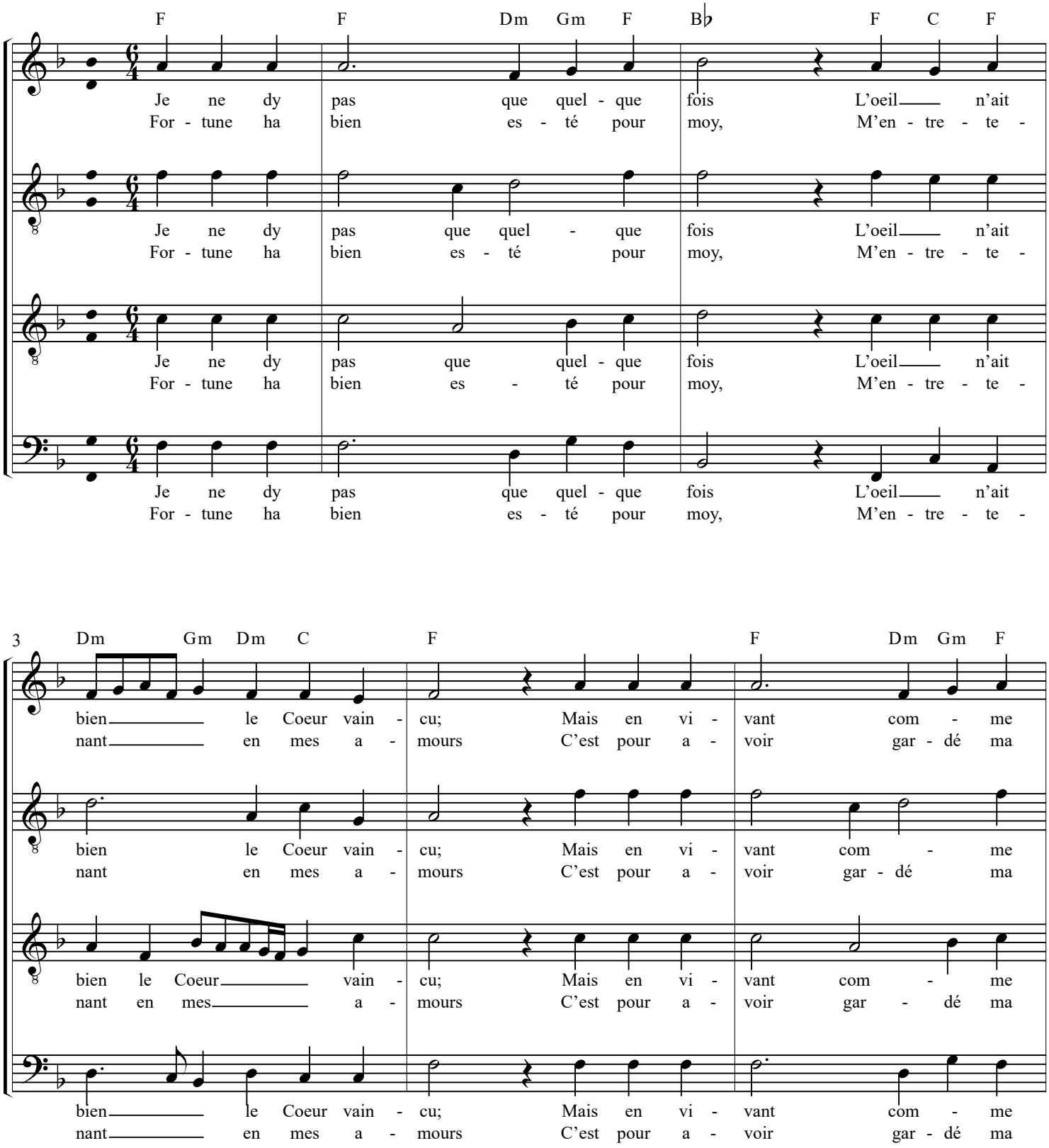
verses 3 & 4 on following pages

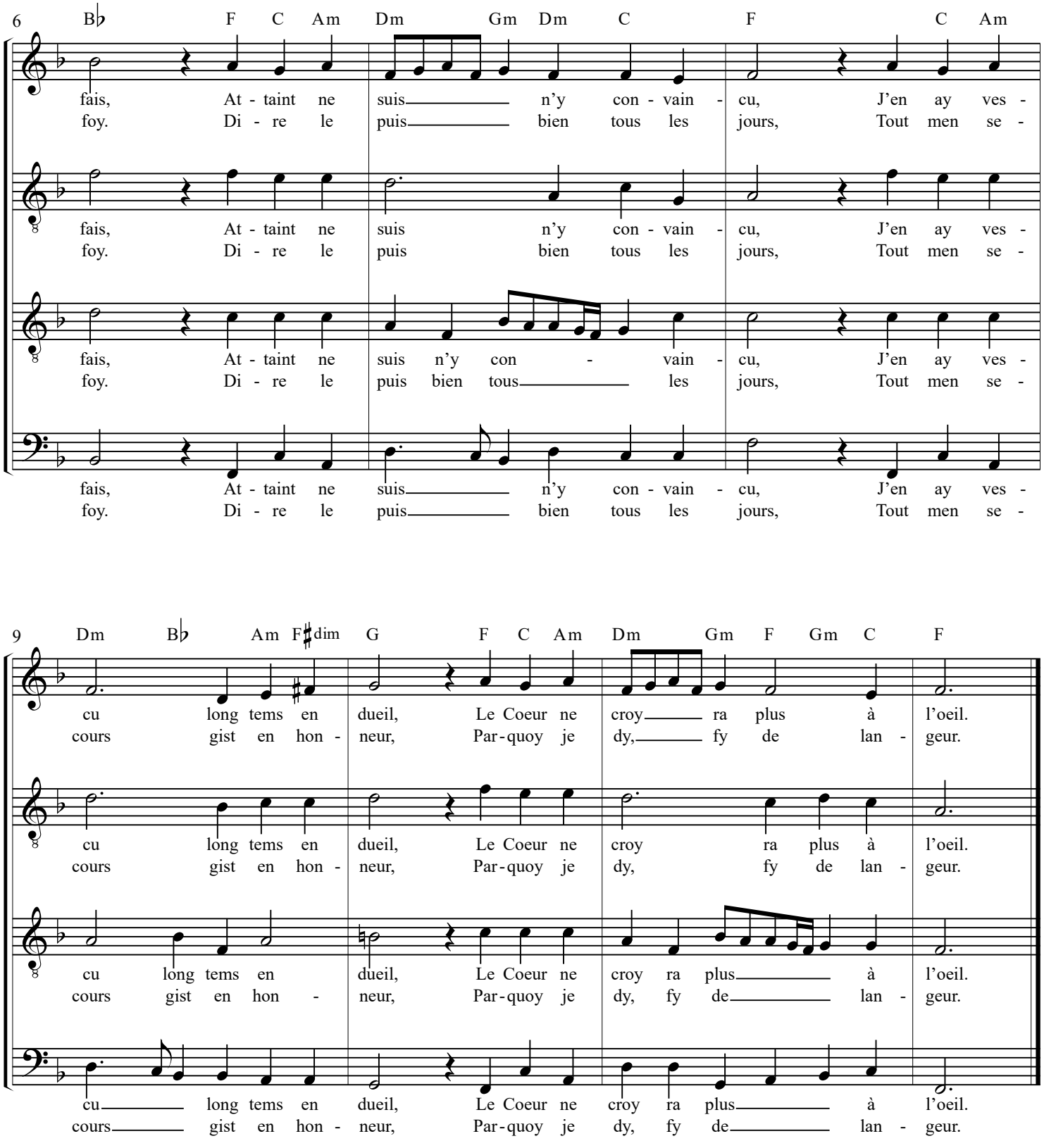
from *Premier livre de chansons en forme de vau de ville*, 1573

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)

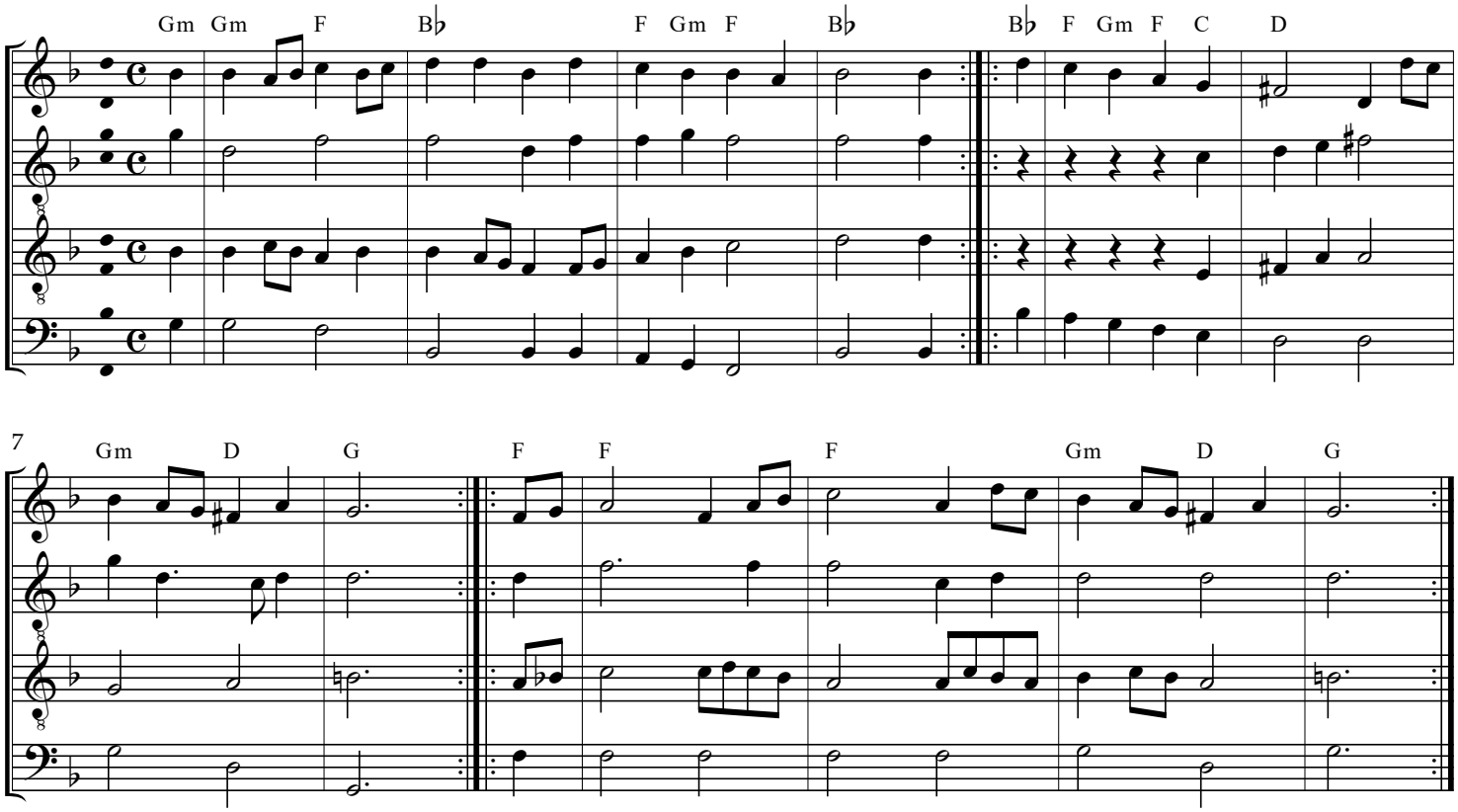



6
B♭ F C Am Dm Gm Dm C F C Am
fais, At - taint ne suis n'y con - vain - cu, J'en ay ves -
foy. Di - re le puis bien tous les jours, Tout men se -
fais, At - taint ne suis n'y con - vain - cu, J'en ay ves -
foy. Di - re le puis bien tous les jours, Tout men se -
fais, At - taint ne suis n'y con - vain - cu, J'en ay ves -
foy. Di - re le puis bien tous les jours, Tout men se -
fais, At - taint ne suis n'y con - vain - cu, J'en ay ves -
foy. Di - re le puis bien tous les jours, Tout men se -
9
Dm B♭ Am F♯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

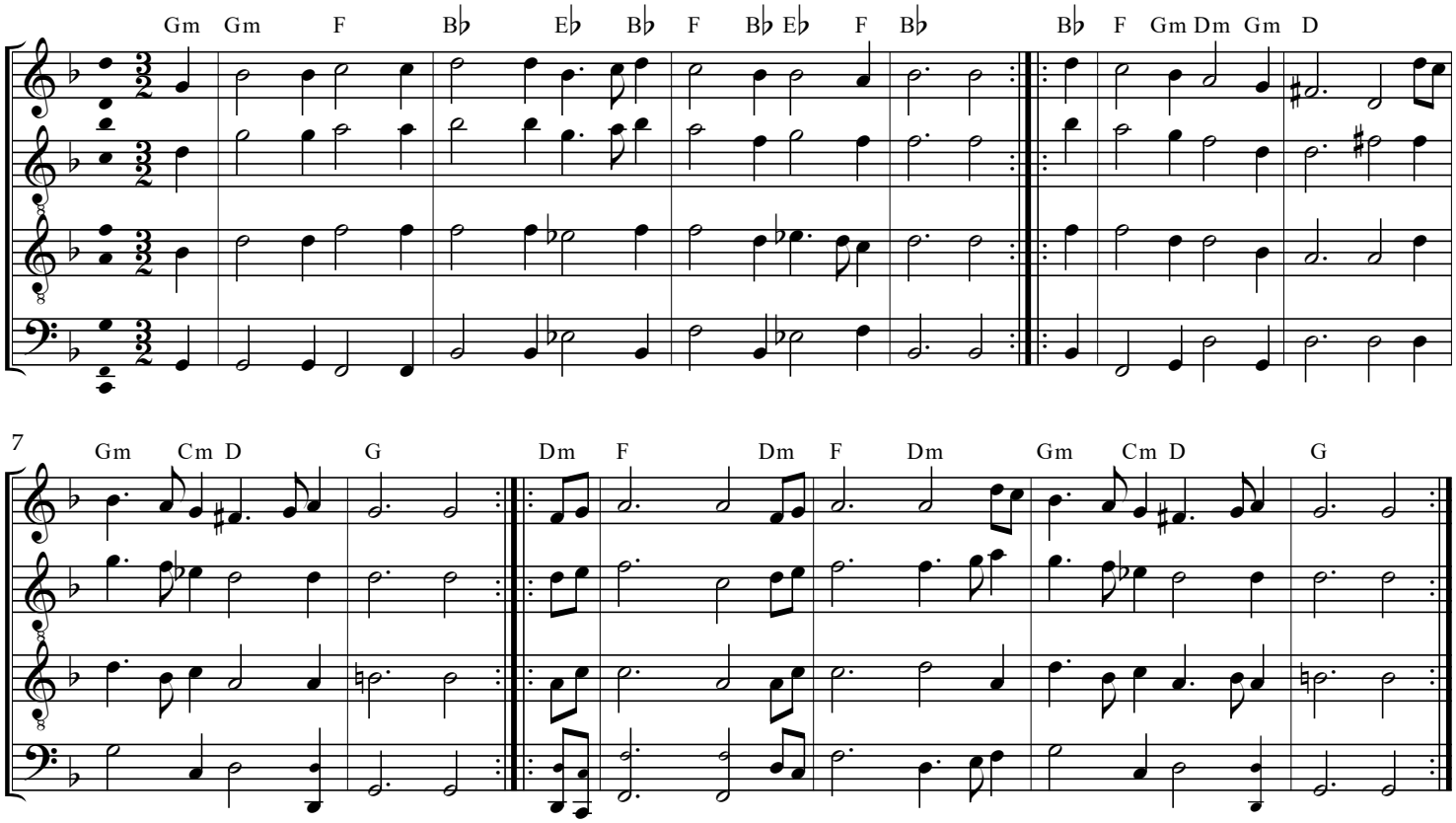
Cesare Negri
(c.1535-after 1604)



from *Il Scolaro*,
1645

Il Spagnoletto

Gasparo Zanetti
(fl.1626-1645)



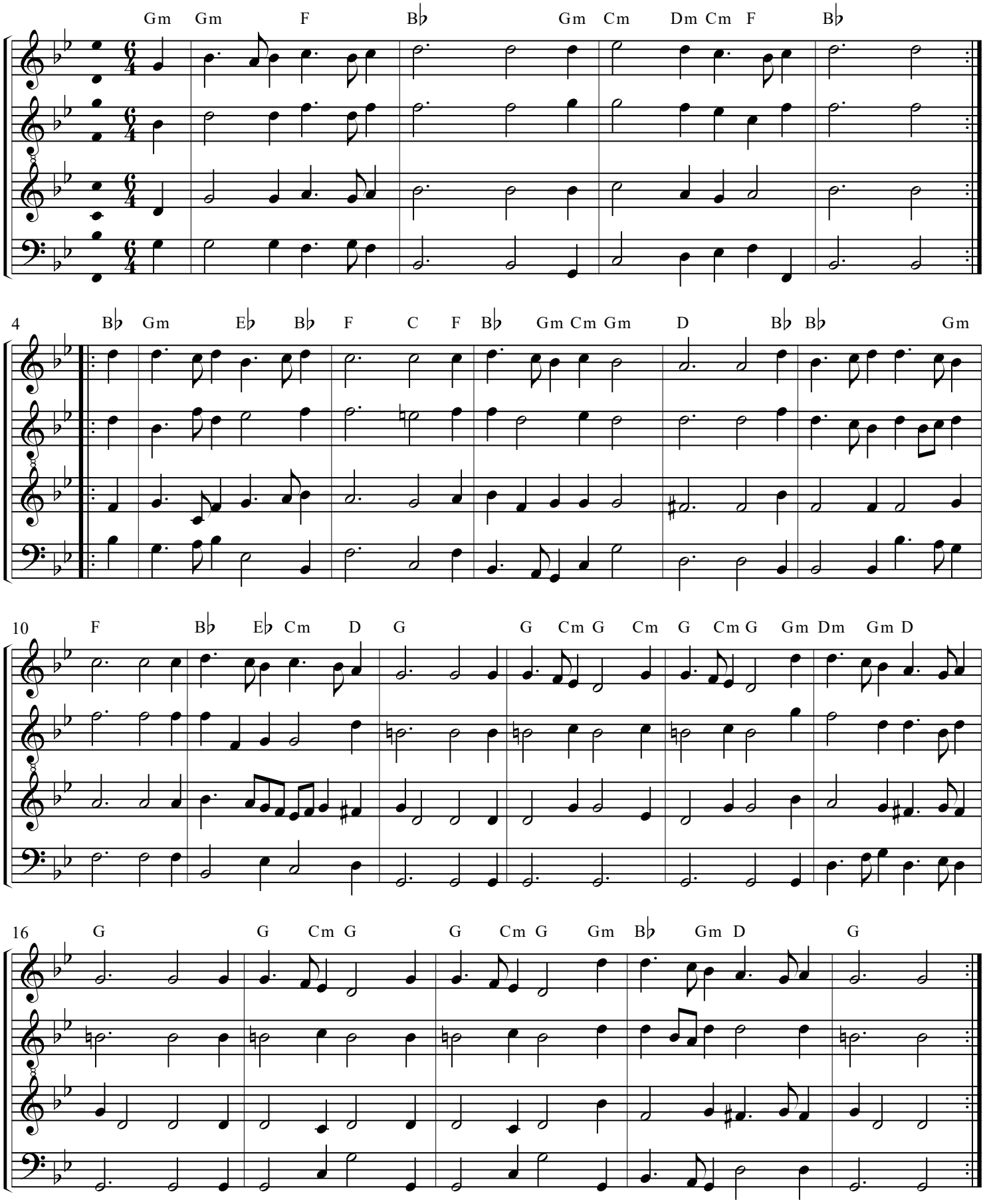
Negri adapted by Steve Hendricks

from *Terpsichore*,
1612

Spagnoletta

XXVIII

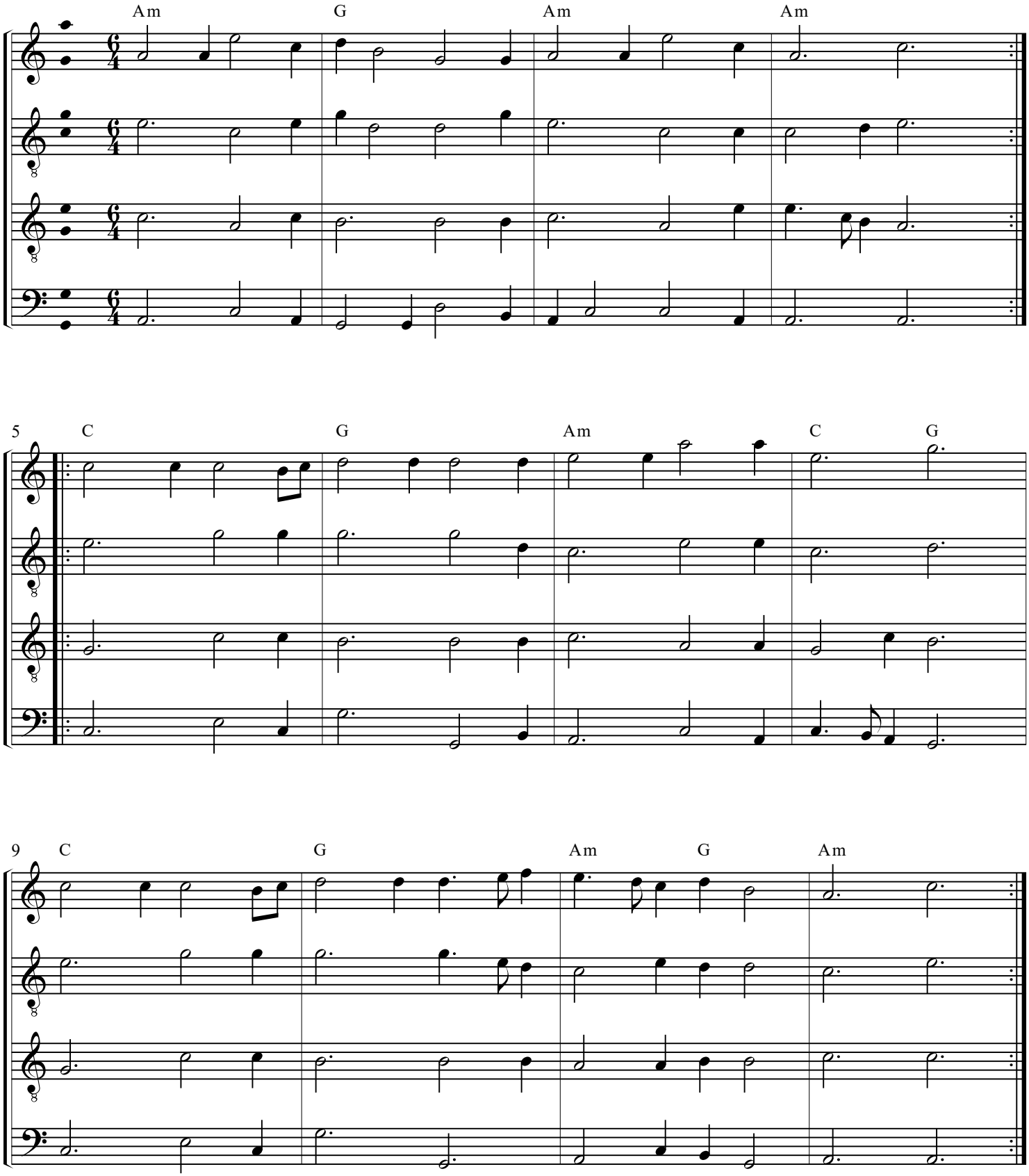
Michael Praetorius
(c.1571-1621)



from *The English Dancing Master*, 1651

Stingo,
Or the Oyle of Barly

John Playford
(1623-1686)

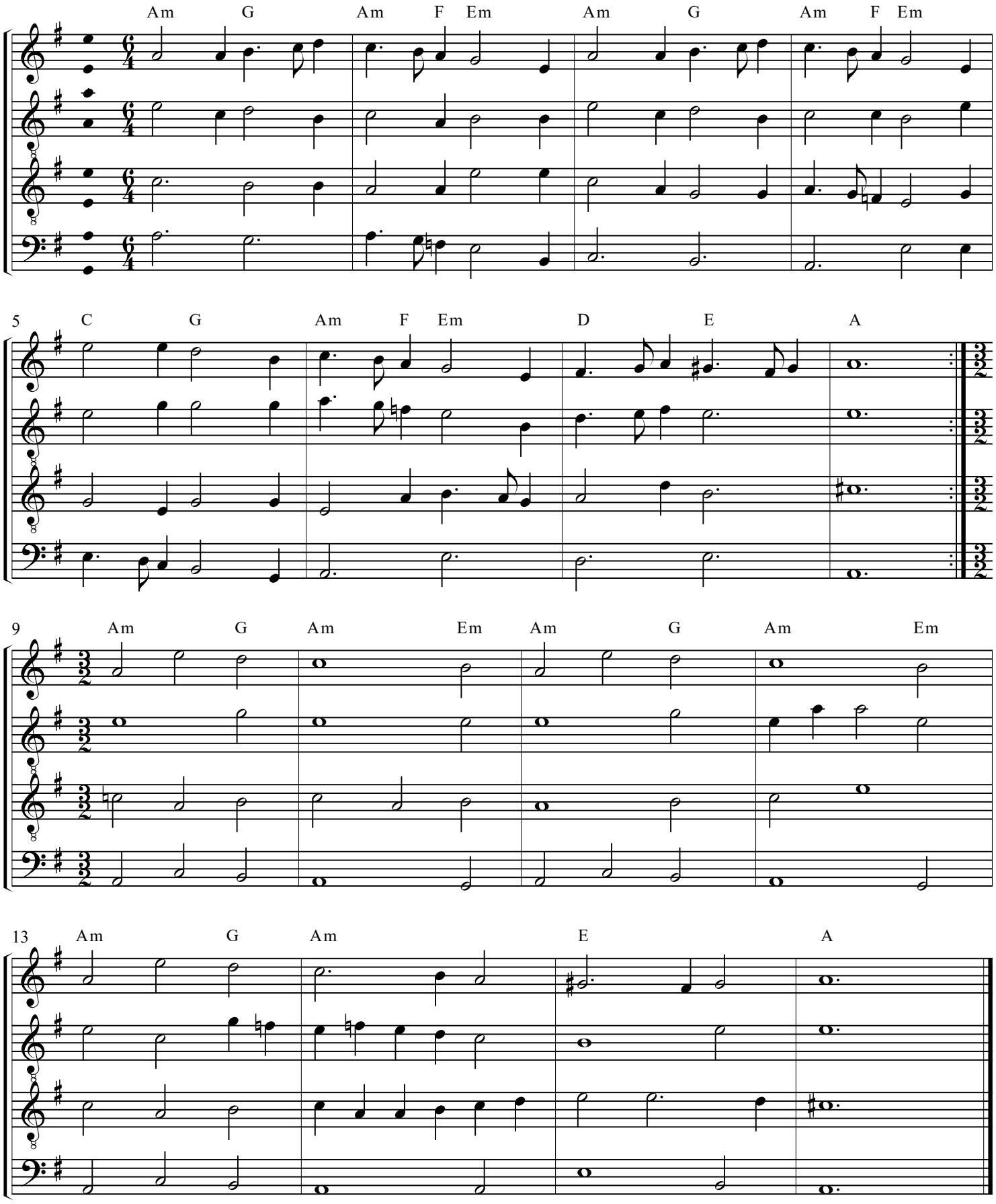


setting by Steve Hendricks

Jenny pluck Pears

from *The English Dancing Master*, 1651

John Playford (1623-1686)



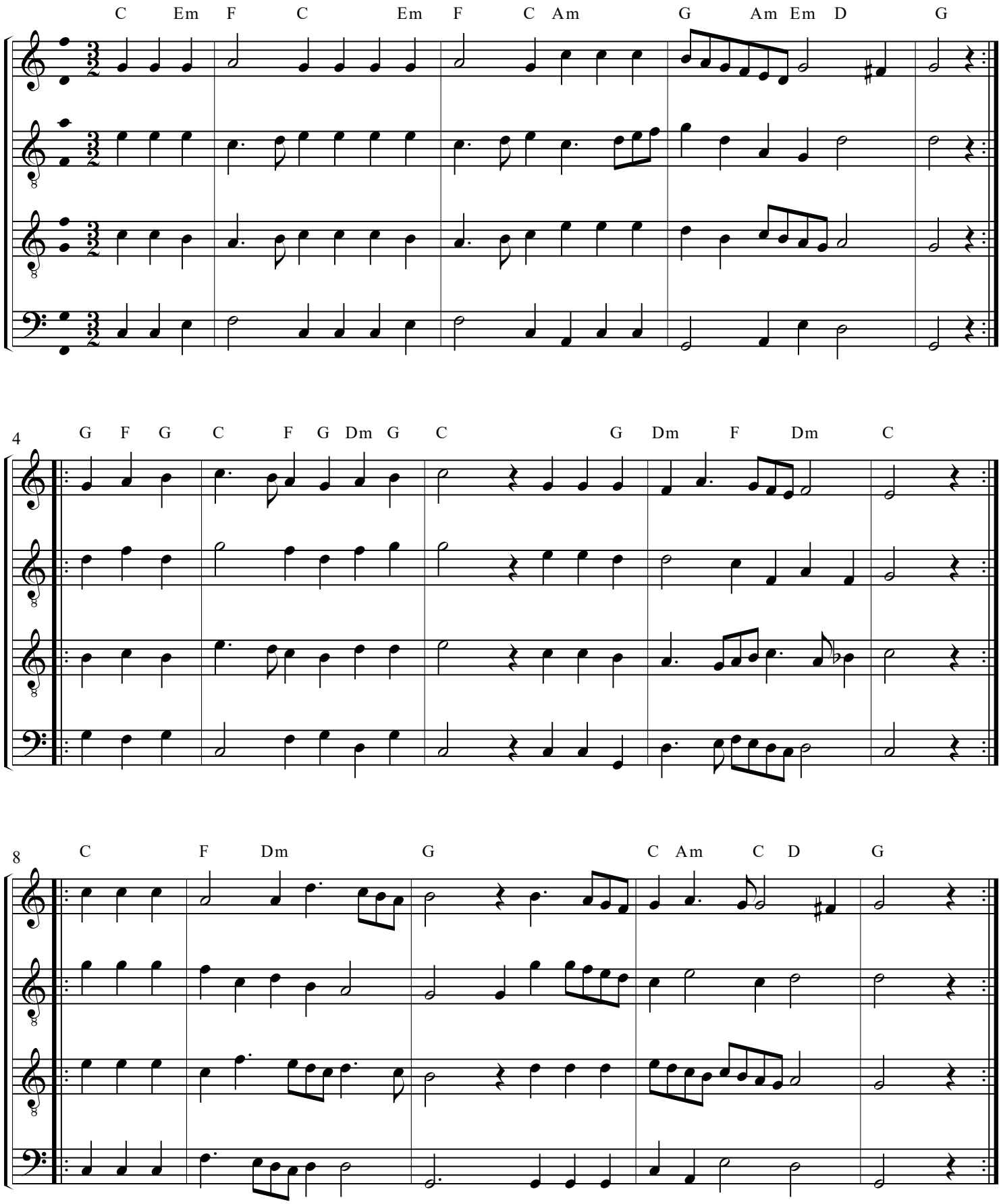
setting by Steve Hendricks

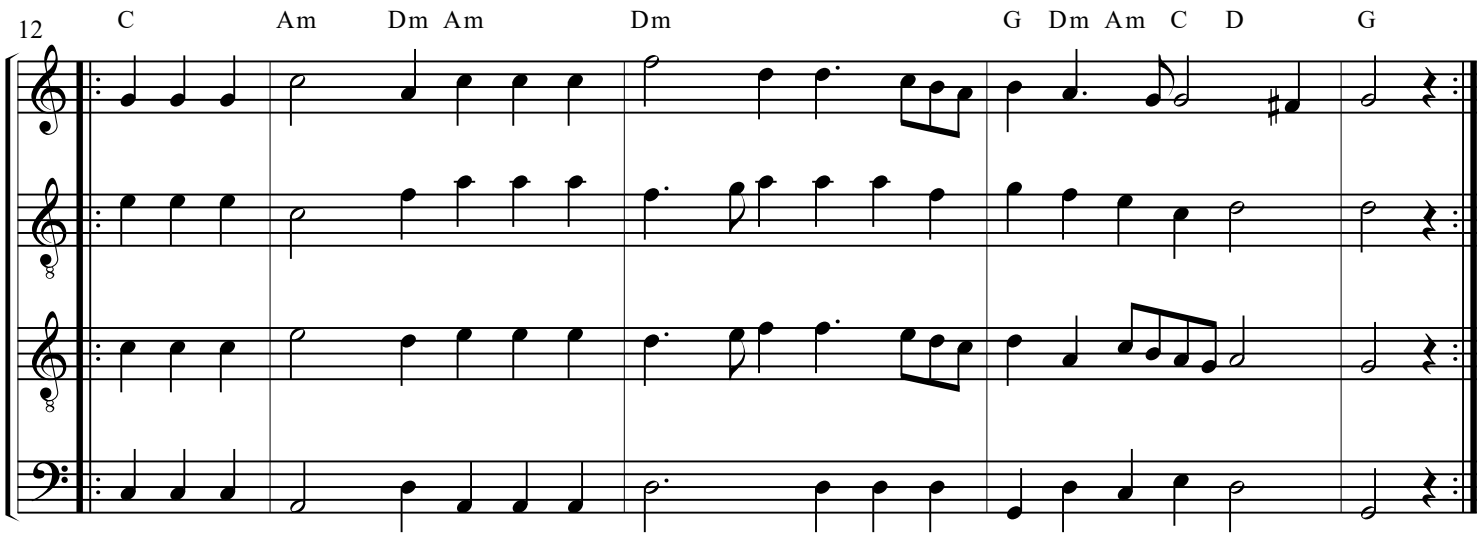
from *Musique de Joie*,
c.1540

Ta bone grace

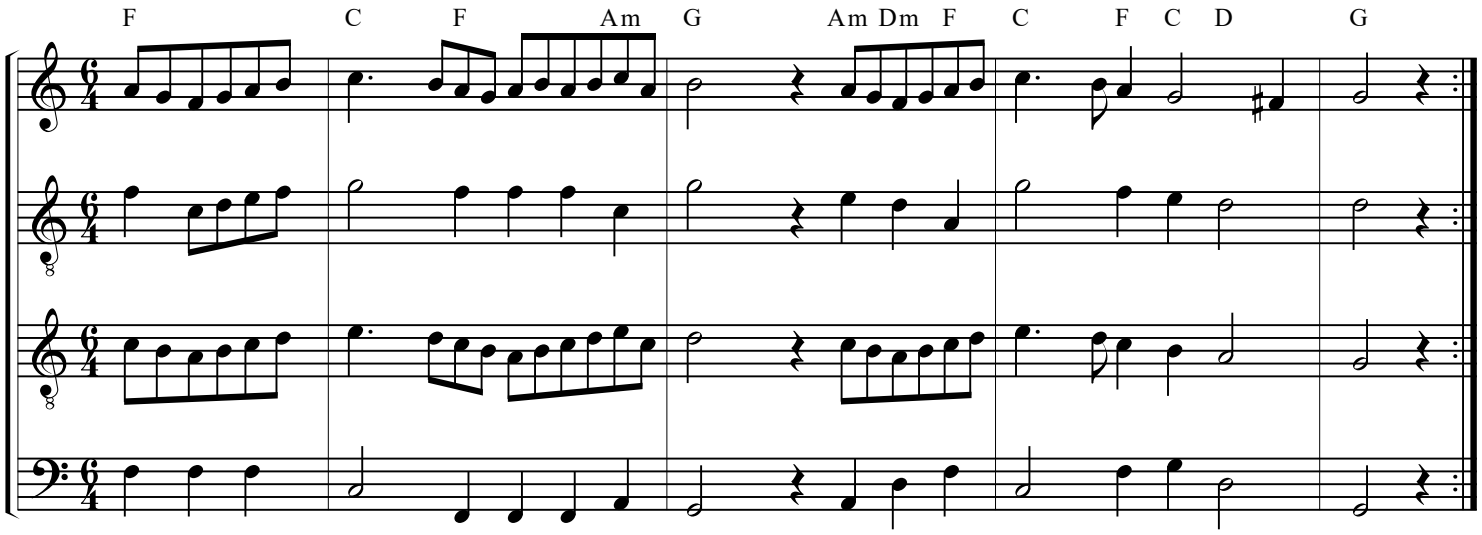
Bassedance

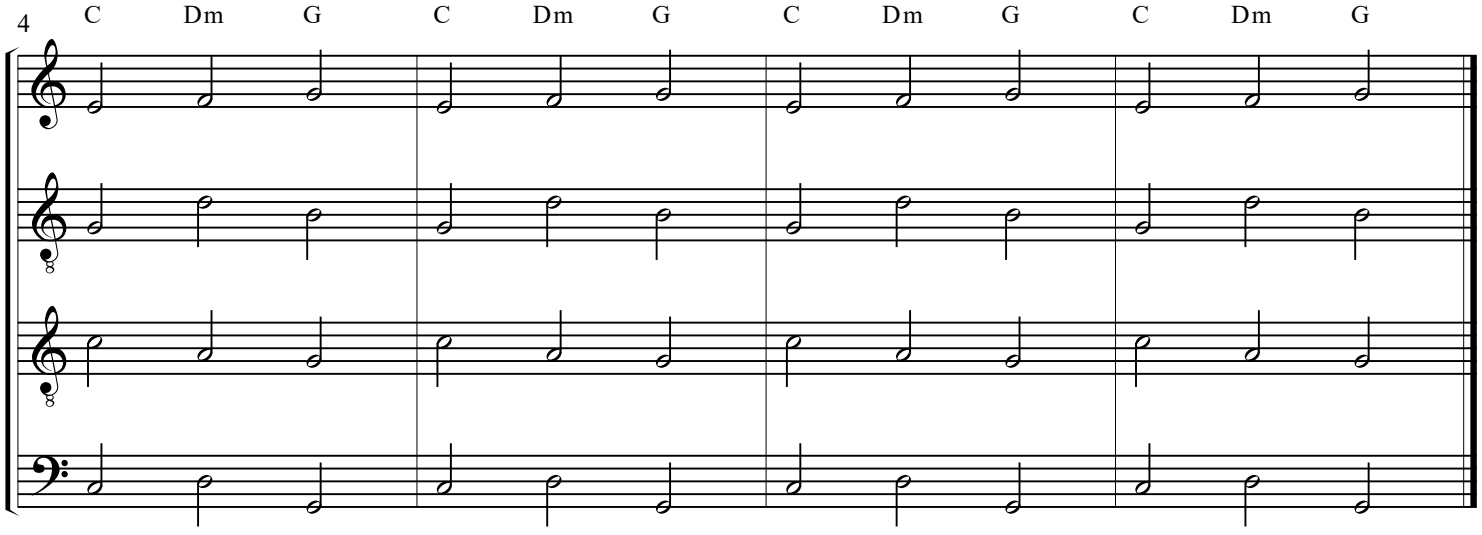
Jacques Moderne
(c.1495-c.1562)




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

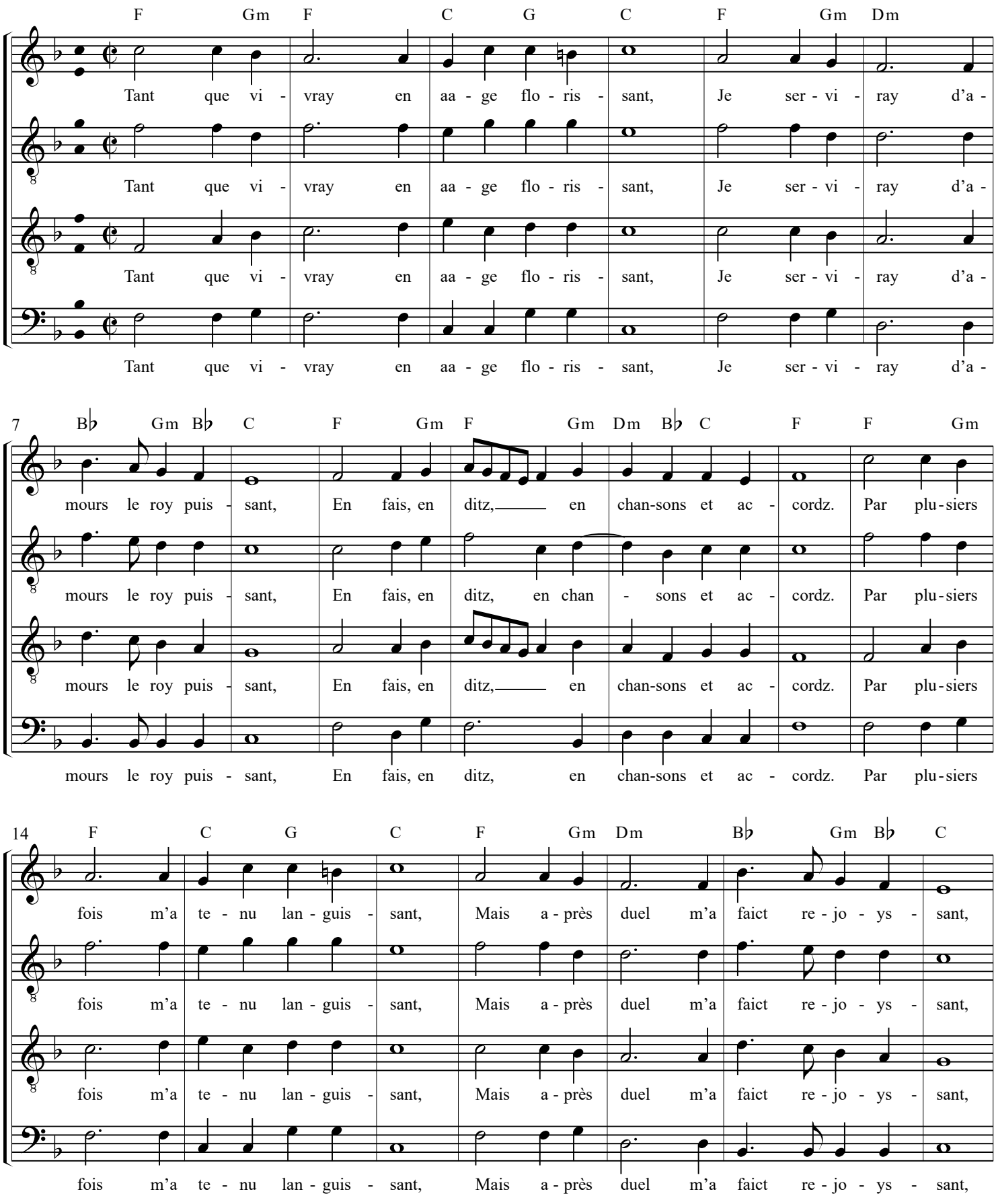

4
C Dm G
C Dm G
C Dm G
C Dm G

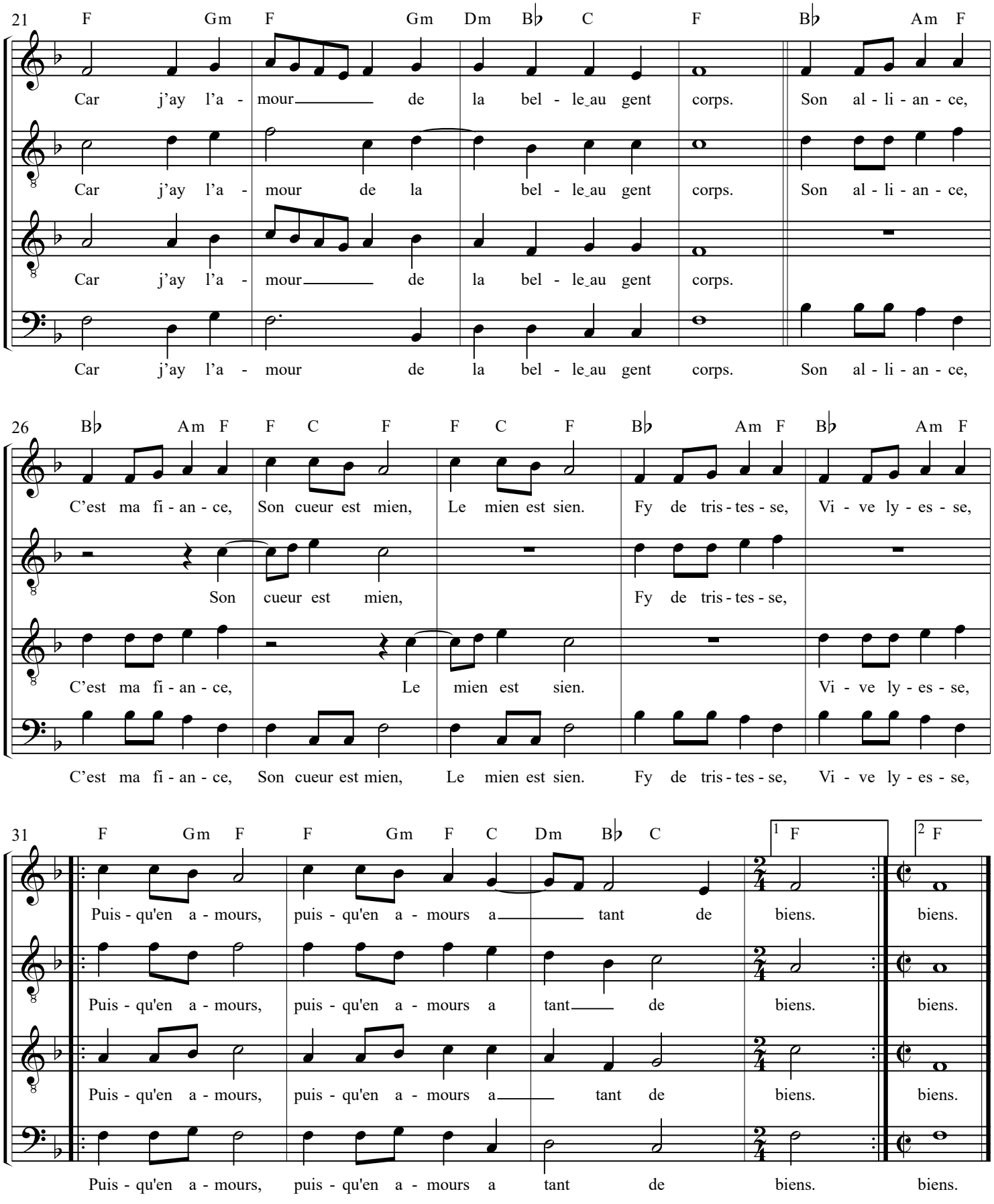
from *Chansons Nouvelles*, 1527

Tant que vivrai

As long as I live
verse 1

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





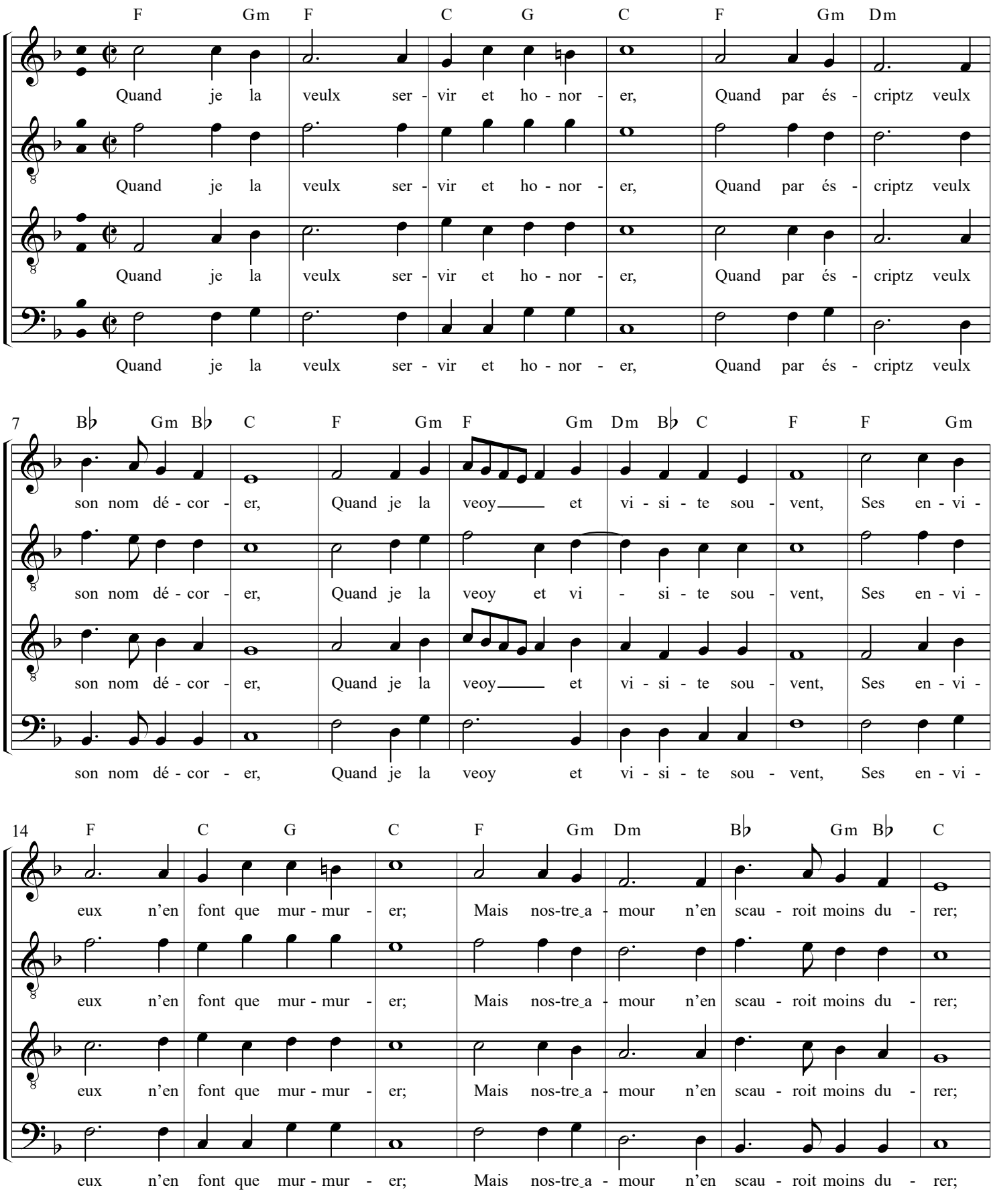
verse 2 on following pages

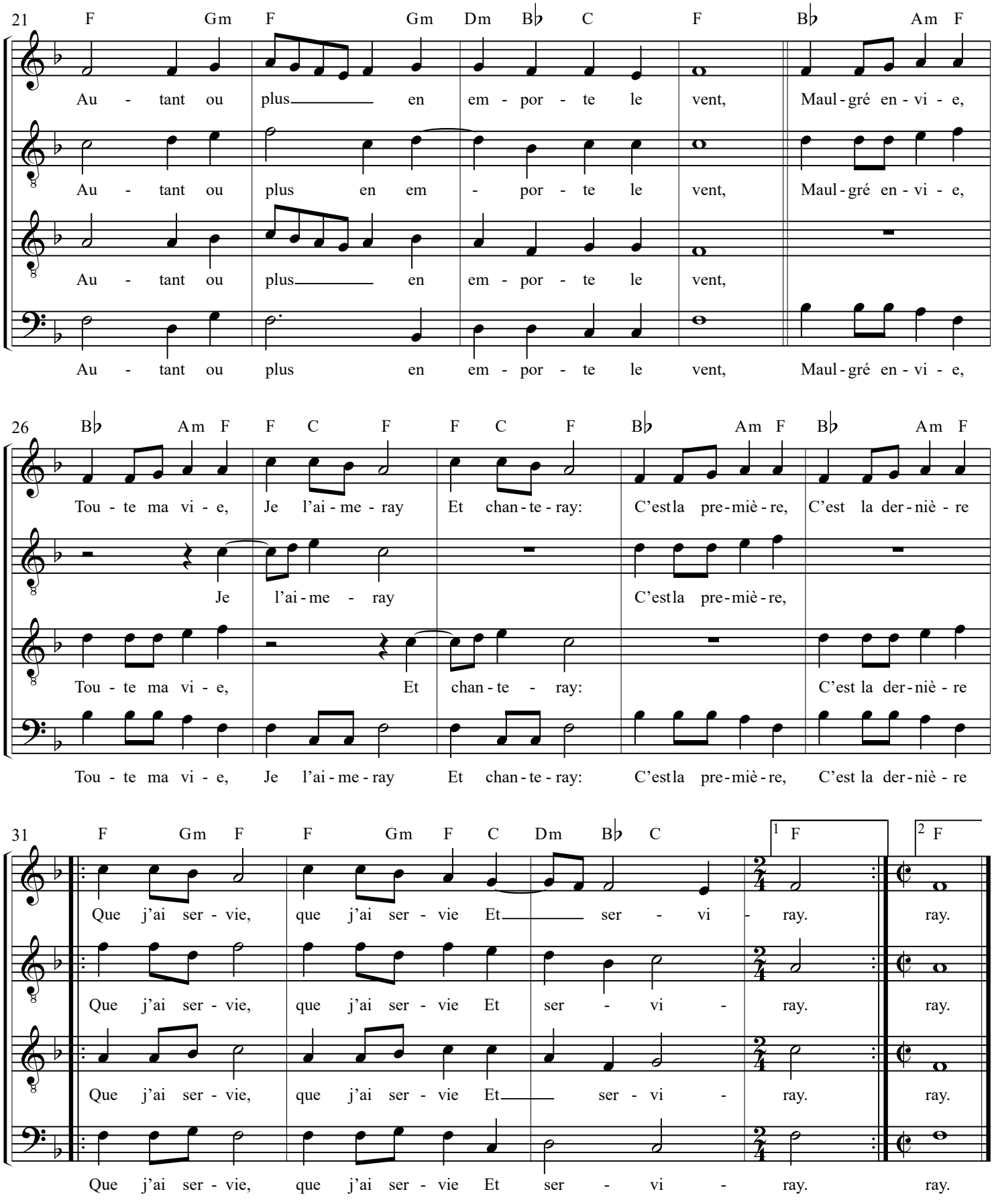
from *Chansons Nouvelles*, 1527

Tant que vivrai

As long as I live
verse 2

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

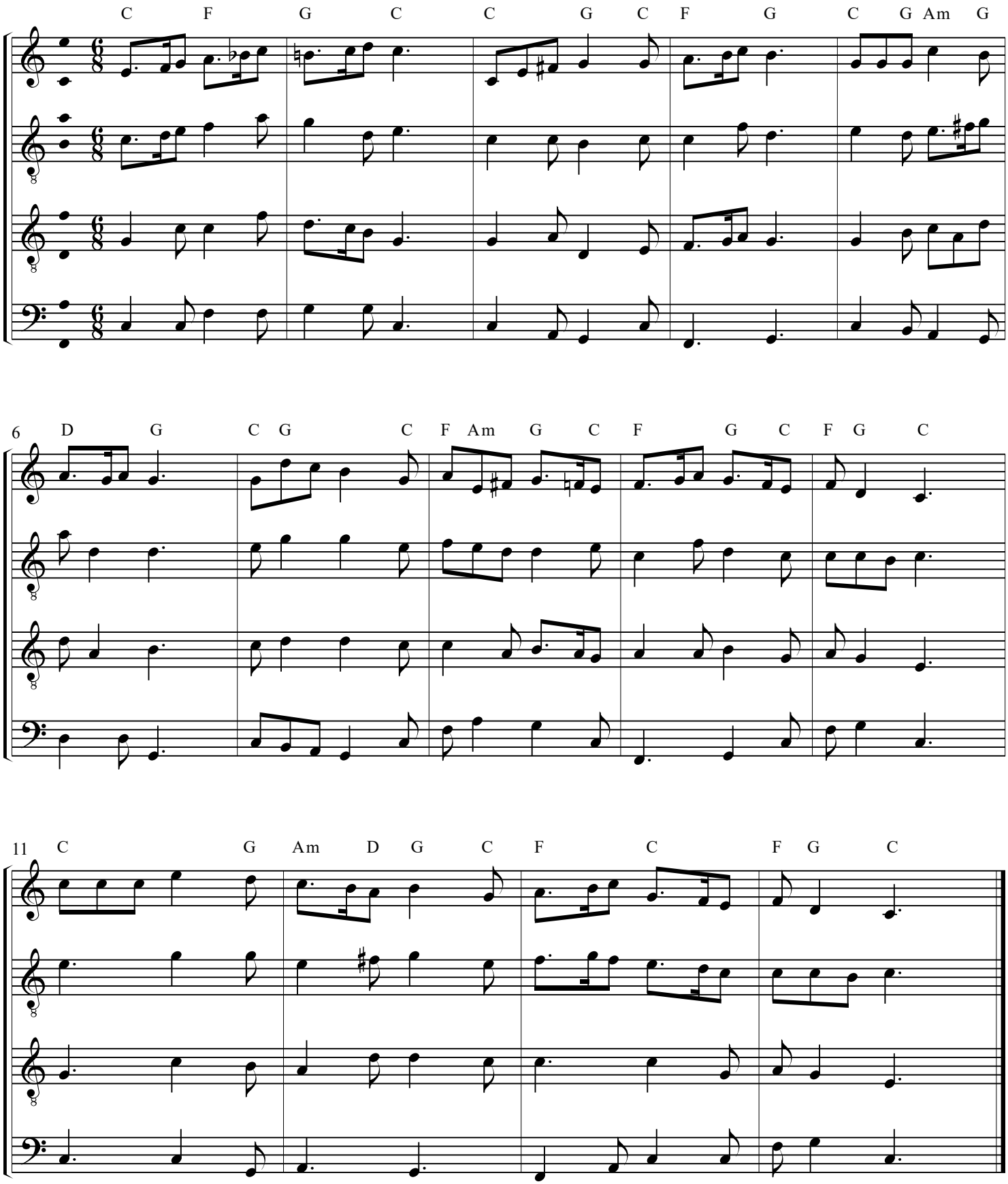



21
F Gm F Gm Dm B♭ C F B♭ Am F
Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,
Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,
Au - tant ou plus en em - por - te le vent,
Au - tant ou plus en em - por - te le vent, Maul - gré en - vi - e,
26
B♭ Am F F C F F C F B♭ Am F B♭ 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♭ C
1 F
2 F
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.

from the Wickhambrook lute book,
Yale Ma.21.W.632, c.1595

Tarletones riserrectione

John Dowland
(1563-1626)

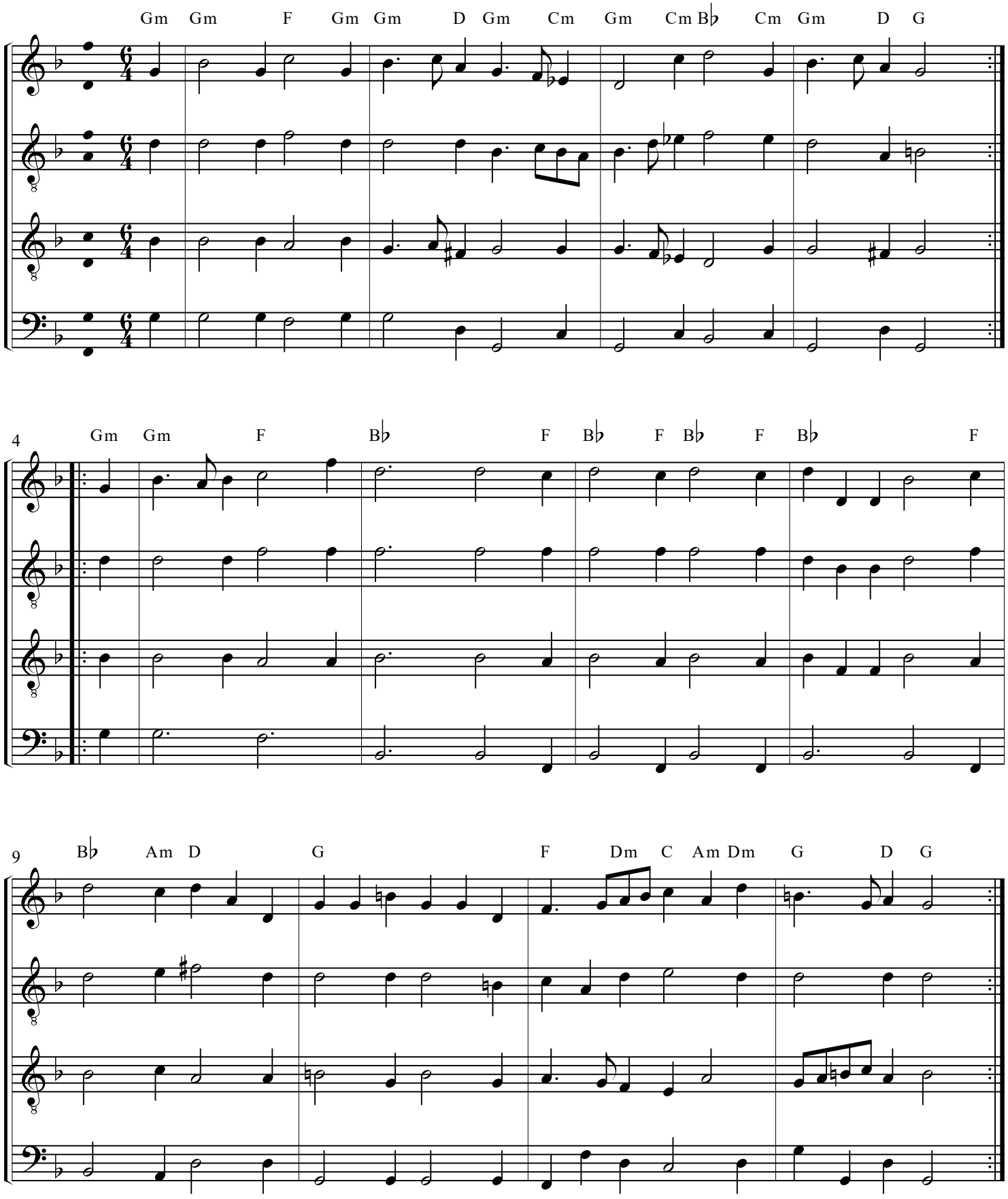


adapted by Steve Hendricks

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

Tarletons jigg

Anon.

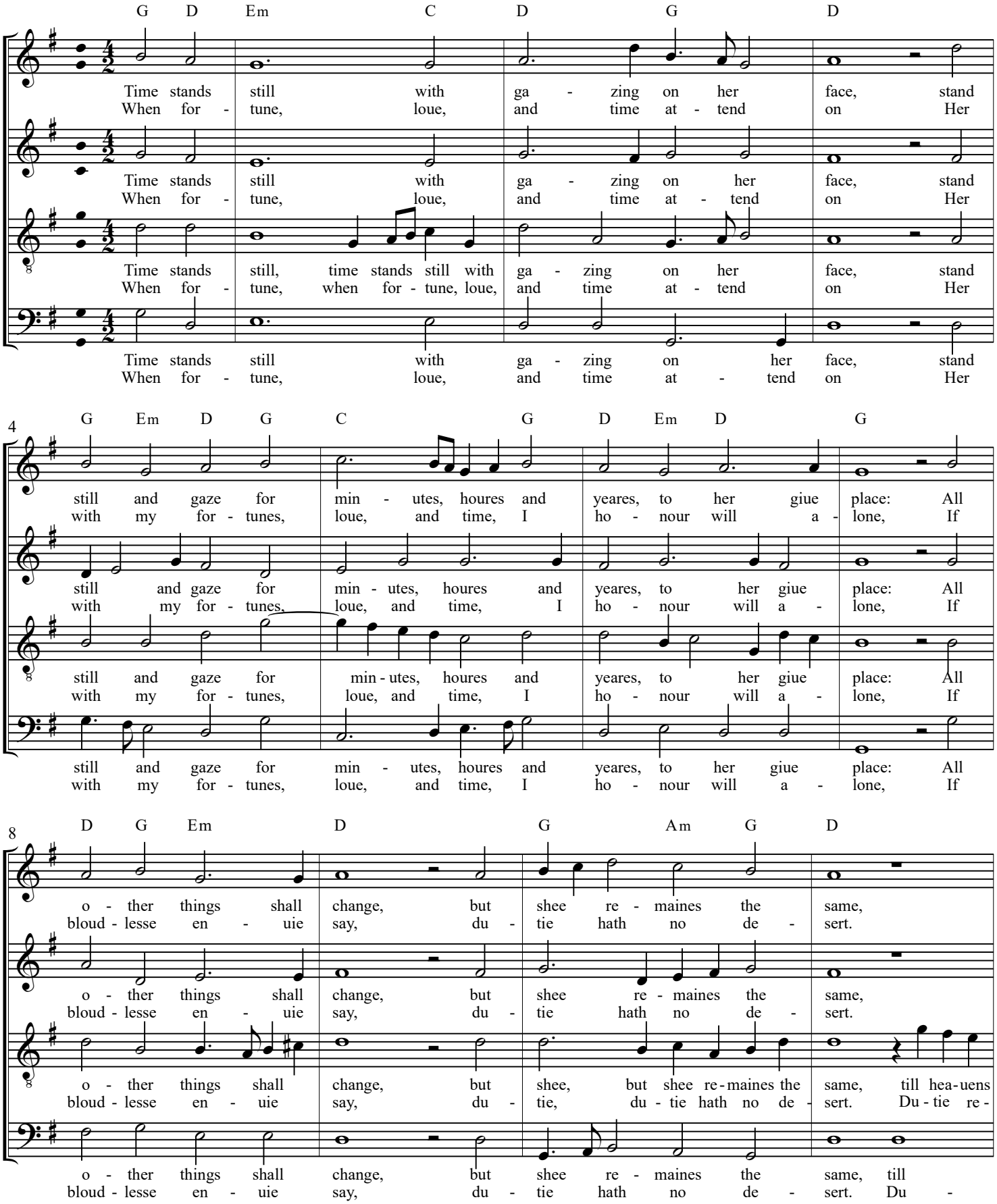


adapted by Steve Hendricks

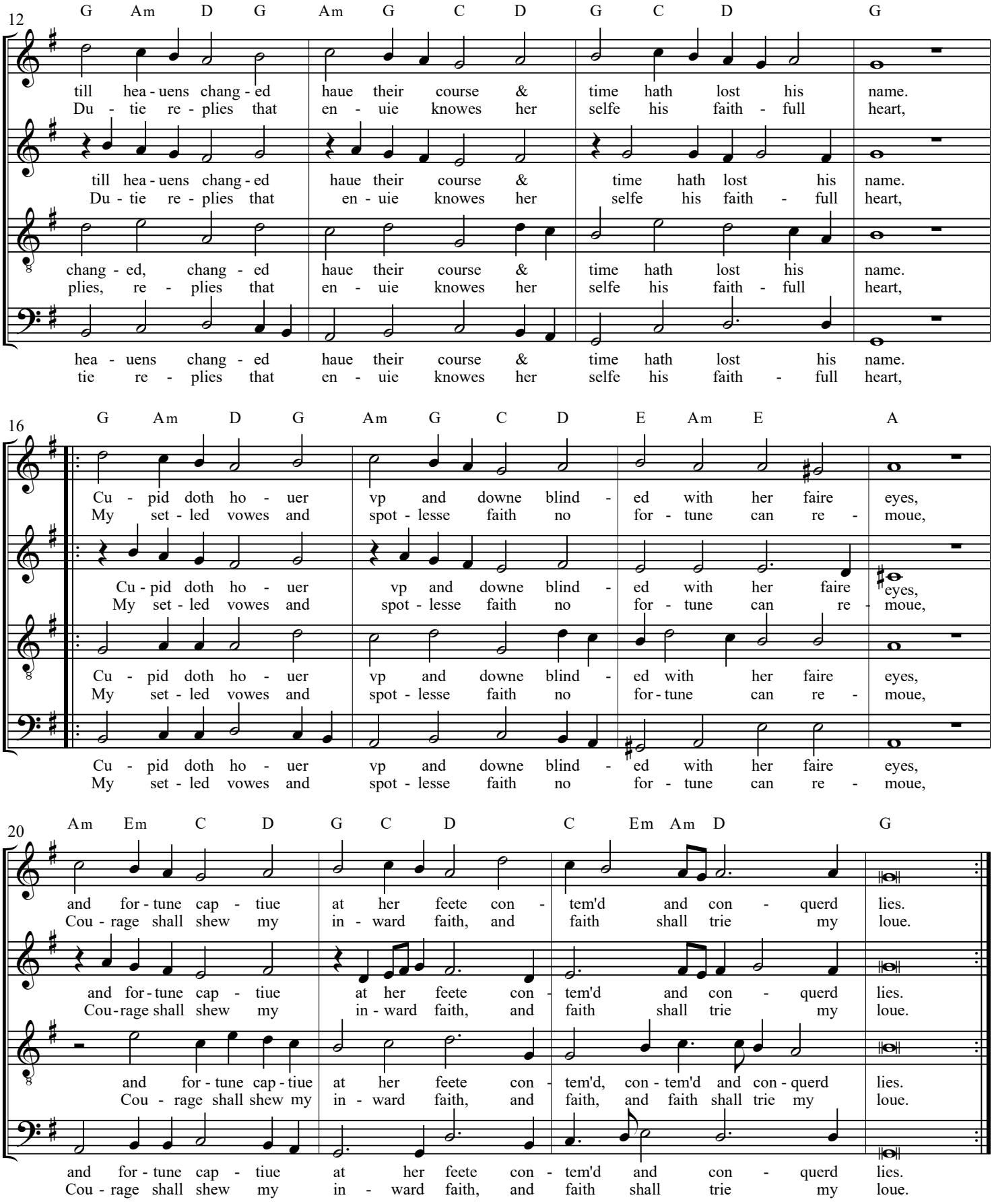
from *The Third and Last Booke of Songs or Aires*, 1603

Time stands still

John Dowland
(1563-1626)



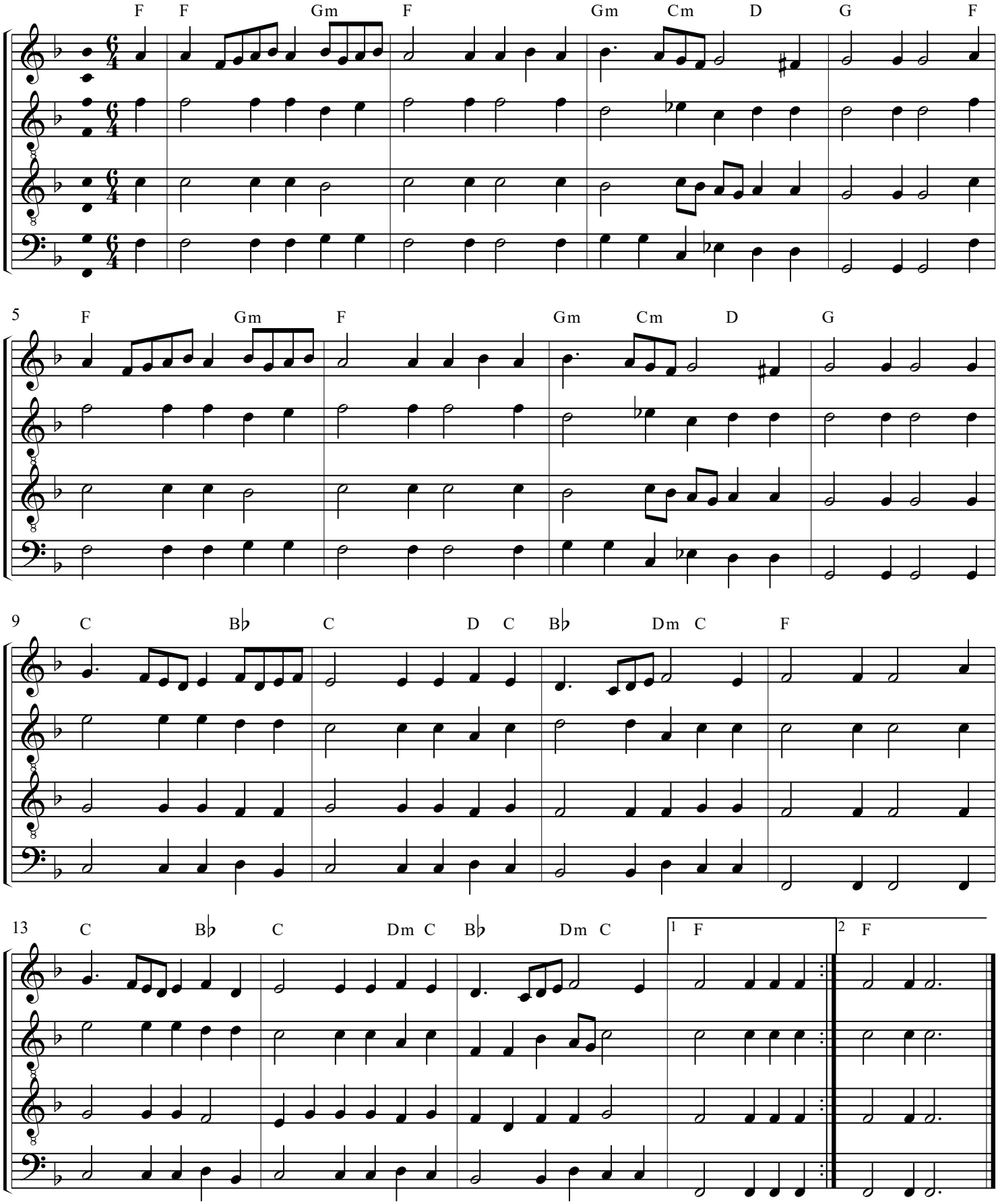
adapted by Steve Hendricks


12
G Am D G Am G C D G C D G
till hea - uens chang - ed haue their course & time hath lost his name.
Du - tie re - plies that en - uie knowes her selfe his faith - full heart,
till hea - uens chang - ed haue their course & time hath lost his name.
Du - tie re - plies that en - uie knowes her selfe his faith - full heart,
chang - ed, chang - ed haue their course & time hath lost his name.
plies, re - plies that en - uie knowes her selfe his faith - full heart,
hea - uens chang - ed haue their course & time hath lost his name.
tie re - plies that en - uie 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 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 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 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 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, con - tem'd and con - querd lies.
Cou - rage shall shew my in - ward faith, and 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.

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

Torza

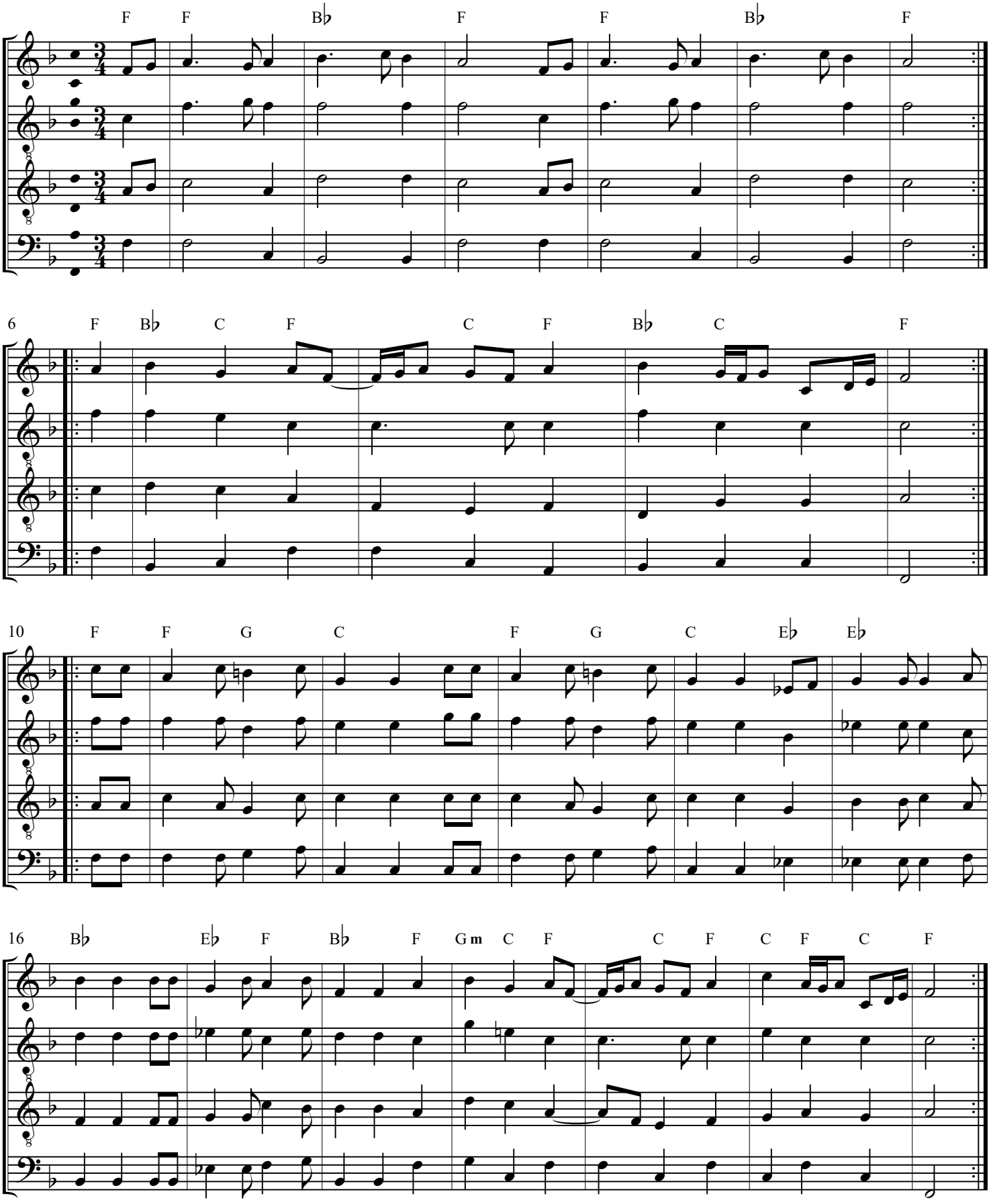
Anon.



La Nizzarda

from *Gratie d'Amore*,
1602

Cesare Negri
(c.1535-after 1604)

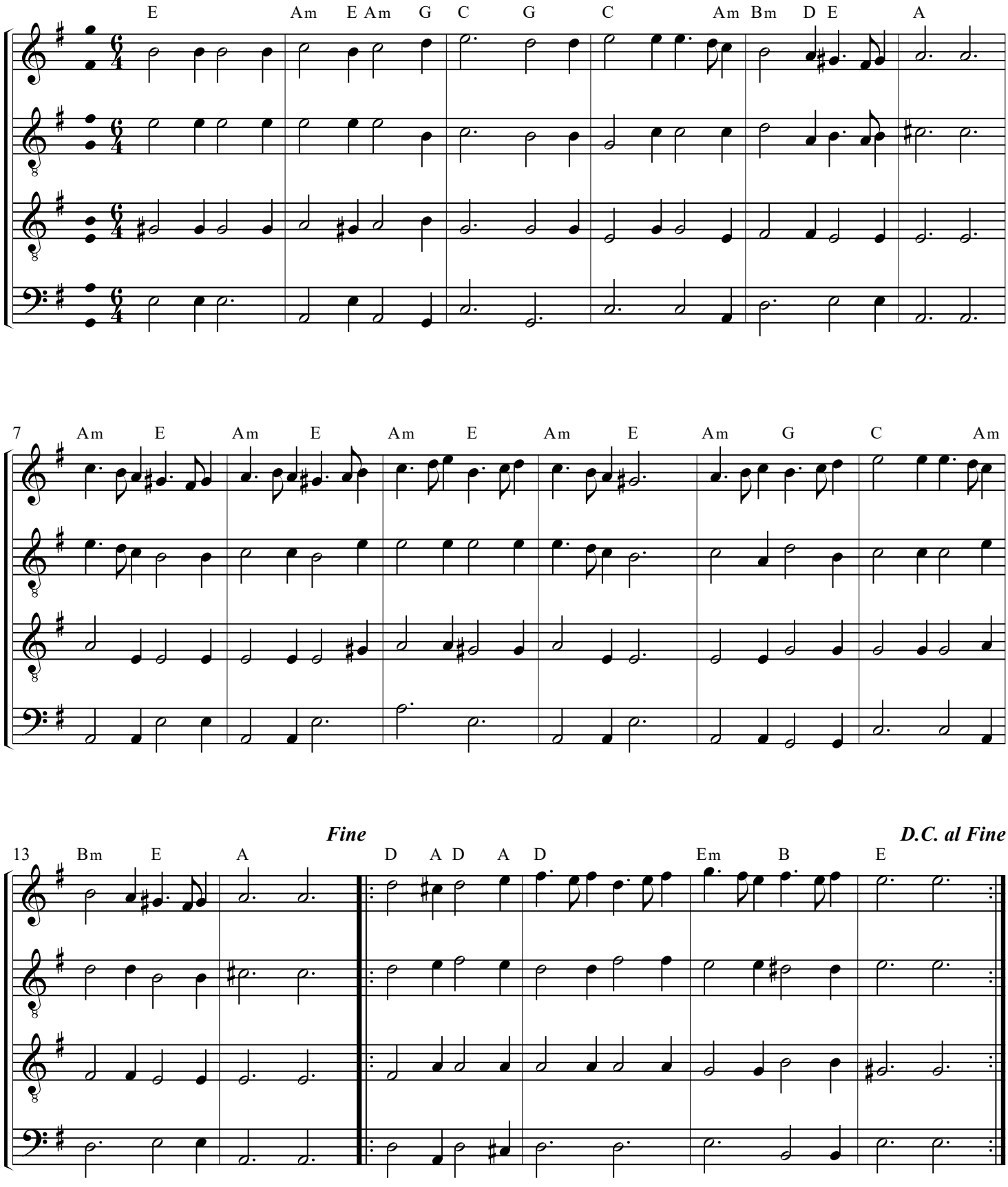


adapted by Steve Hendricks

from William Ballet lute book,
Trinity College Dublin MS 408/1
& MS 408/2, c.1595

Turkeylony

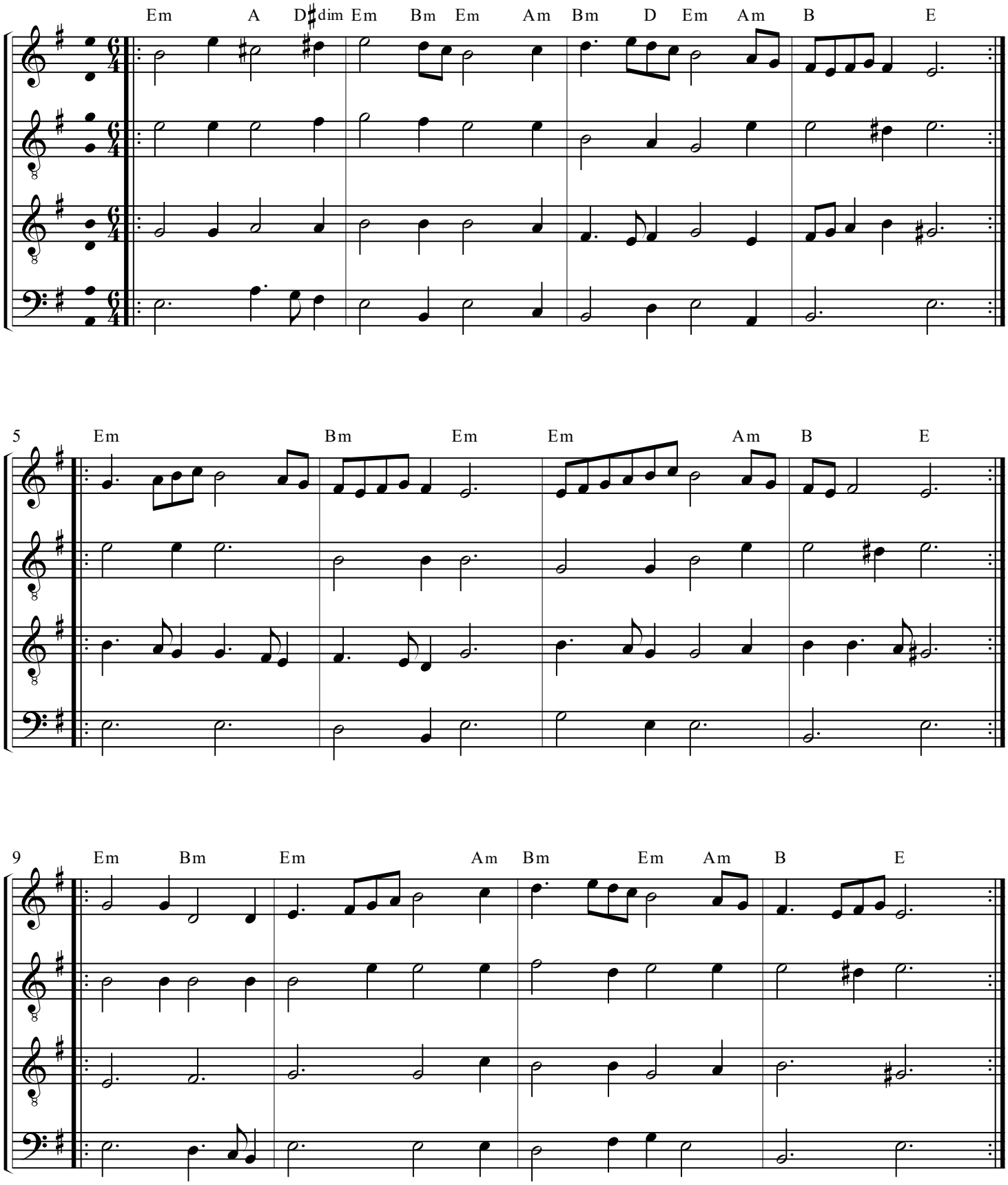
Anon.



from *The English Dancing Master*, 1651

Stanes morris

John Playford (1623-1686)



setting by Steve Hendricks
time signature changed from duple

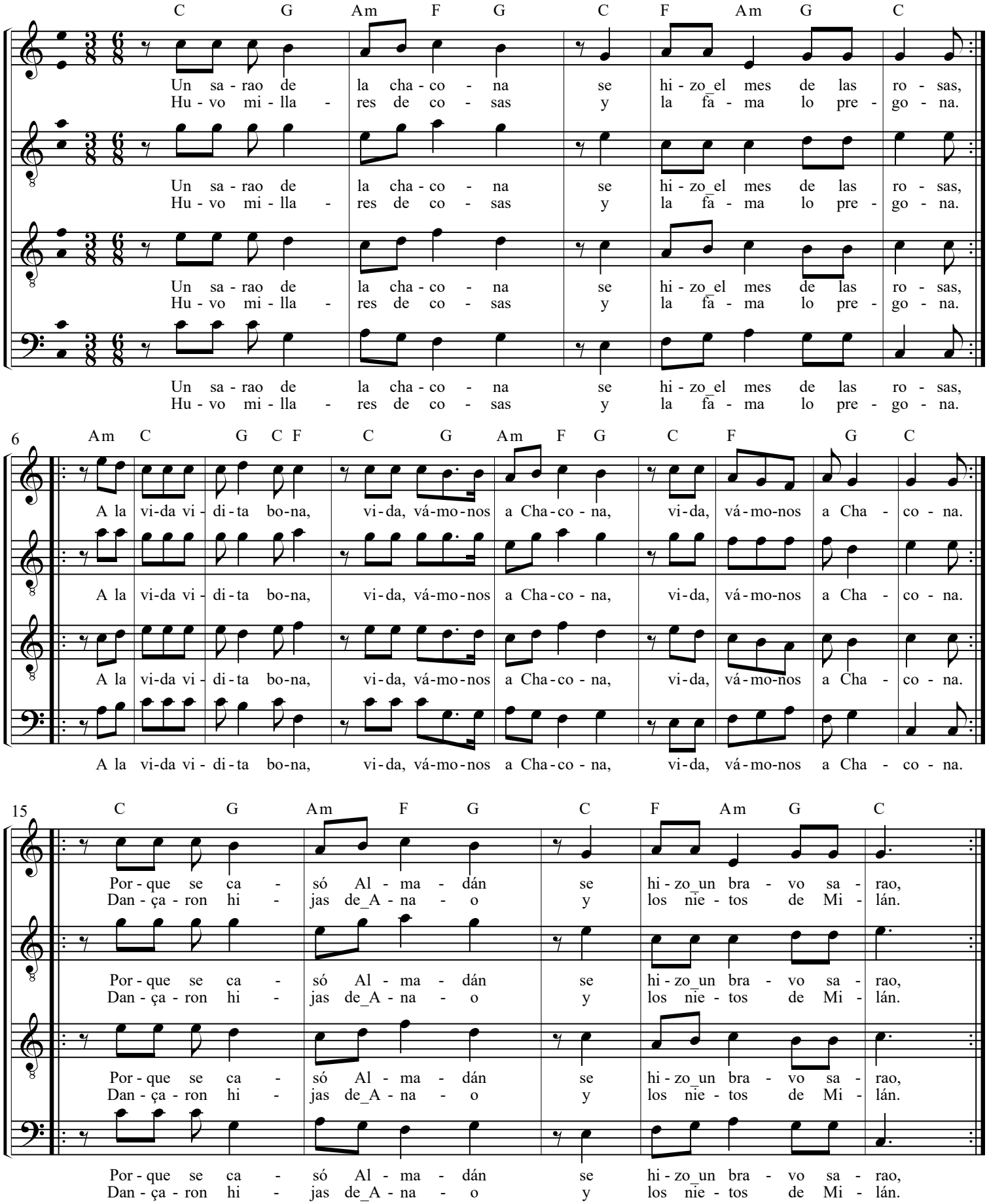
from *Libro Segundo de tonos y villancicos*, 1624

Un sarao de la chacona

A chacona soirée

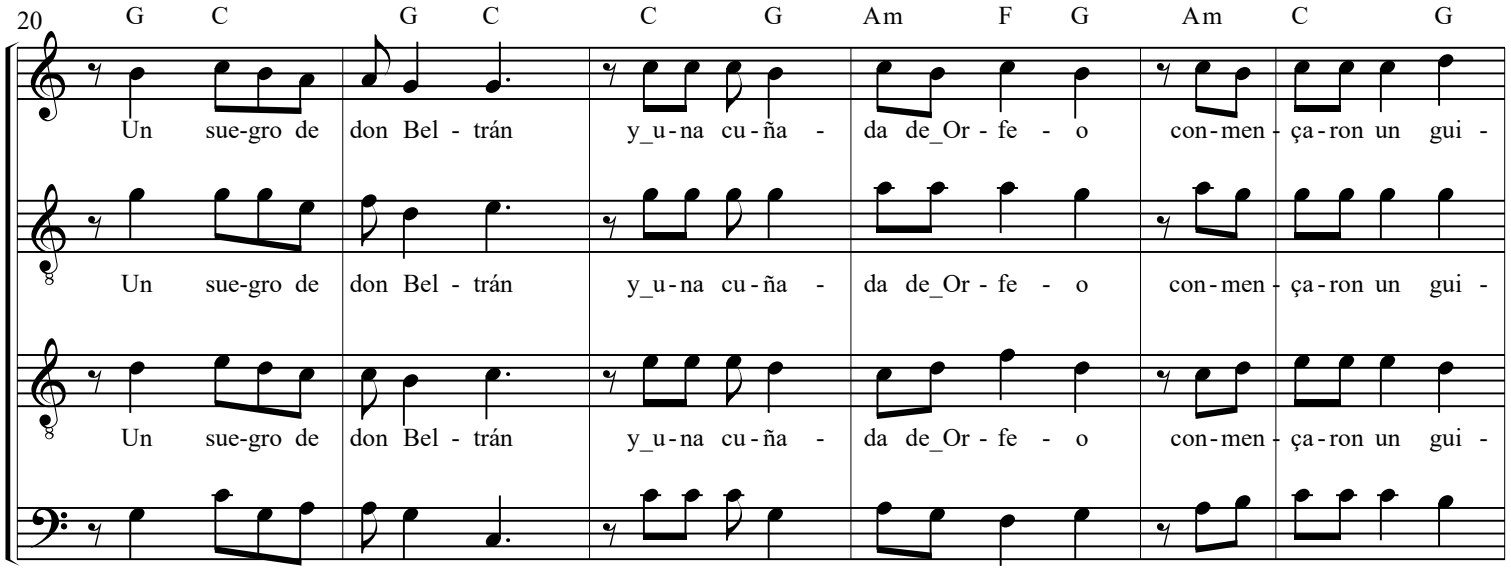
verse 1

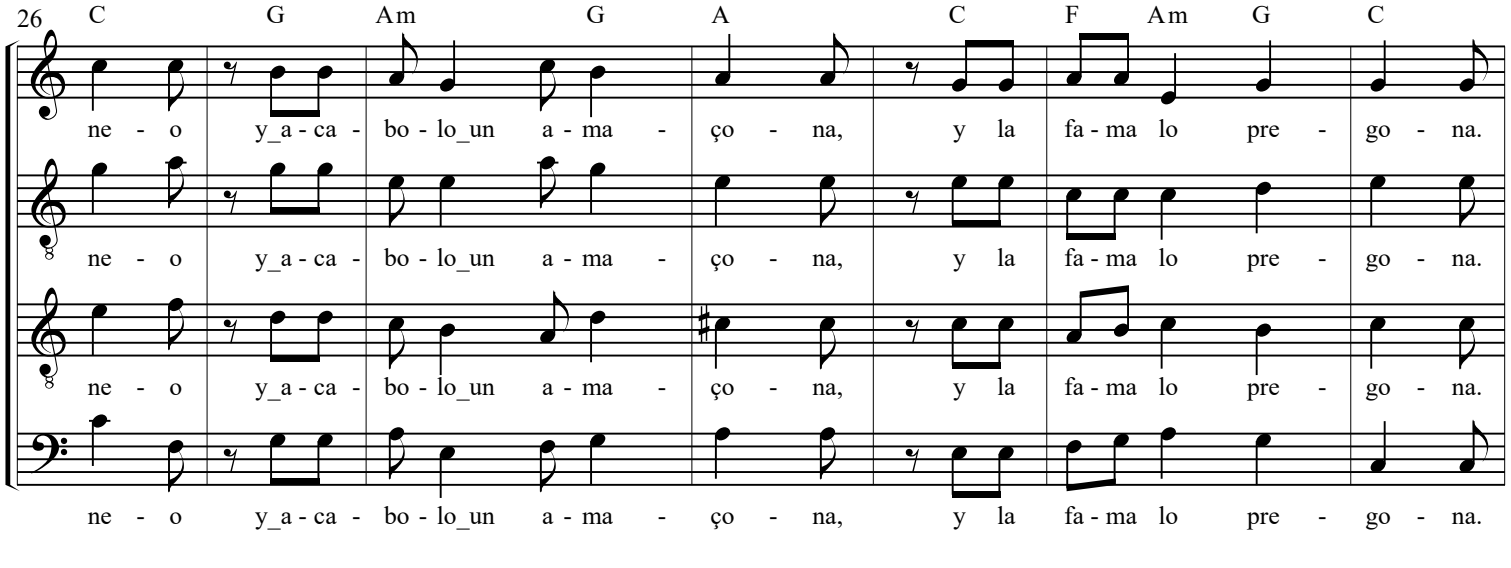
Juan Arañés (died c. 1649)

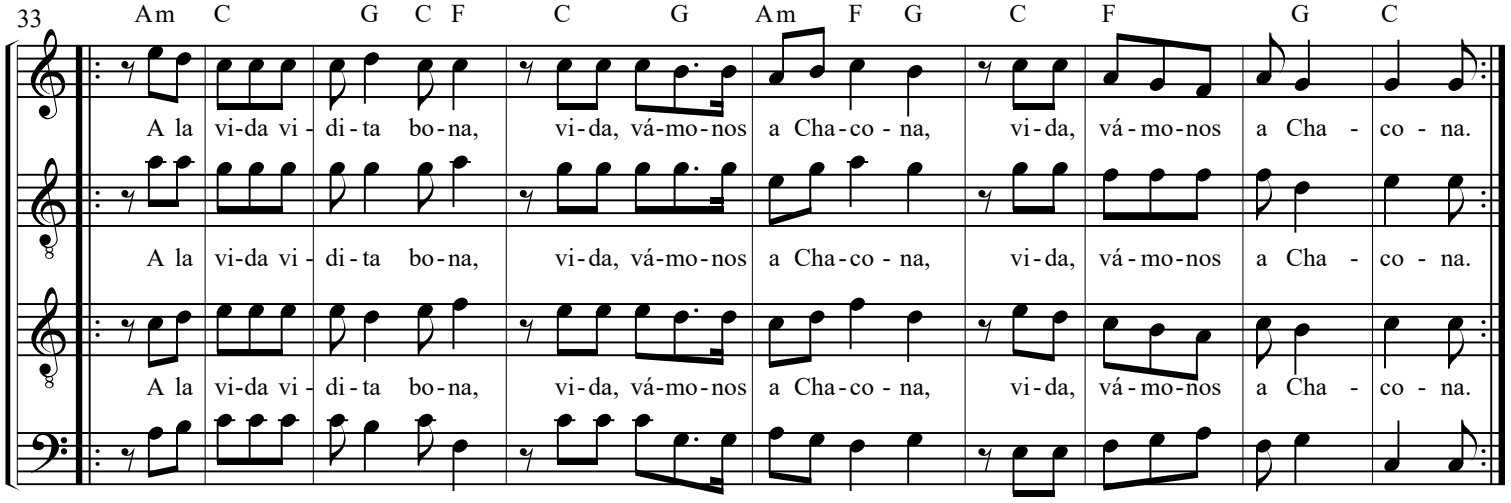


originally a fourth higher

Copla







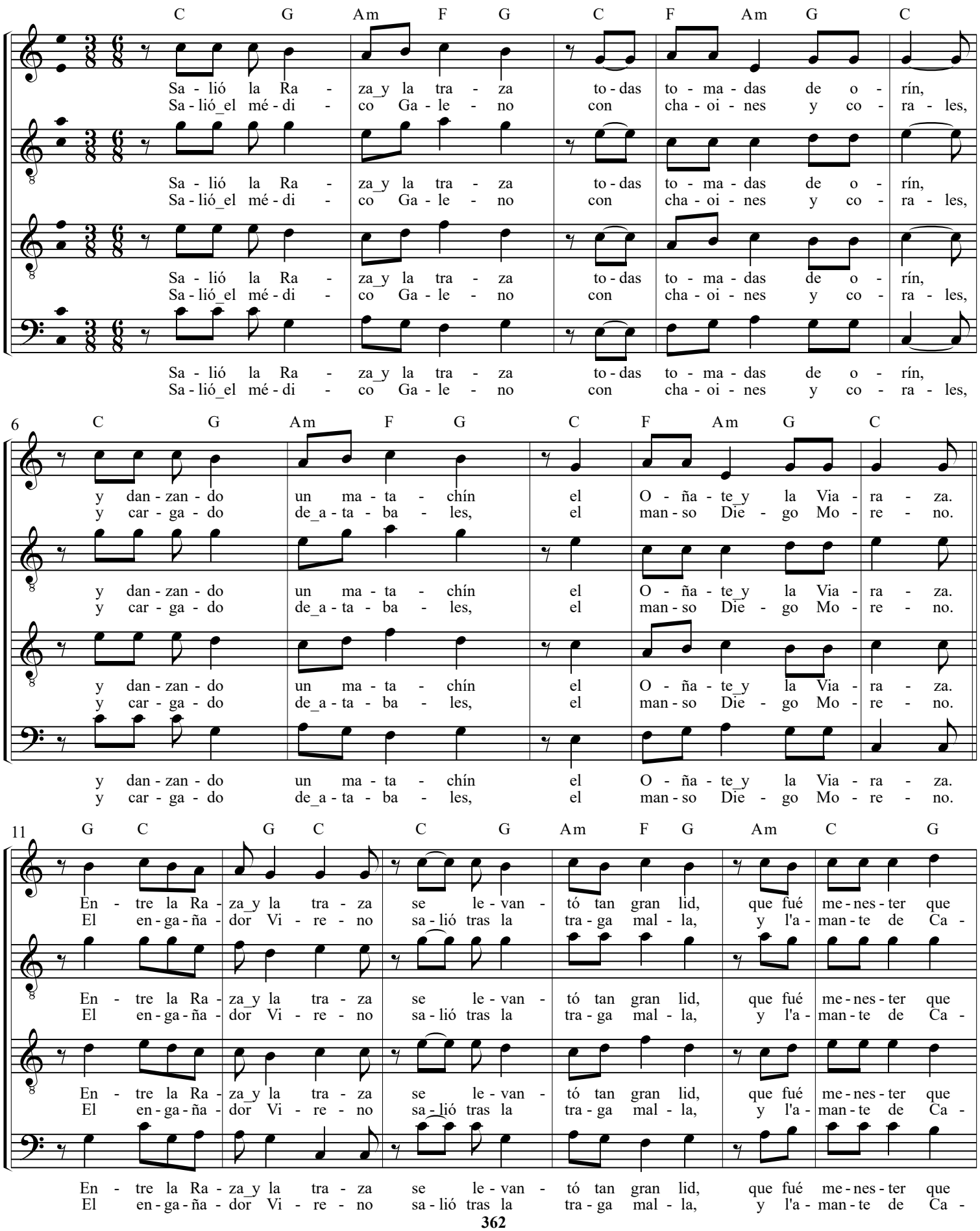
more verses on following pages

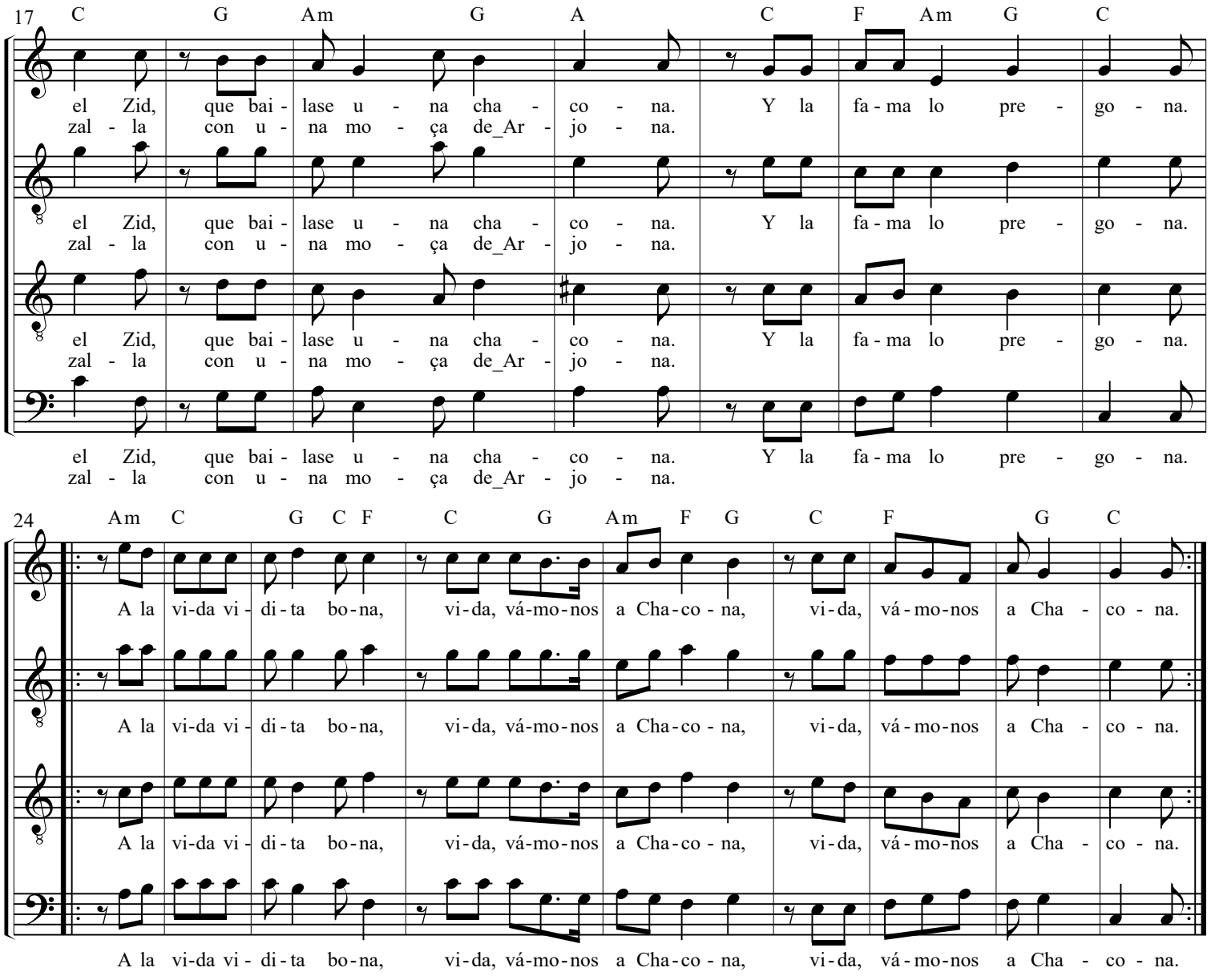
from *Libro Segundo de tonos y villancicos*, 1624

Un sarao de la chacona

verses 2-3

Juan Arañés (died c. 1649)

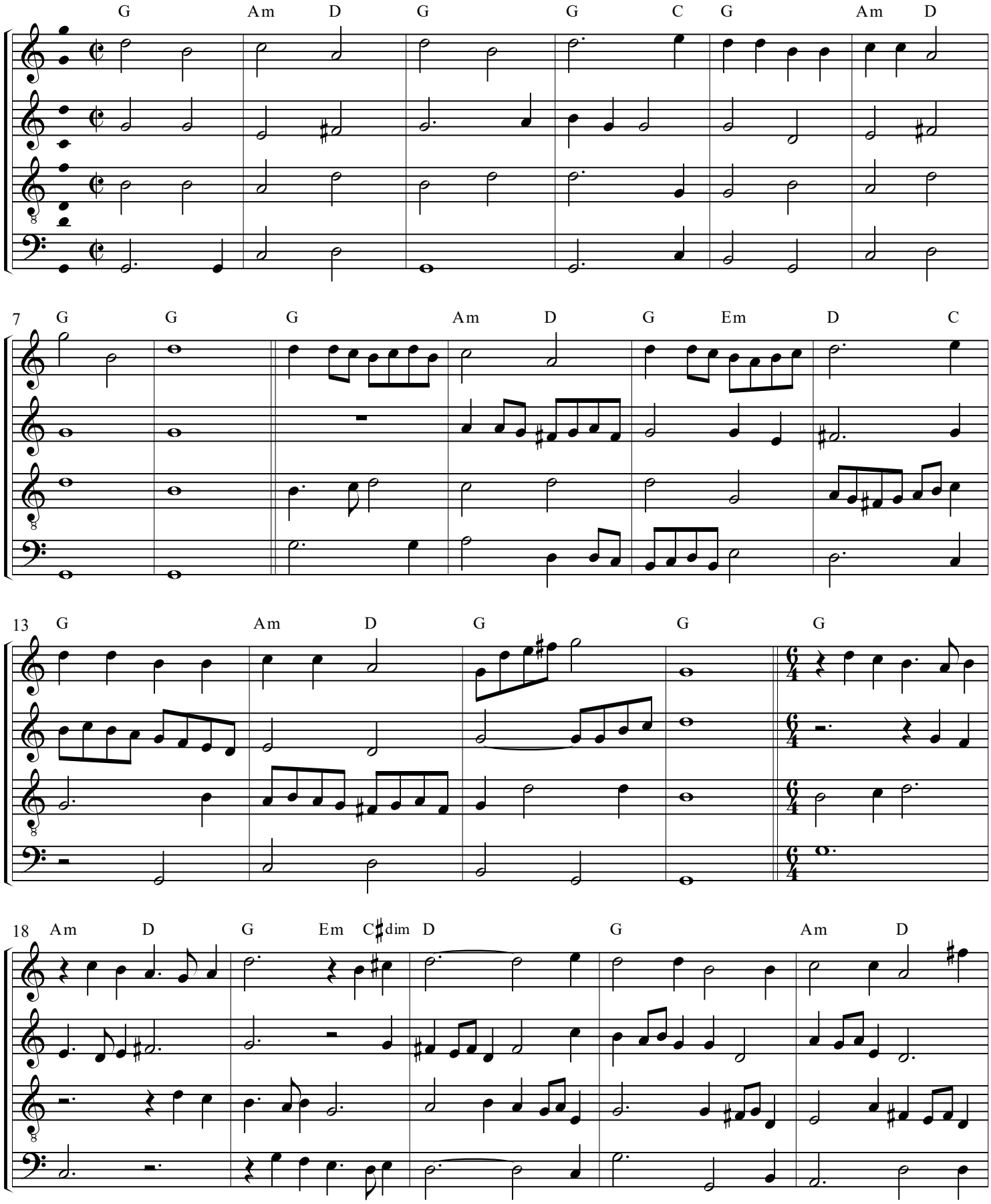



17
C G Am G A C F Am G C
el Zid, que bai - lase u - na cha - co - na. Y la fa - ma lo pre - go - na.
zal - la con u - na mo - ça de_Ar - jo - na.
el Zid, que bai - lase u - na cha - co - na. Y la fa - ma lo pre - go - na.
zal - la con u - na mo - ça de_Ar - jo - na.
el Zid, que bai - lase u - na cha - 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.

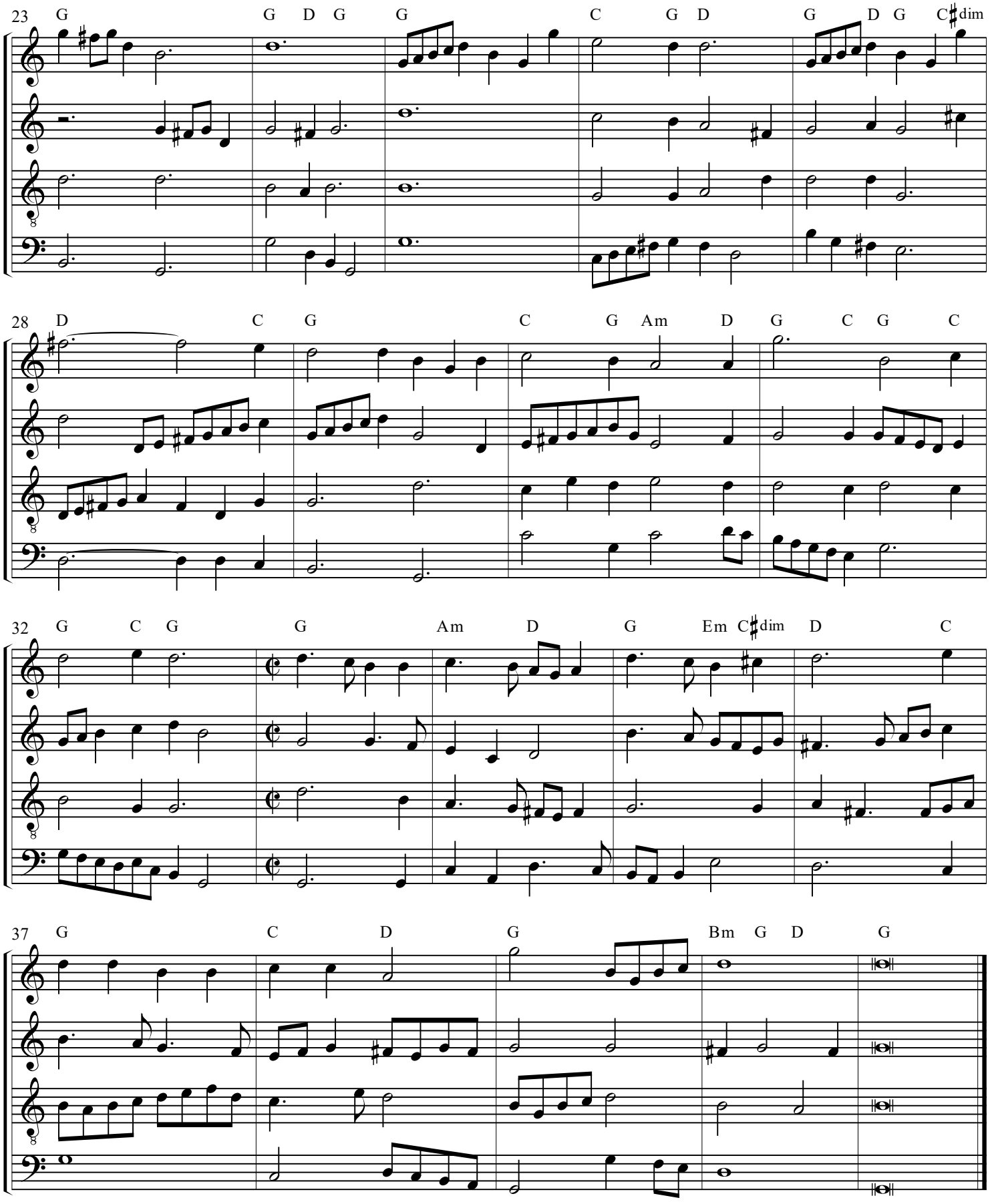
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Up Tails All

Giles Farnaby (1560-1640)



adapted by Steve Hendricks

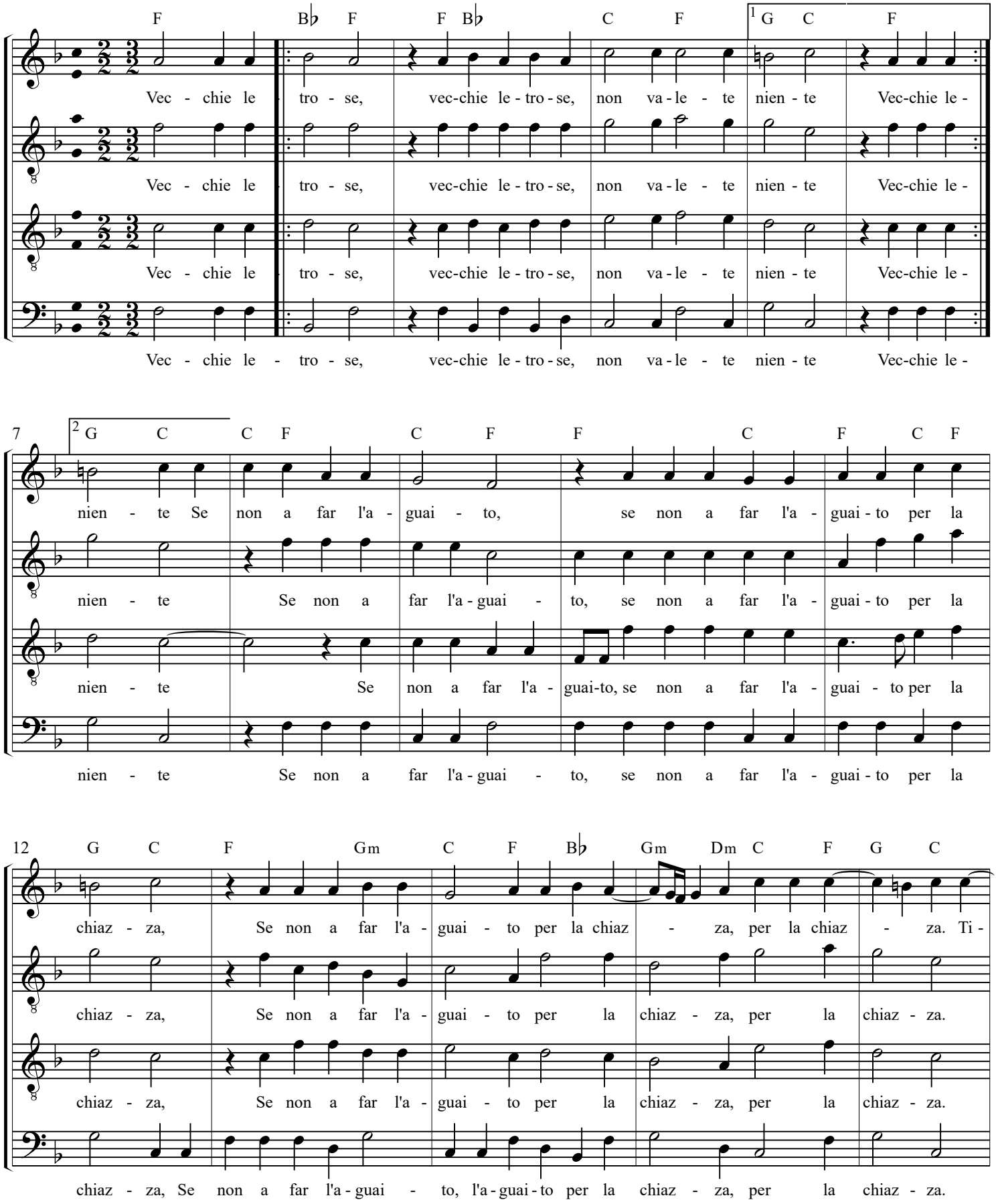

23 G G D G G C G D G D G C♯dim
28 D C G C G Am D G C G C
32 G C G G Am D G Em C♯dim D C
37 G C D G Bm G D G

Vecchie letrose

Spiteful old women

from *Canzone Villanesche alla Napolitana*, 1545

Adrian Willaert (c.1490-1652)



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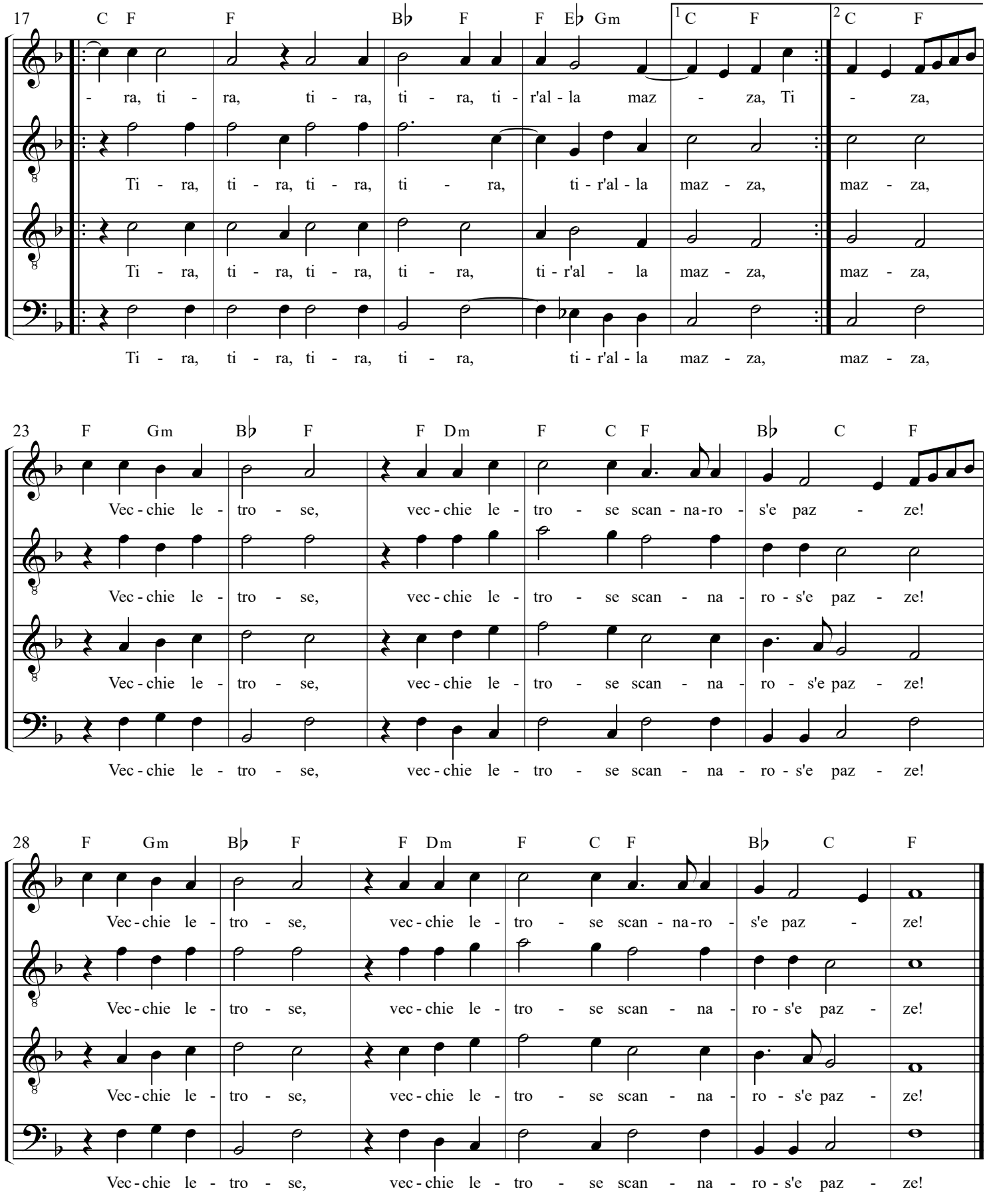
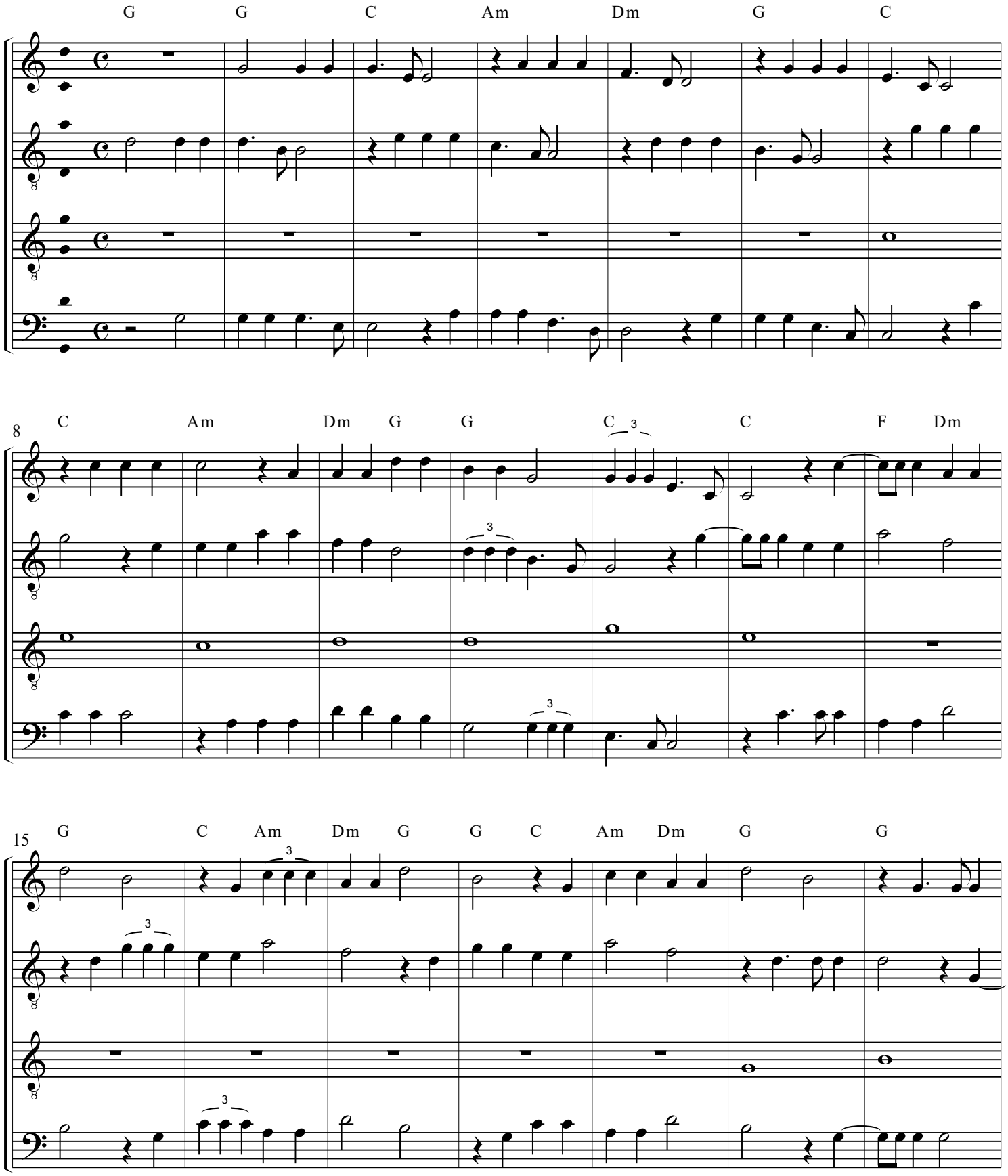

17
C F F B♭ F F E♭ Gm 1 C F 2 C F
- ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, Ti - za,
Ti - ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, maz - za,
Ti - ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, maz - za,
Ti - ra, ti - ra, ti - ra, ti - ra, ti - r'al - la maz - za, maz - za,
23
F Gm B♭ F F Dm F C F B♭ 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♭ F F Dm F C F B♭ 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!

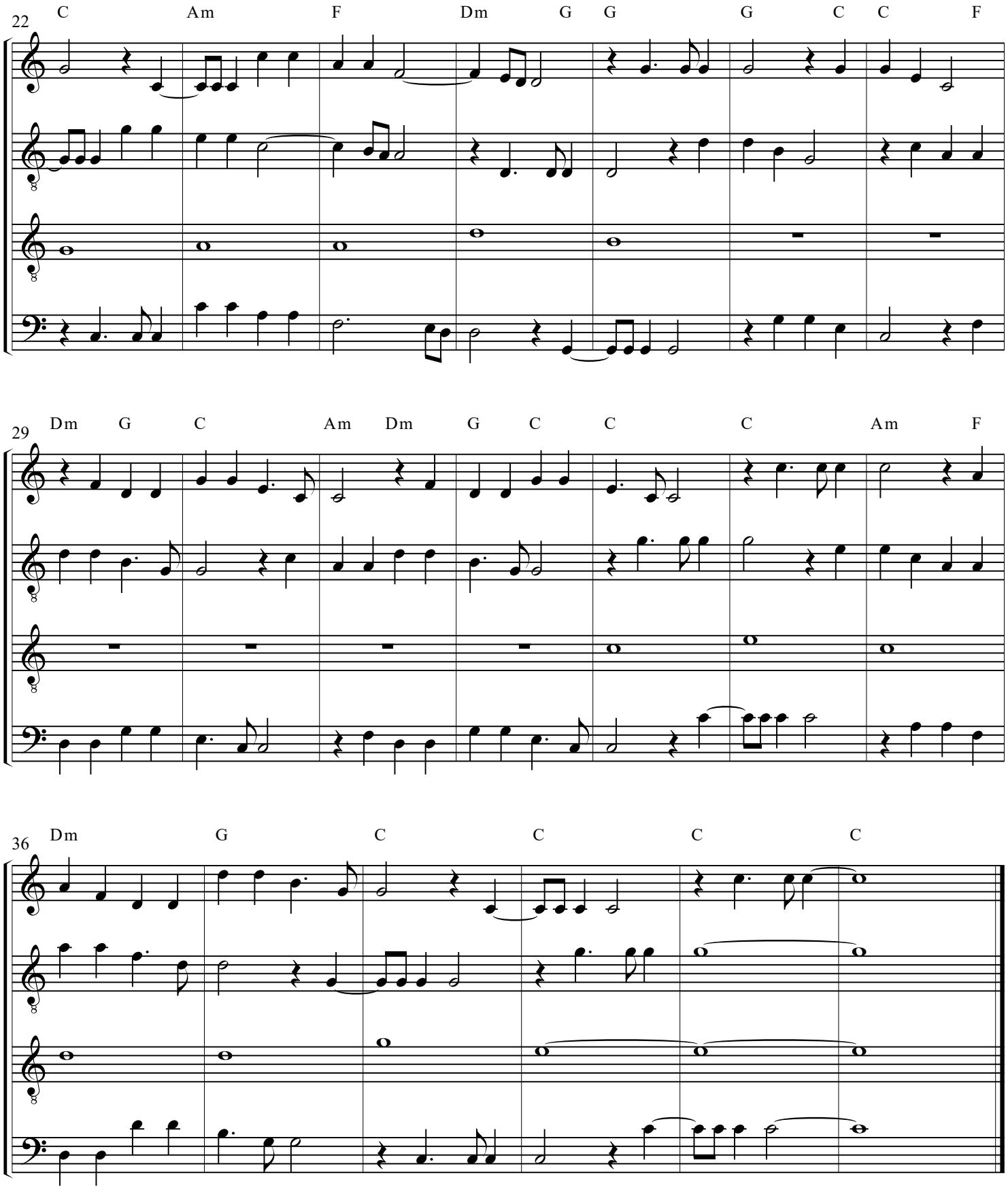
from *Harmonice Musices Odhecaton*, 1504

Vive le Roi

Long live the King

Josquin des Pres (c.1440-1521)

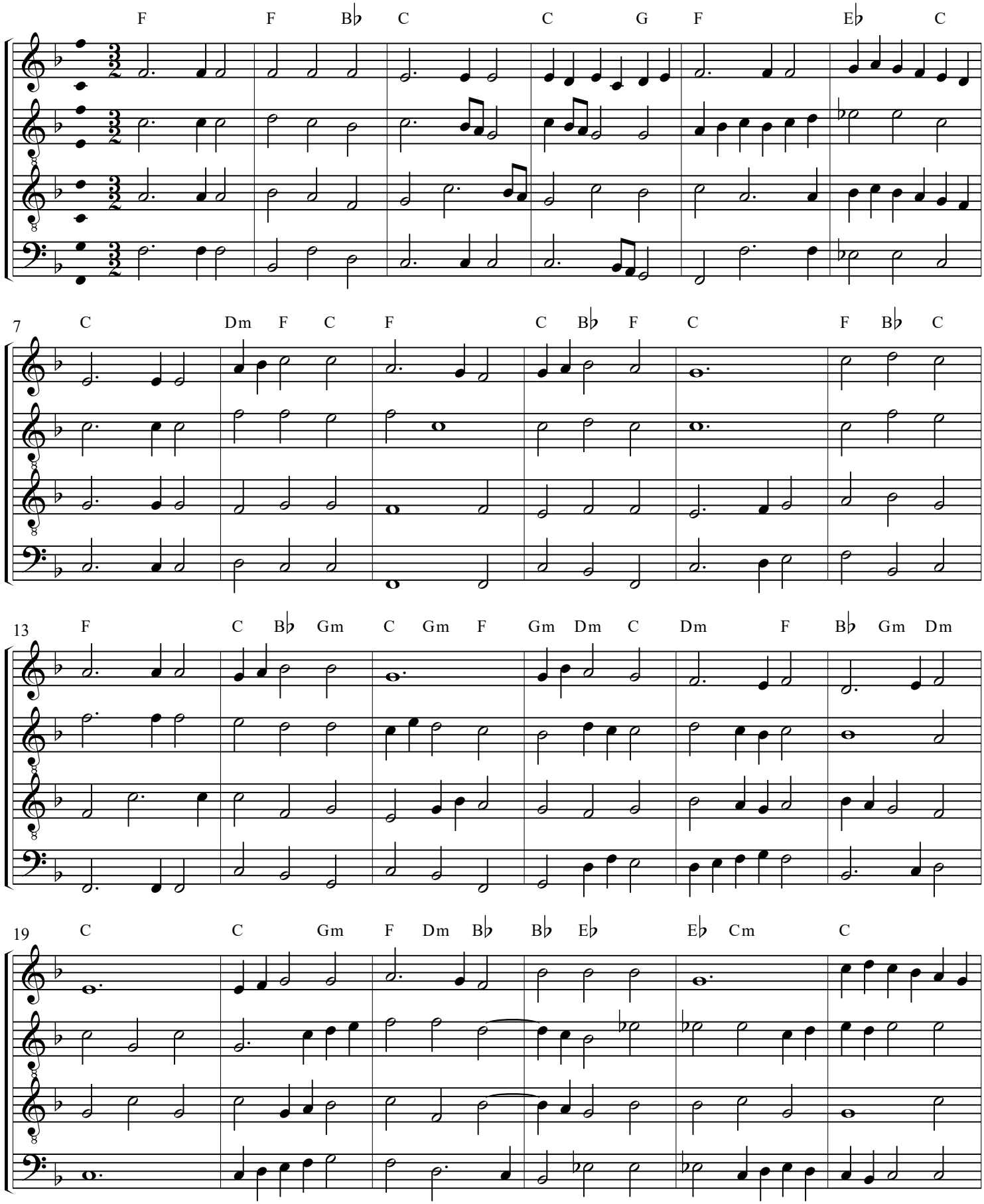


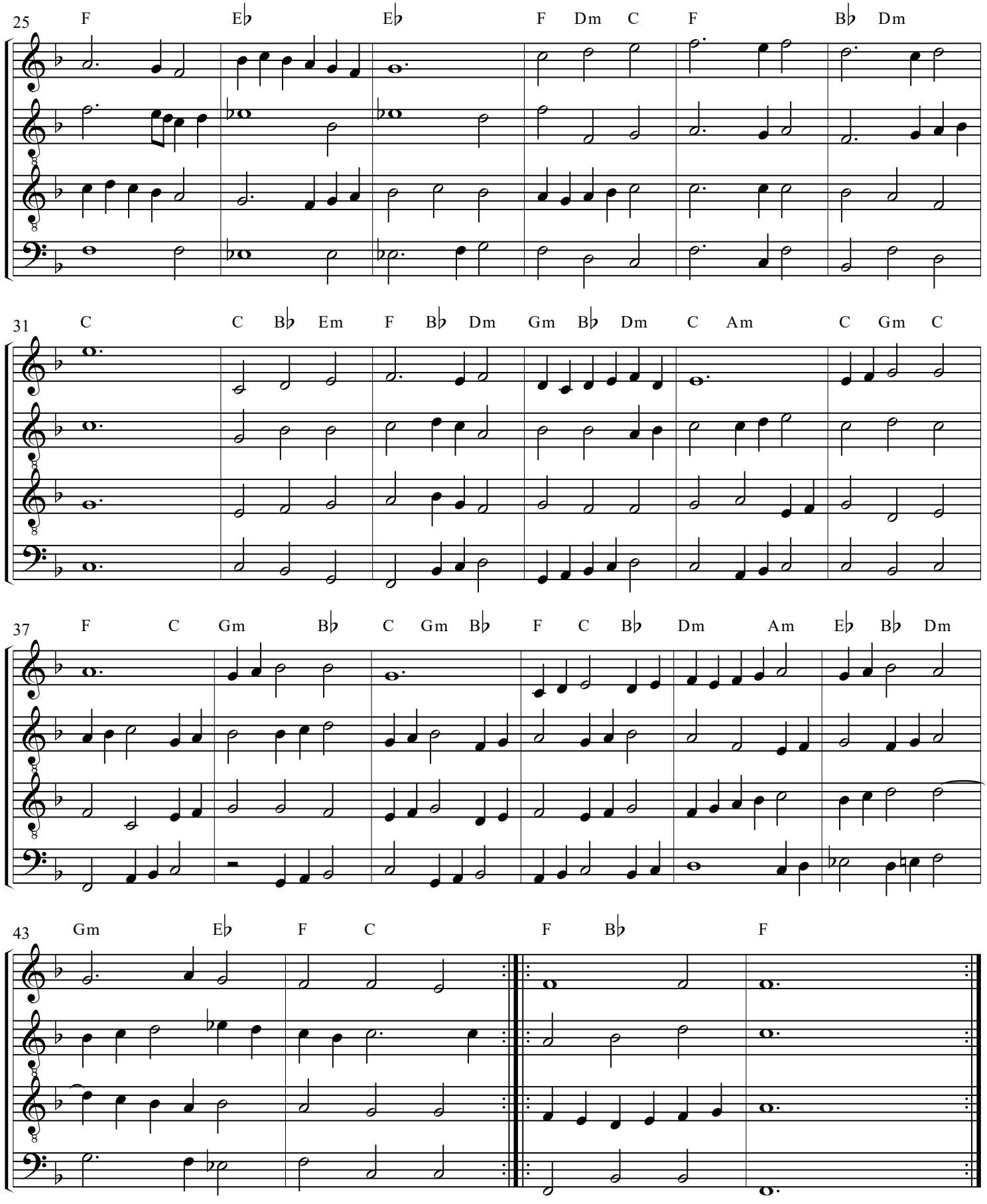

22
C Am F Dm G G G C C F
29
Dm G C Am Dm G C C C Am F
36
Dm G C C C C

from *Liber Primus Carminum Leviorum*, 1571

Volte

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

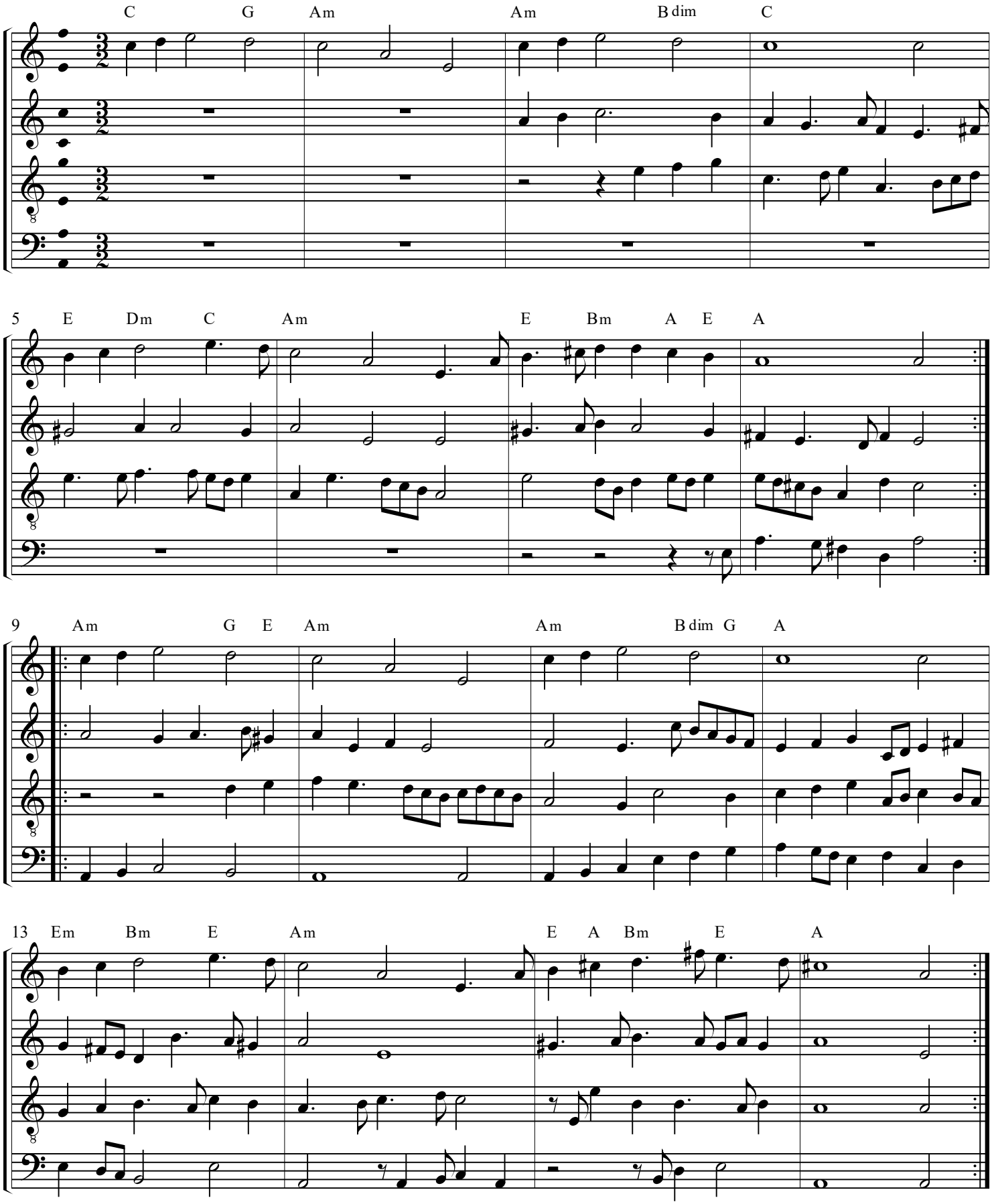



25
F
E♭
E♭
F
Dm
C
F
B♭
Dm
31
C
C
B♭
Em
F
B♭
Dm
Gm
B♭
Dm
C
Am
C
Gm
C
37
F
C
Gm
B♭
C
Gm
B♭
F
C
B♭
Dm
Am
E♭
B♭
Dm
43
Gm
E♭
F
C
F
B♭
F

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

Walsingham

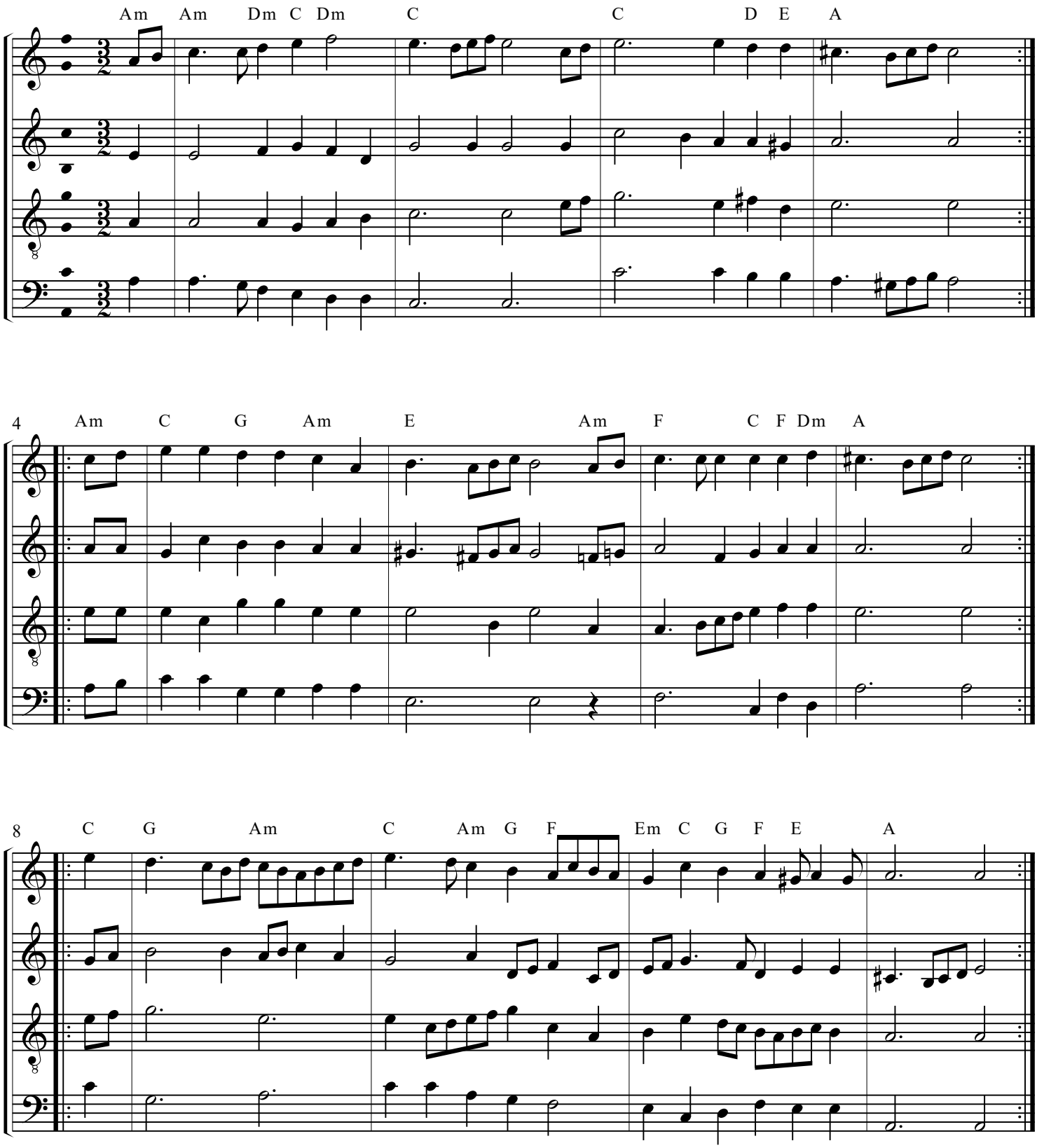
John Bull
(1562 or 1563–1628)



from the Thomas Wode part books, GB-Eu La.III.483.1, etc., 1562-c.1592

Queine of Ingland pauen

Anon.

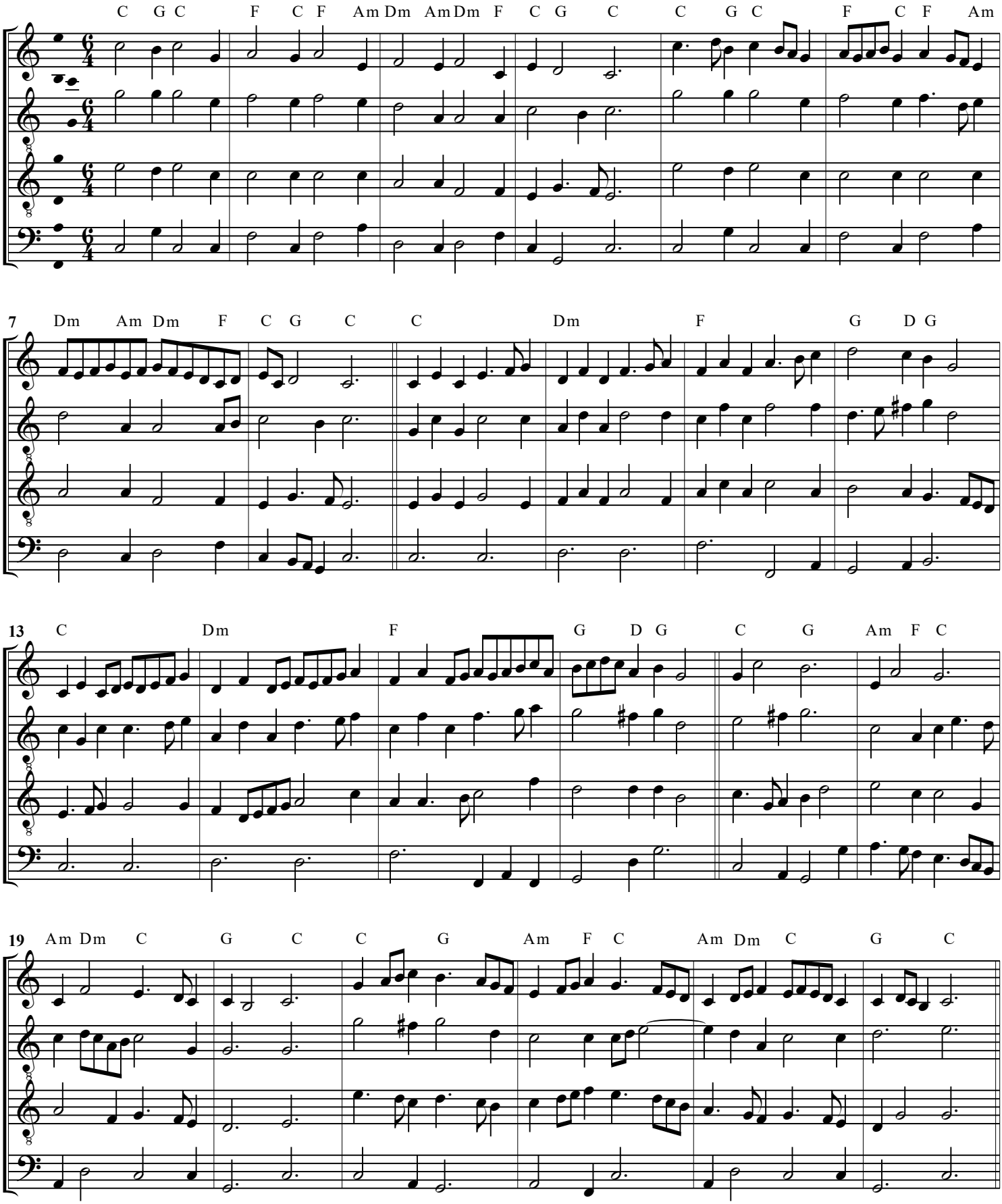


Originally a fourth lower

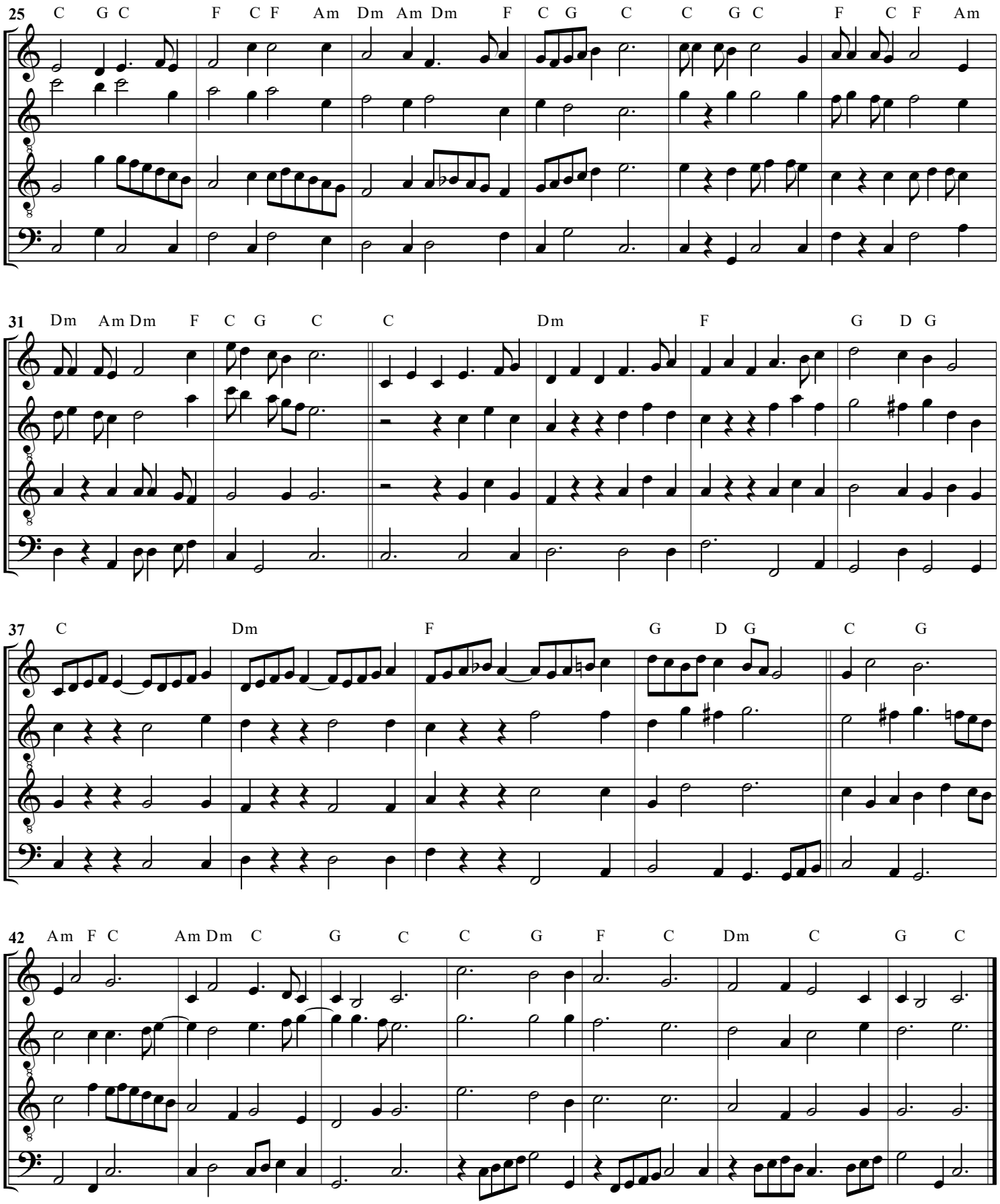
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

Watkins ale

Anon.



adapted by Steve Hendricks

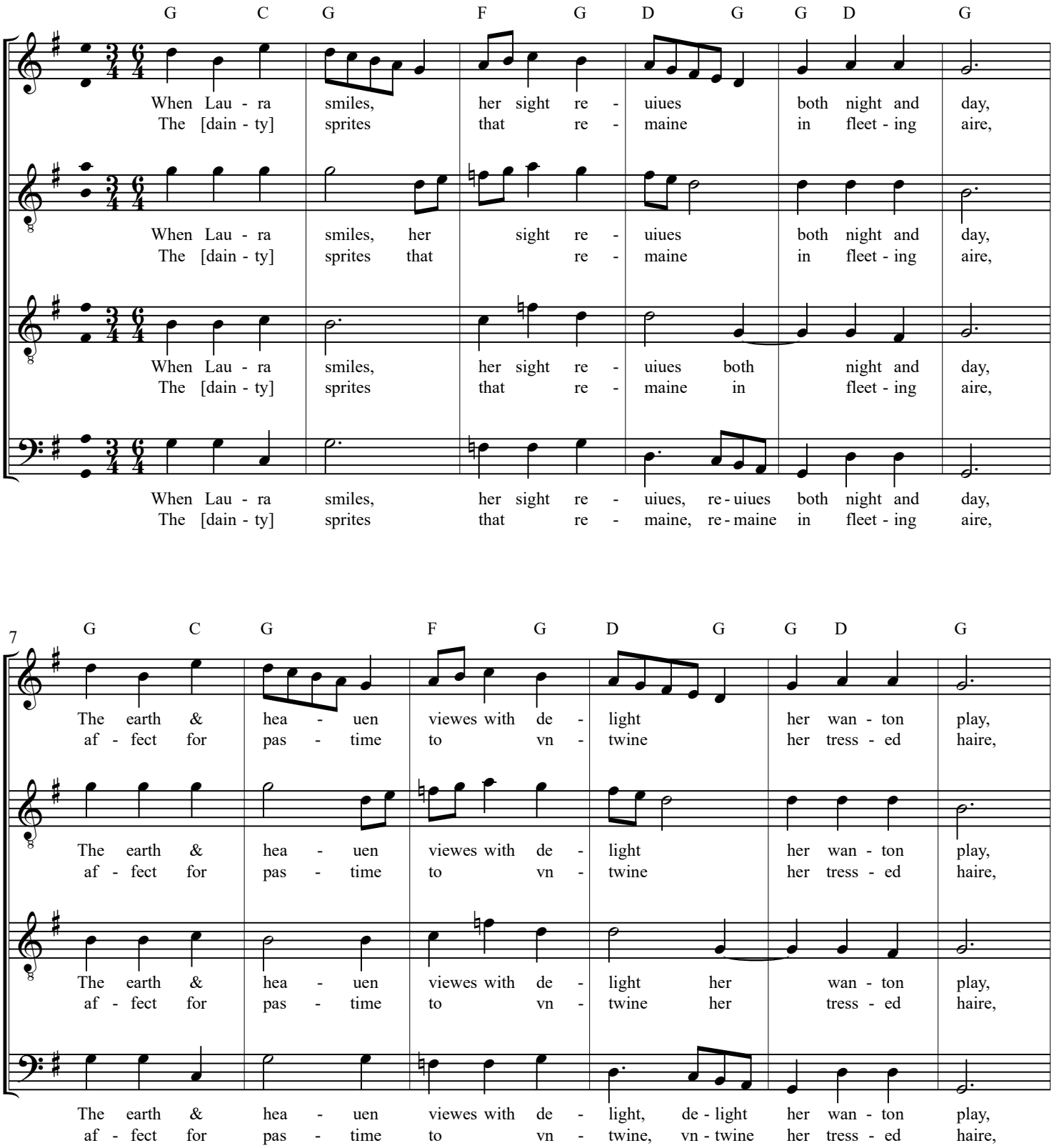

25
C G C F C F Am Dm Am Dm F C G C C G C F C F Am
31
Dm Am Dm F C G C C Dm F G D G
37
C Dm F G D G C G
42
Am F C Am Dm C G C C G F C Dm C G C

from *A Booke of Ayres*,
1601

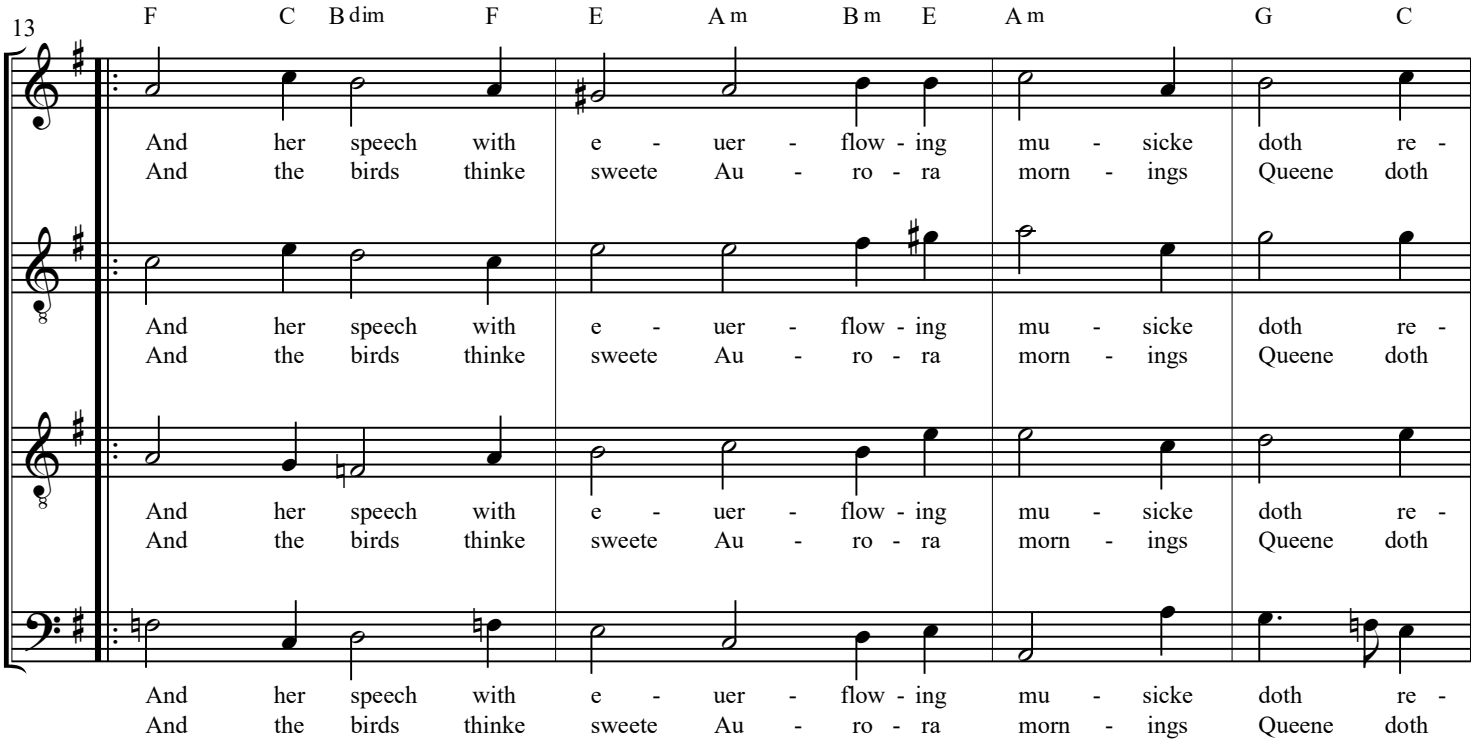
When Laura smiles

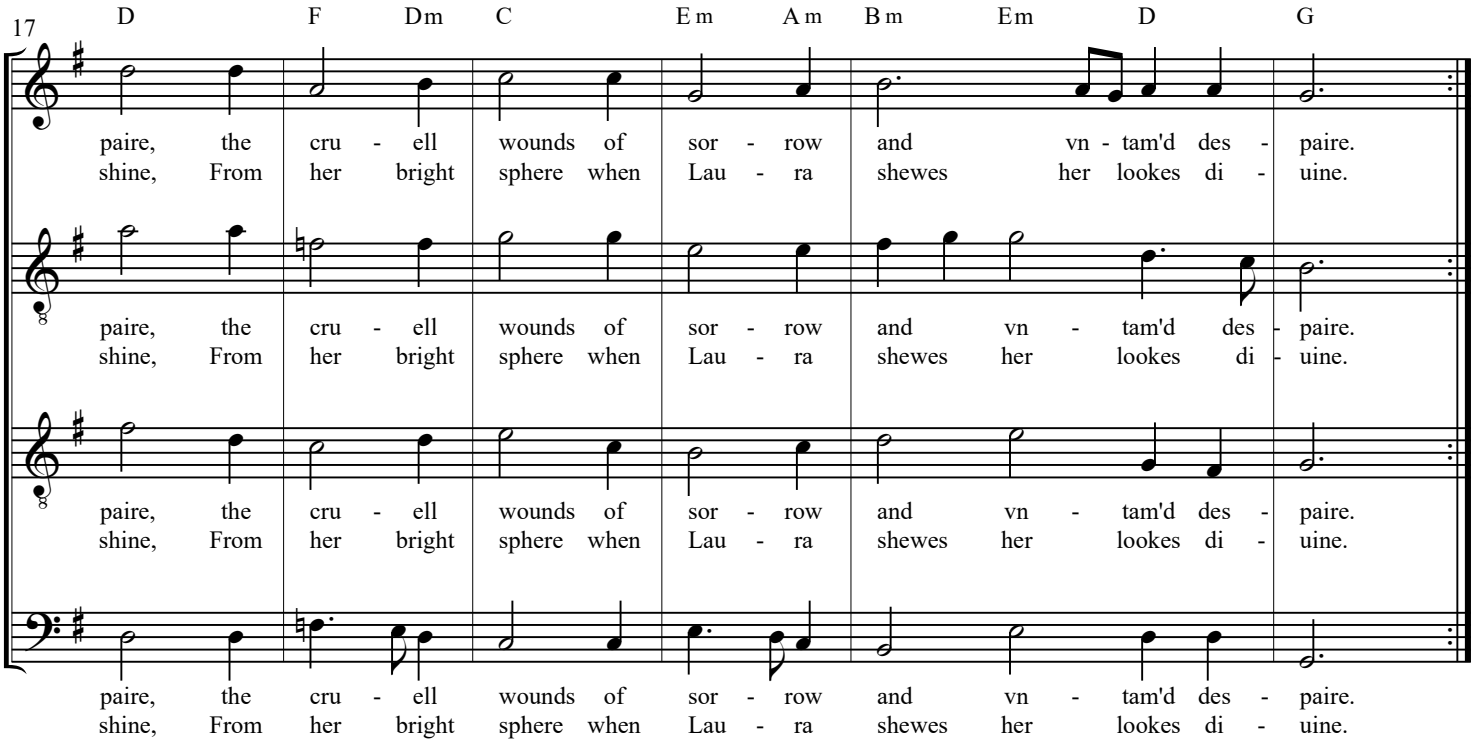
verses 1-2

Philip Rosseter
(1576/78-1623)



adapted by Steve Hendricks





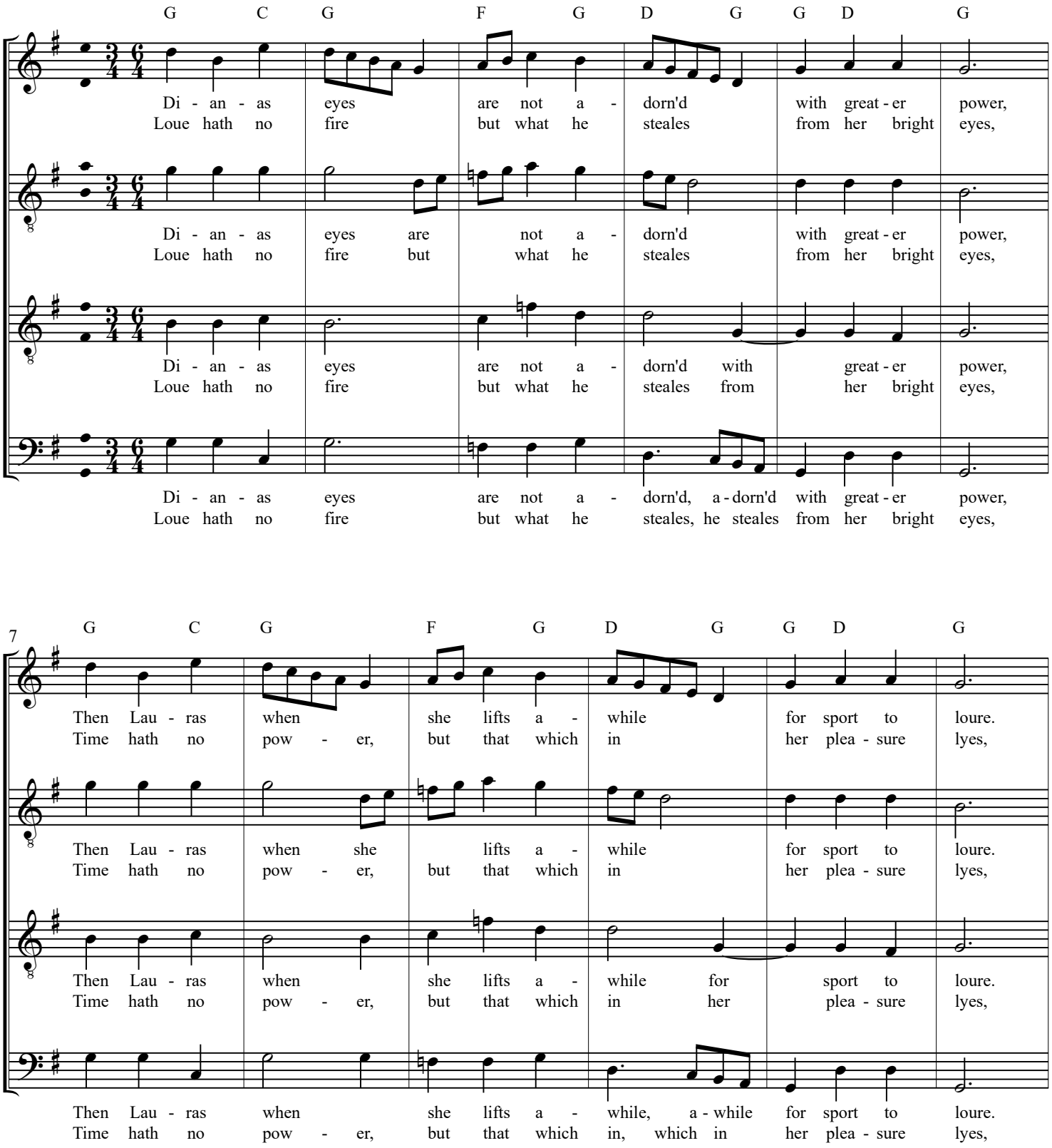
more verses on following pages

from *A Booke of Ayres*,
1601

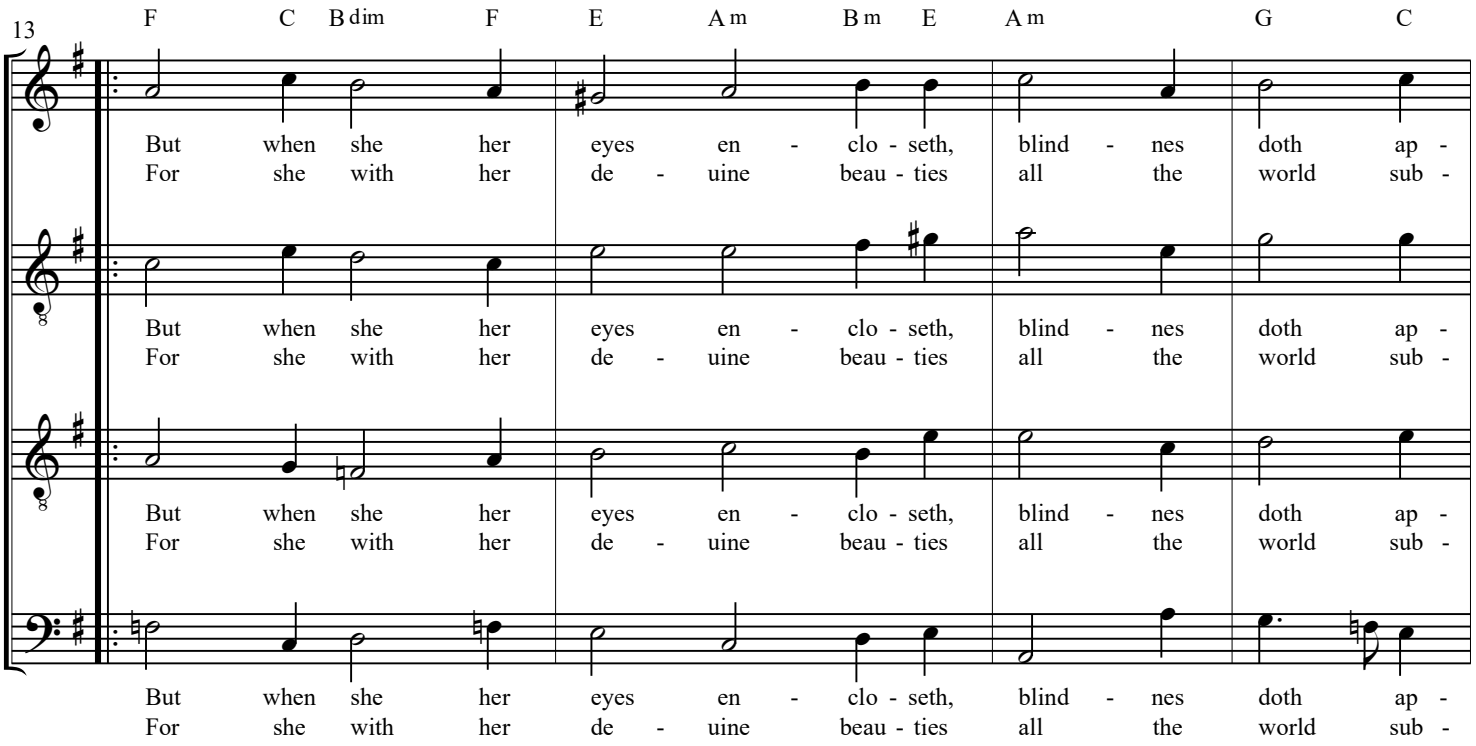
When Laura smiles

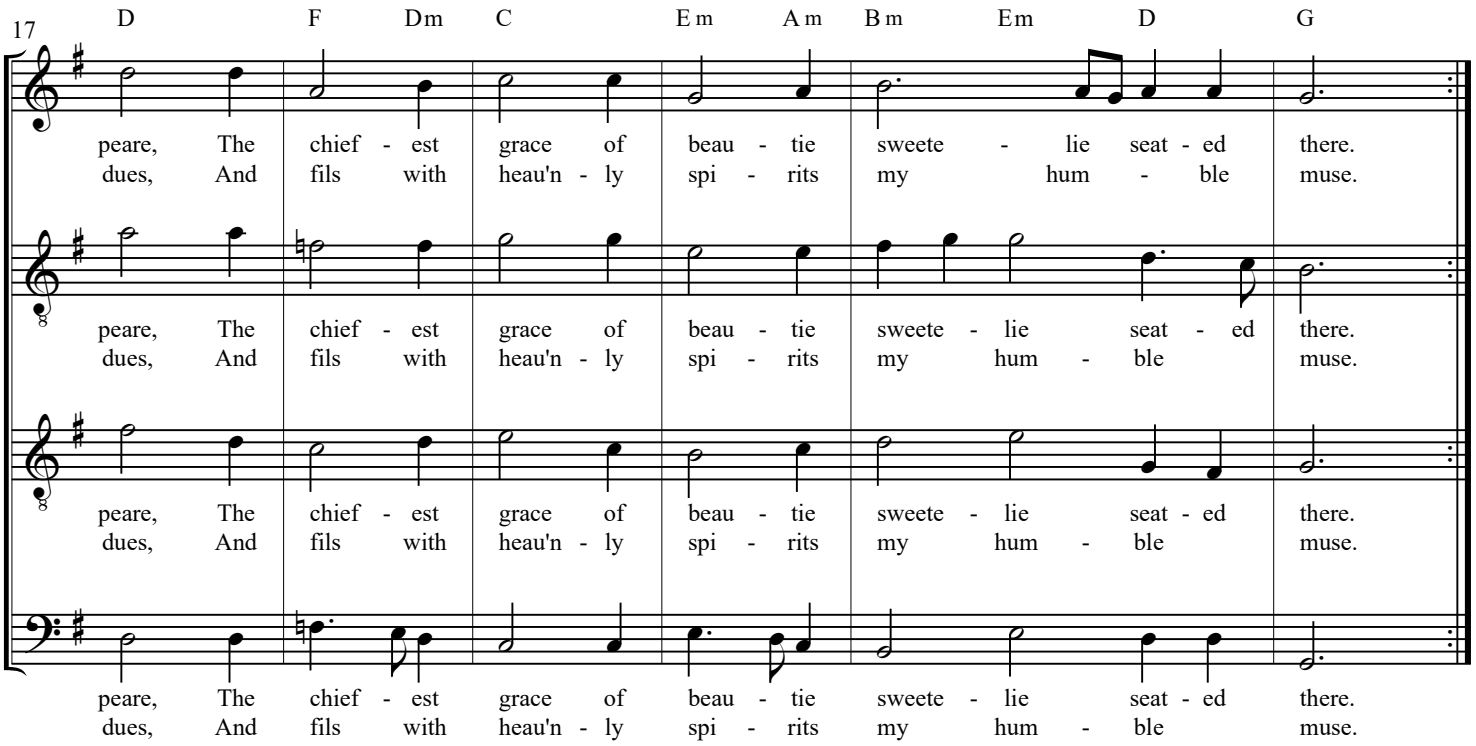
verses 3-4

Philip Rosseter
(1576/78-1623)



adapted by Steve Hendricks

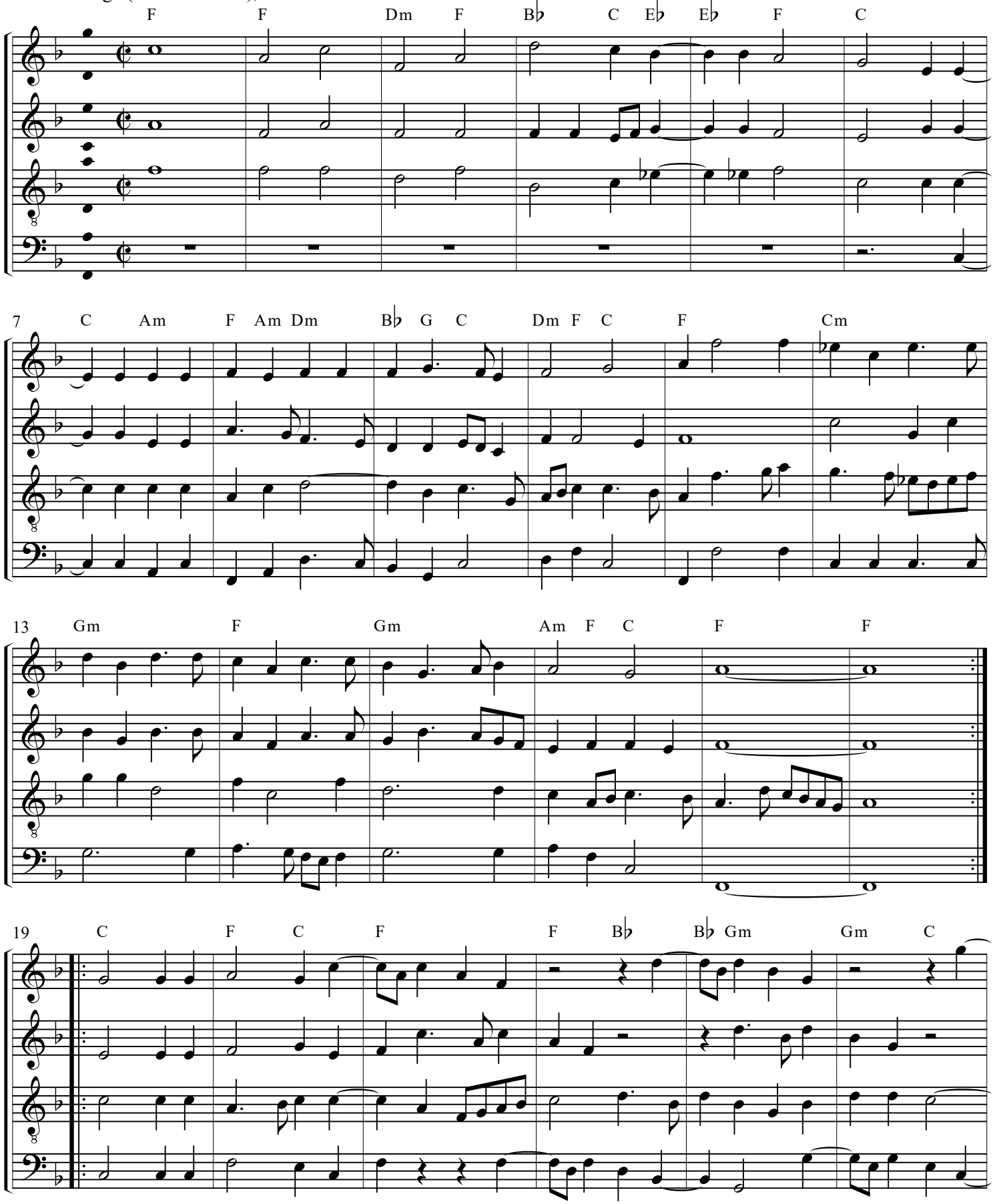

13
F C B dim F E A m B m E A m G C
But when she her eyes en - clo - seth, blind - nes doth ap -
For she with her de - uine beau - ties all the world sub -
But when she her eyes en - clo - seth, blind - nes doth ap -
For she with her de - uine beau - ties all the world sub -
But when she her eyes en - 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 E m A m B m 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.

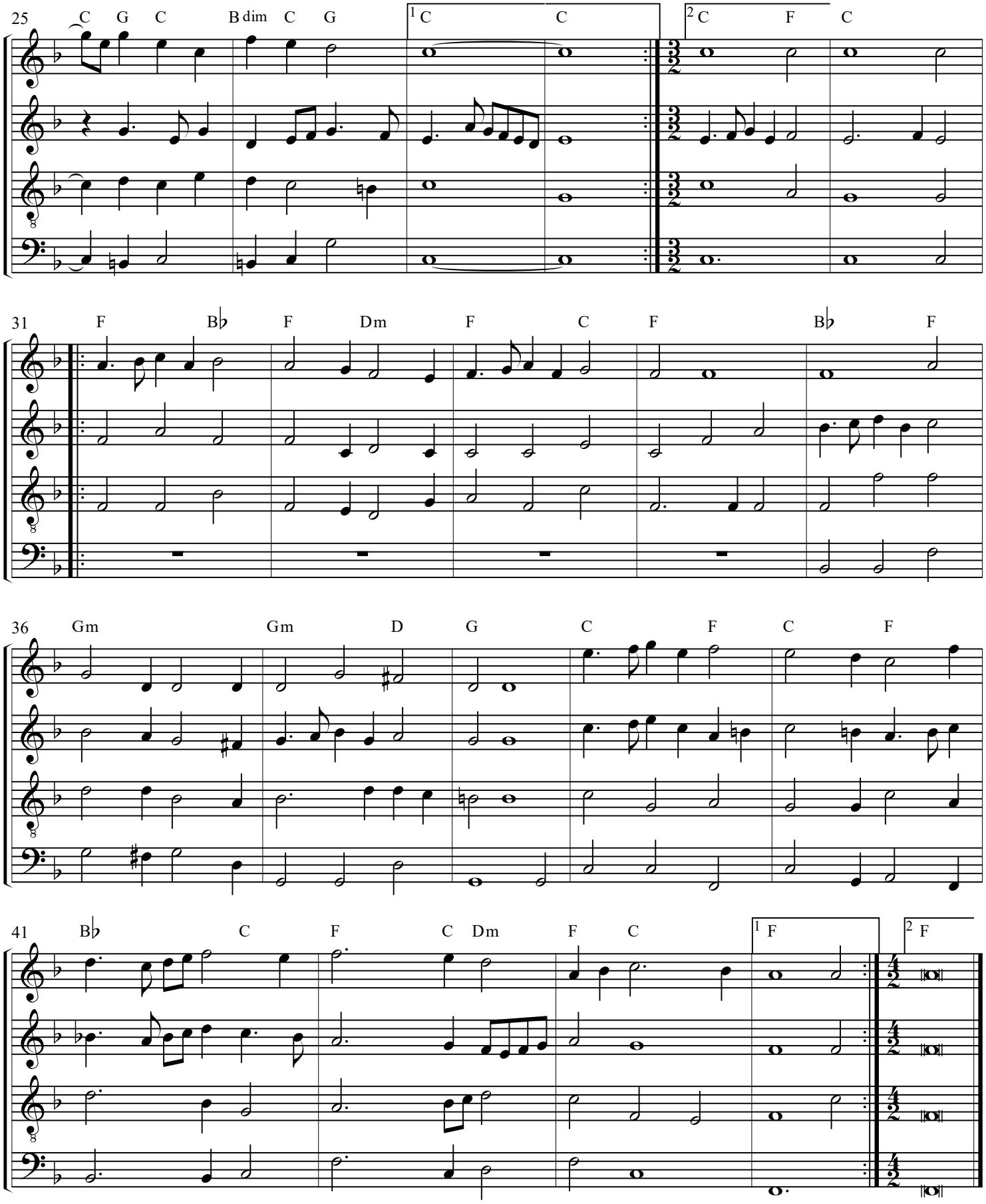
from the Walsingham consort books,
Hull University MSS DDHO/20/1-3,
Mills College (no ms number), 1588

The Widowes Mite

Daniel Bachiler
(1572-1619)



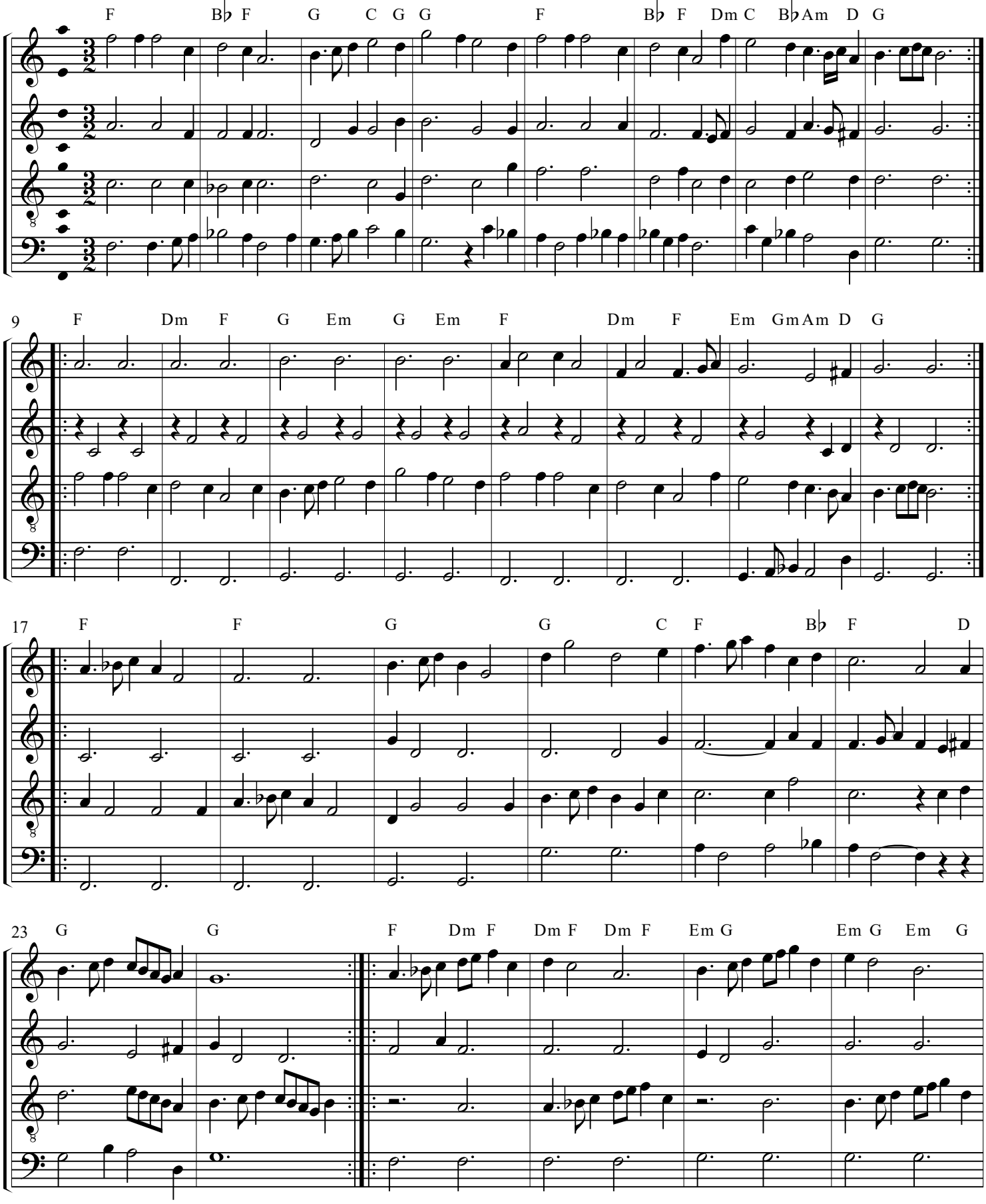
adapted by Steve Hendricks


25
C G C B dim C G
1 C C
2 C F C
31
F B♭ F Dm F C F B♭ F
36
Gm Gm D G C F C F
41
B♭ C F C Dm F C
1 F
2 F

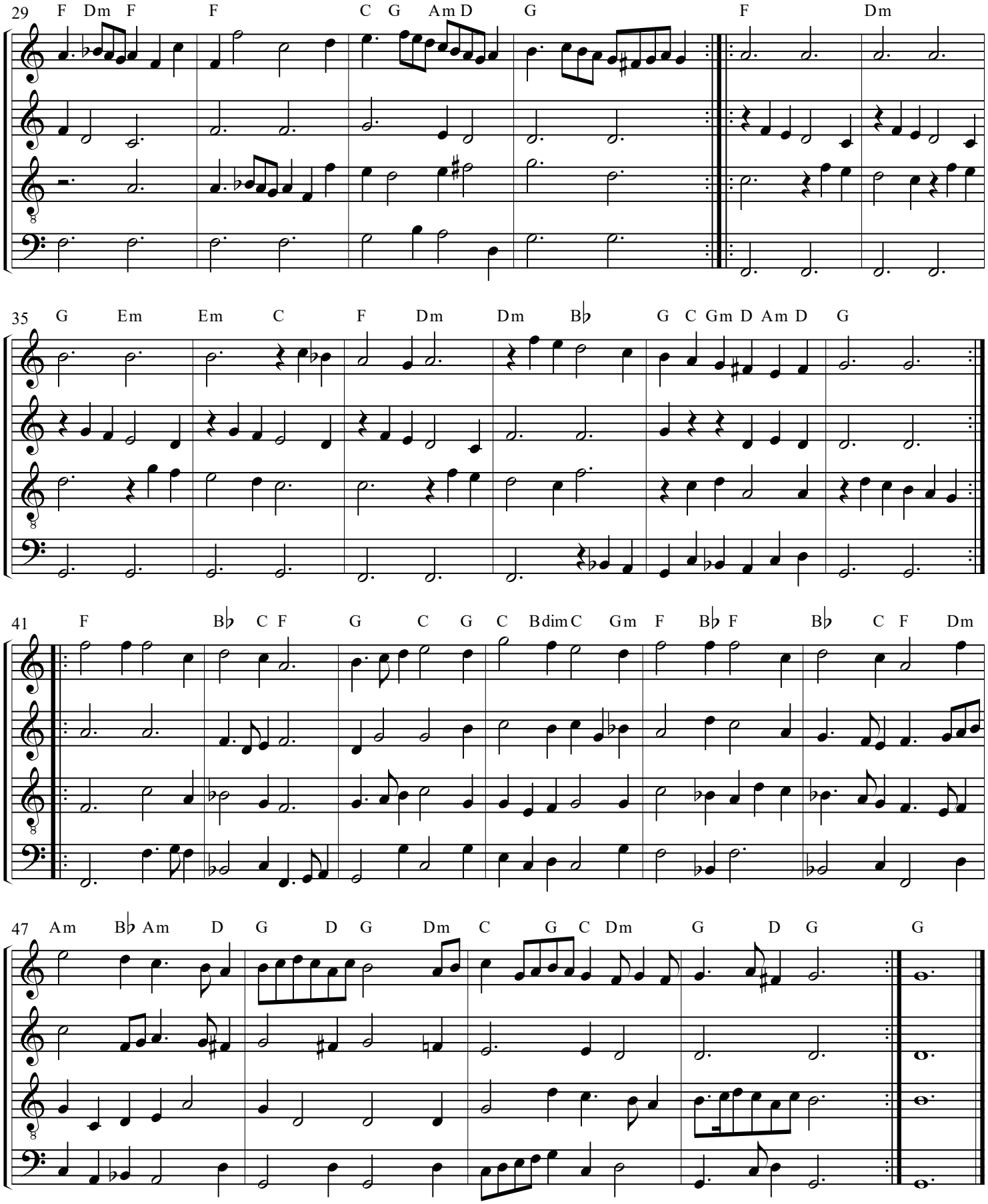
from the Fitzwilliam virginal book, Cambridge Music MS 168, c.1610-c.1625

The Woods so Wild

William Byrd (1542-1623)



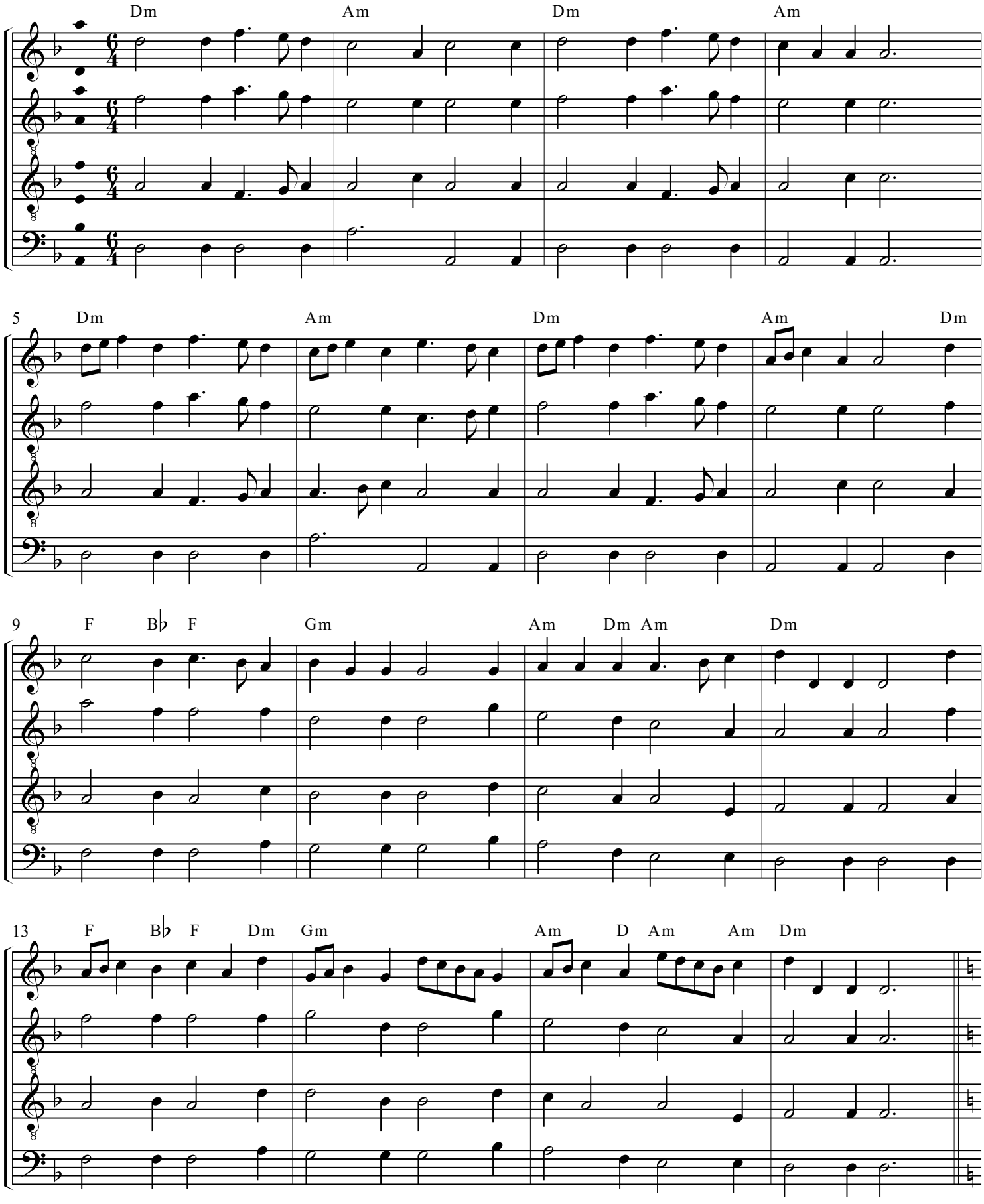
adapted by Steve Hendricks


29 F Dm F F C G Am D G F Dm
35 G Em Em C F Dm Dm B♭ G C Gm D Am D G
41 F B♭ C F G C G C Bdim C Gm F B♭ F B♭ C F Dm
47 Am B♭ Am D G D G Dm C G C Dm G D G G

Woodycock

from *the English Dancing Master*, 1651

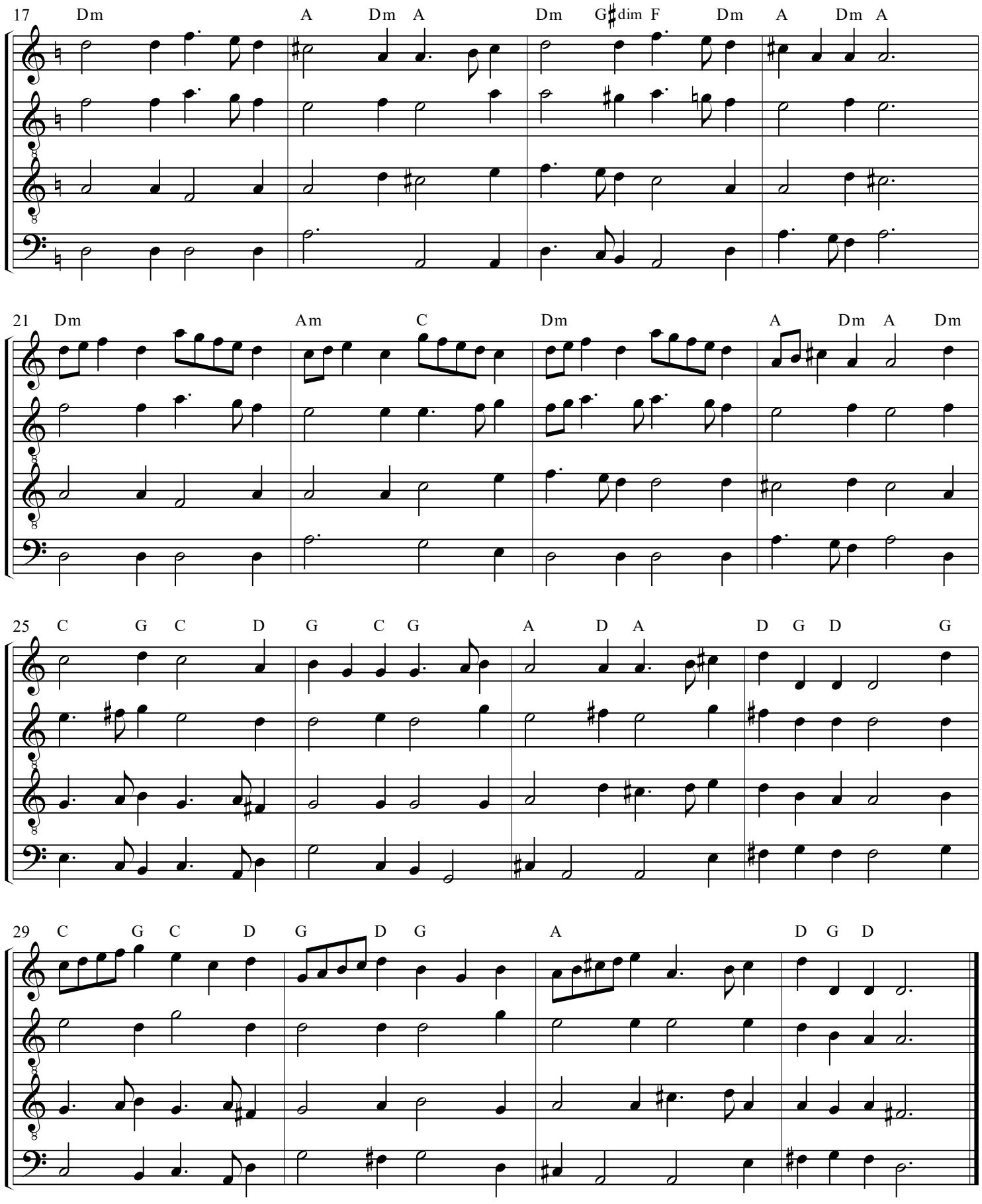
John Playford (1623-1686)



adapted by Steve Hendricks

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

Giles Farnaby (1560-1640)

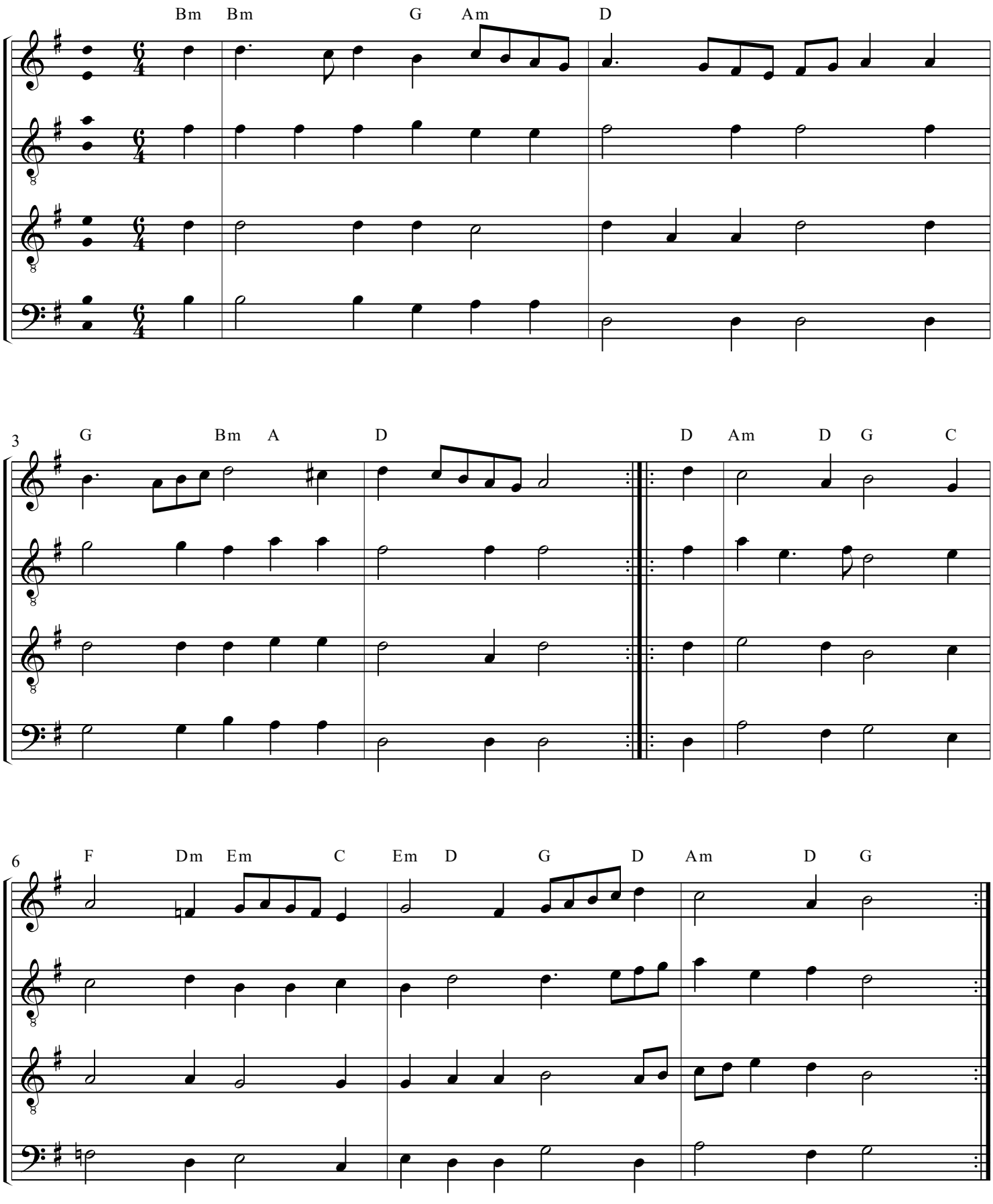


from the Henry FitzAlan partbooks,
British Library, Royal App. 59-62,
c.1530

Zorzi

Saltarello

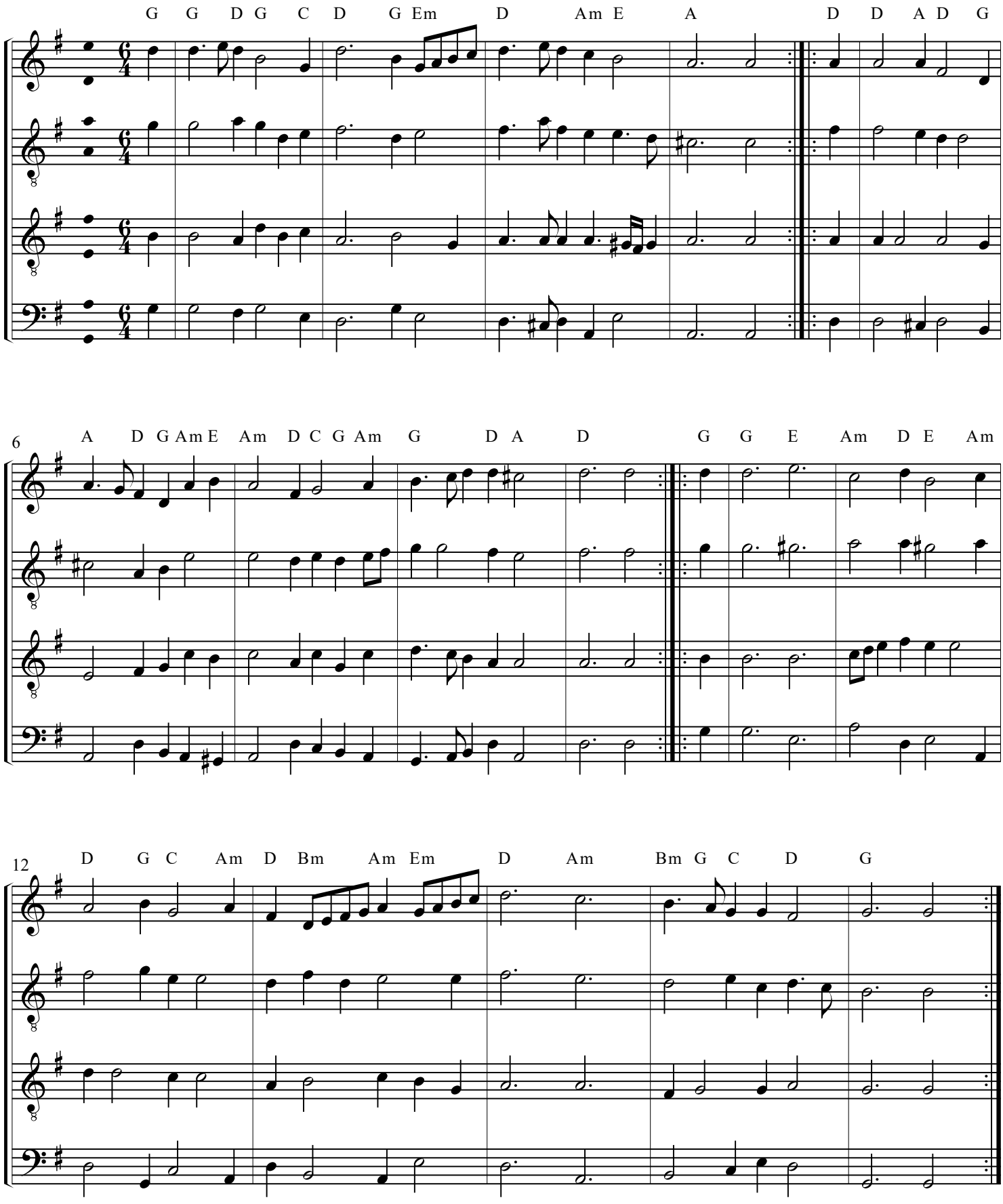
Anon.



from *Terpsichore*,
1612

Volte
CCXXXI

Michael Praetorius
(c.1571-1621)

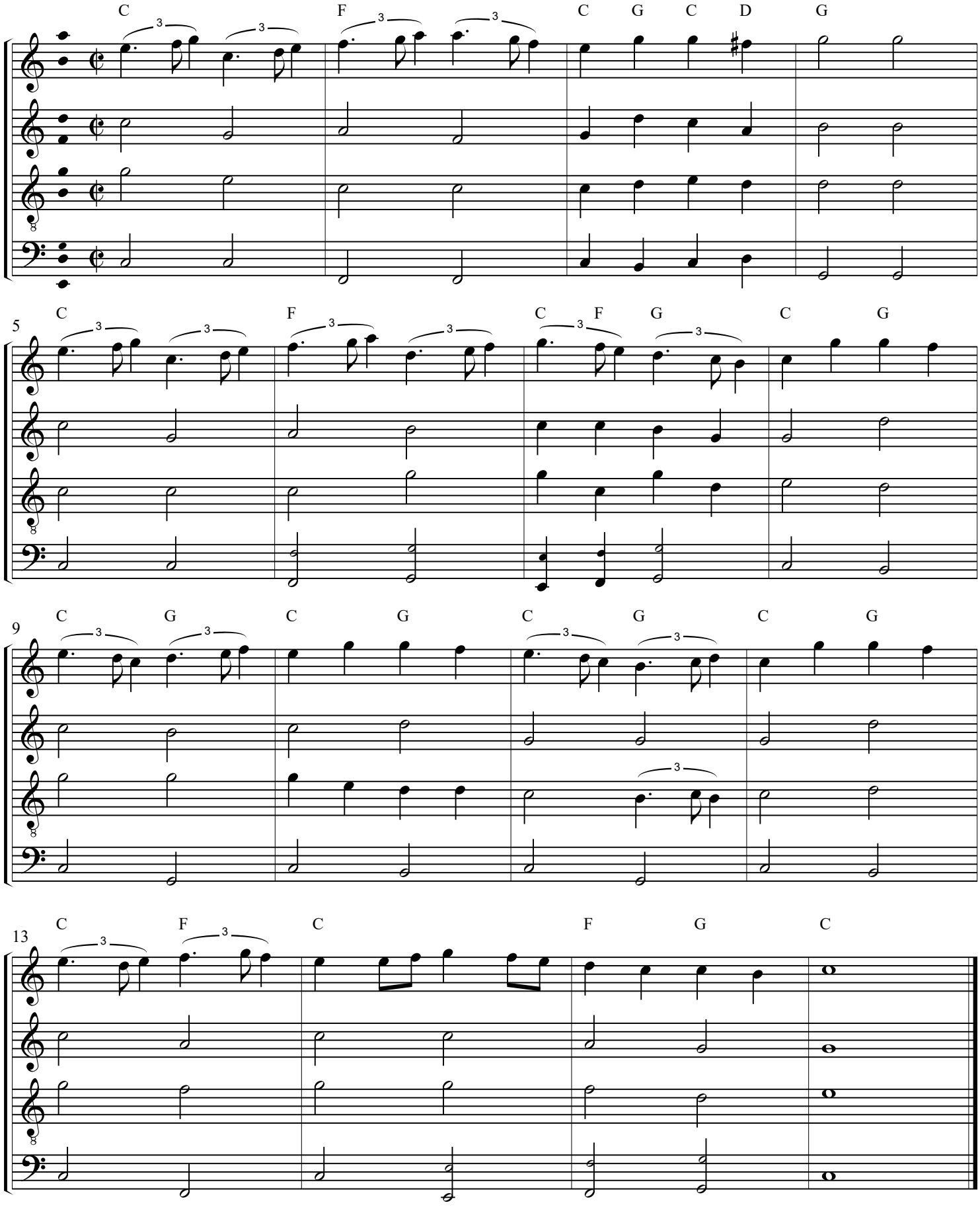


Zoppa

sù la Chiave Alta

from *Il Scolaro*, 1645

Gasparo Zanetti (fl.1626-1645)



Belle Qui Tiens

Belle qui tiens ma vie
Captive dans tes yeulx,
Qui m'as lame ravie
D'un soubriz gracieux,
Viens tost me secourir
Ou me fauldra mourir,

Pourquoy fuis tu mignarde
Si ie suis pres de toy,
Quand tes yeulx ie regarde
Ie me perd dedans moy
Car tes perfections
Changent mes actions.

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.

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 gentle touterelle;
Bon jour, ma douce rebelle.

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.

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 baiseray.

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.

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.

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 prigioni'e 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 maraviglia
Tu nemica d'amare noie
Da ad anima delle gioie
Messaggiera Per primavera
Tu sei del'anno la giovinezza
Tu del mondo sei la vaghezza.

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 servant;
Vostre humble servant 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 estez 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 faictez 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 cueur 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 cueur 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'aultre –
"Avez bon mary?"
Il ne me courrousse, 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 scavoir le jeu d'amours.
Ung jour qu'elle estoit seullette
Je luy en aprins deux ou trois tours.
Apres 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 doulx point.
Vous l'eussiez vu mouvoir si doulcement
Que son las cueur luy tremble fort et poingt.
Mais, Dieu mercy, c'estoit ung doulx 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 bililirum

Lirum bililirum, bililirum, lilirum, lirum, lirum.

Deh si soni la sordina.
Tu m'intendi ben, Pedrina,
Ma non già per il dovirum.

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.

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.

Lirum bililirum, bililirum, lilirum, lirum, lirum.

Ah, sound now the muted instrument.
You understand me well, Pedrina,
But not just out of duty.

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.

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 lieus,
Sont de pensers entremellés,
Qui rendent humides mes yeus:
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 ententiue,
La parolle prompte et nayue,
Mais de luy n'ay mot ne demy.

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.

Quand quelqu'un parle il m'est auis
Que Narcissus a quelque ennuy,
Ie me presente vis à vis
Pour tenir propos à celuy
Qui telle parole prononce
En luy faisant mesme responce,
Mesme propos, & mesmes dis.

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 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.

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.

Ton bon sçauoir 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.

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.

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.

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.

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.

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.

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.

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 ieunnesse:
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 erfaren 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 erfaren 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 costunbres 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 manana 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 vermillion
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 langeur.

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 rejoyssant,
Car j'ay l'amour de la belle au gent corps
Son alliance, C'est ma fiance:
Son cueur est mien, Le mien est sien.
Fy de tristesse, Vive lyesse,
Puis-qu'en amour a tant de bien.

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 Maríen.

Dixeles, quién sois, señoras,
De mi vida robadoras?
Cristianas qu'éramos moras de Jaén:
Axa'y Fátima'y Maríen.

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 Maríen.

Three Moorish girls have made me fall in love
in Jaén:
Axa, Fátima and 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."

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.

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,…

Salió la Raza y la traza
todas tomadas de orín,
y danzando un matachín
el Oñate y la Viaraza.

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.

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, …

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 pregona.
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, …

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 pregona.
A la vida, vidita bona…

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.

A furious, doomed
conflict grinds on.
Joy I never had,
and now my sad fate is ordained.

Ya fortuna disponía
quitar mi próspero mando,
qu'el bravo león d'España
mal me viene amenazando.

Fortune decrees
to take away my happy rule,
for the brave lion of Spain
comes to menace me.

Su espantosa artillería
Los adarves derribando,
mis villas y mis castillos,
mis ciudades va ganando.

His dreadful artillery
demolishes all our ramparts,
My towns and my castles,
All my cities he is capturing.

La tierra y el mar gemían
que viene señoreando,
sus pendones y estandartes
y banderas levantando.

The earth and sea groan
as they fall under his power,
His pennants and his standards
And his flags hosted high.

La muy gran caballería,
Hela, viene relumbrando,
sus huestes y peonaje
el aire viene turbando.

His imposing cavalry
arrives in grand array.
His hosts and infantry
stir the air.

Córreme la morería,
los campos viene talando;
mis compañas y caudillos
viene venciendo y matando.

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.

Al cielo dan apellido
Viva el gran Rey don Fernando,
viva la muy gran leona,
Alta Reina prosperando.

Una generosa Virgen
esfuerzo les viene dando.
Un famoso caballero
delante viene volando.

Con una cruz colorada
y una espada relumbrando,
d'un rico manto vestido,
toda la gente guiando.

He turns the mosques of Mohammed
into parish churches;
They take away our women
amidst cries and tears.

A cry goes up to heaven:
"Long live King Ferdinand!
Long live the magnificent lioness,
The great and prosperous Queen!"

A generous Virgin
gives them great courage.
An illustrious knight
proudly flies before them.

Carrying a crimson cross
and a sparkling sword,
Dressed in a rich mantle,
he leads forth all the people.

Vecchie letrose

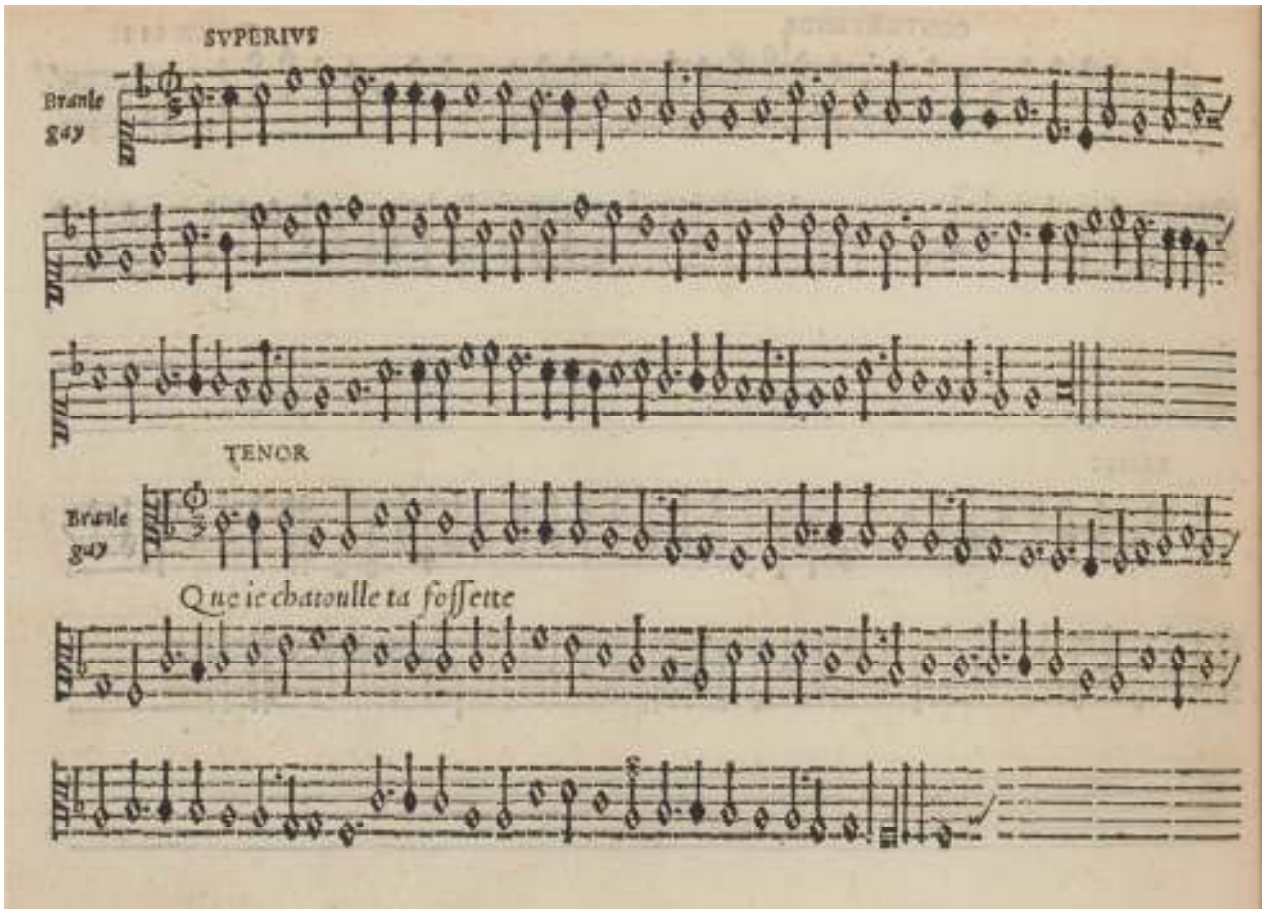
Vecchie letrose, non valete niente
Se non a far l'aguaito per la chiazza.
Tira, tira, tir'alla mazza,
Vecchie letrose, scannaros'e pazze!

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".

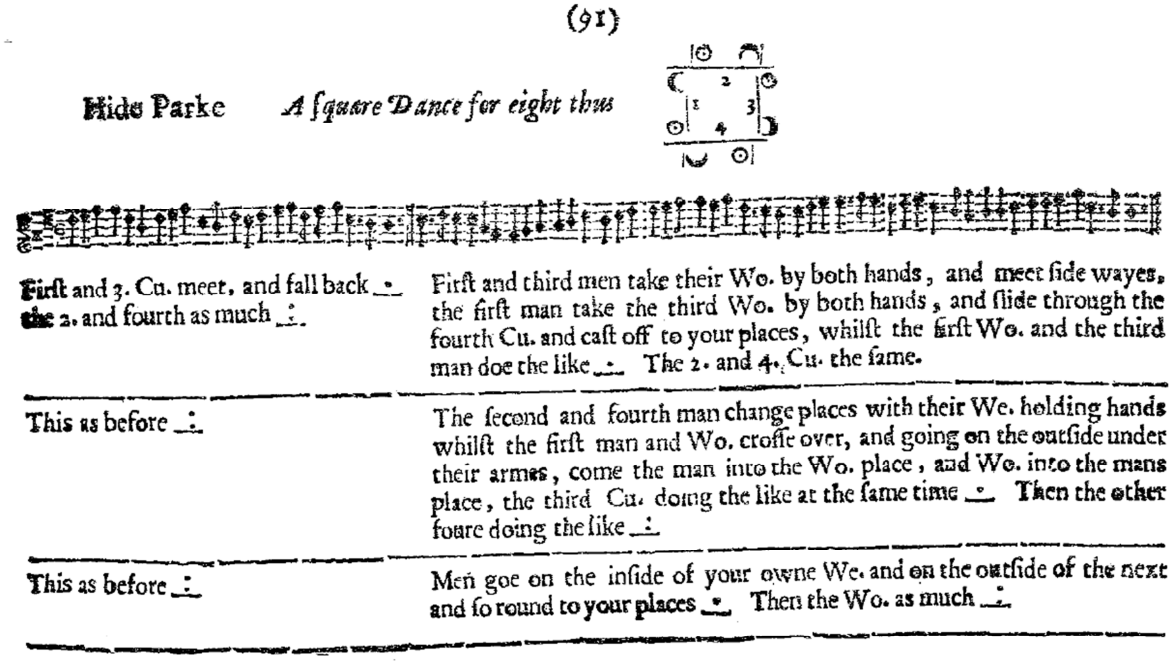


from *Second livre contenant trois Gaillardes…*, Pierre Attaignant, 1547

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.

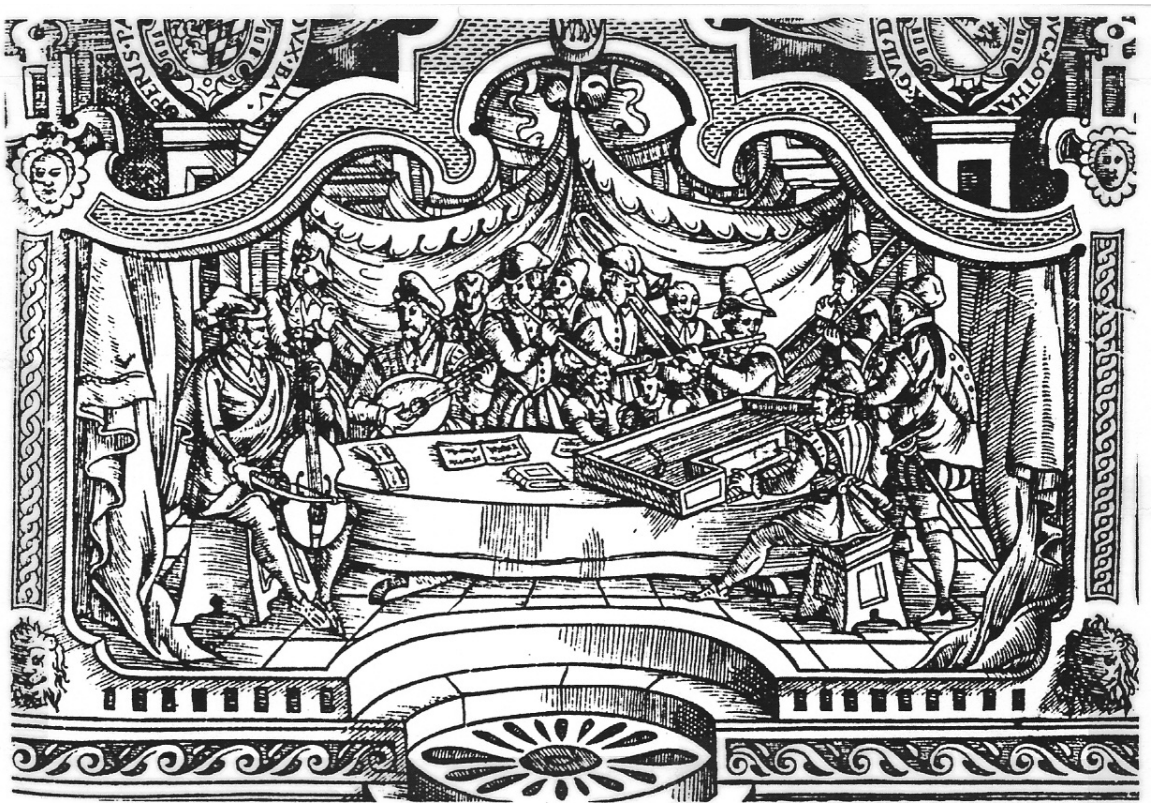


(91)

Hide Parke *A ſquare Dance for eight thus*

First and 3. Cu. meet, and fall back ; the 2. and fourth as much .	Firſt and third men take their Wo. by both hands, and meet ſide wayes, 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 foure 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



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