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FOREWORD

THE MADRIGAL was an invention of 14th-century Italy. Laid aside during the whole of the 15th century, it was taken up again in a new form about 1530 and it remained in favour for another hundred years. No-one knows when English musicians first began to sing Italian madrigals, but by 1588 their vogue had become sufficiently great for Nicholas Yonge, a choirman of St. Paul's Cathedral, to issue his famous *Musica Transalpina*. This was a selection of madrigals for four, five and six voices, composed by the leading Italian musicians of the time, together with two stanzas from Ariosto set by William Byrd (1543-1623). Ariosto's poems, like all the others in the collection, were translated into English for Yonge's publication—"brought to speak English", as the title-page puts it.

Despite Byrd's essays in the new Italian style, the ordinary musical language used by most English composers of his generation was not in the least Italian, as we can tell from such books as Byrd's own *Psalmes, Sonets & Songs* (1588), issued a few months before Yonge's collection, his *Songs of Sundrie Natures* (1589), or Mundy's *Songs and Psalmes* (1594). The poems found in these collections are ungainly and harsh to the ear, the metres jog-trot, the counterpoint rugged, and the harmony restless. Slowly at first and then more compellingly, the elegance and balance of the Italian style took hold of the English imagination in poetry as in music, and moralizing rhymes gave way to sugared sonnets. The publication of Watson's *Italian Madrigalls Englished* (1590) gave momentum to the new trend in music, but the composers of this collection were Italians to a man. The true English madrigal was created almost single-handedly by Thomas Morley (c. 1558-1602?), chiefly through a sequence of music-books published between 1593 and 1597 containing madrigals, canzonets, balletts, and fantasies of his own composition. The sequence was rounded off with a collection of 4-part canzonets by Italian composers, and a masterly treatise including rules for composing in the newer Italian style—Morley's famous *A Plaine and Easie Introduction to Practicall Musicke* (1597). The music in these books ranged from two-part to seven-part writing (the limits maintained by nearly all the English madrigalists), and the books were an instant success. In the short space of four years Morley had successfully grafted on to an English stock almost every shoot of the Italian madrigal: the madrigal proper, the canzonet, the ballett, the pastoral, the wordless fantasia. Classical in their simplicity, smooth-running in their words, fresh in harmony and counterpoint, Morley's madrigalian writings were models for a whole generation of his friends, colleagues and pupils. The astonishing flowering of the English madrigal during the next thirty years was very largely due to the skill, taste, enterprise and discernment of this one remarkable musician.

The life's work of another remarkable musician, the late Dr. Edmund H. Fellowes, has made the riches of this school of English composers known to countless thousands of music-lovers throughout the world. But few madrigals are simple to perform at first sight, and the present book is an attempt to provide what might perhaps be called a plain and easy introduction to practical madrigal-singing, for soprano, alto and bass. The madrigals and other works it contains have been newly transcribed and edited from the original sources, and they have been arranged in increasing order of difficulty. For each piece I have added a few notes on rehearsal and performance. The collection illustrates the four seasons of the English madrigal's growth and decay: the stern Elizabethan winter of Byrd and Mundy; the scented spring of Morley, Wilbye and Bateson; the long Jacobean summer of East, Weelkes, Youll and Ward; the rich autumn of

Tomkins and Hilton. All but two of the pieces in the collection were originally written as trios for three voices. Since the combination of s.a.b. was not much favoured during the years from 1588 to 1627 (the outer limits of the English madrigal and of this little book), I have had to make various transpositions and slight adaptations of the musical texture, to keep within the normal ranges of present-day voices. I have done my best to keep these changes as few as possible, and I have also tried to make them conform to Elizabethan and Jacobean custom.

Numbers 1, 3 and 7 are not madrigals. I have chosen to begin the collection with Byrd's three-in-one canon "Non nobis, Domine", to point the fact that all madrigals are based on the rules of imitative counterpoint; and I have included two songs by Campian and Ford as a reminder of another imported style, the air, which was based largely on French models. In these two songs the alto part given here has been drawn out of the original alto and tenor parts of four-part compositions. Number 17, a beautiful wordless "Aria" from Morley's 1597 treatise, has been fitted with words adapted from a madrigal by Bateson.

Madrigals are epigrammatic poems, set as vocal chamber-music; that is to say, they are sung to perfection when there is no more than one voice to a part. Their revival in our own time has shown what enjoyment they can also bring to groups of singers, and all the pieces in this book can sound well when performed by small choirs. The individual voices, like the three vocal parts, should be well balanced among themselves. Whispering the words to the musical rhythms will help with problems of phrasing, stressing, enunciation and meaning. Stressed notes will usually be those that are a little longer or higher than their neighbours. Bar-lines have been put in for convenience, not necessarily to show stress. The original Elizabethan and Jacobean part-books are unbarred, and they contain no dynamics or tempo marks. Each singer was evidently expected to make up his own mind about interpretation, rather than to accept other people's ready-made opinions. High-pitched notes and phrases must not be allowed to cry down the other parts; low notes and phrases should not be too submerged. The words must always be clear, and the tone-colour and dynamics of the music should match the verbal sense as closely as glove fits hand.

In Armada year, when the true English madrigal was still unborn, Byrd wrote "there is not any music of instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered.

Since singing is so good a thing,
I wish all men would learn to sing."

Byrd's most distinguished pupil, Thomas Morley, made the English madrigal, so he is entitled to have the last word about it. In his treatise of 1597 Morley wrote "The best kind of [light music] is termed Madrigal . . . a kind of music made upon songs and sonnets, such as Petrarch and many poets of our time have excelled in . . . As for the music, it is—next unto the Motet—the most artificial, and to men of understanding most delightful . . . You must possess yourself with an amorous humour . . . so that you must in your music be wavering like the wind, sometimes wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate . . . and the more variety you show the better shall you please". These were hints to would-be composers, but they still remain the best of guides for performers of these enchanting works.

*King's College,
Strand, London, W.C.2*

THURSTON DART

I Non nobis Domine

WILLIAM BYRD (1607?)

Non no-bis Do - mine, non no - bis, sed nomini
 Not un-to us, O Lord, not un-to us, but un-to

Non no-bis Do - mi - ne, non no - bis, sed
 Not un-to us, O Lord, not un-to us, but

Non no-bis Do - mi - ne, non no -
 Not un-to us, O Lord, not un-to

tu - o da glo - ri - am, sed nomini tu - o da
 Thy name be glo - ry giv'n, but un-to Thy name be

nomi - ni tu - o da glo - ri - am, sed nomini tu -
 un - to Thy name be glo - ry giv'n, but un - to Thy

-bis sed nomini tu - o da glo - ri - am, sed
 us, but un - to Thy name be glo - ry giv'n, but

glo - ri - am. Non no - bis Do - mi - ne, non Do - mi - ne.
 glo - ry giv'n. Not un - to us, O Lord, not us, O Lord.

- o da glo - ri - am. Non no - bis Do - mi - no - bis.
 name be glo - ry giv'n. Not un - to us, O un - to us.

nomini tu - o da glo - ri - am. Non - am. ———
 un - to Thy name be glo - ry giv'n. Not gi - ven.

Beat this in 4, but feel it in 2; since it is a round (in which everyone has the same tune) it may be sung as many times as you like. The range of the alto lies rather low, so make certain that it is heard.

2] Though my carriage be but careless

THOMAS WEELES (1608)

mf *cresc.*

1. Though my car-riage be but care-less, Though my
 2. No: my wits are not so wild,— But a

mf *cresc.*

1. Though my car-riage be but care-less, Though my
 2. No: my wits are not so wild,— But a

mf *cresc.*

1. Though my car-riage be - but care-less, Though my
 2. No: my wits are not so wild,— But a

f

looks be of the stern-est, Yet my pas-sions are com-
 gen-tle soul may yoke me, Nor my heart so hard com-

f

looks be of the stern-est, Yet my pas-sions are com-
 gen-tle soul may yoke me, Nor my heart so hard com-

f

looks be of the stern-est, Yet my pas-sions are com-
 gen-tle soul may yoke me, Nor my heart so hard com-

p

-pare - less, When I love,
 -piled, But it melts,

p

-pare - less, When I love, when I
 -piled, But it melts, but it

dim.

-pare - - - less,
 -piled.

3 Jack and Joan

THOMAS CAMPIAN (1613)

mf dolce

1. Jack and Joan they think no ill, But
Do their week-day's work, and pray De -

mf dolce

1. Jack and Joan they think no ill, But
Do their week-day's work, and pray De -

mf dolce

1. Jack and Joan they think no ill, But
Do their week-day's work, and pray De -

più f

lov - ing live; and mer - ry still 1. Skip and trip it
-vout - ly on; the ho - ly day: Lash out at a

più f

lov - ing live; and mer - ry still 1. Skip and trip it
-vout - ly on; the ho - ly day: Lash out at a

più f

lov - ing live; and mer - ry still 1. Skip and trip it
-vout - ly on; the ho - ly day: Lash out at a

on the green, And help to choose the Sum - mer Queen;
coun - try feast Their sil - ver pen - ny with the best.

on the green, And help to choose the Sum - mer Queen;
coun - try feast Their sil - ver pen - ny with the best.

on the green, And help to choose the Sum - mer Queen;
coun - try feast Their sil - ver pen - ny with the best.

2. Now you courtly dames and knights,
That study only strange delights,
Though you scorn the home-spun grey
And revel in your rich array,
Though your tongues dissemble deep
And can your heads from danger keep;
Yet, for all your pomp and train,
Securer lives the silly swain.

This should flow, almost as if it were a folksong; and let it be simple and unaffected. Try to carry over 'and merry still Do their week-day's work' without breaking it by a breath.

5 Your shining eyes

THOMAS BATESON (1604)

mf Your shining eyes and gold-en hair, *più f* your li-ly-ros-ed lips most fair,
mf Your shining eyes and gold-en hair, *più f* your li-ly-ros-ed lips most fair,
mf Your shining eyes and gold-en hair, *più f* your li-ly-ros-ed lips most fair,

mp your li-ly-ros-ed lips most fair: your o-ther beau-ties that ex-
mp your li-ly-ros-ed lips most fair: your o-ther beau-ties that ex-
p your li-ly-ros-ed lips most fair: your o-ther beau-ties that ex-cel,

mf -cel, your o-ther beau-ties that ex-cel, men can-not
mf -cel, your o-ther beau-ties that ex-cel, men can-not choose but like them
mf your o-ther beau-ties that ex-cel, men can-not choose but like them

p choose but like them well, men can-not choose but like them well. But *f*
p well, but like them well, men can-not choose but like them well. But *f*
p well, but like them well, men can-not choose but like them well. But *f*

6 Follow me, sweet love

MICHAEL EAST (1606)

mf
Fol - low me, fol - low me,
mf
Fol - low me, fol - low me,
mf
Fol - low me, fol - low me, fol - low me,

p sweet love and soul's de - light, *mf* fol - low me, *p* fol - low me, fol - low me,
p sweet love and soul's de - light, *mf* fol - low me, *p* fol - low me, fol - low me,
p sweet love and soul's de - light, *mf* fol - low me, *p* fol - low me, fol - low me,

cresc. *mf* fol - low me, fol - low me, *f* sweet love and soul's de - light Or else by
cresc. *mf* fol - low me, fol - low me, *f* sweet love and soul's de - light Or else by
cresc. *mf* fol - low me, *f* sweet love and soul's de - light Or else by

mf my ex - ile my soul is se - ver'd quite, my soul is
mf my ex - ile my soul is se - ver'd quite
mf my ex - ile my soul is se - ver'd quite, my soul is

7 Now I see thy looks were feigned

THOMAS FORD (1607)

mf (repeat *p*)

1. Now I see thy looks were feigned, Quickly lost and quick-ly gained;
Soft thy skin like wool of_ wethers, Heart inconstant, light as feathers;

mf (repeat *p*)

1. Now I see thy looks were feigned, Quickly lost and quickly gained;
Soft thy skin like wool of_ wethers, Heart inconstant, light as feathers;

mf (repeat *p*)

1. Now I see thy looks were feigned, Quickly lost and quickly gained;
Soft thy skin like wool of wethers, Heart inconstant, light as feathers;

mf

Tongue untrust-y, sub-tle sighted, Wan-ton will with change de-light-ed;

mf

Tongue untrust-y, sub-tle_ sighted, Wan-ton will with change delight-ed;

mf

Tongue untrust-y, sub-tle sighted, Wan-ton will with change de-light-ed;

p

Si-ren pleasant, foe to rea-son: Cu-pid plague thee for thy treason!

p

Si-ren pleasant, foe to rea-son: Cu-pid plague thee for thy treason!

p

Si-ren pleasant, foe to rea-son: Cu-pid plague thee for thy treason!

2. Of thine eye I made my mirror,
From thy beauty came my error;
All thy words I counted witty,
All thy sighs I deemed pity;
Thy false tears that me aggrieved
First of all my trust deceived.
Siren pleasant, *etc.*

Let this sound cynical if you can; make certain the quavers (in, e.g., bar 3) are exactly together. Altos need to practise the progressions $F E \sharp D$, $D E \flat F \sharp$, $D E \flat F \flat$, $F D B \flat$, and so on—but unaccompanied, not with a piano.

9] Though Philomela lost her love

THOMAS MORLEY (1602)

f (repeat *p*)

Though Phi-lo - me - la lost her love, fresh note she war - bleth

f (repeat *p*)

Though Phi-lo - me - la lost her love, fresh note she war - bleth

f (repeat *p*)

Though Phi-lo - me - la lost her love, fresh note she war - bleth

mf

yes a - gain; Fa la la la,

mf

yes a - gain; Fa la la la la, fa la la la

mf

yes a - gain; Fa la la la la, fa la la la

fa la la la, fa la la la la, fa la la la la la la

la la la, fa la la la la, fa la la la la la la

la, fa la la, fa la la la la la

10 O sleep, fond fancy

THOMAS MORLEY (1597)

Slow

O sleep, O sleep, fond fan - cy, O sleep,
O sleep, O sleep, fond fan - cy, O
O sleep, O sleep, fond fan - cy, O

O sleep, O sleep, fond fan - cy, my
sleep, O sleep, O sleep, fond fan - cy, my
sleep, O sleep, fond fan - cy, my

head, a - las, thou ti - rest With false de - light of that which
head, a - las, thou ti - rest With false de - light of that which
head, a - las, thou ti - rest With false de - light of that which

thou de - sir - est. Sleep, sleep, I
thou de - sir - est. Sleep, sleep, I
thou de - sir - est. Sleep, sleep, I

II Springtime mantleth every bough

THOMAS MORLEY (1602)

Spring - time mantleth ev - 'ry bough And bow'rs make for
 Spring - time mantleth ev - 'ry bough And bow'rs make for
 Spring - time mantleth ev - 'ry bough And bow'rs make for

shep-herds' sport; Birds and beasts are of con - sort: Fa la
 shep-herds' sport; Birds and beasts are of con - sort: Fa la
 shep-herds' sport; Birds and beasts are of con - sort:

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

la. la. Our hearts in true love we do vow
 la. la. Our hearts in true love we do vow
 la. la. Our hearts in true love we do vow

12 Dear, may some other

JOHN HILTON (1627)

Moderate

f Dear, may some o-ther, since not I, Pull that *mf*

f Dear, may some o-ther, since not I, Pull that *mf*

f Dear, may some o-ther, since not I, Pull that *mf*

p

flow-er ere it die, ere it die? Fa la

p

flow-er ere it die, ere it die? Fa la

p

flow-er ere it die, ere it die? Fa la

cresc.

la la la la la la la, fa la la la

cresc.

la la la, fa la la la la la la, fa

cresc.

la la la la, fa la la la la la la

1 *p* la la la la la la la. Dear, la.

2 *p* la la la la la la la. Dear, la.

p la la la la. Dear, may some la.

13 Tomorrow is the marriage day

THOMAS WEEBKES (1608)

mf (repeat p)

1. To - morrow is the marriage day Of Mo - psus
2. O do not weep, fair Bel - la - mour, Though he be

mf (repeat p)

1. To - morrow is the marriage day Of Mo - psus
2. O do not weep, fair Bel - la - mour, Though he be

mf (repeat p)

1. To - morrow is the marriage day Of Mo - psus
2. O do not weep, fair Bel - la - mour, Though he be

and fair Phil - li - da. - da.
gone there's ma - - ny more. more.

and fair Phil - li - da. - da. Come shepherds, bring your
gone there's ma - - ny more. more. For love hath ma - ny

and fair Phil - li - da. - da. Come
gone there's ma - ny more. more. For

f (repeat p)

Come shepherds, bring your gar - lands gay,
For love hath ma - ny loves in store,

gar - lands gay, your gar - lands, come shepherds,
loves in store, for love hath, for love hath

shepherds, bring your gar - lands gay, come shepherds, bring your
love hath ma - ny loves in store, for love hath ma - ny

14 In health and ease

JOHN WARD (1813)

mf
In health and ease am I, in
mf
In health and ease am I, in health and
mf
In health and ease am

health and ease am I, Yet — as I senseless were it
f
ease am I, am I, Yet — as I senseless were it
f
I, and ease am I, Yet — as I senseless were it

nought con - tents me; You sick, you
p
nought con - tents me; You sick,
p
nought con - tents me; You sick, —

sick in pain do lie, you sick in
mf
you sick in pain do lie,
mf
you sick in pain

15 Do you not know?

THOMAS MORLEY (1593)

Do you not know, do you not know, how Love lost first his
Do you not know how Love, how Love lost first his

see - ing? do you not know, do you not know how
see - ing? do you not know, do you not know how
Do you not know how

Love lost first his see - ing? Be - cause
Love lost first his see - ing? Be - cause with
Love lost first his see - ing? Be - cause with

with me, with me once gaz - ing, On those,
me, be - cause with me once gaz - ing, On those,
me, be - cause with me once gaz - ing, On those

16 Come sirrah Jack ho

THOMAS WELKES (1608)

mf *piu f*
 Come sir-rah Jack ho, Fill some to - bac - co,
mf *piu f*
 Come sir-rah Jack ho, Fill some to - bac - co,
mf *piu f*
 Come sir-rah Jack ho, Fill some to - bac - co,

f *dim.*
 Bring a wire and some fire, Haste haste away, quick I say, do not stay,
f *dim.*
 Bring a wire and some fire, Haste haste a - way, quick I say, do not
f *dim.*
 Bring a wire and some fire, Haste haste away, quick I say, do not stay,

1 2 (♩ = ♩) *f*
 shun de - lay, for I drank none good to - day. - day. I
f
 stay, shun de - lay, for I drank none good today. - day. I
f
 shun de - lay, for I drank none good to - day. - day. I

17 O fly not, love

THOMAS MORLEY (1597)

0 fly not, love, 0 do not fly me, Stay a-while,

0 fly not, love, 0 do not fly me, Stay a-while,

0 fly not, love, 0 do not fly me, Stay a-

— but awhile 0 stay thee, stay awhile, stay a-while,

— but awhile 0 stay thee, stay awhile, stay awhile,

-while, a - while 0 stay thee, stay a - while, but a-

— but awhile, 0 stay but awhile, my dar-ling sweet, 0 stay thee.

stay a - while, but awhile, my dar-ling sweet, 0 stay thee.

-while stay, my sweet, 0 stay thee.

thee. Hear Cor-i-don com-plain - ing His

thee. Hear Cor-i-don com-plain - ing, hear Cor-i-don com-plain - ing His

thee. Hear Cor - i - don complain - ing, com-plain-ing His

18 Beauty is a lovely sweet

THOMAS BATESON (1604)

mf (repeat p) *più f*

Beau-ty is a love-ly sweet, Where pure white and crim-son

mf (repeat p) *più f*

Beau-ty is a love-ly sweet, Where pure

mf (repeat p) *più f*

Beau-ty is a love-ly sweet, Where pure white and

p

meet, and crimson meet, where pure white and crim-son meet:

p

white and crim-son meet, where pure white and crim-son meet:

p

crim-son meet, where pure white and crim-son meet:

mf *f*

Join'd with fav-our of the face, Chief-est flow'r of fe-

mf *f*

Join'd with fav-our of the face, Chief-est flow'r of fe-male race,

mf *f*

Join'd with fav-our of the face, Chief-est flow'r of fe-male race, chief-

dim.

- male race, chief-est flow'r, O chief-est flow'r of fe-

dim.

chief-est flow'r of fe-male race, O chief-est flow'r of fe-

dim.

- est flow'r of fe-male race, O chief-est, chief-est flow'r of

19 How great delight

THOMAS TOMKINS (1622)

mf
How great de-light, how great delight, de-light,
mf
How great delight, how great de-light, from
mf
How great de-light, de-light, how

from those sweet lips I taste, I taste,
those sweet lips I taste, from those sweet lips I taste,
great de-light, from those sweet lips I taste,

p *cresc.* *dim.*
Whether I hear them speak, or feel them kiss, or feel them kiss, or
p *cresc.* *dim.*
Whether I hear them speak, or feel them kiss, or feel them kiss, or
p *cresc.* *p*
Whether I hear them speak, or feel them kiss, or

mf
feel, or feel them kiss! On-ly this want I have, this want I
mf
feel, or feel them kiss! On-ly this want I have, this want I
mf
feel them kiss! On-ly this want I have, this want I

20 Love is the fire

THOMAS BATESON (1618)

Moderate tempo *mf* *cresc.*

Love is the fire that

mf *cresc.*

Love is the fire that burns me, that

mf *cresc.*

Love is the fire that

f

burns me, love is the

f

burns me, love is the fire that burns me, the

f

burns me, love is the fire that burns me, the

p

fire that burns me; The smokes are thoughts con -

p

fire that burns me; The smokes are thoughts con -

p

fire that burns me; The smokes are thoughts con -

mf

- fus - ed, the smokes are thoughts con - fus - ed,

mf

- fus - ed the smokes are thoughts con - fus - ed, Which

mf

- fus - ed, the smokes are thoughts con - fus - ed,

21 Late in my rash accounting

THOMAS WEEBKES (1608)

mf

1. Late in my rash ac - count - ing, My for - tune was a -
2. Hearts greed - y in de - sir - ing, Are speed - y in a -
3. You la - dies fair and fic - kle, Whose climb - ing thoughts do

mf

1. Late in my rash ac - count - ing, My for - tune was a -
2. Hearts greed - y in de - sir - ing, Are speed - y in a -
3. You la - dies fair and fic - kle, Whose climb - ing thoughts do

mf

1. Late in my rash ac - count - ing, My for - tune was a -
2. Hearts greed - y in de - sir - ing, Are speed - y in a -
3. You la - dies fair and fic - kle, Whose climb - ing thoughts do

p >

- mount - ing, } Fa la la la la la, fa la la la la la, fa
- spir - ing, }
tic - kle, }

p >

- mount - ing, } Fa la la la la la, fa la la la la la, fa
- spir - ing, }
tic - kle, }

p >

- mount - ing, } Fa la la la la la la, fa la la la la
- spir - ing, }
tic - kle, }

cresc. >

la la la la la, fa la la la la la, fa la la la la la, fa

cresc. >

la la la la la, fa la la la la la, fa la la la la la, fa

cresc. >

la, fa la la la la la, fa la la la la la, fa la la la

22 Ye restless thoughts

JOHN WILBYE (1598)

mf Ye rest-less thoughts, ye
mf Ye rest-less thoughts, ye rest-less
mf Ye rest-less thoughts,

rest-less thoughts, ye rest-less thoughts, that har-bour dis-con-
 thoughts, ye rest-less thoughts, ye rest-less thoughts, that har-bour dis-con-
 ye rest-less thoughts, that har-bour dis-con-

f -tent, Cease your as-saults, cease your assaults and *dim.*
f -tent, Cease your as-saults, cease your assaults and *dim.*
f -tent, Cease your as-saults, cease your assaults and *dim.*

let my heart la-ment. *p* Ye rest-less thoughts, -ment;
 let my heart la-ment. *p* Ye rest-less thoughts, ye -ment; *mf* And
 let my heart la-ment. *p* Ye -ment;

23 Upon a summer's day

WILLIAM BYRD (1589)

Moderate tempo

mf Up - on a sum-mer's

mf Up - on a sum-mer's day Love went to

mf day Love went to swim, And

swim, up - on a sum-mer's

swim, And cast him-self in - to a

cast him-self in - to a sea of tears, and

day Love went to swim, And

sea of tears, in - to a sea of tears; The

cast him-self in - to a sea of tears;

cast him-self in - to a sea of tears;

24 As I went a-walking

JOHN MUNDY (1594)

Flowingly

As I went a - walk - ing in the month of

Detailed description: This system contains the first three staves of the piece. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). The music is in 3/2 time. The lyrics 'As I went a - walk - ing in the month of' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

mf

May, in the month of May,

f

As I went a - walk - ing in the month of May,

mf

As I went a - walk - ing in the month of May,

Detailed description: This system contains the next three staves. The vocal line continues with 'May, in the month of May,'. The piano accompaniment continues. Dynamics include *mf*, *f*, and *mf*. The piece ends with a double bar line and repeat dots.

mp

Mer - ri - ly talk - ing, mer - ri - ly talk - ing,

mp

Mer - ri - ly talk - ing, mer - ri - ly talk - ing,

mp

Mer - ri - ly talk - ing, mer - ri - ly talk - ing,

p

Detailed description: This system contains the next three staves. The vocal line has two phrases: 'Mer - ri - ly talk - ing, mer - ri - ly talk - ing,'. The piano accompaniment continues. Dynamics include *mp* and *p*. The piece ends with a double bar line and repeat dots.

mf

I thus be - gan to say,

mf

I thus be - gan to say, Where dwelleth Love, where

mf

I thus be - gan to say, Where dwelleth

mp

Detailed description: This system contains the final three staves. The vocal line has three phrases: 'I thus be - gan to say,', 'I thus be - gan to say, Where dwelleth Love, where', and 'I thus be - gan to say, Where dwelleth'. The piano accompaniment continues. Dynamics include *mf* and *mp*. The piece ends with a double bar line and repeat dots.

25 Cease sorrows now

THOMAS WHEELKES (1597)

Slow
p , *mf* ,

Cease sor - rows now, cease sor - rows now, cease

Cease sor - rows now, cease

Cease sor - rows now, cease

f *a little*

sor - rows now, for you have done the deed, *mf*

sor - rows now, for you have done the deed, Lo!

sor - rows now, for you have done the deed,

faster *mf*

Lo! care hath now consum'd my car - case quite, lo!

care hath now con-sum'd my car - case quite, lo! care hath

Lo! care hath now con-sum'd my car - case quite, lo!

f

care hath now consum'd my car - case quite, lo! care

now consum'd my car - case quite, lo! care hath now consum'd

care hath now con - sum'd me, lo! care hath now consum'd

poco f