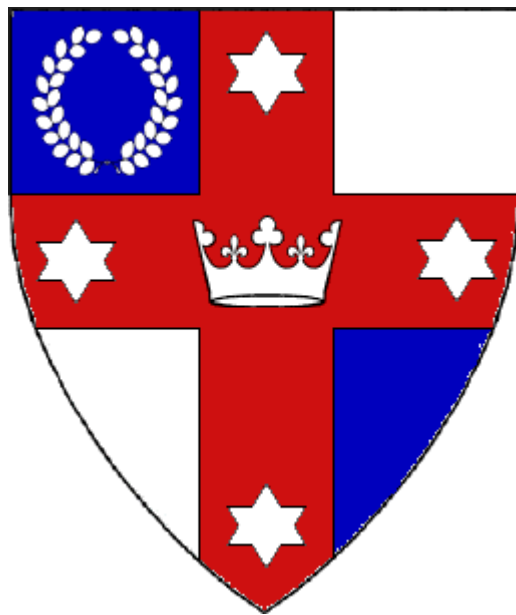


The Big Lochac Snogbook



Now with Appendages!
ASXLVI

Forward

King Fabian of the West commissioned a song book for Lochac in AS XXXV. Master Daffyd of the Glens performed this task admirably and that is how we ended up with the original Lochac Snogbook. I refer to the Snogbook, as the first edition had a delightful typo in the heading. Since then, we have had many editions of this song book with some songs added, and others left out. Mistress Bethan and I discussed this at length at Canterbury Faire deciding that we were rather fond of some of the songs that had been left out of some of the editions, so perhaps one big Lochac Snogbook with its Appendages would resolve this dilemma.

This is stage one of a larger project. Of course you would like to assist and contribute to Bethan's and my plan of musical shenanigans, then please contact me.

I have not used many of the original scores prepared by Master Daffyd. Particularly, I have an aversion to 2/4 in the place of cut common. Where possible I have used the best version I have been able to locate either on Daffyd's Website, my own collection or on the Choral Public Domain Library. I have done this rather quickly (over several nights) in order to try and get this to a printable state before Rowany Festival ASXLVI.

The Big Lochac Snogbook and its Appendages, Edition April 2nd, 2012. Simple thanks to Daffyd and Bethan who have done enormous work in supporting choral music in the Kingdom of Lochac.

All pieces edited by Constanzia Moralez y de Zamora (Rachel Vess) based on the music compiled by Daffyd of the Glens (David Greagg). All errors are mine. Much of this music comes without copyright. The consistent request is that it is freely copied for non-profit purposes. Please give credit if you use it.

See you at Rowany Festival

Constanzia ASXLVI

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Agincourt Carol Anonymous 1415 SAB

Alto ♩. = 120

Tenor

Bass

De - o gra - ti - as - An - gli - - - a Red - de - - - pro - - vi -

De - o gra - ti - as - An - gli - - - a Red - de - - pro vi -

8

cto - - - ri - a. Owre kynges went forth to Nor - man - dy With

cto - - - ri - a. Owre kynges went forth to Nor - man - dy With

15

grace and myght of chy - val - ry: Ther God for hym wrought

grace and myght of chy - val - ry: Ther God for hym wrought

21

merve - lus - ly; Wher - fore Eng - londe may calle and cry: De -

merve - lus - ly; Wher - fore Eng - londe may calle and cry: De -

27

o - - - gra - - ti as De - o gra - ti - as An - gli - - -

o - - - gra - - ti as De - o gra - ti - as An - gli - -

De - o gra - ti - as An - - -

34

- - - - - a Red - - - de - pro vi - cto - ri - a.

- - - - - - - - a Red - - - de - pro vi - cto - ri

gli - a Red - de pro - vi - cto - ri - a.

Owre Kynge went forth to Normandy
 With grace and myght of chyvalry
 Ther God for hym wrought mervelusly;
 Wherefore Englonde may call and cry

Chorus

Deo gratias!
 Deo gratias Anglia redde pro victoria!

He sette sege, forsothe to say,
 To Harflu towne with ryal aray;
 That toune he wan and made afray
 That Fraunce shal rewe tyl domesday.

Chorus

Then went hym forth, owre king comely,
 In Agincourt feld he faught manly;
 Throw grace of God most marvelsuly,
 He had both feld and victory.

Chorus

Ther lordys, erles and barone
 Were slayne and taken and that full soon,
 Ans summe were brought into Lundone
 With joye and blisse and gret renone.

Chorus

Almighty God he keep owre kynge,
 His peple, and alle his well-wyllynge,
 And give them grace wythoute endyng;
 Then may we call and savely syng:

Chorus[3]

A Robyn, Gentle Robyn

William Cornish 1468-1523 3V

♩ = 90

Tenor 1
8 A Rob - yn, gen - til Rob - yn tel me how thy

Tenor 2
8

Tenor 3
8

6
8 le - man doth and thow shalt know of myne. A Rob - yn, gen - til Rob -

8

8 A Rob - yn, gen - til Rob -

12
8 - yn tel me how thy le - man doth and thow shalt know of myne. A Rob -

8 - yn tel me how thy le - man doth and thow shalt know of myne. A Rob -

8

A Rob -

18
8 - yn, gen - til Rob - yn tel me how thy le - man doth and thow shalt know of

8 - yn, gen - til Rob - yn tel me how thy le - man doth and thow shalt know of

8 - yn, gen - til Rob - yn tel me how thy le - man doth and thow shalt know of

24

myne. A Rob - yn, gen - til Rob - yn tel me how thy
 myne. A Rob - yn, gen - til Rob - yn tel me how thy
 myne. My la - dy is un - kynde I wis, a - lac why is she so, she lov'th an - oth - er

30

le - man doth and thow shalt know of myne. A Rob - yn,
 le - man doth and thow shalt know of myne. A Rob - yn,
 bet - ter than me and yet she will say no. A Rob - yn,

35

gen - til Rob - yn tel me how thy le - man doth and thow shalt know of
 gen - til Rob - yn tel me how thy le - man doth and thow shalt know of
 gen - til Rob - yn tel me how thy le - man doth and thow shalt know of

40

myne. A Rob - yn, gen - til Rob - yn tel me how thy
 myne. A Rob - yn, gen - til Rob - yn tel me how thy
 myne. I can not thynk such doub-yl-nes, for I fynd wo-men trew, in faith my la - dy

46

8 le - man doth and thow shalt know of myne. A Rob - yn,

8 le - man doth and thow shalt know of myne. A Rob - yn,

8 lov'th me well she will change for no new. A Rob - yn,

51

8 gen - til Rob - yn tel me how thy le - man doth and thow shalt know of myne.

8 gen - til Rob - yn tel me how thy le - man doth and thow shalt know of myne.

8 gen - til Rob - yn tel me how thy le - man doth and thow shalt know of myne.

17

Al - le cor - de vo - to De - o to - to
 lu - ia. A - - - -
 - ia! Al - le - lu-

21

psa - lli - te cum lu - ia! A - - -
 - - - - Al - le - cor - de vo - to
 - - - - ia! Al - le-

25

- - - - Al - le-
 De - o to - to psal - li - te cum lu - ia! Al-
 - lu - ia! Al - le-

29

- lu - ia!
 - le - lu - ia!
 - lu - ia!

April is in my Mistress' Face Thomas Morley 1557-1603 SATB

Published 1594

Soprano
A - pril is in my mis-tress face, A - pril is in my mis - tress

Alto
A - pril is in my mis-tre - - - -ss face, A - pril is in my

Tenor
8 A - pril is in my mis - tre

Bass
A - pril is in my mis-tress

5
face, my mis - tre-ss face, A - pril is in my mis - tress face, and

mis - tress face, A - pril is in my mis - tress face, and

8 -ss face, A - pril is in my mis-tress face, my mis-tress face,

face, A - pril is in my mis-tress face, my mis - tress face,

10
Ju-ly in her eyes ha- - th place, and Ju-ly in her eyes, her eyes

Ju-ly in her eyes ha- - th place, and Ju - ly in he - r eyes, her

8 and Ju-ly in her eyes hath place, her eye-

And Ju - ly in her eyes hath place, her eyes

14

ha - - th place, With - in her bo - som, with - in her bo - sum is
 eyes hath place, With - in her bo - som, with - in her bo - sum is
 - s ha - th place, With - in her bo - som, with - in her bo - sum is
 hath place, With - in her bo - som,

20

Sep - tem----- - - ber, But in her heart, but in her heart her heart,
 Sep - tem - - - - ber, But in her heart, her heart, her heart,
 a cold De - cem - - - - ber, but in her heart, a cold De - cem - - - - ber, but in her heart,
 a cold De - cem - - - - ber, but in her heart,

26

a cold De - cem - - - - ber, but in her heart, her heart, a cold De - cem - - - - ber, but in her heart,
 a cold De - cem - - - - ber, but in her heart, a cold De - cem - - - - ber, but in her heart,
 a cold De - cem - - - - ber, but in her heart, a cold De - cem - - - - ber, but in her heart,
 a cold De - cem - - - - ber, but in her heart,

31

heart, but in her heart, her heart a cold De-cem-ber.
 heart, her heart, but in her heart her heart a
 in her heart, but in her heart, a
 but in her heart, but in her heart, a

36

cold De-cem - - - ber.
 cold De - cem - ber.
 cold De - cem - ber.

Ave Vera Virginitas Josquin des Prez 1450/5-1521 SATB

$\text{♩} = 112$

A - ve ve - ra vir - gi - ni - tas; -tas; cu - ius pu - ri - fi -
 Im - ma - cu - la - ta ca - sti -

A - ve ve - ra vir - gi - ni - tas; -tas; cu - ius pu - ri - fi -
 Im - ma - cu - la - ta ca - sti -

8 (tacet) A - ve ve - ra vir - gi - ni; ca - sti - tas; cu - ius pu -
 -tas; Im - ma - cu - la - ta

A - ve ve - ra vir - gi - ni - tas; -tas; cu - ius pu - ri - fi -
 Im - ma - cu - la - ta ca - sti -

$\text{♩} = 90$

- ca - ti - o, nos - tra fu - it pur - ga - ti - o. O ma - ter

- ca - ti - o, nos - tra fu - it pur - ga - ti - o. O ma - ter

8 - ri - fi - ca - ti - o, nos - tra fu - it pur - ga - ti - o. O ma - ter

- ca - ti - o, nos - tra fu - it pur - ga - ti - o. O ma - ter

De - i, me - men - to me - i! A - men.

De - i, me - men - to me - i! A - men.

8 De - i, me - men - to me - i! A - men.

De - i, me - men - to me - i! A - men.

The Boar's Head Carol Anonymous 1521 SATB

Published 1521 in Wynkyn de Worde's Christmase Carolles

Soprano/Alto

Tenor/Bass

The Boar's Head in hand bear I, all be-decked in rose-mar-y, And I

pray you my mas-ter-s be mer-ry, quot es-tis in con-vi-vi-ol Ca-put ap-ri

de-fe-ro, red-dens lau-des Do-mi-no.

The boar's head in hand bear I

All bedecked in rosemary

I pray you, my masters, be merry

Quot estis in convivio.

(However many are at the feast)

Chorus:

Caput apri defero, Reddens laudes domino.

(I bring the boar's head, giving praises to the Lord)

The boar's head, as I understand,

Is the rarest dish in all this land,

Which thus bedecked with a gay garland

Servitur cum sinapio.

(It is served with mustard)]

Chorus

Our steward hath provided this

In honor of the King of bliss

Which, on this day to be served is

In Reginensi atrio

(In the Queen's hall).

Change then, for lo she changeth

William Holborne SAB

Published in 1597

♩ = 75

Soprano
Change then, for lo she chan - geth Fa la la, fa la la la.
And af - ter new loves ran - geth

Alto
Change then, for lo she chan - geth Fa la la, fa la la la.
And af - ter new loves ran - geth

Bass
Change then, for lo she chan - geth Fa la, fa la la.
And af - ter new loves ran - geth

7

Ay, change and 'quite her; No, no, no, love and spite her. Fa la la

Ay, change and 'quite her; No, no, love and spite her. Fa la la

Ay, change and 'quite her; No, no, no, no, love and spite her. Fa la la

12

la, fa la, fa la la la.

la, fa la la la la.

la la, fa la la.

Come Again John Dowland 1563-1626 SATB

First Booke of Songes or Ayres" 1597

$\text{♩} = 112$

Soprano
Come a - gain! Sweet love doth

Alto
Come a - gain! Sweet love doth now

Tenor
8 Come a - gain! Sweet love doth

Bass
Come a - gain! Sweet love doth

5

now in - vite: thy grac - es that re-

in - vite: thy grac - es that re-

8 now in - vite: thy grac - es that re-

now in - vite: thy grac - es that re-

10

- frain, to do thee due de - light,

- frain, to do thee due de - light,

8 - frain, to do thee due de - light,

- frain, to do thee due de - light,

15

to see, to hear, to touch, to kiss, to die-

to see, to hear, to touch, to kiss, to

to see, to hear, to touch, to kiss, to

to see, to hear, to touch, to kiss, to

20

with thee a - gain, in

die - with thee, with thee a - gain, in

die, to die with thee a - gain, with thee a -

die, to die with thee a - gain, in

24

sweet-est sym - path - y.

sweet - e - st sym - path - y.

gain in sweet-est sym - path - y.

sweet - est sym - path - y.

Come again! sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

Come again! that I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

All the day the sun that lends me shine
By frowns do cause me pine
And feeds me with delay;
Her smiles, my springs that makes my joy to grow,
Her frowns the Winters of my woe.

All the night my sleeps are full of dreams,
My eyes are full of streams.
My heart takes no delight
To see the fruits and joys that some do find
And mark the storms are me assign'd.

Out alas, my faith is ever true,
Yet will she never rue
Nor yield me any grace;
Her eyes of fire, her heart of flint is made,
Whom tears nor truth may once invade.

Gentle Love, draw forth thy wounding dart,
Thou canst not pierce her heart;
For I, that do approve
By sighs and tears more hot than are thy shafts
Did tempt while she for triumph laughs.[2]

Contrapunto bestiale alla mente Adriano Banchieri 1568-1634 SSATB

Never trust a hunchback; the same goes for a cripple. If a braggart be good, write about it in the history books.

Musical score for Soprano 1, Soprano 2, Alto, Tenor, and Bass, measures 1-6. The score is in 3/4 time and features five vocal parts with lyrics: Fa la la la la la la la la la, fa la la la la la.

Musical score for Soprano 1, Soprano 2, Alto, Tenor, and Bass, measures 7-12. The score is in 3/4 time and features five vocal parts with lyrics: la la la la la la la la la, fa la la la la la la la.

13

Cucco

Chiu (overo zivetta) Cu - cu, cu-cu, cu-cu,
Gatto la la la
Cane Gna-u, gna-u, gna-u, gna-u, gna - gna-gna-gna-u, gna-
Base al contraponte Ba-bau, ba-bau, ba-bau, ba-bau,
 Nul - la fi - des go - bis; si-

17

cu-cu, cu-cu, cu - cu, cu-cu,
 la. Chiu, chiu, chiu,
 - gna-gna-gna-u, gna - gna-ra-gna-u, gna - gna-ra-gna-u, gna - gna-ra-gna-u, gna-u,
 ba-bau, ba-bau, ba-bau, ba-bau,
 - me - li - ter ets zop - pis.

21

cu-cu, cu-cu, cu-cu, cu-cu,

chiu, chiu, chiu,

gna-gna-ra-gna-u, gna-u, gna-u, gna-u gna - gna-ra-gna-u, gna-

ba-bau, ba-bau, ba-bau, ba-bau,

Si sguer - zus bo - nus est, su-

25

cu-cu, cu-cu, cu cu, cu-cu, cu - cu,

chiu, chiu, chiu, chiu,

- gna-ra-gna-u, gna - gna-ra-gna-u, gna - gna-ra-gna-u, gna - gna-ra-gna-u, gna-u

ba-bau, ba-bau, ba-bau, ba-bau,

- per an - na - li - a scri - be.

29

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

36

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

Deo Gratias William Byrd 1539-1623 SSATB

Soprano
Tenor
Tenor
Bass

De - o Gra - ti
De - o Gra - ti - as, De - o Gra - ti
De - o Gra - ti - as, De-
De - o Gra - ti - as, De-

5
- as, De - o Gra - ti - as, De-
- as, De - o Gra - ti - as, De - o
- o Gra - ti - as, De - o Gra - ti - as, De - o Gra - ti - as, De-
- o Gra - ti - as, De - o Gra - ti-

10
- o Gra - ti - as.
Gra - ti - as.
- o Gra - ti - as.
- as, Gra - ti - as.

Dindirrin (Je me levé) Anonymous 1500 SATB

Cancionero de Palacio

♩ = 120

Soprano

Alto

Tenor

Bass

Din-di-rin, din-di-rin, din-di-rin - da-na, din-di-rin - din.
 Din-di-rin, din-di-rin, din-di-rin - da-na, din-di-rin - din.
 Din-di-rin, din-di-rin, din-di-rin - da-na, din-di-rin - din.

7

1. Je me le-veun bel ma-tin, Ma-ti-na-ta per la pra-ta;
 2. En-con-tre le rui-se-nor Que can-ta-ba so la ra-ma.
 3. Rui-se-nor, le rui-se-nor, fac-teme.a-ques-ta em-ba-xa-ta,

En - con - tre le rui - se - nor Que can - ta - ba so la ra - ma
 Rui se - nor le rui se - nor Fac - temea ques - ta em - ba - xa - ta.
 Y de - ga - lo.a mon a - mi Que je ya so ma - ri - ta - ta.

En - con - tre le rui - se - nor Que can - ta - ba so la ra - ma
 Rui se - nor le rui se - nor Fac - temea ques - ta em - ba - xa - ta.
 Y de - ga - lo.a mon a - mi Que je ya so ma - ri - ta - ta.

Din-di - rin - din.
 Din-di - rin - din.
 Din-di - rin - din.

Din-di - rin - din.
 Din-di - rin - din.
 Din-di - rin - din.

Dona nobis pacem Anonymous Round 3

1
Do - na no - bis, pa - cem pa - cem, do - na no - bis,

2
pa - cem. Do - na no - bis, pa - cem, do - na no - bis,

3
pa - cem. Do - na no - bis, pa - cem, do - na

no - bis, pa - cem.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a first ending bracket (1) and contains the lyrics 'Do - na no - bis, pa - cem pa - cem, do - na no - bis,'. The second staff begins with a second ending bracket (2) and contains the lyrics 'pa - cem. Do - na no - bis, pa - cem, do - na no - bis,'. The third staff begins with a third ending bracket (3) and contains the lyrics 'pa - cem. Do - na no - bis, pa - cem, do - na'. The fourth staff concludes the piece with the lyrics 'no - bis, pa - cem.' and ends with a double bar line.

En Natus Est Emmanuel

Michael Praetorius 1571-1621 SATB

Soprano

1.En Nat-tus est Em - man-u - el Dom - i - nus,

Alto

1.En Nat-tus est Em - man-u - el Dom - i - nus,

Tenor

8 1.Dom - i - nus,

Bass

1.Dom - i - nus,

5

quem prae-di-xit Gab-ri-el, Dom - i - nus, *D.S.* Do-mi - nus sal-

quem prae-di-xit Gab-ri-el, Dom - i - nus, *D.S.* Do-mi - nus sal-

8 Dom - i - nus, *D.S.* Do-mi - nus sal-

Dom - i - nus, *D.S.* Do-mi - nus sal-

9

- va - tor nos - ter est, sal - va - tor nos - ter est. *Fine*

- va - tor nos - ter est, sal - va - tor nos - ter est. *Fine*

8 - va - tor nos - ter est, sal - va - tor nos - ter est. *Fine*

- va - tor nos - ter est, sal - va - tor nos - ter est. *Fine*

12

Do - mi - nus,
 Do - mi - nus,
 2.Hic ia-cet in prae - se - pi - o, Do - mi - nus, pu-er ad-mi-ra-bi-lis,
 2.Hic ia-cet in prae - se - pi - o, Do - mi - nus, pu-er ad - mi-ra-bi-lis,

17

Do - mi - nus. 3.Ha-ec lux est or-ta ho-di - e, Do - mi-
 Do - mi - nus, 3.Ha-ec lux est or-ta ho-di - e, Do - mi-
 Dom - i - nus, 3.Ha-ec lux est or-ta ho-di - e, Do - mi-
 Dom - i - nus, 3.Ha-ec lux est or-ta ho-di - e, Do - mi-

22

- nus. Ex Ma-ri-a vir-gi-ne, Do - mi - nus. *D.S. al Fine*
 - nus. Ex Ma-ri-a vir-gi-ne, Do - mi - nus. *D.S. al Fine*
 - nus. Ex Ma-ri-a vir - gi-ne, Do - mi - nus. *D.S. al Fine*
 - nus. Ex Ma-ri-a vir-gi-ne, Do - mi - nus. *D.S. al Fine*

Fi Maris Adam de la Halle 1237-1288 AAB

♩=128
D.S.

Alto *Fine*
Fi ma - ris de vostre' a - mour, car j'ai a - mi.

Alto *Fine*
Fi ma - ris de vostre' a - mour, car j'ai a - mi.

Bass *Fine*
Fi ma - ris de vostre' a - mour, car j'ai a - mi.

7

Biaus est et de noble' a - tour, Fi ma - ris de

Biaus est et de noble' a - tour, Fi ma - ris de

Biaus est et de noble' a - tour, Fi ma - ris de

13

vostre' a - mour, il me sert et nuit et jour, pour

vostre' a - mour, il me sert et nuit et jour, pour

vostre' a - mour, il me sert et nuit et jour, pour

19

D.S.
che l'aim - si.

D.S.
che l'aim - si.

D.S.
che l'aim - si.

Gaudete Anonymous SATB

Piae Cantiones, 1581

$\text{♩} = 128$
Chorus (2)

Gau-de - te, Gau-de - te Christ-us est na-tus ex Mar - i - a vir-gi-ne Gau - de-te!

9

Tem-pus ad - est gra-ti - ae, hoc quod op - ta - ba - mus; car - mi - na lae - ti - ti - ae,
 De - us ho - mo fac - tus est, na - tu - ram er - an - te; mun - dus re - no - va - tus est
 E - ze - che - e - lis por - ta clau - sa per trans - si - tor; un - de lux est o - r - ta
 Er - go nos - tra can - ti - o psal - lat iam in lust - ro; Be - ne - di - cat Do - mi - no

15

de - vo - te - re - da - mus.
 a Chris - to reg - nan - te.
 sal - us in - ve - ni - tor.
 sa - lus re - gi nos - tro.

Hey ho Thomas Ravenscroft 1582-1635 Round 9

Pammelia 1609

$\text{♩} = 60$

1. Hey, ho what shall I say, Sir John hath car-ried my wife a - way.
 2. They were gone ere I wist,
 3. she will come when she list,
 4. hey trol-ly trol-ly lol - ly.
 5. Come a - gain, ho!

If ye love me Thomas Tallis 1505 –1585 SATB

Soprano: If ye love me keep my com - mand - ments and I will pray the Fa -
 Alto: If ye love me, keep my com - mand - ments,
 Tenor: If ye love me, keep my com - mand - ments, and I will pray the
 Bass: If ye love me, keep my com - mand - ments,

- th - er, and he will give you a - noth - er com - for -
 and I will pray the Fa - ther, and he shall give you a - no - ther com - fort -
 Fa - ther, and he shall give you a - no - ther com - fort -
 and I will pray the Fa - ther, and he shall give you a - no - ther com - fort -

- ter, and he may bide with you for - e -
 - er, that he may bide with you for - ev - er, with you for - ev -
 - er, that he may bide with you for - ev - er, with you for - ev - er, e'en the spirit
 - er, that he may bide with you for - ev - er, with you for - ev - er, e'en

19

Soprano
- ver, e'en the spirit of truth,

Alto
- er, e'en the spirit of truth, e'en the spirit of truth,

Tenor
8 of truth, e'en the spirit of truth, e'en the spirit of

Bass
the spirit of truth, e'en the spirit of truth, e'en

1. 2.

23

e'en the spirit of truth, e'en the spirit of truth, truth.

e'en the spirit of truth, e'en the spirit of truth, truth.

8 truth, e'en the spirit of truth, truth.

the spirit of truth, e'en the spirit of truth, truth.

In Dulci Jubilo 83 Michael Praetorius 1571 –1621

SATB

$\text{♩} = 54$

Soprano
 In dul - ci iu - bi - lo, nun sin - get und seid
 O Je - su par - vu - le, nach dir ist mir so

Alto
 In dul - ci iu - bi - lo, nun sin - get und seid
 O Je - su par - vu - le, nach dir ist mir so

Tenor
 In dul - ci iu - bi - lo, nun sin - get und seid
 O Je - su par - vu - le, nach dir ist mir so

Bass
 In dul - ci iu - bi - lo, nun sin - get und seid
 O Je - su par - vu - le, nach dir ist mir so

8

froh, un - sers Her - zen Won - ne leit in prae - se - pi-
 weh, troest mir mein Ge - mue - te, O Pu - er Op - ti-

froh, un - sers Her - zen Won - ne leit in prae - se - pi-
 weh, troest mir mein Ge - mue - te, O Pu - er Op - ti-

8

froh, un - sers Her - zen Won - ne leit in prae - se - pi-
 weh, troest mir mein Ge - mue - te, O Pu - er Op - ti-

froh, un - sers Her - zen Won - ne leit in prae - se - pi-
 weh, troest mir mein Ge - mue - te, O Pu - er Op - ti-

16

- o, und leu - chtet als die Son - ne ma - tris in gre - mi-
 - me, durch al - le dei - ne Gue - te O Prin - ceps Glo - ri-

- o, und leu - chtet als die Son - ne ma - tris in gre - mi-
 - me, durch al - le dei - ne Gue - te O Prin - ceps Glo - ri-

8

- o, und leu - chtet als die Son - ne ma - tris in gre - mi-
 - me, durch al - le dei - ne Gue - te O Prin - ceps Glo - ri-

- o, und leu - chtet als die Son - ne ma - tris in gre - mi-
 - me, durch al - le dei - ne Gue - te O Prin - ceps Glo - ri-

o, Al - pha es et O, A - l - pha es et
 - ae, Tra - he me post Te, tr - a - he me post

o, Al - pha es et O, A - l - pha es et
 - ae, Tra - he me post Te, tr - a - he me post

⁸o, Al - pha es et O, A - l - pha es et
 - ae, Tra - he me post Te, tr - a - he me post

o, Al - pha es et O, A - l - pha es et
 - ae, Tra - he me post Te, tr - a - he me post

O.
Te.

O.
Te.

⁸O.
Te.

O.
Te.

Soprano
 Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 Gross Leid muss ich jetzt tra - gen, das ich al - lein
 Mein Trost ob al - len Wei - ben, dein tu ich e-

Alto
 Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 Gross Leid muss ich jetzt tra - gen, das ich al - lein
 Mein Trost ob al - len Wei - ben, dein tu ich e-

Tenor
 8 Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 Gross Leid muss ich jetzt tra - gen, das ich al - lein
 Mein Trost ob al - len Wei - ben, dein tu ich e-

Bass
 Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 Gross Leid muss ich jetzt tra - gen, das ich al - lein
 Mein Trost ob al - len Wei - ben, dein tu ich e-

6
 dein stras - sen, in frem - de Land da - hin. Mein Freud ist mir
 tu kla - gen, den lieb - sten Buh - len mein. Ach Lieb, nun lass
 - wig blei - ben, stet treu, der Eh - ren fromm. Nun muss dich Gott

8
 dein stras - sen, in frem - de Land da - hin. Mein Freud ist mir
 tu kla - gen, den lieb - sten Buh - len mein. Ach Lieb, nun lass
 - wig blei - ben, stet treu, der Eh - ren fromm. Nun muss dich Gott

dein stras - sen, in frem - de Land da - hin. Mein Freud ist mir ge-
 tu kla - gen, den lieb - sten Buh - len mein. Ach Lieb, nun lass mich
 - wig blei - ben, stet treu, der Eh - ren fromm. Nun muss dich Gott be-

11

ge - no - men, die ich nit weiss be - kom - men, wo
 mich Ar - men, im Her - zen dein er - bar - men, das
 be - wah - ren, in al - ler Tu - gend spah - ren, bis

8 ge - no - men, die ich nit weiss be - kom - men, wo
 mich Ar - men, im Her - zen dein er - bar - men, das
 be - wah - ren, in al - ler Tu - gend spah - ren, bis

- no - men, die ich nit weiss be - kom - men, wo
 Ar - men, im Her - zen dein er - bar - men, das
 - wah - ren, in al - ler Tu - gend spah - ren, bis

16

1. 2.
 ich im Er - lend bin, wo bin.
 ich muss dan - nen sein, das sein.
 dass ich wie - der komm, bis komm.

8 ich im Er - lend bin, wo bin.
 ich muss dan - nen sein, das sein.
 dass ich wie - der komm, bis komm.

ich im Er - lend, in Er - land bin, wo bin.
 ich muss dan - nen, muss dan - nen sein, das sein.
 dass ich wie - der, ich wie - der komm, bis komm.

Las! Je me Plain Claudin de Sermisy 1490 – 1562 SATB

♩ = 55

Soprano
Las! je m'y plains, maul-di - cte soit for - tu-

Alto
Las! je m'y plains, maul - di - cte soit for-

Tenor
8 Las! je m'y plains, maul - di - cte

Bass
Las! je m'y plains, maul-

5

ne, quant pour ay - mer

- tu - ne, quant pour ay - mer, quant pour ay -

8 soit for - tu - ne, quant pour ay - mer, quant

- di - cte soit for - tu - ne, quant pour ay - mer

9

je n'ay que des-plai - sir. Ve - nez, re - gretz, ve -

- mer je n'ay que des-plai - sir. Ve - nez, re - gretz, ve - nez

8 pour ay-mer je n'ay que des-plai - sir. Ve - nez, re - gretz, ve - nez, ve -

je n'ay que des-plai - sir. Ve - nez, re - gretz, ve - nez, ve - nez mon

14

nez mon cueur sai - sir, et le mon - strez a
 mon cueur sai - sir, et le mon - strez a ma dame
 8 - nez mon cueur sai - sir, et le mon - strez, et le mon - strez
 cueur sai - sir, et le mon - strez

1.	2.
----	----

19

ma dame im - por - tu ne. - ne
 im - por - tu ne. - ne
 8 a ma dame im - por - tu - ne. - ne
 a ma dame im - por - tu - ne. - ne.

Laudate Nomen Domini

Dr Christopher Tye 1505-71 SATB

Soprano
 Lau - da-te No-men Do-mi - ni vos ser-vi Do-mi-

Alto
 Lau - da-te No-men Do-mi - ni vos ser-vi Do-mi-

Tenor
 Lau - da-te No-men Do-mi - ni vos ser-vi Do-mi-

Bass
 Lau - da-te No-men Do-mi - ni vos ser-vi Do-mi-

8
 - ni, ab or-tu so-lis us-que ad oc - ca-sum

- ni, ab or - tu or-tu so-lis us-que ad oc - ca-sum

8
 - ni, ab or-tu so-lis us - que ad oc - ca - sum e - ius, oc - ca - sum

17
 - ni, ab or-tu so - lis, or-tu so-lis us-que ad oc - ca-sum

(2)
 e - ius. De - cre-ta De-i ius - ta sunt et cor ex - hi - la-

e - ius. De - cre-ta De-i ius-ta sunt et cor ex - hi - la-

8
 e - ius. De - cre-ta De-i ius-ta sunt et cor ex - hi - la-

e - ius. De - cre-ta De-i ius - ta sunt et cor ex - hi-la-

- rant, Lau - da - te De - um
 - rant, Lau - da - te De - um prin-ci - pes, lau - da-te
 8 - rant, Lau - da - te De-um prin-ci - pes, lau - da - te, lau-
 34 - rant, Lau - da - te De-um prin-ci - pes, lau - da - te

prin - ci - pes et om-nes po - pu - li.
 prin-ci - pes et om-nes po-pu - li.
 8 - da - te om-nes po-pu - li.
 prin - ci - pes et om-nes po-pu - li.

Lo how a Rose Melchior Volpius 1560-1615 Round 4

$\text{♩} = 80$

Lo how a rose e'ver bloom - ing, From ten - der
stem hath sprung! Of Jes - se's Lin - eage com -
- ing As men of old have sung.

Mille Regretz Josquin des Prez 1450 – 1521 SATB

Published 1549

Soprano
Mil - le re - grets de vous a-

Alto
Mil - le re - grets de vous a-

Tenor
8 Mil - le re - grets de

Bass
Mil - le re - grets,

6
- ban - don - ner, Et d'e - lon - ger, Et

- ban - don - ner, Et d'e - lon - ger, Et

8
vous a - ban - don - ner, Et

Et d'e - lon - ger,

11
d'e - lon - ger vo - tre fa - ce.a - mou - reu - se;

d'e - lon - ger vo - tre fa - ce.a - mou - reu - se; vo - tre fa -

8
d'e - lon - ger, vo - tre fa -

vo - tre fa - ce.a - mou - reu - se; vo - tre fa -

16

Soprano

J'ai si grand ducil et pei - ne

Alto

- ce.a-mou-reu - se; J'ai si grand ducil et pei - ne

Tenor

8 - ce.a-mou-reu - se; J'ai si grand ducil

Bass

- ce.a-mou-reu - se; J'ai si grand ducil

21

dou - lou - reu - se, Qu'on me ver-

dou - lou - reu - se, Qu'on me

8 et pei - ne dou - lou - reu - se,

et pei - ne dou - lou - reu - se, Qu'on

26

- ra brief mes jours def - fi - ner,

ver - ra brief mes jours def - fi - ner,

8 Qu'on me ver - ra brief mes jours def - fi

me ver - ra brief mes jours def - fi

31

Soprano

Qu'on me ver - ra brief mes jours def - fi-

Alto

Qu'on me ver - ra brief mes jours def - fi-

Tenore

8 - - - ner, brief mes jours def-fi - ner, brief mes jours def - ni -

Bass

- - - ner, brief mes jours def - fi-

36

- ner, brief mes jours def - ni - ner, brief mes jours def - fi - ner

- ner, brief mes jours def - ni - ner, brief mes jours def - fi - ner

8 -ner, brief mes jours def - fi - ner, brief mes jours de - fi - ner

- ner, brief mes jours def - ni - ner, brief mes jours def - fi - ner,

Of all the Birds

John Farmer 1570 – 1601 SATB

♩.=88

Soprano

1.Of all the birds that I do know, Phil-lip my spar - row hath no peer, for
2.She ne - ver wan - ders far a - broad, but is at home when I do call -

Alto

1.Of all the birds that I do know, Phil-lip my spar - row hath no peer, for
2.She ne - ver wan - ders far a - broad, but is at home when I do call -

Tenor

8
1.Of all the birds that I do know, Phil-lip my spar - row hath no peer, for
2.She ne - ver wan - ders far a - broad, but is at home when I do call -

Bass

1.Of all the birds that I do know, Phil-lip my spar - row hath no peer, for
2.She ne - ver wan - ders far a - broad, but is at home when I do call -

6

sit she high or sit she low; be she far off or be she near. There is no bird so
my com-mand she lays on low, with lips, with teeth, with tongue and all. She cha - nts, she chirps, she

8
sit she high or sit she low; be she far off or be she near. There is no bird so
my com-mand she lays on low, with lips, with teeth, with tongue and all. She cha - nts, she chirps, she

sit she high or sit she low; be she far off or be she near. There is no bird so
my com-mand she lays on low, with lips, with teeth, with tongue and all. She cha - nts, she chirps, she

11

fair, so fine, nor yet so fresh as this of mine. For when she once hath felt the fit:
 makes such cheer, that I be-lieve she hath no peer:

fair, so fine, nor yet so fresh as this of mine. For when she once hath felt the fit:
 makes such cheer, that I be-lieve she hath no peer:

8 fair, so fine, nor yet so fresh as this of mine. For when she once hath felt the fit:
 makes such cheer, that I be-lieve she hath no peer:

fair, so fine, nor yet so fresh as this of mine. For when she once hath felt the fit:
 makes such cheer, that I be-lieve she hath no peer:

17

Phil-lip will cry still: "yet yet yet yet yet yet yet yet yet yet." For yet."

Phil-lip will cry still: "yet yet yet yet yet yet yet yet yet yet yet yet." For yet."

8 Phil-lip will cry still: "yet yet yet yet yet yet yet yet yet yet yet yet." For yet."

Phil-lip will cry still: "yet yet yet yet yet yet yet yet yet yet yet yet." For yet."

Oh my heart Henry VIII 1491 –1547 STB

Musical score for Soprano, Tenor, and Bass, measures 1-3. The music is in a minor key with a common time signature. The lyrics are: "O my heart and O my heart, my".

Soprano
O my heart and O my heart, my

Tenor
8 O my heart and O my heart, my

Bass
O my heart and O my heart, my

Musical score for Soprano, Tenor, and Bass, measures 4-6. The music continues in the same key and time signature. The lyrics are: "heart it is so sore since I must needs from my love de-part and".

4
heart it is so sore since I must needs from my love de-part and

8
heart it is so sore since I must needs from my love de-part and

heart it is so sore since I must needs from my love de-part and

Musical score for Soprano, Tenor, and Bass, measures 7-8. The music concludes in the same key and time signature. The lyrics are: "know no cause where - fore.".

8
know no cause where - fore.

8
know no cause where - fore.

know no cause where - fore.

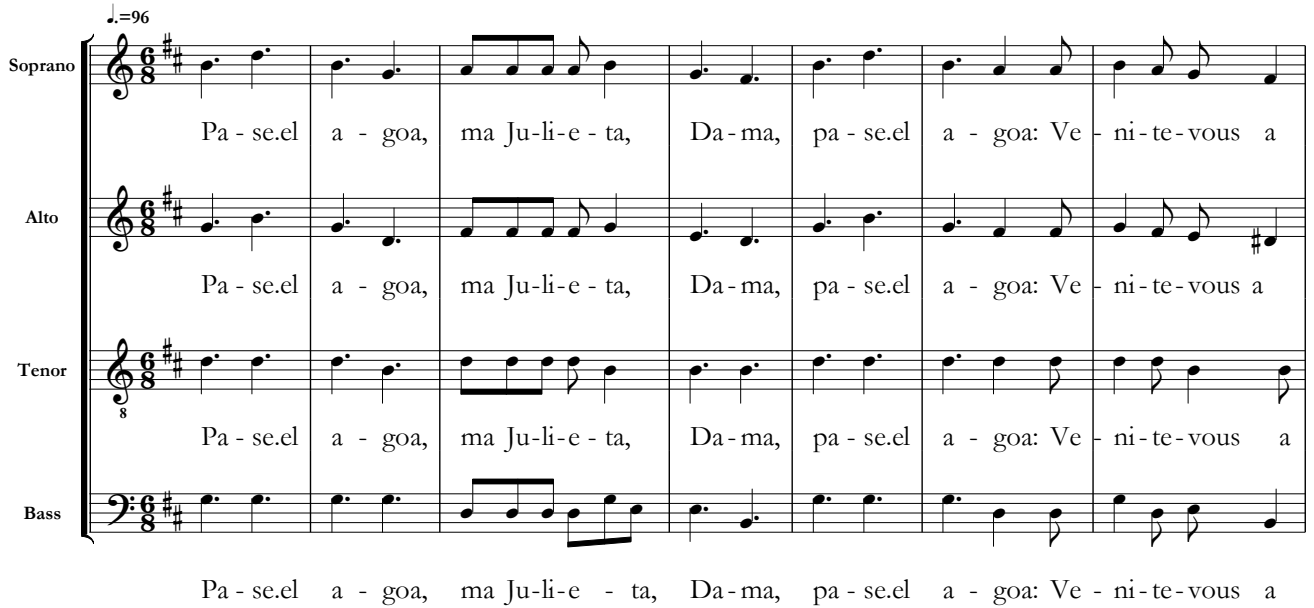
Pasa el agoa, ma Julietta

Anon

SATB

Cancionero Musical de Palacio, Early C16th

♩ = 96



Soprano
Alto
Tenor
Bass

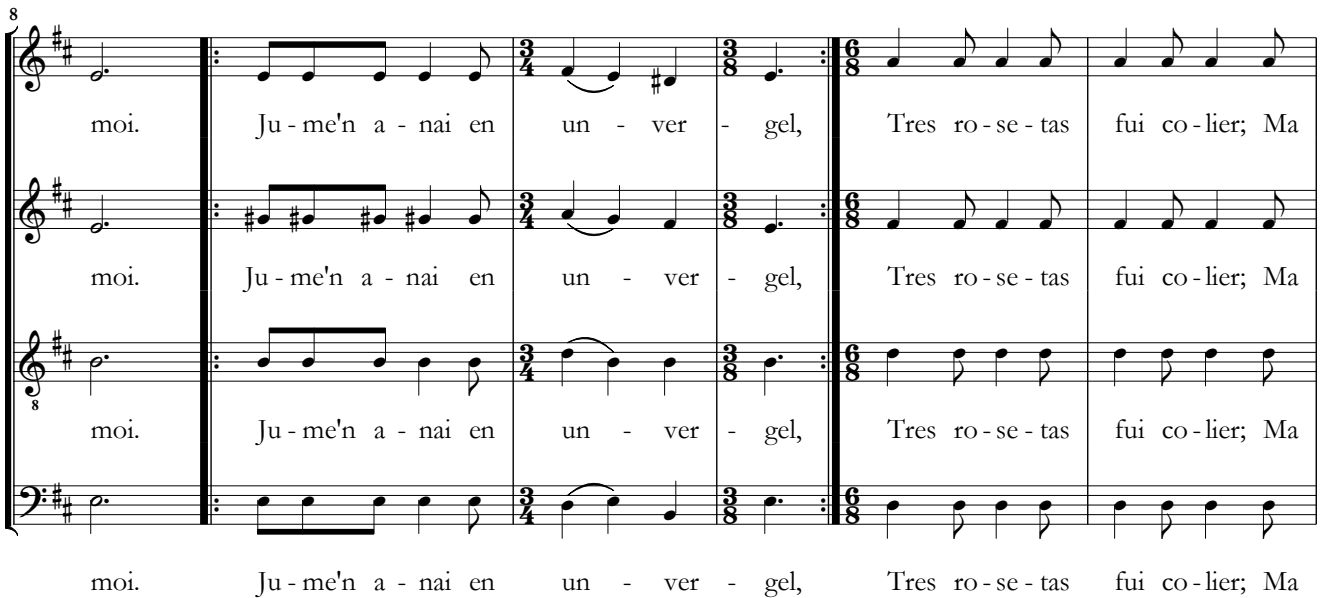
Pa - se.el a - goa, ma Ju-li-e - ta, Da - ma, pa - se.el a - goa: Ve - ni - te - vous a

Pa - se.el a - goa, ma Ju-li-e - ta, Da - ma, pa - se.el a - goa: Ve - ni - te - vous a

Pa - se.el a - goa, ma Ju-li-e - ta, Da - ma, pa - se.el a - goa: Ve - ni - te - vous a

Pa - se.el a - goa, ma Ju-li-e - ta, Da - ma, pa - se.el a - goa: Ve - ni - te - vous a

8



moi. Ju - me'n a - nai en un - ver - gel, Tres ro - se - tas fui co - lier; Ma

moi. Ju - me'n a - nai en un - ver - gel, Tres ro - se - tas fui co - lier; Ma

moi. Ju - me'n a - nai en un - ver - gel, Tres ro - se - tas fui co - lier; Ma

moi. Ju - me'n a - nai en un - ver - gel, Tres ro - se - tas fui co - lier; Ma

14



Ju-li-o-le-ta, Da-ma, pa-se.el a-qua: Ve-ni-te vous a moi.

Ju-li-o-le-ta, Da-ma, pa-se.el a-qua: Ve-ni-te vous a moi.

Ju-li-o-le-ta, Da-ma, pa-se.el a-qua: Ve-ni-te vous a moi.

Ju-li-o-le-ta, Da-ma, pa-se.el a-qua: Ve-ni-te vous a moi.

Pastime with Good Compay Henry VIII 1491–1547 STB

Written circa 1513

$\text{♩} = 108$

Soprano

Pas - time with good com - pa - ny, I
 Youth must have its dal - li - ance, of
 Com - pa - ny with ho - nes - ty is

Tenor

8 Pas - time with good com - pa - ny, I
 Youth must have its dal - li - ance, of
 Com - pa - ny with ho - nes - ty is

Bass

Pas - time with good com - pa - ny, I
 Youth must have its dal - li - ance, of
 Com - pa - ny with ho - nes - ty is

3

love and shall un - til I die. Gruch who lust, but
 good and ill some past - a - ance. Com - pa - ny me-
 vir - tue, vi - ces to - o flee. Com - pa - ny is

8

love and shall un - til I die. Gruch who lust, but
 good and ill some past - a - ance. Com - pa - ny me-
 vir - tue, vi - ces to - o flee. Com - pa - ny is

6

none de - ny; so God be pleased, thus
 - thinks then best, all thoughts and fan - cies
 good and ill, but ev - 'ry - man hath

8

none de - ny; so God be pleased, thus
 - thinks then best, all thoughts and fan - cies
 good and ill, but ev - 'ry - man hath

8

live will I. For my past - ance: hunt, sing and dance, my
to di - gest. For i - dle - ness is chief mis - tress of
his free will. The best en - sue, the worst es - chew, my

8 live will I. For my past - ance: hunt, sing and dance, my
to di - gest. For i - dle - ness is chief mis - tress of
his free will. The best en - sue, the worst es - chew, my

live will I. For my past - ance: hunt, sing and dance, my
to di - gest. For i - dle - ness is chief mis - tress of
his free will. The best en - sue, the worst es - chew, my

11

heart is set, all good - ly sport for my com - fort, who
vi - ces all: then who can say but mirth and play is
mind shall be; vir - tue to use, vice to re - fuse: thus

8 heart is set, all good - ly sport for my com - fort, who
vi - ces all: then who can say but mirth and play is
mind shall be; vir - tue to use, vice to re - fuse: thus

heart is set, all good - ly sport for my com - fort, who
vi - ces all: then who can say but mirth and play is
mind shall be; vir - tue to use, vice to re - fuse: thus

14

sha - ll me let?
be - st of all?
shall I use me.

8 sha - ll me let?
be - st of all?
shall I use me.

sha - ll me let?
be - st of all?
shall I use me.

Psallite Michael Praetorius 1571-1621 SATB

Soprano

Alto

Tenor

Bass

Psal - li - te! U - ni - ge - ni - to;
Singt und klingt! Je - su Got - tes Kind,

Psal - li - te! U - ni - ge - ni - to;
Singt und klingt! Je - su Got - tes Kind,

8 Psal - li - te! U - ni - ge - ni - to;
Singt und klingt! Je - su Got - tes Kind,

Psal - li - te! U - ni - ge - ni - to;
Singt und klingt! Je - su Got - tes Kind,

4

Chris-to de-i Fi - li - o. Psal - li - te! Re - demp-to - ri Do-mi-no pu-
und Mar-i - en Soeh-ne - lein. Singt und klingt! Un - serm lie - ben Je - su - lein im

Chris - to de - i Fi - li - o. Re - demp - to - ri Do - mi - no pu -
und Mar - i - en Soeh - ne - lein. Un - serm lie - ben Je - su - lein im

8 Chris - to de - i Fi - li - o. Re - demp - to - ri Do - mi - no pu -
und Mar - i - en Soeh - ne - lein. Un - serm lie - ben Je - su - lein im

Chris - to de - i Fi - li - o. Re - demp - to - ri Do - mi - no pu -
und Mar - i - en Soeh - ne - lein. Un - serm lie - ben Je - su - lein im

7

- er - u - lo ia - cen - ti in prae - se - pi - o. Ein fei - nes Kin - de - lein liegt
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein. Ein fei - nes Kin - de - lein liegt

- er - u - lo ia - cen - ti in prae - se - pi - o. Ein fei - nes Kin - de - lein liegt
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein. Ein fei - nes Kin - de - lein liegt

8 - er - u - lo ia - cen - ti in prae - se - pi - o.
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein.

- er - u - lo ia - cen - ti in prae - se - pi - o.
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein.

11

in dem Krip-pe-lein. A - le lie - ben
in dem Krip-pe-lein. A - le lie - ben

in dem Krip-pe-lein. A - le lie - ben
in dem Krip-pe-lein. A - le lie - ben

A - le lie - ben Eng - e - lein die - nen dem Kind - e - lein sing - en ihm gar
A - le lie - ben Eng - e - lein die - nen dem Kind - e - lein sing - en ihm gar

A - le lie - ben Eng - e - lein die - nen dem Kind - e - lein sing - en ihm gar
A - le lie - ben Eng - e - lein die - nen dem Kind - e - lein sing - en ihm gar

16

Eng - e - lein die - nen dem Kind - e - lein. Psal - li - te! U - ni - ge - ni - to;
Eng - e - lein die - nen dem Kind - e - lein. Singt und klingt! Je - su Got - tes Kind,

Eng - e - lein die - nen dem Kind - e - lein. Psal - li - te! U - ni - ge - ni - to;
Eng - e - lein die - nen dem Kind - e - lein. Singt und klingt! Je - su Got - tes Kind,

fein! Psal - li - te! U - ni - ge - ni - to;
fein! Singt und klingt! Je - su Got - tes Kind,

fein! Psal - li - te! U - ni - ge - ni - to;
fein! Singt und klingt! Je - su Got - tes Kind,

20

Chris-to De-i Fi - li - o. Psal - li - te! Re - demp-to - ri Do-mi-no pu-
und Mar-i - en Soeh-ne-lein. Singt und klingt! Un - serm lie - ben Je - su-lein im

Chris - to De - i Fi - li - o. Re - demp - to - ri Do - mi - no pu -
und Mar - i - en Soeh - ne - lein. Singt und klingt! Un - serm lie - ben Je -

Chris-to De-i Fi - li - o. Re - demp-to - ri Do-mi-no pu-
und Mar-i - en Soeh-ne-lein. Un - serm lie - ben Je - su-lein im

Chris - to De - i Fi - li - o. Re - demp - to - ri Do - mi - no pu -
und Mar - i - en Soeh - ne - lein. Un - serm lie - ben Je - su-lein im



er - u - lo ia - cen - ti in prae - se - pi - o.
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein.

er - u - lo ia - cen - ti in prae - se - pi - o.
su - lein im Krip - pe - lein beim Oechs - lein und beim

⁸ er - u - lo ia - cen - ti in prae - se - pi - o.
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein.

er - u - lo ia - cen - ti in prae - se - pi - o.
Krip - pe - lein beim Oechs - lein und beim Ae - se - lein.

Sicut Cervis Giovanni Pierluigi Da Palestrina (1525-1594) SATB

Published 1584

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a whole rest in measure 1, followed by a half rest in measure 2, and then a half note G4 in measure 3, which is tied to a half note G4 in measure 4. The Alto part begins with a whole rest in measure 1, followed by a half rest in measure 2, and then a half note G4 in measure 3, which is tied to a half note G4 in measure 4. The Tenor part begins with a whole rest in measure 1, followed by a half rest in measure 2, and then a half note G4 in measure 3, which is tied to a half note G4 in measure 4. The Bass part begins with a whole rest in measure 1, followed by a half rest in measure 2, and then a half note G4 in measure 3, which is tied to a half note G4 in measure 4.

Soprano
Alto
Tenor
Bass

Si - cut
Si - cut cer - vus de - si - de -
Si - cut cer - vus de - si - de - rat ad fon - tes a - qua -
Si - cut cer - vus de - si - de - rat ad fon - tes a - qua -

Musical score for Soprano, Alto, Tenor, and Bass, measures 6-11. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a half note G4 in measure 6, followed by a half note A4 in measure 7, a half note B4 in measure 8, a half note C5 in measure 9, a half note D5 in measure 10, and a half note E5 in measure 11. The Alto part begins with a half note G4 in measure 6, followed by a half note A4 in measure 7, a half note B4 in measure 8, a half note C5 in measure 9, a half note D5 in measure 10, and a half note E5 in measure 11. The Tenor part begins with a half note G4 in measure 6, followed by a half note A4 in measure 7, a half note B4 in measure 8, a half note C5 in measure 9, a half note D5 in measure 10, and a half note E5 in measure 11. The Bass part begins with a half note G4 in measure 6, followed by a half note A4 in measure 7, a half note B4 in measure 8, a half note C5 in measure 9, a half note D5 in measure 10, and a half note E5 in measure 11.

cer - vus de - si - de - rat ad fon - tes a - qua - - - - rum, A - - - -
- rat ad fon - tes a - qua - - - - - rum, si -
- - - rum si - cut cer - vus de - si - de - rat ad
Si - cut cer - vus de - si - de - rat ad fon - tes a - qua - rum,

Musical score for Soprano, Alto, Tenor, and Bass, measures 12-15. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a half note G4 in measure 12, followed by a half note A4 in measure 13, a half note B4 in measure 14, and a half note C5 in measure 15. The Alto part begins with a half note G4 in measure 12, followed by a half note A4 in measure 13, a half note B4 in measure 14, and a half note C5 in measure 15. The Tenor part begins with a half note G4 in measure 12, followed by a half note A4 in measure 13, a half note B4 in measure 14, and a half note C5 in measure 15. The Bass part begins with a half note G4 in measure 12, followed by a half note A4 in measure 13, a half note B4 in measure 14, and a half note C5 in measure 15.

- qua - rum, si - cut cer - vus de -
- cut cer - vus de - si - de - rat ad fon - tes a - qua - rum; de -
fon - tes a - - - qua - - - - - rum,
si - cut cer - vus de - si - de - rat ad fon - tes;

58

18

Soprano
 - si - de-rat ad fon - tes a - - - - - qua - - - - -

Alto
 - si - de-rat ad fon - tes a - qua - - - - -

Tenor
 8 di - si - de - rat ad fon - tes a - qua

Bass
 de - si - de - rat ad fon - tes a - qua - rum

23

rum; I - ta de - - Si

rum I -

rum; I - ta de - - si - - de - ra,

I - ta de - - - - si - - - - - de-

29

- - - - - de - ra, I -

- ta de - - si - - - - - de-rat, I - ta,

I - ta de-si - de - rat, I - ta de-si - de-rat, I -

- rat, I - ta, de - - si - - - - -

35

Soprano
- ta de - - si - de - rat, - - - - -

Alto
I - ta de - - si - de - rat, - -

Tenor
8 - ta de - si - de - rat, I - ta de - - si

Bass
- de - - rat, I-

40

a - ni - ma me - a ad te De - -

- - a - ni - ma me - a ad te De -

8 - - de - rat a - ni - ma me - a

- ta de - si - - de - rat, de - si - de - rat, a - ni -

46

us, a - ni - ma me - a

- us, a - ni - ma me - a ad te de - us.

8 ad te De - - - - - us, a - ni -

- ma me - a ad te De - - us, a - ni - ma me - a

52

Soprano
ad te de - - - - - us.

Alto
ad te De - - us, ad te de - - - - -

Tenor
8 - ma me - a ad te de - - us. ad te De -

Bass
ad te de - - - us. ad te De - - - - -

57

- us

8 - us.


- us.

Sing After Fellows (3 Country Dances) Tom Ravenscroft 1582-1635

Round 4

Pammelia. Mvsicks Miscellanie. (1609)

Soprano




Now foot is as I do Tom Boy Tom, Now foot is as I do Swithen-

Alto




The cramp is in my purse ful sore, No mo-ney will bide there - in-

Tenor




Ro-bin Hood, Ro - bin Hood said Lit-tle John, Come dance be - fore the Queen-

Bass




Sing af - ter fel-lows as you hear me, A toy that sel-dom is seen-


9




- a, Now foot is as I do Tom Boy Tom, Now foot is as I do Swithen - a, And



- a, And if I had some salve there - fore A light-ly then would I sing - a,



- a, Ro-bin Hood, Ro - bin Hood said Lit-tle John, Come dance be - fore the Queen - a,



- a, Sing af - ter fel-lows as you hear me, A toy that sel-dom is seen - a, Three

18

Hick so must trik it all a - lone, Till Ro-bin come leap-ing in be-tween - a, And
 Hey hoe, the cramp - a, Hey
⁸ In a red pe - ti-coat and a green jack-et, A white horse and a green - a,
 coun - try danc-es in one to be, A pret-ty con - ciet as I ween - a, Three

26

Hick so must trik it all a - lone, Till Ro-bin come leap-ing in be-tween - a.
 hoe, the cramp - a, Hey hoe, the cramp - a, the cramp - a.
⁸ In a red pe - ti-coat and a green jack-et, A white horse and a green - a.
 coun - try danc-es in one to be, A pret-ty con - ciet as I ween - a.

Sing we and Chant it

Thomas Morley 1557-1602

SSATB

Published 1595 First Booke of Balletts

♩ = 60

Soprano 1
Sing we and chant it While love doth grant it. Fa la la la la
All things in vite us Now to de - light us. Fa la la la la

Soprano 2
Sing we and chant it While love doth grant it. Fa la la
All things in vite us Now to de - light us. Fa la la

Alto
Sing we and chant it While love doth grant it. Fa la la
All things in vite us Now to de - light us. Fa la la

Tenor
8 Sing we and chant it While love doth grant it. Fa la
All things in vite us Now to de - light us. Fa la

Bass
Sing we and chant it While love doth grant it. Fa la la la la
All things in - vite us Now to de - light us. Fa la la la la

6

la la la la la la la. Not long youth las - teth, And old age
la la la la la la la. Hence, care, be pack - ing, No mirth be

la la la la la la la. Not long youth las - teth, And old age
la la la la la la la. Hence, care, be pack - ing, No mirth be

la la la la la la la. Not long youth las - teth, And old age
la la la la la la la. Hence, care, be pack - ing, No mirth be

8 la la la la la la la. Not long youth las - teth, And old age
la la la la la la la. Hence, care, be pack - ing, No mirth be

la la la la la la la. Not long youth las - teth, And old age
la la la la la la la. Hence, care, be pack - ing, No mirth be

hast - eth: Now is best lei - sure To take our plea - sure.
 lack - ing: Let spare no trea - sure To live in plea - sure.

hast - eth: Now is best lei - sure To take our plea - sure. Fa la
 lack - ing: Let spare no trea - sure To live in plea - sure. Fa la

hast - eth: Now is best lei - sure To take our plea - sure. Fa la la
 lack - ing: Let spare no trea - sure To live in plea - sure. Fa la la

⁸ hast - eth: Now is best lei - sure To take our plea - sure. Fa la
 lack - ing: Let spare no trea - sure To live in plea - sure. Fa la

hast - eth: Now is best lei - sure To take our plea - sure. Fa la
 lack - ing: Let spare no trea - sure To live in plea - sure. Fa la

1. | 2.

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

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

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

⁸ 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 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 la la la la la la, fa la la la la la la la la la la la la. la.

Stella Splendens Anonymous Late C14th SB

Llibre Vermell de Montserrat

Soprano

Tenor

8

Stel - la splen - dens in mont - - - e Ut so - lis rad - i -

8

Stel - la splen - dens in mon - t - - e Ut so - lis ra - di -

9

- um Mi - ra - cu - lis se - r - a - - - to Ex au - di po - - pu - - lum.

8

- um Mi - ra - cu - lis se - r - a - - to Ex au - di po - pu - lum.

19

Con cur - runt u - ni - ver - - - si Gua - den - tes po - pu - lis Di - vi - tas

8

Con cur - runt u - ni - ver - - si Gua - den - tes po - pu - lis Di - vi - tas

29

et e - ge - - ni Gran - des et par - vu - li Ip - sum - in - gre - di - un

8

et e - ge - - ni Gran - des et par - vu - li Ip - sum - in - gre - di - un

39

- - - tur Ut cer - nunt oc - cu - li Et - In - de re - ver tu - ri - - -

8

- tur Ut cer - nunt oc - cu - li Et In - de re - ver tu - ri -

49

tur gra - ti - is re - ple - - ti

8

tur gra - ti - is re - ple - ti

Sumer is icumin in Anonymous 1250 Round 12

Melody

Ground

1

Sum - er is i - cu - men in, lhu - de sing, cuc - cu,
 Per - spi - ce Chri - sti - co - la quae di - gna - ci - o!

2

Sing cuc - cu nu, sing cuc - cu.
 Per - spi - ce Chri - sti - co - la

3

Grow - eth sed and blow - eth med And springth the w(o) - de ne. Sing cuc -
 Ce - li - cus a - gri - co - la pro yi - tis ci - ci - o. Fi - li -

4

Sing cuc - cu nu, sing cuc - cu.
 Per - spi - ce Chri - sti - co - la

5

Sing cuc -
 Per - spi -

6

- cu. A - we ble - teth af - ter lomb, Lhouth af - ter cal - ve - cu.
 - o non par - cens ex - spo - su - it mor - tis ex - i - ci - o

7

- cu nu, sing cuc - cu.
 - ce Chri - sti - co - la Sing cuc - cu nu,
 Per - spi - ce Chri -

8

Bul - lec ster - teth, bu - cke ver - teth Mu - rie sing cuc - cu. Cuc - cu
 Qui cap - ti - vos se - mi - vi - vos a sup - pli - ci - o, Vi - tae

9

10

11

cuc - cu Wel sin - ges thu cuc - cu ne swik thu na - ver nu.
 do - nal et se - cum co - ro - nat in cae - li so - li - o.

12

- cu. Sing cuc - cu nu, sing cuc - cu.
 - la Per - spi - ce Chri - sti - co - la

Ther Is No Rose Anonymous ATB

C14th English

♩ = 40

Ther is no rose of such ver - tu, as is the rose that
 - - - - -
 - - - - -
 - - - - -

Ther is no rose of such ver - tu, as is the rose that
 - - - - -
 - - - - -
 - - - - -

bare Je - su. Ther is no rose of such ver - tu, as
 - - - - - For in this rose con - tain - ed - was, hea-
 - - - - - By that ro - se we may well see that
 - - - - - The an - gels sung-en the shepherds to: Glo-
 - - - - - Leave a - ll this world - ly mirth, and

bare Je - su. Ther is no rose of such ver - tu, as
 - - - - - For in this rose con - tain - ed - was, hea-
 - - - - - By that ro - se we may well see that
 - - - - - The an - gels sung-en the shepherds to: Glo-

is the rose that bare Je - su. Al - le-
 - ven and earth in lit - tle space. Res - ur - re-
 he is God in Per - sons Three. Pa - tri -
 - ri - a in ex - celsis De - o. Gau - de -
 fol - low we this joy - ful Birth. Tran - se-

is the rose that bare Je - su. Al - le-
 - ven and earth in lit - tle space. Res - ur - re-
 he is God in Per - sons Three. Pa - tri -
 - ri - a in ex - celsis De - o. Gau - de -

- lu - ia.
 - ran - da.
 - for - ma -
 - a - mus.
 - a - mus.

- lu - ia.
 - ran - da.
 - for - ma -
 - a - mus.

Weep Oh Mine Eyes

John Bennet 1570 – 1610 SATB

8 Weep, O mine eyes and cease not, Weep, O mine

7 eyes, Weep, O mine eyes, Weep, O mine eyes, and cease

8 eyes and cease not, Weep, O mine eyes, Weep, O mine eyes and cease

8 O mine eyes, Weep, O mine eyes, Weep and cease

14 not. A - las these your spring - tides,

8 not. A - las these your spring - tides, A - las

8 not. A - las these your spring - tides,

not, and cease not. A - las these your

21

A - las these your spring - tides me thinks in - crease not,
 these your spring - tides me thinks in - crease not me thinks in - crease not,
 A - las these your spring - tides me thinks in - crease not,
 spring - tides in - crease not me thinks in - crease not,

29

O when, O when be - gin you, To swell so
 O when, O when be - gin you, To swell so
 O when, O when be - gin you, To swell so high that I may
 O when, O when be - gin you, To swell so high that I may

37

high that I may drown me in you, That I may drown me in you.
 high that I may drown me in you, That I may drown me in you.
 drown, that I may drown me in you, That I may drown me in you.
 drown me in you, That I may drown me in you.