THE
ENGLISH MADRIGAL
SCHOOL

Transcribed, Scored and Edited by
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M.A., Mus.Doc.

Vol. XV.

WILLIAM BYRD

SONGS OF SUNDRY NATURES
To 3. 4. 5. and 6. Parts
(Published in 1589. Reprinted in 1610)

Price 17½d

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PREFACE TO VOL. XV.

It has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasise that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings:

1. Clefs. 5. Repeat Marks.
2. Words. 6. Time-signatures.
9. Pianoforte Score.

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future Editions. I shall also welcome any information as to the authorship of any of the lyrics and sonnets not hitherto identified.

Some small modifications in the plan of editing this music were adopted in Volume XIV. and the subsequent volumes of the Series; the explanation of these will be found in the Preface to Volume XIV.

The present volume consists of Byrd's "Songs of sundry natures," or, to give its full title, "Songs of sundry natures, some of gravity and others of mirth, fit for all companies and voices." It was published in 1589, and includes no fewer than 47 compositions. Seventeen of these are definitely sacred in character.

The book opens with seven settings of metrical psalms, and there are a similar number of secular compositions in this section which is devoted to music for three voices. The four-voice section, properly speaking, consists of ten pieces, but the solo sections of the two Christmas Carols (Nos. 35 and 40) are in the present Edition printed together, with the four-part choruses (Nos. 23 and 24) which belong to them, although in the original Edition they are separated in the way indicated by these numbers, being reckoned, with their instrumental accompaniment, as compositions of 5 and 6 parts respectively.

A more curious feature in the arrangement of the original Edition was the separation of Nos. 29 and 34, which are more intimately connected than is usual with those compositions of the kind that were divided into separate sections and independently numbered. The second part (No. 34) in this instance actually repeats, although to different words, the music of No. 29, with very few alterations of an unimportant character; and the composition concludes with a third section, which appears only in No. 34. In the present Edition the entire composition has been merged into one.

The Set concludes with two Easter anthems, which together form one whole. It should be mentioned that in these and in other compositions, in which sections occur to which no words are set, those sections were intended for instrumental performance, and the parts would, in Tudor days, have been played upon viols. In this connection an interesting reference may be made to Spenser's Faerie Queene, Book II., Canto 12, Stanza 71:

The joyous birds shrouded in cheerful shade,
Their notes unto the voice attemper'd sweet,
Th' angelical soft trembling voices made
To th' instruments divine response meet.
Respondence suggests that the instruments stopped when the voices sang in chorus.

This description seems exactly to apply to Nos. 46 and 47 of the present Set, for example; and also to Nos. 25 and 28 in the 1611 Set.

In the present Edition these parts have been printed in short score so that they may be played on the pianoforte or organ when strings are not available for accompaniment. This accompaniment is printed in ordinary type when it represents the viols, and in small type when it represents the voice parts alone. It, of course, forms no part of the composer's text.

The original words of No. 10, which were a translation of a French poem dealing with the story of Susanna and the Elders, are obviously not suited for ordinary use. The present Editor has ventured to substitute some words of his own, preserving as much as was possible of the original words and rhymes; but the original words are also printed with the rest of the lyrics at the beginning of the volume.

In Nos. 32, 41, 43, and 47 of this Set, which are in triple measure throughout, the pianoforte score is printed with the same note-values as those in the voice-parts.

The Cloisters,  
Windsor Castle,  
May 1st, 1916.

EDMUND H. FELLOWES
Songs of sundrie natures, some of gravitie, and others of myrth, fit for all companies and voyces. Lately made and composed into Musicke of 3, 4, 5, and 6, parts: and published for the delight of all such as take pleasure in the exercise of that Art.

By William Byrd, one of the Gentlemen of the Queenes Maiesties honorable Chappell.

Imprinted at London by Thomas East, the assigne of William Byrd, and are to be sold at the house of the sayd T. East, being in Aldersgate streete, at the signe of the blacke Horse. 1589.

Cum privilegio Regis Maiestatis.
To the right honorable my very good Lord, Sir Henry Carye, Baron of Hunsdon, Knight of the most noble order of the Garter, Lord Chamberlen to the Queenes most excelent Maiestie, Lord Warden of the East Marches towards Scotland, governour of Barwycke and the Castle of Norham. Captaine of the Gentlemen Pensioners, Justice in Oyer, over all her Maiesties Forrests and Chases on this side the River of Trent, & one of her Maiesties most honorable privie counsell.

William Byrd wisheth increase of honor, with all true felicitie.

Having observed (Right Honorable) that since the publishing in print, of my last labors in Musicke, divers persons of great honor and worship, have more esteemed & delighted in the exercise of that Art, then before. And being perswaded, that the same hath rather encreased, through their good acceptation of my former endevors: it hath especially moved and encouraged me to take further paines to gratifie theyr curteous dispositions thereunto, knowing that the varietie and choyse of songs, is both a prayse of the Art, and a pleasure to the delighted therein. And finding no person to whome the dedication thereof so fitly and properly belonged, as unto your Lordship, by whome (through the honorable office which you exercise about her Maiesties person) both my selfe (for my place of service,) & all other her highnesse Musitions are to be commanded, and under your high aucthoritie to be protected. And for many favors to me shewed, being most deeply bound unto your Honor, having not in me any other powre of serviceable thankfulnesse then in notes & tunes of Musicke. I most humbly beseech your Lordship to take into your Honorable protection these my poore travells in that Art, accepting them as servants redy to give your L. delight, after you have bene fore wearied in a fray res of great importance. Beseeching almightie God to give you a long, healthie, and happie lyfe, with a blessed end. I humbly take my leave.

Your Lordships most bo nde William Byrd.
Finding that my last Impression of Musicke (most gentle Reader) through thy curtesie and favor, hath had good passage and utterance: and that since the publishing thereof, the exercise and love of that Art to have exceedingly encreased. I have been encouraged thereby, to take further paines therein, and to make thee pertaker thereof, because I would shew my selfe gratefull to thee for thy love, and desirous to delight thee with varietie, whereof (in my opinion) no Science is more plentifully adorned then Musicke. For which purpose I do now publish for thee, songs of 3. 4. 5. and 6. parts, to serve for all companies and voyces: whereof some are easie and plaine to sing, other more hard and difficult, but all, such as any yong practicioner in singing, with a little foresight, may easely performe. If I finde thy curtesie to extend aswell to these my present travells, as it hath done to my former endevors, I will make my selfe endebted to thee during my lyfe, of whatsoever is in me, to yeeld thy delight in Musicke, any satisfaction.

The most affectionate freend
to all that love or learne Musicke

William Byrd.
I.

*Domine in furore.* Psal 6.

Lord in thy rage rebuke me not
For my most grievous sin,
Nor in thine anger chasten me,
But let me favour win.
Have mercy, Lord, on me because
My state is weak to see,
Heal me, O Lord, for that my bones
Are troubled sore in me.

II.

*Beati quorum.* Psal 32.

Right blest are they whose wicked sins
By God remitted be,
And whose defaults are covered
Through his great clemency.
The man is blest to whom our Lord
Hath not imputed sin,
Nor in his sprite deceit is found,
Nor takes delight therein.

III.

*Domine ne.* Psal 38.

Lord in thy wrath correct me not
Nor in thy fury vex,
Give tears, give grace, give penitence
Unto my sinful sex.
For that the arrows of thy wrath
Are fixed in my heart
And thou hast laid thine hand on me
For my most just desert.

IV.

*Miserere mei.* Psal 51.

O God which art most merciful
Have mercy, Lord, on me,
According to thy mercy great
Let me relieved be.
And put away my wickedness,
Which sundry ways hath been
According to the multitude
Of thy compassions seen.
V.

Dominexaudi. Psal102.

Lord hear my prayer instantly
Which I before thee make
And let my cry come unto thee
Do not the same forsake.
Turn not away thy face from me
When troubles me oppress,
Each day incline thine ear to me
And succour my distress.

VI.

De profundis. Psal130.

From depth of sin, O Lord, to thee
I have made humble cry,
Lord hear my voice, make it ascend
Unto thy throne so high;
Unto the voice of my request,
Poured out before thy sight,
Lord let thine ears attentive be
To hear me day and night.

VII.

Dominexaudi. Psal143.

Attend mine humble prayer, Lord,
With thine attentive ear,
Even in thy truth and justice, Lord,
Vouchsafe my suit to hear;
And unto judgement enter not
With thy poor servant here,
Because none shall be justified
And stand before thee clear.

HecereendeththejeauenPsalmes.

VIII.

Susanna fair some time assaulted was
By two old men desiring their delight,
Which lewd intent they thought to bring to pass
If not by tender love, by force and might.
To whom she said, If I your suit deny
You will me falsely accuse and make me die.
And if I grant to that which you request
  My chastity shall then deflowered be.
Which is so dear to me that I detest
  My life, if it berefted be from me.
And rather would I die of mine accord
Ten thousand times than once offend our Lord.

VIII.

(An imitation by the Editor for practical use.)

Susanna fair some time a straying was
  In meadow gay and full of sweet delight,
Whenas her shepherd swain did chance to pass
  And to his tender love his troth did plight.
To whom she said, If I thy suit deny
  Thy heart will surely break and I shall die.
Then will I grant to that thou dost request,
  My heart enshrined in thine shall ever be.
Thou art so dear to me that I detest
  My life, if thou berefted be from me.
And rather would I die of mine accord
  Than so to grieve thee with a cruel word.

IX.

The nightingale so pleasant and so gay
  In Greenwood groves delights to make his dwelling,
In fields to fly, chanting his roundelay
  At liberty, against the cage rebelling.
But my poor heart, with sorrows over swelling,
  Through bondage vile binding my freedom short,
No pleasure takes in these his sports excelling,
  Nor in his song receiveth no comfort.

X.

The first part.

When younglings first on Cupid fix their sight
  And see him naked, blindfold, and a boy,
Though bow and shafts and fire-brand be his might,
  Yet ween they he can work them none annoy.
And therefore with his purple wings they play,
  For glorious seemeth love, though light as feather,
And when they have done they ween to 'scape away,
  For blind men, say they, shoot they know not whither.
XI.
The second part.

But when by proof they find that he did see
And that his wound did rather dim their sight
They wonder more how such a lad as he
Should be of such surprising power and might.
But Ants have galls, so hath the Bee his sting,
Then shield me heavens from such a subtle thing

XII.
The first part.

Upon a summer's day love went to swim,
And cast himself into a sea of tears:
The clouds called in their light, the heaven waxed dim,
And sighs did raise a tempest, causing fears.
The naked boy could not so wield his arms
But that the waves were masters of his might,
And threatened him to work far greater harms
If he devised not to 'scape by flight.

XIII.
The second part.

Then for a boat his quiver stood instead,
His bow unbent did serve him for a mast,
Whereby to sail his cloth of vail he spread,
His shafts for oars on either board he cast.
From shipwreck safe this way got thus to shore,
And swore to bathe in lovers' tears no more.

XIV.
The greedy Hawk with sudden sight of lure
Doth stoop in hope to have her wished prey:
So many men do stoop to sights unsure
And courteous speech doth keep them at the bay.
Let them beware lest friendly looks be like
The lure, whereat the soaring Hawk did strike.

XV.
The first part.

Is love a boy? what means he then to strike?
Or is he blind? why will he be a guide?
Is he a man? why dost he hurt his like?
Is he a God? why doth he men deride?

Not one of these, but one compact of all.
A wilful boy, a man still dealing blows.
Of purpose blind, to lead men to their thrall.
A God that rules unruly, God he knows.
XVI.

The second part.

Boy, pity me that am a child again:
   Blind, be no more my guide to make me stray:
Man, use thy might to force away my pain:
   God, do me good and lead me to my way.
And if thou beest a power to me unknown
Power of my life let here thy grace be shown.

XVII.

The first part.

Wounded I am and dare not seek relief
   For this new stroke unseen but not unfelt:
No blood nor bruise is witness of my grief
   But sighs and tears wherewith I mourn and melt
If I complain my witness is suspect:
   If I contain with cares I am undone:
Sit still and die, tell truth and be reject:
   O hateful choice that sorrow cannot shun.

XVIII.

The second part.

Yet of us twain whose loss shall be the less?
   Mine of my life? or you of your good name?
Light is my death regarding my distress,
   But your offence cries out to your defame,
A virgin fair hath slain, for lack of grace,
The man that made an Idol of her face.

XIX.

The first part.

From Citheron the warlike boy is fled
   And smiling sits upon a virgin's lap,
   Thereby to train poor misers to the trap,
Whom beauty draws with fancy to be fed.
And when desire with eager looks is led,
   Then from her eyes
   The arrow flies,
Feathered with flame, armed with a golden head.
XX.
The second part.
There careless thoughts are freed of that flame
   Wherewith her thralls are scorched to the heart:
If love would so, would God th’enchancing dart
Might once return and burn from whence it came,
Not to deface of beauty’s work the frame.
   But by rebound
   It might be found
What secret smart I suffer by the same.

XXI.
The third part.
If love be just, then just is my desire,
   And if unjust why is he called a God?
O God, O good, O just, reserve thy rod
To chasten those that from thy laws retire,
But choose aright, good love, I thee require,
   The golden head
   Not that of lead,
Her heart is frost and must dissolve by fire.

XXII.
O Lord my God, let flesh and blood thy servant not subdue
Nor let the world deceive me with his glory most untrue
Let not O Lord, O mighty God, let not thy mortal foe
Let not the fiend with all his craft thy servant overthrow:
But to resist give fortitude, give patience to endure,
Give constancy that always thine I may persever sure.

XXIII.
While that the Sun with his beams hot
   Scorched the fruits in vale and mountain:
Philon the shepherd late forgot
   Sitting besides a crystal fountain
In shadow of a green oak tree
Upon his pipe this song played he:
   Adieu Love, adieu love, untrue love,
   Your mind is light, soon lost for new love.

So long as I was in your sight
   I was your heart, your soul, your treasure,
And evermore you sobbed you sighed
   Burning in flames beyond all measure.
Three days endured your love to me
And it was lost in other three.
   Adieu Love, adieu love, untrue love,
   Your mind is light, soon lost for new love.
Another shepherd you did see
    To whom your heart was soon enchained
Full soon your love was leapt from me
    Full soon my place he had obtained
Soon came a third your love to win
And we were out and he was in.
    Adieu Love, adieu love, untrue love,
    Your mind is light, soon lost for new love.

Sure you have made me passing glad
That you your mind so soon removed
Before that I the leisure had
    To choose you for my best beloved.
For all my love was past and done
Two days before it was begun.
    Adieu Love, adieu love, untrue love,
    Your mind is light, soon lost for new love.

XXIV.
The chorus only, of the Christmas Carol No. 35, q. v.

XXV.
The chorus only, of the Christmas Carol No. 40, q. v.

XXVI.
Weeping full sore with face as fair as silver
    Not wanting rose nor lily white to paint it
I saw a lady walk fast by a river,
    Upon whose banks Dianaes Nymphs al danced
Her beauty great had divers gods enchanted
    Among the which Love was the first transformed
Who unto her his bow and shafts had granted
    And by her sight to adamant was turned
Alas, quoth I, what meaneth this demeanour
    So fair a dame to be so full of sorrow:
No wonder, quoth a Nymph, she wanteth pleasure
    Her tears and sighs ne cease from eve to morrow:
This lady rich is of the gifts of beauty
    But unto her are gifts of fortune dainty.

XXVII.
Penelope, that longed for the sight
    Of her Ulysses wandering all too long,
Felt never joy wherein she took delight
    Although she lived in greatest joys among.
So I poor wretch, possessing that I crave,
    Both live and lack, by wrong of that I have.
Then blame me not although to heavens I cry
    And pray the gods that shortly I might die.
XXVIII.
Compel the hawk to sit that is unmanned,
Or make the hound untaught, to draw the deer,
Or bring the fee against his will in band,
Or move the sad a pleasant tale to hear,
Your time is lost, and you are ne'er the near.
So love ne learns by force the knot to knit,
He serves but those that feel sweet fancy's fit.

*Thomas Churchyard* (1520–1604)

XXIX.
The first part.
See those eyes, those more than sweetest eyes,
Eyes whom the stars exceed not in their grace:
See Love at gaze, Love that would fain devise
But cannot speak to plead his wondrous case.

XXXIV.
The second part.
Love would discharge the duty of his heart
In beauty's praise, whose greatness doth deny
Words to his thoughts, and thoughts to her desert:
Which high conceits since nothing can supply
Love here constrained through conquest to confess
Bids silence sigh that tongue cannot express.

XXX.
When I was otherwise than now I am
I loved more but skilled not so much:
Fair words and smiles could have contented then,
My simple age and ignorance was such.
But at the length experience made me wonder
That hearts and tongues did lodge so far asunder.

As watermen which on the Thames do row
Look to the East, but West keeps on their way,
My sovereign sweet, her countenance settled so
To feed my hope while she her snares might lay.
And when she saw that I was in her danger,
Good God, how soon she proved then a ranger.

I could not choose but laugh although too late
To see great craft deciphered in a toy.
I love her still, but such conditions hate
Which so profanes my Paradise of joy.
Love whets the wits, whose pain is but a pleasure
A toy, by fits, to play withal at leisure.
XXXI.

When first by force of fatal destiny
   From Carthage town the Trojan knight did fail,
Queen Dido fair with woeful weeping eye
   His strange depart did grievously bewail,
And when no sighs nor tears could ease her smart,
With sword full sharp she pierced her tender heart.

XXXII.

I thought that Love had been a boy
   With blinded eyes,
Or else some other wanton toy
   That men devise,
Like tales of fairies often told
By doting age that dies for cold.

XXXIII.

O dear life, when may it be
That mine eyes thine eyes may see,
   And in them my mind discover
Whether absence hath had force
Thy remembrance to divorce
   From the image of thy lover?

O, if I myself find not,
Though my parting aught forget,
   Not debarred from beauty's treasure,
Let no tongue aspire to tell
In what high joys I shall dwell,
   Only thought aims at the pleasure.

Thought therefore I will send thee
To take up the place for me,
   Long I will not after tarry.
There unseen thou mayst be bold
These fair wonders to behold
   Which in them my hopes do carry.

Sir Philip Sidney (1554–1586)

XXXIV.

See under No. XXIX., to which No. XXXIV. is the second part.
XXXV.

A Carol for Christmas Day.

From Virgin's womb this day, this day, did spring
   The precious seed that only saved man;
This day let man rejoice and sweetly sing
   Since on this day salvation first began;
This day did Christ man's soul from death remove
   Rejoice, rejoice, with heart and voice,
   In Christ his birth this day rejoice.

This day to man came pledge of perfect peace;
   This day to man came love and unity;
This day man's grief began for to surcease;
   This day did man receive a remedy
For each offence and every deadly sin
   Rejoice, rejoice, with heart and voice,
   In Christ his birth this day rejoice.

In Christ his flock let love be surely placed;
   From Christ his flock let concord hate expel;
Of Christ his flock let love be so embraced,
   As we in Christ, and Christ in us, may dwell.
Christ is the author of sweet unity,
   From whence proceedeth all felicity.
   Rejoice, rejoice, with heart and voice,
   In Christ his birth this day rejoice.

O sing unto this glittering glorious King;
O praise his name let every living thing;
Let heart and voice like bells of silver ring
The comfort that this day to man doth bring;
   Let lute and shalm with sound of sweet delight
   These joys of Christ his birth this day recite.
   Rejoice, rejoice, with heart and voice,
   In Christ his birth this day rejoice.

Francis Kindlemarsh (fl 1570).

XXXVI.

The first part.

Of gold all burnished and brighter than sunbeams
   Were those curled locks upon her noble head
From whose deep conceits my true deservings fled
Wherefore these mine eyes such store of tears outstreams.
Her eyes are fair stars, her red like damask rose
   Her white silver shine of moon on crystal stream,
Her beauty perfect whereon my fancies dream
Her lips are rubies, her teeth of pearls two rows.
XXXVII.

The second part.

Her breath is more sweet than perfect amber is
    Her years are in prime, and nothing doth she want
That might draw Angels from Heaven to further bliss.
Of all things perfect this do I most complain
    Her heart is rock, made all of adamant
Which gifts all delight this last doth only pain.

XXXVIII.

The first part.

Behold how good a thing it is
    For brethren to agree
When men amongst them do no strife
    But peace and concord see.
Full like unto the precious balm
    From Aaron’s head that fell
And did descend upon his beard
    His garment skirts until.

Psalm cxxxiii. 1, 2.

XXXIX.

The second part.

And as the pleasant morning dew
    The mountains doth relieve
So God will bless where concord is
    And life eternal give.

Psalm cxxxiii. 3, 4.

XL.

A Carol for Christmas Day.

An earthly tree a heavenly fruit it bare,
    A case of clay contained a crown immortal,
A crown of crowns, a King whose cost and care
    Redeemed poor man, whose race before was thrall!
To death, to doom, to pains of everlasting,
By his sweet death, scorns, stripes and often fasting.
    Cast off all doubtful care,
    Exile and banish tears;
To joyful news divine
    Lend us your listening ears.
A Star above the stars, a Sun of light
Whose blessed beams this wretched earth bespread
With hope of heaven, and of God's son the sight,
Which in our flesh and sinful soul lay dead.
O faith, O hope, O joys renowned for ever.
O lively life that deathless shall persever.
Cast off all doubtful care,
Exile and banish tears;
To joyful news divine
Lend us your listening ears.

Then let us sing the lullabys of sleep
To this sweet babe, born to awake us all
From drowsy sin, that made old Adam weep,
And by his fault gave to mankind the fall.
For lo, this day, the birth day, day of days,
Summons our songs to give him laud and praise.
Cast off all doubtful care,
Exile and banish tears;
To joyful news divine
Lend us your listening ears.

A dialogue between two shepherds.

1st Shep. Who made thee Hob forsake the plough and fall in love?
2nd Shep. Sweet beauty which hath power to bow the gods above.
1st Shep. What dost thou serve a shepherdess?
2nd Shep. Ay, such as hath no peer I guess.
1st Shep. What is her name that bears thy heart within her breast?
2nd Shep. Silvana fair of high desert whom I love best.
1st Shep. Oh Hob, I fear she looks too high.
2nd Shep. Yet love I must, or else I die.

The first part.

And think ye Nymphs to scorn at love
As if his fire were but of straws
He made the mighty gods above
To stoop and bow unto his laws.
And with his shafts of beauty bright
He slays the hearts that scorn his might.

The second part.

Love is a fit of pleasure
Bred out of idle brains;
His fancies have no measure
No more than have his pains.
His vain affections like the weather,
Precise or fond, we wot not whether.
XLIV.

If in thine heart thou nourish Will
And give all to thy lust,
Then sorrows sharp and grief at length
Endure of force thou must.
But if that Reason rule thy Will
And govern all thy mind
A blessed life then shalt thou lead
And fewest dangers find.

XLV.

Psal. 121.

Unto the hills mine eyes I lift
My hope shall never fade;
But from the Lord I look for help
That heaven and earth hath made.

Thy foot he will from slipping save
And he that doth thee keep
With watchful eye 'll thee preserve
Without slumber or sleep.

The Lord thy keeper and shade is,
And stands at thy right arm;
The Sun by day shall not thee burn
Nor Moon by night thee harm.

The Lord shall keep thee from all ill
Thy soul he shall preserve,
And all thy ways both in and out
For ever shall conserve.

XLVI.

The Easter Anthem.

The first part.

Christ rising again from the dead dieth not. Death from henceforth hath no power upon him. For in that he died, he died but once to put away sin, but in that he liveth, he liveth unto God. And so likewise count yourselves dead unto sin but living unto God in Christ Jesus our Lord.—Romans vi. 9-11.

XLVII.

The second part.

Christ is risen again, the first fruits of them that sleep. For seeing that by man came death, by man also cometh the resurrection of the dead. For as by Adam all men do die, so by Christ all men shall be restored to life. Amen.

1 Corinthians xv. 20-22.
NOTES.

VIII.—This lyric was also set by Byrd as No. 29 of the 1588 volume, and reference may be made to the Note in that place. In the present instance the needs of the music called for a second alternative stanza of words, which the Editor has ventured to supply.

IX.—This poem is a translation from the French words of *Le Rosignol*, set to music by Orlando di Lasso. According to Peacham in the "Complete Gentleman," 1620, Byrd and Ferrabosco "exercised their invention in a friendly emulation upon this poem."

XIV.—Line 1, *lure*. The dummy hawk used as a decoy in falconry.

XIX.—Line 1, *Citheron*. This was a form in common use in Tudor literature of Cythera, the name of an island sacred to Venus, and consequently a home of Cupid.

Line 3, *misers*. The word is here used in its old sense, denoting *wretched* or *miserable* persons.

XXIII.—This poem was printed in "England's Helicon."

XXVII.—These words were also set by John Mundy.

XXVIII.—This stanza is from Thomas Churchyard's "Shore's Wife," which first appeared in the "Mirror for Magistrates," in 1563.

Line 1, *unmanned* = untrained by man.

Line 5, *ne'er the neere*. A phrase frequently found in Tudor literature, meaning *none the nearer*.

XXIX. and XXXIV.—For some reason which remains obscure, Byrd separated the two parts of this single poem. The interposition of four pieces entirely unconnected with them between these two parts is all the more strange, because the music of No. XXIX. is repeated to the words of the first four lines of XXXIV., new musical material being employed only for the final couplet.

XXX.—Line 2, *skilled not so much* = has less knowledge.

Line 11, *In her danger* = in her power.

XXXIII.—This poem is the tenth song from Sir Philip Sidney's "Astrophel and Stella."

XXXV.—These words by Francis Kindlemarsh were printed in the "Paradise of Dainty Devises."

XXXVI. and XXXVII.—These two numbers together form one poem, which must in its original form have been a sonnet. As it stands here, however, almost every line contains a foot too many. This may be readily explained by the fact that the madrigal writers frequently interpolated fresh material or made minor alterations in the poetry. The musician's version of the poem, with all its irregularities, is printed here.
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William Byrd's
Songs of Sundry Natures.
(1589)
Edited by EDMUND H. FELLOWES.

NO. 1. LORD IN THY RAGE.

Domine in furore. Psal. 6.

SOPRANO.
(SUPERIUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

Two quick beats in a bar.

Lord in thy rage

Lord in thy rage rebuke me

Lord in thy rage rebuke me not,

re-buke me not, for my most grievous

not, rebuke me not,

for
for my most grievous sin,

sin, most grievous, most grievous sin, nor

my most grievous sin, nor in

nor in thine anger chasten

— in thine anger chasten me,

— thine anger chasten me, but

me, but let me favour win,

but let me favour win, favour

let me favour win, but let me
fa\-vour win, but let me fa\-vour
fa\-vour win, fa\-vour win,

p

win, p have mer\-cy Lord on

win, p have mer\-cy Lord on me, have

p

have mer\-cy Lord on me,

me,


S & B 2300-1
Lord on me, because cause my state is weak to see, to
me, because my state is weak to see, be

my state is weak to see, heal
see, because my state is weak to see,

cause my state is weak to see,

me, O Lord, O Lord, O

heal me, O Lord, heal me,

S. & B. 2200-1.
Lord, heal me, O Lord, for

Lord, heal me, O Lord,

O Lord, O Lord, O Lord,

that my bones, for that my bones are

for that my bones, for that my bones

for that my bones, for that my bones

troubled sore in me,

are troubled sore in

are.
NO. 2. RIGHT BLEST ARE THEY.

*Beati quorum. Psal. 32.*

SOPRANO.
(SUPERIUS)

**ALTO.**
(TENOR)

TENOR.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

Two quick beats in a bar.  \( \text{mf} \)

Right blest are they whose wicked sins,
by God

Right blest are they whose wicked sins,
by God re-

*The compass of this part will not go below G if for one note the octave is substituted.*

Copyright, 1920, in U.S.A. by Stainer & Bell Ltd.
remit - ted be, remit - ted be, by God remit - ted sins,
be, and whose de - faults are cov er - 
be, remit - ted be, and whose de - faults are ed be, remit - ted be,
-ed, and whose de - faults are cov er - ed, through
-cov er - ed, are cov er - ed, through his and whose de - faults are cov er -
his great clemency, through his great clemency,
great clemency, through his great clemency,
ed, through his great clemency,

\[ \text{p} \]

-cy, The man is p blest,
-cy, The man is

The man is blest, the man

The man is blest, the man

the man is blest,
blest, blest, the man is
blest, blest, blest, blest, the

S&B 2200-2.
to whom our Lord, to whom our Lord, our Lord hath not imputed sin, imputed Lord, to whom our Lord hath not
not imputed sin, hath not imputed sin, imputed sin, imputed sin, imputed sin, hath

S.& B. 2200-2.
puted sin, imputed sin, hath not imputed sin, nor in not imputed sin, nor in his

nor in his sprite, his sprite, nor sprite deceit is found, nor in his

deceit is found, in his sprite deceit is found, sprite deceit is
NO 3. LORD IN THY WRATH.

Domine ne. Psalm 38.

Two quick beats in a bar.

Lord in thy wrath correct me not,

wrath, Lord in thy wrath correct

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd. 58 Berners Street, London, W.
give grace, give pen - i - tence, give

tears, give grace, give pen - i -

pen - i - tence un - to my
to my sinful sex, un - to my sin -

tence un - to my sinful sex, my

sin - ful sex, for that the
 sinful sex, for that the ar -
 rows
 sin - ful sex, for that the ar -

S & B. 2200-3.
arrows of thy wrath, of thy wrath are fixed in my heart, in my heart, are fixed in my heart, and thou hast laid and thou hast laid
thine hand on me, and thou hast laid thine hand on
thine hand on me, and thou
thou hast laid thine hand on me,
and thou hast laid thine hand on me,
and thou hast laid thine hand on me, for my most
hand on me, for my most just de-
NO. 4. O GOD WHICH ART MOST MERCIFUL.

Miserere mei Deus. Psalm 51.

SOPRANO.
(SUPERIUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Two moderate beats in a bar.

O God which art most merciful,

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd. 58 Berners Street, London W.
Have mercy Lord on me,
Have mercy Lord on me,
Lord on me, according to thy
mercy great, according to thy
thy mercy great, let me relieved be,
according to thy mercy great, let me re-

mercy great, let me relieved be,
let me relieved be, let me relieved be, relieved be, relieved be, let me relieved -

let me relieved be, let me relieved be, And put away my

S & B.2200-4.
And put away my wickedness, and put away my wickedness, my wickedness, my wickedness, And put away my wickedness, which sundry ways hath put away my wickedness.
been, which sundry ways hath been, hath been, which sundry ways hath been.

been, which sundry ways hath been, according to the multitude, according to the multitude, according to the multitude, to the multitude,
to the multitude, of thy compassion,
according to the multitude,
according to the multitude,
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sions seen, of thy compassion,
sions seen, of thy compassion seen,
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titude, to the multitude of thy compassion,
sions seen, according, according,
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According to the multitude,

According to the multitude, of thy compassion seen,

to the multitude,

of thy compassion seen, of thy compassion seen,

to the multitude,

of thy compassion seen.

of thy compassion seen.

compassions seen, compassion seen.

compassions seen.
NO. 5. LORD HEAR MY PRAYER.

Domine exaudi. Psal. 102.

Two moderate beats in a bar.

SOPRANO.  (SUPERIOR)

ALTO.  (TENOR.)

TENOR.  (BASSUS)

PIANOFORTE.  (For rehearsal only.)

in - stant - ly, which I be - fore thee

which

hear my prayer in - stant - ly,

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd. 58 Berners Street, London W.
do not the same—forsake, do not the same—forsake, do not the same—forsake, do not the same—forsake. Turn not a—

the same—forsake. Turn not a—

-sake. Turn not a—way thy face from

-sake. Turn not a—way thy face from

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,

-sake. Turn not a—way thy face from me,
When troubles me oppress,
and succour my distress, and succour my distress, and succour my distress, and succour my distress, and succour my distress, and succour my distress, and succour my distress.
NO. 6. FROM DEPTH OF SIN.

De profundis. Psal. 130.

Two moderate beats in a bar.

SOPRANO.
(SUPERIUS)

TENOR
or ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

From depth of

From depth of

From depth of

From depth of

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Lord, to thee, O Lord, to thee, O Lord, of sin, O Lord, to thee, O Lord, of sin, O Lord, to thee, O Lord, of sin, O Lord, to thee.

I have made humble to thee to thee, I have made humble to thee to thee, I have made humble to thee to thee, I have made humble to thee to thee.

Lord hear my humble cry, I have made humble cry, I have made humble cry, I have made humble cry, I have made humble cry.

S & B. 2300-6.
voice, my voice, make it as ble cry, Lord hear my voice, cresc.

Lord hear my voice, make

ascend unto thy throne so make it as ascend, unto

it as ascend, unto thy

high, unto the voice of my re-thy throne so high, unto

throne so high, unto the voice of

S & B. 2200-6.
Lord let thine ears attentive

Lord let thine ears attentive be, attentive be, to hear me day and night, day and night, to hear me day.
night, to hear me, to hear me day and

night, to hear me day and

—and night, day and night, to

night, to hear me day and

night, to hear me day

hear me day and night,

night, day and night, day and night.

—and night, day and night.

to hear me day and night.

S & B. 2200-6.
No7. Attend mine humble prayer.

Domine exaudi. Psal. 148.

SOPRANO.
(SUPERIUS)

ALTO.
(TENOR)

TENOR.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

Two quick beats in a bar.

At tend mine

At tend mine humble

humble prayer Lord, mine humble prayer,

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prayer. Lord, with thine at-

Lord, attend, attend mine humble prayer

attend mine humble prayer. Lord,

attentive ear, with

Lord, with thine attentive

with thine attentive ear, attentive

thine attentive ear, even in

ear, attentive

ear, even in thy

S & B. 2200-7.
safe my suit to hear.

And to hear, to hear.

suit to hear.

in into judgment enter not,

And in into judgment enter not,

and into judgment not,

and into judgment enter not,

and into judgment

justified, and stand before thee
stand before thee clear, before thee
-fore thee clear be-fore thee clear, and

clear, -cause none shall be justi-
stand be-fore thee clear, and stand be-

none shall be justi-fied and
fied, and stand beefore thee clear,
-fore thee clear, be-cause none
stand before thee clear, before thee clear, and shall be justified, and stand before thee clear, and stand before thee clear, and stand before thee clear.

and stand before thee clear, and stand before thee clear.

before thee clear, and stand before thee clear.

thee clear, and stand before thee clear.

Heere endeth the seaven Psalmes.
S. & B. 3209-7.
No. 8. Susanna Fair.

Soprano
(Superius)

Alto
(Tenor)

Tenor or Bass
(Bassus)

Pianoforte
(For rehearsal only)

Moderate speed.

Susanna fair some time a stray-

susanna fair some time

susanna fair some time, some

-ing was in meadows gay and full of sweet de-light,

a stray-ing was in meadows gay and full of sweet

time a stray-ing was in meadows gay and full of

The original words of this madrigal are not entirely suited to the requirements of modern taste, but they will be found printed in full at the beginning of this volume. The words here fitted to the music are by the present Editor, who, while altering the subject has nevertheless endeavoured to retain as many of the original words and rhymes as possible, so that the character of the phrasing and stress might remain undisturbed.

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd., 58, Berners Street, London, W. S. & B. 2200
sweet delight, When as her shepherd swain did chance to
__
sweet delight, When as her
__

pass, and to his tender love, his tender

shepherd swain did chance to pass, did chance to pass, and
did chance to pass, did chance to pass, and to his tender love

love, and to his tender love, and to his tender love his troth did
to his tender love, and to his tender love his troth did
his troth did plight, his troth did plight, his troth did

S.& B. 2300-8
plaint. To whom she said, to whom she said, if I thy suit deny,

plaint. To whom she said, if I thy suit deny, thy suit deny,

plaint. To whom she said, to whom she said, if I thy suit deny, deny.

dim.

thy heart will surely break and I shall die,

thy heart will surely break and I shall die,

thy heart will surely break and I shall die,

and I shall die, and I shall die.

and I shall die, and I shall die.

shall die, shall die, shall surely die surely die.

shall die, and I shall die.
Then will I grant to that thou dost request, my heart enshrined in thine shall ever be, in thine shall ever be, cresc.

my heart enshrined in thine shall ever be, my heart enshrined in thine shall ever be, cresc.

my heart enshrined in thine shall ever be. Thou art so dear to enshrined in thine shall ever be, shall ever be. Thou art so dear to

er be, in thine shall ever be. Thou art so dear to
me, that I detest my life, my life
me, to me, that I detest my life, my life
me, that I detest my life, my life if

if thou bereft be from me, from
if thou bereft be from me, from
thou bereft be from me.

me. And rather would I die, and rather would I

me. And rather would I die, and

And rather would I die of mine accord, of

S.& B.3290-8
rather would I die
of mine accord, of mine accord,
mine accord, of mine accord, than so to

than so to grieve, than so to grieve thee with a cruel

word, than so to grieve thee with a cruel word.
grieve thee with a cruel word, thee with a cruel word.
grieve, than so to grieve thee with a cruel word.
NO 9. THE NIGHTINGALE SO PLEASANT.

SOPRANO.
(SUPERIUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Moderate speed.

The Night - ingale so

pleas - ant and so gay,

The Night - ingale so

pleas - ant and so gay,
in green-wood groves de-lights to make his dwell-ing, his dwell-ing
gay, in green-wood groves, de-lights to make his dwell-ing
gay, in green-wood groves, de-

in fields to fly, to fly, chanting his
fly, to fly, in fields to fly, to
fly, to fly, chanting his round-de-lay,

roundelay, chanting his roundelay, roundelay, chanting his roundelay, chanting his roundelay, his roundelay, chanting his roundelay, chanting his roundelay, chanting his roundelay, chanting his roundelay, chanting his roundelay, at liberty, against the at liberty, at liberty against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage rebelling, against the Cage

-bell- ing. But my poor heart, my

-ing. But my poor heart, my poor heart,

poor heart, with sor rows over swelling,

poor heart, but my poor heart, but my

but my poor heart, with sor rows over

with sor rows over swelling

poor heart, with sor rows over swelling,

swelling, with sor rows over swelling

Through bondage vile, binding my freedom short,
Through bondage vile, binding my freedom short,
Binding my freedom short, binding my freedom short,
Binding my freedom short, my freedom short, my freedom short, no pleasure takes, no pleasure takes, no pleasure takes, no pleasure takes, no pleasure takes.
-sure takes, in these his sports excel-

in these his sports excel-ling, in these his sports excel-

- sure takes, no plea-sure takes, in these his sports ex-

-ling, nor in his song receiv-eth no com-fort,

-ling, in these his sports excel-

cel-ling, in these his sports excel-ling, nor

nor in his song receiv-eth no com-fort, nor

p

-ling, excel-ling, nor in his song receiv-

in his song receiv-eth no com-fort, 

in his song receiveth no comfort, nor

in his song receiveth no comfort, nor

in his song receiveth, nor in his song receiveth, nor

in his song receiveth, nor in his song receiveth, nor

in his song receiveth no comfort, nor in his

in his song receiveth no comfort, no comfort.

in his song receiveth no comfort.

song receiveth no comfort.

NO. 10. WHEN YOUNGLINGS FIRST ON CUPID.

(The first part.)

SOPRANO.
(SUPERIUS.)

When young-lings first on Cupid fix their sight, their

ALTO.
(TENOR.)

When young-lings first on Cupid fix their

TENOR.
(BASSUS.)

When young-lings first on

PIANOFORTE.
(For rehearsal only)

Rather fast.

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and a boy, though bow and shafts
boy, and a boy, though bow and shafts and
-fold and a boy, though bow and shafts and fire-

and fire-brand be his might,
fire-brand be his might, be his might, yet ween they he can work
-brand be his might, yet ween they he can work them none.

yet ween they he can work them none annoy, yet ween they he can
them none annoy, yet ween they he can work
-annoy, yet ween they he can work them none annoy, annoy,
work them none annoy, work them none annoy.

yetween they he can work them none annoy.

And therefore with his purple wings they play, for glorious seemeth

love though light as feather, and when they have done, and

S. & B. 2200-10.
when they have done, they ween to scape away, for blind men, say they, say

they ween to scape away, for blind men, say they, say they, for blind men, say

they, shoot they know not whither, shoot they know not whither, shoot they know not whither, shoot they know not whither, shoot they know not whither, shoot they know not whither, shoot they know not whither, shoot they know not whither.

they know not whither, shoot they know not whither, shoot they know not whither, shoot they know not whither.

*G in the original edition is evidently a misprint for A.

S. & B. 2200-10.
No. 11. BUT WHEN BY PROOF THEY FIND.
(The second part.)

SOPRANO.
(SUPERIUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

Rather fast.

But when by proof they find

But when by proof they find that he did

But when by proof they

that he did see, that he did see, and that his

that he did see, and that his

find that he did see, did see, and that his
wound did rather dim their sight, they won-

cresc.

--der more how such a lad as he, should be of

cresc.

they wonder more how such a lad as he, should

more how such a lad as he, how such a lad as he,

such surpassing power and might and

be of such surpassing power and might,

should be of such surpassing power and

S.& B. 2200-11.
might, and might, should be of such
of such sur-pass-ing power and might, should be
might, should be of such sur-pass-ing power and
sur-pass-ing power and might, sur-pass-ing power and
of such sur-pass-ing power and might, and
might, sur-pass-ing power and might, sur-pass-ing power and
might: but Ants have galls, but Ants have galls, have galls,
might: but Ants have galls, but Ants have galls, so hath the Bee.
might: but Ants have galls, but Ants have galls, so hath the Bee.

S. & B. 2300-11.
so hath the Bee his sting, so hath

his sting, so hath the Bee his sting, the Bee his sting, so hath the Bee

the Bee his sting, then shield me heavens from

sting, his sting, then shield me heavens

his sting, then shield me heavens

such a subtle thing, a subtle thing,

then shield me heavens from such a subtle thing, then shield me
then shield me heavens from such a subtle thing,
thing, a subtle thing, the shield me heavens from such a
heavens from such a subtle thing, then shield me

\[ \text{cresc.} \]

then shield me heavens from such a subtle thing, then shield
subtle thing, from such a subtle thing, then shield me
heavens from such a subtle thing, from such a sub-

me, heavens from such a subtle thing, a subtle thing.

heavens from such a subtle thing, from such a subtle thing.

\[ \text{cresc.} \]

S. & B. 2200-11.
NO. 12. UPON A SUMMER'S DAY.

(The first part.)

Moderate speed.

SOPRANO.
(SUPERUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

- on a Summer's day love went to swim,

went to swim, and cast him-

Up - on a Summer's day love
and cast himself into a Sea of tears, in
-
-
self into a Sea of tears, and cast him-self in-
went to swim, and cast him-self in-

-to a sea of tears, the clouds called in their light, the heavens waxed
-
to a Sea of tears, the clouds called in their light, the heavens waxed
-
to a Sea of tears, the clouds called in their

dim, and sighs did raise a tem-pest caus-
ing

dim, the heavens waxed dim, and sighs did raise a tem-
light, the heavens waxed dim, and sighs did raise a

S.& B. 2200-12.
fears, and sighs did raise a tempest causing fears,

fears, and sighs did raise a tempest causing

tempest causing fears, and sighs did raise a

a tempest causing fears. The naked

tempest causing fears. The naked boy,

The naked boy could not so wield his arms,

boy, the naked boy could not so wield his

the naked boy could not so wield his
not so wield his arms, but

but that the waves were mas-

arms, but that the waves were masters of his

waves were masters of his might,

masters of his might, of his might,

might, of his might, and threatened

and threatened him to work

and threatened him to work far greater harms,

him to work far greater harms, far greater harms, and threatened

S. & B. 2200-12.
far greater harms, far greater harms, dim.

and threatened him to work far greater harms, if

him to work far greater harms, if he de-

dim.

if he devised not to escape by

he devised not to escape by

vised not to escape by flight, by flight, if

flight, if he devised not to escape by flight

flight, if he devised not to escape by flight, to escape by flight.

he devised not to escape by flight, to escape by flight.

S.& B. 2200-12.
No. 13. Then for a boat his Quiver.

(The second part.)

Soprano.
(Superius.)

Moderate speed.

Then for a boat

Alto.
(Tenor.)

Then for a boat his quiver stood in stead, his

Tenor.
(Bassus.)

Then for a boat his quiver stood in stead,

Pianoforte.
(For rehearsal only.)

his quiver stood in stead, his bow un bent did serve him

Copyright, 1930, in U.S.A. by Stainer and Bell, Ltd. 58, Berners Street, London, W. S. & B. 2200.
for a mast, whereby to sail his cloth of vail he spread,

—a mast, whereby to sail his cloth of vail he spread, whereby to sail his cloth.

he spread, whereby to sail his cloth of vail.

—by to sail his cloth of vail he spread, his cloth of vail he spread of vail, whereby to sail his cloth of vail, his cloth of

he spread, his shafts for oars

he spread, his shafts for oars on either board he cast, his

vail he spread, and shafts for oars on either board he cast,

*This variant in the words occurs in the original edition.

S & B. 2300-18.
on either board he cast, his shafts for oars on either board he cast, his shafts for oars on either board he cast,
and shafts for oars on either board he cast, his

cast, on either board he cast, from ship-wreck

shafts for oars on either board he cast, from ship-wreck safe
this

safe this wag got thus to shore, from ship-wreck safe this

from ship-wreck safe this wag got thus to shore, from

wag got thus to shore, from ship-wreck safe this wag got

S.& B. 2200-18.
wag got thus to shore, and sware, and sware, to
ship-wreck safe this wag got thus to shore, and sware, and sware,
thus to shore, got thus to shore, and sware, and sware, to

bathe in lovers' tears no more, to bathe in
bathe in lovers' tears no more, in lovers' tears no
bathe in lovers' tears no more, to bathe in lovers' tears, to

lovers' tears no more, in lovers' tears no more.
more, to bathe in lovers' tears no more.
bathe in lovers' tears no more, no more.


Soprano.
(Superius.)

Alto.
(Tenor.)

Tenor.
(Bassus.)

Pianoforte.
(For rehearsal only.)

Two quick beats in a bar.

The greedy Hawk, with sudden sight.

The greedy Hawk, the.

The greedy

with sudden sight, with sudden sight of
lure, with sudden sight, with sudden sight of
Hawk, with sudden sight of

lure, doth stoop, doth stoop,
of lure, doth stoop, doth stoop, in hope
lure, doth stoop, doth stoop, in hope to have her wished

S. & B. 2200-14.
prey, so many men do
her wished prey,
so
prey, so many men do stoop to sights

stoop to sights unsure, to sights
unsure, so many men do stoop to
many men do stoop, so many men do stoop,
unsure, to sights unsure, and
sights unsure, to sights unsure, and courteous speech
to sights unsure, and courteous speech,
courteous speech doth keep them at the bay, and
doth keep them at the bay,

and courteous speech doth keep them
courteous speech doth keep them at the bay, let them be-

let them beware, let them beware,

-ware, let them beware, lest friendly looks be like, let

let them beware, lest friendly
llest friend-ly looks be like, be like the lure,
them be-warn, lest friend-ly looks be like
looks be like, be like the lure, where-

where-at the soar-ing
the lure, where-at
where-at the soar-ing
Hawk did

Hawk did strike, where-at the soar-ing
the soar-ing Hawk did strike, where-
strike, did strike, where-at the

S. & B. 2200-14.
No 15. Is Love a Boy?
(The first part.)

Soprano.
(Superius)

Alto.
(Contratenor)

Tenor.
(Tenor)

Bass.
(Bassus)

Pianoforte.
(For rehearsal only)

Very moderate speed.

Is love a boy? is love a boy, a boy?
Is love a boy? is love a boy, a boy?
Is love a boy? is love a boy, a boy?
Is love a boy? is love a boy, a boy?

Is love a boy? is love a boy, a boy?
Is love a boy? is love a boy, a boy?
Is love a boy? is love a boy, a boy?
Is love a boy? is love a boy, a boy?

*The small notes are to be sung in the repeat, which is printed out in extenso in the original edition.

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S. & B. 2300
man? why doth he hurt his like?  why doth he hurt his
blind, to lead men to their thrall, to lead men to their

why doth he hurt his like? why doth he hurt his like?  
lead men to their thrall, to lead men to their thrall,

is he a man? why doth he hurt his like?  
of purpose blind, to lead men to their thrall,

like?  is he a God?  is he a God?
thrall, a God that rules, a God that rules

he a God? is he a God? is he a God? why God that rules, a God that rules, a God that rules

un-}

is he a God? is he a God, a God?
a God that rules, a God that rules, that rules

is he a God? is he a God? a God that rules, a God that rules

NO. 16. BOY PITY ME.
(The second part.)

BOY PITY ME

(SOPRANO.
(SUPERIUS.)

(Alto.
(CONTRA TENOR.)

(Tenor.
(TENOR.)

(BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

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blind be no more, blind
more my guide to make me stray, my guide
to make me stray, to make me stray, blind
be no more my guide to make me stray,

be no more my guide to make me stray,
to make me stray, to make me stray, to make me
be no more to make me stray, my guide to make.

blind be no more

man

S. & B. 2200-16.
use thy might to force away my pain,
use thy might to force away,
to force away
use thy might to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
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to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
to force away my pain,
God do me good, and lead me to my way,

And if thou be'st a power to me

S. & B. 2200-16.
And if thou be'st a power to me
me unknown, and if thou be'st a power to
unknown, to me unknown,

unknown, power of my life,
me unknown, unknown, power of my
power to me creste unknown, a power to me un

power of my life, of my life,

let here thy grace be shown,

life, let here thy grace be shown,

known, power of my life, let

power of my life, let here thy grace be.
The Tenor part-book reads power in all three instances.

S. & B. 2300-16.
NO. 17. WOUNDED I AM.
(The first part.)

SOPRANO.
(SUPERIUS)

ALTO.
(CONTRA TENOR)

TENOR.
(TENOR)

BASS.
(RASSUS)

PIANOFORTE.
(For rehearsal only)

Two moderately quick beats in a bar.

Wound-ed I am, and dare
If I com-plain

Wound-ed I am, and
If I com-plain

Wound-ed I am, and
If I com-plain

not seek relief, wound-ed I am, and
ness is sus-pect, if I com-plain

not seek relief, wound-ed I am, and
ness is sus-pect, if I com-plain

dare not seek relief, wound-ed I am, and
ness is sus-pect, if I com-plain

and dare not seek relief, and dare not
ness is sus-pect, my witt-ness


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and dare not seek relief,
my witness is suspect,
dare not seek relief for this new stroke
witness is suspect, if I contain,
and dare not seek relief for this new stroke,
my witness is suspect, if
seek relief for this new stroke,
is suspect, if I contain,

for this new stroke unseen but not
if I contain, with cares I am.
unseen but not felt, unseen but not un-
with cares I am undone, with cares I am un-
this new stroke unseen, if I contain, for this new
I contain, if I contain, cresc.
for this new stroke unseen but not felt, un-
if I contain, with cares I am undone, un-

S. & B. 2200-17.
unfelt, no blood nor sit still and
unfelt, no blood nor bruise is
done, I am undone, sit still and die, tell
-stroke unseen but not unfelt, unfelt,
tain, with cares I am undone, undone,
-felt, no blood nor bruise is witness of my
-done, sit still and die, tell truth and be re-
bruise is witness of my grief, is witness of my
die, tell truth and be reject, tell truth and be re-
truth and be reject, tell truth and be re-
blood nor bruise is witness of my grief, but
still and die, tell truth and be reject,
grief, no blood nor bruise is witness of my
-ject, sit still and die, tell truth and be re-

*The Bassus part-book reads to for of in both instances

S. & B. 2200-17.
grief, but sighs and tears, but sighs and
jekt, O hateful choice, O hateful

sighs and tears, but sighs and
hateful choice, O hateful

The small notes in all the parts are to be sung to the words of the second stanza; they represent the original text, the two stanzas being printed in extenso with the music in the original edition.

S. & B. 2200-17.
I mourn and melt,
where with sorrow can not shun,
that sorrow cannot shun.

With I mourn and melt, and melt, where
sorrow cannot shun, that

and melt, where with I mourn, not shun, sorrow cannot shun,
that sorrow cannot shun,

and melt, where with I mourn not shun, that sorrow can
NO 18. YET OF US TWAIN.
(The Second Part)

Moderate speed.

SOPRANO,
(SUPERIUS)

ALTO,
(CONTRA TENOR)

TENOR,
(TENOR)

BASS,
(BASSUS)

PIANOFORTE,
(For rehearsal only.)

whose loss shall be the less?

loss shall be the less, whose loss shall
mine of my life, or you
be the less? mine of my life, or
shall be the less, whose loss shall be the
be the less?

of your good name, or you
you of your good name,
less? mine of my life, or you of

of your good name,

light is my death regarding
your good name, light is my

name, good name,
light is my death regarding my distress, my distress, regarding my distress.

is my death regarding my distress, my distress, regarding my distress.

but your offence cries out to your distress, but your offence cries out to your distress.
virgin fair hath slain for lack of grace,
for lack of grace, for lack of grace,
for lack of grace, of grace,

of grace, the man that made an Idol of her
the man that made an Idol of her

dim.
the man that made an Idol of her
the man that made an Idol of her

face, an Idol of her face,
face,

S B 2200-18.
NO. 19. FROM CITHERON THE WARLIKE BOY.
(The First Part.)

SOPRANO.
(SUPERIUS.)

ALTO.
(CONTRA TENOR.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Moderate speed.

From Citheron the war-like boy is fled,
the
From Citheron the war-like

And smiling sits upon a virgin's
fled, is fled, and smiling sits up-
war-like boy is fled, and smiling sits up-
boy is fled, and smiling sits up-on a
lap, a virgin's lap, thereby to train poor

virgin's lap, thereby to train poor misers to the

misers to the trap, whom beauty draws with

misers to the trap, whom beauty draws with fancy to

fancy to be fed, with fancy to be

to be fed, to be fed, with fancy to be fed,

be fed, with fancy to be fed, with

fancy to be fed,
fed, to be fed, and when
with fancy to be fed, and when desire,
and when desire with fancy to be fed,
and when desire with eager looks is
desire, cresc. and when desire with eager looks is
when desire with eager looks is led,
eager looks is led, and when desire with eager looks is
led, and when desire with eager looks is led, is

then from her eyes the arrow
then from her eyes the arrow flies,
led, then from her eyes the arrow flies,
led, then from her eyes the arrow flies,

flies, feathered with flame,
the arrow flies, feathered with flame,
arrown flies, the arrow flies, feathered with flame,
--- a golden head, armed with a golden head, armed with a golden head,
--- a golden head, armed with a golden head, armed with a golden head.

NO 20. THERE CARELESS THOUGHTS ARE FREED.

(The second part.)

SOPRANO.
(Superius.)

ALTO.
(Contra tenor.)

TENOR.
(Tenor.)

TENOR.
(Bassus.)

PIANO FORTE.
(For rehearsal only.)

Moderate speed.

There careless thoughts are freed.

of that flame, wherewith her thralls are scorched.

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2200.
to the heart, to the heart;
thralls are scorched to the heart, to the heart; if
heart, are scorched to the heart; if
are scorched to the heart; if love would

love would so, if love would so, would God the enchant
love would so, if love would so, would God the enchant
so, if love would so, would God, would God the enchant

chanting dart might once
then-chanting dart might once return and
chanting dart might once return and burn, and burn,
chanting dart might once return

Face of beauty's work the frame, but
by rebound it might be found, it might be found,
what secret smart I suffer by the same, by the same, what
found, what secret smart I suffer by the same,

what secret smart I suffer by the same, by the same,

what secret smart I suffer by the same, by the same, what

by the same, what secret smart I suffer by the same,

by the same, I suffer by the same.

What secret smart I suffer by the same, I suffer by the same.

Smart I suffer by the same, I suffer by the same,

Smart I suffer by the same, by the same.

*This note is printed as a dotted minim and the two subsequent notes as crotchets in the original edition. It seems better to substitute quavers for these rather than to regard the dot as a misprint.

NO 21. IF LOVE BE JUST.
(The Third Part.)

SOPRANO.
(SUPERIUS.)

ALTO.
(CONTRA TENOR.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
For rehearsal only.

Moderate speed.

If love be just, if love be just, if love be just, then just is my desire, just is my desire, just is my desire, just is my desire, and if un-

*This variant occurs in the original Edition.

and if unjust, why is he called God, why
if unjust, why is he called a God, why is he
just, why is he called a God, why is he
called a God, why is he called a God,

God, God, God, God,

good, good, good, good.
laws retire, retire, retire, but that from thy laws retire, retire, but
chasten those that from thy laws retire, retire, but
choose a right, but choose a right, good love,
choose a right, but choose a right good love,
choose a right, but choose a right, good
choose a right, but choose a right, good
I thee require, require, the good love I thee require,
good love I thee require,
love I thee require, I

golden head, not that of lead, of
the golden head, golden head, not that of lead,
the golden head, not that
thee require, the golden head, not lead,
not that of lead,
of lead, not that of lead, of lead, her heart
of lead, not that of lead, her heart is
that of lead, not that of lead,
her heart is frost and
is frost and must dissolve by fire,
frost and must dissolve, and must dissolve by
her heart is frost

NO. 22. O LORD MY GOD.

ALTO or
SOPRANO.
(SUPERIUS.)

TENOR.
(CONTRA TENOR.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Two quick beats in a bar.

O Lord my God, let

flesh and blood thy servant not subdue, thy

Lord my God, let flesh and blood thy servant

O Lord my God,
servant not subdue,
subdue, subdue, nor let the world de-
ant not subdue, nor let the world de-

nor let the world deceiveme with
receiveme, the world deceiveme
me, nor let the world deceiveme

his glory most untrue, untrue,
with his glory most untrue, let

S. & B. 2200 22.
let not 0 Lord, let not 0 Lord, O mighty God,
let not thy mortal foe, thy mighty God, let not thy
let not the fiend, let
let not the fiend with all his
mort al foe,
not the fiend with all his craft, with
fiend with all his craft, with all his craft, with

let not the fiend let not the fiend

all his craft, dim. thy servant
all his craft, thy servant

dim. thy

his craft, with all his craft, thy servant

his craft, with all his craft, thy servant

ant overthrow: But
thy servant overthrow: But to re

servant overthrow: But to re

overthrow, overthrow: But to re

S. & B. 2200-32.
No 23. While That the Sun.

Soprano.
(Superius.)

Alto.
(Contra tenor.)

Alto.
(Tenor.)

Tenor.
(Bassus.)

Pianoforte.
(For rehearsal only.)

Brightly in quick time.

1. While that the Sun with his beams hot,
   scorch - ed the fruits in vale and mount - ain,
   you your mind so soon re - mov - ed, mov - ed
   the fruits in vale and mount - ain, and mount - ain -

2. Sure you have made me pass - ing glad,
   you your mind so soon re - mov - ed, re - mov - ed,
   the fruits in vale and mount - ain, and mount - ain -

3. While that the Sun with his beams hot,
   you your mind so soon re - mov - ed, re - mov - ed,
   the fruits in vale and mount - ain, and mount - ain -

4. Sure you have made me pass - ing glad, that -
   you your mind so soon re - mov - ed, re - mov - ed,
   the fruits in vale and mount - ain, and mount - ain -

In the original part-books the first stanza alone is printed with the music, and the remaining three stanzas at the foot of the page.
In this Edition the last stanza has also been fitted to the music, and the complete words printed at the beginning of the Volume.

Copyright, 1920, by Stainer & Bell Ltd., 58, Borners Street, London, W.
Philon the shepherd late forgot,
    Before that I the leisure had to sit

Philon the shepherd late forgot, sitting
    Before that I the leisure had to choose you

mountain:

Philon the shepherd late forgot,
moved,
    Before that I the leisure had

- ting be-sides a Cryst - tal fount - ain,
choose you for my best be-loved,

- sides a Cryst - tal fount - ain, sit - ting be-
for my best be-loved, to choose you

- sides a Cryst - tal fount - ain, a Cryst - tal fount - ain, sit - ting be-
for my best be-loved, my best be-loved, to choose you

sit - ting be-sides a Cryst -tal fount - ain,
to choose you for my best be-loved,

S. & B. 2200-23.
sitting besides a Crystal fountain,
to choose you for my best beloved.

for, besides a Crystal fountain,
for, my best, my best beloved.

sitting besides a Crystal fountain,
in to choose you for my best beloved. For

in shadow of a green Oak,
For all my love was past and

in shadow of a green Oak tree, up
For all my love was past and done two

ain, in shadow of a of a green Oak
For all my love was, was past and

shadow of a green Oak tree, Oak tree,
all my love was past and done, and done

S.& B. 2200-23.
tree, upon his pipe this song played:
done two days before it was begun.

- on his pipe, upon his pipe this song played he, this
days before, two days before it was begun, it

up - on his pipe this song played he, this
two days before it was begun, it

true love, untrue love, untrue love, untrue love,

song played he: adieu love, adieu love, untrue love, untrue love,

song was begun: p

song played he: adieu love, adieu love, untrue love, untrue love,

song was begun: p

song played he: adieu love, adieu love,
true love, untrue love, adieu love,
true love, untrue love, adieu love,
true love, untrue love, adieu love,
true love, untrue love, adieu love,
your
untrue love, adieu love, adieu love,
your
your mind is light, your mind is light,
your mind is light, your mind is light, soon lost,
mind is light, is light, soon lost, soon
mind is light, is light, your mind is light, is light, soon lost,

S. & B. 2200-23.
mind is light, soon lost, soon lost for new
soon lost, for new love, soon lost for new
lost for new love, soon lost for
soon lost for new love, soon lost for new

love, soon lost for new love.
love, for new love, soon lost for new love.
new love, for new love, soon lost for new love.
love, soon lost, soon lost for new love.
NO. 35. FROM VIRGIN PURE THIS DAY DID SPRING.

A Carowle for Christmas day,
the quire whereof (Rejoice) being of 4. parts is the XXIII song.

Words by FRANCIS KINDLEMARSH.
(florished circa 1670.)

VIOLIN. (SUPERIUS.)

ALTO VOICE. (MEDIUS.)

VIOLA. (CONTRA TENOR.)

VIOLA. (TENOR.)

VIOLOCELLO. (BASSUS.)

PIANOFORTE.
(for use when strings are not available)

Two quick beats in a bar.

In this edition the solo section of the carol has been taken out of the order in which it stands in the original edition so that it may precede the chorus which belongs to it.

When strings are not available for accompaniment, these parts, originally intended for Viol.a may be played upon the pianoforte or organ. The short-score printed in this Edition forms no part of the original text.

There are four stanzas to the carol, the chorus being repeated at the end of each stanza. One small alteration in the words has been introduced here for practical purposes, but the original words will be found printed in full at the beginning of this Volume. In the part-books the first stanza alone is printed with the music. In this Edition the fourth stanza has also been fitted to the music.

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd. 58, Berners Street, London. W.
pure this day, this day did spring
to this glittering glorious King,

the precious seed that only
O praise his name let every

S.& B. 2200-35
savior man,
this day let man re-
living thing,
Let heart and voice like

joyce and sweet-
yly sing,
bell of sil-
ver ring,

S. & B. 3200-35
Since on this day salvation first begins.
The comfort that this day brings.

This day, let lute,
did Christ man's soul from death remove,
let shalm with sound of sweet delight

with glorious Saints to dwell in
these joys of Christ his birth this

*E in the original edition is evidently a misprint for F.*

S.& B. 2200-35
heaven above, with glorious Saints
day recite, these joys of Christ

to dwell in heaven above,
his birth this day recite,

S.& B. 2200-35
No 24. Rejoice Rejoice.
(The chorus of No 35.)

Soprano,
(Superius)

Moderately quick.
Three beats in a bar.
Rejoice, re-

Soprano,
(Contra Tenor)

Rejoice, re-

Alto,
(Tenor)

Rejoice, with heart and

Alto,
(Bassus)

Rejoice, with heart and

Pianoforte,
(For rehearsal only)

Rejoice, with heart and voice, with

The time signatures and note-values of the original part-books are reproduced here. Although the groups of triplets are somewhat irregularly indicated by them, there should be no difficulty in understanding how the the phrases should be sung. The Editor has printed the first passage of the pianoforte part in 4\text{th} time, and this should remove any possible uncertainty. The effect should be one of extreme brilliancy.

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S. & B. 2200
heart and voice, in Christ his
voice, with heart and voice, in Christ his
voice, and voice,
with heart and voice, in Christ his

birth this day, this day re-joice, re-joice, re-
birth this day, this day re-joice, re-
birth this day, re-joice, re-joice,
birth this day, this day re-joice, re-
joice, in Christ his birth this day, this day, this day
joice, in Christ his birth this day, this day re-
joice, in Christ his birth this day, this day re-
joice, in Christ his birth this day, rejoicing, rejoicing, rejoicing,
rejoice, rejoicing, rejoicing, rejoicing, rejoicing,
rejoice, rejoicing, rejoicing, rejoicing, rejoicing,
№ 40. AN EARTHLY TREE A HEAVENLY FRUIT.

A Carowle for Christmas day,
the quire whereof (Cast of all doubtful care) being of 4. parts is ye XXV song.

SOPRANO.
(SUPERIUS)

SOPRANO.
(SEXTUS.)

VIOLA.
(CONTRA TENOR.)

VIOLA.
(TENOR.)

VIOLA.
(MEDIUS.)

VIOLONCELLO.
(BASSUS.)

PIANOFORTE.
(For use when strings
are not available.)

Two quick beats in a bar.

When strings are not available for accompaniment, these parts, originally intended for viola, may be played upon the pianoforte or organ. The short score printed in this Edition forms no part of the original text. There are three stanzas to the carol, the first of which alone is printed here with the music, as in the original Edition, and the words will be found in full at the beginning of the volume. If more than one stanza is sung, the chorus should be sung at the conclusion of each stanza.

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A case of

tree a heavenly fruit it bare,

clay contained a crown immortal,

*This note is misprinted as a crotchet in the original Edition.

S. & B. 2200-40.
a crown of crowns a king whose cost and

redeemed poor man whose care,
Race before was thrall to death,
to death, to
to doom, to pains of everlasting,
doom, to pains of everlasting,
by his sweet death,
by his sweet death,
by his sweet death,
scorn, stripes, and oft
scorn, stripes, and often fasting,

- en fasting,

scorn,

stripes, and often fasting.

stripes, and often fasting.
No 25. Cast off all doubtful care.

(The Chorus of No 40)

Soprano.
(or Alto.
(Superius.)

Alto.
(Contraltotenor.)

Tenor.
(Tenor.)

Bass.
(Bassus.

Pianoforte.
(For rehearsal only.)

Three very moderate beats in a bar.

Cast off all doubtful care, all

Cast off all doubtful care, all doubtful care,

Cast off all doubtful care, all doubtful care,

Cast off all doubtful care, all doubtful care,

The time signatures and note-values of the original part-books are reproduced here. The groups of triplets are only partially indicated, but the Editor has printed the pianoforte score of the first section of the chorus in $\frac{3}{4}$ time, and this should provide sufficient indication of the note-values and the correct phrasing should any uncertainty arise from the vocal score alone.

Copyright 1920, in U.S.A. by Stainer & Bell Ltd. 58, Berners Street, London W1.
tears, to joyful news divine, divine, to

d. d to joyful news divine, divine,

joyful news divine, divine, to joyful news divine,

to joyful news divine, to joyful news divine,

to joyful news divine, to joyful news divine,

to joyful news divine, to joyful news divine,

joyful news divine, divine, mff

news divine, divine, mff lend

to joyful news divine, lend us your

joyful news divine, divine, d.d mff

*This time signature is indicated in the Tenor part alone in the original Edition.

S. & B. 2200-40.
Lend us your listening ears,
Hear endeth the songs of four parts.

S. & B. 2200-40.
No. 26. WEEPING FULL SORE.

Four moderate beats in a bar.

The small notes must be sung in the repeat as they represent the composer's text which is printed out in extenso in the original Edition.

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not wanting rose nor among the which Love

wanting rose nor lily white to paint it,

wanting rose nor lily white to

wanting rose nor lily white to paint it,

lily white to paint it,

was the first transformed,

rose nor lily white to paint which Love was the first transformed,

nor lily white to paint it, I saw a lady

Love was the first transformed, who unto her his

nor lily white to paint it, I saw a lady

Love was the first transformed, who unto her his

I saw a lady walk, who un-to her his bow,
it, to paint it, I saw a lady
walk, fast by, fast by a river, I bow, his bow and shafts had granted, who
walk, fast by, fast by a river, fast by, fast bow, his bow and shafts had granted, his bow and
I saw a lady walk, fast by a river, who un-to her his bow and shafts had granted,
cresc.
I saw a lady walk, fast by a river, who un-to her his bow, and shafts had granted,
walk, fast by a river, by a river, a bow, and shafts had granted, and shafts had grant-ed, had
saw a lady walk, fast by a river, up-un-to her his bow, and shafts had grant-ed, and
by a river, up-on shafts had grant-ed, cresc.
I saw a lady walk fast by a river, who un-to her his bow and shafts had granted,
upon whose banks Diana's Nymphs all danced,
and by her sight to adamant was turned,
river, upon whose banks Diana's Nymphs all danced, Diana's
grant-ed, and by her sight to adamant was turned, to
upon whose banks Diana's Nymphs all danced, Diana's
by her sight to adamant was turned, to
upon whose banks Diana's Nymphs all danced, Diana's
and by her sight to adamant was turned, to
Diana's Nymphs all danced, Diana's
a-damant was turned, to a-damant was turned, to a-damant
Diana's Nymphs all danced, Diana's Nymphs all danced, Diana's
a-damant was turned, to a-damant was turned, to a-damant
Diana's Nymphs all danced, Diana's
a-damant was turned, to a-damant
Diana's Nymphs all danced, Diana's
a-damant was turned, to a-damant

Alas, quoth I,

Nymphs all danced.

Alas, quoth I, a-

all danced. Her-
ed.

Alas,

danced.

ed. Alas, quoth I, quoth-

turned. ed. Alas, quoth I, quoth-

Nymphs all danced.

Alas, quoth I, ed.

Alas, quoth I, what

Alas, quoth I, what meaneth,
mean-eth this demean-our,
what mean-eth this demean-
what mean-eth this demean-our, what
mean-eth this demean-our, this demean-
las, quoth I, what mean-eth

so fair a dame to
our, so fair a dame to
mean-eth this demean-our, so fair a
mean-our, so fair a dame
mean-our, so fair a dame
this demean-our, so fair a

be so full of sorrow;
be so full of sorrow, so full of sorrow,
dame to be so full of sorrow, so full of sorrow,
dame to be so full of sorrow,

No wonder, quoth a Nymph, she
No wonder, quoth a Nymph, quoth
No wonder, quoth a
No wonder, quoth a

want - eth plea - sure, 

a Nymph, she want - eth plea - sure, 

Nymph, she want - eth, she want - eth pleas - 
quoth a Nymph, she want - eth plea - 
she want - eth plea - sure, she 

want - eth plea - sure, her tears and 

want - eth plea - sure, her tears and 

want - eth plea - sure, her tears and sighs, 

want - eth plea - sure, her tears and sighs, and 

want - eth plea - sure, her 

sighs, her tears and sighs

sighs, her tears and sighs cease from eve to mor-

sighs, her tears and sighs cease from eve to mor-

sighs, her tears and sighs cease from eve to
tears and sighs, her tears and sighs cease from eve to

ne cease from eve to mor-
row:

ne cease from eve to mor-
row:

ne cease from eve to mor-
row:

ne cease from eve to mor-
row, to mor-
row:

mor-
row, from eve to mor-
row:

This lady, this lady, this lady
This lady, rich is, rich is
This lady rich is of the
This lady rich is of the
This lady rich is of the
This lady rich is of the
This lady rich is of the
cresc.
rich is of the gifts of beauty,
cresc.
rich is of the gifts of beauty,
cresc.
rich is of the gifts of beauty,
cresc.
rich is of the gifts of beauty,
cresc.
rich is of the gifts of beauty,
gifts of beauty,

is of the gifts of beauty, but unto

beauty, but unto

but unto her

but unto her are gifts of fortune dain -
are gifts of fortune daintiness, but
daintiness, are gifts of fortune daintiness, are gifts of fortune daintiness,
but unto her are

are gifts of fortune daintiness.

unto her are gifts of fortune daintiness.
un-to her are gifts of fortune daintiness.

are gifts of fortune daintiness, are gifts of fortune daintiness.
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NO. 27. PENELlope THAT LONGED.

SOPRANO.
(SUPERIUS.)

ALTO.
(MEDIUS.)

ALTO or TENOR.
(CONTRA TENOR.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Two moderate beats in a bar.

Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,
Penelope that longed for the sight,

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S. & R. 2200
that longed for the sight of

that longed for the sight,

that longed for the sight of

that longed for the sight, for the

that longed for the sight, for

that longed for the sight, for

her Ulysses, wand'ring all too

of her Ulysses wand'ring all

of her Ulysses, wand'ring, wand'ring

her Ulysses, wand'ring all too long,

the sight of her Ulysses wand'ring

Š. & B. 2300-27.
long, too long, felt never joy

all too long, felt never joy where in she took de-

where in she took delight, al-

joy where in she took delight, where in she took de-

where in she took delight, where in she took de-

where in she took delight, although she

S. & B. 2200-27.
though she lived in greatest joys

al-though she lived in great-est joys

light, al-though she lived in great-est joys a-

lived in great-est

among,

so I, so

among,

so I, so

among,

so I poor wretch,

among, so I, so I poor wretch,

joys among, so I poor

S. & B. 2200-27.
I poor wretch, possessing that
so I poor wretch, possessing that, possessing all I crave, I crave, that I crave, wretch, possessing, that I crave, possessing that I crave, both

-I crave, that I crave, both

-living that I crave, both live and

-living that I crave, both live and lack, and

-living all I crave, both live and

S. & B. 2200-27.
live and lack by wrong of that I have, by wrong of lack by wrong of that I have: Then lack by wrong of that I have: and lack by wrong of that I have, I have: Then lack by wrong of that I have, of that I have: Then that I might have:} Then blame me not, then Then blame me not, blame me not, then blame me not, blame me not, then blame me not, blame me not, Then blame me not, then blame me not, Then blame me not, then blame me not, blame me not, then blame me not, blame me not, blame me not, blame me not, blame me not,
blame me not, although to heavens
al-though to heavens, al-though to heavens.

blame me not, although to heavens I cry, I
blame me not, although to heavens, to heavens

I cry, I cry, and pray the
cry, and pray the gods,
I cry, I cry, and pray the
cry, and pray the gods, and
I cry, and pray the gods,
and pray the gods that shortly I
and pray the gods that shortly I
and pray the gods that shortly I
and pray the gods that shortly I

S. & B. 2200-27.
that I might die, that I might die,
that I might die, that I might die,
that I might die, that I might die,
that I might die, that I might die,
that I might die, that I might die,
that I might die, that I might die,
that I might die, that I might die.

S. & B. 2200-27.
NO 28. COMPEL THE HAWK TO SIT.

Words by THOMAS CHURCHYARD. (1530-1604)

SOPRANO,
(SUPERIUS.)

SOPRANO,
(MEDIUS.)

TENOR,
(CONTRA TENOR.)

TENOR,
(TENOR.)

Com - pel the Hawk to sit that.

BASS,
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

Two rather quick beats in a bar.

Com - pel the

Com - pel the Hawk to sit that is un -

is un - manned, that is un - manned,

Hawk to sit that is un - manned,
Hawk to sit
that is
 compel the Hawk to sit
-manned, compel the Hawk to
 compel the Hawk to sit, to sit
 compel the Hawk to sit that is

un-manned, or make the
 that is un-manned,
sit that is un-manned, that is un-manned,
that is un-manned, un-manned, or
 un-manned,
or make the

Hound un-taught to draw the Deer, to
or make the Hound un-taught to
or make the Hound un-taught to draw the
make the Hound un-taught to draw the

Hound un-taught to draw the

draw the Deer, or bring the
draw the Deer, to draw the
Deer, to draw the Deer, to draw the
Deer, to draw the Deer, or bring the

free, or bring the free a-

Deer, or bring the free a-gainst his

or bring the free a-gainst his will in bond, a-

free a-gainst his will in bond,

will, or bring the free a-gainst his

will in bond, in bond, a-gainst his will in bond,

against his will in bond,

against his will in

against his will in bond, a-gainst his will in

or move the sad a pleasant
will in bond, in bond, or
or move the sad a pleasant tale to
bond, in bond, or move the sad
will in bond, or move the sad a pleasant tale to

tale to hear,
move the sad a pleasant tale to
hear, a pleasant tale to hear, a
a pleasant tale to hear, a pleasant

pleasant tale to hear, your time is
heark, your time is lost, and
pleasant tale to hear, your time is
tale to hear, to hear,
heark, to hear,

lost, and you are ne'er the near, and you
you are ne'er the near, ne'er the near, and you are
lost, and you are ne'er the near, and you are ne'er the near,
are ne'er the near, ne'er the near, are ne'er the
and you are ne'er the near, your time is

your time is lost, and

and you near, lost, and you are ne'er the near, and you you are ne'er the near, ne'er the near, and you are lost, and you are ne'er the near, and you are ne'er the

are ne'er the near: So

and you are ne'er the near: So Love

are ne'er the near: So

ne'er the near, are ne'er the near:

near, are ne'er the near:

Love ne

ne learns by force the knot to knit, to

So Love ne learns by force the

So Love ne learns by force the knot to knit,

So Love ne learns by force the

S & B. 2200-28
learns by force to knit, the knot to knit,
knit, to knit, the knot to knit,
knit to knit, to knit, the knot to knit, he serves
he learns by force the knot to knit,

he serves but those that feel sweet fancy's
but those that feel sweet fancy's fit, he serves
he serves but those that feel sweet fancy's
serves but those that feel sweet fancy's fit, he

S & B. 2300-28
fit, he serves but those that feel sweet

serves but those that feel sweet fancy's fit, he serves but

fit, those that feel, he serves but

serves but those, but those that

fancy's fit. So Love fit.

fancy's fit, sweet fancy's fit. So fit.

those that feel sweet fancy's fit.

those that feel sweet fancy's fit.

feel sweet fancy's fit.

*In this repeat the Superius and Medius interchange parts.
**NO 29. SEE THOSE SWEET EYES.**

with

**NO 34. LOVE WOULD DISCHARGE.**

*In the original Edition the second part of this Madrigal is printed separately and placed as No 34 in the Volume. The first half No 29 consists solely of the first section which ends with the words "this wondrous case." The following foot note appears at that point in original edition. The second part of this song (Love would discharge) is placed the XXXIII Song. The small notes, as representing the original text, must be sung in repeating the first section to the second set of words. The third and final section of the whole madrigal is to be sung, with its repeat, only at the conclusion of the stanza "Love would discharge."

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those more than sweet-est eyes,
the duty of his heart,

more than sweet-est eyes, whom
of his heart, in beau-

eyes in beauty's praise, whose greatness

whom the stars exceed, the stars exceed not
beauty's praise, whose greatness doth deny, whose greatness,

the stars exceed not in their grace, in ty's praise, whose greatness doth deny, whose greatness,

whom the stars exceed not in their grace,
Love here constrained through

strained through conquest to confess, through conquest

strained through conquest to confess, love here constrained through

strained through conquest to confess, through conquest

Love here constrained through conquest to confess,
conquest to confess, bids silence
to confess, bids silence sigh, bids silence sigh
conquest to confess, bids silence sigh, silence
quest to confess, confess, bids silence
fess, bids silence sigh that tongue cannot express.
sigh that tongue cannot express, that tongue cannot express.
sigh that tongue cannot express, express.
sigh, sigh that tongue cannot express.
press, that tongue cannot express, express.
NO 30. WHEN I WAS OTHERWISE.

Moderate speed.

SOPRANO.  
(SUPERIUS.)

ALTO.  
(MEDIUS.)

When I was o-ther-wisethan

When I was o-ther-wisethan now I am,

When I was o-ther-wisethan now I

When I was o-ther-wisethan now I am,

When I was o-ther-wisethan now I am, I lov-ed

now, than now I am, I lov-ed more but

than now I am, I lov-ed more but skill-ed

than now I am, I lov-ed more

than now I am, I lov-ed more but

In the original edition there are three stanzas to this Madrigal, the first of which alone, as in the present edition, is printed with the music. The words will be found in full at the beginning of this Volume.

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more but skill-ed not so much: fair words and

not so much: fair words and smiles could have content-

but skill-ed not so much: fair words and smiles could

smiles could have content-ed

smiles could have, could have content-ed

then, could have content-ed

have content-ed then, content-ed then

my

fair words and smiles could have content-ed

then my simple age, my simple age, my simple age and
then my simple age and ignorance
simple age and ignorance, my simple
then my simple age, my simple

sim-ple age and ig-nor-ance was such:

ig-nor-ance was such, and ig-nor-ance was such: But at the
was such, and ig-nor-ance was such: But at the
age and ig-nor-ance was such, was such: But at the length, the

But at the length, but at the length experience made me wonder,
length, but at the length, but at the length experience made me wonder,
ex-
length, but at the length, but at the length experience, experience,
ex-
length, but at the length experience, experience, experience,

wonder, that hearts and tongues made me wonder, that hearts and tongues, that hearts and tongues

-ence made me wonder, that hearts and tongues did lodge, did lodge
-ence made me wonder, that hearts and tongues did lodge
did lodge so far a-sunder. That

CONTRA TENOR.

did lodge so far a-sunder. But at the-sunder, that hearts and tongues

so far a-sunder. But at the-sunder, that hearts and tongues,

so far, so far a-sunder. But at the-sunder,

hearts and tongues did lodge so far a-sunder.

hearts and tongues did lodge so far a-sunder, so far a-sunder.

did lodge so far a-sunder, so far a-sunder.

that hearts and tongues did lodge so far so far a-sunder.

that hearts and tongues did lodge so far a-sunder.

* In this repeat the contra tenor and tenor interchange parts.

NO. 31. WHEN FIRST BY FORCE.

Two moderate beats in a bar.

When first by force of fatal

When first by force of fatal

When first by force, by force of fatal

PIANO FORTE.
(For rehearsal only.)

from Carthage
destiny, from Carthage town

destiny, from Carthage town the Trojan knight,
destiny, from Carthage town the Trojan

destiny, from Carthage town the Trojan

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ful weeping eye, his
weeping eye, weeping eye, his strange depart, his
woeful weeping eye, his strange depart, his strange depart did
woeful weeping eye, his strange depart, his

strange depart did grievously be wail:
strange depart did grievously be wail, did
strange depart did grievously be wail:
grievously be wail, be wail, did grievously be wail:
strange depart did grievously be wail:

And when no sighs nor tears

And when no sighs nor tears, nor tears

And when no sighs nor tears could ease her

And when no sighs nor tears, nor tears could

could ease her smart,

nor tears could ease her smart, with sword full

could ease, could ease her smart, with sword full sharp, full

smart her smart, with sword full sharp, full

ease her smart, could ease her smart, with sword full

*The words of the lower line and the small notes are to be sung in the repeat.

with sword full sharp, with sword full sharp she
sharp, with sword full sharp, with sword full sharp she pierced,
sharp, with sword full sharp, with sword full sharp she pierced her tender
sharp, with sword full sharp, full sharp she pierced, she
pierced, she pierced her tender heart.

she pierced her tender heart, her tender heart.
she pierced, she pierced her tender heart.

she pierced, she pierced her tender heart, her tender heart.
pierced her tender heart, she pierced, she pierced her tender heart.

No. 32. I thought that love had been a boy.

Soprano. (Superius.)

Alto. (Medius.)

Alto. (Contra Tenor.)

Tenor. (Tenor.)

Bass. (Bassus.)

Pianoforte. (For rehearsal only.)

I thought that love had been a boy with blind-ed

I thought that love had been a boy with blind-ed

I thought that love had been a boy with blind-ed

I thought that love had been a boy with blind-ed eyes, blind-ed

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eyes, or else some other wanton
toy that men devise,

like tales of fairies, of

eyes, or else some other wanton toy that men devise,
fai - ries of - ten told by dot - ing age that dies, that dies for cold,
for tales of fai - ries of -
for cold, that dies for cold, like tales of fai - ries of -
that dies for cold, like tales of fai - ries, like tales of fai - ries of -

S. & F. 2200-32.
often told by dotting age that
dies for cold, that dies
often told by dotting age that dies for cold,

-dies for cold, by dotting age that dies for cold.
derfor cold, by dotting age that dies for cold.

by dotting age that dies for cold, for cold.

that dies for cold, by dotting age that dies for cold, for cold.

that dies for cold, by dotting age that dies for cold.
NO 33. O DEAR LIFE WHEN MAY IT BE?

Words by Sir PHILIP SIDNEY. (1554-1586.)

SOPRANO.
(SUPERIUS.)

Two very moderate beats in a bar, and smoothly with breath.

1. 0 dear life, 0 dear
2. 0, if I, 0, if

1. 0 dear life, when may it
2. 0, if I my self find

BASS.
(TENOR.)

1. 0 dear life,
2. 0, if I

1. 0 dear life, when may it
2. 0, if I my self find

PIANOFORTE.
(For rehearsal only.)

In the original part-books the first stanza alone is printed with the music and the remaining two at the foot of the page. In this Edition the second stanza has also been fitted to the music and the complete words printed at the beginning of the volume. The notes in small type represent the Editor's suggestions for adapting the words of the second stanza to the music.

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Nº 34. LOVE WOULD DISCHARGE.
see on page 188 as the second part of Nº 29.

Nº 35. FROM VIRGIN'S WOMB THIS DAY DID SPRING.
see on page 135 as the second part of Nº 24.
NO. 36. OF GOLD ALL BURNISHED.
(The first part.)

SOPRANO
or ALTO.
(SUPERIUS.)

ALTO.
(MEDIUS.)

TENOR.
(CONTRA TENOR.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

Not fast.

Of gold all burnished,

and

Of gold all burnished, and

Of gold all burnished, and

of gold all burnished,

and

and brighter than sunbeams, were those curled

and brighter than sunbeams, were those curled

and brighter than sunbeams, were those curled

and brighter than sunbeams, were those curled

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locks upon her noble head,
locks upon her noble head,
locks upon her noble head,
locks upon her noble head,
from whose deep
from whose deep conceits
from whose deep conceits
from whose deep conceits
from whose deep conceits
from whose deep conceits
from whose deep conceits
from whose deep conceits
from whose deep conceits
my true deservings
my true deservings
true deservings fled, therefore these mine eyes, where-
servings fled, therefore these mine eyes fled, deservings fled, therefore these mine eyes, where-
-servings fled, therefore these mine eyes such store of tears, such store of
these mine eyes such store of tears out-streams, such such store of tears out-streams, out-streams,
fore these mine eyes such store of tears out-streams, such store of
fore these mine eyes such store of tears, such store
tears out streams.

store of tears out streams.

such store of tears out streams. Her eyes are fair stars,
tears, of tears out streams.
of tears, of tears out streams.

Her eyes are fair stars, her red like dam-ask rose, her
Her eyes are fair stars, her red like dam-ask rose, her
her red like dam-ask rose, dam-ask rose, her
Her eyes are fair stars, her red like dam-ask rose,
Her eyes are fair stars, her red like dam-ask rose,
white silver shine of Moon on Crystal stream,

white silver shine of Moon on Crystal stream, her beauty

white silver shine of Moon on Crystal stream, her beauty

her white silver shine of Moon on Crystal stream, her beauty

white silver shine of Moon on Crystal stream, her beauty

her beauty perfect, where-on my fancies dream,

perfect, her beauty perfect, where-on my fancies dream, her

perfect, her beauty perfect, where-on my fancies dream, her

perfect, where-on my fancies dream, my fancies dream, her

perfect, her beauty perfect, where-on my fancies dream,

per-fect, her beauty per-fect,
her lips are rubies, her teeth of

lips are rubies, her lips are rubies, her teeth

lips are rubies, her teeth of pearl two

lips are rubies, her teeth of pearl two

her lips are rubies, her teeth

pearl, her teeth of pearl two rows.

of pearl two rows, her teeth of pearl two rows.

rows, her teeth of pearl, of pearl two rows.

rows, two rows, her teeth of pearl two rows.

of pearl, her teeth of pearl, of pearl two rows.

S. & B. 2200-36.
NO 37. HER BREATH IS MORE SWEET.
(The second part.)

SOPRANO.
(SUPERIUS.)

ALTO.
(MEDIUS.)

TENOR.
(CONTRA TENOR.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

her years are in prime, and nothing prime, and nothing doth she want, doth she want, and nothing doth prime, and nothing doth she want, doth she want, and nothing doth prime, and nothing doth she want, and nothing doth... she want,

her years are in prime, and nothing
doth she want,

doth she want, that might draw

she want, that might draw Angels from Heaven
doth she want, that might draw Angels from

doth she want, that might draw Angels from Heaven to further
Angels from Heaven, that might draw Angels from Heaven, that might draw
Angels from Heaven, that might draw Angels from Heaven, that might
to further bliss, that might draw Angels from Heaven to further bliss, that might draw
Heaven, to further bliss, that might draw Angels from Heaven bliss, to further bliss, that might draw Angels from
Heaven to further bliss, to further bliss, from Heaven to
draw Angels from Heaven to further bliss, to further
to further bliss, to further bliss, to further
Heaven to further bliss, to further bliss, to further

S & B. 2201-38.
further bliss: Of all things
further bliss: Of all things perfect, of all things
bliss, to further bliss: Of all things perfect,
further bliss: Of all things perfect, perfect
bliss, to further bliss: Of all things perfect, perfect

perfect this do I most complain,
perfect this do I most complain, her
this do I most complain, most complain, her
-ffect, this do I most complain, complain, her
-ffect, this do I most complain, complain,
her heart is a rock made

is a rock made all of Adamant, made all of Adamant,

her heart is a rock made

all of Adamant, which gifts all delight, delight, delight.

all of Adamant, which gifts all delight,

all of Adamant, which gifts all delight, delight, delight.

all of Adamant, which gifts all delight,
-light, de-light, which gifts all de-light

-light, which gifts all de-light this last doth only

which gifts all de-light, de-light, which gifts all de-light this

which gifts all de-light, which gifts all de-light this

which gifts all de-light on-ly pain, this last doth on-ly pain, doth on-ly

last doth on-ly pain, doth on-ly pain, this last doth on-ly pain,

last doth on-ly pain, doth on-ly pain, doth on-ly

S & B. 2201-38.
Heere endeth the songs of 5 parts.

S.& B. 2201-38.
NO. 38. BEHOLD HOW GOOD A THING.
(The first part.)

Words from Ps. CXXXIII 1-2.

SOPRANO. (SUPERILS.)

SOPRANO. (MEDius.)

ALTO or TENOR. (CONTRA TENOR)

ALTO or TENOR. (SEXTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE.
(For rehearsal only)

it is, for brethren to agree,
hold how good a thing it is, for brethren
hold how good a thing it is, for brethren to agree,

is, how good a thing it is, it is,
good a thing it is, it is,

agree, for brethren to agree, for, to agree,
agree, for brethren to agree,
agree, for brethren to agree,

when

when men agree,

S. & B. 2201-37.
agree, when men among them do no strife,

agree, to agree, when men among them do not

among them do no strife,

when men among them do no strife, but

when men among them

among them do no strife, but peace

but peace and concord

strife, but peace and concord,

but peace and concord

peace and concord see, but peace and
do no strife,

but

S. & B. 2201-37.
and concord see, and concord see,

see, but peace and concord see, full

but peace and concord see, and concord see,

full like unto concord see,

peace and concord see, and concord see,

full like unto the precious balm,

like unto the precious balm, the precious see,

full the precious

to the precious balm, the precious
full like unto, full like unto the precious balm, the precious balm,

like unto,

full balm, full like unto the precious balm,

full like unto, the precious balm, the precious balm, from Aaron's head that fell,

like unto the precious balm, from the precious balm, the precious balm, from Aaron's head that fell,

precious balm, the precious balm, from Aaron's head that fell,
that fell, and did descend,

Aaron's head that fell, and

that fell, and did descend and did descend up-

did descend up-on his beard, his garment

- cend up-on his beard, his garment skirts un-till, un-till, his

-on his beard, his garment skirts un-till, his garment skirts untill, his

*F sharp may be sung here if desired, but F natural was evidently intended by the composer.

S. & B. 2200-38.
and did descend, and

and did descend upon his

did descend upon his beard, his garment skirts un-
on his beard, his garment skirts un-
ceed upon his beard, and did descend up-

*This note is misprinted as a crotchet in the original Edition.

S&B 2200-88.
beard, his garment skirts until, until,
his garment skirts until, his garment skirts
on his beard, his garment skirts until,
and did descend up

S.& B. 2200-38.
No. 39. And as the pleasant morning dew.

(The second part.)

Words from Psalm CXXXIII verses 3-4.

Four moderate beats in bar.

And as the pleasant morning dew, the

And as the pleasant morning dew, the

And as the pleasant morning dew, the pleasant

And as the pleasant morning dew, the

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So God will bless where concord is, where concord is,

So God will bless where concord is, so God will bless where concord is,

So God will bless where concord is, so God will bless where concord is,

S. & B. 2200-40.
concord is, where concord is, and life
dress where—concord is, and life e-
bless where—concord is, and life will bless where concord is,
where concord is,

God will bless where concord is,

eternal give, eternal give,
eternal give, eternal give,
eternal give, eternal give,
eternal give, eternal give, and life eternal
and life, and life eternal
and life eternal.

S.& B. 2260-40.
and life eternal
give, and life eternal give,
give, and life eternal give,
give, and life eternal give,
give, and life eternal give,

S. & B. 2200-40.
N° 40. AN EARTHLY TREE A HEAVENLY FRUIT.

see on page 145 as the first part of N° 25.

S. & B. 2200-40.
NO. 41. WHO MADE THEE HOB FORSAKE.

A Dialogue between two Sheperds.

When strings are not available for accompaniment these parts, originally intended for viols, may be played on the pianoforte. The short score in this Edition forms no part of the original text. An occasional rhythm of three semibreves in a phrase must be observed in this song. The minim beat should be treated as having the value of a modern crotchet and a brisk tempo adopted. The voice parts should be sung by tenors or basses an octave below the actual pitch.

Who made thee

Hob for-
sake the

Plough, and

What is her name who bears thy

heart with-

sweet beau-
ty which hath power to

bend the

Syl-
va-
na fair of high de-
sert whom

fall in

love?

in her

breast?
gods above,  
I love best,  

What, dost thou serve a shepherdess?  
Oh Hob, I fear she looks too high.  

Ay, such as hath no peer. I guess.  
Yet love I must or else I guess.  

* The upper D is to be sung in the repeat.
Oh Hob, I fear she looks too high, yet love

I must or else I die, I die, or else I die, I die.
№ 42. AND THINK YE NYMPHS?
(The first part.)

SOPRANO.
(SEXTUS.)

ALTO.
(MEDIUSS.)

TENOR.
(CONTRA TENOR.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Very moderate speed.

And think ye Nymps to

And think ye Nymps to

And think ye Nymps to

And think ye Nymps to

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as if his fire were but of straws,

if his fire were but of straws, were but of love,

if his fire were but of straws, as if his fire were but of

if his fire were but of straws, were but of

he made the mighty gods above to stoop straws, he made the mighty gods above straws, he made the mighty gods above to stoop and straws, he made, he made the mighty gods above to

S. & B. 2200-42.
and bow unto his laws,
to stoop and bow unto his laws, unto his laws, and with his
bow unto his laws, his laws and with his shafts of beau-
stoop and bow unto his laws, and with his shafts of beau-

and with his shafts of beauty bright,
shafts, his shafts of beauty bright, he slays
- ty bright, of beauty bright, he slays the
beauty bright, and with his shafts of beauty bright, he slays the
and with his shafts of beauty bright, he

S. & B. 2300-42.
he slays the hearts that scorn his hearts, he slays the hearts that scorn his slays the hearts that scorn his might, that scorn his might.

1. might. And with his shafts, his shafts, and with his might. And with his shafts of beauty might. And with his shafts of might, that scorn his might.

2. might. And with his shafts, his shafts, and with his might. And with his shafts of beauty might. And with his shafts of might.

S. & R. 2200-42.
Śpiew:ANO 43. LOVE IS A FIT OF PLEASURE.
(The second part.)

SOPRANO.
(SUPERIUS.)

SOPRANO.
(SEXTUS.)

ALTO.
(MEDIUS)

ALTO.
(CONTRA TENOR.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Three moderate beats in a bar.

Love is a fit of pleasure, love

Love is a fit of pleasure, of pleasure,

Love is a fit of pleasure,

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bred out of Idle brains,
bred out of Idle
bred out of Idle brains, out of Idle
bred out of Idle brains, bred out of Idle
bred out of Idle

his fancies have no measure,
no brains,
his fancies have no measure, have no measure,
his fancies have no measure, no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
no measure,
more than have his pains:

no more than have his pains:

-sure, no more than have his pains: his

no more than have his pains: his vain af-

mea-sure, no more than have his pains: his vain af-

his vain af-fec-tions like the wea-ther,

vain af-fec-tions like the wea-ther, like the af-

fec-tions like the wea-ther, like the af-
fec-tions like the wea-ther, his vain af-
fec-tions like
like the weather, precise or fond, we

weather, precise or fond, precise or fond,

weather, precise or fond, we won't whether,

weather, precise or fond, or fond, we

weather, like the weather, the weather, precise or fond, we won't

weather, precise or fond, or fond, precise or

S. & B. 2200-43.
If in thine heart thou lust,
and give all to thy lust,
to

and give all to thy

heart thou nourish will
in thine heart thou nourish will and give all

nourish will and give all to thy

thy lust,
give all to thy lust, to thy

lust,
and give all to thy

and give all to thy

lust,
to thy lust,
then sorrows

S & B. 2200-44.
lust,
then sorrows sharp and griefs at length
lust, then sorrows sharp and griefs at length,
then sorrows sharp and griefs at length,
then sorrows sharp and griefs at length,
then sorrows sharp and griefs at length, at length, at length, then sorrows sharp and grief at length, then sorrows sharp and grief at length, then sorrows sharp and grief at length, at length, then sorrows sharp and grief at length,
then sorrows sharp and grief at length,
then sorrows sharp and grief at length,
then sorrows sharp and grief at length, at length,
then sorrows sharp and grief at length, at length,
then sorrows sharp and grief at length, at length,
then sorrows sharp and grief at length,
-dure of force thou must,

grief at length endure of force thou must,
sorrows sharp and grief at length, endure of

endure of force thou must:

endure of force thou must, endure of force thou must

endure of force thou must, endure of force thou must,

force thou must, endure of force thou must,

endure of

S & B. 2300-44.
But if that reason rule,
endure of force thou must:
endure of force thou must:
endure of force thou must:
endure of force thou must:
endure of force thou must, of force thou
force thou
force thou
thy will, rule thy
But if that reason rule,
reason rule thy will and go—
if that reason rule thy will,

But if that reason rule thy

S & B. 2200-44.
will, and govern all thy mind,
thy will, and govern all thy mind,
govern all thy mind, and govern all

If that reason rule thy will,

will, thy will, and

and govern all thy mind,
and govern all thy

all thy mind, and govern all thy
thy mind, and govern all thy
and govern all thy mind, thy mind,
govern all thy mind, all thy

S & B. 2200-44.
life then shalt thou lead, a blessed life then shalt thou lead, and fewest dangers find,
a blessed life then
and few-est dan-gers find, dan-gers

shall thou lead, and few-est dan-gers find,

find, dan-gers find, and few-est dan-gers
find, and few-est dan-gers find, dan-gers find, and

S & B. 2200-44.
NO. 45. UNTO THE HILLS MINE EYES I LIFT.

Words from Psalm CXXI.

Two quick beats in a bar.

SOPRANO.
(SUPERIUS.)

ALTO.
(SEXTUS.)

TENOR.
(MEDIUS.)

TENOR.
(CONTRA TENOR.)

BASS.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

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unto the hills mine eyes I lift,

eyes I lift, mine eyes I lift,

to the hills mine eyes I lift,

my hope shall never fade, my hope shall

to the hills, the hills, my hope shall

unto the hills mine eyes I lift,

my hope shall never fade,

my hope shall never fade, my hope shall never fade, but from the Lord I never fade, but from the Lord I look for

my hope shall never fade,

S. & B. 2300-45.
but from the Lord I look for

but from the Lord I look for help, I look for

but from the Lord I look for help, I look for

but from the Lord I look for help, I look for

but from the Lord I look for help, I look for

but from the Lord I look for help, I look for

help, for help, that Heaven and

help, for help, that Heaven and

that Heaven and earth hath made,

that Heaven and earth hath made,

that Heaven and earth hath made,
earth hath made, that Heaven and earth hath made, hath

Heaven and earth hath made, hath made, that Heaven and earth

that Heaven and earth hath made, hath

that Heaven and earth hath made:

Thy foot he will from

Thy foot he

made, that Heaven and earth hath made:

made: Thy foot he will from slipping save, he will from

Thy foot he will from slipping save, he will from

S.& B. 2200-45.
Thy foot he will from slipping
slipping save, and he that doth thee
will from slipping save, thy foot he will

Thy foot he will from slipping save, and
slipping save, and he that doth

slipping save,
and

save, and he that doth thee keep,
keep, that doth thee keep, and he that

— from slipping save, and he that doth
thee keep, that doth thee

he that doth thee keep, that doth thee keep,

he that doth thee keep, that doth thee keep,

S. & B. 2300-45.
-serve, without slumber or
eye will thee preserve, pre-
will thee preserve, with-
-out slumber or sleep,
-without slumber or sleep,
-thee preserve, without slumber or sleep,

sleep, or sleep, without slumber or sleep.
-sleep, without slumber or sleep, or
-out slumber or sleep,

S. & B. 2200-45.
The Lord shall keep thee from all harm.

The Lord shall keep thee from all ill, thy soul he from all ill, shall keep thee from all ill, thy Lord shall keep thee from all ill,
ill, thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve.

shall preserve thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve.

shall preserve, thy soul he shall preserve, he shall preserve, thy soul he shall preserve, thy soul he shall preserve, thy soul he shall preserve.

S. & B. 2209-45.
Serve,
thy ways both in and out, for ever shall preserve,
and all thy ways both in and
and all thy ways both in and out, and
and all thy ways both in and out,

and all thy ways both in and out, for ever shall preserve,

S. & B. 2200-45.
for ever shall conserve, for ever shall conserve,
for ever shall conserve, for ever shall conserve,
for ever shall conserve, for ever shall conserve,
for ever shall conserve, for ever shall conserve,
for ever shall conserve, for ever shall conserve,
for ever shall conserve, for ever shall conserve.

S. & B. 2200-45.
shall conserve, for ever shall conserve,
shall conserve, for ever shall conserve,
shall conserve, for ever shall conserve, shall conserve,
shall conserve, for ever shall conserve, shall conserve,
shall conserve, for ever shall conserve, shall conserve,
shall conserve, for ever shall conserve, shall conserve,
shall conserve, for ever shall conserve, shall conserve,
shall conserve, for ever shall conserve, shall conserve,
shall conserve, for ever shall conserve, shall conserve,
No 46. Christ Rising Again.
(The first part)

Words from Romans VI 9-11.

Two quick beats in a bar.

When strings are not available for accompaniment, these parts may be played on the pianoforte or organ; when all the voice parts enter, the accompaniment is optional although no doubt the viola played throughout the composition. The range of compass printed in this edition refers in this instance only to the vocal section of the music and not to those sections where no words are printed and which were intended for viola alone.

*The time signature of the Medius is printed as above in the original edition.

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Christ rising,

Christ rising again from the dead,

S. & B. 2200–46.
-gain from the dead, now di - eth
now di - eth not,
not, now di - eth not, di - 
now di - eth not, now

*This note should not be sustained for more than three beats.*

S. & B. 2300-46.
Death from hence-forth, not,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth,
Death from hence-forth, no power upon
Death from hence-forth, no power upon
Death from hence-forth, no power upon
Death from hence-forth, no power upon
Death from hence-forth, no power upon
Death from hence-forth, no power upon

S. & R. 2200-46.
him, for in

him.

him.

him.

that he died

that he died

he died but

he died but once to put away sin,
Once to put away sin, to put away

sin, to put away

sin, to put away

sin, to put away

sin, to put away

sin, to put away

sin, to put away

Sin, to put away sin,

but in

sin, to put away sin.

sin, to put away sin.

sin, to put away sin.

sin, to put away sin.

S. & B. 2200–46.
but in that he liveth, he liveth unto God, he liveth unto God,
he liveth unto God, unto God,
And
And
And
And
And
And
And
And

so likewise count yourselves, count yourselves dead,
so likewise count yourselves dead,
so likewise count yourselves dead, un-
so likewise count yourselves, count yourselves,
so likewise count yourselves dead unto

S & B.2200-46.
unto sin, but living unto
dead unto sin, un unto sin, dead unto sin, but living unto

In Christ

but living unto God,

God, but living unto God,

God, but living unto God,

living, but living unto God,

living unto God, unto God,
NO 47. CHRIST IS RISEN AGAIN.
(The second part.)

Words from 1 Cor. XV, 20-22.

When strings are not available for accompaniment, these parts may be played on the pianoforte or organ; when all the voice parts enter, the accompaniment is optional although no doubt the viols played throughout the composition. The range of compass printed in this edition refers in this instance only to the vocal section of the music, and not to those sections where no words are printed and which were intended for viols alone.

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the first-fruits of them that sleep,
first-fruits of them that sleep, of them that sleep, Christ is
risen again, risen again, Christ is risen again,
risen again, risen again, Christ is risen again, the first-fruits of
risen again, risen again, risen again, Christ is risen again

S & B.2200-47.
the first-fruits of them that sleep, of them that
ris-en a-gain, the first-fruits of them that sleep, of them that
them that sleep, that sleep, the first-fruits of them that sleep, that
them that sleep, of them that sleep, the first-fruits of them that
-gain, the first-fruits of them that sleep, of them that sleep,

for see-ing that by-man came death, came
for see-ing that by-man came
sleep,
sleep,
sleep,
sleep,
cometh the resurrection of the dead, of the resurrection of the dead, of the

dead, For as in Adam, Adam, all men do die,
dead, For as in Adam, Adam, all men do die,
For as in Adam, Adam, all men do die,
For as in Adam, Adam, all men do die,
all men do die, do die, so by Christ, so by Christ, all
all men do die, do die, all men do die, do die,
all men do die, do die, all men do die, do die,
all men shall be restored, all men shall be restored, all men shall be restored, shall

S. & B. 2200-47.
shall be restored to life, shall be restored to life,
be restored to life, shall be restored to life,
life, restored to life, to life, to life, to life.
restored to life, to life, to life, to life, to life.
So by Christ, so by Christ, by Christ

So by Christ, even so by Christ, by Christ

So by Christ, so by Christ, by Christ all men

So by Christ, so by Christ, by Christ

all men shall be

all men shall be restored to life,

all men shall be restored to life, restored to

Christ

shall be restored to

all men shall

shall be restored to

all men shall be restored to

S. & B. 2300-47.
restored to life,
all men shall be restored to life,
life, to life, all men shall be restored to life,
all men shall be restored to life,
all men shall be restored to life,
all men shall be restored to life,

S. & B. 2200-47.
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
life, restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
restored to life, restored to life, restored to life,
*Time-signature printed thus in the original edition.

S. & B. 2200-47.
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THE ENGLISH MADRIGAL SCHOOL.

Transcribed, Scored, and Edited by EDMUND H. FELLOWES, M.A., Mus.Doc.

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A tears and laments. S.S. (or A.) A. B 6d.

A wretched man. S.S. (or A.) A. B 6d.

A wretched wench. S.S. (or A.) A. B 6d.

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(Clear wets spring not (third part). S.S.T. 6d.
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Though my eare be last careless. S.S.A. 2d.
The ape, the monley and baboon. S.S.A. 2d.
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Late is my rash accounting. S.S.A. (or T.) 2d.
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