

SWEET LOVE, I ERR (1604/13)

MICHAEL EAST

CANTUS
Sweet love, I err, and do my er - ror know. As

QUINTUS
Sweet love, I err, and do my er - ror know.

TENOR
Sweet love, I err, and do my er - ror know. As he that burns, as he that

BASSUS
Sweet love, I err, and do my er - ror know. As he that

7
he that burns, as he that burns, that burns, and nou-rish-eth the fire, and
As he that burns, as he that burns, and nou-rish-eth
burns, As he that burns, as he that burns, and nou - rish -
as he that burns, and nou - rish - eth the fire,

12
nou - rish-eth the fire, and nou-rish - eth the fire, My grief doth wax, my grief
the fire, and nou-rish-eth the fire, My grief doth
eth the fire, and nou-rish-eth, and nou-rish-eth the fire, My grief doth wax,
and nou - rish - eth the fire, My grief doth wax, my

O METAPHYSICAL TOBACCO (1606/22)

MICHAEL EAST

CANTUS
O me-ta - phy - si - cal to - bac - co, O me-ta - phy - si - cal to -

QUINTUS
O me-ta - phy - si - cal to - bac - co,

ALTUS
O me-ta - phy - si - cal to - bac - co, O me-ta - phy - si - cal to -

TENOR
O me-ta - phy - si - cal to -

BASSUS
O me-ta - phy - si - cal to -

6
bac - co, O me-ta - phy - si - cal to - bac - co,

O me-ta - phy - si - cal to - bac - co, Fetched as

8 bac - co, O me-ta - phy - si - cal to - bac - co, fetched as far as from

8 bac - co, O me-ta - phy - si - cal to - bac - co, fetched as far as from Mo -

8 bac - co, O me-ta - phy - si - cal to - bac - co, fetched as far as

11
Fetched as far as from Mo-roc - co, fetched as

far as from Mo-roc - co, fetched as far as from Mo - roc - co, fetched as far as

8 Mo-roc - - co, fetched as far as from Mo - roc - co,

8 roc - - - co, fetched as far as

from Mo - roc - - co, fetched as far as

O STAY, SWEET LOVE (1599/7)

JOHN FARMER

The First Part

CANTUS

ALTUS

TENOR

BASSUS

O stay, sweet love, O stay, sweet love, O stay,

O stay, sweet love, O stay, sweet love, O

O stay, sweet love, O stay, sweet love, O

O stay, sweet love, O stay, sweet love, O

6

sweet love, O stay, sweet love, see here the place of sport - ing, see here the place of

stay, O stay, sweet love, see here the place of sport - ing, see here the place of

stay, O stay, sweet love, see here the place of sport - ing, see here the place of

stay, O stay, sweet love, see here the place of sport - ing, see here the place of

11

sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, These gen - tle

sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, These gen - tle

sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, These gen - tle

sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, of sport - ing, These gen - tle

15

flowers smile sweet - ly to in - vite us, And chirp - ing chirp - ing birds, and

flowers smile sweet - ly to in - vite us, And chirp - ing chirp - ing birds, and

flowers smile sweet - ly to in - vite us, And chirp - ing chirp - ing birds, and

flowers smile sweet - ly to in - vite us, And chirp - ing chirp - ing birds, and

DEEP LAMENTING (1593/9)

THOMAS MORLEY

CANTUS
ALTUS
BASSUS

Deep la - ment - ing, grief

Deep la - ment - ing, grief be - wray -

Deep la - ment - ing,

7

be - wray - - - ing, grief be - wray - ing;

ing; grief be - wray - - - ing; grief be - wray - ing; all

grief be - wray - - - ing; grief be - wray - ing;

13

Poor A - myn - tas thus sat, thus sat say -

for - lorn Poor A - myn - - - tas thus

Poor A - myn - - - tas thus sat

19

- - - ing: Glut now, now glut thine eyes, glut

sat say - ing: Glut now, now glut thine eyes, glut

say - - - ing: Glut now, now glut thine

APRIL IS IN MY MISTRESS' FACE (1594/1)

THOMAS MORLEY

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

ALTUS
A - pril is in my mis - tress' _____ face, A - pril is in my mis - tress'

TENOR
A - pril is in my mis - tress' _

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

Detailed description: This system contains the first four staves of the musical score. The Cantus part begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: 'A - pril is in my mis-tress' face, A - pril is in my mis-tress' face, my'. The Altus part has a treble clef and the lyrics: 'A - pril is in my mis - tress' _____ face, A - pril is in my mis - tress''. The Tenor part has a treble clef with an 8va marking and the lyrics: 'A - pril is in my mis - tress' _'. The Bassus part has a bass clef and the lyrics: 'A - pril is in my mis-tress' face,'.

6
mis - tress' face. A - pril is in my mis-tress' face, And Ju - ly in her eyes hath

face, A - pril is in my mis-tress' face, And Ju - ly in her eyes hath

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

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

Detailed description: This system contains the next four staves. The Cantus part continues with lyrics: 'mis - tress' face. A - pril is in my mis-tress' face, And Ju - ly in her eyes hath'. The Altus part has lyrics: 'face, A - pril is in my mis-tress' face, And Ju - ly in her eyes hath'. The Tenor part has lyrics: 'face, A - pril is in my mis-tress' face, so my mis-tress' face,'. The Bassus part has lyrics: 'A - pril is in my mis-tress' face, my mis-tress' face,'.

11
_ place, and Ju - ly in her eyes, her eyes_ hath_ place, With-

_ place, and Ju - ly in her_ eyes, her eyes hath place, With-

and Ju - ly in her eyes hath place, her eyes_ hath place, With-

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

Detailed description: This system contains the final four staves. The Cantus part has lyrics: '_ place, and Ju - ly in her eyes, her eyes_ hath_ place, With-'. The Altus part has lyrics: '_ place, and Ju - ly in her_ eyes, her eyes hath place, With-'. The Tenor part has lyrics: 'and Ju - ly in her eyes hath place, her eyes_ hath place, With-'. The Bassus part has lyrics: 'And Ju - ly in her eyes have place, her eyes hath place,'.

HARK! ALLELUIA (1597/21)

A reverend memorial of that honorable
true gentleman Henry Noel Esquier

THOMAS MORLEY

CANTUS

SEXTUS

ALTUS

TENOR

QUINTUS

BASSUS

Hark! Al - le - lu - ia

Hark!

Hark! Al - le - lu - ia cheer - ly, With

Musical score for the first system, measures 1-3. It features six vocal parts: Cantus, Sextus, Altus, Tenor, Quintus, and Bassus. The Cantus part begins with the lyrics 'Hark! Al - le - lu - ia'. The Sextus part has a rest followed by 'Hark!'. The Altus part has the lyrics 'Hark! Al - le - lu - ia cheer - ly, With'. The other parts have rests.

4

cheer - ly, cheer - ly With an - gels now

Al - le - lu - ia cheer - ly

an - gels now he sing - eth, he sing - eth, with

Hark! Al - le - lu - ia

Hark! Al - le - lu - ia cheer - ly,

Musical score for the second system, measures 4-6. The Cantus part continues with 'cheer - ly, cheer - ly With an - gels now'. The Sextus part has 'Al - le - lu - ia cheer - ly'. The Altus part has 'an - gels now he sing - eth, he sing - eth, with'. The Tenor part has 'Hark! Al - le - lu - ia'. The Bassus part has 'Hark! Al - le - lu - ia cheer - ly,'.

7

he sing - eth, he sing - eth,

With an - gels now he sing - eth,

an - gels now he sing - eth, Hark! Al - le - lu - ia

- ia cheer - ly, With an - gels now he

Hark! Al - le - lu - ia cheer - ly, With

With an - gels now he sing - eth, he

Musical score for the third system, measures 7-9. The Cantus part continues with 'he sing - eth, he sing - eth,'. The Sextus part has 'With an - gels now he sing - eth,'. The Altus part has 'an - gels now he sing - eth, Hark! Al - le - lu - ia'. The Tenor part has '- ia cheer - ly, With an - gels now he'. The Bassus part has 'Hark! Al - le - lu - ia cheer - ly, With'. The bottom line of the system has the lyrics 'With an - gels now he sing - eth, he'.

CLORIS, WHENAS I WOO (1622/16)

To Mr. Orlando Gibbons

THOMAS TOMKINS

CANTUS
Clo - ris, Clo - ris,

QUINTUS
Clo - ris, Clo - ris, Clo - ris, when -

ALTUS
Clo - ris, Clo - ris, Clo - ris, when -

TENOR
Clo - ris, Clo - ris, Clo - ris, when -

BASSUS
Clo - ris,

7
Why still re - pli'st thou No no no no no no?

as I woo, I woo, Why still re - pli'st

as I woo, I woo, Why still re - pli'st thou

as I woo, I woo, Why still re - pli'st thou No no?

Why still re -

HOPE OF MY HEART (1613/17)

JOHN WARD

CANTUS
 Hope of my heart, hope of my

QUINTUS
 Hope of my heart, hope of

ALTUS
 Hope of my heart, hope of my

TENOR
 Hope of my

BASSUS
 Hope of my

6
 heart, O where - fore do the words, O, O

my heart, O where - fore do the words, O, O

heart, O where - fore do the words, O, O

heart, O where - fore do the words, O, O

heart, O

12
 where - fore do the words Which your sweet tongue af -

where - fore do the words

where - fore do the words Which your sweet

where - fore do the words Which your sweet tongue af - fords,

where - fore do the words Which your sweet tongue af - -

AY ME, MY WONTED JOYS (1597/9)

(transposed down a 4th)

THOMAS WEELKES

CANTUS PRIMUS
Ay me, _____ my

CANTUS SECUNDUS
Ay me, my wont - ed joys for -

ALTUS
Ay me, my wont - ed joys for - sake me, my

BASSUS
Ay me, my wont - ed joys for -

5
wont - ed joys for - sake me, my wont - ed joys for - sake me, And
sake me, my wont - ed joys for - sake me, And deep
wont - ed joys for - sake me, my wont - ed joys for - sake me,
sake me, my wont - ed joys for - sake me, and deep

11
deep des - pair doth o - ver - take me,
des - pair, and deep des - pair doth
and deep des - pair doth o - ver - take
des - pair doth o - ver - take me,

HARK ALL YE LOVELY SAINTS (1598/8)

THOMAS WHEELKES

CANTUS

1. Hark, all ye love - ly saints a - bove, Di -
 2. See, see, your mis - tress bids you cease, And

QUINTUS

1. Hark, all ye love - ly saints a - bove, Di -
 2. See, see, your mis - tress bids you cease, And

ALTUS

1. Hark, all ye love - ly saints a - bove, Di -
 2. See, see, your mis - tress bids you cease, And

TENOR

1. Hark, all ye love - ly saints a - bove, Di -
 2. See, see, your mis - tress bids you cease, And

BASSUS

1. Hark, all ye love - ly saints a - bove, Di -
 2. See, see, your mis - tress bids you cease, And

4

a - na hath a - greed with Love, hath a - greed with Love, His fi - ery
 wel - come Love with_ love's in - crease, Love with love's in - crease, Di - a - na

a - na hath a - greed with Love, hath a - greed with Love, His fi - ery
 wel - come Love with love's in - crease, Love with_ love's in - crease, Di - a - na

a - na hath a - greed with Love, hath a - greed with Love, His fi - ery
 wel - come Love with love's in - crease, Love with love's in - crease, Di - a - na

a - na hath a - greed with Love, hath a - greed with Love, His fi - ery
 wel - come Love with_ love's in - crease, Love with love's in - crease, Di - a - na

a - na hath a - greed with Love, His fi - ery
 wel - come Love with_ love's in - crease, Di - a - na

WHAT NEEDETH ALL THIS TRAVAIL (1598/7)

The First Part

JOHN WILBYE

CANTUS

ALTUS

TENOR

BASSUS

What need - eth all this

What need - eth all

What need - eth all this tra - vail

What need - eth all this tra -

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves: CANTUS (Soprano), ALTUS (Alto), TENOR, and BASSUS (Bass). The music is in common time (C) and begins with a whole rest for the first two staves. The lyrics are: 'What need - eth all this' (CANTUS), 'What need - eth all' (ALTUS), 'What need - eth all this tra - vail' (TENOR), and 'What need - eth all this tra -' (BASSUS). The notes are mostly quarter and eighth notes with some ties.

7

tra - vail and tur - moil - ing,

this tra - vail and tur - moil -

and tur - moil - ing, Short' - ning the life's sweet plea -

vail and tur - moil - ing,

Detailed description: This block contains the second system of the musical score, starting at measure 7. It features four staves. The lyrics are: 'tra - vail and tur - moil - ing,' (CANTUS), 'this tra - vail and tur - moil -' (ALTUS), 'and tur - moil - ing, Short' - ning the life's sweet plea -' (TENOR), and 'vail and tur - moil - ing,' (BASSUS). The music continues with quarter and eighth notes.

12

Short' - ning the life's sweet plea - sure, short' - ning the life's sweet plea -

ing, Short' - ning the life's sweet plea - sure, short' - ning the life's sweet plea -

sure, short' - ning the life's sweet plea - - - sure,

Short' - ning the life's sweet plea - sure,

Detailed description: This block contains the third system of the musical score, starting at measure 12. It features four staves. The lyrics are: 'Short' - ning the life's sweet plea - sure, short' - ning the life's sweet plea -' (CANTUS), 'ing, Short' - ning the life's sweet plea - sure, short' - ning the life's sweet plea -' (ALTUS), 'sure, short' - ning the life's sweet plea - - - sure,' (TENOR), and 'Short' - ning the life's sweet plea - sure,' (BASSUS). The music concludes with quarter and eighth notes.

HARD DESTINIES ARE LOVE (1609/22)

JOHN WILBYE

CANTUS
Hard Des - tin - ies are Love and Beau - ty part - ed!

QUINTUS
Hard Des - tin - ies are Love and Beau - ty part -

ALTUS
Hard Des - tin - ies are Love and Beau - ty

TENOR
Hard Des -

BASSUS
Hard

7
Fair Daph - ne so dis - dain - ful! Fair
ed! Fair Daph - ne so dis - dain - ful!
part - ed! Fair Daph - ne so
- tin - ies are Love and Beau - ty part - ed! Fair Daph - ne
Des - tin - ies are Love and Beau - ty part - ed! Fair

14
Daph - ne so dis - dain - ful! Cu - pid thy shafts are
Cu - pid thy shafts are too
dis - dain - ful, dis - dain - ful! Cu - pid thy shafts
so dis - dain - ful!
Daph - ne so dis - dain - ful!