

THOMAS MORLEY'S  
FIRST BOOK OF BALLETS FOR FIVE VOICES.

Originally printed in the Year 1595.

Nº 1. DAINTY FINE SWEET NYMPH.\*

*Dainty fine sweet nymph de... light..ful, While the sun a... loft is*

*Dainty fine sweet nymph de... light..ful, While the sun a... loft is*

*Dainty fine sweet nymph de... light..ful, While the sun a... loft is*

*Dainty fine sweet nymph de... light..ful, While the sun a... loft is*

*Dainty fine sweet nymph de... light..ful, While the sun a... loft is*

mounting, Sit we here our love re... counting, Fa la la la  
 mounting, Sit we here our love re... counting, Fa ..... la la fa  
 mounting, Sit we here our love re... counting, Fa la la la .....  
 mounting, Sit we here our love re... counting, Fa ..... la la . la  
 mounting, Sit we here our love re... counting, Fa la la la la fa la la la

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in G major (two sharps). The vocal parts sing 'la' and 'fa' on various notes, while the Bassoon part provides harmonic support. The vocal parts sing 'la' on B4, D5, E5, G5, A5, C6, and D6. They sing 'fa' on C5, E5, G5, B5, D6, and F6. The Bassoon part plays sustained notes on B4, D5, E5, G5, A5, C6, and D6. The vocal parts sing 'la' and 'fa' in a repeating pattern. The vocal parts sing 'la' on B4, D5, E5, G5, A5, C6, and D6. They sing 'fa' on C5, E5, G5, B5, D6, and F6. The Bassoon part plays sustained notes on B4, D5, E5, G5, A5, C6, and D6. The vocal parts sing 'la' and 'fa' in a repeating pattern. The vocal parts sing 'la' on B4, D5, E5, G5, A5, C6, and D6. They sing 'fa' on C5, E5, G5, B5, D6, and F6. The Bassoon part plays sustained notes on B4, D5, E5, G5, A5, C6, and D6. The vocal parts sing 'la' and 'fa' in a repeating pattern. The vocal parts sing 'la' on B4, D5, E5, G5, A5, C6, and D6. They sing 'fa' on C5, E5, G5, B5, D6, and F6. The Bassoon part plays sustained notes on B4, D5, E5, G5, A5, C6, and D6. The vocal parts sing 'la' and 'fa' in a repeating pattern.

fine sweet nymph de.....light.....ful, While the sun a.....loft is  
 fine sweet nymph de.....light.....ful, While the sun a.....loft is  
 fine sweet nymph de.....light.....ful, While the sun a.....loft is  
 fine sweet nymph de.....light.....ful, While the sun a.....loft is  
 fine sweet nymph de.....light.....ful, While the sun a.....loft is

mounting, Sit we here our love re.....counting, Fa la la la  
 mounting, Sit we here our love re.....counting, Fa.....la la fa  
 mounting, Sit we here our love re.....counting, Fa la la la.....  
 mounting, Sit we here our love re.....counting, Fa.....la la .. la  
 mounting, Sit we here our love re.....counting, Fa la la la fa la la la

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

With sug'red glo.....ses, Among these ro.....ses, Fa la la la la  
 With sug'red glo.....ses, Among these ro.....ses, fa la la la la  
 With sug'red glo.....ses, Among these ro.....ses, fa la la la  
 With sug'red glo.....ses, Among these ro.....ses, fa la la la  
 With sug'red glo.....ses, Among these ro.....ses, fa la la la

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

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

la fa la la

## SECOND VERSE.

*f*

Why, a... las! are you so spite ..... ful, Dainty nymph, but O too  
 Why, a... las! are you so spite ..... ful, Dainty nymph, but O too  
 Why, a... las! are you so spite ..... ful, Dainty nymph, but O too  
 Why, a... las! are you so spite ..... ful, Dainty nymph, but O too  
 Why, a... las! are you so spite ..... ful, Dainty nymph, but O too

Why, a... las! are you so spite ..... ful, Dainty nymph, but O too

cru.....el,Wilt thou kill thy dear....est jew.....el? Fa la la la  
 cru.....el,Wilt thou kill thy dear....est jew.....el? Fa..... la la la  
 cru.....el,Wilt thou kill thy dear....est jew.....el? Fa la la la.....  
 cru.....el,Wilt thou kill thy dear....est jew.....el? Fa ..... la la la  
 cru.....el,Wilt thou kill thy dear....est jew.....el? Fa la la la la la la

la la la, fa la la la la la la la. Why, a...  
 la la la..... la la la la la la la. Why, a...  
 ..... fa . la la la la la la la la. Why, a...  
 fa la la la la la la la fa..... la la la la. Why, a...  
 la fa la la la la la fa la la la la. Why, a...  
 la fa la la la la la la la la. Why, a...

.....las! are you so spite.....ful, Dain-ty nymph, but O too  
 .....las! are you so spite.....ful, Dain-ty nymph, but O too  
 .....las! are you so spite.....ful, Dain-ty nymph, but O too  
 .....las! are you so spite.....ful, Dain-ty nymph, but O too  
 .....las! are you so spite.....ful, Dain-ty nymph, but O too  
 .....las! are you so spite.....ful, Dain-ty nymph, but O too

cru....el, Wilt thou kill thy dear.est jew... el? Fa la la la  
 cru....el, Wilt thou kill thy dear.est jew... el? Fa..... Ja la la  
 cru....el, Wilt thou kill thy dear.est jew... el? Fa la la la.....  
 cru....el, Wilt thou kill thy dear.est jew... el? Fa..... la la ..la  
 cru....el, Wilt thou kill thy dear.est jew... el? Fa la la la la la la

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

*f*

Kill then and bliss me, but first come kiss me; fa la la la la

*f*

Kill then and bliss me, but first come kiss me; fa la la la la

*f*

Kill then and bliss me, but first come kiss me; fa la la la

*f*

Kill then and bliss me, but first come kiss me; fa la la

*f*

Kill then and bliss me, but first come kiss me; fa la la

Kill then and bliss me, but first come kiss me; fa la la

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

fa la la la la la fa la la la la la la la

la fa la la la la la la la la fa la la la la

la fa la la la la la la la la fa la la la la

fa la la la la la la la la la fa la la la la

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

la la fa la la

la la la la la la la la la la la la la la la

la la fa la la

la fa la la

la fa la la

Nº 2. SHOOT, FALSE LOVE, I CARE NOT.

Fa la la la la la la, Fa la..... Ia la, Fa la la la la la  
 Fa la la la la la la, Fa la..... la la, Fa la la la la la  
 Fa la la la, Fa la la la la, Fa la la la la la  
 Fa la la la la la la la..... la la la la, Fa la la la la la  
 Fa la la la la la la la, Fa la la la la la, Fa la la la la la  
 Fa la la la la la la la, Fa la la la la la, Fa la la la la la

*f* *p*  
 la. I fear not, I, thy might, And less I weigh thy spite,  
 la. I fear not, I, thy might, And less I weigh thy spite,  
 la. I fear not, I, thy might, And less I weigh thy spite,  
 la. I fear not, I, thy might, And less I weigh thy spite,  
 la. I fear not, I, thy might, And less I weigh thy spite,  
 la. I fear not, I, thy might, And less I weigh thy spite,

*f* *p*  
 All naked I un.... arm me, If thou canst now shoot and harm me, So  
 All naked I un.... arm me, If thou canst now shoot and harm me, So  
 All naked I un.... arm me, If thou canst now shoot and harm me, So  
 All naked I un.... arm me, If thou canst now shoot and harm me, So

So

lightly I es.....teem thee, As now a child I deem thee, Fa  
 lightly I es.....teem thee, As now a child I deem thee, Fa  
 lightly I es.....teem thee, As now a child I deem thee, Fa  
 lightly I es.....teem thee, As now a child I deem thee,  
 lightly I es.....teem thee, As now a child I deem thee,

A musical score for four voices and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The vocal parts sing 'la la la la la la la la' and 'Fa la la la la la la la'. The piano part provides harmonic support with eighth-note chords.

A musical score for four voices (SATB) in common time, treble clef, and G major. The vocal parts are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The lyrics are: "Fa la I". The music consists of six measures of eighth-note patterns. Measure 1: Soprano has two eighth notes, Alto has one, Tenor has one, Bass has one. Measures 2-3: Soprano has three eighth notes, Alto has one, Tenor has one, Bass has one. Measures 4-5: Soprano has four eighth notes, Alto has one, Tenor has one, Bass has one. Measures 6-7: Soprano has five eighth notes, Alto has one, Tenor has one, Bass has one. Measures 8-9: Soprano has six eighth notes, Alto has one, Tenor has one, Bass has one. Measures 10-11: Soprano has seven eighth notes, Alto has one, Tenor has one, Bass has one. Measures 12-13: Soprano has eight eighth notes, Alto has one, Tenor has one, Bass has one. Measures 14-15: Soprano has nine eighth notes, Alto has one, Tenor has one, Bass has one. Measures 16-17: Soprano has ten eighth notes, Alto has one, Tenor has one, Bass has one. Measures 18-19: Soprano has eleven eighth notes, Alto has one, Tenor has one, Bass has one. Measures 20-21: Soprano has twelve eighth notes, Alto has one, Tenor has one, Bass has one.

P

fear not, I, thy might And less I weigh thy spite, All naked I un-  
fear not, I, thy might And less I weigh thy spite, All naked I un-  
fear not, I, thy might And less I weigh thy spite, All naked I un-  
fear not, I, thy might And less I weigh thy spite, All naked I un-  
fear not, I, thy might And less I weigh thy spite, All naked I un-  
fear not, I, thy might And less I weigh thy spite,

P

-arm me, If thou canst now shoot and harm me, So lightly I es...  
-arm me, If thou canst now shoot and harm me, So lightly I es...  
-arm me, If thou canst now shoot and harm me, So lightly I es...  
-arm me, If thou canst now shoot and harm me, So lightly I es...  
-arm me, If thou canst now shoot and harm me, So lightly I es...  
So lightly I es...

f

.....teem thee, As now a child I deem thee, Fa la la la la la la la  
.....teem thee, As now a child I deem thee, Fa la la la la Fa la  
.....teem thee, As now a child I deem thee, Fa la la la la f  
.....teem thee, As now a child I deem thee, Fa la la la la f  
.....teem thee, As now a child I deem thee, Fa la la la la f

la Fa la la la la la Fa la la la la la la la la  
la la la la Fa la Fa la  
..... la la la Fa la Fa la  
la la la la la la la la la la la la la la la la la la la la

la  
Fa ..... la la la ..... la la la la la la la la  
la la la la la la la la la la la la la la la la la la la  
la Fa la la

la la la la la Fa la la

2<sup>d</sup> VERSE.

Long thy bow did fear me,  
While thy pomp did blear me,  
Fa la la &c.

But now I do perceive  
Thy art is to deceive,  
And every simple lover  
All thy falsehood can discover:  
Then weep, love, and be sorry,  
For thou hast lost thy glory.

Fa la la &c.

## Nº 3. NOW IS THE MONTH OF MAYING.

1<sup>st</sup> time forte, 2<sup>nd</sup> time piano.

*1<sup>st</sup> TREBLE.*

*2<sup>d</sup> TREBLE.*

*COUNTER-TENOR.*

*TENOR.*

*BASS.*

Now is the month of May... ing, When mer.... ry lads are  
 Now is the month of May... ing, When mer.... ry lads are  
 Now is the month of May... ing, When mer.... ry lads are  
 Now is the month of May... ing, When mer.... ry lads are  
 Now is the month of May... ing, When mer.... ry lads are  
 Now is the month of May... ing, When mer.... ry lads are

play.... ing, Fa la la la la la la la, Fa la la la la la la.  
 play.... ing, Fa la la la la la la la, Fa la la la la la la.  
 play.... ing, Fa la la la la la la, Fa la la la la la la.  
 play.... ing, Fa la la la la la la, Fa la la la la la la.  
 play.... ing, Fa la la la la la la, Fa la la la la la la.

Each with his bonny lass A dancing on the grass. Fa la  
 Each with his bonny lass A dancing on the grass. Fa la la  
 Each with his bonny lass A dancing on the grass. Fa la la la  
 Each with his bonny lass A dancing on the grass. Fa la

A musical score for four voices (SATB) in common time, treble clef, and G major. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "la la la" (Soprano), "Fa la la la la la la" (Alto), "la la la la" (Tenor), and "la." (Bass). The music consists of quarter notes and eighth notes, with some sustained notes and rests.

**SECOND VERSE.** 1<sup>st</sup> time *forte*, 2<sup>nd</sup> time *piano*.

A musical score for a four-part choir. The top part (Soprano) starts with a forte dynamic. The lyrics are: "The Spring clad all in gladness Doth laugh at Winter's sadness, Fa la". This is followed by three more staves of music and lyrics, each starting with a forte dynamic. The bottom part (Bass) begins on the third staff.

A musical score for five voices (SATB plus bassoon) in G major, 2/4 time. The vocal parts sing "la la la la" followed by "Fa la la". The bassoon part provides harmonic support, also singing "la la la la" followed by "Fa la la". The score includes five staves: soprano, alto, tenor, bass, and bassoon.

*f*

And to the Bagpipes sound The nymphs tread out their ground Fa la

*f*

And to the Bagpipes sound The nymphs tread out their ground Fa la la

*f*

And to the Bagpipes sound The nymphs tread out their ground Fa la la la

*f*

And to the Bagpipes sound The nymphs tread out their ground

*f*

And to the Bagpipes sound The nymphs tread out their ground Fa la la la

la la la Fa la la la la la la la la la.

la la Fa la la la Fa la la la la la la la.

la la la la la Fa la la la la la la la la la.

*f* Fa la la la la..... Fa la la la la la la la la la.

la Fa la la.

3<sup>d</sup> VERSE.

Fie then, why sit we musing,  
Youth's sweet delight refusing?

Fa la la. &c.

Say, dainty nymphs, and speak,  
Shall we play barley-break?

Fa la la. &c.

N<sup>o</sup>. 4. SING WE AND CHAUNT IT.

*1<sup>st</sup> time forte 2<sup>nd</sup> time piano.*

*1<sup>st</sup> TREBLE.* {

*2<sup>d</sup> TREBLE.* {

*COUNTER-TENOR.* {

*TENOR.* {

*BASS.* {

Sing we and chaunt it, While love doth grant it, Fa la la la la

Sing we and chaunt it, While love doth grant it, Fa la la la

Sing we and chaunt it, While love doth grant it, Fa la la la

Sing we and chaunt it, While love doth grant it, Fa la la la

Sing we and chaunt it, While love doth grant it, Fa la la la

Musical score for 'La La La' and 'Not long youth'. The score consists of two systems of music. The first system features four staves in common time, G major, with lyrics 'la la la' and 'Fa... la la la la.' The second system begins with 'f.' and lyrics 'Not long youth last... eth, And old age'. The score includes dynamic markings like *f*, *f.*, and *p*.

*p*

hast...eth, Now is best lei...sure To take our pleasure. *f* Fa la

hast...eth, Now is best leisure To take our pleasure. Fa la la la la la

hast...eth, Now is best lei...sure To take our pleasure. Fa la la la

hast...eth, Now is best leisure To take our pleasure. Fa la la la la

hast...eth, Now is best lei...sure To take our pleasure. Fa la la la la la

*p*

la la la la Fa la la la. Not long youth last ... eth,  
 la Fa la la la la Fa la la la. Not long youth last ... eth,  
 Fa la la la la la la Fa la la la. Not long youth last ... eth,  
 la Fa la la la la la Fa la la la. Not long youth last ... eth,  
 la, Fa la la la la la la la .... la. Not long youth last ... eth,

*p*

And old age hasteth, Now is best leisure To take our pleasure.  
 And old age hasteth, Now is best leisure To take our pleasure. Fa la  
 And old age hasteth, Now is best leisure To take our pleasure. Fa la la  
 And old age hasteth, Now is best leisure To take our pleasure. Fa la  
 And old age hasteth, Now is best leisure To take our pleasure. Fa la  
 And old age hasteth, Now is best leisure To take our pleasure. Fa la

*f*

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

## SECOND VERSE.

1<sup>st</sup> time *f*, 2<sup>nd</sup> time *p*

All things in...vite us, Now to de...light us; Fa la la la la la la  
 All things in...vite us, Now to de...light us, Fa la la la la la la Fa...  
 All things in...vite us, Now to de...light us, Fa la la la la la la  
 All things in...vite us, Now to de...light us, Fa la la la - la la  
 All things in...vite us, Now to de...light us, Fa la la la la la la Fa

*f*  
 la la la la. Hence care, be packing! No mirth be lacking, Let spare no *p*  
 ... la la la la. Hence care, be packing! No mirth be lacking, Let spare no *p*  
 Fa la la la. Hence care, be packing! No mirth be lacking, Let spare no *p*  
 Fa la la la. Hence care, be packing! No mirth be lacking, Let spare no *p*  
 la la la la la. Hence care, be packing! No mirth be lacking, Let spare no

tre...sure To live in pleasure. *f* Fa la la la la la  
 treasure To live in pleasure. Fa la la la la la la *p*  
 tre...sure To live in pleasure. Fa la la la la la Fa la  
 treasure To live in pleasure. Fa la la la la la la la Fa la  
 tre...sure To live in pleasure. Fa la la la la la la la la Fa la

*p*

la Fa la la la la. Hence care, be pack...ing!

*p*

Fa la la la la Fa la la la. Hence care, be pack...ing!

la la la la la Fa la la la. Hence care, be pack...ing!

la la la la la Fa la la la. Hence care, be pack...ing!

la la la la la la..... la. Hence care, be pack...ing!

la la la la la la..... la. Hence care, be pack...ing!

*p*

No mirth be lack...ing, Let spare no trea...sure To live in pleasure.

*p*

No mirth be lack...ing, Let spare no treasure To live in pleasure. Fa la

*p*

No mirth be lack...ing, Let spare no trea...sure To live in pleasure. Fa la la

*p*

No mirth be lack...ing, Let spare no treasure To live in pleasure. Fa la

No mirth be lack...ing, Let spare no trea...sure To live in pleasure. Fa la

*f*

Fa la la la la la. Fa la la la la la.

*p*

la la la la la la. Fa la la la la la la. la.

la la la la la la. Fa la la la la la la la. la.

*p*

la la la la la la. la Fa la la la la la la. la.

la la la la la la. la Fa la la la la la la la. la.

la la la la la la. la Fa la la la la la la la. la.

la la la la la la. la Fa la la la la la la la. la.

la la la la la la. la Fa la la la la la la la. la.

la la la la la la. la Fa la la la la la la la. la.

## Nº 5. SINGING ALONE.

**TREBLE.****1<sup>st</sup> COUNTER-TENOR.****2<sup>nd</sup> COUNTER-TENOR.****TENOR.****BASS.**

*Sing...ing, a...*

*Sing...ing, a... lone, sat my sweet A...MA...*

*Sing...ing, a... lone, sat my*

*....lone, sat my sweet A...MA...RIL....LIS Sing...ing a... lone sat*

*Sing...ing, a... lone, sat my sweet A...MA...RIL....LIS, ...*

*RIL LIS Sing...ing, a... lone, .... sat my sweet my*

*sweet A...MA...RIL....LIS, Sing...ing, a... lone, .... sat my sweet my*

*Sing...ing, a... lone, sat my sweet*

*my sweet A...MA...RIL....LIS, LIS, Fa*

*my sweet A...MA...RIL....LIS, LIS, f*

*....lone sat my sweet A...MA...RIL....LIS, Fa la la la la*

*sweet A...MA...RIL....LIS, LIS, Fa*

*A...MA...RIL....LIS, LIS,*

la  
 Fa la la fa fa la la la la la la Fa la la la la la la  
 la la la la la la la la la la la la la la la la la la la  
 Fa la la

*p*  
 Sing...ing, a...lone, sat my  
 Sing...ing, a...lone, sat my sweet A...MA...RIL...LIS,  
 Sing...ing, a...lone, sat my sweet A...MA...RIL...LIS,

sweet A...MA...RIL...LIS Sing...ing, a...lone, sat my sweet A...  
 ...lone, sat my sweet A...MA...RIL...LIS,..... my sweet  
 Sing...ing, a...lone, sat my sweet  
 ....LIS, Sing...ing, a...lone, ..... sat my sweet, my sweet A...MA...  
 Sing...ing, a...lone, sat my sweet A...MA...

M A RIL LIS, Fa la la la la la la  
 A M A RIL LIS, f Fa la la la la la la  
 A M A RIL LIS, Fa la la la la la la  
 RIL LIS, Fa la la la la la la  
 RIL LIS, Fa la la la la la la

la la la la la la la la la la la la.  
 la la la la la la Fa la, *mf*  
 Fa la la la la la la la la la. The Satyrs danced,  
 la la la la la la la la la la. The Satyrs  
 la la la Fa la la la la la la. The

*mf*  
 The Satyrs danced, The Satyrs  
 The Satyrs danced, The Sa...tyrs danced,  
 The Satyrs danced, The Sa...tyrs dan...ced,  
 danced, The Satyrs danced, The Sa...tyrs dan...  
 Satyrs danced, The Satyrs dan...ced, The

dan ced, f  
 The Satyrs dan ced, All with joy sur...pri...  
 ced, The Sa...tyrs dan ced, All.... with joy sur...  
 ced, The Satyrs dan ced, All  
 Sa...tyrs dan ced, All with

f  
 All with joy surpri... sed, All with joy sur...pri...  
 sed, All with joy sur...pri... sed, All with joy sur...pri...  
 pri... sed All with joy surpri... sed, All with joy sur...pri...  
 ..... with joy sur...pri... sed, All with joy sur...pri...  
 joy surpri... sed, All with joy sur...pri...

*p*  
 ..... sed, Was neyer yet such dainty sport de...  
 ..... sed, Was never yet such dainty sport...  
 ..... sed, Was never yet such dainty sport de...  
 ..... sed, Was..... never yet such dainty sport de...  
 ..... sed, Was never yet such dainty sport de... vi

A musical score for four voices (SATB) in common time, treble clef, and G major. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "la la la la la", "Fa la la la la la la la", "la la la la la la la la". The score includes dynamic markings such as forte (F) and piano (P).

A musical score for four voices (SATB) in G major, 2/4 time. The vocal parts are arranged in four staves, each with a different color: soprano (red), alto (blue), tenor (green), and bass (orange). The lyrics are 'la' and 'Fa', which are used as solfège notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

The Sa-----tyrs dan-----ced,  
 The Sa-----tyrs  
 The Sa-----tyrs dan-----ced,  
 The Sa-----tyrs  
 The Sa-----tyrs dan-----ced,  
 The Sa-----tyrs

The Satyrs danced, The Satyrs danced, The Satyrs danced, The Satyrs danced,

A musical score for three voices (SATB) in G major, 2/4 time. The lyrics are:

joyful, All with joy surpri... sed,  
joyful, All with joy surpri... sed, Was never  
joy..... surpri... sed,  
All with joy..... surpri... sed, Was  
joy surpri... sed, Was never

The score includes dynamic markings such as  $p$  (piano) and  $f$  (forte). The vocal parts are separated by vertical bar lines, and a brace groups the two upper voices.

Was never yet such dainty sport de vi

yet such dainty sport de vi

*p*

Was never yet such dainty sport de vi

..... never yet such dainty sport de vi

yet such dainty sport de vi

Sheet music for a vocal piece featuring four staves. The music is in common time and G major. The lyrics are 'la la la la la' repeated throughout the piece.

**Staff 1:**

```

        la la la la la
        la la la la la
    
```

**Staff 2:**

```

        la la la..... la la la la la la la la
        la la la la la la la la la la la la
        la la la la la la la la la la la
    
```

**Staff 3:**

```

        Fa..... la la la la la la la la la la
        la la la la la la la la la la la
        la la la la la la la la la la
    
```

**Staff 4:**

```

        la la
        la la la la la la la la la la
        la la la la la la la la la la
        la la la la la la la la la la
    
```

**Staff 5:**

```

        la
        Fa la la la la la
        ..... la la la la la la la la la
        ..... la la la la la la la la la
        la Fa la la la la la la la
    
```

**Staff 6:**

```

        la
        Fa la la la
        ..... la la la la la la la
        la la la la la la la la
        la la la la la la la
    
```

## 2<sup>ND</sup> VERSE.

Come, love, again (sung she) to thy beloved,  
Fa la la &c.  
"Alas! what fear'st thou? will I not persev<sup>+</sup>?"  
Yes, thou art mine, and I am thine for ever.  
Fa la la &c.

<sup>+</sup> The old mode of spelling and pronouncing "persevere?"

Nº 6.

NO. NO. NIGELLA.

*I<sup>st</sup> TREBLE.*

*2<sup>d</sup> TREBLE.*

*COUNTER-TENOR.*

*TENOR.*

*BASS.*

No, no, no, no, Ni-GEL-LA, Let who list

la la la la la. No, no, no, no, Ni GEL LA,  
 la la la la la. No, no, no, no, Ni GEL LA,  
 Fa la la la la. No, no, no, no, Ni GEL LA,  
 Fa la la la la. No, no, no, no, Ni GEL LA,

Let who list prove thee, I cannot love thee, Fa la la la la la  
 Let who list prove thee, I cannot love thee, Fa la la la la la la la  
 Let who list prove thee, I cannot love thee, Fa la la la la la  
 Let who list prove thee, I cannot love thee, Fa la la la la la la  
 Let who list prove thee, I cannot love thee, Fa la la la la la

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, treble clef, and G major. The vocal parts are labeled 'la' or 'Fa la la la la'. The piano part provides harmonic support. The score consists of five staves of music.

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Musical score for "Fa la la la" featuring four voices. The vocal parts are as follows:

- Top Voice:** "Fa la la la" (measures 1-2), "la la la la la." (measures 3-4), "Have I de...ser...ved" (measures 5-6).
- Second Voice:** "....." (measures 1-2), "la la la la la." (measures 3-4), "Have I de...ser...ved" (measures 5-6).
- Third Voice:** "la la la" (measures 1-2), "Fa la la la" (measures 3-4), "la." (measures 5-6), "Have I de...ser...ved" (measures 7-8).
- Bottom Voice:** "la la la" (measures 1-2), "Fa la" (measures 3-4), "la." (measures 5-6), "Have I de...ser...ved" (measures 7-8).

The score includes a basso continuo line at the bottom, indicated by a bass clef and a bass staff.

Thus to be ser...ved Well then, con...tent thee, If thou re...pent thee,  
 Thus to be ser...ved Well then, con...tent thee, If thou re...pent thee,  
 Thus to be ser...ved Well then, con...tent thee, If thou re...pent thee, Fala  
 Thus to be ser...ved Well then, con...tent thee, If thou re...pent thee,

A musical score for four voices (SATB) in common time, key of G major. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are 'Fa la la la la' repeated three times. The music consists of six measures per section. Measure 1: Soprano has eighth-note pairs (f), Alto has eighth notes, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 2: All voices have eighth-note pairs. Measure 3: All voices have eighth-note pairs. Measure 4: Soprano has eighth-note pairs (f), Alto has eighth-note pairs, Tenor has eighth-note pairs, Bass has eighth-note pairs. Measure 5: All voices have eighth-note pairs. Measure 6: All voices have eighth-note pairs.

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in common time, treble clef, and G major. The vocal parts sing 'la' and 'Fa la la la la la' in a repeating pattern. The bassoon part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 1 through 10 are indicated above the staff.

Have I de...ser...ved Thus to be ser...ved? Well then, con...tent thee

Have I de...ser...ved Thus to be ser...ved? Well then, con...tent thee

Have I de...ser...ved Thus to be ser...ved? Well then, con...tent thee

Have I de...ser...ved Thus to be ser...ved? Well then, con...tent thee

Well then, con...tent thee

A musical score for four voices (SATB) in common time, treble clef, and G major. The vocal parts are arranged in four staves. The lyrics "If thou repent thee, Fa la la la la" are repeated four times. The first three repetitions include a basso continuo part below the voices. The fourth repetition omits the basso continuo. The vocal parts enter sequentially from top to bottom. The first voice starts with the first line, followed by the second, third, and fourth voices respectively. The basso continuo part begins on the third iteration. The music features dynamic markings like *f* (fortissimo) and *p* (pianissimo). The vocal parts sing eighth-note patterns, while the basso continuo provides harmonic support with sustained notes and eighth-note chords.

A musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves. The Soprano part starts with a melodic line: quarter note, eighth note, eighth note, quarter note, followed by a sustained note. The Alto part begins with a sustained note. The Bass part starts with a sustained note. The lyrics "Fa la la la la" are repeated in each measure. The vocal parts are separated by vertical bar lines. Measure 1: Soprano: quarter note, eighth note, eighth note, quarter note, sustained note; Alto: sustained note; Bass: sustained note. Measure 2: Soprano: sustained note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Alto: sustained note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Bass: sustained note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 3: Soprano: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Alto: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 4: Soprano: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Alto: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 5: Soprano: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Alto: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 6: Soprano: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Alto: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, treble clef, and G major. The vocal parts are arranged in two staves. The lyrics 'Fa la la' are repeated throughout the piece. The music includes dynamic markings like 'f' (forte) and 'p' (piano). The score is set against a background of vertical bar lines.

**2<sup>D</sup> VERSE**

No, no, no, no, NIGELLA,  
In sign I spite thee,  
Lo! I requite thee!

Fa la la &c.

Henceforth, complaining  
Thy love's disdaining,  
Sit, thy hands wringing,  
Whilst I go singing.

Fa la la &c.

## Nº 7. MY BONNY LASS SHE SMILETH.

*1<sup>st</sup> TREBLE.*

*2<sup>d</sup> TREBLE.*

*COUNTER-TENOR.*

*TENOR.*

*BASS.*

My bonny lass she smi.....l leth When she my heart be...

My bonny lass she smi.....l leth When she my heart be...

My bonny lass she smi.....l leth When she my heart be...

My bonny lass she smi.....l leth When she my heart be...

My bonny lass she smi.....l leth When - she my heart be...

gui.....l leth,

gui.....l leth,

gui.....l leth, Fa la la la la la la la la

gui.....l leth, Fa la la la la la la la la la

gui.....l leth, Fa la la la la la la la la la Fa

gui.....l leth, Fa la Fa

la la la la la Fa la la ..... la la ..... la la.

la la la la la Fa la la la la Fa la la

la la la la la Fa la la la la la la la la

la la la la la Fa la la ..... la la ..... la la.

la la la la la Fa la la ..... la la ..... la la.

33

My bonny lass she smi.....l leth When she my heart be....gui.....l leth,  
 My bonny lass she smi.....l leth When she my heart be....gui.....l leth,  
 My bonny lass she smi.....l leth When she my heart be....gui.....l leth,  
 My bonny lass she smi.....l leth When she my heart be....gui.....l leth,

My bonny lass she smi.....l leth When she my heart be....gui.....l leth,

A musical score for five voices (Soprano, Alto, Tenor, Bass, Bass) in G major, 2/4 time. The vocal parts are arranged in two staves: the top three voices (Soprano, Alto, Tenor) share a staff, and the bottom two voices (Bass, Bass) share another. The lyrics "Fa la la" are repeated throughout the piece. The vocal parts are supported by a piano accompaniment, indicated by a treble clef and bass clef in the common staff.

A musical score for four voices, likely soprano, alto, tenor, and bass. The music is in common time and G major. The vocal parts are arranged in four staves, each with a different line color: dark blue, light blue, red, and orange. The lyrics "la" and "Fa" are used as vocal exercises or solos. The score includes dynamic markings such as "f" (fortissimo) and "ff" (fortississimo). The vocal parts are grouped together by a large brace on the left side of the page.

A musical score for a four-part choir (SATB) in G major. The vocal parts are arranged in four staves. The soprano part (top staff) sings "less, dear love, there fore," followed by a fermata and "And you shall love me." The alto part (second from top) repeats the same melody. The tenor part (third from top) and bass part (bottom staff) also repeat the melody. The bass part includes a bassoon part below it. The score features a dynamic marking "p" above the soprano staff.

more. Fa la la la la la Fa la la la

more. Fa la la la la la la la la la la

more. Fa la la la la la la la la la la

more. Fa la la la Fa la la la la Fa la

more. Fa la la la Fa la la la la la la

P

less, dear love, there fore, And you shall love me  
 less, dear love, there fore, And you shall love me  
 less, dear love, there fore, And you shall love me  
 less, dear love, there fore, And you shall love me  
 And you shall love me

more. Fa la la la la la Fa la la la

more. Fa la la la la la la la

more. Fa la la la la la la la la

more. Fa la la Fa la la la la Fa la

more. Fa la la la Fa la la la la la la

la Fa la la la la la la la la.

la Fa la la la la la la la la la.

la Fa la la la la la la la la la.

la Fa la la la la la la la la la la.

la Fa la la la la la la la la la la.

## SECOND VERSE.

When she her sweet eye turn ... eth O how my heart it burn .... eth.  
 When she her sweet eye turn ... eth O how my heart it burn .... eth.  
 When she her sweet eye turn ... eth O how my heart it burn .... eth.  
 When she her sweet eye turn ... eth O how my heart it burn .... eth.  
 When she her sweet eye turn ... eth O how my heart it burn .... eth.  
 When she her sweet eye turn ... eth O how my heart it burn .... eth.

Fa la  
 Fa la  
 Fa la  
 Fa la  
 Fa la la

la Fa la la ..... la la ..... la la .....  
 la Fa la la la la Fa la la la .....  
 la la Fa la la la la la la la la la .....  
 la Fa la la la ..... la la la la la la

*p*

When she her sweet eye turn....eth O how my heart it burn....eth.

When she her sweet eye turn....eth O how my heart it burn....eth.

When she her sweet eye turn....eth O how my heart it burn....eth.

When she her sweet eye turn....eth O how my heart it burn....eth.

When she her sweet eye turn....eth O how my heart it burn....eth.

When she her sweet eye turn....eth O how my heart it burn....eth.

Fa la la

Fa la la

Fa la la la..... la la la la la la la la la la

Fa la la

Fa la la

Fa la la

la Fa la la..... la la..... la la la la la la

la Fa la la la la Fa la la la la la la la

la la Fa la la

la Fa la la..... la la la la la la la la

la Fa la la..... la la..... la la

love, call in their light, Or else you burn me  
 love, call in their light, Or else you burn me  
 love, call in their light, Or else you burn me  
 love, call in their light, Or else you burn me

3

4 quite. Fa la la la la la Fa la Fa

3

4 quite. Fa la la la la la la la Fa

3

4 quite. Fa la la la la la la la la la

3

4 quite. Fa la la la Fa la la la la Fa la

3

4 quite. Fa la la la Fa la la la la Fa la

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in G major. The vocal parts sing 'la' and 'Fa la la' in a repeating pattern. The bassoon part provides harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'rit.' (ritardando). The vocal parts are in common time, while the bassoon part uses a variety of time signatures (2/4, 3/4, 4/4).

love, call in their light, Or else you burn me  
 love, call in their light, Or else you burn me  
 love, call in their light, Or else you burn me  
 love, call in their light, Or else you burn me

quite. Fa la la la la la Fa la la la

quite. Fa la la la la la la la la

quite. Fa la la la la la la la la

quite. Fa la la Fa la la la Fa la

quite. Fa la la la la la la la Fa la

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in G major, 2/4 time. The vocal parts sing "la" and "Fa" on a single pitch, while the Bassoon part provides harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings like *p* (piano) and *f* (forte), and various slurs and grace notes.

## Nº 8. I SAW MY LOVELY PHILLIS.

*1<sup>st</sup> TREBLE.*

*2<sup>d</sup> TREBLE.*

*COUNTER-TENOR.*

*TENOR.*

*BASS.*

.....lies. Fa la la la la Fa la la la la la Fa la la

.....lies. Fa la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

.....lies. Fa la la la la la la la la Fa la la

la la la. I saw my love ly PHIL.

la la la. I saw my love ly PHIL.

la la la la la. I saw my lovely

la la la la.

la la la la.

LIS, I saw my lovely PHIL LIS,

LIS, I saw my lovely

PHIL LIS, I ..... saw my lovely PHIL LIS, I saw my

I saw my lovely PHIL LIS, my lovely PHIL

I saw my lovely PHIL LIS,

I

I ..... saw my lovely PHIL.....LIS Laid on a  
 PHIL.....LIS, I saw my lovely PHIL.....LIS Laid on a  
 lovely PHIL.....LIS, PHIL.....LIS Laid on a bank of  
 ....LIS, I saw my love.....ly PHIL.....LIS Laid on a bank of....  
 ..... saw my love.....ly PHIL.....LIS Laid on a

bank of li .....lies Fa la la' la la Fa la la la la Fa  
 bank of li .....lies Fa la la la la la la la Fa la  
 li .....lies Fa la  
 ..... li .....lies Fa la  
 bank of li .....lies Fa la Fa

la la la la la. But when herself a... lone she  
 la la la la la la la. But when her... self a... lone she  
 Fa la la la la la la la. But when her... self a... lone she  
 la la la la la la. But when herself... .... a... lone she  
 la la la la la la. But when her... self a... lone she

f

But when herself a...lone she there es...pi...  
 there es...pi...eth, But when herself a...lone she there es...pi...  
 there es...pi...eth, But when herself a...lone she there es...pi...  
 there es...pi...eth, But when herself a...lone she there es...pi...  
 there es...pi...eth, On  
 there es...pi...eth,

p

....eth, On me she smi...leth, On me she smi...leth,  
 ....eth, On me she smi...leth, And home a...way she  
 ....eth, On me.... she smi...leth On me she smi...leth, And  
 me she smi...leth, On me she smi...leth, And  
 On me she smi...leth, On me she smi...leth, On me she smi...leth, And  
 On me she smi...leth, On me she smi...leth,

f

And home away she fly...eth, she fly...  
 fly...eth and home away she fly...eth, and home a...way she fly...  
 ....leth And home a...way she fly...eth, and home a...way she fly...  
 home away she fly...eth, fly...eth, and home away she fly...  
 And home away she fly...eth,

.....eth. Fa la  
 .....eth. Fa la  
 .....eth. Fa la  
 .....eth. Fa la  
 .....eth. Fa la  
 Fa la la

Fa la  
 la la la la la la la Fa la la la la la la la  
 la la la la la la la la la la la la la la la  
 Fa la la la la Fa la la la la Fa la la la la la  
 Fa la la la Fa la la la la la la la la la

Fa la  
 la Fa la  
 la la la la la la la la la la la la la la la la la  
 la Fa la la

la.

la. But when herself a... lone she there es... pi.

la. But when her... self a... lone she there es... pi.

la. But when herself..... a... lone she there es... pi.

la. But when her... self a... lone she there es... pi.

But when herself a... lone she there es... pi... eth, On

eth, But when herself a... lone she there es... pi... eth,

eth, But when herself a... lone she there es... pi... eth, On me...

eth, On me she sini...

eth, On me she

me she smi... leth, On me she smi... leth,

On me she smi... leth, And home a... way she

she smi... leth, On me she smi... leth,

leth, On me she smi... leth, And

smi... leth, On me she smi... leth.

A musical score for four voices (SATB) in common time. The key signature changes between G major (two sharps), F major (one sharp), and C major (no sharps). The vocal parts are:

- Soprano:** "fly.....eth, and home away she
- Alto:** "l leth, And home a...way she fly.....eth,
- Tenor:** "home away she fly.....eth, fly.....eth,
- Bass:** "And home a-way she fly.....eth.

The music includes dynamic markings like *f* (fortissimo) and *p* (pianissimo), and various note heads with stems and arrows indicating rhythmic patterns. The lyrics are integrated directly into the musical lines.

Music score for "Way She Flyeth" featuring four voices and a basso continuo part. The vocal parts are in common time, with measures 3/2 indicated above the staff. The basso continuo part is in 3/4 time.

**Vocal Parts:**

- Top Voice:** fly.....eth. | Fa la la la la la la la
- Second Voice:** way she fly.....eth. | Fa la la la la la la la
- Third Voice:** way she fly.....eth. | Fa la la la la la la
- Bottom Voice:** fly.....eth. | Fa la la la la la la

**Basso Continuo Part:**

- Measures 1-2: Rest | Rest
- Measures 3-4: 3/2 | 3/2
- Measures 5-6: Rest | Rest
- Measures 7-8: Rest | Rest
- Measures 9-10: Rest | Rest
- Measures 11-12: Rest | Rest
- Measures 13-14: Rest | Rest
- Measures 15-16: Rest | Rest
- Measures 17-18: Rest | Rest
- Measures 19-20: Rest | Rest
- Measures 21-22: Rest | Rest
- Measures 23-24: Rest | Rest
- Measures 25-26: Rest | Rest
- Measures 27-28: Rest | Rest
- Measures 29-30: Rest | Rest
- Measures 31-32: Rest | Rest
- Measures 33-34: Rest | Rest
- Measures 35-36: Rest | Rest
- Measures 37-38: Rest | Rest
- Measures 39-40: Rest | Rest
- Measures 41-42: Rest | Rest
- Measures 43-44: Rest | Rest
- Measures 45-46: Rest | Rest
- Measures 47-48: Rest | Rest
- Measures 49-50: Rest | Rest
- Measures 51-52: Rest | Rest
- Measures 53-54: Rest | Rest
- Measures 55-56: Rest | Rest
- Measures 57-58: Rest | Rest
- Measures 59-60: Rest | Rest
- Measures 61-62: Rest | Rest
- Measures 63-64: Rest | Rest
- Measures 65-66: Rest | Rest
- Measures 67-68: Rest | Rest
- Measures 69-70: Rest | Rest
- Measures 71-72: Rest | Rest
- Measures 73-74: Rest | Rest
- Measures 75-76: Rest | Rest
- Measures 77-78: Rest | Rest
- Measures 79-80: Rest | Rest
- Measures 81-82: Rest | Rest
- Measures 83-84: Rest | Rest
- Measures 85-86: Rest | Rest
- Measures 87-88: Rest | Rest
- Measures 89-90: Rest | Rest
- Measures 91-92: Rest | Rest
- Measures 93-94: Rest | Rest
- Measures 95-96: Rest | Rest
- Measures 97-98: Rest | Rest
- Measures 99-100: Rest | Rest

A musical score for four voices (SATB) in common time, featuring a treble clef and a key signature of one flat. The music consists of four measures. The first measure contains three vocal entries: the soprano sings 'la la' on the first beat, the alto sings 'la' on the second beat, and the basso continuo (bassoon) sings 'la' on the third beat. The second measure contains three entries: the alto sings 'la' on the first beat, the soprano sings 'la la la la' on the second beat, and the basso continuo sings 'la' on the third beat. The third measure contains three entries: the soprano sings 'Fa la' on the first beat, the alto sings 'la' on the second beat, and the basso continuo sings 'la la la la' on the third beat. The fourth measure contains three entries: the alto sings 'la' on the first beat, the soprano sings 'la la la la' on the second beat, and the basso continuo sings 'Fa' on the third beat.

A musical score for four voices (SATB) in G major, 2/4 time. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "la la land". The score includes a piano part with bass and treble clef staves, and a bassoon part. The piano part has a dynamic marking of forte (f) in the middle of the page.

2<sup>D</sup> VERBSE

Why flies my best beloved  
From me, her love approved?  
Fa la la &c.

See, see what I have here!

### Fine sweet Musk roses

To deck that bosom

Where love herself reposes.

Fa la la &c.

N<sup>o</sup>. 9. WHAT SAITH MY DAINTY DARLING?

*1<sup>st</sup> TREBLE.*

*2<sup>d</sup> TREBLE.*

*COUNTER-TENOR.*

*TENOR.*

*BASS.*

What saith my dain ... ty  
dar....ling? Shall I

What saith my dain ... ty  
dar....ling? Shall I

What saith my dain ... ty  
dar....ling? Shall I

What saith my dain ... ty  
dar....ling? Shall I

What saith my dain ... ty  
dar....ling? Shall I

now your love ob...tain?

now your love ob...tain?

now your love ob...tain?

now your love ob...tain? Fa la la la la la

now your love ob...tain? Fa la la la la la la

now your love ob...tain? Fa la la la la la la la

la la la la la..... la la la la la la la la la la. What

la la. What

la la la la la..... la la la la la la la la la la. What

la la la la la..... la la la la la la la la la la. What

A musical score for four voices (SATB) in common time, treble clef, and G major. The vocal parts are arranged in four staves. The lyrics are: "saith my dainty darling? Shall I now your love ob...". The music consists of a series of eighth and sixteenth note patterns.

Music score for "The Three Tains" featuring five staves. The top three staves represent the vocal parts: Soprano, Alto, and Tenor/Bass. The bottom two staves represent the piano/basso continuo. The lyrics "Fa la la la la" are repeated throughout the piece.

Musical score for "I Sued for Grace" featuring four staves of music with lyrics:

- Staff 1:** Treble clef, key signature of two sharps. Notes: dotted half note, quarter note, eighth note, eighth note. Lyrics: ..... la la
- Staff 2:** Treble clef, key signature of two sharps. Notes: dotted half note, quarter note, eighth note, eighth note, eighth note. Lyrics: la la la la
- Staff 3:** Bass clef, key signature of two sharps. Notes: dotted half note, quarter note, eighth note, eighth note. Lyrics: ..... la la la
- Staff 4:** Bass clef, key signature of two sharps. Notes: dotted half note, quarter note, eighth note, eighth note. Lyrics: ..... la la la

Accompaniment consists of eighth-note chords on the bass staff.

Performance instructions: *f* (fortissimo), *Long*, *f*, *Long time I*, *f*, *Long time I sued.....*, *f*, *sued for grace*, *f*, *sued for*.

time I sued for grace,  
sued for grace, And . . . . for grace,  
..... for grace,

grace you gran..... ted..... me, and  
And grace you grant..... ed

grace, And grace you grant..... ed  
me, and

grace you granted me When time should serve and place; Can  
 grace you granted me When time should serve and place; Can  
 grant ..... ed me When time should serve and place; Can  
 me, you granted me When time should serve and place; Can  
 grace you granted me When time should serve and place; Can

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bass) in G major, 2/4 time. The lyrics are: "a.....ny fit...ter be? Fa la la". The vocal parts are arranged in two staves: the top three voices (Soprano, Alto, Tenor) share one staff, and the Basses (two parts) share another. The vocal parts are separated by vertical bar lines. The piano accompaniment part is on the far left.

*f*

Fa la la la la la Fa la la la la Fa la la la la  
 Fa la la la la la Fa la la la Fa la la la la Fa  
 la Fa la  
 la la la la la la la la la la la la la la la la la la

la la. Long time I sued for  
 ..... la la la. Long time I sued for grace And  
 la la la la. Long time I sued .... for grace,  
 la la la la. Long time I sued for grace,  
 la la. Long time I sued for grace,

grace, And grace you gran....ted  
 grace you gran..... ted ..... me, and grace you gran....ted  
 And grace you gran....ted me, and grace you gran....ted  
 And grace you gran....ted me, you gran....ted  
 And grace you gran....ted me, and grace you gran....ted

me When time should serve and place, Can a.....ny fit....ter

me When time should serve and place, Can a.....ny fit....ter

me When time should serve and place, Can a.....ny fit....ter

me When time should serve and place, Can a.....ny fit....ter

me When time should serve and place, Can a.....ny fit....ter

me When time should serve and place, Can a.....ny fit....ter

be<sup>p</sup>

be<sup>p</sup>

be<sup>p</sup>

be<sup>p</sup> Fa la la la la la Fa la la la la la Fa

la la

la Fa la la la la Fa la la la la la la la la la la

la Fa la la

la Fa la la

la Fa la la

la Fa la la

## Nº 10. THUS SAITH MY GALATEA.

*p*

*1<sup>st</sup> TREBLE.* Thus saith my GA\_LA\_TE\_A, thus saith

*2<sup>d</sup> TREBLE.* Thus saith my GA\_LA\_TE\_A, GA\_LA\_TE\_A, thus saith

*COUNTER-TENOR.* Thus saith my GA\_LA\_TE\_A, GA\_LA\_TE\_A, thus saith

*TENOR.* Thus saith my GA\_LA\_TE\_A, GA\_LA\_TE\_A, thus saith

*BASS.* - GA\_LA\_TE\_A, thus saith

*f*

my GA\_LA\_TE\_A, Love long hath been de... lu\_ded, When shall it be con...

my GA\_LA\_TE\_A, Love long hath been de... lu\_ded, When shall it be con...

my GA\_LA\_TE\_A, Love long hath been de... lu\_ded, When shall it be con...

my GA\_LA\_TE\_A, Love long hath been de... lu\_ded, When shall it be con...

my GA\_LA\_TE\_A,

...clu\_ded? Love long hath been de... lu\_ded, When shall it be con... clu\_ded?

...clu\_ded? Love long hath been de... lu\_ded, When shall it be con... clu\_ded?

...clu\_ded? Love long hath been de... lu\_ded, When shall it be con... clu\_ded?

...clu\_ded? Love long hath been de... lu\_ded, When shall it be con... clu\_ded?

Love long hath been de... lu\_ded, When shall it be con... clu\_ded?

la Fa la la la Fa la la la..... la. Love

la Fa la la la Fa la la la..... la. Love

la Fa la la la Fa la..... la. Love

la Fa..... la la..... la..... la. Love

long hath been de... lu... ded, When shall it be con... clu... ded? Love  
 long hath been de... lu... ded, When shall it be con... clu... ded? Love  
 long hath been de... lu... ded, When shall it be con... clu... ded? Love  
 long hath been de... lu... ded, When shall it be con... clu... ded? Love  
 Love

A musical score for four voices (SATB) in common time, featuring a basso continuo part. The music is set in G major (indicated by a C-clef) and includes a basso continuo staff with a bass clef and a red bass staff symbol. The vocal parts sing in unison, with each line starting on a different note. The lyrics are: "long hath been de... lu.....ded, When shall it be con....clu.....ded?". The score consists of five systems of music, each with a different vocal entry.

A musical score for four voices (SATB) in common time, featuring a basso continuo part. The vocal parts sing "Fa la la" in a repeating pattern. The basso continuo part consists of eighth-note patterns. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *mf* (mezzo-forte). The vocal parts are in soprano, alto, tenor, and bass.

la Fa..... la la la la..... la la..... la ..

la la la la la..... la la..... la ..

la la la la la..... la la..... la ..

la la la la la..... la la..... la ..

SECOND VERSE.

.....ded, O then why do I tar.....ry? Or let me die or  
 .....ded, O then why do I tar.....ry? Or let me die or  
 .....ded, O then why do I tar.....ry? Or let me die or  
 .....ded, O then why do I tar.....ry? Or let me die or  
 .....ded, O then why do I tar.....ry? Or let me die or  
 .....ded,

mar....ry, O then why do I tar....ry? Or let me die or mar....ry.  
 mar....ry, O then why do I tar....ry? Or let me die or mar....ry.  
 mar....ry, O then why do I tar....ry? Or let me die or mar....ry.  
 mar....ry, O then why do I tar....ry? Or let me die or mar....ry.  
 mar....ry, O then why do I tar....ry? Or let me die or mar....ry.

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in common time, 3/4 time, and 2/4 time. The key signature is B-flat major. The vocal parts sing "Fa la la" in a repeating pattern. The bassoon part provides harmonic support with sustained notes and rhythmic patterns.

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts sing 'la' and 'Fa' patterns. The piano part provides harmonic support with sustained notes and chords.

then why do I tar.....ry? Or let me die or mar.....ry. O

then why do I tar.....ry? Or let me die or mar.....ry. O

then why do I tar.....ry? Or let me die or mar.....ry. O

then why do I tar.....ry? Or let me die or mar.....ry. O

then why do I tar.....ry? Or let me die or mar.....ry.

then why do I tar.....ry? Or let me die or mar.....ry.

then why do I tar.....ry? Or let me die or mar.....ry.

then why do I tar.....ry? Or let me die or mar.....ry.

then why do I tar.....ry? Or let me die or mar.....ry.

then why do I tar.....ry? Or let me die or mar.....ry.

Fa la la la Fa la la la Fa la la la la la la

Fa la la la la la la la la Fa la la la la la la

Fa la la la la la la la la la Fa la la la la la

Fa la la la la la la la la la Fa la la la la la

Fa la la la la la la la la la Fa la la la la la

Fa la la

la Fa ..... la ..... la ..... la ..... la ..... la .....

la Fa ..... la ..... la ..... la ..... la ..... la .....

la Fa ..... la ..... la ..... la ..... la ..... la .....

la Fa ..... la ..... la ..... la ..... la ..... la .....

la Fa ..... la ..... la ..... la ..... la ..... la .....