

1. Sound out, my voyce

Musica Transalpina I (XXX)

Giovanni Pierluigi da Palestrina

1 Prima Pars



Sound out, my voice, with pleas-ant tunes re-cord - ing, re - cord - - - -

ing. The new de-light that Love to me in - spir - eth, the

new de-light that Love to me in - spir - eth, Pleased and con-tent with

that my mind de-sir - eth, my mind de - sir - eth. Thank - ed be Love, so heav'n

- ly joys af- ford - ing. She that my plaints with rig-our long re-ject -

ed, re - ject - - - - ed Bind - ing my heart with

those her gold - en tres - ses, bind - ing my heart with those her gold-en tres - ses,

In re-com-pense of all my long dis - tres - ses, Said

with a sigh: thy grief hath me in- fect - ed.

said with a sigh: thy grief hath me in- fect - ed.

Palestrina Sound out, my voice

Cantus/ Viol 1

2



Secunda Pars (not in MT)

5

Co - sì le chio-me mie so-a - ve-men - te, so -

10

a - ve-men - - - te Par - lan-do io cin -

15

se, e in si dol - ci le-ga - mi Mi strin - se il

20

cor, Mi strin-se il cor, ch'al - tro pian - cer non sen - te, ch'al - tro pia - cer

25

On - de non fia giam-mai che più non l'a - mi, che più non l'a - mi

30

De - gli oc - chi mie - i Al - tri so-spi - ri, o

35

de - si - an - do io chia - - - mi, Al - tri so-

40

spi - ri, o de - si - an - do io chia - mi, de - si - an - do io

45

chia - - - mi.

Cantus Viol 1

Anon.

"Ogni loco mi porge
doglia e pianto"

2. In ev'ry place I find my grief

Musica Transalpina I, XV

Giovanni Pierluigi da Palestrina

1559

$\text{♩} = 90$

5

In ev' - ry place I find my grief and an -

10

guish, Save where I see, save where I see those beams, those beams that

15

me have burn - ed, And eke mine eyes to floods of tears have turn - ed

20

25

to floods of tears have turn - ed, Thus in ex - tre - mest pangs,

30

ex - tre-mest pangs each hour I lan - guish. O me!

35

O me! my shi-ning star, so sweet and sa - cred, cause of all

40

45

com - fort, of this world the jew - el For want of thee my life

50

I have in ha - tred my life I have in ha - tred:

55

Was ne - vergrief so great, nor death so cru -

60

65

el, was ne - vergrief so great, nor death so cru - el.

Cantus Viol 1
Guillaume Guéroult 1548
"Susane un jour" ♩ = 90

3. Susanna faire

Musica Transalpina I, XIX

Orlando di Lasso
1560

Su - san - na faire, some - time of love re - ques - ted, Su - san - na faire,
some - time of love re - que - sted, by two old men whom
her sweet looks al - lur'd, was in her heart full sad and sore mo - les - ted,
full sad and sore full sad and sore mo - les - ted,
see - ing the force her cha - sti - ty en - dur'd, to them she said, if
I by craft pro - cur'd, do yield to you my bo - dy to ab - use it,
I kill my soul, I kill my soul, and if I do re - fuse it, you will
me judge to death re - proach - ful - ly, but bet - ter it is in
in - no - cence to choose it, than by my fault t'of - fend my God
on high, than by my fault, than by my fault t'of - fend my God on high.

Cantus Viol 1

Guillaume Guérault 1548
"Susanne Vn jour"

4. Susanna fair

Musica Transalpina I, XX

Alfonso Ferrabosco I
1587

5

Su - san - na faire, some - time of love re - que - -

10

sted, some-time of love re - que - sted, by two_____

15

__ old men whom her sweet looks al - lur'd, was__

20 4 25

__ in,_____ was in her heart, full sad and

30

sore mo - le - sted see - ing_____ the force her

35

cha - sti - ty en - dur'd,_____ to_____ them she said,

40

if I_____ by craft pro - cur'd, do yield to

45

you my bo - dy to a - buse_____ it, I

50

kill my soul, I kill my soul, and if_____ I do re - fuse it,

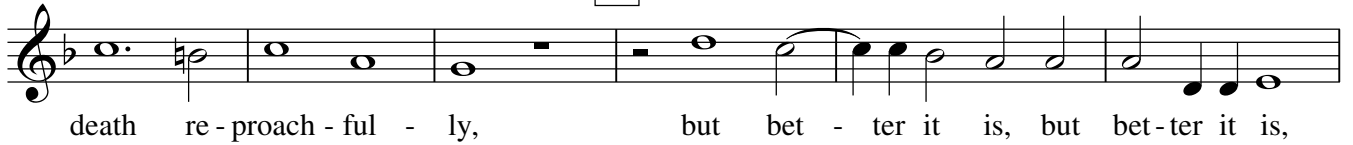
55

you_____ will me judge, you will me judge to

V.S.

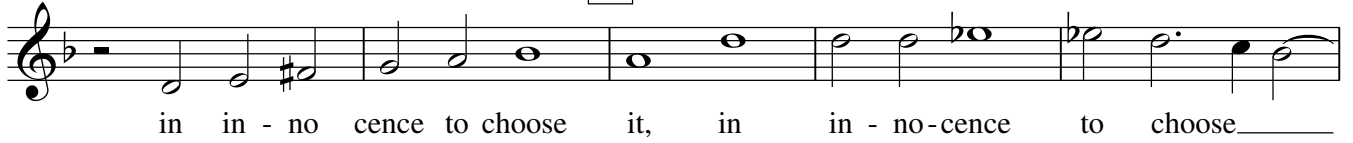
Ferrabosco Susanna fair
Cantus Viol 1

60



death re - proach - ful - ly, but bet - ter it is, but bet - ter it is,

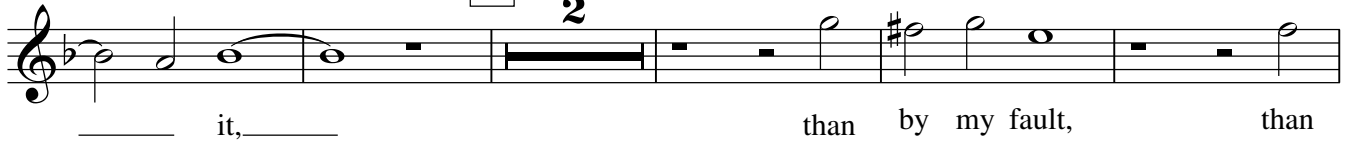
65



in in - no cence to choose it, in in - no - cence to choose _____


70

2



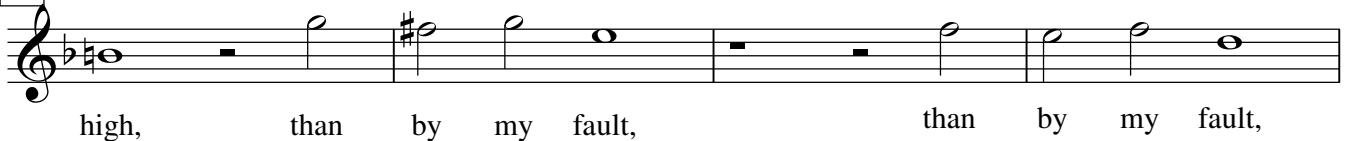
_____ it, _____ than by my fault, than

75



by my fault, than by my fault t'of - fend my God _____ on

80



high, than by my fault, than by my fault,

85



than by my fault t'of - fend my God on _____ high.

I saw my lady weeping

Cantus Viol 1

Musica Transalpina I, XXIII

Alfonso Ferrabosco I

1587

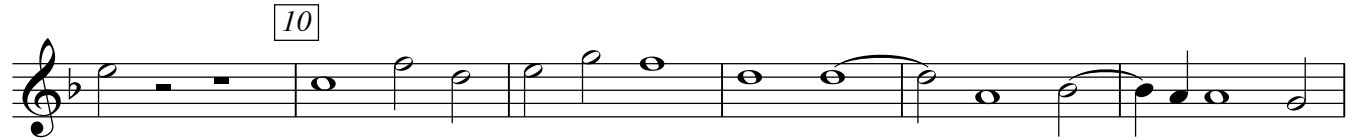
$\text{♩} = 57$

3 5



I saw my la - dy weep - ing and Love did lan -

10



guish, And of their plaint en-sued so rare con - sent -

15




ing: That ne-ver yet was heard more sweet la - ment - ing, that ne-ver

20 25



yet was heard more sweet la ment - ing, Made all of ten - der

30



pi - ty and mourn ful an - guish, and mourn - ful an -

35



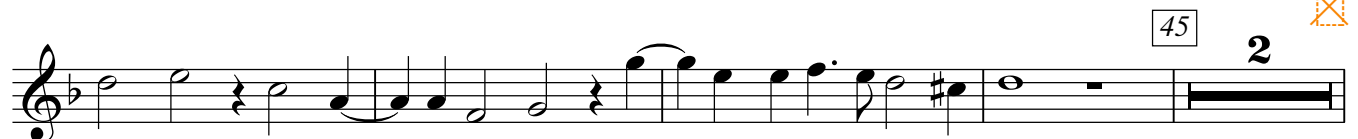
- - - guish. The floods for-sak ing their de-light-ful swel-ling,

40



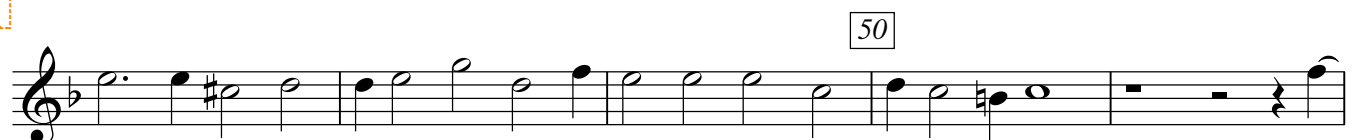
the floods for-sak - ing their de light - ful swel - ling, Stayed to at-tend

45 **2**



their plaint, the winds en-ra - ged, the winds en ra - ged

50



Still and con tent to qui - et calm as - sua - ged Their wont - ed stor - ming, their

55



wont ed stor ming and e very blast re bel ling.

V.S.

Ferrabosco I I saw my lady weeping

Cantus Viol 1

2

Part II Like as from heav'n

1 5

Like as from heav'n the dew full soft - ly show'r - ing doth fall,

10

and so re-fresh both fields and clos - es, both fields and clos -

15

es, Fil - ling the parch - ed flow'rs with sap and sa - vour, So while_

_ she bathed the vio - lets and the ros - es, Up-on her love - ly cheeks, her love - cheeks

20 25

so fresh - ly flow'r - ing, The spring re newed

_ his force with her sweet fa - vour, with her sweet fa - - - four,

30

so white she bathed, the vio-lets and_ the ro - ses, Up-on her love - ly cheeks, her love -

35 40

- ly cheeks so_ fresh - ly flow'r - ing, The

spring re-newed his force with her sweet fa - vour, with her sweet

45

fa - - - vour, with her sweet fa - - - vour.

Cantus Viol 1

6. Rubies and pearls

Alfonso Ferrabosco I

Anon.

"Perle, Rubini, & Ostro"

Musica Transalpina I, XXXV

1587

5

2

Ru - bies and pearls and treas - ure King - doms, re - nown

and glo - ry, king doms re - nown and glo - - - ry,

10

please the de - light - ful mind and cheer the sor - - -

- ry, please the de - light - ful mind and cheer the sor - ry.

15

But much the great - er meas - ure of true de light he

gain - eth, that for the prize of love, that for the prize of love sues and ob - tain -

20

eth, But much the great - er meas ure, but much the great er meas

25

ure of true de light he gain - eth that for the fruits of

love, that for the fruits of love sues and ob - tain - eth, sues and ob -

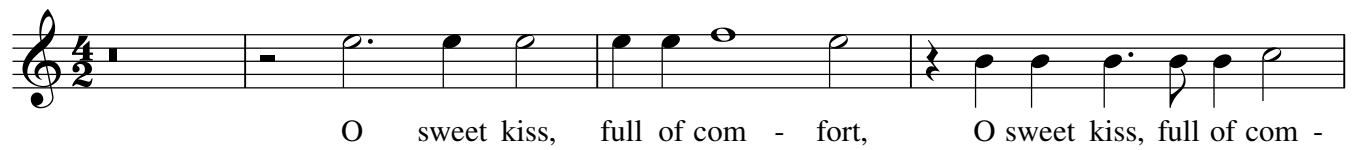
tain - - - - eth.

Anon.
"O Dolcissimo bacio"

7. O sweet kiss

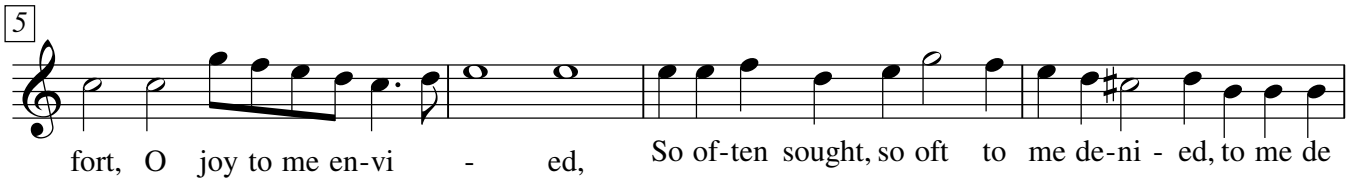
Musica Transalpina I, XXXVI

Alfonso Ferrabosco I
1587



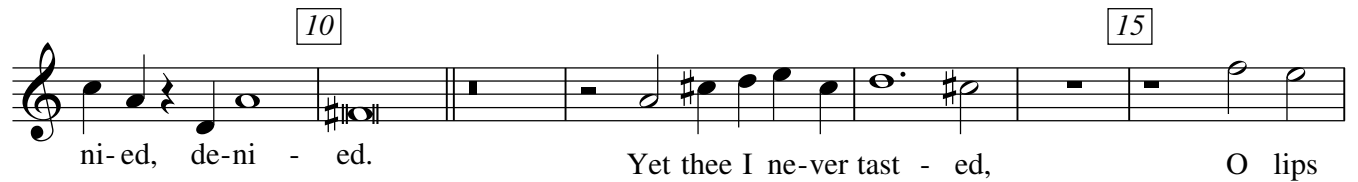
O sweet kiss, full of com - fort, O sweet kiss, full of com -

5



fort, O joy to me en-vi - ed, So of-ten sought, so oft to me de-ni - ed, to me de

10 15

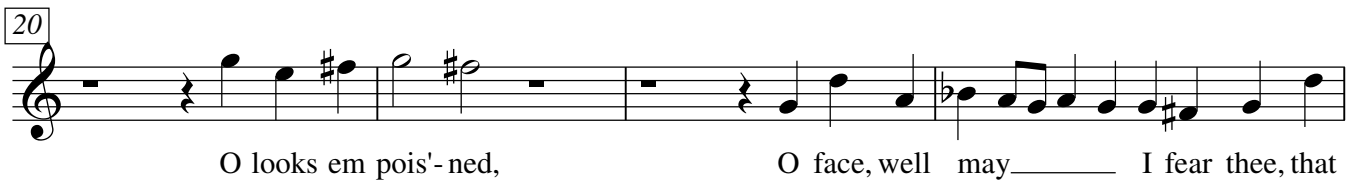


ni-ed, de-ni - ed. Yet thee I ne-ver tast - ed, O lips



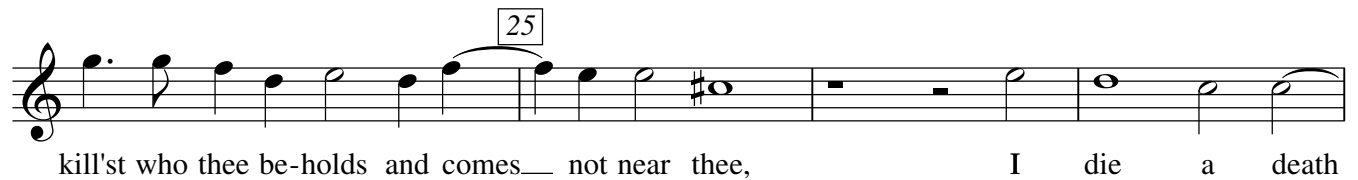
so false and wi - ly, so false and wi - ly, that me to kiss pro-vok - ed, and shrunk so sly-ly,

20



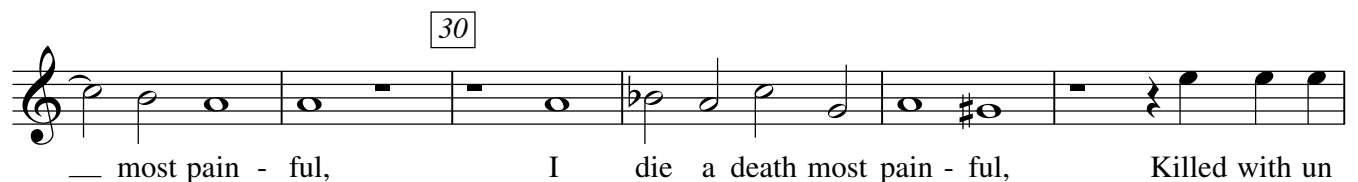
O looks em pois'- ned, O face, well may I fear thee, that

25



kill'st who thee be-holds and comes not near thee, I die a death

30



most pain - ful, I die a death most pain - ful, Killed with un

35

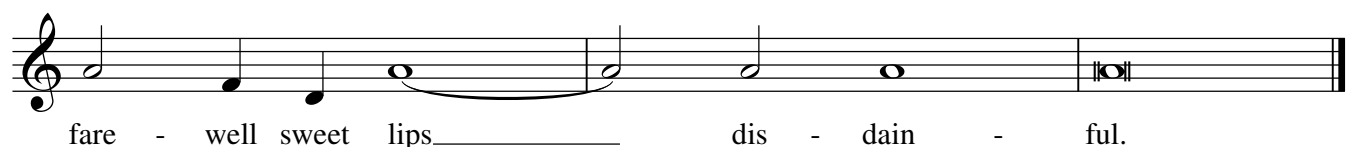


kind-ness, Fare-well sweet lips dis-dain - ful, Killed with un kind-ness, Fare-

40



well sweet lips dis - dain - - - ful, I die now,




fare - well sweet lips dis - dain - ful.

8. Sometime my hope

Musica Transalpina I, XXXVII

Alfonso Ferrabosco I
1587



Some-time my hope full weak - ly went on by line and lei - sure. but

5



now it grows to do my heart some plea - sure. Some-time my hope__ full weak - ly went on

10



by line and lei - sure, but now it grows to do my heart some plea - sure, to

15



do my heart some plea- sure, but now it grows to do my heart some plea - sure.

20



Yet that my hope de-cay not by ov - er much con-tent - ing, Love will not give my joys their

25




full aug-ment - ing, their full aug ment - ing, their full aug-ment - ing, al -

30




lays my bliss that hope____ may be the fast - er, but still with some dis-ast - er, al -



lays my bliss that hope may be the fast - er. the fast - er, al -

35



lays my bliss that hope_____ may be the fast - - er.

Viol 1 Cantus

Cesare Rinaldi 1588
"Donna Se voi m'odiate"

9. Lady if you so spite me

Musica Transalpina I, XL

Alfonso Ferrabosco I
1587



La - dy, if you so spite me, if you so spite _____ me, if you so

5



spite me, if you so spite _____ me, where- fore do you so oft kiss and de- light _____ me, kiss

10



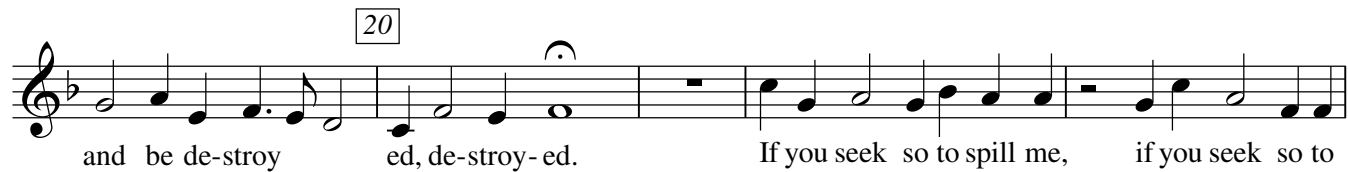
and de- light me, where- fore do you so oft kiss and de- light me, **2** sure

15



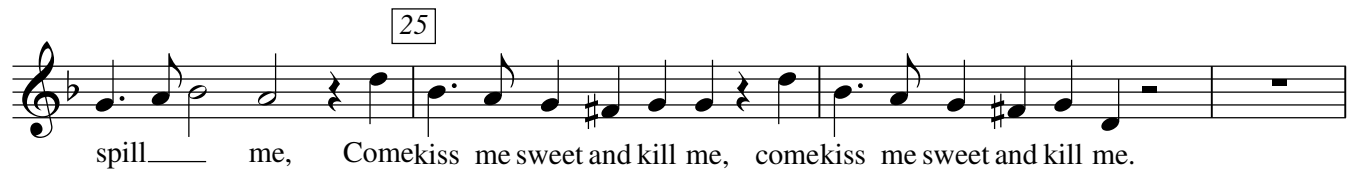
that my heart op-pressed and o-ver-joy - ed, and o - ver - ed may break

20



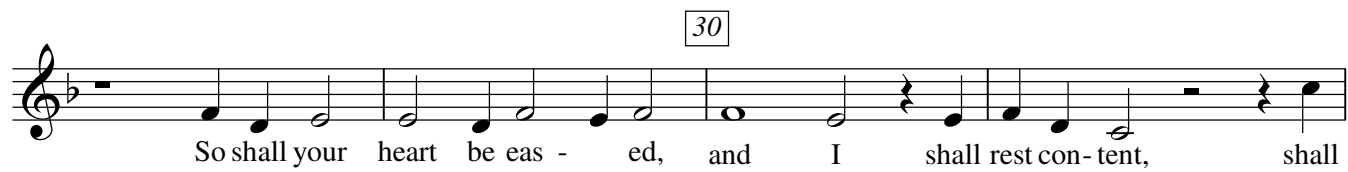
and be de-destroy ed, de-destroy-ed. If you seek so to spill me, if you seek so to

25



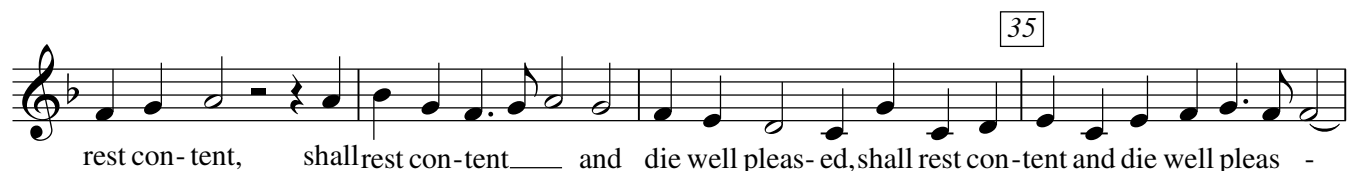
spill _____ me, Come kiss me sweet and kill me, come kiss me sweet and kill me.

30



So shall your heart be eas - ed, and I shall rest con- tent, shall

35



rest con- tent, shall rest con- tent _____ and die well pleas- ed, shall rest con- tent and die well pleas -

40



- ed. So shall your heart be ea - sed, and I shall rest con- tent,

45



shall rest con- tent and die well plea - sed, and die well plea sed.

10. Thirsis enjoyed the graces

Alfonso Ferrabosco I

1587

Anon.

"Godea Tirsi gli amori"

Musica Transalpina I, XLII

Thir - sis en - joy'd the gra - - ces, Thir-sis en -

5 joy'd the gra - - - ces, of Clo - ri's

10 sweet em-bra - ces, sweet em-bra - ces, yet both their joys

were scan - ted, for dark it was can -

15 dle light they want - ed, and can-dle light they want - ed, where - with kind

20 Cin - thia in the heaven that shin - ed, her night - ly veil re - sign -

25 ed, and that fair face dis-clo - sed, and that fair face dis-clo - sed,

then each from o - ther's looks such joy de-riv - ed

then each from o - ther's looks such joy de-ri - ved, such joy de-ri - ved, that both with mere de

40 light, died and re - vi - ved, that both with mere de -

45 light died and re - vi - - - ved, re - vi - - - ved.

* Marked with # in source.

11. The nightingale, so pleasant and so gay

Anon.

"Le Rossignol"

Musica Transalpina I, XLIII

Alfonso Ferrabosco I

1587

$\text{♩} = 60$

The Night-in-gale so pleas - ant and so gay, the Night-in-gale,
 the Night-in-gale so plea - sant and so gay, in green-wood
 groves, in green-wood groves de-lights, de-lights to make his dwel - ing, in
 fields to fly chan - ting his roun - de-lay, in fields to fly, in fields to fly chan -
 ting his roun - de-lay, at li-ber - ty a-against the cage re-bel - ling,
 but my poor heart, with sor - rows o - ver - swel -
 - ling, through bond - age vile, bind-ing my, bind - ing my free -
 - dom short, no pleas-ure takes, no pleas-ure takes in these his sports ex - cel - ling, nor
 of his song re-ceiv - eth no com - fort, nor of his song re-ceiv-eth com- fort, re-ceiv-eth no
 com - - fort, nor of his song re-ceiv - eth no com - fort, nor
 of his song re-ceiv - eth com - fort re-ceiv - eth no com - - fort.

12. The nightingale

Cantus/ Tr. Viol

Anon: Le Rossignol

Musica Transalpina I, XXXII

Orlando di Lasso
1570

$\text{♩} = 80$

The night-in-gale, so plea-sant and so gay, the night-in-gale,-
5 — so plea-sant and so gay, in green-wood groves, in green-wood groves de-lights to
10 make his dwell - ling. In fields to fly, chan-ting his roun-de-lay,
15 in fields to fly, — chan-ting his roun - de-lay, At li-ber-ty, at li-ber-ty, a-gainst the
20 cage re-bel - ling. But my poor heart, but my poor heart,
25 with sor-rows o - ver-swel - ling, Through bond - age vile, bind-
30 ing my free-dom short, bind-ing my free - dom short, No plea-sure takes, no plea-sure
35 takes in these his sports ex-cel - ling, Nor of his song re - cei - veth no com -
fort, nor of his song re - cei-veth no com-fort, nor of his song,
40 nor of his song re - cei - veth no _____ com - fort.