

# 1. Sound out, my voyce

Musica Transalpina I (XXX)

Giovanni Pierluigi da Palestrina

Prima Pars

1 = 72

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, that Love to me in -

- spir - eth, Pleased and con - tent, con - tent with that my mind de - sir -

eth. Thank - ed be Love so heav'n - ly joys af -

ford - ing. She, that my plaint with rig - our long re - ject - ed, re - ject -

ed, Bind - ing my heart with those her gold - en tres -

ses, 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, hath me in - fect - ed.

Palestrina Sound out, my voice

2

Altus/ Viol 2



Secunda Pars (not in MT)

5

Co - sì le chio-me mie soa - - ve-men - te, Co -

10

sì le chio-me mie so - a - ve - men - te Par - lan-do io cin -

15

se, e in si dol - ci le - ga - mi, dol - ci le-ga -

20

mi Mi strin-se il cor, ch'al - tro pian - cer non sen-te: On - de

25

non fia giam-ma - i On - de non fia giam-mai che più non

30

l'a - mi De - gli oc-chi mie - i nè fia che la mia men -

35

te Al - tri so-spi - ri, o de - si - an-do io chia - - mi,

40

Al - tri so - spi - ri, o de - si - an - do i - o chia -

45

mi, Al - tri so-spi - ri, o de - si - an - do io chia - mi.

# 2. In ev'ry place I find my grief

Musica Transalpina I, XV

Giovanni Pierluigi da Palestrina

1559

♩ = 90

5



In ev' - ry place I find my grief\_\_\_\_\_ and an - guish,

10



Save where I see those beams\_\_\_\_ thosebeams that me have burn - ed,

15



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

20



of tears have turn - ed,\_\_\_\_\_ Thus in ex - tre - mest pangs,ex - tre-mest pangs

25



each hour I lan - guish, each hour I lan - guish, I lan - guish O me! O

30



me, my shi-ning star,\_\_\_\_\_ so sweet and sa - cred, Cause of all com - fort,

35



and of\_\_\_\_\_ this world the jew - el, For want of thee my life, my

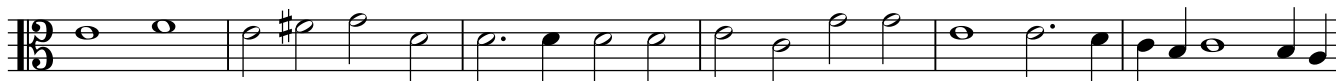
40

45



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

50



ne - ver grief so great,was ne - ver grief so great,nor death so cru - - -

55



- el, was ne - ver grief so great,was ne - ver grief so great,nor death so cru - el.

60

65

## 3. Susanna faire

Musica Transalpina I, XIX

Orlando di Lasso

1560

♩ = 90

Su - san - na faire, Su - san - na faire, some-time of love re - ques - ted, some

time of love re - ques - ted, some-time of love re - ques - ted, by two old men whom

her sweet looks al - lur'd, was in her heart, was in her heart full sad and sore.

— mo - les - ted, full sad and sore mo - les - ted, 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, do yield to you my bo - dy to ab - use it, 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, but bet - ter it is in in - no - cence to choose

— it, 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.

# 4. Susanna fair

Musica Transalpina I, XX

Alfonso Ferrabosco I

1587

5

Su - san - na faire,

10

some-time of love re - que - sted,

by two old men,

by two old men whom

15

her sweet looks al - lur'd, was in her heart full

20

sad and sore mo - le - sted full sad and sore mo -

25

30

le - sted, see - ing the force, see - ing the force her

35

cha - sti - ty en - dur'd, to them she said, if

40

I by craft pro - cur'd, if I by craft

45

pro - cur'd, do yield to you my bo - dy to

50

a - buse it, I kill my soul,

55

and if I do re - fuse it, you will

V.S.

Ferrabosco Susanna fair

Altus Viol 2

2

55  
 — me judge to death, you will — me judge to death

60  
 re-proach-ful - ly, but bet - ter it is in in - no -

65  
 cence to choose it, in in - no-cence to choose it, **3**

75  
 than by my fault, than by my fault, — than by my fault

80  
 t'of - fend my God — on high, — than by my fault, than

by my fault, — than by my fault t'of -

85  
 fend my God on high, — my God on high.

# I saw my lady weeping

Musica Transalpina I, XXIII

Alfonso Ferrabosco I

1587

$\text{♩} = 57$

5  
I saw my la - dy weep - ing, I saw my la dy weep

10  
ing and Love did lan - guish, And of their plaint en sued so rare con

15  
sent - - - ing: That ne ver yet was heard more sweet la ment ing, that

20  
ne ver yet was heard more sweet la ment ing, was heard more sweet la ment ing,

25  
Made all of ten der pi ty and mourn ful an guish, and mourn ful an guish,

30  
and mourn ful an guish. The floods for sak ing their de

35  
light ful swell ing, their swell ing, heir de light ful swell ing,, the floods for sak ing their

40  
de light ful swell ing Stayed to at tend their plaint, the winds en ra ged, the winds en ra

45  
ged, Still and con tent to qui et calm as sua ged, Still and con tent to qui et calm as

50  
sua ged Their wont ed stor ming, their wont ed stor ming, their wont ed stor ming and

55  
e very blast re bel ling, and e veryblast re bel ling.

Ferrabosco I I saw my lady weeping

Altus Viol 2

2

Part II Like as from heav'n

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

— ly show'r-ing doth fall, and so re- fresh, and so re- fresh both fields and clo -

ses, both fields and clos - es, Fill - ing the parch-ed flow'rs — with sap and sa -

your, So while she bathed the vio-lets and the ros - es, Up-on her love-ly cheeks, up - on her love-ly

cheeks so fresh-ly flow'r - ing, so fresh-ly flow'r - ing, The spring re-newed his force with her — sweet fa -

your, the spring re- newed — his force with her sweet fa - vour, the spring re-newed his forc - es

with her sweet fa - - vour, So while she bathed, the vio - lets and — the ros - es, Up-on her

love - ly cheeks, up - on — her love-ly cheeks so fresh - ly flow'r-ing so — fresh - ly flow'r -

ing, The spring re newed his force with her — sweet fa - vour, the spring re-newed his force

with her sweet fa - vour, the spring re-newed his forc - es, with her sweet fa - vour.





# 7. O sweet kiss

## Musica Transalpina I, XXXVI

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

5

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

10

to me de-ni - ed. For thee my life is wast - ed, Yet thee I ne-ver tast - ed,

15

O lips so false— and wi - ly, O lips so false and wi - ly, that

20

me to kiss pro-vok - ed, and shrunk so sly-ly, O looks em-pois' - ned,

25

O face, well may I fear thee, that kill'st who thee be-holds and comes— not near thee, I—

30

die— now, I die a death most pain -

35

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

die now, fare-well sweet lips dis-dain - ful, Killed with un-kind- ness, I

40

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

went on by line and lei - sure, but now it grows to

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

plea - sure, my heart some plea - sure. Yet that my hope

de- cay not by ov - er much con- tent - ing,

Love will not give my joys their full aug - ment - ing, but still with some

dis-ast - er, but still with some dis - ast - er, al -

lays my bliss, al - lays my bliss that hope

may be the fast - er, that hope may be the fast - - er.

## 9. Lady if you so spite me

Musica Transalpina I, XL

Alfonso Ferrabosco I

1587

La - dy, if you so spite \_\_\_\_\_ me, La - dy if you so spite

5

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

10

\_\_\_\_\_ me, where - fore do you so oft kiss and de-light me, kiss and de - light me, sure

15

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

sure that my heart op-pressed and o-ver-joy - ed may break and be de-stroy

20

- ed. If you seek so to spill me, if you seek so to spill me, to spill \_\_\_\_\_ me,

25

Come kiss me sweet and kill me, come kiss me sweet and kill me. So shall your

30

\_\_\_\_\_ heart be eas - ed, and I shall rest con-tent shall rest con-tent,

35

and die well pleas - ed, and die well pleas - ed. So shall

40

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

45

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

# 10. Thirsis enjoyed the graces

Musica Transalpina I, XLII

Alfonso Ferrabosco I

1587

2

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

5

- ces, of Clo-ri's sweet \_\_\_\_\_ em-bra - ces, of Clo-ri's sweet

10

em - bra - ces, yet both their joys \_\_\_\_\_ were scant -

ed, for dark it was and can - dle light they want-ed, for dark it was

15

and can - dle light and can-dle light they wan - ted, where - with kind

20

Cin - thia in the heaven that shi - ned, her night - ly veil re - sign - ed, re-sign -

25

ed, and that fair face dis - clo - sed, and that fair face dis - clo - sed, where Love and Joy were

30

met, \_\_\_\_\_ and both re - po - sed, that both of mere de light died and re -

35

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

40

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

45

# 11. The nightingale, so pleasant and so gay

Altus Viol 2


Musica Transalpina I, XLIII

Alfonso Ferrabosco I


1587

$\text{♩} = 60$

5




The Night-in-gale so pleas - ant and so gay, the Night-in-gale so pleas - sant and so



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

10



ling, de- lights, delights to make his dwell ing, to make his dwell - ling in fields to fly, chan - ting his

15




roun de-lay in fields to fly chan - ting his roun-de-lay, chan - ting his roun-del- ay,

20



at li-ber-ty a - gainst the cage re - bel-ling, re - bel - ling, but my

25



— poor heart, but my poor heart with sor-rows o - ver - swel - ling

35



through bon - dage vile, bind - ing my free-dom short, 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

40



com-fort, nor of his song re - ceiv - eth, nor of his song re- ceiv-eth no com-fort, re - ceiv - eth

45



no com-fort, no com - fort, nor of his song re- ceiv-eth no com- fort, nor of his song

50



re - ceiv - eth, nor of his song re- ceiv-eth no com- fort, re - ceiv - eth no com- fort, no com- fort.

## 12. The nightingale

Musica Transalpina I, XXXII

Orlando di Lasso  
1570

♩ = 80



The night-in-gale, so plea-sant andso gay, the night-in-gale, so plea-sant

5



andso gay, the night-in-gale, so plea-sant andso gay, in green-wood groves de-lights to

10



make his dwel - ling. In fields to fly, chan - ting his roun-de-lay, In

15



fields to fly, chan-ting his roun-de-lay, in fields to fly, chan-ting his roun-de-lay, At li-ber-ty,

20



a - gainst the cage re - bel - ling, But my poor heart, but my poor

25



heart, with sor-rows o - ver - swel - ling, with sor-rows o - ver - swel - ling, Through bond-

30



age vile, bind - ing my free-dom short, bind - ing my free-dom short, No plea-sure takes,

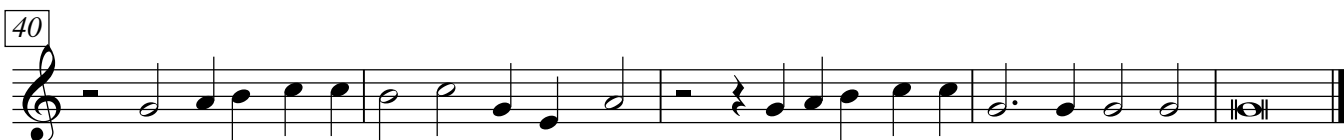
35



no plea-sure takes no plea-sure takes in these hissports ex - cel - ling.



Nor of his song re - cei - veth no com - fort, re - cei-veth no com - fort,



nor of his song re - cei - veth no com - fort, nor of his song re - cei - veth no com - fort.