

1. Sound out, my voyce

Musica Transalpina I (XXX)

Giovanni Pierluigi da Palestrina

Prima Pars

1 $\text{♩} = 72$

5



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

10



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

15



Pleased and con - tent, con - tent with that my heart de - sir - eth.

20



Thank-ed be Love so heav'n-ly joys _____ af - ford - ing, af - ford -

25



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

30



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

35

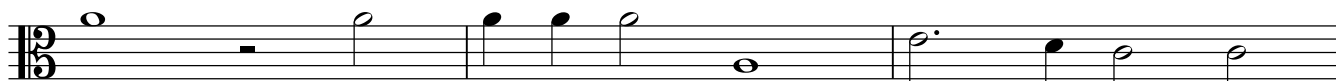


In re-com-pense of all my long dis - tres - ses, _____

40



Said with a sigh: thy grief hath me _____ in - fect - ed, in - fect -



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

45



flect - ed, thy grief hath me in - flect - ed.

Palestrina Sound out, my voice

Quintus/ Viol 3

2



Secunda Pars (not in MT)

2 5

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

10

men - te, so - a - ve - men - te Par - lan - do io cin - se,

15

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

20

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

25

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

30

mai che più non l'a - mi nè fia che la mia men - te, che

2

la mia men - te Al - tri so - spi - ri, o de - si - an - do io

40

chia - - mi, chia - - mi, Al - tri so -

45

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

Quintus Viol 3

3. Susanna faire

Musica Transalpina I, XIX

Orlando di Lasso

1560

♩ = 90

5



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

10



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

15



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

20



was in her heart full sad and sore mo - les - ted, full sad and sore mo - les - ted,

25



full sad and sore mo - les - ted, see - ing the force her cha - sti - ty en -

30



dur'd, to them she said, to them she said, if I by craft pro - cur'd, do yield to you

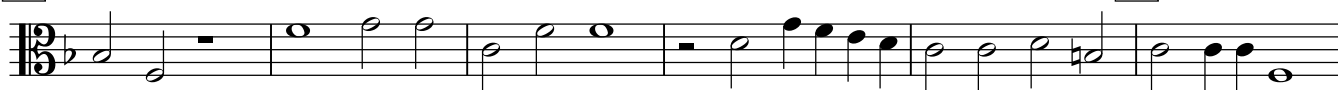
35



my bo - dy to ab - use it, I kill, I kill my soul, and if I do re -

40

45

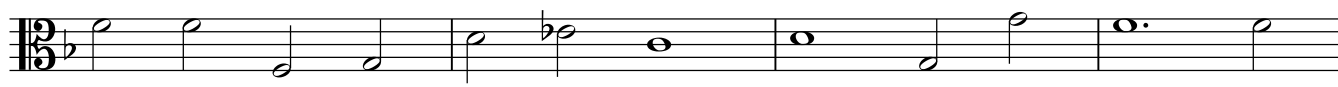


fuse it, you will me judge to death re - proach - ful - ly, but bet - ter it is,

50



but bet - ter it is, 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

55



fault t'of - fend my God on high.

4. Susanna fair

Musica Transalpina I, XX

Alfonso Ferrabosco I
1587

Su - san - na faire some - time of love___

re - que - - - sted by two___ old___ men whom

her sweet looks___ al - lur'd, whom her sweet looks___ al - lur'd, was

in her heart, full sad and sore mo - le - - -

- sted, full sad and sore mo - le - sted see - ing___

the___ force her cha - sti - ty___ en - dur'd, 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___ a - buse it,

Ferrabosco Susanna fair
Quintus Viol 3

2

45

I kill my soul, I kill my soul, and if I do_____ re-fuse

50

it, and if_____ I do re - fuse_____ it, you will me

55

judge to death, you will me judge to death, but_____ bet - ter it

60

is, but bet - ter it is in in - no - cence to choose it,

65

70

in in - no - cence to choose it, than by my fault t'of - fend_____

75

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

80

my fault_____ t'of - fend my God_____ on high, than by_____

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

85

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

Quintus Viol 3

I saw my lady weeping

Musica Transalpina I, XXIII

Alfonso Ferrabosco I

1587

$\text{♩} = 57$

5



I saw my lady weep - - ing, I saw my lady weep

10



- ing and Love did lan - guish, and Love did lan - guish, And of their

15



plaint en su ed so rare con sent ing: That ne ver yet was heard more sweet la

20



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

25



Made all of ten der pi ty and mourn ful an

30

35



guish, and mourn ful an guish. The floods for sak ing their de light ful swell

40



ing, the floods for sak ing, the floods for sak ing their de light ful swell ing Stayed to at



tend their plaint, the winds en ra ged, the winds en ra ged, the winds en ra ged Still and

45



con tent to qui et calm as sua ged, still and con tent to qui et calm as sua ged

50



Their wont ed stor ming, their wont ed storms and e very blast

55



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

V.S.

6. Rubies and pearls

Musica Transalpina I, XXXV

Alfonso Ferrabosco I
1587



Ru - bies and pearls and treas - ure ru - bies and pearls and treas - ure



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



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



please the de light ful mind and cheer the sor - ry, and much do cheer the sor ry, But



much the great er mea sure, but much the great er mea sure of true de light



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



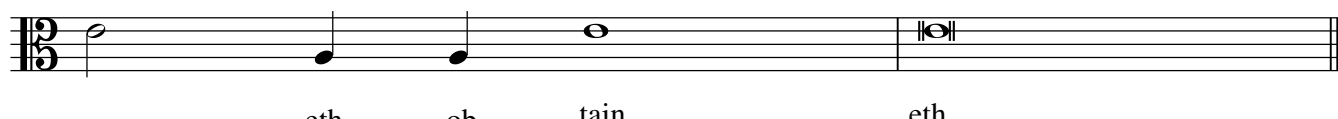
and ob - tain - eth. But much the great - er meas ure, the great - er meas ure



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



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



eth, ob - tain eth.

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, full of com fort,

5



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

10



so oft 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, so false and wi-ly, so false and wi - ly, that

20

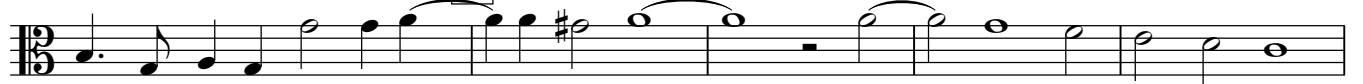


me to kiss pro - voked, and drunk so sly - ly, O looks em-pois' - ned, O looks em -



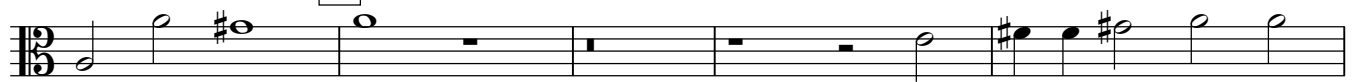
pois' - ned, O face, well may_ I fear thee, O face, well may I fear thee, that

25



kill'st who thee be-holds and comes_ not near thee, I_ die a death most pain -

30



ful, I die now, Killed with un-kind - ness, Killed

35



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



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

40



kind-ness, Fare-well sweetlips dis-dain-ful I die now, fare-well sweet lips dis-dain - ful.

10. Thirsis enjoyed the graces

Musica Transalpina I, XLII

Alfonso Ferrabosco I
1587

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

of Clo-ri's sweet - em-bra - ces, of Clo-ri's sweet _____ em-bra -

ces, em - bra - ces, yet both their joys, yet both their joys were scan -

ted, for dark it was and can-dle light they wan - ted, for dark it

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

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

re - sign - ned, and that fair face dis-clos-ed, fair ace dis-clos - ed, where Love and Joy were

met _____ and both re - po - sed, then each from o - thers look _____ such joy de - ri -

ved, that both with mere de light died and re-vi - ved, died and re-vi - ved, then each from o - ther,

then each from o - thers looks such joy de - ri - ved, that both of mere de-light

died and re - vi - ved, that both of mere de-light died and re - vi - ved.

11. The nightingale, so pleasant and so gay

Quintus Viol 3

Musica Transalpina I, XLIII

Alfonso Ferrabosco I
1587

$\text{♩} = 60$

2

5

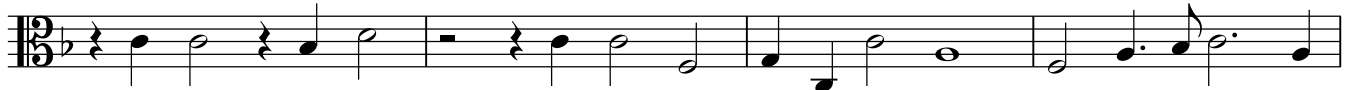


The Night-in-gale so pleas - ant and so gay, so pleas - sant and

10



— so gay, in green-wood groves de-lights to make his dwel- ling, in green-wood groves de-lights



de-lights de-lights de-lights to make his dwel- ling, in fields to fly, chan

15



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

20



chan - ting his roun-de- lay, at li-ber-ty a - gainst the cage re - be - -

25



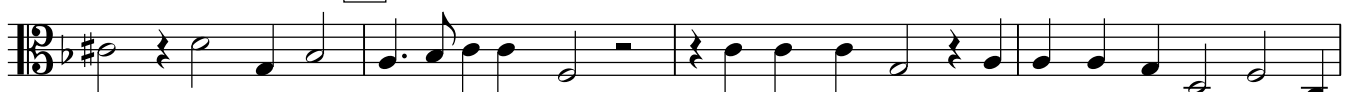
- ling, but my poor heart, but my poor heart with sor-rows o - ver

30



o - ver swel - ling through bond - age vile, bind - ing my free - dom

35



short, bind-ding my free - dom short no pleas-ure takes no ples-ure takes in these his

40



sports ex-cel-ling nor of his song re-ceiv-eth no com - fort, nor of his song re-ceiv-eth

45



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

50



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



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

10



dwel - ling, to make his dwel-ling. In fields to fly, chant - ing his roun-de-lay in

15



fields to fly, chant-ing his roun-de-lay,chant-ing his roun-de-lay, At li-ber-ty, a-gainst the cage re

20



bel-ling,a-gainst the cage__ re-bel-ling,But my poor heart,but my poor heart, with sor-rows o -

25



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 - domshort, no plea-sure

35



takes, no plea-sure takes, no plea-sure 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

40



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