

Tenor/ Viol 4

# 1. Sound out, my voyce

Musica Transalpina I (XXX)

Giovanni Pierluigi da Palestrina

Prima Pars

1  $\text{♩} = 72$

5

3

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

10

re - cord - ing The new de-light that Love to me in - spir - eth, Pleas'd

15

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

20

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

25

2

She, that myplains with rig-our long re - ject - ed, re - ject -

30

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

35

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

40

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

said with a sigh: thy grief hath \_\_\_\_\_ said

45

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



Palestrina Sound out, my voice

2

Tenor/ Viol 4

Secunda Pars (not in MT)



4 5

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

10

te Par - lan - do io cin - se, e in si dol - ci le -

15

ga - mi, dol - ci le - ga - mi Mi strin - se il cor, Mi strin - se il

20

cor, ch'al - tro pian - cer non sen - te, ch'al - tro pian - cer non sen - te:

25

On - de non fia giam-mai che più non l'a - mi De - gli oc - chi

30

mie - i nè fia che la mia men - -

35

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

40

mi, Al - tri so - spi - ri, o de -

45

si - an - do io chia - - - mi.

Tenor Viol 4

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

Musica Transalpina I, XV

Giovanni Pierluigi da Palestrina

1559

$\text{♩} = 90$

6

10



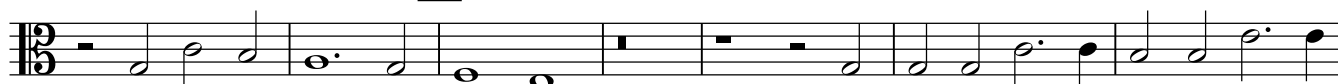
Save where I see \_\_\_\_\_ those beams, those beams that

15



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

20



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

25



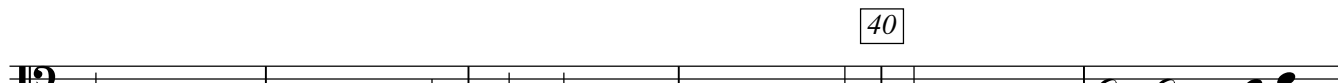
pangs each hour \_\_\_\_\_ I lan - guish, each hour I lan - guish, each hour I

30



lan - guish. o \_\_\_\_\_ me! O me, my shi - ning star, so sweet

35



\_\_\_\_\_ and sa - cred, Cause of all com - fort, and \_\_\_\_\_ of this world the jew -

40



\_\_\_\_\_ el, of this world the jew - el, For want of thee my life I have in

45



ha - tred, my life I have in ha - tred: Was ne - ver grief so great,

50



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

55



60



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

65

Tenor Viol 4

# 3. Susanna faire

Musica Transalpina I, XIX

Orlando di Lasso

1560

$\text{♩} = 90$

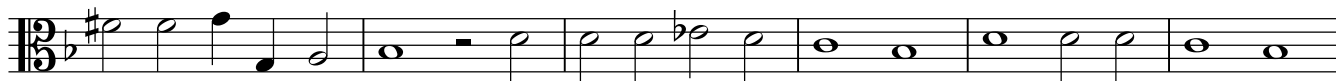
2

5



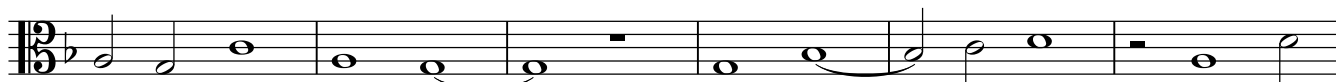
Su - san - na faire, some-time of love re-ques - ted, some -

10



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

15



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

20



and sore mo - le - sted, full sad and sore mo - les - ted, see - ing the force,

25



see - ing the force her cha - sti - ty en - dur'd, to them she said,

30



if I by craft pro - cur'd, do yield to you my bo - dy to ab - use

40



it, I kill my soul, and if I shall re - fuse it, you will me

45



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

50



in - no - cence to choose it, than

55



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

Tenor Viol 4

# 4. Susanna fair

Musica Transalpina I, XX

Alfonso Ferrabosco I  
1587

5

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

10

— re-que - sted, of love re - que - - sted, by two—

15

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

20

— her heart full sad— and sore mo - le - sted,— full sad and

25

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

30

see - ing the force her cha - sti - ty en - dur'd, to

35

them she said, if— I by craft pro - cur'd, if

40

I— by craft pro-cur'd do yield to you my bo - dy—

45

— to a - buse— it, I kill my soul, and

50

if I do— re - fuse it, I do re - fuse it, you



V.S.

Ferrabosco Susanna fair

Tenor Viol 4

2

55

will me judge, you\_\_\_ will me judge to death, to death, to death re-proach-ful -

60

ly, but bet - ter it is, but bet - ter it is, but bet - ter it is

65

in in - no - cence to choose\_\_\_\_\_ it, than by my fault\_

70

\_\_ t'of - fend\_\_\_ my God on high, than by my fault, than by my fault t'of -

75

fend my God\_\_\_\_\_ on high, than by my fault t'of - fend my God on

80

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

85

my fault\_\_\_\_\_ t'of - fend my God\_\_\_\_\_ on high.

Tenor Viol 4

# I saw my lady weeping

Musica Transalpina I, XXIII

Alfonso Ferrabosco I

1587

♩ = 57

5



I saw my lady weep ing, my la dy weep ing, my la dy weep

10

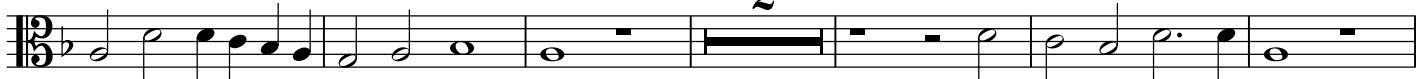


ing and Love did lan guish, And of their plaint en sued so rare con sent

15

2

20



ing, so rare con sent ing: That ne ver yet wa heard,

25



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

30



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

35



The floods for sak ing their de light ful swell ing, the floods for sak ing their de

40



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

45



the winds en ra ged, the winds en ra ged Still and con tent to qui et calm as sua ged,

50

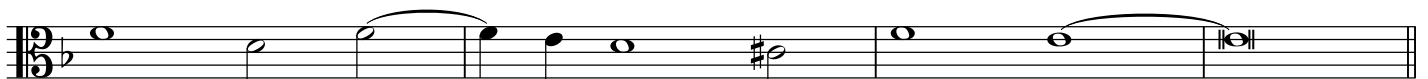


Still and con tent to qui et calm as sua ged Their wont ed stor ming,

55



their wont ed storms and e very blast re bel ling, and



e very blast re bel ling.

Ferrabosco I I saw my lady weeping

Tenor Viol 4

2

7

Part II Like as from heav'n

2

5



Like as from heav'n the dew full soft - ly show'r-ing Doth fall, and so re-fresh

10



both fields and clos - es, both fields and clos - es, Fill - ing the parch - ed

15



flow'rs with sap and sa - vour, with sap and sa - vour, So while she bathed the vio-lets and the ros -

20



es, Up - on her fair and love-ly cheeks so fresh-ly flow'r-ing, so fresh-ly flow'r-ing,

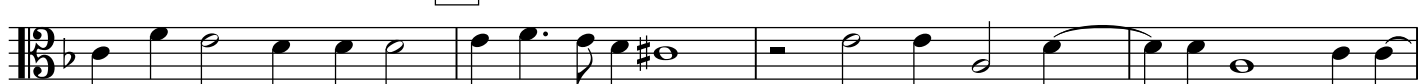
2

25



The spring his force\_\_ re-new ed, the spring his force\_\_ re-new-ed with

30



her sweet fa - vour, with her sweet fa - vour, So while she bathed,\_\_ the vio - lets and

35



\_\_the ros - es, Up-on her love-ly cheeks, her love - ly cheeks so fresh-ly flow'r-ing, so flow'r

40



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

45



\_\_ her sweet fa - vour, the spring re-newed his force with her sweet fa - vour, with her sweet fa - vour.

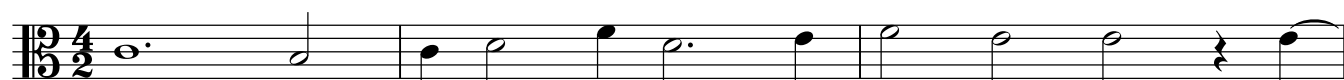


## 6. Rubies and pearls

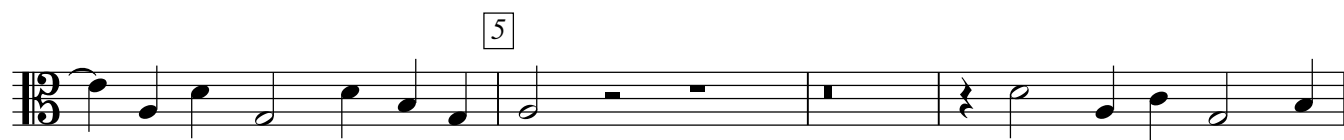
Musica Transalpina I, XXXV

Alfonso Ferrabosco I

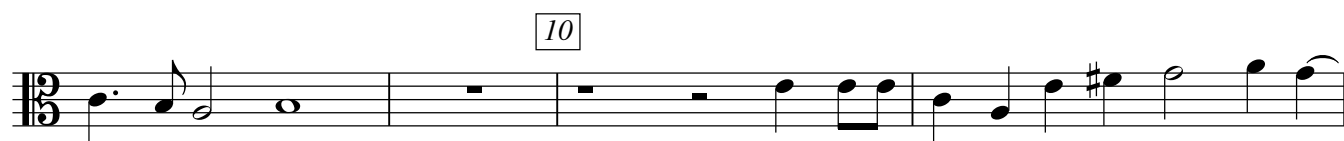
1587



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



- bies and pearls and treas - ure, King doms, renown and



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



ry, and much do cheer the sor - ry But much the great er meas



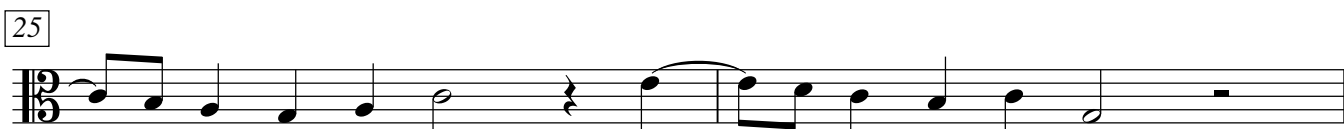
ure of true de light he gain-eth, he gain - eth,



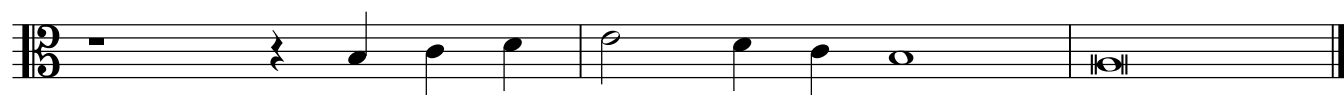
sues and ob - tain - eth. But much the great-er mea



sure, the great-er meas ure of true de-light he gain eth he gain - eth, that



for the fruits of love, that for the fruits of love



sues and ob tain - eth.

# 7. O sweet kiss

Tenor Viol 4

Musica Transalpina I, XXXVI

Alfonso Ferrabosco I

1587



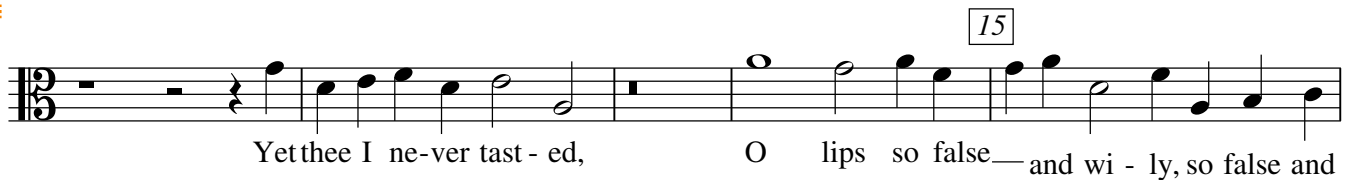
O sweet kiss, full of com - fort, O sweet kiss, full of com - fort, O sweet kiss, full



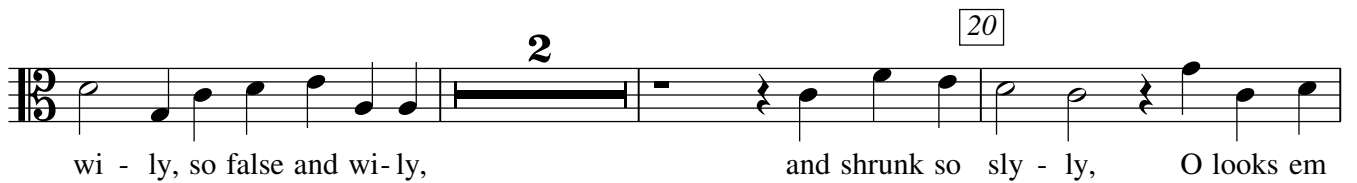
of com - fort, O joy to me en - vi - ed, O joy, O joy to me en - vi - ed,



So of-ten sought, so oft to me de - ni - ed, so oft to me de - ni - ed.



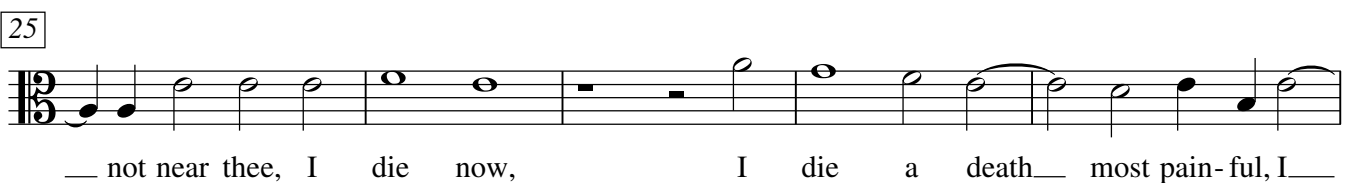
Yet thee I ne-ver tast - ed, O lips so false— and wi - ly, so false and



wi - ly, so false and wi - ly, and shrunk so sly - ly, O looks em



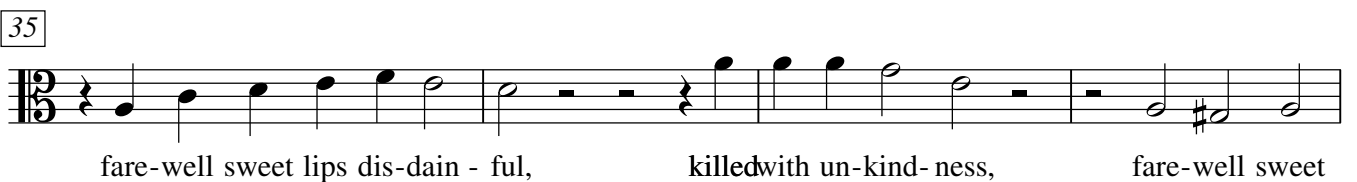
pois' ned, O face, well may— I fear thee, thakill'st who thee be-holds and comes



— not near thee, I die now, I die a death— most pain-ful, I—



— die a death most pain - ful, I die now,



fare-well sweet lips dis-dain - ful, killed with un-kind-ness, fare-well sweet



lips dis-dain - ful, killed with un-kind-ness, fare-well sweet lips dis-dain - ful.

# 8. Sometime my hope

Alfonso Ferrabosco I  
1587

Musica Transalpina I, XXXVII

5

Some - time\_\_\_ my hope full weak - ly

10

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,\_\_\_

15

\_\_\_ some plea - sure. Yet that my hope de - cay not, my hope

20

de- cay\_\_\_\_\_ not by ov - er much con- tent - ing, Love will not give my

joys their full aug - ment - ing, Love will not give my joys their

25

full aug-ment- ing, aug-ment - ing but still with some\_\_\_ dis - ast - er, al -

lays my bliss, that hope\_\_\_ may be the fast - er, but still with some dis - ast-

30

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

35

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

## 9. Lady if you so spite me

Musica Transalpina I, XL

Alfonso Ferrabosco I

1587

2

5

La - dy, if you so \_\_\_spite me, so spite \_\_\_ me, where-fore

10

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

15

heart \_\_\_ op-pressed, op-pressed and o-ver-joy - ed, may break and be de stroy- ed,

may break and be de- stroy - ed, de- stroy - ed, may break and be de- stroy- ed, may break and

20

be de- stroy 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, so shall your heart he eas - ed, and I shall rest con- tent, shall

35

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

pleas- ed. So shall your heart be ea - sed, so shall your heart be eas - sed, and I shall

40

rest con - tent, shall rest con - tent, shall rest con - tent, shall

45

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

## 9. Lady if you so spite me

Musica Transalpina I, XL

Alfonso Ferrabosco I

1587

2 5

La - dy, if you so —spite me, so spite — me, where-fore

10

— do you so oft, where-fore do you so oft kiss and de-light — me, sure that my

15

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

20

may break and be de- stroy - ed, de-destroy - ed, may break and be de-destroy- ed, may break and

25

be de- stroy ed. If you seek so to spill me, if you seek so to spill — me, to spill me,

30

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

35

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

40

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

45

pleas- ed. So shall your heart be ea - sed, so shall your heart be eas - sed, and I shall

rest con - tent, shall rest con - tent, shall rest con - tent, shall

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

# 10. Thirsis enjoyed the graces

Musica Transalpina I, XLII

Alfonso Ferrabosco I

1587

2 5

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

10

of Clo-ri's sweet\_\_\_ em-bra - ces, yet both their joys, yet

both their joys were scan - ted, for dark it was

15

\_\_\_ and can - dle light and can-dle light they want-ed where - with kind

20

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

25

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

30

met and both re - po - sed, then each from o - ther's looks such joy de-ri - ved,

35

died and re - vi - - - ved, then each from o - thers looks such Joy de-ri - ved, such

40

joy de-ri - ved, that both with mere de-light, that both with mere de-light that

45

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

# 11. The nightingale, so pleasant and so gay

Tenor Viol 4  
♩ = 60

Musica Transalpina I, XLIII

Alfonso Ferrabosco I  
1587



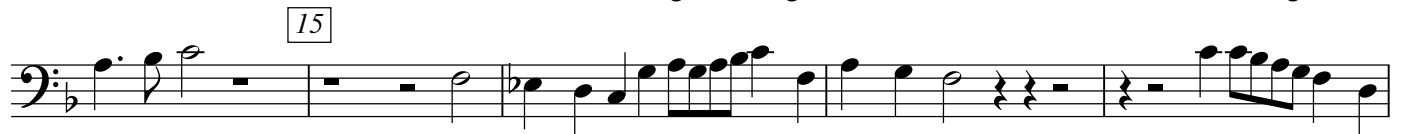
The Night-in-gale so pleas-ant and so gay, so pleas - ant and so gay, the Night-in-gale



— so pleas - sant and so gay, so pleas - sant and so gay, in green-wood groves de-lights, de



lights to make his dwel-ling, de-lights de - lights, de-lights to make his dwel - ling, in



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



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



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



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



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



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

\* A above in source

# 11. The nightingale, so pleasant and so gay

Tenor Viol 4  
♩ = 60

Musica Transalpina I, XLIII

Alfonso Ferrabosco I  
1587

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

5

— so pleas - sant and so gay, so pleas - sant and so gay, in green-wood groves de-lights, de

10

lights to make his dwel-ling, de-lights de - lights, de-lights to make his dwel - ling, in

15

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

20

roun-de-lay, at li-ber-ty, at li-ber-ty, a - gainst the cage re - bel - lling, but my

25

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

30

through bon - dage vile, bind-ing my bind-ing my free-dom short, no pleas-ure takes,

35

no pleas-ure takes in these his sports ex-cel - ling, nor of his song

40

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

45

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

50

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

\* A above in source



Tenor/ Ten. Viol

# 12. The nightingale

Musica Transalpina I, XXXII

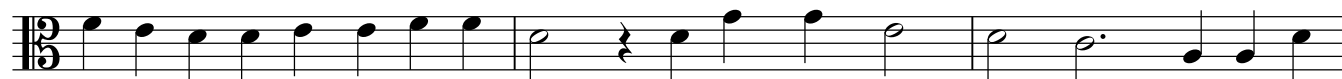
Orlando di Lasso  
1570

$\text{♩} = 80$



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

5



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

10



dwel ling, to make his dwel - ling, de - lights to make his dwel - ling. In fields to

15



fly, chant-ing his roun-de-lay, in fields to fly chant-ing his roun-de-lay, At li-ber-ty, at

20



li - ber-ty, a - gainst the cage re - bel - ling. But my poor heart, but my poor heart,

25



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, No plea-sure takes, no

35



plea-sure takes in these, 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

40



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