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FOREWORD

THE MADRIGAL was an invention of 14th-century Italy. Laid aside during the whole of the 15th century, it was taken up again in a new form about 1530 and it remained in favour for another hundred years. No-one knows when English musicians first began to sing Italian madrigals, but by 1588 their vogue had become sufficiently great for Nicholas Yonge, a choirman of St. Paul's Cathedral, to issue his famous *Musica Transalpina*. This was a selection of madrigals for four, five and six voices, composed by the leading Italian musicians of the time, together with two stanzas from Ariosto set by William Byrd (1543-1623). Ariosto's poems, like all the others in the collection, were translated into English for Yonge's publication—"brought to speak English", as the title-page puts it.

Despite Byrd's essays in the new Italian style, the ordinary musical language used by most English composers of his generation was not in the least Italian, as we can tell from such books as Byrd's own *Psalmes, Sonets & Songs* (1588), issued a few months before Yonge's collection, his *Songs of Sundrie Natures* (1589), or Mundy's *Songs and Psalmes* (1594). The poems found in these collections are ungainly and harsh to the ear, the metres jog-trot, the counterpoint rugged, and the harmony restless. Slowly at first and then more compellingly, the elegance and balance of the Italian style took hold of the English imagination in poetry as in music, and moralizing rhymes gave way to sugared sonnets. The publication of Watson's *Italian Madrigalls Englished* (1590) gave momentum to the new trend in music, but the composers of this collection were Italians to a man. The true English madrigal was created almost single-handed by Thomas Morley (c. 1558-1602?), chiefly through a sequence of music-books published between 1593 and 1597 containing madrigals, canzonets, balletts, and fantasies of his own composition. The sequence was rounded off with a collection of 4-part canzonets by Italian composers, and a masterly treatise including rules for composing in the newer Italian style—Morley's famous *A Plaine and Easie Introduction to Practicall Musicke* (1597). The music in these books ranged from two-part to seven-part writing (the limits maintained by nearly all the English madrigalists), and the books were an instant success. In the short space of four years Morley had successfully grafted on to an English stock almost every shoot of the Italian madrigal: the madrigal proper, the canzonet, the ballett, the pastoral, the wordless fantasia. Classical in their simplicity, smooth-running in their words, fresh in harmony and counterpoint, Morley's madrigalian writings were models for a whole generation of his friends, colleagues and pupils. The astonishing flowering of the English madrigal during the next thirty years was very largely due to the skill, taste, enterprise and discernment of this one remarkable musician.

The life's work of another remarkable musician, the late Dr. Edmund H. Fellowes, has made the riches of this school of English composers known to countless thousands of music-lovers throughout the world. But few madrigals are simple to perform at first sight, and the present book is an attempt to provide what might perhaps be called a plain and easy introduction to practical madrigal-singing, for three high voices. The madrigals and other works it contains have been newly transcribed and edited from the original sources, and they have been arranged in increasing order of difficulty. For each piece I have added a few notes on rehearsal and performance. The collection illustrates the four seasons of the English madrigal's growth and decay: the stern

Elizabethan winter of Byrd; the scented spring of Morley, Holborne and Wilbye; the long Jacobean summer of Weelkes, East, Tomkins, Bateson and Ward; the rich autumn of Hilton and Porter. All save four of the pieces in the collection were originally composed as trios, though I have had to make a few transpositions and slight adaptations of the musical texture, to keep within the normal ranges of present-day amateur voices. I have done my best to keep these changes as few as possible, and I have also tried to make them conform to Elizabethan and Jacobean custom.

Numbers 1, 4, 11 and 23 are not madrigals. I have chosen to begin the collection with Byrd's "Benedictus" to point the fact that madrigals, like sacred music, were based on the rules of imitative counterpoint; and I have included songs by Morley, Johnson and Jones as a reminder of another imported style, the air, which was based largely on French models. Three of these songs occur in Shakespeare's plays. Numbers 15 and 21 show the madrigal in transition towards the songs of Lawes and Purcell.

Madrigals are epigrammatic poems, set as vocal chamber-music; that is to say, they are sung to perfection when there is no more than one voice to a part. Their revival in our own time has shown what enjoyment they can also bring to groups of singers, and all the pieces in this book can sound well when performed by small choirs. The individual voices, like the three vocal parts, should be well balanced among themselves. Whispering the words to the musical rhythms will help with problems of phrasing, stressing, enunciation and meaning. Stressed notes will usually be those that are a little longer or higher than their neighbours. Bar-lines have been put in for convenience, not necessarily to show stress. The original Elizabethan and Jacobean part-books are unbarred, and they contain no dynamics or tempo marks. Each singer was evidently expected to make up his own mind about interpretation, rather than to accept other people's ready-made opinions. High-pitched notes and phrases must not be allowed to cry down the other parts; low notes and phrases should not be too submerged. The words must always be clear, and the tone-colour and dynamics of the music should match the verbal sense as closely as glove fits hand.

In Armada year, when the true English madrigal was still unborn, Byrd wrote "there is not any music of instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered.

Since singing is so good a thing,
I wish all men would learn to sing."

Byrd's most distinguished pupil, Thomas Morley, made the English madrigal, so he is entitled to have the last word about it. In his treatise of 1597 Morley wrote "The best kind of [light music] is termed Madrigal . . . a kind of music made upon songs and sonnets, such as Petrarch and many poets of our time have excelled in . . . As for the music, it is—next unto the Motet—the most artificial, and to men of understanding most delightful . . . You must possess yourself with an amorous humour . . . so that you must in your music be wavering like the wind, sometimes wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate . . . and the more variety you show the better shall you please". These were hints to would-be composers, but they still remain the best of guides for performers of these enchanting works.

THURSTON DART

I Benedictus

WILLIAM BYRD (c 1500)

mf
Be - ne - di - ctus qui ve -
Bless - ed is he — *mf* that com - ve -
mf
Be Bless - ne - di -
Bless ed is he —
mf
Be Bless - ne - di - ctus
Bless ed is he — that

- nit in no - mi - ne Do - mi - ni, Do - mi -
- eth in the name of the Lord, in the name of the
- ctus qui ve - - nit eth in the
- that com - - -
qui com - ve - nit eth in no - mi - ne Do -
com - - - eth in the name of the Lord, -

- ni, in no - mi - ne Do - mi -
Lord, the name of the Lord, the -
no - mi - ne Do - mi -
name of the Lord. -
- mi - ni, in no - mi - ne
the Lord, in the name

2] Though my carriage be but careless

THOMAS WHEELKES (1606)

mf *cresc.*

1. Though my car - riage be but care - less, Though my
 2. No: my wits are not so wild, — But a

mf *cresc.*

1. Though my car - riage be but care - less, Though my
 2. No: my wits are not so wild, — But a

mf *cresc.*

1. Though my car - riage be but care - less, Though my
 2. No: my wits are not so wild, — But a

f

looks be of the stern - est, Yet my pas - sions are com -
 gen - tle soul may yoke me, Nor my heart so hard com -

f

looks be of the stern - est, Yet my pas - sions are com -
 gen - tle soul may yoke me, Nor my heart so hard com -

f

looks be of the stern - est, Yet my pas - sions are com -
 gen - tle soul may yoke me, Nor my heart so hard com -

p

- pare - less, When I love,
 - pild, — But it melts,

p

- pare - less, When I love, when I
 - pild, — But it melts, but it

dim.

- pare less,
 - pild, —

3 Gush forth, my tears

WILLIAM HOLBORNE (1897)

First system of the musical score, consisting of three staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a treble clef and a key signature change from two flats to one flat (B-flat). It features a melody starting on a whole note, followed by eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The lyrics are: "Gush — forth, — forth, — my tears and stay —".

Second system of the musical score, consisting of three staves. The melody continues with eighth and quarter notes. Dynamics include *cresc.* (crescendo) and *f* (forte). The lyrics are: "— the burn - ing, the burn-ing ei - ther of stay the — burn - ing ei - ther Of my poor burn - ing ei - ther Of my poor heart,".

Third system of the musical score, consisting of three staves. The melody concludes with a repeat sign and a first ending bracket. Dynamics include *f* (forte). The lyrics are: "my poor — heart, or her eyes: choose you whe - ther. heart, or her eyes: choose you whe - ther. or her eyes: choose you whe - ther."

4 Full fathom five

ROBERT JOHNSON (1611?)

Full fa-thom five thy fa-ther lies; Of his bones are cor-al

Full fa-thom five thy fa-ther lies; Of his bones are cor-al

Full fa-thom five thy fa-ther lies; Of his bones are cor-al

made: Those are pearls that were his eyes; No-thing of him

made: Those are pearls that were his eyes; No-thing of him

made: Those are — pearls that were his eyes; No-thing of him

that doth fade But doth suf-fer a sea—change in-to some-thing

that doth fade But doth suf-fer a sea—change in-to some-thing

that doth fade But doth suf-fer a sea—change in-to some-thing

5 Lady, those eyes

THOMAS MORLEY (1592)

La - dy, those eyes, those eyes of yours, la - dy those
La - dy, those

mf eyes, those eyes of yours, la - dy, those faireyes, la-dy mine, those eyes that
mf eyes, those eyes of yours, la - dy, those eyes, la-dy mine, of yours that
f La - dy, those eyes, those eyes of yours, those eyes that

p shine so clear - ly, Why do you hide, — why do you
p shine so clear - ly, Why do you hide, why do you
shine so clear - ly,

cresc. hide, why do you hide from me, that bought their beams, that
cresc. hide from — me, hide from me, that bought their beams, that
p Why do you hide from me, that bought their

6 While joyful springtime lasteth

HENRY YOUILL (1608)

f (repeat p)
While joy-ful spring-time last-eth Each thing of plea-sure

f (repeat p)
While joy-ful spring-time last-eth Each thing of plea-sure

f (repeat p)
While joy-ful spring-time last-eth Each thing of plea-sure

tast-eth, And with de-lights a-bound, and with de-lights a -

tast-eth, And with de-lights a-bound, and with de-lights a -

tast-eth, And with de-lights a-bound, and with de-lights a -

pp lightly
- bound. Fa la la la la, fa la la la la la

pp lightly
- bound. Fa la la la la, fa la la la la, fa

pp lightly
- bound. Fa la la la la, Fa la

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

7

Those sweet delightful lilies

THOMAS WHEELKES (1803)

Those sweet de-light-ful li-lies _____ Which

Those sweet de-light-ful _____ li-lies Which na-ture

Those sweet de-light-ful li-lies Which na-ture gave my

na-ture gave my Phyl-lis, _____ which

gave my Phyl-lis, _____ which na-ture

Phyl-lis, my Phyl-lis, which na-ture gave my,

na-ture gave my Phyl-lis, Ah _____ me! _____

gave my Phyl-lis, Ah _____ me! _____

Phyl-lis, Ah me!

A-las! _____ Each hour they make me lan-

A-las! _____ Each hour they make me lan-

A-las! Each hour they make me lan-

8] Though Philomela lost her love

THOMAS MORLEY (1602)

f (repeat p)

Though Phil-o-me-la lost her love, fresh note she war-bleth

f (repeat p)

Though Phil-o-me-la lost her love, fresh note she war-bleth

f (repeat p)

Though Phil-o-me-la lost her love, fresh note she war-bleth

mf

yes a - gain; Fa la la la,

yes a - gain; Fa la la la la, fa la la la

yes a - gain; Fa la la la la, fa la la la

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

9 Go, wailing accents

JOHN WARD (1912)

First system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The lyrics are: "Go, wail - ing ac -".

Second system of the musical score. It consists of three staves. The lyrics are: "- cents, go, To the au - thor of my woe,". The dynamic is mezzo-forte (*mf*).

Third system of the musical score. It consists of three staves. The lyrics are: "to the au - thor of my woe, Say dear, - thor of my woe, Say woe, of my woe, Say". The dynamic is mezzo-forte (*mf*).

10

 Since Bonny-boots was dead

WILLIAM HOLBORNE (1597)

Since Bonny-boots, since Bonny-boots was dead, that so

Since Bonny-boots, since Bonny-boots was dead, —

Since Bonny-boots was

— di - vine — — — ly Could

— that so di - vine — — — ly Could toot and

dead, that so di - vine - ly Could foot and

toot and foot it, could toot and

foot it, could toot and foot it, toot and foot it, O! he

foot it, toot and foot it, O! he did it

foot it, O! he — did it fine - ly! -ly! We ne'er went

did it fine — — — ly! -ly! We ne'er went

fine — — — ly! -ly! We ne'er went

II Where the bee sucks

ROBERT JOHNSON (1611?)

Where the bee sucks there suck I, — In a cow-slip's

Where the bee sucks there suck I, — In a cow-slip's

Where the bee sucks there suck I, — In a cow-slip's

bell I lie; There I couch when owls do cry, On the

bell I lie; There I couch when owls do cry, On the

bell I lie; There I couch when owls do cry, On the

bat's back I do fly, Aft - er sum - mer mer - ri - ly.

bat's back I do fly, Aft - er sum - mer mer - ri - ly.

bat's back I do fly, Aft - er sum - mer mer - ri - ly.

12

 See, mine own sweet jewel

THOMAS MORLEY (1593)

See, see, mine own sweet jewel, mine own sweet jewel - el, mine own sweet jewel - el, mine own sweet jewel - el, mine own sweet jewel - el, what I have, what I have, what I have, what I have for my darling: A ro - bin, ro-bin red-breast and a starling, a ro - bin, ro-bin, ro-bin, little, little ro - bin red-breast and a starling, a

13 The Nightingale

THOMAS BATESON (1804)

The night - in - gale so soon as

The night - in - gale, the night - in - gale

The night - in - gale so soon as

A - pril - bring - eth, so soon as A - pril bring - eth,

so soon as A - pril bring - eth, so

A - pril bring - eth, bring - eth, so soon as

so soon as A - pril bring - eth

soon as A - pril bring - eth *mf* Un - to her

A - pril bring - eth *mf* Un - to her rest - ed

mf Un - to her rest - ed sense a per - fect

rest - ed sense a per - fect wak - ing,

sense a per - fect wak - ing, a per - fect wak - ing.

14 Fly not so fast

JOHN WARD (1612)

f (mf)
 Fly not so fast, so fast, so fast, so
f (mf)
 Fly not so fast, so fast, so fast, so
f (mf)
 Fly not so fast, so

fast, my on - ly joy and jew - el,
 fast, my on - ly joy and jew - el, *mf (p)*
 fast, my on - ly joy and jew - el, Pi -

mf (p)
 Pi - ty at last my tears, pi - ty at last my
mf (p)
 Pi - ty at last my tears, pi - ty at last my tears, O
 - ty at last my tears, at last my tears, O

tears, O be not cru - el. *mf* Fly - el.
 be not cru - el. *mf* Fly not so - el.
 be not cru - el. - el.

15

 If it be love

JOHN HILTON (1627)

First system of the musical score. It consists of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a whole rest, followed by a half note G4, and then a quarter note F#4. The lyrics "If it be love to" are written below the staff. The middle staff continues the melody with a half note E4, a quarter note D4, and a quarter note C4. The lyrics "If it be love to sit and mourn, to sit" are written below. The bottom staff provides a harmonic accompaniment with a half note G3, a quarter note F#3, and a quarter note E3. The lyrics "If it be love to sit and mourn, to" are written below. Dynamic markings include *mf* (mezzo-forte) above the first and third staves.

Second system of the musical score. It consists of three staves. The top staff continues the melody with a half note B3, a quarter note A3, and a quarter note G3. The lyrics "sit and mourn, To grieve and" are written below. The middle staff continues with a half note F#3, a quarter note E3, and a quarter note D3. The lyrics "and mourn, To grieve and" are written below. The bottom staff provides a harmonic accompaniment with a half note C3, a quarter note B2, and a quarter note A2. The lyrics "sit and mourn, To grieve and" are written below. The system concludes with a double bar line.

Third system of the musical score. It consists of three staves. The top staff continues the melody with a half note C4, a quarter note B3, and a quarter note A3. The lyrics "sigh, and be for - - lorn," are written below. The middle staff continues with a half note G3, a quarter note F#3, and a quarter note E3. The lyrics "sigh, and be for - - lorn, to" are written below. The bottom staff provides a harmonic accompaniment with a half note D3, a quarter note C3, and a quarter note B2. The lyrics "sigh, and be for - - lorn, and" are written below. Dynamic markings include *p* (piano) and *mf* (mezzo-forte) above the staves.

16

 See Amaryllis shamed

MICHAEL EAST (1600)

See A-ma-ryl - lis sham - ed, see

See A-ma-ryl - lis sham - ed, see

See A-ma-ryl - lis sham - ed, see

A - ma - ryl - lis, see A-ma-ryl - lis sham -

A - ma-ryl - lis, see A-ma-ryl - lis sham -

A - ma - ryl - lis, see A-ma-ryl - lis sham -

- ed, When Phyl - lis is but nam - ed, when Phyl - lis is but

- ed, When Phyl - lis is but nam - ed, when Phyl - lis is but

- ed, When Phyl - lis is but nam - ed, when Phyl - lis is but

nam - ed, Who

nam - ed, Who though her heart be

nam - ed,

17 This love is but a wanton fit

THOMAS MORLEY (1602)

f (repeat p)

This love is but a wan-ton fit, De - lud - ing ev-'ry

f (repeat p)

This love is but a wan-ton fit, De - lud - ing ev-'ry

f (repeat p)

This love is but a wan-ton fit, De - lud - ing ev-'ry

p (pp)

young-ling's wit! Fa la la la la la, fa la la la la la la la —

p (pp)

young-ling's wit! Fa la la la la la la la la la, fa

p (pp)

young-ling's wit! Fa la la la, fa

f

— la la la la la. The wing - ed boy doth

f

la la la la la. The wing - ed boy doth

f

la la la la. The wing - ed boy doth

18 Sure there is no god of love

THOMAS TOMKINS (1622)

mf sost.

Sure there is no god of love, no god of

mf sost.

Sure there is no god of

mf sost.

Sure there is no god — of love, there is no god of

love, of love, sure there is no god of —

love, of love, sure there is no god — of —

love, sure there is no god of — love, sure —

love, no god of love, sure there

love, sure there is no god of

there is no god, sure there is no

19 Away, thou shalt not love me

JOHN WILBYE (1598)

Brisk

A - way, a - way, a - way; a -

A - way, a - way, a - way; f

A - way, a - way, a -

-way, a-way, a-way; thou shalt not love me, a - way, a-way, a -

a - way, a-way, a - way; thou shalt not love me, a -

-way; thou shalt not love me,

-way; a - way, a - way, a - way; thou

-way, a - way, a - way; a - way, a - way, a -

a - way, a - way, a - way; thou

shalt not love me. So shall my love seem great -

-way; thou shalt not love me.

shalt not love me. So shall my

20

 How merrily we live

MICHAEL EAST (1606)

How mer-ri - ly we live that

How mer-ri - ly we

This system contains the first two staves of the musical score. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It features a melody starting on a whole note, followed by quarter notes. The bottom staff is a bass line that remains mostly silent in this section.

shep - herds be, we live that shep-herds be, how mer-ri - ly we

live that shep - herds be, how mer-ri - ly we

How mer-ri - ly we live that shep-herds be,

This system contains the next two staves. The melody continues with eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The bass line provides a steady accompaniment.

live that shep-herds be, that shep-herds

live that shep-herds be, that shep - herds

how mer-ri - ly we live that shep-herds be, that shep-herds

This system contains the final two staves of the piece. The melody concludes with a series of eighth notes. The bass line features a more active accompaniment with eighth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

21 When first I saw thee

WALTER PORTER (1632)

mf espr.

When first I saw thee, thou didst sweet-ly — play The

mf espr.

When first I saw thee, thou didst sweet-ly — play The

mf espr.

When first I saw thee, thou didst sweet - ly play The

gen - tle — thief, and — stol'st my heart a - way.

gen - tle — thief, and stol'st my heart a - way.

gen - tle — thief, and — stol'st my heart a - way.

p

Rend'r it a - gain, or — else — send me thine

p

Rend'r it a - gain, or — else — send me thine

p

Rend'r it a - gain, or else send me thine

22 Sweet Kate

ROBERT JONES (1609)

1. Sweet Kate Of late Ran a-way and left me dis-
"A - bide!" I cried, "Or I die with thy dis-
1. Sweet Kate Of late Ran a-way and left
"A - bide!" I cried, "Or I die with thy
1. Sweet Kate Of late Ran a-way and
"A - bide!" I cried, "Or I die with
plain - ing: -dain - ing:" 1. "Te-he-he!" quoth she, "Glad-ly would I
"No-ver an - y yet "Died of such a
me plain-ing: 1. "Te-he-he!" quoth she, "Glad-ly would I see
dis - dain-ing" "No-ver an - y yet "Died of such a fit;
left me plain-ing: 1. "Te-he-he!" quoth she, "O glad-ly would I see An - y
thy dis - dain-ing" "No-ver an - y yet "Did die of such a fit; Nei-ther
see fit; An - y man to die with lov - - ing!"
Nei-ther have I fear of prov - - ing."
An - y man to die with lov - - ing!"
Nei-ther have I fear of prov - - ing."
man to die with lov - - ing!"
have I fear of prov - - ing!"

2. Unkind! I find Thy delight is in tormenting:

"Abide!" I cried, "Or I die with thy consenting."

"Te-he-he!" quoth she, "Make no fool of me! Men I know have oaths at pleasure;

But their hopes attain'd, They bewray they feign'd, And their oaths are kept at leisure."

3. Her words, Like swords, Cut my sorry heart in sunder:

Her flouts With doubts Kept my heart's affections under.

"Te-he-he!" quoth she, "What a fool is he Stands in awe of once denying!"

Cause I had enough To become more rough; So I did. O happy trying!

A favourite dialogue, full of wit and conceit. Not too fast, for the words must be crystal-clear.

23 It was a lover and his lass

THOMAS MORLEY (1600)

mf
1. It was a lov-er and his lass, With a hey, with a ho, and a
mf
It was a lov-er and his lass, With a hey—
mf
It was a lov-er and his lass, With a hey non-ny
hey non-ny no, and a hey non-ny non-ny
— ho non-ny no, non-ny non-ny no, With a hey non-ny—
non-ny no, With a hey ho non-ny non-ny
p no, That o'er the green corn-fields did pass, In
p no, That o'er the green corn-fields did pass, that o'er the green fields
p no, That o'er the green fields, the green corn-fields did pass, In
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