

I. In the Merry Month of May

Canzonets to three voices, 1608

Henry Youll

In the mer - ry month of May, the fields are___ decked with
In the mer - ry month of May, the
In the mer - ry

4
flow - ers gay, the fields are decked with flow - ers gay. Fa la la la la
fields are decked___ with flow - ers gay. Fa la
month of May, the fields are decked with flow - ers gay. Fa la la

8
la la la la la la la, fa la la la la la la la la.
la la.
la la.

2. O Lusty May

Forbes Cantus

Anon

O lust - y May with Flo - ra queen, the balm - y

O lust - y May with Flo - ra queen, the balm - y

O lust - y May with Flo - ra queen, the balm - y

O lust - y May with Flo - ra queen, the balm - y

Detailed description: This system contains four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. All staves are in the key of D major (one sharp) and 3/4 time. The lyrics are: 'O lust - y May with Flo - ra queen, the balm - y'. The lyrics are aligned with the notes on each staff.

6

drops from Phoe - bus' sheen; pre - lu - cent beams be -

drops from Phoe - bus' sheen; pre - lu - cent beams be -

drops from Phoe - bus' sheen; pre - lu - cent beams be -

drops from Phoe - bus' sheen; pre - lu - cent beams be -

Detailed description: This system contains four staves of music, continuing from the first system. The lyrics are: 'drops from Phoe - bus' sheen; pre - lu - cent beams be -'. The lyrics are aligned with the notes on each staff.

5. M Edward's May

Richard Edwardes in A Paradise of Dainty Devices, 1578

Anon

When May is in his prime, then may each heart re -
May makes the cheer - ful hue, May breeds and brings new
All ye that live on earth, and have your May at

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. It contains the lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The fifth staff is a bass line in bass clef.

4
joice, When May be - decks each branch with green, each
blood, May march - eth through - out ev - 'ry limb, May
will, re - joice in May, as I do now, and

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. It contains the lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The fifth staff is a bass line in bass clef.

6. Now is the Gentle Season

Madrigals for 4 Voices, 1594

Thomas Morley

Now is the gen - tle sea - son fresh - ly flow'r - ing, to
Now is the gen - tle sea - son fresh - ly flow'r - ing, to sing and
Now is the gen - tle sea - son fresh - ly flow'r - ing,
Now is the gen - tle sea - son fresh - ly flow'r - ing,

8

sing and play and dance while May en - dur - eth, while May en -
play and dance while May en - dur - eth, while May en - dur - eth, to
to sing and play and dance while May, while
to

7. In the Pleasant Month of May

Pills to Purge Melancholy

John Barrett

In the plea-sant month of May, when the mer-ry mer-ry birds be - gan to sing, and the

The first system of music is in G major and 4/4 time. It consists of a vocal line and a bass line. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The bass line starts with a whole rest, followed by quarter notes G2, A2, B2, and a dotted half note G2.

5
blos-soms fresh and gay; ush er'd in the wel- come Spring, when the

The second system of music continues the melody. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The bass line begins with a whole note G2, followed by quarter notes A2, B2, and a dotted half note G2.

9
long cold Win - ter's gone, and the bright en - tran-cing moon, in the eve-ning sweet-ly

The third system of music continues the melody. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The bass line begins with a whole note G2, followed by quarter notes A2, B2, and a dotted half note G2.

14
shone, when the bon-ny men and maids tript it on the grass; at a jol - ly count-ry

The fourth system of music continues the melody. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The bass line begins with a whole note G2, followed by quarter notes A2, B2, and a dotted half note G2.

18
fair, when the nymphs in their best ap - pear; we re -

The fifth system of music continues the melody. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The bass line begins with a whole note G2, followed by quarter notes A2, B2, and a dotted half note G2.

8. A Pleasant New Song Called the Carman's Whistle

to the tune of "Neighbour Robert"

ms Rawlinson poet 185

William Byrd
arr. Tamsin Lewis

In a plea-sant morn - ing in the mer - ry month of May, a -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves contain four measures of music.

5
mong the fruit - ful mea - dows, a young man took his way, and

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves contain four measures of music.

9
ga - zing round a - bout him what plea-sures he could see, he

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves contain four measures of music.

13. A Pleasant Country Maying Song

To the tune of The Pope's Machina

Pepys Ballads, c1625

Anon
arr. Tamsin Lewis

In this mer - ry May - ing time, now comes in the Sum - mer prime.

5

Coun - try dam - sels fresh and gay, — walk a - broad to ga - ther May. —

9

In an eve - ning make a match, in a morn - ing bows to catch:

16. The Dairy-Maid's Mirth and Pastime on May-Day

Young men they, with damsels play, and many sonnets sing,
 Their joys complete, with music sweet, to welcome in the SPRING.

Tune of "Over Hills and High Mountains"



Pepys Ballads, c1671

Anon
 arr. Tamsin Lewis

Now the sea - son of Win - ter doth his pow - er re - sign, aye and
 Then the lads and the las - ses as I well may re - port, in their

5
 Flo - ra doth en - ter in her glo - ry and prime, to a -
 plea - sures sur - pas - ses the gay la - dies at Court; though in -

9
 dorn the fair__ bo - wers in her gau - dy ar - ray, with her
 deed they are__ stran - gers to rich jew - els and rings, in the

19. May Galliard

Cambridge University Library Dd.5.78.3

Edward Collard
arr. Tamsin Lewis

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef (marked with an '8'), 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 treble clef and a key signature of two flats. The first staff contains a melody of eighth and quarter notes. The second staff provides a harmonic accompaniment with quarter and eighth notes. The third staff continues the accompaniment with quarter and eighth notes.

The second system of music begins with a measure rest labeled '5' above the first staff. It continues with three staves in the same clefs and key signature as the first system. The melody in the first staff features a sequence of eighth notes followed by a quarter note and a dotted quarter note. The accompaniment in the second and third staves continues with rhythmic patterns of quarter and eighth notes.

The third system of music begins with a measure rest labeled '9' above the first staff. It continues with three staves in the same clefs and key signature. The melody in the first staff starts with a repeat sign and consists of eighth and quarter notes. The accompaniment in the second and third staves continues with rhythmic patterns of quarter and eighth notes.

20. In the Merry Month of May

The First Part

Nicholas Breton

Michael East

In the mer - ry mer-ry mer-ry month of May, in a morn by break of day,
In the mer - ry mer-ry mer-ry month of May, in a morn by break of day,
In the mer - ry mer-ry mer-ry month of May, in a morn by break of day,

6

forth I walk-ed by the wood - side, forth I walk-ed, forth I
forth I walk-ed, forth I walk-ed by the wood-side, forth I
8
forth I walk-ed, by the wood - side, forth I walk-ed,

11

walk-ed by the wood-side, the wood-side where-as May was in his pride, there I
walk-ed by _____ the wood - side where-as May was in his pride, there I
8
by the wood - side where-as May was in his pride, there I

21. Corydon Would Kiss her Then

The Second Part

Nicholas Breton

Michael East

Co - ry - don would kiss her then, Co-ry-don would kiss her then, she said

Co - ry don would kiss her then, Co - ry don would kiss her then, she said

Co - ry-don would kiss her then, she said

This system contains three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Co - ry - don would kiss her then, Co-ry-don would kiss her then, she said". The second staff begins with a treble clef and the lyrics: "Co - ry don would kiss her then, Co - ry don would kiss her then, she said". The third staff begins with a bass clef and the lyrics: "Co - ry-don would kiss her then, she said".

6
maids must kiss no men, till they did, till they did for good, till they

maids must kiss no men till they did, till they did till they

8
maids must kiss no men _____ till they did for

This system contains three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "6 maids must kiss no men, till they did, till they did for good, till they". The second staff begins with a treble clef and the lyrics: "maids must kiss no men till they did, till they did till they". The third staff begins with a bass clef and the lyrics: "8 maids must kiss no men _____ till they did for".

10
did for good and all: then she made the shep-herd call all the heavens,

did for good and all: then she made the shep-herd call all the heavens, all the

8
good and all: then she made the shep-herds call all the

This system contains three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "10 did for good and all: then she made the shep-herd call all the heavens,". The second staff begins with a treble clef and the lyrics: "did for good and all: then she made the shep-herd call all the heavens, all the". The third staff begins with a bass clef and the lyrics: "8 good and all: then she made the shep-herds call all the".

23. In the Merry Month of May

Nicholas Breton

Benjamin Rogers

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a second staff (likely a second voice or instrument), a third staff (likely a third voice or instrument), and a bass staff. All staves are in 4/4 time with a key signature of one sharp (F#). The lyrics are: "In the mer - ry month of May, in a morn by break of day,".

In the mer - ry month of May, in a morn by break of day,

In the mer - ry month of May, in a morn by break of day,

In the mer - ry month of May, in a morn by break of day,

5

The second system of the musical score consists of four staves, continuing from the first system. The lyrics are: "forth I walk'd the woods so wide, when as May was in her pride;".

forth I walk'd the woods so wide, when as May was in her pride;

forth I walk'd the woods so wide, when as May was in her pride;

forth I walk'd the woods so wide, when as May was in her pride;

24. Good Morrow, Fair Ladies of the May

Canzonets to Three Voices, 1593

Thomas Morley

Good mor - row, fair la-dies of the May, where is my cru -
Good mor - row, fair la-dies of the May, where is my sweet
Good mor - row, fair

6

el? Where is my sweet cru - el?
cru - el? Where is my sweet cru - el? Good mor - row, fair
la-dies of the May, where is my cru - el? Good

10

Good mor - row, fair la-dies of the May, where is my sweet cru -
la-dies of the May, fair la - dies, say where is my sweet cru -
mor - row, fair la-dies of the May, say where is my sweet cru -

25. By A Fountain

The Third and Last Booke of Songs or Aires, 1603

John Dowland

By a foun - tain where I lay, all bless - ed be that
 By the glimm'r-ing of the sun, O ne - ver be her

By a foun - tain where I lay, all bless - ed be
 By the glimm'r-ing of the sun, O ne - ver be

By a foun - tain where I lay, all bless - ed be, bless
 By the glimm'r - ing of the sun, O ne - ver be, ne -

By _____ a fount - ain where I lay, all bless - ed
 By _____ the glimm'r-ing of the sun, O ne - ver

5

_____ bless - ed day, When I might see a - lone my true love's fair-est
 _____ shin - ing done,

_____ that bless - ed day, When I might see a - lone my true love's fair-est
 _____ her shin - ing done,

_____ - ed be that bless-ed day, When I might see a - lone my true love's fair-est
 _____ - ver be her shin-ing done,

be that bless-ed day, When I might see a - lone my true love's fair-est
 be her shin-ing done,

27. About the Maypole

Balletts to Five Voyces, 1595

Thomas Morley

A - bout the may-pole new, with glee and mer - ri - ment, with glee and
 The shep herds and the nymphs them round en - clo - sed had, them round en -

A - bout the may-pole new, with glee and mer - ri - ment, with glee and
 The shep herds and the nymphs them round en - clo - sed had, them round en -

A - bout the may-pole new, with glee and mer - ri - ment, with glee and
 The shep herds and the nymphs them round en - clo - sed had, them round en -

A - bout the may-pole new, with glee and mer - ri - ment, with glee and
 The shep herds and the nymphs them round en - clo - sed had, them round en -

A - bout the may-pole new, with glee and mer - ri - ment, with glee and
 The shep herds and the nymphs them round en - clo - sed had, them round en -

5

mer - ri - ment, while as the bag pipe toot - ed it, Thir - sis and Clo - ris,
 clo - sed had, won-d'ring with what fa - ci - li - ty a - bout they turn'd them,

mer - ri - ment, while as the bag pipe toot - ed it, Thir - sis and Clo - ris,
 clo - sed had, won-d'ring with what fa - ci - li - ty a - bout they turn'd them,

mer - ri - ment, while as the bag pipe toot - ed it, Thir - sis and Clo - ris,
 clo - sed had, won-d'ring with what fa - ci - li - ty a - bout they turn'd them,

mer - ri - ment, while as the bag pipe toot - ed it, Thir - sis and Clo - ris,
 clo - sed had, won-d'ring with what fa - ci - li - ty a - bout they turn'd them,

mer - ri - ment, while as the bag pipe toot - ed it, Thir - sis and Clo - ris,
 clo - sed had, won-d'ring with what fa - ci - li - ty a - bout the turn'd them,

28. The Jovial May-pole Dancers

Or the Merry Morris
Tune is "Top and Top Gallant"



Crawford Ballads, c1671

Anon

Row-land and Ro ger_ with Brid-get and_ Ma - ry, Wil-liam and Ro-bert with

7
Su-san and_ Sarah: and round round the May-pole they dance and_ skip it the bag-pipes they

14
roar_ and_ the_ young sters they trip it, and round round the_ May-pole they

29. Come, Merry Lads, Let Us Away

Canzonets to Three Voices, 1608

Henry Youll

Come, mer-ry lads, let us a-way, let us a - way, for Phyl - li - da our

Come, mer-ry lads, let us a-way, let us a - way, for Phyl - li - da our

Come, mer-ry lads, let us a - way, let us a - way, for Phyl - li - da our

7

shep - herds' queen, fa la la la la, fa la la la la, fa la la la la la la la

shep - herds' queen, fa la la la la la, fa la la fa la la, fa la la la la la

shep - herds' queen, fa la la la la la la fa la la la la la la

12

la, a - bout the may-pole there doth stay, there doth stay, with

la, a - bout the may - pole there doth stay, there doth stay,

la, a - bout the may - pole there doth stay, doth stay, with

30. The Maypole Dance at Gray's Inn

BM Add 10444

Anon

Measures 1-4 of the piece. The music is in G major (one sharp) and 4/4 time. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4.

5

Measures 5-8. The melody continues with eighth notes D5, E5, F5, and a dotted quarter note E5. The bass line continues with quarter notes D4, E4, F4, and G4.

9

Measures 9-12. The melody has a repeat sign at the end of measure 12. The bass line also has a repeat sign. The time signature changes to 3/4 at the end of measure 12.

13

Measures 13-20. The time signature is 3/4. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and a dotted quarter note C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4.

21

Measures 21-24. The time signature is 4/4. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and a dotted quarter note C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4.

31. May-Day Country Mirth

Or

The Young Lads and Lasses Innocent Recreation
Which is to be priz'd before Courtly Pomp and Pastime



Roxburghe Ballads, c1690

Anon
arr. Tamsin Lewis

5

Joan to the May-pole a - way let's_ run, the time is swift, and_ will_ be_ gone,

9

there go the las - ses a - way to the Green_ where their beau - ties_ may_ be_ seen;

13

Nan, Noll, Kate and Moll, brave las-ses have brave lads to at-tend-them,

32. A Pastoral Song Upon A Ground

The Theater of Music, 1685-6

William Gregory

Come, come a - way, let to the May - pole go, and see what lads and las - ses there

The first system of music consists of a treble and bass staff. The treble staff has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a simple accompaniment with quarter notes G2, Bb2, and C3.

7
may dan - cing_ be; Tom pro-mis'd to meet me there with pret - ty Mol - ly, Ralph with

The second system starts at measure 7. The treble staff continues the melody with quarter notes D5, Eb5, and F5. The bass staff continues with quarter notes G2, Bb2, and C3.

13
Bess, John with Joan, to_ be_ ve - ry, ve - ry jol - ly; and ma - ny more such pret -

The third system starts at measure 13. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff continues with quarter notes G2, Bb2, and C3.

19
ty harm-less swains, that take de - light, take_ de-light to trace the plains: Then a -

The fourth system starts at measure 19. The treble staff continues with a melody of quarter and eighth notes. The bass staff continues with quarter notes G2, Bb2, and C3.

25
way, then a - way let's go_ to the place nam'd, for shame still at-tends sloth, and

The fifth system starts at measure 25. The treble staff concludes the melody with a series of quarter notes. The bass staff continues with quarter notes G2, Bb2, and C3.

33. Strike it up, Tabor

Ayeres or Phantasticke Spirites, 1608

Thomas Weelkes

Strike it up, ta - bor, and
Lust - y Dick Hop - kin, lay

Strike it up, ta - bor, and grant us a
Lust - y Dick Hop - kin, lay on with thy

Strike it up ta - bor and grant us a
Lust - y Dick Hop - kin, lay on with thy

4

grant on us a fa - vour, thou shalt be well
on with thy nap - kin, the stit - ching cost

fa - vour, thou shalt be well paid, well paid
nap - kin, the stit - ing cost me, cost me

fa - vour, thou shalt be well paid
nap - kin, the stit - ching cost me

7

paid for thy la - bour. I mean to spend my
me but a dod - kin. The Mor - ris were half

for but thy la - bour. I mean to spend my
but a dod - kin. The Mor - ris were half

for thy la - bour.
but a dod - kin.

34. Since Robin Hood

Ayres or Phantasticke Spirites, 1608

Thomas Weelkes

Since Rob-in Hood, Maid Ma-ri - an, and Lit-tle John are gone - a, the

Since Rob-in Hood, Maid Ma-ri - an, and Lit - tle John are_ gone - a, the

Since Rob in Hood, Maid Ma-ri - an and_ Lit-tle John are gone a, the

Detailed description: This system contains three staves of music in 4/4 time with a key signature of one flat (B-flat). The lyrics are: 'Since Rob-in Hood, Maid Ma-ri - an, and Lit-tle John are gone - a, the'.

5

hob-by horse was_ quite for- got, when Kempe did dance a - lone a,

hob-by horse was quite for- got, when Kempe did dance a - lone a,

hob-by horse was quite for - got, when Kempe did dance a - lone a,

Detailed description: This system contains three staves of music in 3/4 time with a key signature of one flat. The lyrics are: 'hob-by horse was_ quite for- got, when Kempe did dance a - lone a,'.

9

he did la - bour af - ter the ta - bor

he did la - bour af - ter the ta - bor

he did la - bour af - ter the ta - bor_

Detailed description: This system contains three staves of music in 3/4 time with a key signature of one flat. The lyrics are: 'he did la - bour af - ter the ta - bor'.