

# I. French Chanson

## Amours, partez, je vous donne la chasse

Pierre Attaignant (1529)  
Transposed up a tone.

Claudin de Sermisy  
(1490-1562)

A - mours par - tez, ie vous don - ne la chas - -

A - mours par - tez, ie vous don - ne la chas - -

A - mours part - tez, je vous don - ne la chas -

A - mours par - tez, je vous don - ne la

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- - - se, non pas pour mal que m'a - vez

- - - se, non pas pour mal que m'a - vez vous pro -

- - - se, non pas pour mal que m'a - vez

chas - - - se, non pas pour mal que m'a - vez pro -

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vous pro - - - cu - ré, mais faux sem -

- - - cu - ré, mais faux sem -

vous pro - - - cu - ré, mais faux sem -

- - - cu - ré, mais faux sem - blant

# 2. Ronde

Mille ducas en vostre bource

Tielman Susato  
(1510/15-1570)

Danserye (1551)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music is marked with a dynamic of *f(mp)* in all four staves. The piece begins with a repeat sign. The melody in the top staff features eighth and quarter notes, with a key signature change to two flats (B-flat and E-flat) in the third measure.

The second system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music is marked with a dynamic of *mp* in the first two measures and *mf* in the last two measures. The piece begins with a repeat sign. The melody in the top staff features eighth and quarter notes.

The third system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music is marked with a dynamic of *mp* in the first two measures, *mf* in the third measure, and *f* in the last two measures. The piece begins with a repeat sign. The melody in the top staff features eighth and quarter notes, with a key signature change to three flats (B-flat, E-flat, and A-flat) in the fourth measure.

# 3. Remember O thou Man

Melismata 1631

Thomas Ravenscroft  
(1588-1635)

Re - mem - ber O thou man, O thou man, O thou man, Re - mem - ber  
*mp* *mf*

Re - mem - ber O thou man, O thou man, O thou man, Re - mem - ber  
*mp* *mf*

Re - mem - ber O thou man, O thou man, O thou man, Re - mem - ber  
*mp* *mf*

Remember man, O thou man, O thou man, Remember  
*mp* *mf*

O thou man, thy time is spent, Re - mem - ber O thou man,  
*f*

O thou man, thy time is spent, Re - mem - ber O thou man,  
*f*

O thou man, thy time is spent, Re - mem - ber O thou man,  
*f*

man, thy time is spent, Remember thou  
*f*

how thou art dead and gone, and I did what I can, there-fore re - pent  
*mf* *f*

how thou art dead and gone, and I did what I can, there-fore re - pent.  
*mf* *f*

how thou art dead and gone, and I did what I can, there-fore re - pent.  
*mf* *f*

*mf* art dead, and I did what I can, there-fore re - pent.  
*f*

# 4. La Bounette

British Museum, Ms. Add, 30513

Mulliner Book  
c. 1560, No. 13  
arr. J. Robertson-Wade

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: Treble, two Alto, and Bass. The dynamic marking is *f(mp)*. A 'V' symbol is placed above the first measure of each staff. The music consists of quarter and eighth notes, with some rests. The first staff has a fermata over the final two measures.

Musical score for measures 5-8. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: Treble, two Alto, and Bass. The dynamic marking is *f(mp)*. A 'V' symbol is placed above the first measure of each staff. The music consists of quarter and eighth notes, with some rests. The first staff has a fermata over the final two measures.

Musical score for measures 9-12. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: Treble, two Alto, and Bass. The dynamic marking is *f* for the first two measures and *mp* for the last two. A 'V' symbol is placed above the first measure of each staff. The music consists of quarter and eighth notes, with some rests. The first staff has a fermata over the final two measures.

# 5. French Chanson

## Je ne fus jamais si aise

Pierre Attaignant 1529  
Transposed up a tone

Pierre Certon  
(1510-1572)

Je ne fus ja - mais si ai - se

Je - ne fus ja - mais si ai - se

Que j'ai esté de - puis trois jours:

Que j'ai esté de - puis trois jours:

J'ai eu ma - mie à mon ai - se. Qui m'a fait un grand se - cours. Et

J'ai ou m'a - mie à mon ai - se. Qui m'a fait un grand se - cours. Et mon

J'ai eu m'a - mie à mon ai - se. Qui m'a fait un grand se - cours.

J'ai eu m'a - mie à mon ai - se Qui m'a fait un grand se - cours.

mon a mi, que mon a - mi, et mon a - mi, que j'es - tois ai - se,

a - mi, et mon a - mi que j'es tois ai - se, et

Et mon a - mi et mon a - mi, que j'es tois ai - se, a - mi, qu

Et mon a - mi, et mon a - mi, que j'es tois ai - se, et mon a - mi, que j'es -

# 6. Mille regretz

Tielman Susato  
(c. 1510-c. 1570)

Danserye (1551)

Mil - le re - - - gretz de vous a -  
Mil - le re - - - gretz de vous a -  
Mil - le re - - - gretz de  
Mil - le re - - - gretz de vous

- ban - don - ner et des - long -  
- ban - don - ner et des - long -  
vous a - ban - don - ner et des - long -  
a - ban - don - - - ner et des - long -

- er vo - stre fa - che a - mou - reu - se, J'ay si grand  
- er vo - stre fa - che a - mou - reu - se, J'ay si grand dueil  
- er vo - stre fa - che a - mou - reu - se, J'ay si grand  
- er vo - stre fa - che a - mou - reu - se, J'ay si grand

# 7. French Chanson

## Quand le berger veid la bergère

Guillaume Costeley  
(1530-1606)

Musique de Guillaume Costeley 1570

Quand le ber - ger quand le ber - ger veid la ber -  
 ger quand le ber ger veid la ber  
 ger veid la ber - gè - re, quand le ber - ger veid la ber  
 ger veid la ber - gè - re, quand le ber - ger veid la ber -

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gè - re, Des - sus, des - sus, des - sus, des - sus la ver - du re à loy -  
 gè - re, Des - sus, des - sus, des - sus, des - sus la ver - du - re à loy - sir,  
 gè - re, Des - sus, des - sus, des - sus, des - sus la ver - du - re à loy -  
 gè - re, Des - sus, des - sus, des - sus, des - sus la ver - du - re à loy -

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sir, Il vint d'u - ne cour - se lé - gè - re, il vint d'u - ne cour - se - lé gè -  
 Il vint d'u - ne cour - se lé - gè - re, il vint d'u - ne cour - se - lé - gè -  
 sir, Il vint d'u - ne cour - se lé - gè - re, il vint d'u - ne cour - se - lé - gè -  
 sir, Il vint d'u - ne cour - se lé - gè - re, il vint d'u - ne cour - se - lé - gè -

# 8. Spagnoletta

Michael Praetorius (1571-1621)  
arr. J. Robertson-Wade

Terpsichore 1612

Musical score for measures 1-4. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The dynamics are marked *mf(mp)* for measures 1-3 and *mf* for measure 4. A *V* (Vibrato) marking is present above the first measure of each staff. The piece concludes with a double bar line and repeat dots.

Musical score for measures 5-8. The score continues with the same four staves. The dynamics are marked *mf* for measures 5-7 and *mf* for measure 8. A *V* marking is present above the first measure of each staff. A sharp sign ( $\sharp$ ) appears above the notes in measure 8. The piece concludes with a double bar line and repeat dots.

Musical score for measures 9-12. The score continues with the same four staves. The dynamics are marked *p* (piano) for measures 9-12. A *V* marking is present above the first measure of each staff. A sharp sign ( $\sharp$ ) appears above the notes in measure 10. The piece concludes with a double bar line and repeat dots.