

Gabriel Jackson

# Warldis Vanitie: Ane Mirrour for Marie Stuart

for eight solo voices (SSAATTBB)

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WARLDIS VANITIE: ANE MIRROUR FOR MARIE STUART was commissioned by Cappella Nova with funds provided by the Scottish Arts Council and was first performed by Cappella Nova, directed by Alan Tavener, at St Andrew's in the Square, Glasgow, on February 8th 2002

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Duration: 19 minutes

## 1. Off the Quenis arryvale in Scotland

Excellant princes, potent and preclair,  
Prudent, peirleß in bontie and bewtie;  
Maist nobill quene of blude vnder the air,  
With all my hairt and micht I wylcum the  
Hame to thy native peple and cuntre,  
Beseikand god to gif the grace to haue  
Off thy liegis the hartis faythfullie  
And thame in luif and favour to ressave.

preclair = *distinguished, noble*

micht = *might*

gif = *give*

liegis = *subjects*

luif = *love*; ressave = *receive*

Now sen thow art arryvit in this land,  
Our native princes and Illustir quene,  
I traist to god this regioun sall stand  
Ane auld fre realme as it lang tyme hes bein;  
Quhairin richt sone thair sall be hard and sein  
Grit Ioy, Iustice, gude peax and policie,  
All cair and cummar banist quyt and clein,  
And Ilk man leif in gude tranquillitie.

sen = *since*

Illustir = *illustrious*

quhairin = *wherein*; sone = *soon*; hard = *heard*

cummar = *trouble*; quyt and clein = *completely*

Ilk = *each*

And gif thy hieneß plesit for to marie,  
That thow haue hap I pray the trinitie,  
To cheis and tak ane husband without tarie,  
To thy honour and our vtilitie;  
Quha will and may mantein our libertie,  
Repleit of wisdom and of godlineß,  
Nobill and full of constance and lautie,  
With gude successioun to our quyetneß.

gif = *if*

hap = *luck*

cheis = *choose*

quha = *who*

lautie = *loyalty*

Quhilk gif youw do I houpe that thow sall ring  
Lang in this land in grit felicitie;  
Will thow pleiß god he will the send all thing  
Is neidfull to mantene thy royaltie;  
Quha gif the grace to gyde sa prudentlie  
That I may heir thy peple with hie voce  
And Ioyfull hartis cry continewlie:  
Viua marie trenobill royne de escois.

quhilk = *which*; youw = *you*; ring = *reign*

sa = *so*

voce = *voice*

royne de escois = *queen of Scotland*

Sir Richard Maitland (1496-1586)

## 2. Gife langour makis men licht

Gife langour makis men licht  
*headed*

Or dolour thame decoir,  
In Erth thair is no wicht  
May me compair in gloir.  
Gif cairfull thoftis restoir  
My havy hairt frome sorrow,  
I am for evirmoir  
In Ioy both evin and morrow

Gif pleßour be to pance  
I playnt me nocht opprest;  
Or absence nicht awance,  
My hairt is haill possest.  
Gif want of quiet rest  
Frome Cairis nicht me convoy,  
My mind is nocht mollest  
Bot evirmoir in Ioy.

The turtour for hir maik  
Mair dule may nocht Indure;  
Nor I do for hir saik,  
Evin hir quha hes in cure  
My hart quhilk salbe sure,  
And service to the deid  
Vnto that lady pure,  
The well of womanheid.

langour = *yearning, longing*; licht = *light-*

thame decoir = *adorns them*

no wicht = *no-one*

cairfull = *care-worn*; thoftis = *thought*

evin = *evening*

pance = *muse*

playnt = *complain*

awance = *advance*

haill = *wholly*

Cairis = *cares*; me convoy = *relieve me*

mollest = *upset*

turtour = *turtle dove*; maik = *mate*

dule = *pain*

evin = *even*; hes in cure = *has in keeping*

salbe = *shall be*

to the deid = *until death*

King Henry Stuart (Lord Darnley) (1546-1567)

### 3. The Lamentatioun of Lady Scotland

I grant I had ane Douchter was ane Quene,  
Baith gude and fair, gentill and liberall,  
Dotit with vertewis and wit naturall;  
Prignant in spreit, in all thingis honourabill,  
Lusty, gude; lyke to all men favourabill;  
Schamefull to evill; baith honest, meik and law.  
Their vertewis all scho had, quhyls scho stude aw  
*awe*

Of God eterne as of hir governour,  
And quhen scho did regaird hir hie honour.  
Bot, at the last, throw filthie speiche and counsell,  
That scho did heir of sum curst Kittie unsell,  
Fra scho gaif eir to sic vyle bawderie,  
God, schame and honour, scho foryet all thre.

It wer to lang the vices to reheirse,  
Quhairin from thyne scho did hir self exerce:  
The heirar wald thame think maist insolent,  
Bot I thame leif becaus thay ar recent:  
For quhilks scho was thocht unworthy to ring,  
And crown to bruik or ony royall thing:  
Sa, all my children, with hir awin consent,  
Deposit hir in opin parliament.  
Than wald scho, that thay suld hir awin sone crowne,  
Quhilk thing thay did sa syce up and sink downe.  
God save his grace, for quhy the same is he  
In me that hes the trew authoritie.

grant = *admit*; Quene = *i.e. Mary*

dotit = *endowed*

prignant in spreit = *full of spirit*

lyke = *equally*

schamefull to = *full of shame at*; law = *modest*

quhyls = *while*; scho stude aw = *she stood in*

quhen = *so long as*; regaird = *pay attention to*

kittie unsell = *wicked monster (Catherine de Medicis?)*; sic = *such*; fra = *once*

foryet = *forgot, renounced*

to lang = *too lengthy*; reheirse = *recite*

thyne = *then on*; hir self exerce = *give herself to*

insolent = *arrogant, immodest*

leif = *pass over*; recent = *i.e. well known*

quhilks = *which*; ring = *reign*

bruik = *enjoy*

awin = *own*

suld = *should*; awin sone = *i.e. James VI*

syce up = *size up, seal*; sink downe = *stanp*

attrib. Robert Sempill (c.1530- c.1595)

#### 4. Fotheringhay

Que suis-je hélas? Et de quoi sert ma vie?  
Je ne suis fors qu'un corps privé de coeur,  
Une ombre vaine, un objet de malheur  
Qui n'a plus rien que de mourir en vie.  
Plus ne me porter, O ennemis, d'envie  
A qui n'a plus l'esprit à la grandeur.  
J'ai consommé d'excessive douleur  
Votre ire en bref de voir assouvie.  
Et vous, amis qui m'avez tenue chère,  
Souvenez-vous que sans coeur et sans santé  
Je ne saurais aucune bonne oeuvre faire,  
Souhaitez donc fin de calamité  
Et que, ici-bas étant assez punie,  
J'aie ma part en la joie infinie.

*Alas what am I? What use has my life?  
I am but a body whose heart's torn away,  
A vain shadow, an object of misery  
Who has nothing left but death-in-life.  
O my enemies, set your envy all aside;  
I've no more eagerness for high domain;  
I've borne too long the burden of my pain  
To see your anger swiftly satisfied.  
And you, my friends who have loved me so true,  
Remember, lacking health and heart and peace,  
There is nothing worthwhile that I can do;  
Ask only that my misery should cease  
And that, being punished in a world like this,  
I have my portion in eternal bliss*

Queen Mary Stuart (1542-1587)

(English translation by Robin Bell, from *Bittersweet within my Heart: The Poems of Mary, Queen of Scots* used by permission of the author)

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## 5. Musing greitlie in my mynde

Musing greitlie in my mynde  
The folie that is in mankynde,  
Quhilk is sa brukill and sa blind—  
And downe sall cum, downe ay, downe ay.

brukill = *brittle, frail*

And all this warld to weild thow had,  
Thy body perfit and properlie maid,  
Yit man, as floure, thow sall faid—  
And downe thow sall cum, downe ay.

weild = *wield*  
perfit = *perfect*  
Yit = *yet*

Thocht thow war man never sa thrall,  
Remember yit, that die thow sall,  
Quha hiest clymmis, gettis greitest fall—  
And downe sall cum, downe ay, downe ay.

thocht = *though*  
yit = *it*  
hiest clymmis = *highest climbs*

Thair is na king nor empreour,  
Duke nor lord of greit valure,  
Bot he sall faid as lely floure—  
And downe sall cum, downe ay, downe ay.

valure = *worth*  
lely = *lily*; floure = *flower*

Quhair is Adam and Eve his wyfe,  
And Hercules with his gret stryfe,  
And Matusalem, with his lang lyfe?  
They all ar cum downe ay, downe ay.

quhair = *where*  
Matusalem = *Methuselah*

John Wedderburn (c.1500-1556)  
(from *Ane Compendious buik of godlie Psalmes*)

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## COMPOSER'S NOTE

The texts for *WARLDIS VANITIE: ANE MIRROUR FOR MARIE STUART* were selected, edited and adapted by Dr. James Reid-Baxter who also furnished me with innumerable points of illumination about the poems and their background and even devised the title! I am enormously grateful to Jamie for sharing his exhaustive knowledge of the available literature about Mary Stuart, for his guidance about the meanings of words and their correct pronunciation (without which I wouldn't have known where to begin), for his irrepressible enthusiasm for the project and for his endless patience with my, no doubt maddening, ignorance.

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# Warldis Vanitie: Ane Mirroure for Marie Stuart

Gabriel Jackson

## 1. OFF THE QUENIS ARRIVAL IN SCOTLAND

Stately (but not too slow) (q = c.84)

Ex - cel-lant prin-ces, po - tent and pre - clair, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

Ex - cel-lant prin-ces, po - tent and pre - clair, Pru - dent, peer

*f* *f* *f* *f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3 3 3 3 3 3 3 3

7

S. 1 *f*  
 - leß in bon - tie Maist no-bill quene of blude un -

S. 2 *mf* *f*  
 - leß in bon - tie and bew - tie, — Maist no-bill quene of blude un -

A. 1 *mf* *f*  
 - leß in bon - tie and bew - tie, — Maist no-bill quene of blude un -

A. 2 *mf* *f*  
 - leß in bon - tie and bew - tie, — Maist no-bill quene of blude un -

T. 1 *mf* *f*  
 - leß in bon - tie and bew - tie, — Maist no-bill quene of blude un -

T. 2 *mf* *f*  
 - leß in bon - tie and bew - tie, — Maist no-bill quene of blude un -

B. 1 *mf* *f*  
 - leß in bon - tie and bew - tie, — Maist no-bill quene of blude un -

B. 2 *f*  
 - leß in bon - tie Maist no-bill quene of blude un -

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14

S. 1  
 der the air, With all my hairt and nicht I wyl - cum the Hame to thy  
*mp* *mf* *f* *più f*

S. 2  
 der the air, my hairt and nicht Hame to thy  
*mf* *f* *più f*

A. 1  
 der the air, With all my hairt and nicht I wyl - cum the Hame to thy  
*mp* *mf* *f* *più f*

A. 2  
 der the air, With all my hairt and nicht I wyl - cum the Hame to thy  
*mp* *mf* *f* *più f*

T. 1  
 der the air, With all my hairt and nicht Hame to thy  
*mp* *mf* *f* *più f*

T. 2  
 der the air, my hairt and nicht I wyl - cum the Hame to thy  
*mf* *f* *più f*

B. 1  
 der the air, With all my hairt and nicht I wyl - cum the Hame to thy  
*mp* *mf* *f* *più f*

B. 2  
 der the air, With all my hairt and nicht I wyl - cum the Hame to thy  
*mp* *mf* *f* *più f*

21

S. 1  
na - tive pe - ple and cun - trie, —

S. 2  
na - tive pe - ple and cun - trie, — *mp* Be - sei - kand god to gif — the —

A. 1  
na - tive pe - ple and cun - trie, —

A. 2  
na - tive pe - ple and cun - trie, — *mp* Be - sei - kand god to gif — the —

T. 1  
na - tive pe - ple and cun - trie, —

T. 2  
na - tive pe - ple and cun - trie, — *mp* Be - sei - kand god to gif — the —

B. 1  
na - tive pe - ple and cun - trie, — *mp* Be - sei - kand god to gif the

B. 2  
na - tive pe - ple and cun - trie, —

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27

*mp* *f*

S. 1 To haue\_\_\_\_\_ off thy lie - gis the hart - is\_ faith - ful - lie,\_\_\_\_\_

S. 2 grace To haue\_\_\_\_\_ *f* hart - is faith - ful - lie,\_\_\_\_\_

A. 1 *mp* *f* To haue\_\_\_\_\_ off thy lie - gis the hart - is faith - ful - lie,\_\_\_\_\_

A. 2 grace To haue\_\_\_\_\_ *f* off thy lie - gis the hart - is faith - ful - lie,\_\_\_\_\_

T. 1 *mp* *f* To haue\_\_\_\_\_ off thy lie - gis the hart - is faith - ful - lie,\_\_\_\_\_

T. 2 grace To haue\_\_\_\_\_ *f* hart - is faith - ful - lie,\_\_\_\_\_

B. 1 *mf* *f* grace To haue\_\_\_\_\_ the hart - is faith - ful - lie,\_\_\_\_\_

B. 2 *mp* *f* To haue off thy lie - gis the hart - is faith - ful - lie,\_\_\_\_\_

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S. 1  
And thame in luif and fa - - - vour to\_\_ res - save.

S. 2  
And thame in luif and fa - - - vour to\_\_ res - save.

A. 1  
And thame in luif and fa - - - vour to\_\_ res - save.

A. 2  
And thame in luif and fa - - - vour to\_\_ res - save.

T. 1  
And thame in luif and fa - - - vour to\_\_ res - save.

T. 2  
And thame in luif and fa - - - vour to\_\_ res - save.

B. 1  
And thame in luif and fa - - - vour to\_\_ res - save.

B. 2  
And thame in luif and fa - - - vour to\_\_ res - save.

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(e = c.126)

38

S. 1 *mp*  
 Now sen\_ thow art ar - ry - vit\_ in\_ this land, \_\_\_\_\_ Our na - tive

S. 2 *mp*  
 Now sen\_ thow art ar - ry - vit\_ in\_ this land, \_\_\_\_\_ Our na - tive

A. 1 *mp*  
 Now sen\_ thow art ar - ry - vit\_ in\_ this land, \_\_\_\_\_ Our na - tive

A. 2 *mp*  
 Now sen\_ thow art ar - ry - vit\_ in\_ this land, \_\_\_\_\_ Our na - tive

T. 1

T. 2

B. 1

B. 2

43

S. 1  
prin - ces\_ and\_ Il - lus - tir\_ quene, I traist to\_

S. 2  
prin - ces\_ and\_ Il - lus - tir\_ quene, I traist to

A. 1  
prin - ces\_ and\_ Il - lus - tir\_ quene, I traist to\_

A. 2  
prin - ces\_ and\_ Il - lus - tir\_ quene, I traist to\_

T. 1

T. 2

B. 1

B. 2

*mf* *mp* *p*



47 *mp*

S. 1  
god this re - - gi - oun\_ sall\_ stand Ane

S. 2  
god\_ this\_\_ re - - gi - oun\_ sall\_ stand Ane

A. 1  
god this. re - - gi - oun\_ sall\_ stand Ane

A. 2  
god\_ this\_ re - - gi - oun\_ sall\_ stand Ane

T. 1

T. 2

B. 1

B. 2

The image shows a musical score for a SATB choir. It consists of eight staves. The top four staves are for voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), and Alto 2 (A. 2). The bottom four staves are for instruments: Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The vocal lines contain the lyrics 'god this re - - gi - oun\_ sall\_ stand Ane'. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 5/8 time signature. A dynamic marking of *mp* (mezzo-piano) is present above the first vocal line. The score includes various musical notations such as notes, rests, and slurs. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

51

S. 1 *p*  
auld. fre\_\_ realme as\_\_ it\_\_ lang\_\_\_\_\_ tyme\_\_\_\_\_ hes bein.\_\_\_\_\_

S. 2 *p*  
auld. fre\_\_ realme as\_\_ it\_\_ lang\_\_\_\_\_ tyme\_\_\_\_\_ hes bein.\_\_\_\_\_

A. 1 *p*  
auld. fre\_\_ realme as\_\_ it\_\_ lang\_\_\_\_\_ tyme\_\_\_\_\_ hes bein.\_\_\_\_\_

A. 2 *p*  
auld. fre\_\_ realme as\_\_ it\_\_ lang\_\_\_\_\_ tyme\_\_\_\_\_ hes bein.\_\_\_\_\_

T. 1

T. 2

B. 1

B. 2

55 *p*

S. 1

S. 2

A. 1 *p* *mp*  
Grit

A. 2 *p* *mp*  
Grit

T. 1 *mp*  
Quhair - in\_ richt sone thair\_ sall be\_ hard and\_ sein\_ Grit

T. 2 *mp*  
Quhair - in\_ richt sone thair\_ sall\_ be\_ hard and\_ sein\_ Grit

B. 1 *mp*  
Quhair - in\_ richt sone thair\_ sall be\_ hard and\_ sein\_ Grit

B. 2 *mp*  
Quhair - in\_ richt sone thair\_ sall be\_ hard and\_ sein\_ Grit

60

S. 1 *f* *mp*  
Grit Ioy, Ius - tice, gude peax and po - li cie,

S. 2 *f* *mp*  
Grit Ioy, Ius - tice, gude peax and po - li cie,

A. 1 *fp* *f* *p*  
Ioy, gude peax, and po - li -

A. 2 *fp* *f* *p*  
Ioy, gude peax, and po - li -

T. 1 *fp* *f* *p*  
Ioy, gude peax, and po - li -

T. 2 *fp* *f* *p*  
Ioy, gude peax, and po - li -

B. 1 *fp* *f* *p*  
Ioy, gude peax, and po - li -

B. 2 *fp* *f* *p*  
Ioy, gude peax, and po - li -

The image shows a page of a musical score for eight voices, numbered 12. The score is in G major and 2/4 time. It begins at measure 60. The vocal parts are arranged in two systems of four. The first system contains Soprano 1 and 2, and the second system contains Alto 1 and 2, Tenor 1 and 2, and Bass 1 and 2. The lyrics are: "Grit Ioy, Ius - tice, gude peax and po - li cie," for the sopranos, and "Ioy, gude peax, and po - li -" for the other six voices. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *fp* (fortissimo), and *p* (piano). There are also triplet markings (3) and various rests throughout the score.



69 *pp* <e. = q>

S. 1  
Ilk man leif in gude tran - quil - li - tie.

S. 2

A. 1  
Ilk man leif in gude tran - quil - li - tie.

A. 2

T. 1  
Ilk man leif in gude tran - quil - li - tie.

T. 2  
Ilk man leif in gude tran - quil - li - tie.

B. 1  
Ilk man leif in gude tran - quil - li - tie.

B. 2  
Ilk man leif in gude tran - quil - li - tie.

73

(q = c.84)

S. 1 *mp* That

S. 2 *mf* And gif thy hie - neß ple - sit for to ma - - - - - rie, —

A. 1 *mp* That

A. 2 *mf* And gif thy hie - neß ple sit for to ma - - - - - rie, —

T. 1 *mp* That

T. 2 *mf* And gif thy hi - neß ple - sit for to ma - - - - - rie, —

B. 1 *mp* That

B. 2 *mf* And gif thy hie - neß ple - sit for to ma - - - - - rie, —

79

S. 1  
thow haue hap I pray the tri - - - ni - tie, \_\_\_\_\_

S. 2  
*mf*  
To cheis and

A. 1  
thow haue hap I pray the\_ tri - - - ni - tie, \_\_\_\_\_

A. 2  
*mf*  
To cheis and

T. 1  
thow haue hap I pray the tri - - - ni - tie, \_\_\_\_\_

T. 2  
*mf*  
To cheis and

B. 1  
thow haue hap I pray the tri - - - ni - tie, \_\_\_\_\_

B. 2  
*mf*  
To cheis and



83

*mp*

S. 1

To thy ho - nour and

S. 2

tak ane hus - band with - out ta - rie

*mp*

A. 1

To thy ho - nour and

A. 2

tak ane\_ hus - band with - out ta - rie

*mp*

T. 1

To thy ho - nour and

T. 2

tak\_ ane hus - band with - out\_ ta - rie

*mp*

B. 1

To thy ho - nour and

B. 2

tak ane hus - band with - out\_ ta - rie

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88

S. 1  
our u - ti - - - li - tie; \_\_\_\_\_

S. 2  
*mf*  
Quha will \_\_\_\_\_ and may man - tein our

A. 1  
our u - ti - - - li - tie; \_\_\_\_\_

A. 2  
*mf*  
Quha will and may man - tein \_\_\_\_\_

T. 1  
our u - ti - - - li - tie; \_\_\_\_\_

T. 2  
*mf*  
Quha will and may man - tein our

B. 1  
our u - ti - - - li - tie; \_\_\_\_\_

B. 2  
*mf*  
Quha will and may man - tein our

The image shows a page of a musical score for page 18. It features eight vocal parts: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The lyrics are: 'our u - ti - - - li - tie; \_\_\_\_\_' for S. 1, A. 1, T. 1, and B. 1; and 'Quha will \_\_\_\_\_ and may man - tein our' for S. 2, A. 2, T. 2, and B. 2. A dynamic marking of *mf* (mezzo-forte) is present for S. 2, A. 2, T. 2, and B. 2. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

93 *mf*

S. 1 Re - pleit\_ of wis - dome and of\_ god - li -

S. 2 li - ber - tie,\_\_\_

A. 1 *mf* Re - pleit of\_ wis - dome\_ and\_ of god - li

A. 2 our li - ber - tie,\_\_\_

T. 1 *mf* Re pleit\_ of\_ wis - dome and of god - li -

T. 2 li - ber - tie,\_\_\_

B. 1 *mf* Re - pleit of wis - dome and\_ of god - li -

B. 2 li - ber - tie,\_\_\_

99

S. 1 *f*  
neß, — No - bill and full — of con - stance and lau -

S. 2 *f*  
No - bill and full of con - stance and lau - tie,

A. 1 *f*  
neß, — No - bill and full of con - stance and lau -

A. 2 *f*  
No - bill and full of con - stance and lau - tie,

T. 1 *f*  
neß, — No - bill and full of con - stance and lau -

T. 2 *f*  
No - bill and full of con - stance and lau - tie,

B. 1 *f*  
neß, — No - bill and full of con - stance and lau -

B. 2 *f*  
No - bill and full of con - stance and lau - tie,

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105

S. 1 *mf*  
 tie, \_\_\_\_\_ With gude suc - ces - si - oun to our quy - et -

S. 2 *mf* *mf*  
 With gude suc - ces - - - si - oun, suc -

A. 1 *mf*  
 tie, \_\_\_\_\_ With gude suc - ces - si - oun to our \_\_\_\_\_ quy - et -

A. 2 *mf* *mf*  
 With gude suc - ces - - - si - oun, suc -

T. 1 *mp*  
 tie, \_\_\_\_\_ With gude suc - ces - si - oun to our quy - et -

T. 2 *mf* *mf*  
 With gude suc - ces - - - si - oun, suc -

B. 1 *mf*  
 tie, \_\_\_\_\_ With gude suc - ces - si - oun to our \_\_\_\_\_ quy - et -

B. 2 *mf* *mf*  
 With gude suc - ces - si - oun, suc -

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109

*mp*

S. 1

neß.

Detailed description: This is the first staff of music for Soprano 1. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The first measure contains a quarter note followed by a quarter rest. The second measure is a 2/4 time signature with a whole rest. The third measure is a 3/8 time signature with a whole rest. The fourth measure is a 2/4 time signature with a whole rest. The fifth measure is a 4/4 time signature with a whole rest. The sixth measure is a 2/4 time signature with a whole rest. The piece concludes with a double bar line and a key signature change to three flats (Bb, Eb, Ab), with a 3/4 time signature and a final chord.

S. 2

ces - si - oun to our\_ quy - et - neß.

Detailed description: This is the second staff of music for Soprano 2. It starts with a treble clef, three sharps, and 3/8 time. The first measure has a quarter note, followed by a quarter rest. The second measure is 2/4 with a quarter note. The third measure is 3/8 with a quarter note. The fourth measure is 2/4 with a quarter note. The fifth measure is 4/4 with a half note. The sixth measure is 2/4 with a whole rest. The piece ends with a double bar line and a key signature change to three flats, 3/4 time, and a final chord.

*mp*

A. 1

neß.

Detailed description: This is the first staff of music for Alto 1. It begins with a treble clef, a key signature of three sharps, and a 3/8 time signature. The first measure contains a quarter note followed by a quarter rest. The second measure is a 2/4 time signature with a whole rest. The third measure is a 3/8 time signature with a whole rest. The fourth measure is a 2/4 time signature with a whole rest. The fifth measure is a 4/4 time signature with a whole rest. The sixth measure is a 2/4 time signature with a whole rest. The piece concludes with a double bar line and a key signature change to three flats, with a 3/4 time signature and a final chord.

A. 2

ces - si - oun to our\_ quy - et - neß.

Detailed description: This is the second staff of music for Alto 2. It starts with a treble clef, three sharps, and 3/8 time. The first measure has a quarter note, followed by a quarter rest. The second measure is 2/4 with a quarter note. The third measure is 3/8 with a quarter note. The fourth measure is 2/4 with a quarter note. The fifth measure is 4/4 with a half note. The sixth measure is 2/4 with a whole rest. The piece ends with a double bar line and a key signature change to three flats, 3/4 time, and a final chord.

*mp*

T. 1

neß.

Detailed description: This is the first staff of music for Tenor 1. It begins with a treble clef, a key signature of three sharps, and a 3/8 time signature. The first measure contains a quarter note followed by a quarter rest. The second measure is a 2/4 time signature with a whole rest. The third measure is a 3/8 time signature with a whole rest. The fourth measure is a 2/4 time signature with a whole rest. The fifth measure is a 4/4 time signature with a whole rest. The sixth measure is a 2/4 time signature with a whole rest. The piece concludes with a double bar line and a key signature change to three flats, with a 3/4 time signature and a final chord.

T. 2

ces - si - oun to our quy - et - neß.

Detailed description: This is the second staff of music for Tenor 2. It starts with a treble clef, three sharps, and 3/8 time. The first measure has a quarter note, followed by a quarter rest. The second measure is 2/4 with a quarter note. The third measure is 3/8 with a quarter note. The fourth measure is 2/4 with a quarter note. The fifth measure is 4/4 with a half note. The sixth measure is 2/4 with a whole rest. The piece ends with a double bar line and a key signature change to three flats, 3/4 time, and a final chord.

*mp*

B. 1

neß.

Detailed description: This is the first staff of music for Bass 1. It begins with a bass clef, a key signature of three sharps, and a 3/8 time signature. The first measure contains a quarter note followed by a quarter rest. The second measure is a 2/4 time signature with a whole rest. The third measure is a 3/8 time signature with a whole rest. The fourth measure is a 2/4 time signature with a whole rest. The fifth measure is a 4/4 time signature with a whole rest. The sixth measure is a 2/4 time signature with a whole rest. The piece concludes with a double bar line and a key signature change to three flats, with a 3/4 time signature and a final chord.

B. 2

ces - si - oun to our quy - et - neß.

Detailed description: This is the second staff of music for Bass 2. It starts with a bass clef, three sharps, and 3/8 time. The first measure has a quarter note, followed by a quarter rest. The second measure is 2/4 with a quarter note. The third measure is 3/8 with a quarter note. The fourth measure is 2/4 with a quarter note. The fifth measure is 4/4 with a half note. The sixth measure is 2/4 with a whole rest. The piece ends with a double bar line and a key signature change to three flats, 3/4 time, and a final chord.

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115

S. 1 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ this

S. 2 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ Lang in\_\_\_\_\_ this

A. 1 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ Lang in this

A. 2 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ Lang in this

T. 1 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ Lang in this

T. 2 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ Lang in this

B. 1 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ Lang in this

B. 2 *f* *mf*  
 Quhilk if youw do I houpe\_\_\_\_\_ that thow\_ sall ring\_\_\_\_\_ this

*Preview File Only*





127

S. 1  
will the send all thing Is neid - full to man -

S. 2  
will the send all thing to man -

A. 1  
will the send all thing Is neid - full to man -

A. 2  
will the send all thing Is neid - full to man -

T. 1  
will the send all thing Is neid - full to man -

T. 2  
will the send all thing to man -

B. 1  
will the send all thing Is neid - full to man -

B. 2  
will the send all thing Is neid - full to man -

The image shows a musical score for eight voices, labeled S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, and B. 2. The score is written in a common time signature of 2/4, with a key signature of one flat (B-flat). The lyrics are: "will the send all thing Is neid - full to man -". The music features a variety of note values, including eighth and sixteenth notes, and rests. A blue watermark "Preview File Only" is overlaid diagonally across the center of the page. The number "127" is written in the top left corner of the score area.

132

*più f*

S. 1  
tene thy roy - al - tie. Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

S. 2  
tene Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

A. 1  
tene thy roy - al - tie. Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

A. 2  
tene thy roy - al - tie. Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

T. 1  
tene Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

T. 2  
tene thy roy - al - tie. Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

B. 1  
tene thy roy - al - tie. Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

*più f*

B. 2  
tene thy roy - al - tie. Quha gif the grace to\_ gyde\_\_\_\_\_ sa pru - dent - lie\_\_\_\_\_

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138

S. 1 *mf*  
 And Ioy - full\_ har - tis\_

S. 2 *mp* *mf*  
 That I may heir thy pe - ple with hie\_ voce And Ioy\_

A. 1 *mf*  
 And Ioy - full\_ har - tis\_

A. 2 *mp* *mf*  
 That I may heir thy pe - ple with hie\_ voce And Ioy - full\_ har - tis\_

T. 1 *mf*  
 And Ioy - full\_ har - tis\_

T. 2 *mp* *mf*  
 That I may heir thy pe - ple with hie\_ voce And Ioy\_

B. 1 *mp* *mf* *mf*  
 That I may heir thy pe - ple with hie voce\_ And

B. 2 *mf*  
 And Ioy - full har - tis\_

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144

S. 1 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

S. 2 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

A. 1 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

A. 2 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

T. 1 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* \*Vi - ua ma - rie, \*tre - no -

T. 2 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

B. 1 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

B. 2 *f* cry\_ con - tin - lew - lie: \_\_\_\_\_ *ff* Vi - ua ma - rie, \*tre - no -

\* pronounced *très noble reine d' Ecosse*

148 **rall.**

S. 1  
- - - - - bill royne de es - cois.

S. 2  
- - - - - bill royne de es - cois.

A. 1  
- - - - - bill royne de es - cois.

A. 2  
- - - - - bill royne de es - cois.

T. 1  
- - - - - bill royne de es - cois.

T. 2  
- - - - - bill royne de es - cois.

B. 1  
- - - - - bill royne de es - cois.

B. 2  
- - - - - bill royne de es - cois.

## 2. GIFE LANGOUR MAKIS MEN LICHT

Quite slow (but still with movement) (q = c.72)

*mp*

Soprano 2 *In*

Alto 1 *p*

Tenor 1 *p*

Tenor 2 *p*

Bass 1 *p*

Gife lan - gour makis men licht\_\_ Or do-lour thame de - coir,

Gife lan - gour makis men licht\_\_ Or do-lour thame de - coir,

Gife lan - gour makis men licht\_\_ Or do-lour thame de - coir,

Gife lan - gour makis men licht\_\_ Or do-lour thame de - coir,

6

S. 2 *mf* *mp*

A. 1 *mp*

T. 1 *mp*

T. 2 *mp*

B. 1 *mp*

Erth thair is no wicht\_\_ May me\_\_ com - pair in\_\_ gloir.\_\_

Erth thair is no wicht May me\_\_ com - pair in gloir.

Erth thair is no\_\_ wicht\_\_ May me com - pair in gloir.

Erth thair is\_\_ no wicht\_\_ May me\_\_ com - pair in gloir.

Erth thair is no wicht May\_\_ me com - pair in gloir.

11

S. 2 *mp*  
I

A. 1 *p*  
Gif cair - full thoftis res - toir My ha-vy hairt frome sor - row,

T. 1 *p*  
Gif cair - full thoftis res - toir My ha-vy hairt frome sor - row,

T. 2 *p*  
Gif cair - full thoftis res - toir My ha-vy hairt frome sor - row,

B. 1 *p*  
Gif cair - full thoftis res - toir My ha-vy hairt frome sor - row,

18

S. 2 *mf* *mp*  
am<sup>5</sup> for e-vir - moir In Ioy<sup>5</sup> both evin and mor row.

A. 1 *mp*  
am for e - vir - moir In Ioy both evin and mor - row.

T. 1 *mp*  
am for e - vir In Ioy both evin and mor - row.

T. 2 *mp*  
am for e - vir In Ioy both evin and mor - row.

B. 1 *mp*  
am for e - vir In Ioy both evin and mor - row.

23 *mp*

S. 2 Or

A. 1 *p* 3  
 Gif ple-*bour* be to pance— I playnt me. nocht op - prest;

T. 1 *p* 3  
 Gif ple-*bour* be to pance— I playnt me. nocht op - prest;

T. 2 *p* 3  
 Gif ple-*bour* be to pance— I playnt me. nocht op - prest;

B. 1 *p* 3  
 Gif ple-*bour* be to pance— I playnt me. nocht op - prest;

30 *mf* *mp*

S. 2 *mp*  
 ab-sence nicht a - wance, 5 My hairt is haill pos - sest. 5

A. 1 *mp*  
 ab - sence nicht a-wance, My hairt is haill pos - sest.

T. 1 *mp*  
 ab-sence nicht a - wance, My hairt is haill pos - sest.

T. 2 *mp*  
 ab-sence nicht a - wance, My hairt is haill pos - sest.

B. 1 *mp*  
 ab - sence nicht a - wance, My hairt is haill pos - sest.



35

S. 2 *mp*  
My

A. 1 *p*  
gif want of qui-et rest Frome Cairis nicht me con - voy,

T. 1 *p*  
gif want of qui-et rest Frome Cairis nicht me con - voy,

T. 2 *p*  
gif want of qui-et rest Frome Cairis nicht me con - voy,

B. 1 *p*  
gif want of qui-et rest Frome Cairis nicht me con - voy,

42

S. 2 *mf* *mp*  
mind is nocht mol - lest bot e - vir-moir in Ioy.

A. 1 *mp*  
mind is nocht mol - lest but e - vir-moir in Ioy.

T. 1 *mp*  
mind is nocht mol - lest bot e - vir-moir in Ioy.

T. 2 *mp*  
mind is nocht mol - lest bot e - vir - moir in Ioy.

B. 1 *mp*  
mind is nocht mol - lest but e - vir in Ioy.

47

S. 2 *mf* *f*  
The tur - - - tour for her maik, Mair dule may

A. 1 *mf* *f*  
The tur - - - tour for her maik, Mair dule may

T. 1 *mp* *mf* *f*  
tur - tour, Mair dule may

T. 2 *mp* *mf* *f*  
tur - tour, Mair dule may

B. 1 *mf* *f*  
Mair dule may

52

S. 2 *mf* *f* *mf*  
nocht in - dure, Nor I, nor I

A. 1 *mf* *mp*  
nocht in - dure, I do

T. 1 *mf* *mp*  
nocht in - dure, in - dure, I do

T. 2 *mf* *f* *mf*  
nocht in - dure, Nor I, nor I

B. 1 *mf* *mp*  
nocht in - dure, I do

57

S. 2  
do for hir saik, Evin hir quha hes in cure My

A. 1  
for hir, Evin hir quha hes in cure My

T. 1  
for hir, Evin hir quha hes in cure My

T. 2  
do for hir saik, Evin hir quha hes in cure My

B. 1  
Evin hir quha hes in cure My

*mp*

*mp*

*mp*

*mp*

*mp*

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61

S. 2  
hart quhilk sal - be sure And ser - uice to the deid

A. 1  
hart

T. 1  
hart quhilk sal - be sure And ser - uice to the deid

T. 2  
hart quhilk sal - be sure And ser - uice to the deid

B. 1  
hart quhilk sal - be sure And ser - uice to the deid

*f* *mf* *mp*

*f* *mf* *mp*

*f* *mf* *mp*

*f* *mf* *mp*

*f* *mf* *mp*

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67

S. 2 *p* *mp* The well\_\_\_\_\_ of

A. 1 *p* *mp* Vn - to that la - dy pure,\_\_\_\_\_ The well\_\_\_\_\_ of

T. 1 *p* *mp* Vn - to that la - dy pure,\_\_\_\_\_ The well\_\_\_\_\_ of

T. 2 *p* *mp* Vn - to that la - dy pure,\_\_\_\_\_ The well\_\_\_\_\_ of

B. 1 *p* *mp* Vn - to that la - dy pure,\_\_\_\_\_ The well\_\_\_\_\_ of

73 *p* **poco rall.**

S. 2 wo - man - heid, the well of wo - man - heid.\_\_\_\_\_

A. 1 *p* wo - man - heid, the well of wo - man - heid.

T. 1 *p* wo - man - heid, the well of wo - man - heid.

T. 2 *p* wo - man - heid, the well\_ of wo - man - heid.

B. 1 *p* wo - man - heid, the well\_\_\_\_\_

## 3. THE LAMENTATION OF LADY SCOTLAND

Steady (♩ = c.84) *poco rit.* . . . . . a tempo

*poco mf* 6

Soprano 1  
Baith gude and fair, \_\_\_\_\_

Soprano 2  
*p* I grant I had ane Douch-ter wasane Quene, *mp > p* *poco mf* Baith gude and fair, \_\_\_\_\_

Alto 1  
*poco mf* Baith gude and fair, \_\_\_\_\_

Alto 2  
*p* I grant I had ane Douch-ter wasane Quene, *mp > p* *poco mf* Baith gude and fair, \_\_\_\_\_

Tenor 1  
*p* I grant I had ane Douch-ter wasane Quene, \_\_\_\_\_ *mp* gen - till and

Tenor 2  
*p* I grant I had ane Douch-ter wasane Quene, \_\_\_\_\_ *mp* gen - till and

Bass 1  
*p* I grant I had ane Douch-ter wasane Quene, \_\_\_\_\_ *mp* gen - till and

Bass 2  
*p* I grant I had ane Douch-ter wasane Quene, \_\_\_\_\_ *mp* gen - till and

The image shows a musical score for a vocal ensemble. It consists of eight staves, each representing a different voice part: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo and dynamics are indicated at the top: 'Steady (♩ = c.84) poco rit. . . . . a tempo' and 'poco mf'. The lyrics are in Scottish Gaelic and English. The lyrics for Soprano 1 and Alto 1 are 'Baith gude and fair, \_\_\_\_\_'. The lyrics for Soprano 2, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2 are 'I grant I had ane Douch-ter wasane Quene, \_\_\_\_\_ gen - till and'. Performance markings include dynamics like *p* (piano), *mp* (mezzo-piano), and *poco mf* (poco mezzo-forte), and phrasing slurs. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

7

*poco mf* *p*

S. 1  
Do - tit with ver - tewis, \_\_\_\_\_ Prig<sup>5</sup> -

*poco mf* *p*

S. 2  
Do - tit with ver - tewis, \_\_\_\_\_ Prig -

*poco mf* *p*

A. 1  
Do - tit with ver - tewis, \_\_\_\_\_ Prig -

*poco mf* *p*

A. 2  
Do - tit with ver - tewis, \_\_\_\_\_ Prig -

*p* *mp* *p*

T. 1  
li - ber - all, \_\_\_\_\_ and wit na - tu - rall; \_\_\_\_\_

*p* *mp* *p*

T. 2  
li - ber - all, \_\_\_\_\_ wit na - tu - rall; \_\_\_\_\_

*p* *mp* *p*

B. 1  
li - ber - all, \_\_\_\_\_ wit na - tu - rall; \_\_\_\_\_

*p* *mp* *p*

B. 2  
li - ber - all, \_\_\_\_\_ and wit na - tu - rall; \_\_\_\_\_

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12 *poco mf* *p*

S. 1  
- nant in spreit, \_\_\_\_\_

S. 2  
- nant in spreit, \_\_\_\_\_

A. 1  
- nant in spreit, \_\_\_\_\_

A. 2  
- nant in spreit, \_\_\_\_\_

T. 1  
*mp*  
in all \_\_\_\_\_ things ho - nour - a - bill, \_\_\_\_\_

T. 2  
*mp*  
in all \_\_\_\_\_ things ho - nour - a - bill, \_\_\_\_\_

B. 1  
*mp*  
in all \_\_\_\_\_ things ho - nour - a - bill, \_\_\_\_\_

B. 2  
*mp*  
in all \_\_\_\_\_ things ho - nour - a - bill, \_\_\_\_\_

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16 *mp* *skittish* *f*, *p*

S. 1 Lu - u - u - u - u - u - us - ty, — gude; —

*mp* *skittish* *f*, *mp*

S. 2 Lu - u - u - u - u - u - us - ty, — lyke — to all men

*mp* *skittish* *f*, *p*

A. 1 Lu - u - u - u - u - u - us - ty, — gude; —

*mp* *skittish* *f*, *p*

A. 2 Lu - u - u - u - u - u - us - ty, — gude; —

*mp* *skittish* *f*, *mp*

T. 1 Lu - u - u - u - u - u - us - ty, — lyke — to all men

*p* *mp*

T. 2 — gude; — to — all

*p*

B. 1 — gude; —

*p* *mp*

B. 2 — gude; — all

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19

S. 1

S. 2  
fa-vour-a - bill;\_ Their *mp*

A. 1  
Schame-full to e- vill; *mp* *f* *p*

A. 2  
fa-vour-a - bill;\_ Schame-full to e- vill; *mp* *f* *p*

T. 1  
fa-vour-a - bill;\_ Schame-full baith ho - nest, meik and law.\_\_\_\_ *mp* *mf* *mp*

T. 2  
fa-vour-a - bill;\_ Schame- full to e- vill; meik and law.\_\_\_\_ *mp* *f* *p* *mp*

B. 1  
fa-vour-a - bill;\_\_\_\_\_ to e- vill; ho - nest, meik and law.\_\_\_\_ *mf* *f* *p* *mp*

B. 2  
fa-vour-a - bill;\_\_\_\_\_ e- vill; ho - nest, meik and law.\_\_\_\_ *f* *p* *mp*

24 **A little faster** (e = c.104)

S. 1

S. 2 *with very pure sound*  
 ver - tewis all scho had, quhyls scho stude aw Of

A. 1

A. 2 *p*  
 Ver - tewis all scho had, quhyls scho stude aw Of God

T. 1 *p*  
 Ver - tewis all scho had, quhyls scho stude aw Of God

T. 2

B. 1 *p*  
 Ver - tewis all scho had, quhyls scho stude aw Of God

B. 2



## A little slower (as before) (e = c.84)

32

S. 1  
quhen scho did re - gaird\_\_ hir hie ho - nour.

S. 2  
*p*  
quhen scho did re - gaird\_\_ hir hie ho - nour.

A. 1  
*p*  
quhen scho did re - gaird\_\_ hir hie ho - nour.

A. 2

T. 1

T. 2  
quhen scho did re - gaird\_\_ hir hie ho - nour.

B. 1  
*p*  
quhen scho did re - gaird\_\_ hir hie ho - nour.

B. 2  
quhen scho did re - gaird\_\_ hir hie ho - nour.

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Urgent (q = c.120)

S. 1 *p* *mf* *p*  
 Bot, at the last, throw fil - thie speiche and coun - sell, That scho did heir of

S. 2 *p* *mf* *p half-whispered*  
 Bot, at the last, throw fil - thie speiche and coun - sell, fil - thie,

A. 1 *p* *mf* *p*  
 Bot, at the last, throw fil - thie speiche and coun - sell, That scho did heir of

A. 2 *p* *mf* *p*  
 Bot, at the last, throw fil - thie speiche and coun - sell, That scho did heir of

T. 1 *p* *mf* *p*  
 Bot, at the last, throw fil - thie speiche and coun - sell, That scho did heir of

T. 2 *p* *mf* *p half-whispered*  
 Bot, at the last, throw fil - thie speiche and coun - sell, bot at the last, fil - thie,

B. 1 *p* *mf* *p*  
 Bot, at the last, throw fil - thie speiche and coun - sell, That scho did heir of

B. 2 *p* *mf* *p half-whispered* *mp*  
 Bot, at the last, throw fil - thie speiche and coun - sell, böt at the last, heir of

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42

S. 1 *f* *p*  
 sum curst Kit - tie un - sell, that scho did heir

S. 2 *f sub.* *p* *mf* *p half-whispered*  
 throw fil - thie speiche and coun - sell, throw fil - thie speiche, coun - sell,

A. 1 *f* *p* *mf* *p*  
 sum curst Kit - tie un - sell, throw fil - thie speiche, scho did heir

A. 2 *f* *p*  
 sum curst Kit - tie un - sell, that scho did heir

T. 1 *f* *p* *mf* *p (mf)*  
 sum curst Kit tie un - sell, throw fil - thie speiche, scho did

T. 2 *f sub.* *p half-whispered* *p*  
 throw fil - thie speiche and coun - sell, at the last, that scho did heir

B. 1 *f* *p* *mf* *p half-whispered*  
 sum curst Kit - tie un - sell, throw fil - thie speiche, coun - sell,

B. 2 *f* *p half-whispered* *p*  
 sum curst Kit - tie un - sell, at the last, that scho did heir

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*f* *p* *mf*

S. 1  
sum curst Ki - tie, throw fil - thie speiche and coun - sell, of

*f marcato*

S. 2  
Fra scho geif eir to sic vyle baw - -

*f* *p* *mf*

A. 1  
sum curst Ki - tie, fil - thie speiche and coun - sell, scho did heir of

*f* *p* *p* *mf* *(mp)*

A. 2  
sum curst Ki - tie, throw, coun - sell, scho did heir

*f marcato*

T. 1  
Fra scho geif eir to sic vyle baw - -

*f* *p* *mf*

T. 2  
sum curst Ki - tie, fil - thie speiche and coun - sell, scho did of

*f* *p* *mf*

B. 1  
sum curst Ki - tie, fil - thie speiche and coun - sell, scho did heir of

*f* *p* *p* *mf* *(mp)*

B. 2  
sum curst Ki - tie, throw, coun - sell, did heir,

52

S. 1  
*f* *mf* *mp* *p*  
 sum, of sum curst Kit - tie.

S. 2  
 - de - rie, \_\_\_\_\_ *f*  
 God,

A. 1  
*p* *mf* *p* *mp* *p*  
 sum, scho did heir, Kit - tie, curst Kit - tie.

A. 2  
*p* *f sub.* *mf* *f*  
 scho did heir of sum curst, God,

T. 1  
 - de - rie, \_\_\_\_\_ *mp* *p*  
 curst, Kit - tie.

T. 2  
*p* *f* *mf* *f*  
 sum, sum curst, God,

B. 1  
*p* *mp* *p*  
 sum scho did heir of Kit - tie, curst Kit - tie.

B. 2  
*p* *mf* *f* *mf* *p*  
 scho did heir, of sum Kit - tie.

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56

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

*p*

*f*

*p*

*f*

*p*

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

schame and ho - nour, scho for - yet all thre.

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## Steadier (q = c.112)

60 *f angry* *p sub.*

S. 1 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

S. 2 *f angry* *p sub.*

S. 2 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

A. 1 *f angry* *p sub.*

A. 1 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

A. 2 *f angry* *p sub.*

A. 2 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

T. 1 *f angry* *p sub.*

T. 1 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

T. 2 *f angry* *p sub.*

T. 2 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

B. 1 *f angry* *p sub.*

B. 1 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

B. 2 *f angry* *p sub.*

B. 2 It wer to lang the vi-ces, the vi-ces to re-heirse, Quhair - in from thyne, from thyne,

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66

*f* *più f* *p sub.* *f*

S. 1  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

S. 2  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

A. 1  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

A. 2  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

T. 1  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

T. 2  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

B. 1  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

*f* *più f* *p sub.* *f*

B. 2  
scho did hir self ex - erce: The heir - ar, the heir - ar wald thame think maist in - so -

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S. 1  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

S. 2  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

A. 1  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

A. 2  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

T. 1  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

T. 2  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

B. 1  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

B. 2  
lent, Bot I thame leif, bot I thame leif be-caus thay, be-caus thay ar re - cent: For

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S. 1 *mp* *mf*  
And crown to bruik or o - ny roy - all thing,

S. 2 *p*  
to bruik or o - ny

A. 1 *mp* *mf*  
And crown to bruik or o - ny roy - all thing,

A. 2 *mp* *p*  
was un - wor - thy, to bruik or o - ny

T. 1 *mp* *mf*  
And crown to bruik or o - ny roy - all thing,

T. 2 *mp* *p*  
was un - wor - thy, to bruik or o - ny

B. 1 *mp* *mf*  
And crown to bruik or o - ny roy - all thing,

B. 2 *mp* *p* *f*  
was un - wor - thy, to bruik or o - ny

87

*p* *p poco a poco crescendo* -----

S. 1  
 or o - ny roy - all thing. Sa, all\_ my child - ren,

*f* *p poco a poco crescendo* -----

S. 2  
 roy - all thing. Sa, all\_ my\_ child - ren, sa, all\_ my\_

*p* *p poco a poco crescendo* -----

A. 1  
 or o - ny roy - all thing. Sa, all\_ my child - ren, sa, all\_ my\_

*f* *p poco a poco crescendo* -----

A. 2  
 roy - all thing: Sa, all\_ my child - ren,

*p* *mp poco a*

T. 1  
 or o - ny roy - all thing. Sa, all\_

*f*

T. 2  
 roy - all thing.

*f*

B. 1  
 roy - all thing.

*p sub.* *mp poco a poco*

B. 2  
 or o - ny roy - all thing. Sa, all\_ my

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poco accel.

92

S. 1

sa, all my child - ren, with hir awin con - sent

S. 2

child - ren, with hir awin con - sent, con - sent, -

A. 1

all my child - ren, con - sent, -

A. 2

sa, all my, with hir awin con - sent, -

T. 1

*poco crescendo*

my, with hir awin con - sent, with hir awin con - sent,

T. 2

*mp poco a poco crescendo*

Sa, all my, - with hir awin con - sent, -

B. 1

*mp poco a poco crescendo*

Sa, all my child - ren, with hir awin con - sent,

B. 2

*crescendo*

- child - ren, con - sent, -

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**Faster** (q = c.120)

96 *fff vicious*

S. 1  
De - po - sit hir in o - pin

S. 2  
De - po - sit hir in o - pin

A. 1  
De - po - sit hir in o - pin

A. 2  
De - po - sit hir in o - pin

T. 1  
De - po - sit hir in o - pin

T. 2  
De - po - sit hir in o - pin

B. 1  
De - po - sit hir in o - pin

B. 2  
De - po - sit hir in o - pin

102

S. 1  
par - li - a - - - ment.

S. 2  
par - li - a - - - ment.

A. 1  
par - li - a - - - ment.

A. 2  
par - li - a - - - ment.

T. 1  
par - li - a - - - ment.

T. 2  
par - li - a - - - ment.

B. 1  
par - li - a - - - ment.

B. 2  
par - li - a - - - ment.

Slow and very still (e = c.104)

106

*p*

S. 1  
Than\_ wald scho, \_\_\_\_\_

*mp with very pure tone*

S. 2  
that thay\_ suld hir\_ awin sone crowne, Quhilk thing thay

*p*

A. 1  
Than wald\_\_\_\_\_ scho, \_\_\_\_\_

*p* *p*

A. 2  
Than\_ wald\_\_\_\_\_ scho, \_\_\_\_\_ wald scho, that thay suld\_ hir awin\_ sone

*p* *p*

T. 1  
Than\_ wald\_ scho, \_\_\_\_\_ wald scho, that thay suld\_ hir awin\_ sone

*p*

T. 2  
Than\_ wald\_ scho, \_\_\_\_\_

*p* *p*

B. 1  
Than\_ wald\_\_\_\_\_ scho, \_\_\_\_\_ wald scho, that thay suld\_ hir awin\_ sone

*p*

B. 2  
Than\_ wald\_ scho, \_\_\_\_\_

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S. 1

S. 2

did sa syce up and sink downe.

A. 1

A. 2

crowne, Quhilk thing they did sa syce up and sink downe.

T. 1

crowne, Quhilk thing they did sa syce up and sink downe.

T. 2

B. 1

crowne, Quhilk thing they did sa syce up and sink downe.

B. 2

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Steady (e = c.92)

117 *f forthright*

S. 1  
God save his grace, for quhy the same is he

S. 2  
*f forthright*  
God save his grace, for quhy the same is he In

A. 1  
*f forthright*  
God save his grace, for quhy the same is he In

A. 2  
*f forthright*  
God save his grace, In

T. 1  
*f forthright*  
God save his grace, for quhy the same is he In

T. 2  
*f forthright*  
God save his grace, In

B. 1  
*f forthright*  
God save his grace, for quhy the same is he In

B. 2  
*f forthright*  
God save his grace, In

The image shows a musical score for eight voices, labeled S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, and B. 2. The score is in G major (one sharp) and 3/8 time. The tempo is marked 'Steady' with a quarter note equal to approximately 92 beats per minute. The dynamic is 'f forthright'. The lyrics are: 'God save his grace, for quhy the same is he In'. The music features a complex rhythmic pattern with frequent changes in time signature (3/8, 2/4, 5/8, 3/4). A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.



## 4. FOTHERINGHAY

**Quite slow** (e = c.104)  
*mp sempre molto espressivo*

Soprano 1  
 Que suis-je hé - las?\_      Que suis - - - je hé - las? *lean heavily*

Alto 2  
*p (sempre accompagnando)*  
 \* U

Tenor 1  
*p (sempre accompagnando)*  
 \* U

Tenor 2  
*p (sempre accompagnando)*  
 \* U

Bass 1

Bass 2

6

S. 1  
 Et de quoi sert ma vi - e?\_ *mf* *mp*

A. 2  
*mp* *p*  
 u

T. 1  
*mp* *p*  
 u

T. 2  
*mp* *p*  
 u

B. 1

B. 2

\* 'u' as in the French *tu*

10 *p empty-sounding* *molto*

S. 1 Je ne suis fors qu'un corps pri- vé de coeur, Une

A. 2

T. 1 *pp* u

T. 2 *pp* u

B. 1 *pp (sempre accompagnando)* u

B. 2

15 *half-whispered* *mp*

S. 1 om- bre vaine, un ob- jet de mal - heur Qui n'a plus ri- en que de mou

A. 2

T. 1 *mp* *p* u

T. 2 *mp* *p* u

B. 1 *mp* *p* u

B. 2 *mp* *p* u



19 *f impassioned* *p* *mf* *f*

S. 1  
rir en vi - e. Plus ne me por - ter, O enne - mis. d'en - vie A qui

A. 2  
*mf poco a poco diminuendo*

T. 1  
*pp* *mf poco a poco diminuendo*

T. 2  
*pp* *mf poco a poco diminuendo*

B. 1  
*pp* *mf poco a poco diminuendo*

B. 2  
*mf poco a poco diminuendo*

u u u

24 *mf* *dim.*

S. 1  
n'a pas l'es - prit la grand - eur.

A. 2  
*p*

T. 1  
*p*

T. 2  
*p*

B. 1  
*p*

B. 2  
*p*

u u u

suddenly fiery

28 *p* world-weary *f*

S. 1 J'ai con - som - mé d'ex - ces - sive dou - leur Votre ire en bref de voir

A. 2 *p* *p*

T. 1 *p*

T. 2 *p*

B. 1 *p*

B. 2

33 *mp* *mf floated, ecstatic,*

S. 1 as - sou - vi - e. Et vous, a - mis, qui

A. 2 *mp* *pp* *p murmuring*

T. 1 *mp* *pp* *p murmuring*

T. 2 *mp* *pp* *p murmuring*

B. 1 *p murmuring*

B. 2 *p*

39

S. 1 *mf*  
 m'a-vez te- nue \_\_\_\_\_ chère, \_\_\_\_\_ Sou-ve-nez - vous que sans

A. 2 *u*

T. 1 *u*

T. 2 *u*

B. 1 *u*

B. 2 *u*

43

S. 1 *mp*  
 coeur et sans san - té Je ne sau-rais au - cu - ne bonne oe - vre.

A. 2

T. 1

T. 2

B. 1

B. 2

48 *p* *f angry*

S. 1 — fai - re, Sou - hait - ez - donc fin de ca - la-mi -

A. 2 *pp* *fp*

T. 1 *pp* *fp*

T. 2 *pp* *fp*

B. 1 *pp*

B. 2

52 *p desolate* *mp* *p*

S. 1 té Et que, i - ci - oas é - tant as - sez pu - ni - e, —

A. 2 *p*

T. 1 *p*

T. 2

B. 1

B. 2

57 *mf* *mp* *f*

S. 1 J'ai - e ma part en la joi - - -

A. 2 *mp* *mf*  
u

T. 1 *mp* *mf*  
u

T. 2 *mp* *mf*  
u

B. 1

B. 2

61 *mf* *mp* *p* *pp* *poco rall.*

S. 1 - e, la joi - e in - - - fi - ni - e.

A. 2 *mp* *p*  
u

T. 1 *mp* *p* *pp*  
u

T. 2 *mp* *p* *pp*  
u

B. 1

B. 2

# 5. MUSING GREITLIE IN MY MYNDE

Grave and implacable (q = c.66)

Soprano 1

Soprano 2 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

Alto 1 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

Alto 2 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

Tenor 1 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

Tenor 2 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

Bass 1 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

Bass 2 *p*  
Mu - sing greit - lie in my mynde \_\_\_ The fo - lie that is in man-

6

S. 1

S. 2  
kynde, \_\_\_\_\_ Quhilk is so bru- kill and sa blind— And dow - ne sall

A. 1  
kynde, \_\_\_\_\_ Quhilk is so bru- kill and sa blind— And dow - ne sall

A. 2  
kynde, \_\_\_\_\_

T. 1  
kynde, \_\_\_\_\_ Quhilk is so bru- kill and sa blind— And dow - ne sall

T. 2  
kynde, \_\_\_\_\_ Quhilk is so bru- kill and sa blind— And dow - ne sall

B. 1  
kynde, \_\_\_\_\_ Quhilk is so bru- kill and sa blind— And dow - ne sall

B. 2  
kynde, \_\_\_\_\_ Quhilk is so bru- kill and sa blind— And dow - ne sall

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11 *mp*

S. 1  
And all this world to weild thow

S. 2  
cum, dow- ne ay, *mp*  
And all this world to weild thow

A. 1  
cum, dow- ne ay, dow- ne ay.\_\_\_\_ *mp*  
And all this world to weild thow

A. 2  
*mp*  
And all this world to weild thow

T. 1  
cum, dow- ne ay, dow- ne ay.\_\_\_\_ *mp*  
And all this world to weild thow

T. 2  
cum, dow- ne ay, dow- ne ay.\_\_\_\_ *mp*  
And all this world to weild thow

B. 1  
cum, dow- ne ay, dow- ne ay.\_\_\_\_ *mp*  
And all this world to weild thow

B. 2  
cum, dow- ne ay, dow- ne ay.\_\_\_\_ *mp*  
And all this world to weild thow

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16

S. 1  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

S. 2  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_

A. 1  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

A. 2  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

T. 1  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

T. 2  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

B. 1  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

B. 2  
had,\_\_\_\_ Thy bo-dy per-fit and pro-per-lie maid,\_\_\_\_ Yit man, as

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S. 1  
 floure, — thow sall faid— And dow-ne thow sall cum, dow-ne ay,

S. 2

A. 1  
 floure, — thow sall faid— And dow-ne thow sall cum, dow-ne ay, dow-ne ay.

A. 2  
 floure, — thow sall faid— And dow-ne thow sall cum, dow-ne ay, dow-ne ay.

T. 1  
 floure, thow sall faid— And dow-ne thow sall cum, dow-ne ay, dow-ne ay.

T. 2  
 floure, — thow sall faid— And dow-ne thow sall cum, dow-ne ay, dow-ne ay.

B. 1  
 floure, — thow sall faid— And dow-ne thow sall cum, dow-ne ay, dow-ne ay.

B. 2  
 floure, thow sall faid— And dow-ne thow sall cum, dow-ne ay, dow-ne ay.

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26 *mf*

S. 1 Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

S. 2 *mf*  
Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

A. 1 *mf*  
— Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

A. 2 *mf*  
— Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

T. 1 *mf*  
— Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

T. 2 *mf*  
— Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

B. 1 *mf*  
— Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that

B. 2 *mf*  
— Thocht thow war man ne'er sa thrall, — Re - mem - ber yit, that


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S. 1  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

S. 2  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

A. 1  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

A. 2  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

T. 1  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

T. 2  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

B. 1  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

B. 2  die thow sall, \_\_\_\_\_ Quha hi - est clymmis gets greit-est fall— And

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S. 1  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

S. 2  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

A. 1  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

A. 2  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

T. 1  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

T. 2  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

B. 1  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

B. 2  
em-pre - our, \_\_\_\_\_ Duke nor lord of greit va - lure, \_\_\_\_\_ bot he sall

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48

*ff* *mp* *cresc.*

S. 1  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

S. 2  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

A. 1  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

A. 2  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

T. 1  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

T. 2  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

B. 1  
faid as le - ly floure— And dow - ne sall cum, dow - ne

*ff* *mp* *cresc.*

B. 2  
faid as le - ly floure— And dow - ne sall cum, dow - ne

Preview File Only

The image shows a page of a musical score for eight voices, labeled S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, and B. 2. The score is written in treble clef for the soprano and alto parts, and bass clef for the tenor and bass parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "faid as le - ly floure— And dow - ne sall cum, dow - ne". The score includes dynamic markings: *ff* (fortissimo) and *mp* (mezzo-piano) with hairpins, and *cresc.* (crescendo) with a dashed line. The page number 48 is in the top left, and 79 is in the top right. A large diagonal watermark "Preview File Only" is overlaid on the score.

53

*f*

S. 1  
ay, dow - ne ay. \_\_\_\_\_

*f*

S. 2  
ay, dow - ne ay. \_\_\_\_\_

*f* *pp*

A. 1  
ay, dow - ne ay. \_\_\_\_\_ Quhair is A - dam and Eve his

*f* *pp*

A. 2  
ay, dow - ne ay. \_\_\_\_\_ Quhair is A - dam and Eve his

*f* *pp*

T. 1  
ay, dow - ne ay. \_\_\_\_\_ Quhair is A - dam and Eve his

*f* *pp*

T. 2  
ay, dow - ne ay. \_\_\_\_\_ Quhair is A - dam and Eve his

*f* *pp*

B. 1  
ay, dow - ne ay. \_\_\_\_\_ Quhair is A - dam and Eve his

*f* *pp*

B. 2  
ay, dow - ne ay. \_\_\_\_\_ Quhair is A - dam and Eve his

Preview File Only



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S. 1

S. 2

A. 1  
 wyfe, \_\_\_\_\_ And Her - cu - les with his gret stryfe, \_\_\_\_\_ And Ma -

A. 2  
 wyfe, \_\_\_\_\_ And Her - cu - les with his gret stryfe, \_\_\_\_\_ And Ma -

T. 1  
 wyfe, \_\_\_\_\_ And Her - cu - les with his gret stryfe, \_\_\_\_\_ And Ma -

T. 2  
 wyfe, \_\_\_\_\_ And Her - cu - les with his gret stryfe, \_\_\_\_\_ And Ma -

B. 1  
 wyfe, \_\_\_\_\_ And Her - cu - les with his gret stryfe, \_\_\_\_\_ And Ma -

B. 2  
 wyfe, \_\_\_\_\_ And Her - cu - les with his gret stryfe, \_\_\_\_\_ And Ma -

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S. 1

S. 2

A. 1

tus - sa-lem, with his lang lyfe? — They all ar cum dow-ne,

A. 2

tus - sa-lem, with his lang lyfe? — They all ar cum dow-ne, dow-ne

T. 1

tus - sa-lem, with his lang lyfe? — They all ar cum dow-ne, dow-ne

T. 2

tus - sa-lem, with his lang lyfe? — They all ar cum dow-ne, dow-ne

B. 1

tus - sa-lem, with his lang lyfe? — They all ar cum dow-ne, dow-ne

B. 2

tus - sa-lem, with his lang lyfe? — They all ar cum dow-ne, dow-ne

Preview File Only

67

S. 1  
S. 2  
A. 1  
A. 2  
T. 1  
T. 2  
B. 1  
B. 2

ay, dow - ne ay, \_\_\_\_\_ dow - ne ay, dow - ne ay, \_\_\_\_\_  
ay, dow - ne ay, \_\_\_\_\_ dow - ne ay, dow - ne ay, \_\_\_\_\_  
ay, dow - ne ay, \_\_\_\_\_ dow - ne ay, dow - ne ay, \_\_\_\_\_  
ay, dow - ne ay, \_\_\_\_\_ dow - ne ay, dow - ne ay, \_\_\_\_\_

The musical score is for a SATB choir. It consists of eight staves, two for each voice part (Soprano, Alto, Tenor, Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. The first measure is in 4/4, the second in 3/4, and the third and fourth are in 4/4. The lyrics are: 'ay, dow - ne ay, \_\_\_\_\_ dow - ne ay, dow - ne ay, \_\_\_\_\_'. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.