

Constant Penelope

William Byrd

8

8

Con - stant Pe - ne - lo - pe sends to thee,
Con - stant Pe - ne - lo - pe sends to thee,
Con - stant Pe - ne - lo - pe,
Con - stant Pe - ne - lo - pe sends to

Con - stant Pe - ne - lo - pe sends to

④

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8

- pe sends to thee, care - less U - lys - ses, write not a -
care - less U - lys - ses, care - less U - lys - ses, write not a -
- ne - lo - pe sends to thee, care - less U - lys - ses, write not a - gain, but
thee, care - less U - lys - ses, write not a - gain,
to thee, care - less U - lys - ses, write not a - gain, but

7

- gain, but come sweet mate thy - self to re - vive me. Troy we do
 gain, but come sweet mate thy self to re - vive - me. Troy we do
 come sweet mate thy - self to re - vive - me. Troy

but come sweet mate\ thy - self to re - vive - me. Troy we do
 come sweet mate thy - self to re - vive me. Troy we do

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Troy we do much en - vy, we de - so - late lost la - dies
 much en - vy, en - vy, we de - so - late
 we do much en - vy, we de - so - late
 much en - vy, Troy we do much en - vy, we de - so - late
 much en - vy, we de - so - late lost la - dies

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of Greece: Not Pri - am - us, nor yet all Troy, can
 lost la - dies of Greece: Not Pri - am - us, nor yet all
 lost la - dies of Greece: Not Pri - am - us,
 lost la - dies of Greece: Not Pri - am - us, nor yet all
 of Greece: Not Pri - am - us, nor yet all

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us re - com - pense make, Oh,

Troy can us re - com - pense make. Oh,

can us re - com - pense make. Oh,

Troy, can us re - com - pense - make. Oh,

Troy, can us re - com - pense make. Oh,

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oh, oh that he had when he first took ship -

oh, oh that he had when he first took ship - ping to La - ce -

oh, oh that he had when he first

oh, oh that he had when he first took ship - ping. to

oh, oh that he had when he first took ship -

22

- ping to La - ce - dae - mon, that ad - ul - ter I

dae - mon, that ad - ul - ter I mean, had

took ship - ping to La - ce - dae - mon, that ad - ul - ter I

La - ce - dae - mon, to La - ce - dae - mon that ad - ul - ter I

- ping to La - ce - dae - mon, that ad - ul - ter I mean, had

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mean, had been o'er-whelm-ed with wa-ters:
 been ov-er-whelm-ed with wa-ters:
 mean, had been o'er-whelm-ed with wa-ters: Then
 mean, had been o'er-whelm-ed with wa-ters: Then had I not
 been o'er-whelm-ed with wa-ters: Then had I not lain

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Then had I not lain now all a-lone, thus qui-ver-ing
 Then had I not lain now all a-lone, thus qui-ver-ing for cold,
 had I not lain now all a-lone, thus qui-ver-ing
 lain now all a-lone, thus qui-ver-ing for
 now all a-lone, thus qui-ver-ing for

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for cold, nor us-ed this com-plaint, or have
 nor us-ed this com-plaint, nor have thought the day
 for cold, for cold, nor us-ed this com-plaint, nor have thought the
 cold, nor us-ed this com-plaint, com-plaint, nor
 cold, nor us-ed this com-plaint, nor have thought the day to

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thought the day to be so long. long. long.

8 to be so long so long. long.

8 day to be so long, to be so long. long.

have thought the day to be so long. Then long.

be so long, so long. Then had I long.

Detailed description: This is a musical score for five voices, arranged in two systems of two staves each. The first system consists of four staves (Soprano, Alto, Tenor, Bass) and the second system consists of two staves (Bass, Bass). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "thought the day to be so long. long. long." (Soprano), "to be so long so long. long." (Alto), "day to be so long, to be so long. long." (Tenor), "have thought the day to be so long. Then long." (Bass 1), and "be so long, so long. Then had I long." (Bass 2). Each system concludes with a first ending (marked "1.") and a second ending (marked "2."). The first ending is a whole note chord, and the second ending is a half note chord. The lyrics "long." are placed below the notes in the first ending, and "long." is placed below the notes in the second ending.