

Lady, When I Behold

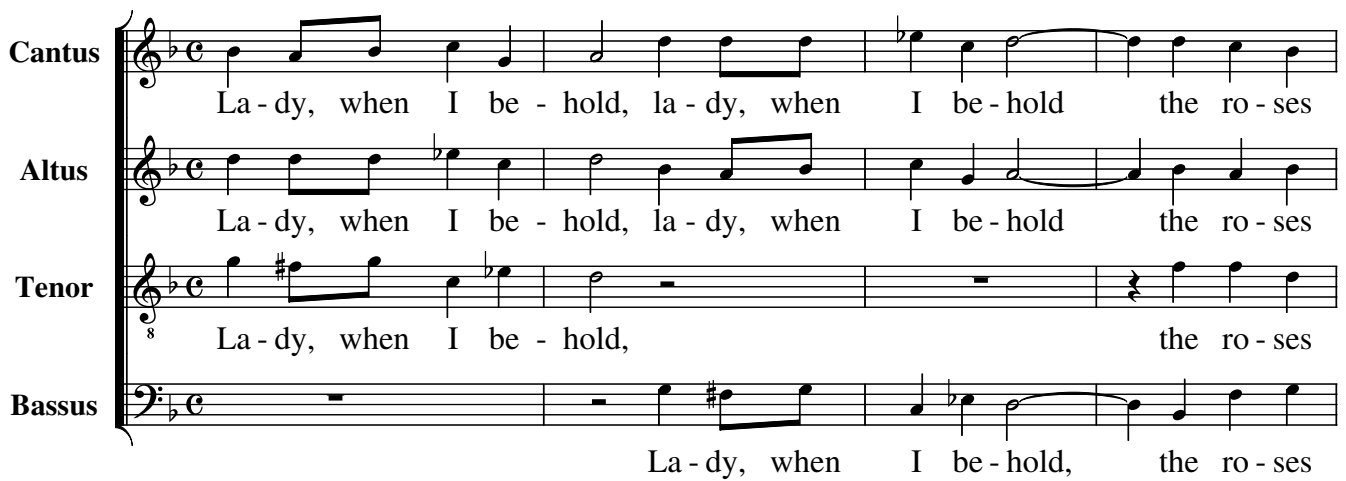
John Wilbye (1574-1638)

Cantus
La - dy, when I be - hold, la - dy, when I be - hold the ro - ses

Altus
La - dy, when I be - hold, la - dy, when I be - hold the ro - ses

Tenor
8 La - dy, when I be - hold, the ro - ses

Bassus
La - dy, when I be - hold, the ro - ses

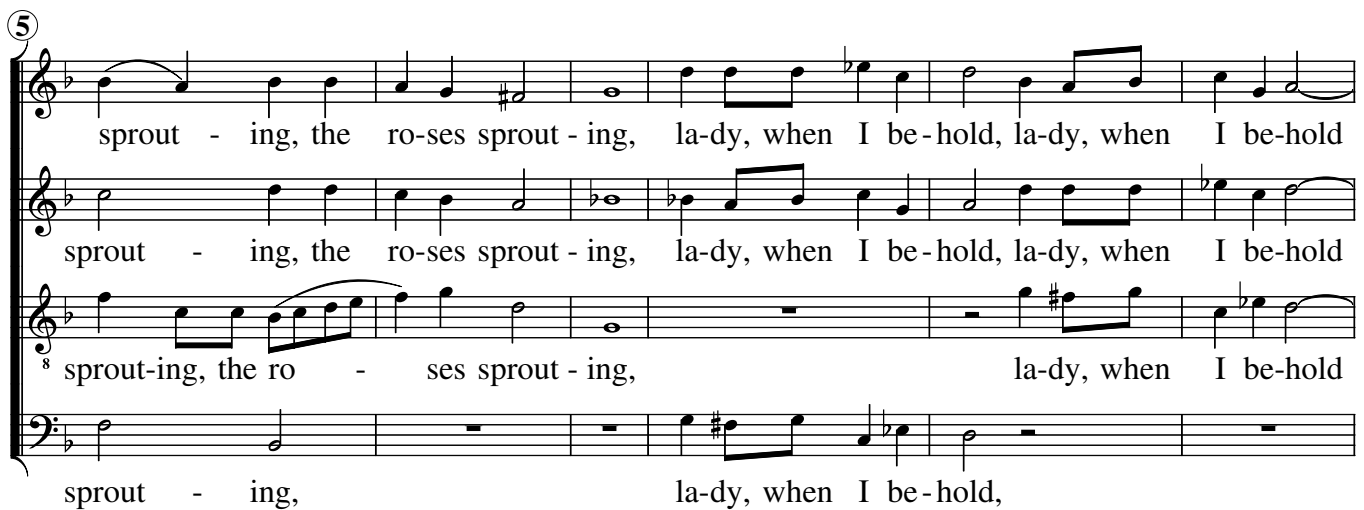
The first system of the musical score consists of four staves. The top staff is for the Cantus part, the second for the Altus part, the third for the Tenor part, and the fourth for the Bassus part. All parts are in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: "La - dy, when I be - hold, la - dy, when I be - hold the ro - ses". The Tenor part has an 8-measure rest at the beginning.

5
sprout - ing, the ro - ses sprout - ing, la - dy, when I be - hold, la - dy, when I be - hold

sprout - ing, the ro - ses sprout - ing, la - dy, when I be - hold, la - dy, when I be - hold

8 sprout - ing, the ro - ses sprout - ing, la - dy, when I be - hold

sprout - ing, la - dy, when I be - hold,

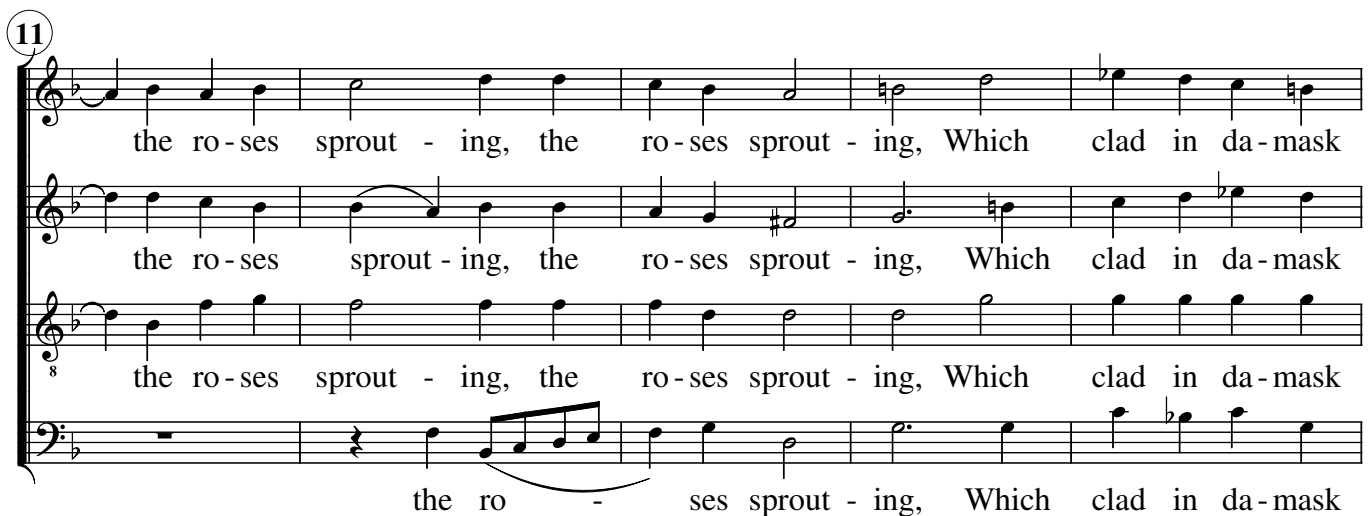
The second system of the musical score consists of four staves. The top staff is for the Cantus part, the second for the Altus part, the third for the Tenor part, and the fourth for the Bassus part. All parts are in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: "sprout - ing, the ro - ses sprout - ing, la - dy, when I be - hold, la - dy, when I be - hold". The Tenor part has an 8-measure rest at the beginning.

11
the ro - ses sprout - ing, the ro - ses sprout - ing, Which clad in da - mask

the ro - ses sprout - ing, the ro - ses sprout - ing, Which clad in da - mask

8 the ro - ses sprout - ing, the ro - ses sprout - ing, Which clad in da - mask

the ro - ses sprout - ing, Which clad in da - mask

The third system of the musical score consists of four staves. The top staff is for the Cantus part, the second for the Altus part, the third for the Tenor part, and the fourth for the Bassus part. All parts are in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: "the ro - ses sprout - ing, the ro - ses sprout - ing, Which clad in da - mask". The Tenor part has an 8-measure rest at the beginning.

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man-tles deck the ar-bors, Which clad in da-mask man-tles deck the ar-
 man-tles deck the ar - bors, Which clad in da-mask man-tles deck the ar-
 man - tles deck the ar - bors, Which clad in da-mask man - tles deck the ar-
 man-tles deck the ar - bors, Which clad in da-mask man-tles deck the ar-

21

- bors, And then be - hold your lips, and then be - hold your lips, and
 - bors, And then be - hold your lips, and then be - hold your lips,
 - bors, And then be - hold your lips, and then be - hold your lips, and
 - bors,

26

then be - hold your lips, where sweet Love har - bors, My eyes
 and then be - hold your lips, where sweet Love har - bors, My
 then be - hold your lips, where sweet Love har - bors,
 My eyes pre-

31

pre-sents me with a dou-ble, dou-ble doubt - ing, a dou-ble,
 eyes pre-sents me with a dou-ble, dou-ble doubt - ing, a dou-ble,
 My eyes pre - sents me with a dou-ble, dou-ble doubt-ing, a dou-ble,
 - sents me with a dou - ble, dou - ble doubt - ing,

35

dou-ble doubt - ing, My eyes pre-sents me with a dou-ble, dou-ble doubt-
 dou - ble doubt - ing, My eyes pre-sents me with a dou-ble, dou-ble doubt-
 dou-ble doubt - ing, My eyes pre-sents me with a dou - ble, dou-ble doubt-
 My eyes pre - sents me with a dou-ble, dou-ble doubt-

40

- ing, For view - ing both a-like, hard - ly my mind sup - pos-
 - ing, For view - ing both a - like, hard - ly my mind sup-pos-
 ing, For view - ing both a - like, hard - ly my mind sup-pos-
 - ing, For view - ing both a - like, hard - ly my mind sup-pos-

46

- es Whe-ther the ro-ses be your lips, or your
 - es Whe-ther the ro-ses be your lips, or your
 es Whe-ther the ro - ses be your lips, or your lips the
 - es Whe-ther the ro - ses be your

50

lips the ro-ses, Whe-ther the ro - ses be your lips, or your
 lips the ro-ses, Whe-ther the ro - ses be your lips, or your
 ro - ses, Whe-ther the ro - ses be your lips, or your
 lips, whe-ther the ro - ses be your lips, or your

54

lips the ro - ses. For view-ing both a - like, hard - ly my mind sup-pos-
 lips the ro - ses. For view - ing both a-like, hard - ly my mind sup - pos-
 lips the ro - ses. For view - ing both a - like, hard - ly my mind sup-pos-
 lips the ro - ses, For view - ing both a - like, hard - ly my mind sup-pos-

61

es Whe-ther the ro-ses be your lips, or your

es Whe-ther the ro-ses be your lips, or your

es Whe-ther the ro - ses be your lips, or your lips the

es Whe-ther the ro - ses be your

65

lips the ro-ses. Whe-ther the ro - ses be your lips, or your

lips the ro-ses. Whe-ther the ro - ses be your lips, or your

ro - ses. Whe-ther the ro - ses be your lips, or your

lips, Whe-ther the ro - ses be your lips, or your

69

lips the ro - ses.

lips the ro - ses.

lips the ro - ses.

lips the ro - ses.