

Quid petis O fili

Richard Pygott
(c.1485-c.1552)

Refrain: What do you want, O son?

Musical score for the first system of the refrain, measures 1-6. The score is written for four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The lyrics are: Quid pé - tis 0 fí - - - li, quid pé - tis 0 fí - - -

sweetest mother

Musical score for the second system of the refrain, measures 7-12. The score is written for four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The lyrics are: - - - tis 0 fí - - - li? - - - - - li? - - - - - li? má-ter dul- - - - - li? má-ter dul-cís - sima

ba ba.

Musical score for the third system of the refrain, measures 13-18. The score is written for four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The lyrics are: má-ter dul-cís - sima bá - - - ba. má-ter dul-cís-sima ba. -cís - sima ba. ba. ba. ba. ba.

Source: *An Anthology of English Medieval and Renaissance Vocal Music*, edited by Noah Greenberg, Norton, 1961. Original in British Museum Additional Manuscript 31922. Musica ficta, text underlay and spelling by John Hetland and The Renaissance Street Singers.

O father O son,

Musical score for measures 19-24. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The lyrics are: 0 pá - ter 0 fí - - - li, 0 pá - ter 0 fí - - -

give me fond kisses

Musical score for measures 25-30. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The lyrics are: - - ter 0 fí - - - li, - - - - - li, pá - ter 0 fí - - - li, mí-hi plaúsus - - - - - li, mí-hi plaúsus ós - cula da

da da.

Musical score for measures 31-36. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The lyrics are: mí-hi plaúsus ós - cula da da. mí-hi plaúsus ós - cula da da. ós - cula da da. da. da da da.

Verse 1:

37 42

looking on her

The mo - ther full mannerly and meek - ly as a maid look - ing on her

The mo - ther full mannerly and meek - ly as a maid

43 48

so laugh - ing in lap laid

lit-tle son, so laughing in lap laid, so laughing in lap laid

lit-tle son, so laugh - ing in lap laid, so laugh - ing in lap

so laugh - ing in lap laid

49 53

so pret - ti - ly, so pert - ly, so pass - ing - ly well a - -

laid, so pret - ti - ly, so pert - ly, so pass - ingly well a -

so pret - ti - ly, so pert - -

54 58

so pret - ti-ly, so pert - ly, so pas - singly well a - payd

-payd, so pret - ti-ly, so pert - ly, so passing-ly well a-payd

-payd, so pass-ingly well a-payd

-ly, so pass - ing-ly well a - payd, so pass - ing-ly well a - payd,

59 64

____, full softly and full so-berly un-to her sweet son

____, un - to her sweet

____, full soft - ly and full so - ber-ly un - - to her

full soft - ly and full so-berly

Repeat Refrain

65 70

____ she said, un - to her sweet son she said :

____ son she said, she said:

____ sweet son she said, un - to her sweet son she said : Quid

un-to her sweet son she said: Quid

Verse 2:

71 75

I mean this by Ma-ry, our mak-er's mother of

76 79

might

80 84

full love-ly look-ing on our Lord, the lan-tern of

85 89

light, thus say-ing to our sa-rior, this

90 94

saw I in my sight, this rea-son that I read you

95 99

Refrain

now, I read it full right. Quid (Quid)

Verse 3:

100 105

Musing on her man-ners so my mard was my
 Musing on her manners so my mard was my main
 Musing on her man-ners so my mard was my main,

106 110

main, save it pleased me so passing-ly that past was my pain
 , save it pleas-ed me so pass-ingly that pass-ed was
 save it pleas-ed me so pass-ingly that past was my pain

111 115

my pain, yet soft-ly to her sweet
 my pain, yet soft-ly to her sweet son
 , yet soft-ly to her sweet

116 121

son me thought I heard her say: Now gra-cious god
 me thought I heard her say: Now gra-cious god and
 son me thought I heard her say: Now gra-cious god and good

Refrain

122 127

and good sweet babe yet once this game a-gain
 good sweet babe yet once this game a - - - gain. Quid
 sweet babe yet once this game a-gain. Quid