

# And think ye Nymphs to scorn at love

Songs of sundrie natures, 1589, nos.42-43

William Byrd

Musical score for the first system, featuring five vocal parts: Sextus (Soprano 2), Medius (Alto), Contratenor (Tenor), Tenor (Tenor), and Bassus (Bass). The lyrics are: "And think ye Nymphs to scorn at love, to scorn at".

Musical score for the second system, featuring five vocal parts: S2., A., T., T., and B. The lyrics are: "And think ye Nymphs to scorn at love, as if his love, to scorn at love, at love, as if his fire love, and think ye Nymphs to scorn at love, love, to scorn at love, as if his fire love, to scorn at love, as if his".

Musical score for the third system, featuring five vocal parts: S2., A., T., T., and B. The lyrics are: "fire were but of straws, he made the might-y gods a - bove were but of straws, were but of straws, he made the might - y gods a - as if his fire were but of straws, he made the might-y were but of straws, as if his fire were but of straws, he made the might - y gods a - fire were but of straws, were but of straws, he made, he made the might-y".

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S2. to stoop and bow un - to his laws,

A. -bove to stoop and bow un - to his laws, un - to his laws, and with his

T. gods a -bove to stoop and bow un - to his laws, and with his shafts of beau -

T. -bove to stoop and bow un - to his laws, his laws, and with his shafts of

B. gods a -bove to stoop and bow un - to his laws,

S2. and with his shafts of beau - ty bright, he

A. shafts, his shafts of beau - ty bright, he slays the hearts

T. - ty bright, of beau - ty bright, he slays the hearts, he slays the

T. beau - ty bright, and with his shafts of beau - ty bright, he slays the hearts that

B. and with his shafts of beau - ty bright, he slays the hearts that

S2. slays the hearts that scorn his might. might.

A. that scorn his might. And with his shafts, his shafts, and with his might.

T. hearts that scorn his might. And with his shafts of beau - might.

T. scorn his might, that scorn his might. And with his shafts of might.

B. scorn his might, that scorn his might, that scorn his might. might.

1. 2. \*

\* This proportion assumes a relationship between the time signatures in the two halves of the piece, which nevertheless appear to be two entirely separate compositions.

Superius (Soprano 1)

Sextus (Soprano 2)

Medius (Alto)  
Love is a fit of plea - sure, love is a fit of

Contratenor (Tenor)  
Love is a fit of plea - sure,

Tenor (Tenor)  
Love is a fit of plea - sure, of plea - sure, love is a

Bassus (Bass)  
Love is a fit of plea - sure,

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S1.  
Love is a fit of plea - sure, bred out of I - dle

S2.  
Love is a fit of plea - sure, bred out of

A.  
plea - sure, bred out of I - dle brains, out of

T.  
of plea - sure, bred out of I - dle brains,

T.  
fit of plea - sure, bred out of I - dle brains, bred

B.  
of plea - sure, bred out of

\* Original time-signature C

S1. brains, his fan - cies have no mea - sure,

S2. I - dle brains, his fan - cies have no

A. I - dle brains, his fan - cies have no mea - sure, have no

T. his fan - cies have no mea - sure,

T. out of I - dle brains, his fan - cies have

B. I - dle brains, his fan - cies have

S1. no more than have his pains:

S2. mea - sure, no more than have his pains:

A. mea - sure, no more than have his pains: his

T. no mea - sure, no more than have his pains: his vain af -

T. no mea - sure, no more than have his pains: his vain af -

B. no mea - sure, no more than have his pains: his vain af -

S1. his vain af-fec - ti - ons like the wea - ther, like the wea - ther,

S2. his vain af - fec - ti - ons like the wea - ther, pre-

A. vain af-fec - ti - ons like the wea - ther, like the wea - ther,

T. - fec - ti - ons like the wea - ther, like the wea - ther, pre-

T. - fec - ti - ons like the wea - ther, like the wea - ther, like the wea - ther,

B. - fec - ti - ons like the wea - ther, his vain af - fec - ti - ons like the wea - ther,

S1. pre-cise or fond, we wot not whe - ther, we

S2. - cise or fond, pre - cise or fond, we wot not whe - ther,

A. pre - cise or fond, we wot not whe - ther, we wot not whe - ther, we wot not whe - ther,

T. - cise or fond, or fond, we wot not whe - ther, we wot

T. the wea - ther, pre-cise or fond, we wot not whe - ther, we wot not whe - ther,

B. pre-cise or fond, or fond, pre - cise or fond, we wot not whe - ther, we

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S1. wot not whe - ther.

S2. we wot not whe - ther.

A. we wot not whe - - ther.

T. not whe - - ther.

T. we wot not whe - - ther.

B. wot not whe - - ther.