

The Table.

Liquide & watry perles XXXI	<i>Liquide perle.</i>	Luca Marenzio.
The Nightingale. XXXII	<i>La Rosignol.</i>	Orlando di Lasso.
Within a greenwood. XXXIII	<i>In un Roscheto.</i>	Giouan Ferretti.
Sometime when I hope re- lu'd mee. XXXIII	<i>Gia fu ch'io.</i>	Rinaldo del Melle.
Rubyes and perles. XXXV	<i>Perle rubini</i>	} Alfonso Ferabosco.
O sweet kisse. XXXVI	<i>O dolcissimo bacio.</i>	
Sometime my hope. XXXVII	<i>Gia fu mio dolce speme.</i>	} Lelio Bertany.
Lady that hand. XXXVIII	<i>Donna la bella mano.</i>	
My hart alas. XXXIX	<i>Alena guì dotia.</i>	} Gironimo Conuerfi.
Lady if you so spight mee. XL	<i>Donna se voi m'odiate.</i>	
When I would thee em- brace. XLI	<i>Quando' io uolena.</i>	} Altonfo Ferabosco.
Thirfis enjoyed the gra- ces XLII	<i>Godea Tirsi gl'amori.</i>	
The Nightingale. XLIII	<i>Le Rosignol.</i>	} Alofonfo Ferabosco.
The faire yong virgine. XLIII	<i>La verginella.</i>	
The second part. XLV	<i>Ma non si tosto.</i>	} I part. } 2 part. } William Byrd.

Of 6.

I will goe dye for pure Loue. XLVI	<i>Io moriro d'amore.</i>	Luca Marenzio.
These that bee certaine ignes. XLVII	<i>Questi ch'è inditio.</i>	} Alfonso Ferabosco.
So far fro my delight. XLVIII	<i>Se lungi dal mio sol. 1 part.</i>	
The second part. XLIX	<i>Sola voi no l'fenite. 2 part.</i>	} Luca Marenzio.
Loe heere my hart.	<i>L Ecco ch'io l'isso.</i>	
Now must I part. LI	<i>Parto da voi.</i>	} Gironimo Conuerfi.
Zephirus brings the time. LII	<i>Zephiro torna. 1 part.</i>	
The second part. LIII	<i>Ma per me l'isso. 2 part.</i>	} Alfonso Ferabosco.
I was full neree my fall. LIII	<i>Fui uicin' al cader. 1 part.</i>	
The second part. LV	<i>Hor come angel. 1 part.</i>	} Luca Marenzio.
I soung sometime. LVI	<i>Cantasi gia. 1 part.</i>	
Beccaulc my loue. LVII	<i>Cbe la mia donna. 2 part.</i>	

¶ FINIS.

MVSICA TRANSALPINA.

QVINTVS.

Madrigales translated of foure, fiue and sixe parts,
chosen out of diuers excellent Authors, vvith the first and
second part of *La Verginella*, made by Maister Byrd,
vpon two Stanz's of *Ariosto*, and brought
to speake English with
the rest.

Published by N. Yonge, in fauour of such as
take pleasure in Musick of voices.



Imprinted at London by Tho-
mas East, the assignè of William
Byrd. 1588.

Cum Priuilegio Regie Maiestatis.



To the right honourable Gilbert Lord Talbot, sonne and heire to the right noble & puissant George Earle of Shrewesbury, Walsford and Waterford, Earle Marshal of England, Lord Talbot Furniual, Verdune, Louetoff, & Strange of Blackmeere, one of hir Maiesties most honorable priuie counsell, Iustice of the forestes and chales by north the riuier of Trent, and knight of the most honourable order of the garter, Nicholas Yong wisheth increate of honour, with all happinesse,

Right honourable, since I first began to keepe house in this Citie, it hath been no small comfort vnto mee, that a great number of Gentlemen and Merchants of good account (as well of this realme as of forreine nations) haue taken in good part such entertainment of pleasure, as my poore abilitie was able to afford them, both by the exercise of Musicke daily vsed in my house, and by furnishing them with Bookes of that kinde yearly sent me out of Italy and other places, which beeing for the most part Italian Songs, are for sweetnes of Aire, verie well liked of all, but most in account with them that vnderstand that language. As for the rest, they doe either not sing them at all, or at the least with little delight. And albeit there be some English songs lately set forth by a great Maister of Musicke, which for skill and sweetnes may content the most curious: yet because they are not many in number, men delighted with varietie, haue wished more of the same sort. For whose cause chiefly I endeauored to get into my hands all such English Songs as were praise worthe, and among it others, I had the hap to find in the hands of some of my good friends, certaine Italian Madrigales translated most of them five yeeres agoe by a Gentleman for his priuate delight, (as not long before certaine Napolitan had been englished by a verie honourable personage, and now a Counte of estate, wherof I haue seene some, but neuer possessed any.) And finding the same to be singularly well liked, not onely of those for whose cause I gathered them, but of many skillfull Gentlemen and other great Musicians, who affirmed the accent of the words to be well maintained, the descent not hindered, (though some few notes alread) and in euery place the due decorum kept: I was so bolde (beeing well acquainted with the Gentleman) as to entreate the rest, who willingly gaue me such as he had (for of some he kept no Copies) and also some other more lately done at the request of his particular friends. Now when the same were seene to arise to a iust number, sufficient to furnish a great set of Bookes, diuers of my friends asof said, required with great instance to haue them printed, wherunto I was as willing as the rest, but could neuer obtaine the Gentlemans consent, though I sought by many great means. For his answer was euer, that those trifles being but an idle mans exercise, of an idle subject, written onely for priuate recreation, could blissh to be seene otherwise then by right, much more to be brought into the common view of all men. And seeing me still importunate, he took his

A.ij.

seene,

The Epistle dedicatorie.

penne, and with an obitinate resolution of his former speech, wrote in one of the Bookes these verses of the Poet Martial.

Seras tutior ibis ad lucernas,
Hac hora est tua, dum furit Lyæus,
Dum regnat rosa, dum madent capilli,
Tum te vel rigidi legant Catones.

Wherefore I kept them (or the most of them) for a long time by mee, not presuming to put my sicke in an other mans corne, till such time as I heard, that the same being dispersed into many mens hands, were by some persons altogether unknowen to the owner, like to be published in Print. Which made mee adventure to set this worke in hand, he being neither priue nor present, nor so nere this place as by any reasonable meanes I could giue him notice. Wherein though he may take a iust offence, that I haue laid open his labours without his licence: yet since they were in hazard to come abroad by straungers, lame and vnperfect by meanes of false Copies, I hope that this which I haue done to auoide a greater ill, shall deserue a more fauourable excuse. But seeking yet a stronger string to my bow, I thought good in all humble and duetsfull sort to offer my selfe and my bold attempt to the defence and protection of your Lordship, to whose honourable hands I present the same. Assuring my selfe, that so great is the loue and affection which hee beareth to your L. as the view of your name in the Front of the Bookes, will take away all displeasure and unkindnes from mee. And although this may be thought a greater boldnes then the first (I being not any way able to doe your L. such a seruice, as may deserue so great a fauour) yet I hope these Songs being hitherto well esteemed of all, shall be so regarded of your L. as For them, and they for them selues, shall not be thought unworthie of your honourable defence. With which hope I humbly commit your L. to the protection of the Almighty: wishing to the same, that encrease of honour which your true vertue deriued from so noble and renowned Ancestors doeth worthely deserue.

From London the first of October. 1588.

Your Lordship's

most humble

at commandement,

N. Yonge.

Of 5. The first part.

XIII. QVINTVS.

Filippo de Monte.

Rom what part of the heauen, from what example

brought was the mould whence Nature hath deriued,

that sweet face full of beauty, in which the striued to proue in earth

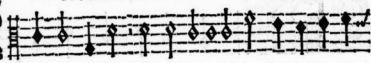
hir power aboue was ample, was neuer Nimph or siluane queene adored, that

so dainty fine locks in ayre displayed, nor hart Diuine with so great

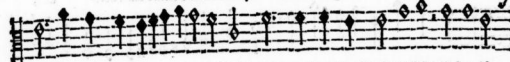
vertue stored, yet by hir looks my life is all betrayed.



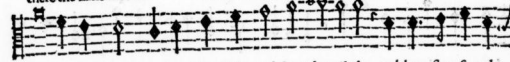
N vaine he seeketh for beautie that excelleth,that hath



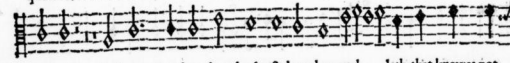
not seene hir eyes wher loue sciorneth,how sweetly heere &



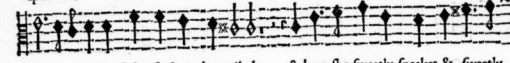
there the same shee tur-



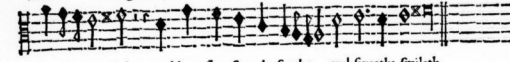
nelleth,that knowes not how shee sighes and sweet bequileth, and how shee sweetly



speaketh, he knowes not how loue heales & how hee quel-

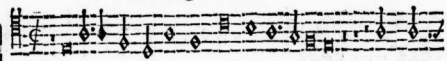
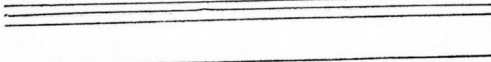


leth,that knowes not

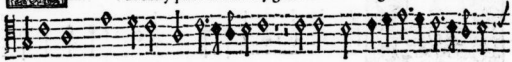


how she sighes & sweet beequileth, & how she sweetly speaks & sweetly

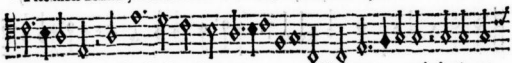
smy- leth, and how shee sweetly speaks and sweetly smileth,



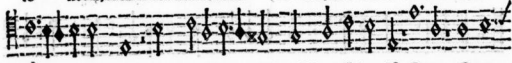
N euery place I finde my grieffe and anguish, saue where



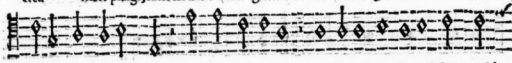
I see those beames y mee haue turned, & eke mine eyes



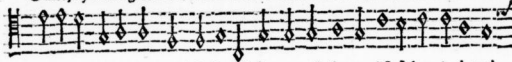
to floods, to floods of tears haue turned, haue turned, thus in ex-



crea- mest pangs, each houre I languish, each houre I languish, O mee, O mee,



O mee, my shining starre, so sweet and sacred, cause of all comfort, of this world

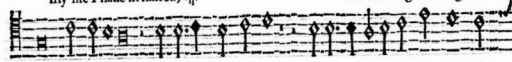


the Jewell, and of this world the Jewell, for want of thee my life I haue in hatred,



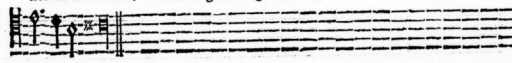
my life I haue in hatred, ::

was neuer grieffe so great,



nor death so cruell, was neuer grieffe so great, ::

nor death so



cru-

ell.

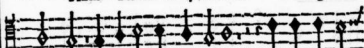
Of 5. The first part.

XVI. QUINTVS.

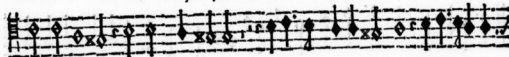
Luca Marenzio.



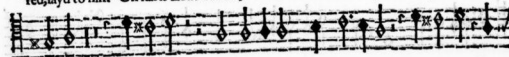
Hirts Thirsis to dye desired, marking hir



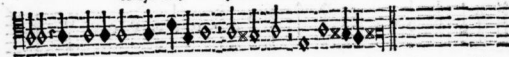
freye eyes that to his hart was nearest, no lesse was fy-



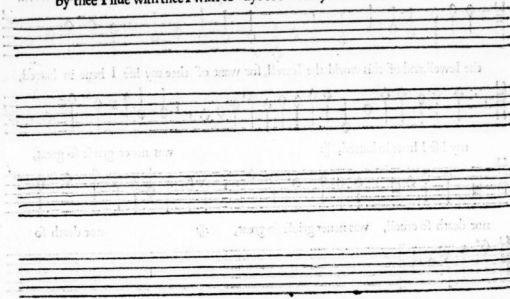
red, sayd to him Oh harts Loue dearest, alas forbear to dye now, ::



to dye too, by thee I lue, with thee I wish to dye too, ::



by thee I lue with thee I wish to dye too to dye too.



Of 5. The second part.

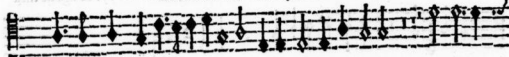
XVII. QUINTVS.



Hirts that heat refrayned, wherwith in haft to dye hee



did betake him, that lyfe would not forsake him, &



whyle his looke full fixed he retayned, on hir eyes full of pleasure, the dainty



Nymph that now at hand espyed, the haruest of Loues treasure, sayd thus with eyes



all trembling, faint and wasted, dye now sweet hart I dye now, I dye now, &

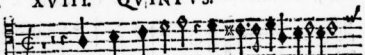


I sweet life doe die too, :: & I sweet life too, & I sweet lyfe doe dye too.

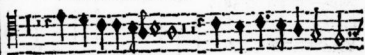


Of 5. The third part.

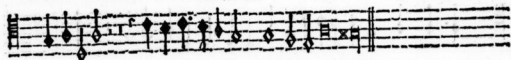
XVIII. QVINTVS.



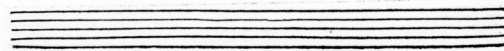
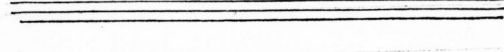
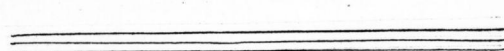
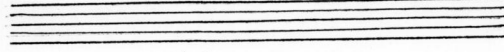
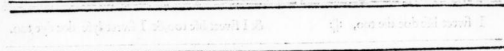
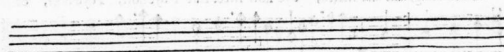
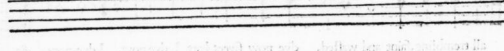
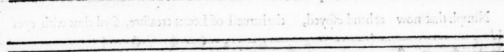
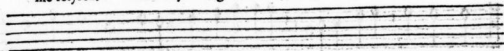
Hus these two louers so fortunaty dy- ed,



and so defi- red, that to dye so againe their



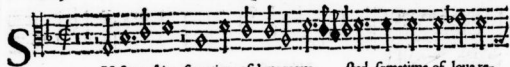
life retyred. that to dye so againe their lyfe rety- red.



Of 5.

XIX. QVINTVS.

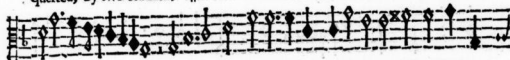
Orlando di Lasso.



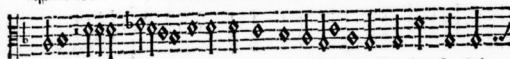
V-fan-naire, sometime of loue reque- sted, sometime of loue re-



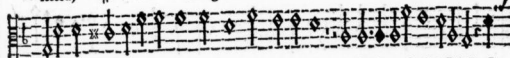
quested, by two old men, ¶: whome hir sweet looks allur'd, was in hir hart,



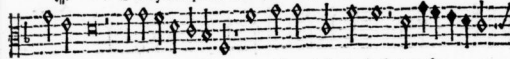
¶: was in hir hart full sad & fore molested, ful sad and fore mo-



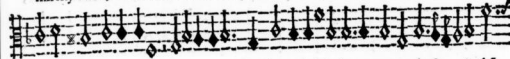
lested, ¶: seeing the force hir chastitie endur'd, to them shee said,



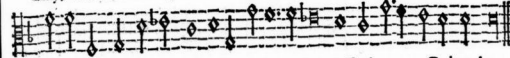
¶: if I by craft procur'd, doe yield to you my body to abuse it, I kill I



kill my soule, & if I doe refuse it, you will mee iudge to death reproch-



fully, but better it is ¶: but better it is in innocencie to chuse it, the



by my fault t'offend my God on hie, the by my fault t'offend my God on hie.

Of 5.

XX. QVINTVS.

Alfonso Ferabosco.



Vanna faire sometime of loue reque-

sted, by two olde men whom hir sweet looks allur'd,

whome hir sweet lookes al-lur'd, was in hir hart, full sad & foremo-

le-sted, full sad and fore molested seeing the force

hir chafitic endur'd, hir chafitic endur'd, to thē she sayd, if I

by craft procur'd, doe yield to you my bo-dy to abuse it, I kill my soule,

and if I doe re-fuse it, and if I doe refuse it, you will mee

judge to death, but better it is, in in-nocence

Of 5.

XX. QVINTVS.

to chuse it, then by my fault t'offend my

God on hye, t'offend my God on hye, then by my fault t'offend my God on hye, thē

by my fault, thē by my fault to'ffend my God on hye. thē by my

fault t'offend my God on hye.

VV

Hen shall I cease lamēting, lamenting, :||: lamenting, la-
 menting, :||: :||: whē shall I cease, :||: lamenting, when shall I cease,
 lamēting, :||: when shall my plaint & moning, to tunes of ioy bee turn'd,
 when shall my plaint & mo- ning, to tunes of ioy bee tuned, good loue, :||:
 good loue, good loue, leaue thy tormenting, good loue, :||: leaue thy tor-men-
 ting, to long thy flames within my hart haue burned, :||: O
 graūt a-las wth quicknes quicknes, O graūt a-las with quicknes, :||: :||:
 some litle comfort :||: :||: for so long a sicknes,
 some litle comfort, :||: some litle comfort for so long a sicknes.

L

Must depart all haples. I must depart all haples, but leaue to you
 my carefull hart oppressed, so that if I liue hartles, if I hyue hartles,
 Loue doth a work miraculous and blessed, if I liue hartles, if I liue hart- les,
 Loue doth a work miraculous and blessed, miraculous and blessed, that sure ere
 it be long, :||: my lyfe will fayle mee. :||: my life will
 fayle mee, that sure ere it be long, :||: my life will faile mee,
 :||: my lyfe will faile mee.

Of 5. The first part. XXIII. QVINTVS. Alfonso Ferabosco.

I saw my lady weeping, I saw my lady weeping, and loue did languish, & loue did languish, & of their plaint en-fu-ed, so rare cōcen-ting, that neuer yet was heard more sweet lamenting, ȳ neuer yet was heard more sweet lamēting, made all of tender py-tie, & mournfull anguish, ¶ the floods forsaking their delightful swelling, ȳ floods forsaking, the floods forsaking their delightfull swelling, stayd to attend their plaint, the winds enraged, ¶ ¶ still and content to quiet calme assua-ged, still & ¶ their wonted storming, their wonted storms, & euery blast rebel-ling, & euery blast rebel-ling.

Of 5. The second part. XXIII. QVINTVS.

Like as frō heauen the dew full softly shewing, doth fall, full softly shewing, doth fall, & so refresh both fields & closes, both fields & closes, filling ȳ parched flowers, with Gippe and Gaour, ¶ so while shee bath'd the violets & the roses, vpon hir louely cheeks, hir louely cheeks so freshly flowing ¶ the spring renew'd his force, with hir sweet fa-our with hir sweet fauour, ȳ spring reneu'd his force with hir sweet fa-our, with her sweet fauour, so while she bath'd the violets & the roses, vpon hir fayre and louely cheeks, so freshly flow-ring so freshly flowering, the spring his force renew'd, the spring his force renew'd, with hir sweet fauour with hir sweet fa-our. B.ij.



O gracious is thy selfe, so faire so framed, so gracious is

thy selfe, so faire so framed, so gracious is thy selfe so faire

so framed, :: that who so sees thee, that who so sees thee with-

out a hart enflamed, either hee lues not, :: either hee lues not, or

Loues delight hee knowes not. either hee lues not, :: either hee lues not

or loues delight hee knowes not.



Ruell vnkind my hart y haft beereft me, ::

my hart thou haft beereft me, ::

my

hart thou haft beereft mee, Cruell vnkind, my hart thou haft beereft me, ::

my hart thou haft beereft mee, ::

my hart thou haft beereft

mee, and wilt not leaue, and wilt not leaue whyle any life is left mee, and yet,

& yet, & yet, & yet still will I loue thee, & yet, & yet, & yet & yet still will I loue thee.



Hat doth my pretty dear- ling? what
 doth my pretty dearling, my pretty dear- ling? what
 doth, what doth my song & chaunting, y they sing not of hir, :||
 the prayfe and vaunting: to hir I giue my violets, :|| and garland
 sweetly smelling, for to crowne hir sweet locks pure gold excelleng. To hir I
 giue my violets, :|| & garlad sweetly smelling, for to crowne hir sweet
 locks pure gold excelleng, for to crowne hir sweet locks pure gold excelleng.



Leep sleep myne onely Iew- ell, sleep sleep myne
 onely Iuell, myne onely Iuell, sleep sleep myne on-
 ly Iew- ell, myne on- ly Iewell, much more thou didst delight mee,
 then my belou'd too cru- ell, that hid hir face to spyte mee, hir face to spyte mee,
 that hyd hir face to spyte mee, hir face to spyte mee, that hid hir face to spyte mee,
 much more thou didst delight mee, then my belou'd too cruell, that hid hir
 face, that hid hir face to spyte mee, hir face to spyte mee, that hid hir face to spyte mee,
 to spyte mee, that hyd hir face to spyte mee, to spyte mee.

Hou bring't hir home full nye mee, while she so

fast did flye mee, while she so fast did flye mee, :||

by thy meanes I behold those eyes :|| so shining, long time aben-

ted, :|| that looke so mikl appesed, thus is my grieffe decly-

ning, thou in thy dreames dost make desire well pleased, sleepe if thou be

like death as thou art fained, as y art fained, a happie lyfe by such a death were

gained. :|| a happie life by such a death were gay-

ned.

Ound out my voice with pleasant tunes recording, re-

cor-ding, the new delight that Loue to mee inspy-

reth, pleasd and content, content with that my heart de-fi-reth, thanked bee Loue fo

heauenly ioyes affor-ding, affording, shee that my plaints with rigor long re-

iected, reiected, binding my hart with those hir golden tre-fes, in recompêce

of all my lög distre-fes, said with a sigh, thy grieffe hath mee in-fec- ted,

infected, said with a sigh, thy grieffe hath mee infected. thy grieffe hath mee infected.

Liquid and watery pearles, Loue weept full kindly, Loue

wept full kindly, Loue wept full kindly, :||:

to quench my hart enflamed, but he alas alas :||: a-las

vnfreindly so great a fyre had framed, as, as were enough to burne mee, :||:

without recomfort, :||: as were enough to burne mee, :||:

without recomfort, and in-to athes turne mee.

He Nightingale so pleafant & fo gay, :||: in green-

wood groues, :||: delights to make his dwelling, to make his dwelling, in fields

to flye chaunting his roundelay, in fields to flye chaunting his roundelay, chaunting

his roundelay, at li-berry againft the cage rebelling, a- gainft the cage rebelling, but

my poore hart, :||: with forrowes ouerfwelling, with forrowes ouerfwelling,

through bondage vyle bynding my freedome fhort, binding my free- dome fhort,

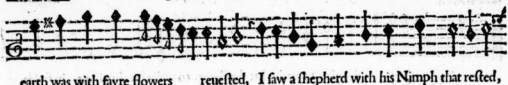
no pleasure takes, :||: no pleasure takes in thefe his fports excelleng, nor of his

fong receiueth no comfort, nor of his fong receiueth no comfort, :||:

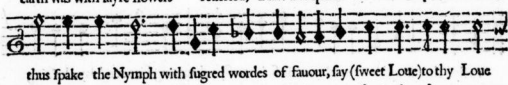
nor of his fong receiueth no comfort.



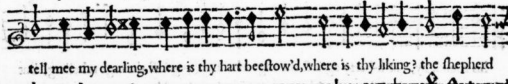
Ithin a greenwood: ||: sweet of mirtle fauour, whē as the



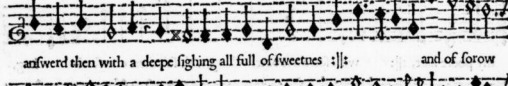
earth was with fayre flowers reuested, I saw a shepherd with his Nymph that rested,



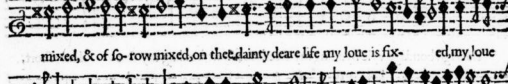
thus spake the Nymph with sugred wordes of fauour, say (sweet Loue) to thy Loue



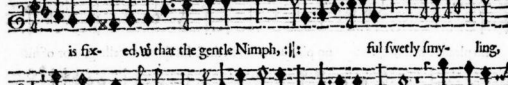
tell mee my dearing, where is thy hart beflow'd, where is thy liking? the shepherd



answert then with a deepe sighing all full of sweetnes :||: and of sorow



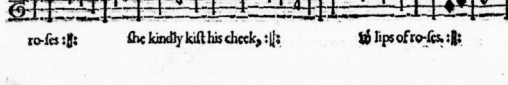
mixed, & of so- row mixed, on the dainty deare life my loue is fixe- ed, my loue



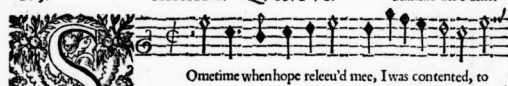
is fixe- ed, wth that the gentle Nymph, :||: ful sweetly smy- ling,



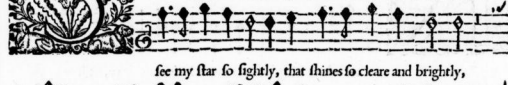
with kind words of de- light & flating gloses, she kindly kist his cheek, with lips of



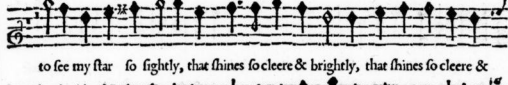
ro- ses: ||: she kindly kist his cheek, :||: wth lips of ro- ses, :||:



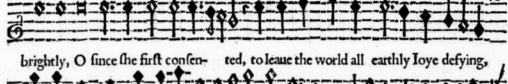
Ometime when hope releu'd mee, I was contented, to



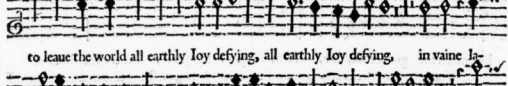
see my star so fightly, that shines so cleare and brightly,



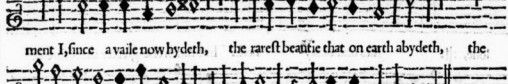
to see my star so fightly, that shines so cleere & brightly, that shines so cleere &



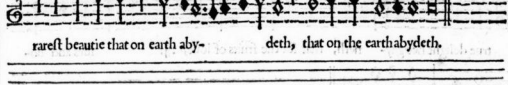
brightly, O since the first consen- ted, to leaue the world all earthly Ioye desying,



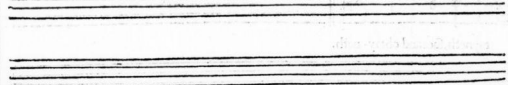
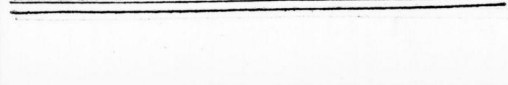
to leaue the world all earthly Ioy desying, all earthly Ioy desying, in vaine la-



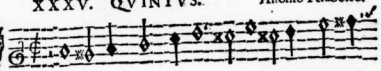
ment I, since a vaile now bydeth, the rarest beantie that on earth abydeth, the



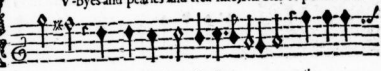
rarest beantie that on earth aby- deth, that on the earth abydeth,

R



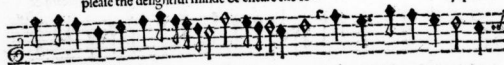
V-byes and pearles and trea-sure, Ru-bies & pearles and



treasure, kingdoms renoune & glory. :||:



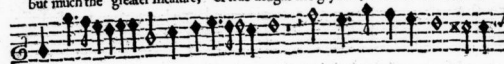
please the delightful minde & cheare the fo- ry, please



the delightfull mind & cheare the fo- ry, but much the greater measure,



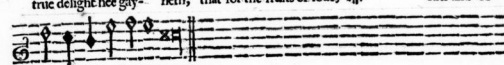
but much the greater measure, of true delight hee gayneth, that for the fruites of



loue. :||: fues and obtay- neth. but much the greater measure of



true delight hee gay- neth, that for the fruites of loue. :||: fues and ob-



tayneth, fues and obtay- neth.

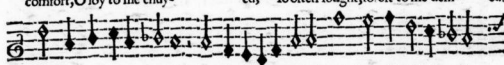


Sweet kisse ful of comfort. :||:

O sweet kisse ful of



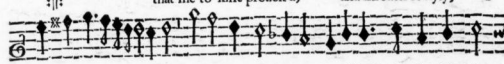
comfort, O ioy to me enuy- ed, so often fought, so oft to me deni- ed.



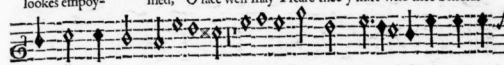
For thee my life is wasted, yet thee I neuer tasted, O lippes so false & wily,



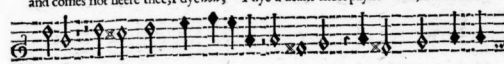
:||: that me to kisse prouok'd, and throock so slyly, O



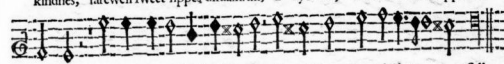
lookes empy- fied, O face well may I feare thee y kilt who thee beholds



and comes not neere thee, I dye now, I dye a death most payne- full, kild with vn-



kindnes, farewell sweet lippes disdainfull, I dye now, farewell sweet lippes dis-



daynefull, kild with vnkindnesse, I dye now, farewell sweet lippes disdain- full.

S

Ometime my hope full weakely went on by lyne and lea- sure, but
 now it growes to do my hart some plea- sure, went on by lyne & leasure,
 but now it growes to do my hart some plea- sure, but now it growes to
 do my hart some pleasure, my hart some pleasure. Yet that my hope decay
 not, by ouer much contenting, Loue will not giue my ioyes their full aug-
 men- ting, but still with some defaister, but still with some defaister, allayes
 my blisse, allayes my blisse, that hope may bee the faster, that hope may bee
 the fa- ster.

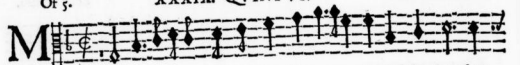
L

Ady that : Which gaue vnto the need- full, Lady that hand of plen-
 ty, :||: which gaue vnto the needfull, did steale my hart vn-
 heedfull did steale my hart vnheed- full, sweet theefe of Loue so
 dainty, what will you doe by thee-uing, y rob when you are giueing,
 but you do giue so surely, that you may rob & steale y more securely,
 that you may rob & stele y more securely. If you sometime be plesed, y my poore
 hart be cafed, you do not y to ioy mee, you do not y to ioy mee, :||:
 but still by fresh assaults quit to destroy mee. but still by fresh as-
 faults quite to destroy mee, quite to destroy mee.

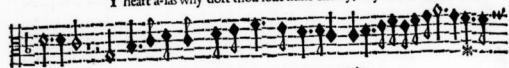
Of 5.

XXXIX. QVINTVS.

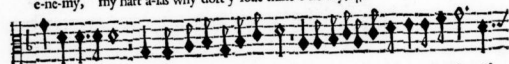
Gironimo Conterfi.



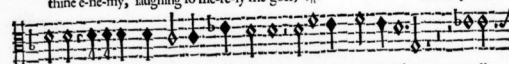
Y heart a-las why dost thou loue thine enemy, why dost thou loue thine



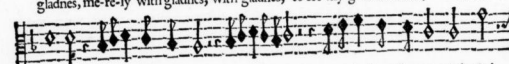
e-ne-my, my hart a-las why dost y loue thine e-ne-my, :||:



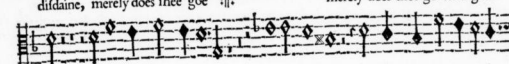
thine e-ne-my, laughing fo me-re-ly she goes, :||: me-re-ly with



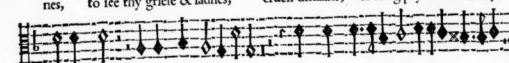
gladnes, me-re-ly with gladnes, with gladnes, to see thy grief & sadnes, cruell



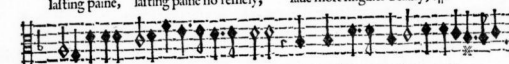
disdaine, merely does shee goe :||: merely does shee go with glad-



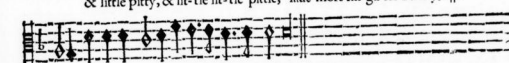
nes, to see thy grieffe & sadnes, cruell disdaine, la-ting payn no re-medy,



lasting paine, lasting paine no remedy, faue most singular beauty, :||:



& litle pittie, & lit-tle lit-tle pittie, faue most sin-gu-ler beauty, :||:

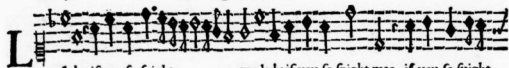


and lit-tle pittie, & lit-tle lit-tle pit-tie.

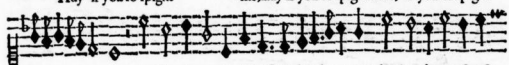
Of 5.

XL QVINTVS.

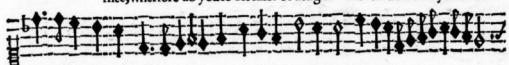
Alfonso ferabosco.



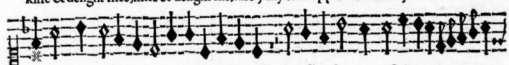
Ady if you fo spight me, lady if you fo spight mee, if you fo spight



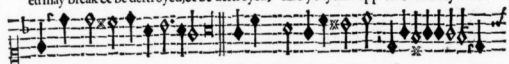
mee, wherefore do you fo oft kisse & delight me? wherefore do you fo oft



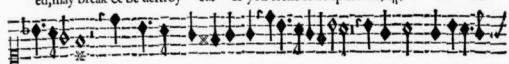
kisse & delight mee, kisse & delight me, sure y my hart opprest & ouerioy-



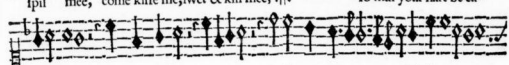
ed may break & be destroyed, & be destroyed, sure y my hart opprest & ouerioy-



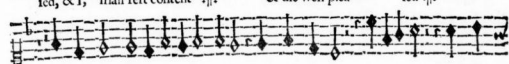
ed, may break & be destroy- ed. If you seeke so to spill mee, :||: to



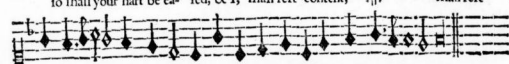
spil mee, come kisse me, swet & kill mee, :||: so shal your hart be ea-



fed, & I, shall rest content :||: & die well plea- fed :||:



so shall your hart be ea- fed, & I, shall rest content, :||: shall rest



content & dye well pleased, shall rest content & dye well plea- fed.

D.ij.

W Hen I would thee embrace, ::| when I wold thee embrace
 whē I, when I wold thee embrace, y dost but mock mee, ::| y dost
 but mock mee, ::| y dost but mock mee, whē I wold thee
 embrace, ::| whē I wold thee embrace, ::| y dost but mock
 mee, ::| thou dost but mock mee, ::| y dost but mock
 me, & whē as I lamēt my case, & whē I lamēt my case, y criest ty hy hy hy hy,
 ::| y criest ty hy hy hy hy, & no no no no no no no no no no no
 piggs nie, & no no no no no no, & no no no no no no no no no no no
 no no stil faith my piggs nye, & no no no no no no no no no no stil faith my piggs nye.

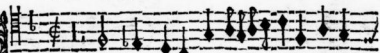


Hiris enioy'd the gra- ces, the gra-ces, of Clori's
 sweet embraces, of Clori's sweet embra- ces, yet both their ioyes
 were scanted, for dark it was & can- dle light they wan- ted, for darke
 it was & candle light & candle light they wan- ted, wherewith kinde Cinthia
 in the heauen y shy- ned, hir nightly vayne resigned, refig- ned, and y faire face disclosed,
 and that faire face disclo- fed, wher Loue & Ioy were met, and both
 re- po- sed, that both of meere delight died & re- uiued. thē ech frō others
 looks such ioy deri- ued, that both of meere delight died & reuiued, died
 and reu- ued.

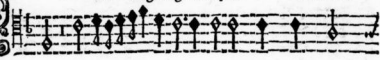
Of 5.

XLIII. QVINTVS.

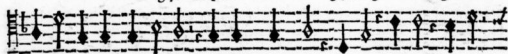
Alfonfo Ferabofco.



He Nightingale fo plea- fant and fo



gay, fo plea- fant & fo gaye, in greenwood groves



delights to make his dwelling, in greenwood groves delights :||: :||:



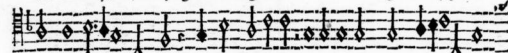
:||: to make his dwelling, in fields to flye, chaunting his roundelay, chaun- ting



his roundelay, in fields to flye chaunting his roundelay, chaunting



his roundelay, at liberty against the cage rebel- ling, but my poore



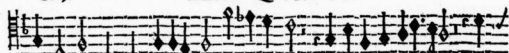
hart, but my poore hart with sorrowes ouer ouerfwelling through bondage vyle,



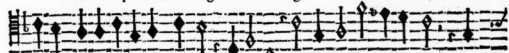
bynding my free- dome short, :||: no pleasure takes, :||:

Of 5.

XLIII. QVINTVS.



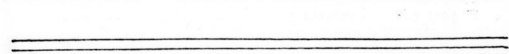
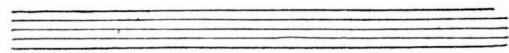
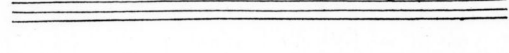
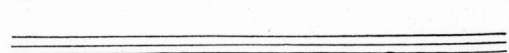
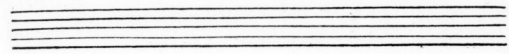
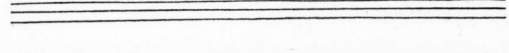
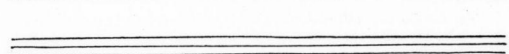
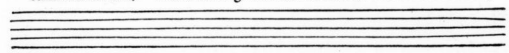
in these his sports excel- ling nor of his song receiueh no comfort, nor



of his song receiueh no comfort, receiueh no comfort, nor of his song re-



ceiueh no comfort, nor of his song receiueh no comfort, receiueh no comfort,



HE faire yong virgin is like the Rose,

the rose vntainted, in garden fayre while

tender flack doth beare it, sole and vntoucht, sole and vntoucht, with no re-

fort acquaint- ted, no shepherd, no shepherd nor his flock doth once come

neare it, once come neare it, th'ayre full of sweetnes, the morning

fresh depainted, the morning fresh depainted, the earth the wa-

ter, the earth, the water, with all their fauor cheare it, dayntie

yong gallants, daintie yong gallants, and ladies most de-fired,

their heads and breasts aty-red, dain-ty yong gal-

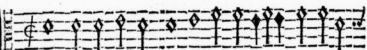
lants, :||: and ladies most de-fi-red, their heads and breasts

aty-red.

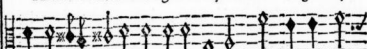
B V T not fo foone, not fo foone, but not fo foone frō greene stock where it
grow-ed, where it grow-ed, the fame is pluckt, & from the branch, the fame is
pluckt and from the branch remoued, as lost is all from heauen and earth, from
heauen & earth, that flow-ed, that flow-ed, both fauor grace & beauty, and
beauty best beloved. The virgin faire, :||: that hath the flower beestow-
ed, which more then life to gard, it hir behoued, lofeth hir praife, &
is no more desired, lofeth hir praye & is no more desired, of those y late
vn-to hir loue aspired, lofeth hir praife, & is no more de-fi-red, lofeth hir
praife & is no more desired, of those y late vn-to hir loue aspired.

Here endeth the song of five parts.

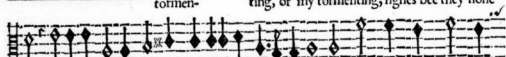
L Will goe dye for pure loue, except rage and disdain
come to recure loue, and in my flame fans measure,
takes hir disport & pleasure, takes hir disport and plea- sure, plea-
sure, vnles some frost, I will go dye for pure loue, I will goe
dye for pure loue.



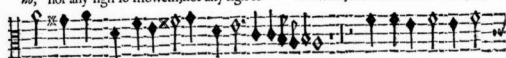
Hefe that bee certaine signes of my tormen- ting, of my



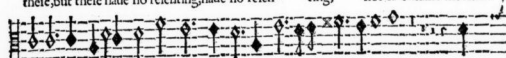
tormen- ting, of my tormenting, sighes bee they none



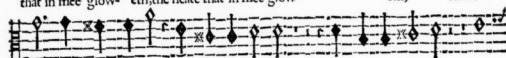
no, nor any sigh so showeth, nor any sigh so showeth, those haue some truce, but



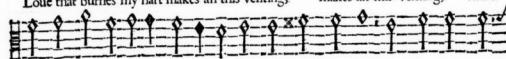
these, but these haue no relenting, haue no relen- ting, not so exhales the heate



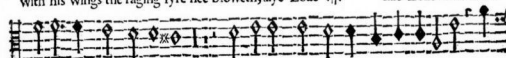
that in mee glow- eth, the heate that in mee glow- eth, fierce



Loue that burnes my hart makes all this venting, makes all this venting, while



with his wings the raging fyre hee bloweth, saye Loue :||: saie Loue with what



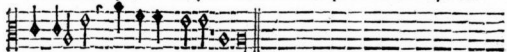
deuise thou canst for e- uer, keepe it in flames and yet consume it neuer, and



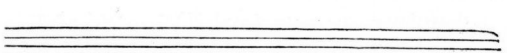
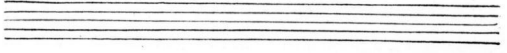
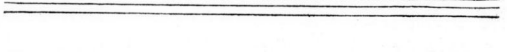
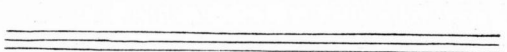
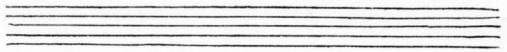
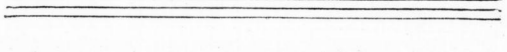
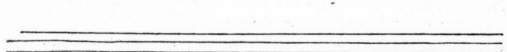
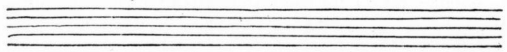
not consume it, say Loue say Loue, with what deuise thou canst for euer, keepe



it in flames and yet, and yet consume it neuer, keepe it in flames and yet con-



sume it neuer, and yet consume it neuer,



O farre from my delight, :|| fo far from
my delight, what cares tormēt me, fields do record it, & vallyes, & wods and
mountaines & wods and mōutaines, & running riuers, & running riuers, and re-
posed fōitaines, & still reposed foun- taines, where I cry out & to the heauens
the heauens lament mee, none other founds but tunes of my complaining,
Nymph of the groues or pleafant byrd once heareth, still recount I my grieffe,
& hir difkaining & hir difclayning, to euery plant that groweth, that grow-eth,
to euery plant that groweth, to euery plant that grow- eth, or blōfome
beareth.

HE onely doth not feele it, :||
O fields, O mountaines, :|| O mountaines,
O wods, O vallyes, :|| O floods, O fountaines, oh, oh flay no more
oh, oh flay no more, oh, to heare a wretch appealing, O that fome one this
life and foule would feuer, O that fome one this life & foule would fe- uer,
and thefe mine eyes oppreffed, and thefe myne eyes oppreff would cloze for
e- uer, wold cloze for e- uer, for beft were me to die *ſe*, for
beft were mee to die my loue concea- ling, for beft, were mee to die *ſe*
:|| my loue concealing, my loue concea- ling.
F.

OE heere my hart in kee- ping, I

leauē with hir that laughs to see mee weeping, to see mee

wee- ping, to see mee weeping, Oh what comfort or treasure, breake

hart & dye then, that she that still doth payn mee, may lue the more content, when

griefe hath flayne mee, may lue the more conten- ted may lue

the more content when grief hath flayne mee, that she y still doth payne mee,

that she y still doth payne mee, may lue y more content, whē griefe hath

flayne mee, may lue the more content when griefe hath flayne mee, may lue the

more content when griefe hath flayne mee.

more content when griefe hath flayne mee.

Ow must I part, now must I part my dearling, of

lyfe & foule, of lyfe and foule, of lyfe & foule disced,

and Loue ther-with is pleased, Oh, oh what a death is parting? is parting,

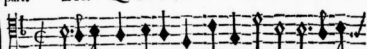
oh what griefe is now lacking? fare-well, :: fare-well, I dye to

part constrayned, oh what griefe is now lacking? fare-well, ::

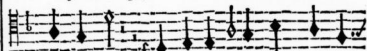
fare-well, I dye to part constrayned fare-well sweet hart vnfayned, I dye to part

constrayned.

constrayned.



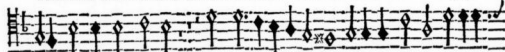
Ephirus brings y time that sweetly senteth, Ze-pli-rus



brings the time, that sweetly senteth, with flowres and



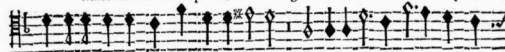
herbes and winters frost ex-ileth, with flowres and herbes and winters frost (it) ex-



ileth, Progne now chirpeth, and Philomele lamenteth, Flora the garlands, ::|:



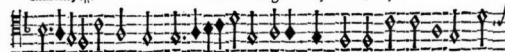
white and redde compileth, Flora the garlands white and redde compileth,



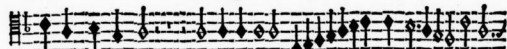
fields do reioyce the frowning fley relen-teth, Ioue to behold his dearest daughter



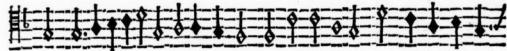
smileth, ::|: dearest daughter smy- leth, th'ayre the



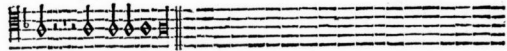
wa- ter, the earth, th'ayre the water, the earth to Ioye contenteth, each



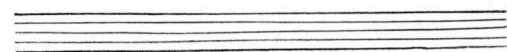
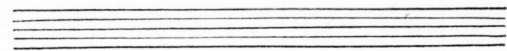
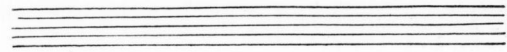
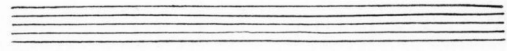
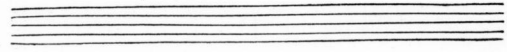
creature now to Loue, him reconcileth, th'ayre the wa- rer, the



earth th'ayre, the water, the earth, to Ioye contenteth, each creature now to



Loue, him reconcy leth.



Of 6. The second part. LIII. QVINTVS.

B Vt with mee oh wretch the stormes of woe per-

fe-ner, & heauie sighes, the stormes of

woe perfeuer, & heauie sighes, the stormes of woe perfeuer and heauie sighes,

which from my hart thee strayneth, which from my hart thee stray-

net, that tooke the kaye thereof to heauen for e-uer, That tooke the

kaye thereof to heauen for euer, so that sing- ing of byrds and spring

time flowring, so that sing- ing of byrds & spring time flowring, & ladies

loue that mens affection gayneth, are lyke a desert, ¶:

Of 6.

LIII. QVINTVS.

are lyke a desert and cruell beasts deuouring, and Ladies loue that mens af-

fection gayneth, are lyke a desert, ¶: are lyke a de-

sert & cruell beasts deuou- ring.

V Was full nere my fall, and hardly scaped,

and hardly scaped, through fond desire,

that headlong mee that headlong mee transported, and with the darts

and with the nets I sported, that Loue himselfe for mee deuic'd and shaped, and

if my reason, but a while had stayed, had stay-ed, to my mishappe, to

my mishappe I had no doubt assayed, what a death is to liue, with Loue fur-

pry-fed. what a death is to liue, what a death is to liue, with Loue fur-

prised, with loue surprised.

B VT as the bird that in due time espying, but as the

byrd, that in due time espying, that in due time ef-

py- ing, the secret snare and deadly bush enlymed, the bush en-

ly-med, quick to the heauen doth mount, with song and

pleasure, traines of false lookes, and faithles words defy- ing, mounting the

hill so hard for to bee clymed, mounting the hill so hard for to bee cly- med,

I sing for Ioy of li-ber-ty the treasure. I sing for Ioy of li-ber-ty the trea-

sure, I sing for Ioy now, I sing for Ioy now, of liberty the treasure, the

treasure.

Soun' sometime, I foun', the'

freedome of my fancy, with hart congealed, :||:

I quench the burning phranfy, & with disdain, & with disdain, :||:

ning, all naked, in lottely netts en-gaged, nor by teares, :||: can I find, nor

y harmefull bayre elchued, but now I waile my bonds my bonds, & my enchain

ing, all naked, in lottely netts en-gaged, nor by teares, :||: can I find, nor

by complayning, mercy, nor comfort, mercy, mercy, nor comfort, nor

yet my grieve assuaged.

yet my grieve assuaged.

yet my grieve assuaged.

yet my grieve assuaged.

yet my grieve assuaged.

Ecaufe my Loue: While I with sighes refound hir name de

lightfull, my life depriveth, If I seeke to break of, fro

the strings that bind mee, If I seeke to breake of, the more I flye, :||:

the more I flye the faster I doe fynd mee, like the byrd in the snare, like

the byrd in the snare, in vaine that stry- ueth, like the byrd

in the snare, in vaine that strueth.

in the snare, in vaine that strueth.

in the snare, in vaine that strueth.

in the snare, in vaine that strueth.

in the snare, in vaine that strueth.

FINIS.

*The Table of all the madrigales contained in these
bookes, with the names of their severall authors,
and originalls.*

Of 4.

These that bee certaine *Questi ch' indizio.*
signes. I
The faire Diana. II *Non piu Diana.*
Ioy so delights my hart. *Gioia s'abonda' all'cor.*
III
Falsé Loue now shoot. IIII *Amor ben puoi.*
O griefe, if yet my griefe. V *Dolor, s'è'l mio dolor.*
As in the night. VI *Come la notte.*
In wayne hee seekes for beau-
tie. VII *Per diuina bellezza.*
What meaneth Loue to nest
him. VIII *Perche s'annida Amore.*
Sweet Loue when hope. IX *Amor quando fortuna.*
Lady that hand. X *Donna la bella mano.*
Who will ascend. XI *Chi salira.*
Lady your looke so gentle. XII *Donna bella e gentile.*

Noe: Fagnient.

Giouan de Macque.

Gio: Petraloyfio Preneftino.

Baldessar Donato.

Baldessar Donato.

Filippo di Monte.

Gio: Petraloyfio Preneftino.

Mare' Antonio Pordenone.

Giaches de Vuert.

Cornelio Verdonch.

Of 5.

From what part of the Hea- *In qual parte del ciel.*
uen. XIII
The second part. XIII *Per diuina bellezza 2. parti.*
In every place. XV *Ogni luogo.*
Thursis to dye desired. XVI *Tirsi morir uolca.*
The second part. XVII *Frenò Tirsi il desio, 2. parti.*
The third part. XVIII *Chè morirò, 3. parti.*
Sufanna fayre. XIX *Sufann' vn iour.*
Sufanna fayre. XX *Sufann' vn iour.*
When shall I cease. XXI *To the note of Chi per voi non.*
I must depart. XXII *Io partiro.*
I saw my lady weeping. XXIII *Vidi pianger Madonna.*
The second part. XXIII *Come dal ciel.*
So gracious. XXV *Sci tanto gratiosa.*
Cruell vnkind. XXVI *Bonna crudel.*
What doth my pretty dar-
ling. XXVII *Che fa hog gil mio sole.*
Sleepe mine onely Iewell. *Sonno scendofsi, 1. parti.*
XXVIII
The second part. XXIX *Tu la ritorni, 2. parti.*
Sound out my voyce. XXX *To the note of Vestri' scollè.*

Filippo di Montte.

Luca Marenzio.

Orlando di Lasso.

Alfonso Ferabotco.

Noe: Fagnient.

Luca Marenzio.

Alfonso Ferabotco.

Giouan Ferrettie

Luca Marenzio.

Stefano Felis.

Gianetto Paleftina.

G.ijj.

Liquid

The Table.

Liquide & watry perles. XXXI	<i>Liquide perle.</i>	Luca Marenzio.
The Nightingale. XXXII	<i>Le Rosignol.</i>	Orlando di Lasso.
Within a greenwood. XXXIII	<i>In un Roschetto.</i>	Giouan Ferretti.
Sometime when hope re- lin'd mee. XXXXIII	<i>In su ch'io.</i>	Rinaldo del Melle.
Rubyes and perles. XXXV	<i>Perle rubini</i>	} Alfonso Ferabosco.
O sweet kisse. XXXVI	<i>O dolcissimo bacio.</i>	
Sometime my hope. XXXVII	<i>Gia su mio dolce sperme.</i>	} Lelio Bertany.
Lady that hand. XXXVIII	<i>Donna la bella mano.</i>	
My hart alas. XXXIX	<i>Alma qui dotta.</i>	} Gironimo Conuersi.
Lady if you so spight mee. XL	<i>Donna se voi m'odiate.</i>	
When I would thee em- brace. XLI	<i>Quand'io volente.</i>	} Alfonso Ferabosco.
Thuris enjoyed the gra- ces XLII	<i>Godea Tirsi gl'amori.</i>	
The Nightingale. XLIII	<i>Le Rosignol.</i>	} William Byrd.
The faire young virgine. XLIII	<i>La verginella. 1 part.</i>	
The second part. XLV	<i>Ma non si uolte. 2 part.</i>	

Of 6.

I will goe dye for pure Loue. XLVI	<i>Io moriro d'amore.</i>	Luca Marenzio.
These that bee certaine signes. XLVII	<i>Questi ch'indisio.</i>	} Alfonso Ferabosco.
So far fro my delight. XLVIII	<i>Se lungi dal mio sol. 1 part.</i>	
The second part. XLIX	<i>Sola voi no' i sentite. 2 part.</i>	} Luca Marenzio.
Loe heere my hart.	<i>Ecco ch'io lasso.</i>	
Now must I part. LI	<i>Parto da voi.</i>	} Gironimo Conuersi.
Zephiro brings the time. LII	<i>Zephiro torna. 1 part.</i>	
The second part. LIII	<i>Ma per me lasso. 2 part.</i>	} Alfonso Ferabosco.
I was full neere my fall. LIII	<i>Fui vicini' al cader. 1 part.</i>	
The second part. LV	<i>Hor come angel. 2 part.</i>	} Luca Marenzio.
I fong sometime. LVI	<i>Cantai gia. 1 part.</i>	
Beccaulc my loue. LVII	<i>Che la mia donna. 2 part.</i>	

¶ FINIS.

MVSICA TRANSALPINA.

SEXTVS.

Madrigales translated of foure, siue and sixe parts,
chosen out of diuers excellent Authors, with the first and
second part of *La Verginella*, made by Maister Byrd,
vpon two Stanz's of *Ariosto*, and brought
to speake English with
the rest.

Published by N. Yonge, in fauour of such as
take pleasure in Musick of voices.



Imprinted at London by Tho-
mas East, the assigne of William
Byrd. 1588.

Cum Priuilegio Regie Maiestatis.