

Now Is The Month Of Maying (First Book Ayres)

Thomas Morley (1557 - 1602)

Soprano (S) Alto (A) Tenor (T) Bass (B) Bassoon (F)

Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la - la - la - la - la - la - la, Fa-la-

Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la - la - la - la - la - la - la - la, Fa-la-

Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la - la - la - la - la - la, Fa-la-

Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la - la - la - la - la - la, Fa-la-

Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la - la - la - la - la - la, Fa-la-

Soprano (S) Alto (A) Tenor (T) Bass (B) Bassoon (F)

- la - la - la - la! Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la-

- la - la - la - la! Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la-

- la - la - la - la! Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la-

- la - la - la - la! Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la-

- la - la - la - la! Now is the month of May - ing, when mer - ry lads are play - ing, Fa-la-

mf

- la - la - la - la - la, Fa - la - la - la - la - la! Each with his bon - ny lass, up-
mf
- la - la - la - la - la - la, Fa - la - la - la - la - la! Each with his bon - ny lass, up-
mf
- la - la - la - la - la, Fa - la - la - la - la - la! Each with his bon - ny lass, up-
mf
8 - la - la - la - la, Fa - la - la - la - la - la! Each with his bon - ny lass, up-
- la - la - la - la, Fa - la - la - la - la - la! Each with his bon - ny lass, up-

- on the gree - ny grass, Fa - la - la - la - la! Fa - la - la - la - la - la, Fa - la - la - la -
- on the gree - ny grass, Fa - la - la - la - la! Fa - la - la - la - la - la, Fa - la - la - la -
- on the gree - ny grass, Fa - la - la - la - la! Fa - la - la - la - la - la, Fa - la - la - la -
8 - on the gree - ny grass, Fa - la - la - la - la, fa - la - la - la - la, fa -
- on the gree - ny grass, Fa - la - la - la - la, fa - la - la - la - la, fa - la - la - la -

mp

- la! Each with his bon - ny lass, up - on the gree - ny grass, Fa - la-

- la! Each with his bon - ny lass, up - on the gree - ny grass, Fa - la - la-

- la! Each with his bon - ny lass, up - on the gree - ny grass, Fa - la - la - la-

8

- la. Each with his bon - ny lass, up - on the gree - ny grass, Fa - la - la - la-

f

- la - la - la! Fa-la-la-la-la-la, Fa - la - la - la - la! The Spring, all clad in Glad - ness doth

f

- la - la! Fa-la - la - la - la, Fa - la - la - la - la! The Spring, all clad in Glad - ness doth

f

- la! Fa - la - la - la - la-la, Fa - la - la - la - la - la! The Spring, all clad in Glad - ness doth

f

Fa-la-la - la - la, fa-la-la-la - la, fa - la! The Spring, all cla in Glad - ness, doth

f

- la - la, fa-la-la-la - la, fa - la - la - la - la! The Spring, all clad in Glad - ness, doth

mp

scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la - la - la - la - la - la! The
 scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la - la-la-la, Fa-la - la - la - la - la - la! The
 scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la - la - la - la - la - la! The
 scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la - la - la - la - la - la! The
 scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la - la - la - la - la - la! The

8

Spring, all clad in Glad - ness doth scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la - la, Fa-la -
 Spring, all clad in Glad - ness doth scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la - la-la-la, Fa-la -
 Spring, all clad in Glad - ness doth scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la -
 Spring, all clad in Glad - ness, doth scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la -
 Spring, all clad in Glad - ness, doth scoff at Win - ter's sad - ness! Fa-la - la - la - la - la - la, Fa-la -

mf

- la - la - la - la! And, to the bag - pipe's sound, the Nymphs tread out the
mf
- la - la - la - la! And, to the bag - pipe's sound, the Nymphs tread out the
mf
- la - la - la - la! And, to the bag - pipe's sound, the Nymphs tread out the
mf
8 - la - la - la - la! And, to the bag - pipe's sound, the Nymphs tread out the
- la - la - la - la! And, to the bag - pipe's sound, the Nymphs tread out the

ground, Fa-la - la - la - la! Fa-la - la - la - la - la, Fa - la - la - la - la! And,
ground, Fa-la - la - la - la! Fa-la - la - la - la - la, Fa - la - la - la - la! And,
ground, Fa-la - la - la - la! Fa-la - la - la - la - la, Fa - la - la - la - la! And,
8 ground, Fa-la - la - la - la, fa - la - la - la - la, fa - la - la - la - la! And,
ground, Fa-la - la - la - la - la, fa - la - la - la - la, fa - la - la - la - la! And,

The musical score consists of five staves of music in common time, key of G major (indicated by a treble clef and a sharp sign). The vocal parts are in soprano, alto, tenor, bass, and basso continuo. The lyrics describe nymphs dancing to bagpipe music. The basso continuo part includes a bassoon line. Measure numbers 1 through 8 are present above the staves.

to the bag - pipe's sound, the Nymphs tread out the ground, Fa-la - la - la - la!
 to the bag - pipe's sound, the Nymphs tread out the ground, Fa-la-la - la - la! Fa-la-
 to the bag - pipe's sound, the Nymphs tread out the ground, Fa-la-la - la - la! Fa - la - la-
 to the bag - pipe's sound, the Nymphs tread out the ground, Fa-la-la - la - la,
 to the bag - pipe's sound, the Nymphs tread out the ground, Fa-la-la - la - la, fa-la-la-la-

The musical score continues with five staves of music in common time, key of G major. The vocal parts are soprano, alto, tenor, bass, and basso continuo. The lyrics continue the narrative of nymphs dancing. The basso continuo part includes a bassoon line. Measure numbers 8 through 12 are present above the staves.

Fa-la-la-la-la-la, Fa - la-la - la - la! Fie, then! Why sit we mus - ing, Youth's sweet de-lights re-
 ff
 - la-la-la - la-la, Fa - la - la - la - la! Fie, then! Why sit we mus - ing, Youth's sweet de-lights re-
 ff
 - la - la-la-la, Fa - la - la - la - la - la! Fie, then! Why sit we mus - ing, Youth's sweet de-lights re-
 ff
 fa-la-la-la - la, fa - la. Fie, then! Why sit we mus - ing, Youth's sweet de-lights re-
 ff
 - la, fa - la - la - la - la - la. Fie, then! Why sit we mus - ing, Youth's sweet de-lights re-

mf

- fus - ing? Fa-la - la - la - la - la - la, Fa-la - la - la - la - la! Fie, then! Why sit we
mf

- fus - ing? Fa-la - la - la - la - la - la - la, Fa-la - la - la - la - la! Fie, then! Why sit we
mf

- fus - ing? Fa-la - la - la - la - la, Fa-la - la - la - la - la! Fie, then! Why sit we
mf

8

- fus - ing? Fa-la - la - la - la - la, Fa-la - la - la - la - la! Fie, then! Why sit we
mf

- fus - ing? Fa-la - la - la - la - la, Fa-la - la - la - la - la! Fie, then! Why sit we

mus - ing, Youth's sweet de-lights re - fus - ing? Fa-la - la - la - la - la - la, Fa-la - la - la - la - la

mus - ing, Youth's sweet de-lights re - fus - ing? Fa-la - la - la - la - la - la - la, Fa-la - la - la - la - la

mus - ing, Youth's sweet de-lights re - fus - ing? Fa-la - la - la - la - la - la, Fa-la - la - la - la - la

8

mus - ing, Youth's sweet de-lights re - fus - ing? Fa-la - la - la - la - la, Fa-la - la - la - la - la

mus - ing, Youth's sweet de-lights re - fus - ing? Fa-la - la - la - la - la, Fa-la - la - la - la - la

la! Say, dain - ty Nymphs, and speak! Shall we play "Bar - ley Break"? Fa-la-

la! Say, dain - ty Nymphs, and speak! Shall we play "Bar - ley Break"? Fa-la-la-

la! Say, dain - ty Nymphs, and speak! Shall we play "Bar - ley Break"? Fa-la-la - la-

8

la! Say, dain - ty Nymphs, and speak! Shall we play "Bar - ley Break"? Fa-la-la - la-

Sheet music for 'Fa-la-la' in G major, 2/4 time. The vocal part consists of four staves of music. The first three staves begin with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef and a key signature of one sharp. The lyrics 'Fa-la-la' are repeated throughout the piece. Dynamics include *mf* (mezzo-forte) and *f* (forte). The vocal line is supported by a harmonic bass line on the fourth staff.

- la - la - la!
 Fa - la - la - la - la - la,
 Fa - la - la - la - la!
 Say, dain - ty Nymphs, and

 - la - la!
 Fa - la - la - la - la - la,
 Fa - la - la - la - la!
 Say, dain - ty Nymphs, and

 - la!
 Fa - la - la - la - la - la - la,
 Fa - la - la - la - la - la!
 Say, dain - ty Nymphs, and

f
 8
 Fa - la - la - la - la,
 fa - la - la - la - la - la,
 fa - la - la.
 Say, dain - ty Nymphs, and

 - la - la, fa - la - la - la - la,
 fa - la - la - la - la - la.
 Say, dain - ty Nymphs, and

ritard.
f

speak! Shall we play "Bar - ley Break"? *ritard.* Fa-la - la - la - la!
Fa-la - la - la - la - la,

speak! Shall we play "Bar - ley Break"? *ritard.* Fa-la-la - la - la!
Fa-la - la - la - la - la,

speak! Shall we play "Bar - ley Break"? Fa-la-la - la - la! *ritard.* Fa - la - la - la - la - la, Fa-

f

8 speak! Shall we play "Bar - ley Break"? Fa-la-la - la - la, fa-la-la-la - la, fa-la-la-la - la, fa-

Fa - la-la - la - la!

Fa - la - la - la - la!

- la - la - la - la - la!

8 - la, fa - la.

- la - la - la - la - la!