

Who Prostrate Lies (First Set Of Madrigals - 1604)

Thomas Bateson 1570(?) - 1630

Musical score for the first system of the madrigal. It features five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. The music is in common time (C) and begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Who pro - strate lies at Wo - men's feet, at". The score includes a 3/2 time signature change at the start of the second measure. A fermata is placed over the final note of the first measure in each part.

Musical score for the second system of the madrigal. It features five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. The music continues in common time (C) with a mezzo-piano (*mp*) dynamic. The lyrics are: "Wo - men's feet, and calls them dar - lings dear and sweet, dear and". The score includes a 4-measure rest at the beginning of the first measure for each part. A fermata is placed over the final note of the first measure in each part.

Wo - men's feet, and calls them dar - lings dear and sweet,

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1:37 @ 120 BPM

(Edited by Norman Rowe)

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Cantus
sweet, and calls them dar - lings dear and

Quintus
sweet, and calls them dar - lings dear, and calls them dar - lings

Altus
dar - lings dear and sweet, dear and sweet, and

Tenor
8 sweet, and calls them dar - lings dear and sweet, and

Bassus
and calls them dar - lings dear and sweet,

cresc.

cresc.

cresc.

cresc.

10

Cantus
sweet, and calls them dar - lings dear and sweet,

Quintus
dear and sweet, and calls them dar - lings dear and sweet, and

Altus
calls them dar - lings dear and sweet, and calls them dar - lings

Tenor
8 calls them dar - lings dear and sweet, and sweet,

Bassus
and calls them dar - lings

f

mf

13

f

Cantus
and calls them dar - lings dear and sweet, dear and sweet, pro-

Quintus
calls them dar-lings dear and sweet, dear and sweet, pro-

Altus
dear and sweet, and *f* sweet, and calls them dar - lings dear and sweet, pro-

Tenor
f
8 and calls them dar - lings dear and sweet, dear and sweet,

Bassus
f
dear and sweet, and calls them dar - lings dear and sweet,

17

mf *f*

Cantus
- test - ing love and crav - ing grace, and prais - ing

Quintus
- test - ing love and crav - ing grace,

Altus
- test - ing love and crav - ing grace, and prais - ing

Tenor
8 and crav - ing grace,

Bassus
mf
and crav - ing grace,

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Cantus
oft, and prais - ing oft a fool - ish face,

Quintus
f and prais - ing oft, and prais - ing oft, and

Altus
oft, and prais - ing oft a fool - ish face, a

Tenor
f and prais - ing oft, and prais - ing oft, and

Bassus
f and prais - ing oft and prais - ing oft a

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Cantus
and prais - ing oft a fool - ish face are *mp*

Quintus
prais - ing oft a fool - ish face, a fool - ish face, are *mp*

Altus
fool - ish face, and prais - ing oft a fool - ish face are *mp*

Tenor
f prais - ing oft a fool - ish face, a fool - ish face are *mp*

Bassus
f prais - ing oft a fool - ish face, are *mp*

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Cantus
oft - en times de - ceiv'd at last,

Quintus
oft - en times de - ceiv'd at last, then catch at nought and hold

Altus
oft-en times de-ceiv'd at last, then catch at nought and hold

Tenor
8 oft - en times de - ceiv'd at last,

Bassus
oft - en times de - ceiv'd at last, then

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Cantus
cresc.
then catch at nought and hold it fast,

Quintus
it fast, *cresc.*
then catch at nought and hold

Altus
it fast, *cresc.*
then catch at nought and hold

Tenor
8 *cresc.*
then catch at nought and hold it fast,

Bassus

catch at nought and

34

Cantus
 then catch at nought and hold it fast, and hold it fast. are *mp*

Quintus
f
 it fast, then catch at nought and hold it fast. are *mp*

Altus
f
 it fast, then catch at nought and hold it fast, it fast. are *mp*

Tenor
f
 then catch at nought and hold it fast, and hold it fast. are *mp*

Bassus
f
 hold it fast. are *mp*

hold it fast. are

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Cantus
 oft - en times de - ceiv'd at last,

Quintus
 oft - en times de - ceiv'd at last, then catch at nought and hold

Altus
 oft - en times de - ceiv'd at last, then catch at nought and hold

Tenor
f
 oft - en times de - ceiv'd at last,

Bassus
 oft - en times de - ceiv'd at last, then

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cresc.

Cantus
then catch at nought and hold it fast,

Quintus
it fast, then catch at nought and hold

Altus
it fast, then catch at nought and hold

Tenor
cresc.
then catch at nought and hold it fast,

Bassus

catch at nought and

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f

Cantus
then catch at nought and hold it fast, and hold it fast.

Quintus
it fast, then catch at nought and hold it fast.

Altus
it fast, then catch at nought and hold it fast, it fast.

Tenor
f
then catch at nought and hold it fast, and hold it fast

Bassus
f

hold it fast.