

My Lady's Coloured Cheeks

(Canzonetts to 4 Voices:1598)

Giles Farnaby 1565 - 1640

Very moderate speed

Musical score for the first system of 'My Lady's Coloured Cheeks'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a common time signature (C) and a key signature of one flat (Bb). The tempo is marked 'Very moderate speed'. The lyrics are: 'My La - dy's co - lour'd cheeks were like the dam - ask mask ros - es,'. The Soprano part has a fermata at the end of the first measure. The Alto and Tenor parts have a fermata at the end of the first measure. The Bass part has a fermata at the end of the first measure. The dynamic marking 'mf' is present above the Alto and Tenor parts.

Musical score for the second system of 'My Lady's Coloured Cheeks'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a common time signature (C) and a key signature of one flat (Bb). The tempo is marked 'Very moderate speed'. The lyrics are: 'My La - dy's co - lour'd cheeks were like the ros - es, my La - dy's co - lour'd cheeks the da - mask ros - es, my La - dy's Da - mask ros - es,'. The dynamic marking 'mf' is present above the Soprano and Bass parts. The Soprano part has a fermata at the end of the first measure. The Alto part has a fermata at the end of the first measure. The Tenor part has a fermata at the end of the first measure. The Bass part has a fermata at the end of the first measure.

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da - mask ros - es, which clad in
 were like the dam - ask ros - es, which clad in dam - ask
 co - lour'd cheeks were like the da - mask ros - es, which clad

da - mask ros - es, which clad in da - mask man - tles

18

da - mask man - tles spread the ar - bours,
 man - tles spread the ar - bours, which clad in da - mask man - tles spread
 in da - mask man - tles, da - mask man - tles spread the ar - bours, spread

spread the ar - bours, in da - mask man - tles spread the

23

but thrice more *f* pleas - ant were her sweet sup - pos - es, thrice more
 the ar - bours, but thrice more *f* pleas - ant were her sweet sup - pos -
 the ar - bours, *f* but thrice more pleas - ant were her sweet sup -

ar - bours, ar - bours,

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pleas - ant were her sweet sup - pos - es, but thrice more pleas - ant were her sweet sup - pos -
 - es, were her sweet sup - pos - es, more pleas - ant were her sweet sup - pos -
 - pos - es, *f* but thrice more pleas - ant were her sweet sup - pos -

but thrice more pleas - ant were her sweet

32

es, pro-ceed-ing from her lips, pro-ceed-ing from, pro-ceed-ing from her
 es, pro-ceed-ing from her lips, pro-ceed-ing from her lips where sweet

sup - pos - es, pro - ceed-ing from her lips where sweet Love har-bours, her

38

lips where sweet Love har-bours, where sweet Love har-bours, for, view-ing those, for,
 lips where sweet Love har-bours, for, view-ing those, for, view-ing those, for,
 Love har-bours, where sweet Love har-bours, for view-ing those, for,

lips, where sweet Love har-bours, for, view-ing those,

43

view - ing those her cheeks and ros - es sprout - ing, for,

view - ing those her cheeks and ros - es sprout - ing, her cheeks and

view - ing those her cheeks and ros - es sprout - ing, for, view - ing those her

for, view - ing those her cheeks and rose - es, for view - ing

46

view - ing those her cheeks and ros - es sprout - ing, the judge - ment of the

ros - es sprout - ing, her cheeks and ro - ses sprout - ing, the judge - ment of the

cheeks, those her cheeks and ros - es, ros - es sprout - ing, the judge - ment

those her cheeks and ros - es sprout - ing, breeds

sweet-est breeds a doubt - ing.

sweet-est breeds a doubt - ing.

8
of the sweet-est breeds a doubt - ing.

a doubt - ing.