

My Lady's coloured cheeks

Giles Farnaby (c. 1563 - 1640)

My La-dy's co - loured cheeks, were like the da - mask

8 My La-dy's co - loured cheeks, were like the da - mask ros - es

This system contains the first six measures of the piece. It features a vocal line with lyrics and a lute accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "My La-dy's co - loured cheeks, were like the da - mask" on the first line, and "8 My La-dy's co - loured cheeks, were like the da - mask ros - es" on the second line.

7 My La-dy's co - loured cheeks, were like the da - mask

ros - es, my La - dy's co-loured cheeks,

8 the da - mask ros - es, my La-dy's co - loured

Da - mask ros - es,

This system contains measures 7 through 12. The lyrics are: "7 My La-dy's co - loured cheeks, were like the da - mask" on the first line, "ros - es, my La - dy's co-loured cheeks," on the second line, "8 the da - mask ros - es, my La-dy's co - loured" on the third line, and "Da - mask ros - es," on the fourth line.

13 ros - es, which clad in

were like the da-mask ros - es, which clad in da - mask

8 cheeks, were like the da-mask ros - es, which clad

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

This system contains measures 13 through 18. The lyrics are: "13 ros - es, which clad in" on the first line, "were like the da-mask ros - es, which clad in da - mask" on the second line, "8 cheeks, were like the da-mask ros - es, which clad" on the third line, and "da - mask ros - es, which clad in da - mask man - tles" on the fourth line.

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

27

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-
 es, 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
 - es, pro - ceed - ing from her lips, pro - ceed - ing from, pro-
 es, pro - ceed - ing from her lips, pro - ceed - ing from her lips,
 sup - pos - es, pro - ceed - ing from her lips, where sweet love

37

lips, where sweet love har-bours, where sweet love har-bours, for
 - ceed-ing from her lips, where sweet love har-bours, for view-ing those, for
 8 where sweet love har-bours, where sweet love har-bours, for
 har-bours, her lips, where sweet love har-bours, for

42

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

45

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

49

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