

Trust not too much, fair Youth

Orlando Gibbons
(1583-1625)

The musical score consists of five staves, each with a different vocal part: Soprano 1, Soprano 2, Tenor 1, Tenor 2, and Bass. The music is in common time, with a key signature of one flat. The vocal parts are grouped by a brace. The lyrics are written below the notes, with some words underlined to indicate stress or duration. Measure numbers 5 and 10 are indicated above the staff.

Soprano 1:

- Measure 1: Trust not too much, fair Youth, un - to _____ thy fea - ture,
- Measure 5: trust not too much, fair Youth, un - to thy
- Measure 10: fea - ture, trust not too much, fair Youth, un - to thy

Soprano 2:

- Measure 1: -
- Measure 5: -
- Measure 10: -

Tenor 1:

- Measure 1: -
- Measure 5: -
- Measure 10: -

Tenor 2:

- Measure 1: -
- Measure 5: Trust not too much, fair Youth, un - to thy
- Measure 10: fea - ture, trust not too much, fair Youth, un - to thy

Bass:

- Measure 1: -
- Measure 5: -
- Measure 10: -

S fea - ture, trust not too much, fair Youth, fair Youth, un - to thy
 trust not too much, fair Youth,
 T ture, trust not too much, fair
 much, fair Youth, un - to thy fea - ture,
 B Youth, trust not too

S fea - ture, trust not too much, fair Youth, un - to thy fea - ture, un -
 un - to thy fea - ture, trust not, fair Youth,
 T Youth, un - to thy fea - ture, un - to thy
 trust not too much, fair Youth, un -
 B much, un - to thy fea - ture, trust not too much, un -

S to thy fea - ture; *mp* Be not en - a - mour - ed, be not en - a - mour -
 un - to fea - ture; *mp* Be not en - a - mour - ed, be not en - a - mour -
 T fea - ture; *mp* Be not en - a - mour - ed, be not en - a - mour - ed, en -
 to thy fea - ture;
 B to thy fea - ture;

Soprano (S) vocal line:

ed, be not en - a - mour-ed of thy
 ed, be not en - a - mour - ed, be not en - a - mour - ed of thy blush-ing

Tenor (T) vocal line:

a - moured of thy blush - ing hue,

mp Be not en - a - mour - ed, be not en - a - mour - ed of thy

Bass (B) vocal line:

mp Be not en - a - mour-ed, be not en - a - mour - ed of thy

Soprano (S) vocal line:

blush-ing, blush - ing hue. *f* Be

Tenor (T) vocal line:

hue, thy blush-ing hue, of thy blush - ing

f Be not en - a - moured of thy blush - ing

Bass (B) vocal line:

blush-ing hue, en - a - moured of thy blush - ing

blush-ing hue, of thy blush - ing hue.

Soprano (S) vocal line:

game-some whilst thou art a good- ly crea - ture,

hue. *f* Be game-some whilst thou art a good-

Tenor (T) vocal line:

hue. *f* Be game-some whilst a

Bass (B) vocal line:

hue. *f* Be game-some whilst thou art

S - thou art a good- ly crea - ture,
 ly crea - ture, whilst thou
 T crea - ture, be game - some whilst thou
 game - some whilst thou art a good- ly crea -
 B a good- ly crea - ture, thou

S be game-some whilst thou art a good - ly crea -
 art a good - ly crea - ture,
 T art a good - ly crea - ture, a good - ly
 ture, be game-some whilst thou art a good - ly
 B art a good- ly crea - ture, thou art a good- ly crea -

S ture, whilst thou art a good - ly crea -
 be game-some whilst thou art a
 T crea - ture, thou art a good- ly crea - ture, be game-some whilst thou
 crea - ture, be game-some whilst thou art a good- ly crea -
 B ture,

40

S ture, be game - some whilst thou art a good - ly crea -
good - ly crea - ture,
T art a good - ly crea - ture,
ture,
B be game - some whilst thou art a good - ly crea -

S ture;
T be game - some whilst thou art a good -
art a good-ly crea-ture, thou art a good-ly crea - ture, be game-some whilst thou
B ture, thou art a good-ly crea - ture, be

45

S **p** The flowers will fade that in thy
a good - ly crea - ture; **p** The flowers will fade that in thy
T ly, good - ly crea - ture; **p** The flowers will fade that
art a good - ly crea - **p** ture;
B game-some whilst thou art a good- ly crea - **p** ture.

50

S gar— den grew, the flowers will fade____ that in____ thy gar - den____
 gar - den grew, that in____ thy gar - den grew.
 T in thy gar-den____ grew. that in thy gar - den grew, that____ in
 B

In thy
Sweet

55

S grew. Sweet____ vi-____ o - lets are ga - thered in____ cresc.
 Sweet vi-____ o - lets are ga-____ thered in____ their____ cresc.
 T thy gar-den grew. Sweet vi-____ o - lets are____ cresc.
 B gar - den grew. Sweet vi-____ o -
 vi - o - lets are ga - - thered in____

60

S their spring, their spring, **f** ga-thered in their spring,
 spring, **f** are____ ga-____ thered in their

T ga-thered in____ their spring - time, **f** are ga-____ ther - ed,
 lets are ga - thered in their spring, **f** are____ ga-thered in____ their

B their____ spring, **f** their____ spring,

65

S *mf* in their spring, sweet vi- o- lets are ga -
 spring, *mf* in their spring, are ga - thered in their spring,
 T *mf* in their spring, sweet vi- o- lets are ga -
 spring, *mf* sweet vi - o - lets are ga - gathered in their
 B - *mf* in their spring, sweet vi - o - lets are

70

S thered, are ga - thered in their spring,
 sweet vi - o - lets are ga - thered in their
 T thered, are ga - thered in their spring, their spring,
 spring, White pri - mit
 B ga - thered in their spring, their spring, their

S White pri - mit falls with - out - en pi - ty -
 spring, ga - thered in their spring

T White pri - mit falls with - out - en

B falls with - out - en pi - ty - ing, white pri - mit falls with - out - en
 spring. White pri - mit

75

S ing, white pri - mit falls with - out-en pi - ty - ing, falls
T White pri - mit falls with-out-en pi - ty - ing, white pri-mit falls with -
pi - ty - ing, white pri - mit falls with - out-en
B pi - ty - ing,
falls with- out- en

80

S with-out - en pi - ty - ing, white pri - mit falls, white
T out - en pi - ty - ing, white pri - mit falls with - out-en pi - ty -
pi - ty - ing, white pri - mit falls
B white pri - mit falls, white pri - mit falls with-out - en
pi - ty - ing, white pri - mit

85

S pri - mit falls with- out - en pi - ty - - *f* ing.
T ing, white pri - mit falls with - out - en pi - ty - - *f* ing.
pi - ty - ing, with - out - en pi - ty, pi - ty - - *f* ing.
B falls with - out - en pi - ty - - *f* ing.