

# Fly, love, aloft

John Wilbye  
(1574-1638)

Soprano *mf* Fly, \_\_\_\_\_ love, a - loft to heav'n, and look out for-\_\_

Alto *mf* Fly, \_\_\_\_\_ love, a - loft to heav'n, and look out

Tenor *mf* Fly, \_\_\_\_\_ love, a - loft to

*mf*

The first system of the musical score features four staves. The top three staves are for Soprano, Alto, and Tenor voices, each with a treble clef and a common time signature. The Soprano staff begins with a melodic line starting on G4, moving to A4, B4, and C5. The Alto and Tenor staves have rests for the first two measures, then enter with a similar melodic line. The piano accompaniment is on the bottom two staves, with a grand staff (treble and bass clefs) and a common time signature. The piano part starts with a series of eighth notes in the right hand and rests in the left hand, then moves to a more active accompaniment.

S tune, fly, \_\_\_\_\_ love, a - loft to heav'n, fly, \_\_\_\_\_ love, a - loft to heav'n, and

A for - tune, and look out for-tune, fly, \_\_\_\_\_ love, a - loft to heav'n, and

T 8 heav'n, and look out for - tune, fly, \_\_\_\_\_ love, a - loft to heav'n, and

The second system continues the vocal and piano parts. The Soprano staff has a measure rest at the beginning, then enters with a melodic line. The Alto and Tenor staves also have measure rests and then enter. The piano accompaniment continues with a steady accompaniment of eighth notes.

S look out for - tune: *p* Then sweet-ly, sweet-ly, sweet-ly her im - por-tune, That I from my Ca - *cresc.* 15

A look out for - tune: *p* Then sweet-ly, sweet-ly, sweet-ly her im - por-tune, That I from my Ca - *cresc.*

T 8 look out for - tune: *p* Then sweet-ly, sweet-ly, sweet-ly her im - por-tune, That I from my Ca - *cresc.*

*p* *cresc.*

The third system features the vocalists and piano accompaniment. The Soprano staff has a measure rest at the beginning, then enters with a melodic line. The Alto and Tenor staves also have measure rests and then enter. The piano accompaniment continues with a steady accompaniment of eighth notes. The system ends with a measure rest for the vocalists and a final chord for the piano.

20

S  
lis-to, best— be-lov - ed, *f* As you and she sit down, be ne-ver mov—

A  
lis-to, best— be-lov - ed, *f* As you and she sit down, be ne-ver mov -

T  
8 lis-to, best— be-lov - ed, *f* As you and she sit down, be ne - ver mov -

25

S  
ed, as you and she sit down, as you and she sit down, he

A  
ed, as you and she sit down, as you and she sit down, he ne - ver

T  
8 ed, As you and she sit down, as you and she sit down, he ne - ver

30

S  
ne-ver mov - ed: *p* And, love, to Ca-ri-mel see you com-mend me!

A  
mov - ed: *p* And, love, to Ca-ri - mel see you com -

T  
8 mov - ed: *p* And, love, to Ca - ri-mel see

35

S *f* to Ca-ri-mel see you com-mend me, see — you com-mend

A mend me, com-mend me! *f* to Ca-ri - mel see you com - mend, com-mend me,

T 8 you com-mend me, *f* to Ca - ri-mel see you com-mend

40

S me, For-tune, for his sweet sake, for-tune, for his sweet

A For-tune, for his sweet sake, for-tune, for his sweet sake,

T 8 me, For-tune, for his sweet sake, for-tune, for

S sake, may chance be-friend me, for-

A may chance be friend — me, for-tune, for his sweet sake, for -

T 8 his sweet sake, my chance be-friend me, for- — tune, for his sweet

45

S  
tune, for his sweet sake, may chance be-friend me. *p* And,

A  
tune, for his sweet sake, may chance be- friend me.

T  
8 sake, may chance be - friend me.

50

S  
*cresc.* love, to Ca - ri - mel see you com - mend me!

A  
*p* And, love, to Ca - ri - mel see you com -

T  
8 *p* And, love, to Ca - ri - mel see

*cresc.*

55

S  
*f* to Ca-ri-mel see you com-mend me, see you com-mend

A  
mend me, com-mend me! *f* to Ca-ri - mel see you com - mend, com-mend me,

T  
8 you com-mend me, *f* to Ca - ri-mel see you com-mend

S me, For-tune, for his sweet sake, for-tune, for his sweet

A For-tune, for his sweet sake, for-tune, for his sweet sake,

T 8 me, For-tune, for his sweet sake, for-tune, for

S sake, may chance be-friend me, for-

A may chance be friend me, for-tune, for his sweet sake, for -

T 8 his sweet sake, my chance be-friend me, for-\_\_\_\_ tune, for his sweet

S tune, for his sweet sake, may chance\_\_\_\_ be-friend me.

A tune, for his sweet sake, may chance be-\_\_\_\_ friend me.

T 8 sake, may chance be - friend me.