

# Flora Gave Me Fairest Flowers

John Wilbye (1574-1638)

Musical score for the first system of the song. It features five vocal parts: Soprano I, Soprano II, Alto, Tenor, and Bass. The lyrics are: "Flo - ra gave me fair - est flow - ers, Flo - ra". The score includes dynamic markings such as *mf* and *f*, and includes numerical figures (2, 3, 4) above the notes, likely indicating fingerings or breath marks. The Soprano I part has a *mf* marking and figures 2, 3, and 4. The Soprano II part has a *mf* marking. The Alto part has a *mf* marking and figures 2, 3, and 4. The Tenor part has a *mf* marking and a figure 8. The Bass part has a *mf* marking and figures 2, 3, and 4.

Musical score for the second system of the song. It features five vocal parts: Soprano I (S), Soprano II (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "gave me fair - est flow - ers, None so fair, none so fair, none so fair in". The score includes dynamic markings such as *mf* and *f*, and includes numerical figures (5, 6, 7, 8, 9) above the notes. The Soprano I part has a *mf* marking and figures 5, 6, 7, 8, and 9. The Soprano II part has a *mf* marking. The Alto part has a *mf* marking and figures 5, 6, 7, 8, and 9. The Tenor part has a *mf* marking and a figure 8. The Bass part has a *mf* marking and figures 5, 6, 7, 8, and 9.

10 11 12 13 14

S Flo - ra's treas - ure, none so fair, none so fair, none so

S fair in Flo - ra's treas - ure, none so fair, none so fair, none so fair in

A treas - - - ure, none so fair none so fair in Flo - ra's

T Flo - ra's treas - ure, none so fair, none so fair in

B Flo - ra's treas - ure, none so fair, none so fair, none so fair in

15 16 17 18 19

S fair in Flo - ra's treas - ure. These I placed on Phyl - lis' bow - ers,

S Flo - ra's treas - ure. These I placed on Phyl - lis' bow - ers,

A treas - - - ure. These

T Flo - ra's treas - ure. These I placed on Phyl - lis' bow - ers, these

B Flo - ra's treas - ure. These

**A**

20 21 *mf* 22 23 24 25

S She was pleased, she was pleased, she was pleased, and she my pleas - ure.

S She was pleased, she was pleased, she was pleased, and she my pleas - ure.

A I placed on Phyl - lis' bow - ers, she was pleased, and she my pleas - ure.

T 8 I placed on Phyl - lis' bow - ers, she was pleased, *mf*

B I placed on Phyl - lis' bow - ers,

26 *p* 27 28 *un poco cresc.* 29 30

S She was pleased, she was pleased, she was pleased and she my pleas - ure.

S She was pleased, she was pleased, she was pleased and she my pleas - ure. *un poco cresc.*

A She was pleased, she was pleased and she my pleas - ure. *p* *un poco cresc.*

T 8 she was pleased, she was pleased and she my pleas - ure. *p* *poco* *un poco cresc.*

B She was pleased, she was pleased, and she my pleas - ure. *p* *un poco cresc.*

**B**

S  
Smil - ing mead - ows seem to say, "Come, ye wan - tons, here to play!" Smil - ing

S  
Smil - ing mead - ows seem to say, "Come, ye wan - tons here to play!"

A  
Smil - ing mead - ows seem to say, "Come, ye wan - tons, here to

T  
Smil - ing mead - ows seem to say, "Come, ye wan - tons,

B  
Smil - ing mead - ows seem to

S  
mead - ows seem to say, "Come, ye wan - tons, here to play! Come

S  
Smil - ing mead - ows seem to say, "Come, ye wan - tons,

A  
play! Come, ye wan - tons, here to play, come

T  
here to play!" Smil - ing mead - ows seem to say, "Come, ye wan - tons,

B  
say, "Come, ye wan - tons, here to play! Come, ye wan - tons,

C

S here to play! Come, ye wan - tons, here to play, to play! Come wan - tons, here to

S here to play! Come, ye wan - tons, here to play, to play, come, ye

A here to play! Come, ye wan - tons, here to play, to

T here to play! Come, ye wan - tons, here to play, to play, come, ye wan - tons,

B here to play, come, ye wan - tons, here to play, come, ye wan - tons,

D

S play! Come, ye wan - tons, here to play! Come, ye wan - tons, here to play, to play! Come, ye

S wan - tons, here to play, to play! Come, ye wan - tons, here to

A play, come, ye wan - tons, here to play! Come, ye wan - tons,

T here to play, come here to play! Come, ye wan - tons here to play, to

B here to play, come here to play! Come, ye wan - tons, here to play,

48 49 50 51 52 *rit. e un poco dim.*

S wan - tons, here to play, to play! Come, come, ye wan - tons, here to play!"

S play, to play, come, ye wan - tons, here, come, come, ye wan - tons, here to play!"

A 48 49 50 51 52 *rit. e un poco dim.*

A here to play, to play, come, ye wan - tons, come, ye wan - tons, here to play!"

T 8 *rit. e un poco dim.*

T play, come, ye wan - tons, here to play come, come, ye wan - tons, here to play!"

B 48 49 50 51 52 *rit. e un poco dim.*

B come, ye wan - tons, here to play, come, come, ye wan - tons, here to play!"

Edited by Jeff Buettner, September 2006. All markings on these pages are editorial, including some of the notes. Brackets and accent marks suggest note groupings and phrasing according to text rather than conventional meter. Alto and tenor parts are inverted in measures 37-50, in attempt to better accommodate the female alto voice.

*Bowers* refers to a woman's private chamber (medieval term), also an arboretum; *wantons* refers to people that pursue their intentions aggressively and apparently without restraint.

*Flora* and *Phyllis* are common names in English madrigals. Both have etymologies referring to foliage. "Phyllis" comes from the Greek word for almond tree and is a character in Greek mythology; Phyllis died in remorse of lost love.