

When I was otherwise

William Byrd (c.1540-1623)

Superius (part 1 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

1 5

When I was o-ther-wise than now I am I lov-ed more but skill-

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- ed not so much. Fair words and smiles could have con-tent-ed from my sim-ple age my

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sim-ple age. And ig - nor-ance was such but at the length, *but at the length*

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ex-per - i-ence made me won-der that hearts and tongues did lodge so far a - sun-der.

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But at the length, *but at the length* ex-per - i-ence made me won-der if hearts

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and tongues did lodge so far a - sun-der, that hearts and tongues did lodge so far a - sun-der.

When I was otherwise

William Byrd (c.1540-1623)

Medius (part 2 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

1 5 8 10 15 20 25 30

When I was otherwise

William Byrd (c.1540-1623)

Medius (part 2 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

1 5 10 15 20 25 30

When I was otherwise

William Byrd (c.1540-1623)

Contra (part 3 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

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When I was otherwise

William Byrd (c.1540-1623)

Contra (part 3 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

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When I was otherwise

William Byrd (c.1540-1623)

Tenor (part 4 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

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When I was otherwise

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Tenor (part 4 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

Musical score for Tenor (part 4 of 5), measures 1-32. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of six staves of notation. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The piece concludes with a fermata over the final note in measure 32.

When I was otherwise

William Byrd (c.1540-1623)

Bassus (part 5 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

1 5 10 15 20 25 30