

While Phoebus Us'd to Dwell

William Byrd (c.1540-1623)

Superius (part 1 of 5)

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

4 5

While Phoe - bus us'd to dwell a - mongst the woods so wild

10

where oft he did la - ment and wail howe Daph - ne him be - guil'd.

15 20

His on - ly pleas - ure was to fill the nights and days with harp in hand and

25 # 2

on his bed to wear a crown of bays, to wear a crown of bays.

30

His on - ly pleas - ure was to fill the nights and days with harp in hand and

35

on his bed to wear a crown of bays to wear a crown of bays.

While Phoebus Us'd to Dwell

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 35

While Phoebus Us'd to Dwell

William Byrd (c.1540-1623)

Contra (part 3 of 5)

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

The image displays a musical score for the Contra part of the piece 'While Phoebus Us'd to Dwell'. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. It consists of seven staves of music, each containing measures of music with various note values and rests. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The notation includes various note values such as minims, crotchets, and quavers, along with rests and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the seventh staff.

While Phoebus Us'd to Dwell

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Tenor (part 4 of 5)

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

2 5

10

15 20

25

30

35

While Phoebus Us'd to Dwell

William Byrd (c.1540-1623)

Bassus (part 5 of 5)

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

The musical score is written in bass clef with a 4/2 time signature and a key signature of one flat (B-flat major). The piece consists of six staves of music. Measure numbers are indicated above the staves: 2, 5, 10, 15, 20, 25, 30, and 35. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. A sharp sign (#) appears above the staff at measure 25, indicating a key change to C major. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.