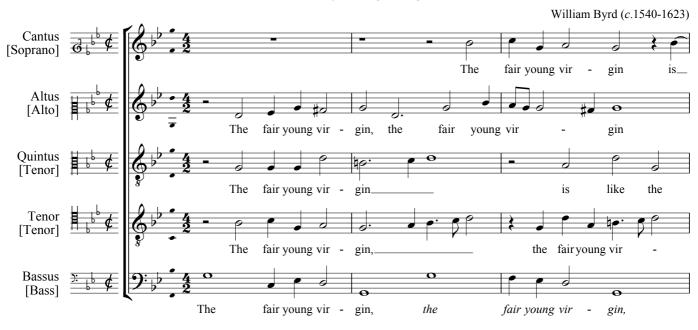
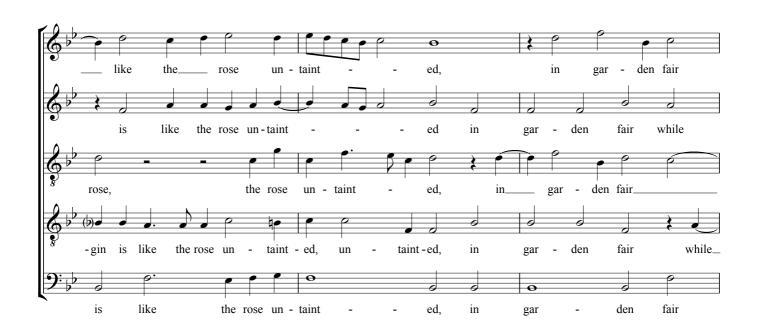
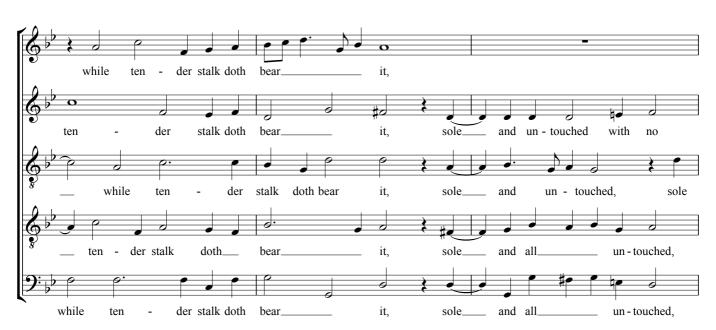
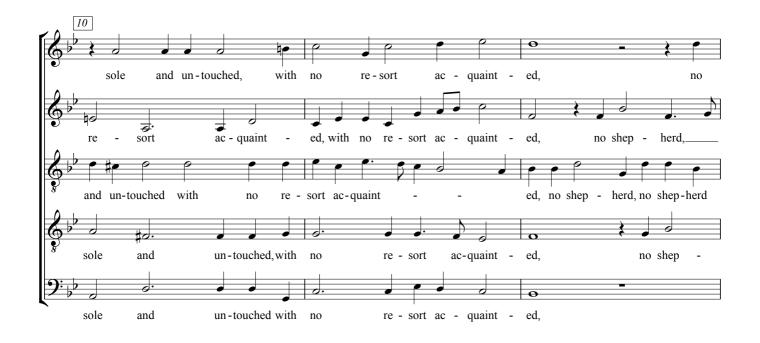
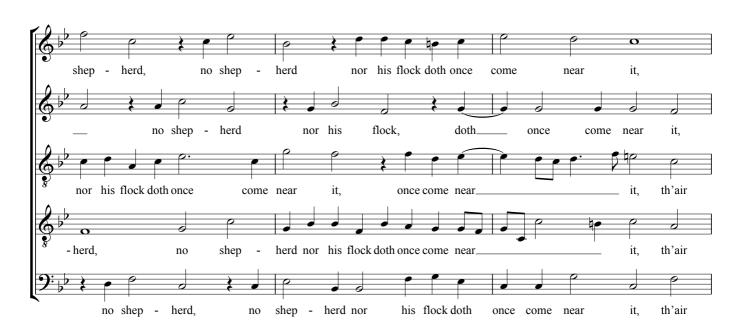
The fair young virgin



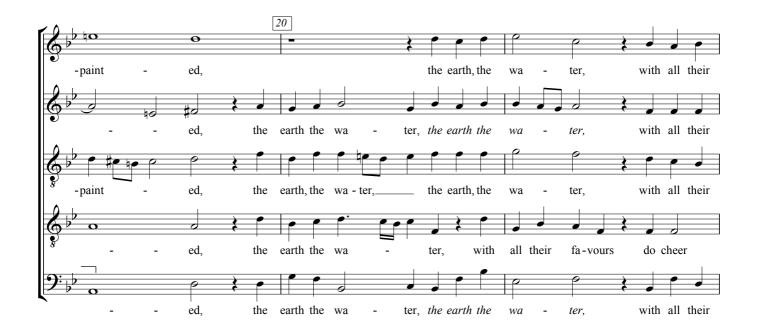


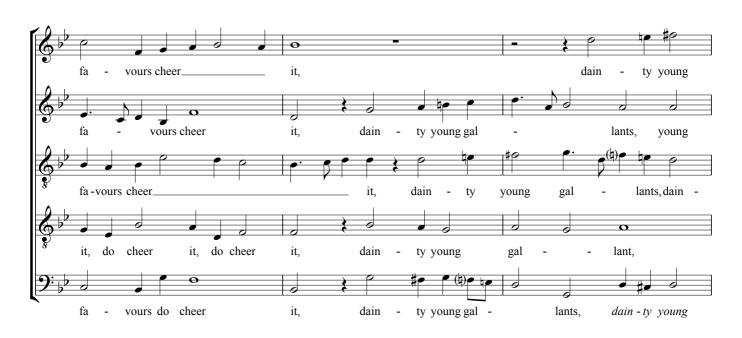


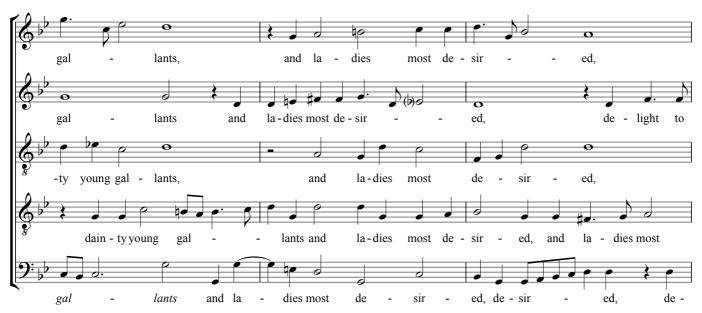


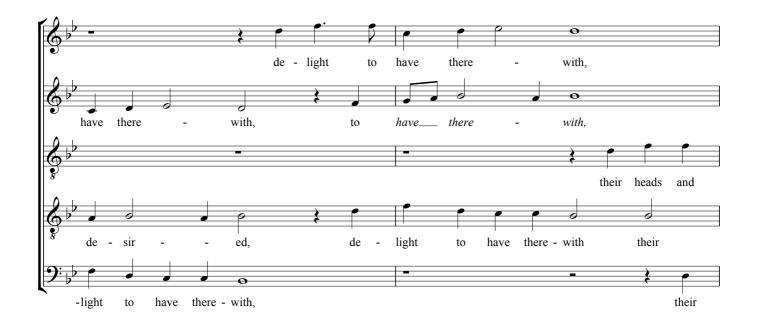


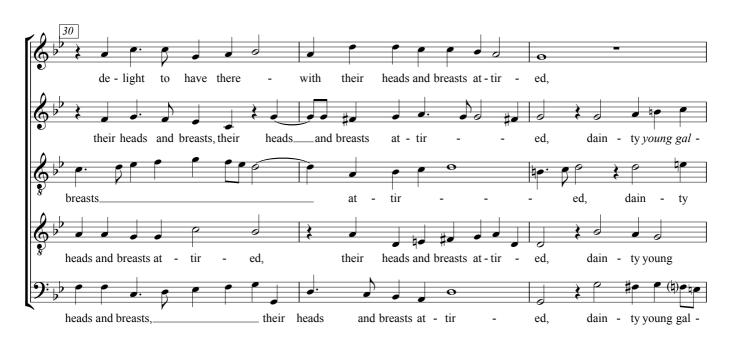


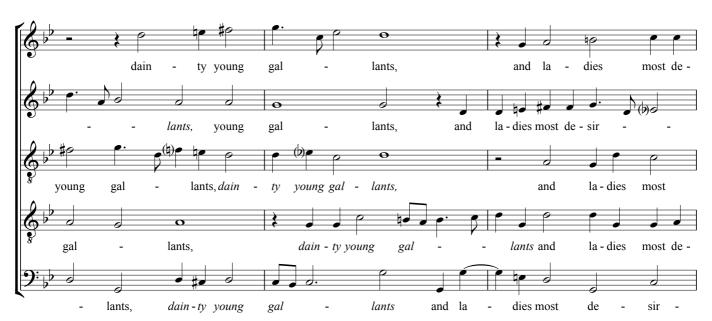


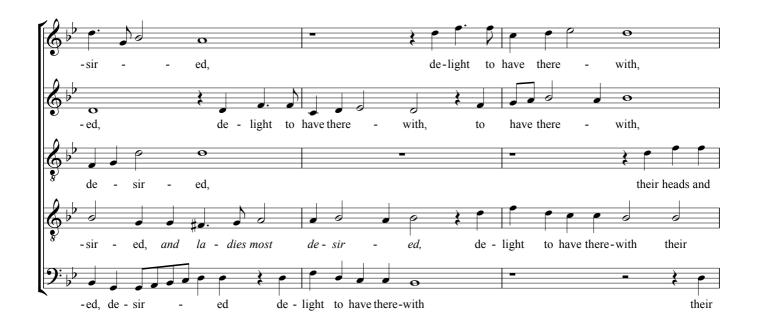


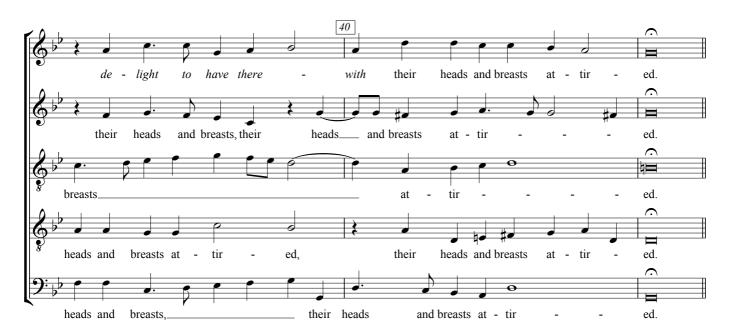




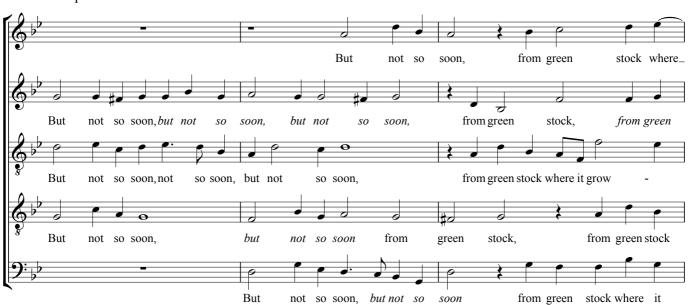


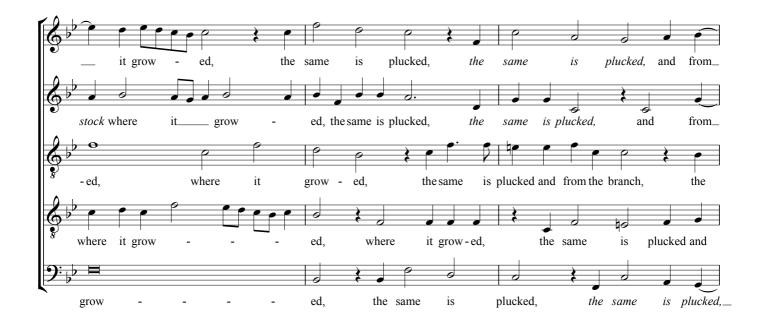


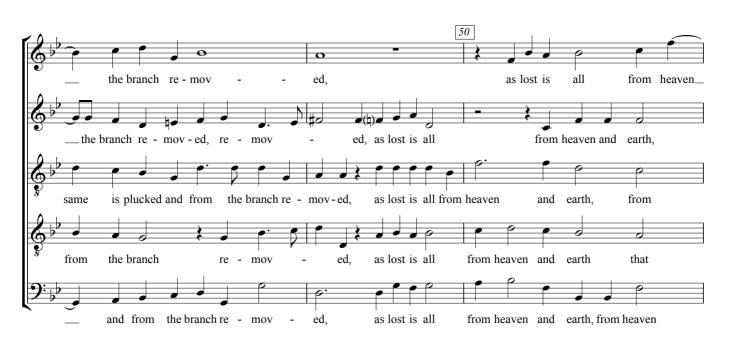


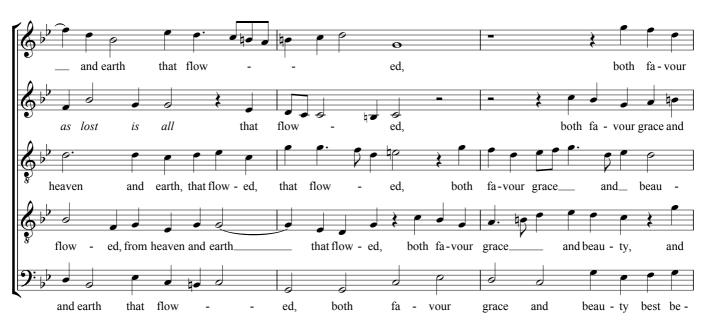


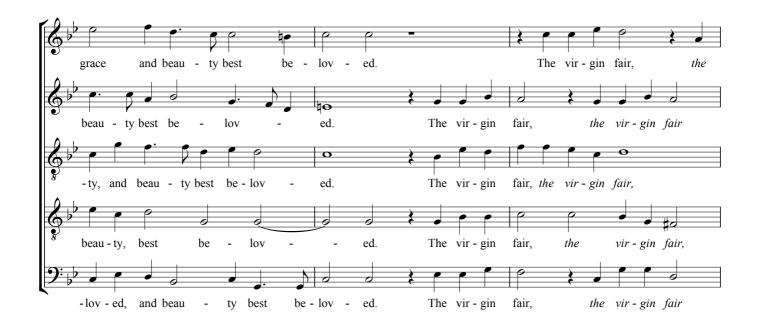
The second part

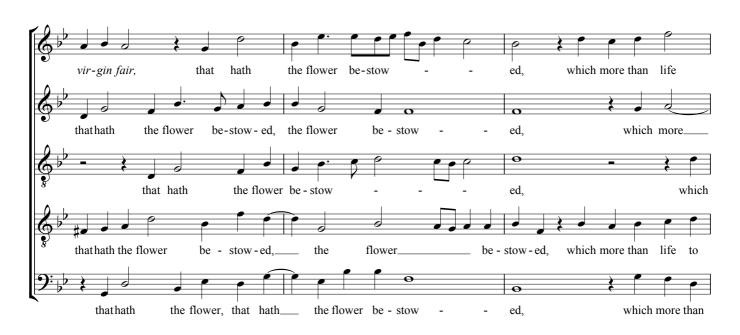


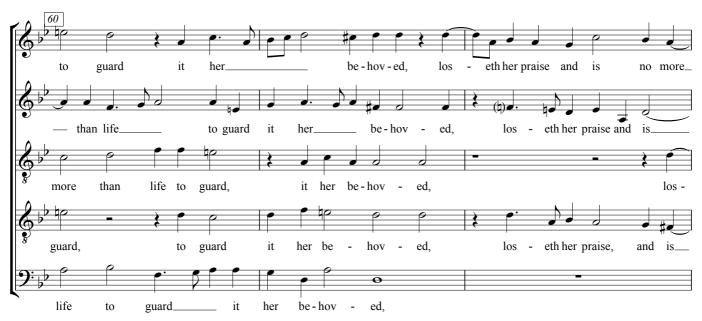


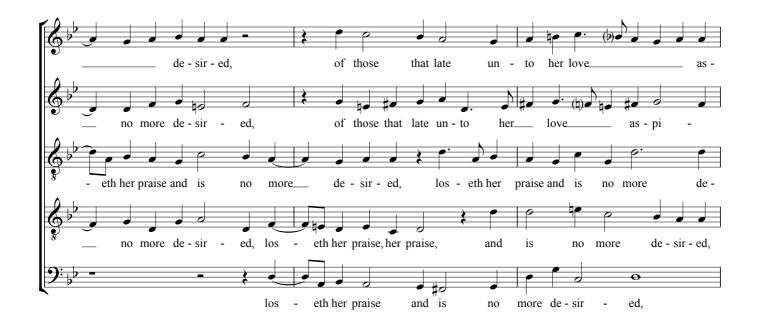


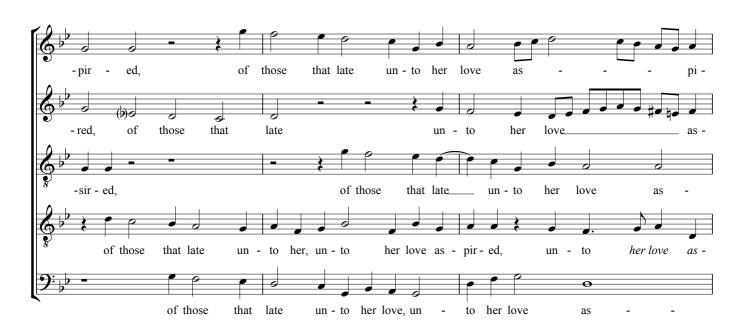


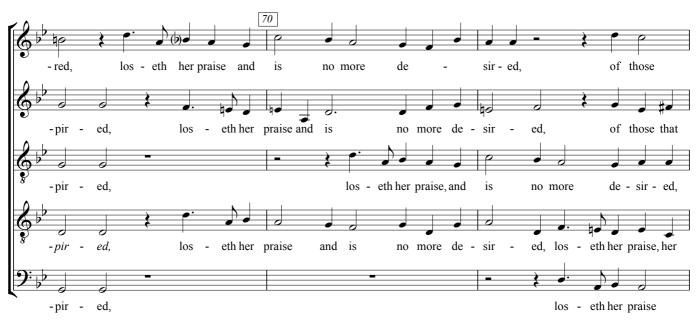


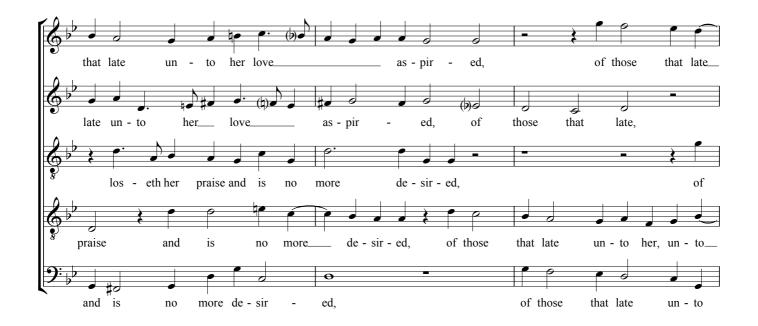


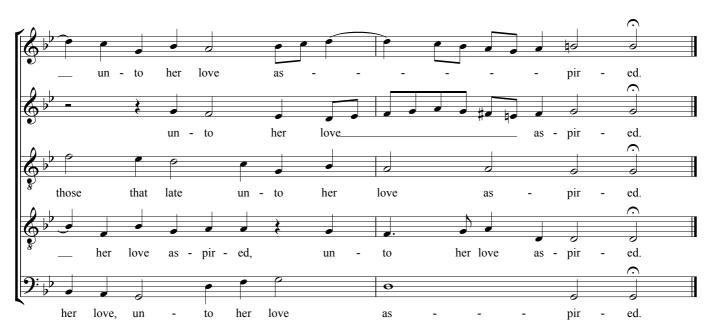












Sources: N(icholas) Yonge, Musica Transalpina (London, 1588), nos.44-45 (Y).

William Byrd, *Psalmes, Sonets, & songs of sadnes and pietie* (London, 1588-1607), no.24 (*prima pars* only, as *La virginella*, with Italian text) (B).

Text: Ludovico Ariosto (1474-1535): Orlando Furioso, Canto I, stanzas 42-43, tr. ?Yonge

Y has been taken as primary source, with the considerably more carefully-printed multiple editions of B used as a corrective. Extra naturals/sharps in B adopted in this edition are as follows: I.18.3, 19.1, 24.2; II.18.4, 19.1, 31.7, 40.7; V.18.2. Other valid harmonic differences between Y and B are not noted here.

III.1-2: vir J. gin (scansion adopted from B)

V.17: single sharp/natural before 6 in Y; reading of entire bar from B

III.22.1-2: favor

II.22.4: natural in Y

IV.40.5: sharp/natural in Y

I.68: extra semiminim a' before 9

I.76.6: c" b', corrected by hand in one copy

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (http://www.cpdl.org). For general editorial notes, please visit my user page at http://www.cpdl.org/wiki/index.php/User:DaveF.

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