

NOW IS THE MONTH OF MAYING



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For SSA or SAM - A cappella

Thomas Morley (1557 - 1603) / arranged by Russell Robinson

$\text{♩} = 70$

In two, not too fast

F B \flat C F F F F G C C

S.

1. Now is the month of May - ing, when mer - ry lads are play - ing. Fa la
2. The spring clad all in glad - ness, doth laugh at win - ter's sad - ness.
3. Fie, then why sit we mus - ing, Youth's sweet de - light re - fus - ing?

A.

1. Now is the month of May - ing, when mer - ry lads are play - ing. Fa la
2. The spring clad all in glad - ness, doth laugh at win - ter's sad - ness.
3. Fie, then why sit we mus - ing, Youth's sweet de - light re - fus - ing?

T.

1. Now is the month of May - ing, when mer - ry lads are play - ing. Fa la
2. The spring clad all in glad - ness, doth laugh at win - ter's sad - ness.
3. Fie, then why sit we mus - ing, Youth's sweet de - light re - fus - ing?

5 B \flat F C C F C

S.

1. 2.
F F

la la la la la la la, Fa la la la la la. Now la. Each
The And
Fie, Say

A.

1.

la la la la la, Fa la la, Fa la la la la la. Now la. Each
The And
Fie, Say

T.

1.

la la la la la, Fa la la, Fa la la la la la. Now la. Each
The And
Fie, Say

10 Cm Gsus G C Cm Gm Dm G C

S. with his bon - ny lass, a - danc - ing on the grass. Fa la
to the bag - pipe's sound the nymphs tread out their ground.
dain-ty Nymphs and speak, shall we play bar-ley break?

A. with his bon - ny lass. a - danc - ing on the grass. Fa la la
to the bag - pipe's sound the nymphs tread out their ground.
dain-ty Nymphs and speak, shall we play bar-ley break?

T. with his bon - ny lass, a - danc ing on the grass. Fa la la la,
to the bag - pipe's sound the nymphs tread out their ground.
dain-ty Nymphs and speak, shall we play bar-ley break?

14 F F C C F F C 1. 2.
F F

S. la la la. Fa la la la la la. Fa la la la la. Each la.

A. la, Fa la la la, Fa la la la, Fa la la la la la. Each la.

T. Fa la la la, Fa la la, Fa la la la la la. Each la.

Now Is The Month Of Maying is one of the most famous of the English balletts a light part song, similar to a madrigal, frequently with a fa-la-la chorus, common among Elizabethan and Italian Renaissance composers. The fun piece was written by the most famous composer of secular music in Elizabethan England, one of the foremost members of the English Madrigal School, Thomas Morley, and published in 1595.

The song delights in bawdy double-entendre. It is apparently about spring dancing, but this is a metaphor for making love/having sex. For example, a "barley-break" would have suggested outdoor sexual activity (rather like we might say a "roll in the hay"). The use of such imagery and puns increased during the Renaissance.