

# HEY THE HORNE

Edited with Piano reduction  
by Marilyn Wailes

MARTIN PEPPER

(Solo)

1. Hey the horne, the hor-ne to Vul- can be- long, and  
Vul- can have the hor the Ve- nus to blame, and

Keyboard  
or  
strings

Ve- nus the game, is mis- tress of my song, if  
Ma- that en- tice ver, un- to that wan- ton game. Yet

Vul - can should not have it, then Vul - can should have wrong.  
 Vul - can needs must keep it, to set all well in frame.

(a)

(Tutti) D.C.

S. The horne, the horne, the horne, the horne, the horna. 2. If

A. The horne, the horne, the horne, the horna.

T. The horne, the horne, the horna. The horne, the horne, the horna.

B. The horne, the horne, the horna. The horne, the horne, the horna.

D.C.

From "Private Musicke, or the First Booke of Henry I. dialogues,  
 Contayning Songs of 4. 5. and 6. parts, the first is a Dialogue, and being  
 verse and Chorus is fit for Voice and Viols, may be performed  
 to either the Virginall or Lute, the second is a Dialogue, which can play upon  
 the Ground, or for a shifter, the third is a Dialogue. All made and  
 composed according to the request of the said Henry I.

Barlines and the time signature have been added. The  
 original parts are for treble, alto, tenor and bass. The original  
 time signature is 6/8.

According to the composer's note printed above, the accompaniment  
 (the lute or viols) can be played on strings or on a key-board  
 instrument. In the piano score the part-writing is clearly marked  
 by the direction of the stems of the notes. During the "full" (chorus)  
 instruments join the voice parts at will.