



The Third Booke of **English Songs**

for Voice & Ensemble,

Gathered from amongst the
finest songs, ballads and ayres
devised by sundrie authors
in our faire ilande of

England

by Steve Hendricks.



James the King





This book and the accompanying volumes present a number of songs predominantly from the British isles of the sixteenth and seventeenth centuries. The songs are mostly homophonic, although there is limited polyphony in the handful of madrigals. With few exceptions, the songs are secular in nature.

These songs originally appeared in manuscripts or publications as part songs, madrigals, lute songs, or ballads with tunes indicated only by name. The associated lute editions of these books will present the original lute parts for the lute songs and part songs where available, as well as new lute parts where none existed before.

I have harmonized and set tunes, as well as converted lute songs to part songs or songs with instrumental accompaniment. Therefore, many of these settings are unique to this collection. I hope the liberties I have taken will please and not offend.

Chords have been added for the melodies, although they appear as such in none of the original pieces.

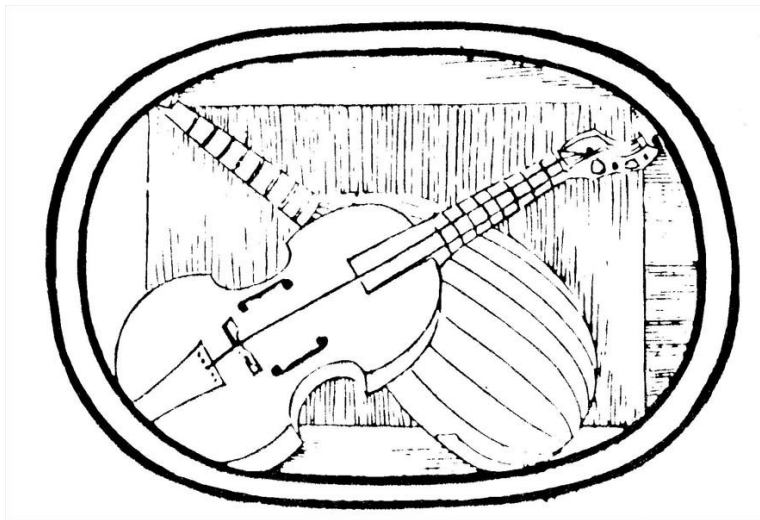
The original spellings and punctuation have been preserved where possible. If a word is not immediately identifiable, try sounding it out. Most of these songs predate dictionaries and standardized spelling.



The Third Booke of
English Songs

Vocal Edition

Steve Hendricks



Steve Hendricks Music
San Diego

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For information on corrections, updates or other editions, please contact steve@stevehendricks.com, or visit stevehendricksmusic.com.

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The peacefull westerne winde

verses 1-2

Thomas Campion

G G C D G D Dm Am D G D G

The See peace - full west - erne winde the win - ter storms hath tam'd, And
See how the morn - ing smiles On her bright east - erne hill, And

The See peace - full west - erne winde the win - ter storms hath tam'd, And
See how the morn - ing smiles On her bright east - erne hill, And

The See peace - full west - erne winde the win - ter storms hath tam'd, And
See how the morn - ing smiles On her bright east - erne hill, And

G C D G D Dm Am D G D G

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

na - ture in each kinde the kind heat hath in - flam'd.
with soft steps be - guiles Them that lie slum - bring still.

10 G G F G C Em C Am E sus4 E A G

The for - ward buds so sweet - ly breath out of their earth - ly bows, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bows, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bows, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bows, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

15 G D G D G Am D G D sus4 D G

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

The peacefull westerne winde

verses 3-4

Thomas Campion

G G C D G D Dm Am D G D G

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
If all things life pre - sent, Why die my com - forts then? Why

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
If all things life pre - sent, Why die my com - forts then? Why

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
If all things life pre - sent, Why die my com - forts then? Why

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
If all things life pre - sent, Why die my com - forts then? Why

G C D G D Dm Am D G D G

now her na - ked boy Doth in the fields re - maine:
suf - fers my con - tent? Am I the worst of men?

now her na - ked boy Doth in the fields re - maine:
suf - fers my con - tent? Am I the worst of men?

now her na - ked boy Doth in the fields re - maine:
suf - fers my con - tent? Am I the worst of men?

now her na - ked boy Doth in the fields re - maine:
suf - fers my con - tent? Am I the worst of men?

10 G G F G C Em C Am Esus4 E A G

Where he such pleas - ing change doth view In ev' - ry liu - ing thing, As
O beau - tie, be not thou ac - cus'd Too just - ly in this case: Vn -

Where he such pleas - ing change doth view In ev' - ry liu - ing thing, As
O beau - tie, be not thou ac - cus'd Too just - ly in this case: Vn -

Where he such pleas - ing change doth view In ev' - ry liu - ing thing, As
O beau - tie, be not thou ac - cus'd Too just - ly in this case: Vn -

15 G D G D G Am D G Dsus4 D G

if the world were borne a - new, To gra - ti - fie the Spring.
kind - ly if true loue be vs'd. 'Twill yeeld thee lit - tle grace.

if the world were borne a - new, To gra - ti - fie the Spring.
kind - ly if true loue be vs'd. 'Twill yeeld thee lit - tle grace.

if the world were borne a - new, To gra - ti - fie the Spring.
kind - ly if true loue be vs'd. 'Twill yeeld thee lit - tle grace.

The poore man pays for all.

This is but a dreame which here shall insue:
But the Author wishes his words were not true.

Anon.

G G C G C G D G D

AS I lay mus - ing all a - lone, up - on my rest - ing bed, Full
I ma - ny ob - jects did be - hold, in this my fright - full Dreame, A
Me thought I saw (which causd my care) what I wish were a fa - ble, That

D G D G C G D sus4 D G G

many a co - gi - ta - tion did come in - to my head: And
part of them I will un - fold: and though my pre - sent Theame Is
poore men still in - forc - ed are to pay more then they are able: Me

10 G C G C G D G D

wak - ing from my sleepe, I my dreame to mind did call, Me
but a fan - cy you may say, yet ma - ny things doe fall Too
thought I heard them weep - ing say, their sub - stance was but small, For

14 D G D G C G D sus4 D G

thought I saw be - fore mine eyes, how poore men pay for all.
 true a - las: for at this day the poore man payes for all.
 rich men will beare all the sway, and poore men pay for all.

Me thought I saw how wealthy men
 did grind the poore mens faces,
 And greedily did prey on them,
 not pitying their cases:
 They make them toyle and labour sore
 for wages too too small:
 The rich men in the Tavernes rore:
 but poore men pay for all.

Me thought I saw an Usurer old,
 walke in his Fox-fur'd gowne,
 Whose wealth and eminence controld
 the most men in the Towne:
 His wealth he by extortion got,
 and rose by others fall,
 He had what his hands earned not,
 but poore men pay for all.

Me thought I saw a Courtier proud
 goe swaggering along,
 That unto any scarce allow'd
 the office of his tongue:
 Me thought, wert not for bribery,
 his Peacocks plumes would fail,
 He ruffles out in bravery,
 but poore men pay for all.

Me thought I met (sore discontent)
 some poore men on the way,
 I asked one whither he went
 so fast and could not stay?
 Quoth he, I must goe take my Lease,
 or else another shall:
 My Landlords riches doe increase,
 but poore men pay for all.

Me thought I saw most stately wives,
 goe jetting on the way,
 That live delightfull idle lives,
 and go in garments gay,
 That with the moon their shapes doe change
 or else thei'l chide and brawle,
 Thus women goe like monsters strange,
 and poore men pay for all.

Me thought I was i'th Countrey,
 where poore men take great paines,
 And labour hard continually,
 onely for rich mens gaines,
 Like th'Israelites in Egypt,
 the poore are kept in thrall:
 The task-masters are playing kept.
 but poore men pay for all.

Me thought I saw poore Tradesmen
 ith' City and else-where,
 Whom rich men keepe as beads-men,
 in bondage care and feare:
 Thei'l have them worke for what they list,
 thus weakest goe to the wall,
 The rich men eate and drinke the best,
 but poore men pay for all.

Me thought I saw two Lawyers base
 one to another say.
 We have had in hand this poore mans Case,
 a twelve-month and a day.
 And yet weel not contented be
 to let the matter fall,
 Beare thou with me & Ile beare with thee,
 while poore men pay for all.

Me thought I saw a red-nose Oast,
 as fat as he could wallow,
 Whose carkasse, if it should be roast,
 would drop seven stone of tallow,
 He growes rich out of measure,
 with filling measure small,
 He lives in mirth and pleasure,
 but poore men pay for all.

And so likewise the Brewer stout,
 the Chandler and the Baker,
 The Mault-man also without doubt,
 and the Tobacco-taker,
 Though they be proud and stately growne,
 and beare themselves so tall,
 Yet to the world it is well knowne,
 that poore men pay for all.

Even as the mighty Fishes still,
 doe feed upon the lesse;
 So rich men, might they have their will,
 would on the poore men ceaze:
 It is a proverbe old and true,
 that weakest goe toth' wall,
 Rich men can drinke till th' sky looke blue,
 but poore men pay for all.

But now, as I before did say,
 this is but a Dreame indeed,
 Though all dreames prove not true, some may
 hap right as I doe reade.
 And if that any come to passe,
 I doubt this my Dreame shall:
 For still tis found too true a case,
 that poore men pay for all.

The Praise of HVLL ale.

Anon.

D Gm F

Let's wet the whis - tle of the Muse, That
Here's Ale of Hull, which 'tis well known, Kept

This system of music is in 6/4 time and features a vocal line with lyrics and three piano accompaniment staves. The key signature has one flat (Bb) and the time signature is 6/4. Chords D, Gm, and F are indicated above the first three measures.

Gm D Gm

sings the praise of eve - ry Juice, This House af - fords for
King and Key - ser out of Town, Now in, will ne - ver

This system continues the musical score with a vocal line and piano accompaniment. Chords Gm, D, and Gm are indicated above the first three measures.

F Bb F Bb Gm D Gm

Mor - - - tal the use, Which no Bo - dy can de -
hurt the Crown,

This system concludes the musical score with a vocal line and piano accompaniment. Chords F, Bb, F, Bb, Gm, D, and Gm are indicated above the first seven measures.

9

Gm C D G

ny, de - ny, Which no Bo - dy can de - ny,

Here's Lambeth Ale to cool the Maw,
 And Beer as spruce as e'er you saw,
 But Mum as good as Man can draw,
 Which no Body, &c.

If Reins be loose as some Mens Lives,
 Whereat the Purling Female grieves,
 Here's stitch-Back that will please your Wives,
 Which no Body, &c.

Here's Cyder too, ye little wot,
 How oft 'twill make ye go to Pot,
 'Tis Red-streak all, or it is not,
 Which no Body, &c.

Here's Scholar that has doft his Gown,
 And donn'd his Cloak and come to Town,
 'Till all's up drink his College down,
 Which no Body, &c.

Here's North-down, which in many a Case,
 Pulls all the Blood into the Face,
 Which blushing is a sign of Grace,
 Which no Body, &c.

If Belly full of Ale doth grow,
 And Women runs in Head you know,
 Old Pharoah will not let you go,
 Which no Body can deny.

Here's that by some bold Brandy hight,
 Which Dutch-men use in Case of fright,
 Will make a Coward for to Fight,
 Which no Body, &c.

Here's China Ale surpasseth far,
 What Munden vents at Temple-bar,
 Tis good for Lords and Ladies Ware,
 Which no Body, &c.

Here's of Epsom will not Fox
 You, more than what's drawn out of Cocks
 Of Middleton, yet cures the Pox,
 Which no Body, &c.

For ease of Heart, here's that will do't,
 A Liquor you may have to boot,
 Invites you or the Devil to't,
 Which no Body, &c.

For Bottle Ale, though it be windy,
 Whereof I cannot chuse but mind ye,
 I would not have it left behind ye,
 Which no Body, &c.

Take Scurvy-Grass, or Radish Ale,
 'Twill make you like a Horse to Stale,
 And cures whatsoever you Ail,
 Which no Body, &c.

For Country Ales, as that of Chess,
 Or of Darby you'll confess,
 The more you Drink, you'll need the less,
 Which no Body, &c.

But one thing must be thought upon,
 For Morning-Draught when all is done,
 A Pot of Purl for Harrison,
 Which no Body can deny.

The praise of our Country Barley-Brake

verses 1-3

Anon.

G G G D

Both young men Maids and Lads, of what state or de - gree, Whe -
 As it a cust - oms was, so let it flou - rish still, Flo -
 It is a live - ly sport to set how nim - ble - ly; You

Both young men Maids and Lads, of what state or de - gree, Whe -
 As it a cust - oms was, so let it flou - rish still, Flo -
 It is a live - ly sport to set how nim - ble - ly; You

Both young men Maids and Lads, of what state or de - gree, Whe -
 As it a cust - oms was, so let it flou - rish still, Flo -
 It is a live - ly sport to set how nim - ble - ly; You

Am C D Em D A D

ther south - east or west, or of the North Coun - try I
 ra a - gaine hath deckt your the much fre - quent - ed hill, And
 need no great re - port, the same to tes - ti - fie, To

ther south - east or west, or of the North Coun - try I
 ra a - gaine hath deckt your the much fre - quent - ed hill, And
 need no great re - port, the same to tes - ti - fie, To

ther south - east or west, or of the North Coun - try I
 ra a - gaine hath deckt your the much fre - quent - ed hill, And
 need no great re - port, the same to tes - ti - fie, To

6

G C G G D Am

wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

8

Am C D D Em D A D

sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious, chides, doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious, chides, doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
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lay - ing face to face, doth taste each oth - ers lip.

sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious, chides, doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

The praise of our Country Barley-Brake

verses 4-6

Anon.

G G G D

Thus are our Coun - try youth, both mer - ry too and joyall, If
 And ma - ny Pas - times more, which long hath beene ne - glected, A -
 There - fore you Coun - try Maids, that are to Lon - don gone, Let

Thus are our Coun - try youth, both mer - ry too and joyall, If
 And ma - ny Pas - times more, which long hath beene ne - glected, A -
 There - fore you Coun - try Maids, that are to Lon - don gone, Let

Thus are our Coun - try youth, both mer - ry too and joyall, If
 And ma - ny Pas - times more, which long hath beene ne - glected, A -
 There - fore you Coun - try Maids, that are to Lon - don gone, Let

Am C D Em D A D

they set love tis truth, they hate to be dis - loyall And
 gaine to you is re - stored, then let it be res - pected, And
 me with faire per - swades, in - treat you to come home, If

they set love tis truth, they hate to be dis - loyall And
 gaine to you is re - stored, then let it be res - pected, And
 me with faire per - swades, in - treat you to come home, If

they set love tis truth, they hate to be dis - loyall And
 gaine to you is re - stored, then let it be res - pected, And
 me with faire per - swades, in - treat you to come home, If

G **C** **G** **G** **D** **Am**

there - fore in their praise, my pen shall write for ever, Be -
 as in times be - fore, so doe you now per - sever, Then
 you your Love will meet, make haste and hie you hether, That

there - fore in their praise, my pen shall write for ever, Be -
 as in times be - fore, so doe you now per - sever, Then
 you your Love will meet, make haste and hie you hether, That

there - fore in their praise, my pen shall write for ever, Be -
 as in times be - fore, so doe you now per - sever, Then
 you your Love will meet, make haste and hie you hether, That

there - fore in their praise, my pen shall write for ever, Be -
 as in times be - fore, so doe you now per - sever, Then
 you your Love will meet, make haste and hie you hether, That

Am **C** **D** **D** **Em** **D** **A** **D**

cause they love doe raise, at Bar - ly - Brake to - gether.
 will you e - ver love sore at Bar - ly - Brake to - gether.
 he and you may greet, at Bar - ly - Brake to - gether.

cause they love doe raise, at Bar - ly - Brake to - gether.
 will you e - ver love sore at Bar - ly - Brake to - gether.
 he and you may greet, at Bar - ly - Brake to - gether.

cause they love doe raise, at Bar - ly - Brake to - gether.
 will you e - ver love sore at Bar - ly - Brake to - gether.
 he and you may greet, at Bar - ly - Brake to - gether.

A pretty ducce there was

verses 1-2

John Bartlet

G C D G Dsus4 D G G

A pre - ty pre - ty ducce, a pre - ty pre - ty I
A - lone a lone I lie a - lone a lone I

5 G G D Am C Em C

ducce a pre - ty ducce, a pre - ty pre - ty ducce a a - lone a lone I lie a - lone I lie

9 C G Dm Asus4 A D G Am Em

ve - ry pre - ty ducce there was that dis - said, to whome shall I
lone a - lone I lie in deepe that dis - paire, Which kils my

13 D sus4 D G C Dm C Dm Em A D

I make mone
loue - ly heart,
to whome shall
I loue - - - ly
mone heart

make my mone
loue - ly heart,
to which whome
kils shall I make my
mone heart I For

8 make my mone
loue - ly heart,
to which whome
kils shall I make my
mone heart

make my mone
loue - ly heart,
to which whome
kils shall I make my
mone heart I For

17 Em C F Dm G Em

I haue been wil long a pre - tie maid a pre - ty pre - ty
For none wil my sweete ioyes re - paire, sweete ioyes sweete ioyes re -

haue been long a pre - tie maide, a pre - ty pre - ty
none wil my sweete ioyes re - paire, sweete ioyes sweete ioyes re -

8 I haue been wil long a pre ioyes - tie maide, a pre - ty pre - ty
For none wil my sweete ioyes re - paire, sweete ioyes sweete ioyes re -

haue been long a pre ioyes - ty maide, a pre - ty pre - ty
none wil my sweete ioyes re - paire, sweete ioyes sweete ioyes re -

20 A D D G Am G Am D 1. G D 2. G

maid a ve - ry pre - ty maide, and yet I lie a - lone. 1. lone. 2. lone.
paire, sweete ioyes sweete ioyes re - paire, Or play a lo - uers part. part. part. part.

ve - ry pre - ty maide, and yet I lie a - lone. I lone.
ioyes sweete ioyes re - paire, Or play a lo - uers part. For part.

8 maid a ve - rie pre - tie maide and yet I lie a - lone. lone.
paire, sweete ioyes sweete ioyes re - paire, Or play a lo - uers part. part. part.

ve - ry pre - ty maid, & yet I lie a - lone. I lone.
ioyes sweete ioyes re - paire, Or play a lo - uers part. For part.

A pretty ducke there was

John Bartlet

verse 3

G C D G D^{sus4} D G G

A tick - ling tick - ling tick - ling tick - ling
 A tick - ling tick - ling part a tick - ling tick - ling tick - ling
 A tick - ling part a tick - ling tick - ling tick - ling
 A tick - ling tick - ling part a tick - ling tick - ling tick - ling

5 G G D Am C Em C

part a tick - ling part a tick - ling tick - ling part a
 part a tick - ling part a tickling tick - ling part
 part a tick - ling part a tickling tick - ling part
 part a tick - ling part a tickling tick - ling part

9 C G Dm A^{sus4} A D G Am Em

tick - ling tick - ling part that mai - dens loue, But I can
 a tick - ling tick - ling part that mai - dens loue, But I can
 a tick - ling part that mai - dens loue, But I can
 a tick - ling tick - ling part that mai - dens loue, But I can

13 **D sus4 D G C Dm C Dm Em A D**

ne - uer get, But I can ne - - - uer get,
 ne - uer get, But I can ne - uer get, Yet
 ne - uer get, But I can ne - uer get,
 ne - uer get, But I can ne - uer get, Yet

17 **Em C F Dm G Em**

Yet long haue sought, and stil do craue, and stil and stil do
 long haue sought, and stil do craue, and stil and stil do craue, and
 Yet long haue sought, and stil do craue, and stil and stil do
 long haue sought, and stil do craue, and stil and stil do craue, and

20 **A D D G Am G Am D** 1. **G D** 2. **G**

craue, and stil and stil do craue, At rest my hart to set. set.
 stil and stil do craue, At rest my hart to set. Yet set.
 craue, and stil and stil do craue, At rest my hart to set. set.
 stil and stil do craue, At rest my hart to set. Yet set.

The Queenes vifiting of the Campe at Tilsburie

Thomas Deloney

Anon.

C C F C G C G C

With in the yeare of Christ our Lord a thou - sand and fiue hun - dreth full: And
Her Ro - yall ships to sea she sent, to garde the coast on e - ue - rie side And
In Es - sex faire that fer - till soile, vp on the hill of Tils - bu - ry: To
And on the eight of Au - gust she, from faire St. Iames tooke her way: With

C F C G C G C

eight - ie eight by iust re - cord the which no man may dis - a - null.
see - ing how her foes were bent, her realme full well she did pro - uide.
giue our Spa - nish foes the foile, in gal - lant campe they now do lye.
ma - ny Lords of high de - gree, in prince - ly robes and rich a - ray.

10 C G Am G C G Am G

And in the thir - ti-eth yeare re - main - ing, of good Queene E - liz - a - beths rain - ing.
With ma - ny thou - sands so pre - par - ed: as like was ne - uer erst de - clar - ed,
Where good or - ders is or - dain - ed, and true ius - tice eke main - tain - ed,
And to barge vp - on the wa - ter, be - ing King Hen - ryes roy - all daugh - ter,

14 C F C B^b C F Dm C G C

A might-ie pow-er
Of horse-men and
For the pu -
She did goe

there was pre - par - ed
of foote - men plen - tie,
nish - ment of per - sons,
with trum - pets sound - ing,

By Phi - lip, then the
whose good harts full
that are lewde or
and with dub - bing

king of Spaine:
well is seene
bad - ly bent.
drums a - pace:

18 C F C B^b C F Dm C G C

A - gainst the maid - en
In the safe - garde
To see a sight so
A - long the Thames

Queene of Eng - land,
of their coun - trie,
straunge in Eng - land,
that fa - mous ri - uer,

which in peace be - fore did raigne.
and the ser - uice
t'was our gra - cious
for to view the

of our Queene.
Queenes in - tent.
campe a space.

When she as farre as Grauesend came,
right ouer against that prettie towne:
Her royall grace with all her traine,
was landed there with great renoune.
The Lords and Captaines of her forces,
mounted on their gallant horses,
Readie stood to entertaine her,
like martiall men of courage bold:
Welcome to the campe dread soueraigne,
thus they said both yong and old.

The Bulworkes strong that stood thereby,
well garded with sufficient men:
Their flags were spred courageously,
their cannons were discharged then.
Each Gunner did declare his cunning,
for ioy conceiued of her coming.
All the way her Grace was riding,
on each side stood armed men:
With Muskets, Pikes, and good Calceuers,
for her Graces safegarde then.

The Lord generall of the field,
had there his bloudie auncient borne:
The Lord marshals coulours eke,
were carried there all rent and torne.
The which with bullets was so burned,
when in Flaunders he soiourned.
Thus in warlike wise they marched
euen as soft as foote could fall:
Because her Grace was fully minded,
perfectly to view them all.

Her faithfull souldiers great and small,
as each one stood within his place:
Vpon their knees began to fall,
desiring God to saue her Grace.
For ioy whereof her eyes was filled,
that the water downe distilled.
Lord blesse you all my friendes (she said)
but doe not kneele so much to me:
Then sent she warning to the rest,
they should not let such reuerence be.

Then casting vp her Princely eyes,
vnto the hill with perfect sight:
The ground all couered, she espyes,
with feet of armed souldiers bright.
Whereat her royall hart so leaped,
on her feet vpright she stepped.
Tossing vp her plume of feathers,
to them all as they did stand:
Chearfully her body bending,
wauing of her royall hand.

And then bespake our noble Queene,
my louing friends and countriemen:
I hope this day the worst is seen,
that in our wars ye shall sustain.
But if our enimies do assaile you,
neuer let your stomackes falle you.
For in the midst of all your troupe,
we our selues will be in place:
To be your ioy, your guide and comfort,
euen before your enimies face.

Remember me, my deir

Anon.

Gm Cm D Gm Cm D Gm F

Re - mem-ber me, my deir, I hum - bly you re queir For my re - quest that loves you best
 2.Re-mem-ber me, a lace, And lat all ri - gour pass That I may prove in you some love
 3.Re-mem-ber me in pain With un - kind-ness neir slain. That through de - lay of cru - el wae

Re - mem-ber me, my deir, I hum - bly you re - queir For my re - quest that loves you best
 2.Re-mem-ber me, a - lace, And lat all ri - gour pass That I may prove in you some love
 3.Re-mem-ber me in pain With un - kind-ness neir slain. That through de - lay of cru - el wae

E^b Cm D B^b F Gm Cm Dsus4 D G

With faith-full hart in teir. My hart sall rest With - in your breist. Re - mem-ber me, my deir.
 To my joy and so lace. True love to move I most be - hove; Re - mem-ber me, a - lace.
 That in you dois re main. Re - mit, I say; a - las, al - way Re - mem-ber me in pain.

With faith-full hart in - teir. My hart sall rest With - in your breist. Re - mem-ber me, my deir.
 To my joy and so - lace. True love to move I most be - hove; Re - mem-ber me, a - lace.
 That in you dois re - main. Re - mit, I say; a - las, al - way Re - mem-ber me in pain.

the lover's answer

13

Gm Cm D Gm Cm D Gm F

4. Re - mem-ber me, deir hart That of pains hes my part. Your words un - kind sinks in my mind,
5. Re - mem-ber me in thrall Rea - dy when I do call. With true in - tent I do con - sent

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19

E^b Cm D B^b F Gm Cm Dsus4 D G

And dois in - crease my smart; Yet shall ye find me true and kind! Re - mem-ber me, deir hart.
Hart, mind, bo - dy and all. Ne'er to re - pent, bot stand con - tent. Re - mem-ber me in thrall.

And dois in - crease my smart; Yet shall ye find me true and kind! Re - mem-ber me, deir hart.
Hart, mind, bo - dy and all. Ne'er to re - pent, bot stand con - tent. Re - mem-ber me in thrall.

And dois in - crease my smart; Yet shall ye find me true and kind! Re - mem-ber me, deir hart.
Hart, mind, bo - dy and all. Ne'er to re - pent, bot stand con - tent. Re - mem-ber me in thrall.

And dois in - crease my smart; Yet shall ye find me true and kind! Re - mem-ber me, deir hart.
Hart, mind, bo - dy and all. Ne'er to re - pent, bot stand con - tent. Re - mem-ber me in thrall.

Rest a while, you cruell cares

John Dowland

verses 1-2

G G G D sus4 G G F F D G C

Rest a while, you cru - ell cares, be not more se - vere then
If I speake, my words want wait, Am I mute, my heart doth

D D D D G C#dim D G C

love. beaue, Beau - tie kils sigh, and beau - tie spares, and sweet smiles
love. beaue, Beau - tie kils sigh, she feares de - ceit, Sor - row then

14 C D sus4 D G G Gm D Gm F

sad sighes re - move: Lau - ra, faire queene of my de -
for me must speake: Cru - ell, un - kind, with fa - vour

20

B^b B^b F Gm Dm B^b E^b Cm D F Gm

light, view come grant me that love in loves de - - spite, And if I
 view The wound that first was made by you: And if my

light, view come grant me that love in loves de - - spite, And if I e - ver
 view The wound that first was made by you: And if my tor - ments

light, view come grant me that love in loves de - - spite, And if I e - ver
 view The wound that first was made by you: And if my tor - ments

light, view come grant me that love in loves de - - spite, And if I
 view The wound that first was made by you: And if my

26

D B^b E^b Cm D B^b Dm E^b

e - ver faile to ho - nor thee: Let this hea - ven -
 tor - ments [e - ver] fay - ned be, Let this hea - ven -

faile to ho - nor thee: Let this hea - ven -
 [e - ver] fay - ned be, Let this hea - ven -

faile to ho - nor thee: Let this hea - - -
 [e - ver] fay - ned be, Let this hea - - -

e - ver faile to ho - nor thee: Let this hea - - -
 tor - ments [e - ver] fay - ned be, Let this hea - - -

31

B^b F B^b B^b F Gm E^b Cm D sus4 D G

ly light I see, bee as darke as as hell to mee.
 ly light I see, Bee as darke as as hell to mee.

ly light I see, bee as darke as as hell to mee.
 ly light I see, Bee as darke as as hell to mee.

v'nly light I see, bee as darke as as hell to mee.
 v'nly light I see, Bee as darke as as hell to mee.

v'nly light I see, bee as darke as as hell to mee.
 v'nly light I see, Bee as darke as as hell to mee.

Rest a while, you cruell cares

John Dowland

verse 3

G G G D sus4 G G F F D G C

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

D D D D G C#dim D G C

ghost, Till my soul hath re - pos - sest, The sweet hope

ghost, Till my soul hath re - pos - sest, The sweet hope

ghost, Till my soul hath re - pos - sest, The sweet hope which

ghost, Till my soul hath re - pos - sest, The sweet hope

14 C D sus4 D G G Gm D Gm F

which love hath lost: Lau - ra re - deeme the soule that

which love hath lost: Lau - ra re - deeme the soule that

love hath lost: Lau - ra re - deeme the soule that

which love hath lost: Lau - ra re - deeme the soule that

20 **B^b** **B^b** **F** **Gm** **Dm** **B^b** **E^b** **Cm** **D** **F** **Gm**

dies, By fu - rie of thy mur - dering eyes: And if it
 dies, By fu - rie of thy mur - dering eyes: And if it [e - ver]
 dies, By fu - rie of thy mur - dering eyes: And if it [e - ver]
 dies, By fu - rie of thy mur - dering eyes: And if it

26 **D** **B^b** **E^b** **Cm** **D** **B^b** **Dm** **E^b**

[e - ver] prove un - kinde to thee, Let this hea - ven -
 prove un - kinde to thee, Let this hea - ven -
 prove un - kinde to thee, Let this hea - - -
 [e - ver] prove un - kinde to thee, Let this hea - - -

31 **B^b** **F** **B^b** **B^b** **F** **Gm** **E^b** **Cm** **D sus4** **D** **G**

ly light I see, Bee as darke as hell to mee.
 ly light I see, Bee as darke as hell to mee.
 v'nly light I see, Bee as darke as hell to mee.
 v'nly light I see, Bee as darke as hell to mee.

Rest sweet Nimphs let goulden sleepe

verses 1-2

Francis Pilkington

Gm D Gm Gm F Gm D Dm Eb Adim Bb

Rest sweet Nimphs let goulden sleepe, Charme your star bright - er eies,
Dreame faire vir - gins of de - light, And blest E - li - zian grous:

Rest sweet Nimphs let goulden sleepe, Charme your star bright - er eies,
Dreame faire vir - gins of de - light, And blest E - li - zian grous:

Rest sweet Nimphs let goulden sleepe, Charme your star bright - er eies,
Dreame faire vir - gins of de - light, And blest E - li - zian grous:

Rest sweet Nimphs let goulden sleepe, Charme your star bright - er eies,
Dreame faire vir - gins of de - light, And blest E - li - zian grous:

Bb F Gm D Gm Adim Eb D sus4 D G Gm D

While my Lute the watch doth keep With pleasing sim - pa - thies, Lul - la lul - la by,
Whiles the wan - dring shades of night, Re - sem - ble your true loues: Lul - la lul - la by,

While my Lute the watch doth keep With pleasing sim - pa - thies, Lul - la lul - la by, Lul - la -
Whiles the wan - dring shades of night, Re - sem - ble your true loues: Lul - la lul - la by, lul - la -

While my Lute the watch doth keep With pleasing sim - pa - thies, Lul - la lul - la by, Lul - la -
Whiles the wan - dring shades of night, Re - sem - ble your true loues: Lul - la lul - la by, lul - la -

While my Lute the watch doth keep With pleasing sim - pa - thies, Lul - la lul - la -
Whiles the wan - dring shades of night, Re - sem - ble your true loues: Lul - la lul - la -

12

D Cm B^b D Gm D Cm B^b Gm

Lul - la Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let no - thing af -
 Lul - la lul - la - by Your kiss - es your bliss - es send them by your

by, Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let no - thing af -
 by lul - la - by Your kiss - es your bliss - es send them by your

by, Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let no - thing af -
 by lul - la - by Your kiss - es your bliss - es send them by your

by, Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let no - thing af -
 by, lul - la - by Your kiss - es your bliss - es send them by your

17

D Gm Cm Gm D^{sus4} D 1. G 2. G

fright ye, wish - es, In Al - calme though con - tent - ments lie. lie.
 wish - es, Al - though they be not nigh. nigh.

fright ye, wish - es, In Al - calme con - tent - ments lie. lie.
 wish - es, Al - though they be not nigh. nigh.

fright ye, wish - es, In Al - calme though con - tent - ments lie. lie.
 wish - es, Al - though they be not nigh. nigh.

fright ye, wish - es, In Al - calme though con - tent - ments lie. lie.
 wish - es, Al - though they be not nigh. nigh.

Rest sweet Nimphs let goulden sleepe

verse 3

Francis Pilkington

Gm D Gm Gm F Gm D Dm Eb Adim Bb

Thus deare dam - zells I do giue Good night and so am gone:
Thus deare dam zells I do giue Good night and so am gone:
Thus deare dam zells I do giue Good night and so am gone:
Thus deare dam - zells I do giue Good night and so am gone:

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment with an '8' below it. The bottom staff is a bass clef accompaniment. The key signature has one flat (Bb). The time signature is common time (C). The music is in a 4/4 or similar meter. The lyrics are: 'Thus deare dam - zells I do giue Good night and so am gone:'. The first staff has a hyphen under 'dam - zells'. The second staff has a sharp sign under the second 'zells'. The third staff has an '8' below it. The fourth staff has a hyphen under 'dam - zells'. Above the staves are the following chords: Gm, D, Gm, Gm, F, Gm, D, Dm, Eb, Adim, Bb.

Bb F Gm D Gm Adim Eb D sus4 D G Gm D

With your hartes de - sires long liue Still ioy, and neu - er mone. Lul - la lul - la by,
With your hartes de - sires long liue Still ioy, and neu - er mone. Lul - la lul - la by, lul - la -
With your hartes de - sires long liue Still ioy, and neu - er mone. Lul - la lul - la by, lul - la -
With your hartes de - sires long liue Still ioy, and neu - er mone. Lul - la lul - la -

Detailed description: This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment with an '8' below it. The bottom staff is a bass clef accompaniment. The key signature has one flat (Bb). The time signature is common time (C). The music is in a 4/4 or similar meter. The lyrics are: 'With your hartes de - sires long liue Still ioy, and neu - er mone. Lul - la lul - la by, lul - la -'. The first staff has a hyphen under 'de - sires'. The second staff has a sharp sign under the second 'liue'. The third staff has an '8' below it. The fourth staff has a hyphen under 'de - sires'. Above the staves are the following chords: Bb, F, Gm, D, Gm, Adim, Eb, D sus4, D, G, Gm, D. There is a double bar line with repeat dots in the middle of the system.

12

D Cm B^b D Gm D Cm B^b Gm

Lul - la lul - la - by Hath pleasd you and easd you, & sweet slum - ber

by lul - la - by Hath pleasd you and easd you, & sweet slum - ber

by lul - la - by Hath pleasd you and easd you, & sweet slum - ber

by lul - la - by Hath pleasd you and easd you, & sweet slum - ber

17

D Gm Cm Gm D^{sus4} D 1. G 2. G

sezd you, And now to bed I hie. hie.

sezd you, And now to bed I hie. hie.

sezd you, And now to bed I hie. hie.

sezd you, And now to bed I hie. hie.

Ring out your bells

Anon.

G G G C G Am G

Ring out your bells! what should you do els? Stricke up your Drums for
Now let us pray, and keepe ho-ly - daye, The sea - ven-teenth day of No -
Three and for - ty yeares her grace writ - eth heare In glo - ry and great re -

5 D C G

joy! The No - blest Queen that e - ver was seene In
vev - ber; For joy of her grace, in eve - ry place, Let
nowne; E - liz - a - beth, whose lyke on earth Wore

C G D G C

Eng - land doth Raigne this day. The No - blest Queen that
us great prays - es Ren - der. For joy of her grace, in
ne - ver the Eng - lish Crowne. E - liz - a - beth, whose

ll

G C G D G

e - ver was seene In Eng - land doth Raigne this day.
eve - ry place, Let us great prays - es Ren - der.
lyke on earth Wore ne - ver the Eng - lish Crowne.

To the glory of god
she hath made a Rod
Hir enemies to subdue;
And banisht away
all Papisticall play
And maintaynes the Ghospell true.

Such ships for the Seas,
her foes to feaze,
She hath made as never was seene;
With powder and shot
and Cannon so hot,
As never did any Queene.

Such Armor of proffe,
with picks all a-loofe
(Her enemyes to with-stande),
She hath filled the tower
so full, at this howre,
As never was in this land.

Her stately Bowers,
her Castles and Towres,
She hath kept them up everye one;
That none doe decay,
but stand goodlye and gay,
Repayred with lyme and stone.

The custome-howse keys,
the fortes by the seas,
The blocke-howses everye one,
Were never so stronge,
continuing soe long;
For cost she hath spared none.

Those Rebels Route,
that were so stoute,
She hath quickly made them quaille.
By Sea and by lande,
she hath strength at hand,
To make them stricke their sayle.

The Muscovite
with many a knight,
The Swesians and Denmarke kinge,
To her good grace
send hither, a-pace,
For many a needfull thing.

The Scots can tell,
the Spaniards knowe well,
The Frenchmen cannot denye,
But her good grace,
toward every place
Doth carry a gracious eye.

Now let us take heede,
seinge well we speede,
That our synnes do not annoy
Our blessed joy,
and chyefest staye,
Because we have deservd it so.

Yet god, that doth see
her majestye
His servaunt in all assayes,
His grace will give
that she may lyve
Many prosperous yeares and dayes.

All yow that give eare
this song to heare,
With dilligent dutye all praye
That long upon earth
Elizabeth
Our Queene continue maye.

Finis

A Round of three Country dances in one.

Thomas Ravenscroft

Gm Gm F Gm Dm Gm Gm

Now foote it as I do, Tom boy Tom, now foot it as
The cramp is in my purse full, sore No mo - ney will
Ro - bin Hood, Ro - bin Hood said Lit - tle John, come dance be -
Sing af - ter fel - lows, as you heare me, a toy that

F Cm Gm Dm Gm Gm Gm F Gm

I doe Swith-en a, Now foote it as I do, Tom boy
bide there in a And if I had some salve there -
fore the Queene a. Ro - bin Hood, Ro - bin Hood said Lit - tle
sel - dome is seene a, Sing af - ter fel - lows, as you heare

Dm Gm Gm F Cm Gm Dm Gm Gm

Tom, now foot it as I doe Swith-en a, And Hicke thou must
fore A Light - ly then would I sing a
John, come dance be - fore the Queene a In a redde
me, a toy that sel - dome is seen a, three coun - try

19

F Gm C F Cm Gm Cm D

tricke it all a - - lone, till Ro - bin come leap - ing in
 hey hoe, the cramp
 Pet - ti - cote and a greene jack - et, a white hose and a
 dan - ces in one to be, a pre - ty con - ciet as

24

Em C G Gm F Gm C

bet - weene a. And Hicke thou must tricke it all a - - -
 a, hey hoe, the cramp a,
 green a. In a redde Pet - ti - cote and a greene
 I weene a. Three coun - try dan - ces in on to

29

F Cm Gm Cm D Em Cm G

lone, till Ro - bin come leap - ing in bet - weene a.
 hey hoe, the cramp a, the cramp a.
 jack - et, a white hose and a green a.
 be, A pret - ty con - ciet as I weene a

Say loue if euer thou didst find

verses 1-2

John Dowland

G C G D Em Dsus4 D G D C D

Say loue if e - uer thou didst find, a wo - man with a
 But could thy fi - ry poy - sned dart At no time touch her

A sus4 A D F G C C D G D G D G

con - stant mind, none but one, and what should that rare
 spot - lesse hart, Nor come neare, She is not sub - ject

D G D Am E Am E Am E Am E Am D G C

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

14 C G C G D sus4 D G C G C G C G C G

shee shee and one - ly she she one - ly Queene of loue and beau - tie. no no and on - ly no, One no a - no - ther still doth fol - low.

shee shee she and one - ly she she one - ly Queene of loue and beau - tie. no no no and on - ly no, One no a - no - ther still doth fol - low.

shee shee and one - ly she she one - ly Queene of loue and beau - tie. no no and on - ly no, One no a - no - ther still doth fol - low.

shee shee she and one - ly she she one - ly Queene of loue and beau - tie. no no no and on - ly no, One no a - no - ther still doth fol - low.

Say loue if euer thou didst find

verses 3-4

John Dowland

G C G D Em Dsus4 D G D C D

How might I that faire won - der know, That mockes de - sire with
To her then yeeld thy shafts and bowe, That can com - mand af -

How might I that faire won - der know, That mockes de - sire with
To her then yeeld thy shafts and bowe, That can com - mand af -

How might I that faire won - der know, That mockes de - sire with
To her then yeeld thy shafts and bowe, That can com - mand af -

How might I that faire won - der know, That mockes de - sire with
To her then yeeld thy shafts and bowe, That can com - mand af -

5 A sus4 A D F G C C D G D G D G

end - lesse no, See the Moone That eu - er in one
fec - tions so: Loue is free, So are her thoughts that

end - lesse no, See the Moone That eu - er in one
fec - tions so: Loue is free, So are her thoughts that

end - lesse no, See the Moone That eu - er in one
fec - tions so: Loue is free, So are her thoughts that

end - lesse no, See the Moone That eu - er in one
fec - tions so: Loue is free, So are her thoughts that

D G D Am E Am E Am E Am E Am D G C

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so so so
She she she she

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so so so
She she she she

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so so so
She she she she

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so so so
She she she she

14 C G C G D sus4 D G C G C G C G C G

so so and one - ly so, From heauen her ver - tues she doth bor - row.
she she and on - ly she, She one - ly queene of loue and beau - tie.

so so so, and one - ly so, From heauen her ver - tues she doth bor - row.
she she she, and on - ly she, She one - ly queene of loue and beau - tie.

so so and one - ly so, From heauen her ver - tues she doth bor - row.
she she and on - ly she, She one - ly queene of loue and beau - tie.

so so so, and one - ly so, From heauen her ver - tues she doth bor - row.
she she she, and on - ly she, She one - ly queene of loue and beau - tie.

A merry Ballad of a rich Maid that had 18. severall Suitors of severall Countries: otherwise called
the Scornefull Maid

Anon.

G C

I Am a young lasse, and my time doth so passe, That of
 I had with a Scot, mick - le mo - ny I wot, He
 Then came one from France who brave - ly could dance, Hee is

4 G A sus4 A D G

late I did long for to mar - ry, I
 strout - ed with Ra - pier and Pon - iard: He is
 pro - per in e - ve - ry joynt: Yet

6 G C

have for my deere but five hun - dred a yeare, And yet
 laid with fine lase, but I like not his face, As I
 in his Coun - try, he scapt well the Pe, So well

8 G D G C G

for feare he all he did that he has cut that I lost the will his crosse tar - ry. Whin - iard. poynt.

A Signiour Spaniore, is late came ore,
 And he thinks that he hath no fellow,
 As is hot in the Reyne, and hath got a straine,
 By dancing in a Bandello.

Then came a Duch-man can touse well the can,
 Till his head be as light as a feather:
 The Spaniard had's Punck, & the Dutch-man was drunk,
 And so they went both together.

An Italian came post, and full well he can host,
 But I like no such fond fellows:
 If I were his wife he should lead an ill life,
 For I doe like none so jealous.

From Rome one came to me, who daily did wo me
 He fasted three dayes in the weeke,
 But when prayer is done, if he spie a faire Nun,
 His stomacke is wonderfull quick.

A troublesome Turke, did make hasty worke,
 But his suite it was quickly ended:
 I scornd his believe, and so to be briefe,
 He did returne home offended.

Then next a brave Dane, came marching amaine,
 But I answered him as the rest,
 That he could not prevaile, so he hoyst up his saile,
 For his nose could abide no jest.

From Ireland I had, a lusty brave lad,
 Each Limbe was proportioned mighty:
 (Truth was he was poore) yet I gave him o're,
 Cause his breath stunke of Aquavity.

From Swethland resorted, a man well reported
 And he made a proffer to woe me:
 His neck was so bigge, and so small was his legge,
 That since he would never come to me.

From Rushia likewise, in antick disguise,
 One came which did thinke to obtaine me:
 But his hayre & his hood, against my minde stood
 Therefore he shall never gaine me.

A Gentleman of wales did tell her fine tales,
 That her had a house built on a hill,
 Had Pig and had Goat, and greene leek in the pot,
 And could eat good Couse bobby her fill.

He would keep me so brave, if I would him have,
 He would buy me a hood and a hat:
 He would buy me fine hose, with garters and rose,
 And sweet heart how like you of that.

A Englishman came, but I know not his name,
 And he bravely could quaffe it an quarrell:
 Hee'le drinke till he dye, some sayes, but not I,
 And sell all his lands for apparrell.

If I would be his wife, he swore by his life,
 Ere long he would make me a Lady:
 He would sell his auld manners to buy him new honors,
 And thats but the trick of a baby.

Now which should I have, your counsels I crave,
 If you can but finde one will fit me:
 The best I will take, and amends Ile you make,
 If Cupid ere then doe not hit me.

A Secret loue or two

Thomas Campion

verses 1-2

Gm Cm D Gm C F B^b

A Se - cret loue or two, I must con - fesse, I
The more a spring is drawne, the more it flows, No

F Gm F C F Dm A D Gm C

kind - ly wel - come for change in close play - ing: Yet my deare
Lamp - lesse light re - taines by light - ning o - thers: Is hee a

D C F Dm G C C Am D Gm D

hus - band I loue ne'er the lesse, His de - sires, whole or halfe,
loos - er his loss that ne'er knowes? Or is he weal - thy that

Tenor line by Steve Hendricks

15

Gm E^b F B^b F B^b Gm Cm D E^b

quick - ly al - lay - ing, At all time rea - dy to of - fer re -
 vast trea - sure smo - thers? My churle vows no man shall sent his sweet

8 quick - ly al - lay - ing, At all time rea - dy to of - fer re -
 vast trea - sure smo - thers? My churle vows no man shall sent his sweet

8 quick - ly al - lay - ing, At all time rea - dy to of - fer re -
 vast trea - sure smo - thers? My churle vows no man shall sent his sweet

quick - ly al - lay - ing, At all time rea - dy to of - fer re -
 vast trea - sure smo - thers? My churle vows no man shall sent his sweet

20

D B^b E^b Cm F B^b F B^b F

dresse. His owne hee neu - er wants but hath it due - ly,
 Rose. His owne e - nough and more I giue him due - ly,

8 dresse. His owne hee neu - er wants but hath it due - ly,
 Rose. His owne e - nough and more I giue him due - ly,

8 dresse. His owne hee neu - er wants but hath it due - ly,
 Rose. His owne e - nough and more I giue him due - ly,

dresse. His owne hee neu - er wants but hath it due - ly,
 Rose. His owne e - nough and more I giue him due - ly,

25

B^b F B^b F Gm D G

Yet twits mee he I keepe not touch with him true - ly.
 Yet still he twits mee I keepe not touch with him true - ly.

8 Yet twits mee he I keepe not touch with him true - ly.
 Yet still he twits mee I keepe not touch with him true - ly.

8 Yet twits mee he I keepe not touch with him true - ly.
 Yet still he twits mee I keepe not touch with him true - ly.

Yet twits mee he I keepe not touch with him true - ly.
 Yet still he twits mee I keepe not touch with him true - ly.

A Secret loue or two

Thomas Campion

verse 3

Gm Cm D Gm C F B \flat

Wise arch - ers beare more than one shaft to field, The

Wise arch - ers beare more than one shaft to field, The

Wise arch - ers beare more than one shaft to field, The

Wise arch - ers beare more than one shaft to field, The

F Gm F C F Dm A D Gm C

Ven - turer loads not with one ware his ship - ping: Should War - riors

Ven - turer loads not with one ware his ship - ping: Should War - riors

Ven - turer loads not with one ware his ship - ping: Should War - riors

Ven - turer loads not with one ware his ship - ping: Should War - riors

D C F Dm G C C Am D Gm D

learne but one wea - pon to wields? Or thriue faire plants ere the

learne but one wea - pon to wields? Or thriue faire plants ere the

learne but one wea - pon to wields? Or thriue faire plants ere the

learne but one wea - pon to wields? Or thriue faire plants ere the

15 Gm E^b F B^b F B^b Gm Cm D E^b

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

20 D B^b E^b Cm F B^b F B^b F

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

25 B^b F B^b F Gm D G

Iudge then, what debt - er can keepe touch more tru - ly.

Iudge then, what debt - er can keepe touch more tru - ly.

Iudge then, what debt - er can keepe touch more tru - ly.

Iudge then, what debt - er can keepe touch more tru - ly.

See, see, myne owne sweet Iewell

Thomas Morley

G G Am G D G G G C G Am E sus4 E

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

A Am C G Dm Am G C G D

ell, what I haue what I haue what I haue for my dar -

Iew - ell, what I haue see what I haue here for my pret-ty fine sweet dar -

ell, what I haue what I haue what I haue for my dar -

ell, what I haue what I haue what I haue for my dar -

G G C G Dm C G C Dm C C Dm

ling, A Rob - in Rob - in red brest and a Star - - - ling, a Rob - in red brest

ling, A Rob - in Ro - bin Ro - bin lit-tle lit-tle young Ro - bin

ling, A Rob - in red brest a Rob - in

ling, A Rob - in red brest and a Star - - - ling, a Rob - in and a

18 Am Dm A sus4 A D Dm F Dm F F F Am

and a Star - ling. These I giue both in hope, to moue
 and a Star - ling These I give both in hope, in hope at
 and a Star - ling. These I giue both in
 8 Star - - - - ling. These I giue These I both giue in

23 G C G sus4 G C D G G Dm A sus4 A

thee, yet thou saist that I doe not, I doe not loue thee, thou saist I
 length to moue, to moue thee, and yet thou saist I doe
 hope, to moue thee, yet thou saist I doe
 8 hope, to moue thee, yet thou saist I doe

26 D G C G D 1. G Dm Dm F Dm 2. G

doe not, I doe not loue thee. These I giue both in thee.
 not, I do not loue thee, no I do not, no I do not loue thee. thee.
 not, I doe not loue thee. I doe not loue thee. thee.
 8 not, I doe not loue thee, no I do not, I do not loue thee. thee.

Clement Robinson

Shall distance part our loue

A faithfull vow of two constant Louers

Anon.

G G Am C G C G D G D

Shall dis - tance part our loue, or dai - ly choice of change? Or
And for my part I vow, to serue for terme of life: Which

D G D G D G Dsus4 D G

sprites be - low, or Gods a - boue, haue power, to make vs straunge: No
pro - mise may com - pare with her, which was V - lis - ses wife. Which

10 G Am C G C G D G D

no - thing here on earth, that kinde hath made or wrought, Shall
vow if I too breake, let ven - geance on me fall, Eche

14 D G D G D G D sus4 D G

force me to for - get. good - will, good - will so deare - ly bought.
 plague that on the earth may raigne, I aske not one, but all.

Though time may breede suspect,
 to fill your hart with toyes:
 And absence may a mischefe breede,
 to let your wished ioyes:
 Yet thinke I haue a troth,
 and honesty to keepe:
 And weigh the time your loue hath dwelt,
 within my hart so deep.

And peise the words I spake,
 and marke my countenance then:
 And let not slip no earnest sigh,
 if thou remember can.
 At least forget no teares,
 that trickled downe my face:
 And marke howe oft I wroong your hand,
 and blushed all the space.

Remember how I sware,
 and strook there with my brest:
 In wisse when thou partst me fro,
 my heart with thee should rest.
 Thinke on the eger lookes,
 full loth to leaue thy sight,
 That made the signes when that she list,
 to like no other wight.

If this be out of thought,
 yet call to minde againe,
 The busie sute, the much adoe,
 the labour and the paine,
 That at the first I had,
 ere thy good will I gate:
 And think how for thy loue alone,
 I purchase partly hate.

But all is one with me,
 my heart so settled is:
 No friend, nor foe, nor want of wealth,
 shall neuer hurt in this.
 Be constant now therefore,
 and faithfull to the end?
 Be carefull how we both may do,
 to be ech others friend.

With free and cleane consent,
 two hearts in one I knit:
 Which for my part, I vow to keep,
 and promise not to flit,
 Now let this vow be kept,
 exchange thy heart for mine:
 So shal two harts be in one brest,
 and both of them be thine.

Shall I come sweet loue?

verses 1-2

Thomas Campion

Dm Dm F Am B \flat Gm A F C F

Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert

Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert

Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert

Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert

C F C F Dm A D

beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;

beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;

beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;

beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;

13

Dm F Am B^b Gm A Dm F

Will you finde no fain - ed lett?
Or through wick - ed foule des - pight:

Let me not for
So may I dye

Will you finde no fain - ed lett?
Or through wick - ed foule des - pight:

Let me not for
So may I dye

Will you finde no fain - ed lett?
Or through wick - ed foule des - pight:

Let me not for
So may I dye

Will you finde no fain - ed lett?
Or through wick - ed foule des - pight:

Let me not for
So may I dye

19

C F F Gm A F^{aug} C Dm A D

pit - ty more Tell the long, long heures, tel the long heures at your dore.
un - re - drest, Ere my long, long loue, ere my long loue be poss - est.

pit - ty more Tell the long, long heures, tel the long heures at your dore.
un - re - drest, Ere my long, long loue, ere my long loue be poss - est.

pit - ty more Tell the long, long heures, tel the long heures at your dore.
un - re - drest, Ere my long, long loue, ere my long loue be poss - est.

pit - ty more Tell the long, long heures, tel the long heures at your dore.
un - re - drest, Ere my long, long loue, ere my long loue be poss - est.

Shall I come sweet loue?

verse 3

Thomas Campion

Dm Dm F Am B^b Gm A F C F

But to let such dan - gers passe, Which a lou - er's

But to let such dan - gers passe, Which a lou - er's

But to let such dan - gers passe, Which a lou - er's

But to let such dan - gers passe, Which a lou - er's

C F C F Dm A D

thoughts dis - daine: 'Tis e - nough in such a place

thoughts dis - daine: 'Tis e - nough in such a place

thoughts dis - daine: 'Tis e - nough in such a place

thoughts dis - daine: 'Tis e - nough in such a place

13

Dm F Am B \flat Gm A Dm F

To at - tend lous ioyes in vaine. Do not mocke me

To at - tend lous ioyes in vaine. Do not mocke me

To at - tend lous ioyes in vaine. Do not mocke me

To at - tend lous ioyes in vaine. Do not mocke me

19

C F F Gm A F aug C Dm A D

in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

Shall I sue, shall I seeke for grace

John Dowland

verses 1-2

Chords: Gm, D, Gm, D, Gm

Shall I sue, shall I seeke for grace?
Sil - ly wretch, for - - sake for these dreames

Chords: F, Gm, D, Gm, Cm

Shall I pray shall I proue? Shall I strive to a
of a vaine de - - sire, O be - thinke what

Chords: B^b, Am, F, Gm, Cm, D, G

heauen high ly joy, gard, With an earth ly doe re - loue?
high uen - ly joy, gard, ho - - ly hopes doe re - quire.

9 **B^b** **Gm** **F** **D** **Gm** **D**

Shall I think that a bleed - - ing as things hart are, Or trea -
 Fa - uour is as as faire as things are, as things hart are,
 Shall I think that a bleed - - ing as things hart are, Or trea -
 Fa - - - uour is as faire as things hart are, Or trea -

Shall I think, Shall I think that a bleed - ing
 Fa - uour is, Fa - uour is as faire as things

11 **Gm** **C** **F** **Gm** **D** **Gm** **F**

Or trea - a wound - ed not eie, bought, Or a sigh can as -
 trea - sure is not bought, Fa - uour is not
 Or trea - a wound - ed not eie, bought, Or a sigh can as -
 trea - sure is not bought, Fa - uour is not
 - - sure is not eie, bought, Or a sigh can as -
 trea - sure is not bought, Fa - uour is not

Or trea - a wound - ed not eie, bought, Or a sigh can as -
 trea - sure is not bought, Fa - uour is not

Or a sigh can as -
 Fa - - - uour is not

14 **B^b** **E^b** **F** **Gm** **Cm** **D** **G**

cend wonne the with cloudes words, To at - taine wish so of a hie? thought.
 wonne the with cloudes, as - cend the cloudes To at - taine wish so of a hie? thought.
 the with words, not wonne the with words, Nor the wish so of a hie? thought.
 the with cloudes, the with cloudes To at - taine wish so of a hie? thought.
 the with words, the with words, Nor the wish so of a hie? thought.

cend wonne the with cloudes words, To at - taine wish so of a hie?
 wonne the with cloudes, as - cend the cloudes To at - taine wish so of a hie?
 the with words, not wonne the with words, Nor the wish so of a hie?
 the with cloudes, the with cloudes To at - taine wish so of a hie?
 the with words, the with words, Nor the wish so of a hie?

Shall I sue, shall I seeke for grace

John Dowland

verses 3-4

Gm D Gm D Gm

Pit - tie is but a poor de - fence,
Ius - tice gives each man his owne

Pit - tie is but a poor de - fence,
Ius - tice gives each man his owne

8 Pit - tie is but a poor de - fence,
Ius - tice gives each man his owne

Pit - tie is but a poor de - fence,
Ius - tice gives each man his owne

F Gm D Gm Cm

for though a dy - ing bee hart, iust, La - dies eies re - pit -
Yet will not shee

for though a dy - ing bee hart, iust, La - dies eies re -
Yet will not shee

8 for though a dy - ing bee hart, iust, La - dies eies re - spect
Yet will not shee pit - tie

for though a dy - ing bee hart, iust, La - dies eies re -
Yet will not shee

B^b Am F Gm Cm D G

spect tie no my mone, grieffe, in there - a meane die de - - - sert.
must,

spect tie no my mone, grieffe, in there - a meane die de - - - sert.
must,

8 no my mone, grieffe, in there - a meane die de - - - sert.
must,

spect tie no my mone, grieffe, in there - a meane die de - - - sert.
must,

9 **B^b** **Gm** **F** **D** **Gm** **D**

Shee is hart to then wor - - - thie far, die,
 Sil - ly hart then yeeld to far, die, then yeeld to far, die,
 Shee is hart to then wor - - - thie far, for
 Sil - - - ly hart then yeeld to die, pe -

Shee is, hart, Shee is hart to then wor - thie
 Sil - ly hart, Sil - ly hart then yeeld to

11 **Gm** **C** **F** **Gm** **D** **Gm** **F**

for a worth so base, Cru - ell and yet but
 pe - rish in dis - paire, Wit - nesse yet how
 for a worth so base, Cru - ell and yet but
 pe - rish in dis - paire, Wit - nesse yet how fust faine

far, die, for a worth so base, Cru - - - ell and but
 die, pe - rish in dis - paire, Wit - - - nesse yet how

14 **B^b** **E^b** **F** **Gm** **Cm** **D** **G**

iust faine is shee, die, in my iust die dis - - - grace.
 faine. When I die for the faire.
 is shee, but iust is shee, in my iust die dis - - - grace.
 die, how faine I die, When I die for the faire.
 is shee, is shee, in my iust the dis - - - grace.
 I die, When I die for the faire.

iust faine is shee, die, in When my iust die dis - - - grace.
 faine I die, shee, die, When I die for the faire.

Shall I weepe, or shall I sing?

verses 1-2

Anon.

Gm F Dm Eb Bb Gm

O shall I weepe, or shall I sing? I know not which will fit mourn -
 My Love to me doth prove un - true, And seemes to bid me now a -

O shall I weepe, or shall I sing? I know not which will fit mourn -
 My Love to me doth prove un - true, And seemes to bid me now a -

O shall I weepe, or shall I sing? I know not which will fit mourn -
 My Love to me doth prove un - true, And seemes to bid me now a -

O shall I weepe, or shall I sing? I know not which will fit mourn -
 My Love to me doth prove un - true, And seemes to bid me now a -

D F Cm Gm

ing: If that I weepe twill and breed me paine, If
 dieu: O hate - full wretch, and most un - kind, To

ing: If that I weepe twill and breed me paine, If
 dieu: O hate - full wretch, and most un - kind, To

ing: If that I weepe twill breed me paine, If
 dieu: O hate - full wretch, and most un - kind, To

ing: If that I weepe twill breed me paine, If
 dieu: O hate - full wretch, and most un - kind, To

7 **B^b** **F** **B^b** **F** **B^b** **B^b** **F**

that I sing twill ease my braine: There - fore Ile sigh, and
 beare so false and wick - ed mind: It makes me sigh, and

8 that I sing twill and ease my braine: There - fore Ile sigh, and
 beare so false and wick - ed mind: It makes me sigh, and

8 that I sing twill and ease my braine: There - - - fore Ile
 beare so false and wick - ed mind: It makes me

that I sing twill and ease my braine: There - - - fore Ile
 beare so false and wick - ed mind: It makes me

10 **Cm** **Gm** **Dm** **C** **F** **Gm** **D** **G**

sob, and weepe, To see false men no faith can keepe.
 sob, and weepe, To see false men no faith can keepe.

8 sob, and weepe, To see false men no faith can keepe.
 sob, and weepe, To see false men no faith can keepe.

8 sob, and weepe, To see false men no faith can keepe.
 sob, and weepe, To see false men no faith can keepe.

sigh, and sob, and weepe, To see false men no faith can keepe.
 sigh, and sob, and weepe, To see false men no faith can keepe.

Shall I weepe, or shall I sing?

verses 3-4

Anon.

Gm F Dm Eb Bb Gm

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
 My mind to him was al - waies true, For which I now have cause to

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
 My mind to him was al - waies true, For which I now have cause to

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
 My mind to him was al - waies true, For which I now have cause to

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
 My mind to him was al - waies true, For which I now have cause to

D F Cm Gm

bed: If to re - pent I should be - gin, Theyl
 rue: Would I had ne - ver seene his face, Nor

bed: If to re - pent I should be - gin, Theyl
 rue: Would I had ne - ver seene his face, Nor

bed: If to re - pent I should be - gin, Theyl
 rue: Would I had ne - ver seene his face, Nor

bed: If to re - pent I should be - gin, Theyl
 rue: Would I had ne - ver seene his face, Nor

7 **B \flat** **F** **B \flat** **F** **B \flat** **B \flat** **F**

say twas I that let him in: trode the pathes of Cu - pids race: There - fore Ile sigh, and For now I sigh, and

say twas I that let him in: trode the pathes of Cu - pids race: There - fore Ile sigh, and For now I sigh, and

say twas I that let him in: trode the pathes of Cu - pids race: There - - - fore Ile For now I

say twas I that let him in: trode the pathes of Cu - pids race: There - - - fore Ile For now I

10 **Cm** **Gm** **Dm** **C** **F** **Gm** **D** **G**

sob, and weepe, To see false men no faith can keepe. sob, and weepe, To see false men no faith can keepe.

sob, and weepe, To see false men no faith can keepe. sob, and weepe, To see false men no faith can keepe.

sob, and weepe, To see false men no faith can keepe. sob, and weepe, To see false men no faith can keepe.

sigh, and sob, and weepe, To see false men no faith can keepe. sigh, and sob, and weepe, To see false men no faith can keepe.

A Sheperd in a shade his plaining made

John Dowland

verse 1

G Am G C G D G Em D G D

A shep - erd in a shade, his plain - ing made, Of love and
 Since loue and For - tune will, I ho - nour still, your love fair and and
 A shep - erd in a shade, his plain - ing made, Of love and
 Since loue and For - tune will, I ho - nour still, your love fair and
 A shep - erd in a shade, his plain - ing made, Of love and
 Since loue and For - tune will, I ho - nour still, your love fair and

G D D G D G D G Am G

lo - uers wrong, Vn - to the fair - est lasse, That trode on
 loue - ly eye, What con - quest will it bee, What con - quest will it bee, Sweet Nimph for
 wrong, Vn - to the fair - est lasse, Vn - to the fair - est lasse, That trode on
 eye, What con - quest will it bee, What con - quest will it bee, Sweet Nimph for
 wrong, Vn - to the fair - est lasse, Vn - to the fair - est lasse, That trode on
 eye, What con - quest will it bee, What con - quest will it bee, Sweet Nimph for

13 D G Am Em D sus4 D G B \flat E \flat B \flat

grasse, And thus bee - gan his song. Re - store, re - store my
 thee, If I for sor - row dye. Re - store, re - store my
 grasse, And thus bee - gan his song. Re - store, re - store my
 thee, If I for sor - row dye. Re - store, re - store my
 grasse, And thus bee - gan his song. Re - store, re - store my
 thee, If I for sor - row dye. Re - store, re - store my

19 F Gm D Dm Dm A Dm Gm A D

hart a - gaine, Which loue by thy sweet lookes hath slaine,

hart a - gaine, Which loue by thy sweet lookes hath slaine,

hart a - gaine, Which loue by thy sweet sweet lookes hath slaine,

hart a - gaine, Which loue by thy sweet lookes hath slaine,

25 B^b C Dm C Gm Dm E^b D Gm D Gm

Least that in - forst by your dis - daine, I sing, Fye fye on loue,

by your dis - daine, I sing, Fye fye on loue,

Least that in - forst, in - forst by your dis - daine, by your dis - daine, I sing, Fye fye on loue,

Least that in - forst by your dis - daine, I sing, Fye fye on loue,

31 D Gm D Gm D Gm F Gm D Cm D G

loue, fye, fye on loue, it is a fool - ish thing.

on loue, fye, fye on loue, fye, it is a fool - ish thing.

fye on loue, fye, fye, fye on loue, it is a fool - ish thing.

fye, fye on loue, fye, it is a fool - ish thing.

A Sheperd in a shade his plaining made

John Dowland

verse 2

G Am G C G D G Em D G D

My hart where haue you laid O cru - ell maide, To kill when you might

My hart where haue you laid O cru - ell maide, To kill when you might

My hart where haue you laid O cru - ell maide, To kill when you might

My hart where haue you laid O cru - ell maide, To kill when you might

7 G D D G D G D G Am G

you might saue, Why haue yee cast it forth as no - thing

saue, Why haue yee cast it forth Why haue yee cast it forth as no - thing

saue, Why haue yee cast it forth Why haue yee cast it forth as no - thing

you might saue, Why haue yee cast it forth as no - thing

13 D G Am Em D sus4 D G B \flat E \flat B \flat

worth, With - out a tombe or graue. O let it bee in -

worth, With - out a tombe or graue. O let it bee in -

worth, With - out a tombe or graue. O let it bee in -

worth, With - out a tombe or graue. O let it bee in -

19 F Gm D Dm Dm A Dm Gm A D

tombd and lye, In your sweet minde and me - mo - rie,

tombd and lye, In your sweet minde and me - mo - rie,

25 B^b C Dm C Gm Dm E^b D Gm D Gm

Least I re - sound on eue - ry war - bling string, Fye, fye on

Least I re - sound on eue - ry war - bling string, Fye, fye on loue,

31 D Gm D Gm D Gm F Gm D Cm D G

loue, fye, fye on loue, that is a fool - ish thing.

fye, fye on loue, fye, that is a fool - ish thing.

An excellent ditty called the Shepherds wooing Dulcina

verses 1-3

Anon.

C F C Dm C G C F G C G D G

As att noone Dul ci - na rest - ed in a sweete & sha - die bower,
But in vaine she did con - jure him for to leave her pre - sence soe,
Words whose hope might haue en - joyn - ed him to lett Dul ci - na sleepe,

8
As att noone Dul ci - na rest - ed in a sweete & sha - die bower,
But in vaine she did con - jure him for to leave her pre - sence soe,
Words whose hope might haue en - joyn - ed him to lett Dul - ci - na sleepe,

8
As att noone Dul ci - na rest - ed in a sweete & sha - die bower,
But in vaine she did con - jure him for to leave her pre - sence soe,
Words whose hope might haue en - joyn - ed him to lett Dul - ci - na sleepe,

As att noone Dul - ci - na rest - ed in a sweete & sha - die bower,
But in vaine she did con - jure him for to leave her pre - sence soe,
Words whose hope might haue en - joyn - ed him to lett Dul - ci - na sleepe,

5 C F C C F G C G C G C G

Came a shep - pard & re - quest - ed, in her lap to sleepe an hour. But from her
Hauinge a Thou - sand means t'a - lure him, & but one to lett him goe. Where lipps de -
Could a mans loue have con - fyn - ed or a maid her pro - mise keepe. Noe, for her

8
Came a shep - pard & re - quest - ed, in her lap to sleepe an hour. But from her
Hauinge a Thou - sand means t'a - lure him, & but one to lett him goe. Where lipps de -
Could a mans loue have con - fyn - ed or a maid her pro - mise keepe. Noe, for her

8
Came a shep - pard & re - quest - ed, in her lap to sleepe an hour. But from her
Hauinge a Thou - sand means t'a - lure him, & but one to lett him goe. Where lipps de -
Could a mans loue have con - fyn - ed or a maid her pro - mise keepe. Noe, for her

Came a shep - pard & re - quest - ed, in her lap to sleepe an hour. But from her
Hauinge a Thou - sand means t'a - lure him, & but one to lett him goe. Where lipps de -
Could a mans loue have con - fyn - ed or a maid her pro - mise keepe. Noe, for her

10 G Am C C F C C D sus4 D G C G

looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant. to her tune, Though still shee

8 looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Though still shee

8 looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Though still shee

looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Though still shee

14 G Am C C F C C G C

pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, For Cu - pids

8 pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, For Cu - pids

8 pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, For Cu - pids

pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, For Cu - pids

An excellent ditty called the Shepherds wooing Dulcina

verses 4-6

Anon.

C F C Dm C G C F G C G D G

He de - maunds what time or lei - sure can there be more fitt then nowe
How att last a greed these lou - ers she was faire & hee was young.
Day was spent & night ap - proch - ed, Ve - nus faire was lou - ers friend

8 He de - maunds what time or lei - sure can there be more fitt then nowe
How att last a greed these lou - ers she was faire & hee was young.
Day was spent & night ap - proch - ed, Ve - nus faire was lou - ers friend

8 He de - maunds what time or lei - sure can there be more fitt then nowe
How att last a greed these lou - ers she was faire & hee was young.
Day was spent & night ap - proch - ed, Ve - nus faire was lou - ers friend

He de - maunds what time or lei - sure can there be more fitt then nowe
How att last a - greed these lou - ers she was faire & hee was young.
Day was spent & night ap - proch - ed, Ve - nus faire was lou - ers friend

5 C F C C F G C G C G C G C G

She saies night giues loue that plea - sure, which the day can not a - lowe. The sunns cleere
Tongue can tell what eye dis - cou - ers, joys un - seen are ne - ver sunge. Did he re -
She en - treat - ed bright A - pol - lo that his steeds their race mighte end Hee could not

8 She saies night giues loue that plea - sure, which the day can not a - lowe. The sunns cleere
Tongue can tell what eye dis - cou - ers, joys un - seen are ne - ver sunge. Did he re -
She en - treat - ed bright A - pol - lo that his steeds their race mighte end Hee could not

8 She saies night giues loue that plea - sure, which the day can not a - lowe. The sunns cleere
Tongue can tell what eye dis - cou - ers, joys un - seen are ne - ver sunge. Did he re -
She en - treat - ed bright A - pol - lo that his steeds their race mighte end Hee could not

She saies night giues loue that plea - sure, which the day can not a - lowe. The sunns cleere
Tongue can tell what eye dis - cou - ers, joys un - seen are ne - ver sunge. Did he re -
She en - treat - ed bright A - pol - lo that his steeds their race mighte end Hee could not

10 G Am C C F C C D sus4 D G C G

light shyn - eth more bright, quoth hee more fair - er then the moone, For her to
 lent, or she con - sent, on the night or graunt the noone Dul - ci - na
 saie this God - desse nay but grant - ed loues faire queene her boone. The shep - heard

8 light shyn - eth more bright, quoth hee more fair - er then the moone, For her to
 lent, or she con - sent, on the night or graunt the noone Dul - ci - na
 saie this God - desse nay but grant - ed loues faire queene her boone. The shep - heard

8 light shyn - eth more bright, quoth hee more fair - er then the moone, For her to
 lent, or she con - sent, on the night or graunt the noone Dul - ci - na
 saie this God - desse nay but grant - ed loues faire queene her boone. The shep - heard

light shyn - eth more bright, quoth hee more fair - er then the moone, For her to
 lent, or she con - sent, on the night or graunt the noone Dul - ci - na
 saie this God - desse nay but grant - ed loues faire queene her boone. The shep - heard

14 G Am C C F C C G C

praise he loues shee saies, For - goe mee nowe, come to mee soone.
 praies & to him saies .
 came to his faire dame,

8 praise he loues shee saies, For - goe mee nowe, come to mee soone.
 praies & to him saies .
 came to his faire dame,

8 praise he loues shee saies, For - goe mee nowe, come to mee soone.
 praies & to him saies .
 came to his faire dame,

praise he loues shee saies, For - goe mee nowe, come to mee soone.
 praies & to him saies .
 came to his faire dame,

The filver Swanne

Orlando Gibbons

F G C F B \flat F C Gm Dm

The sil - ver Swanne, who liu - ing had no Note, When death ap-proacht vn -

The sil - ver Swanne, who liu - ing had no Note, When death ap-proacht vn - lockt her

The sil - ver Swanne, who liu - ing had no Note, When death ap-proacht vn -

The sil - ver Swanne, who liu - ing had no Note, When death ap - proacht vn -

The sil - ver Swanne, who liu - ing had no Note, When death ap-proacht vn - lockt her

C F Gm F C Dm Am B \flat F G Cm G

lockt her si - lent throat, Lean - ing her breast a - gainst the ree - die

si - lent throat, Lean - ing her breast a - - - gainst the ree - die shore, Thus

lockt her si - lent throat, Lean - ing her breast a - gainst the ree - die shore,

lockt her si - lent throat, a - gainst the ree - die shore, Thus sung her

si - lent, si - lent throat, Lean - ing her breast a - gainst the ree - die shore,

11 C F Gm C F Dm E \flat B \flat C F C F C Dm Am

shore, Thus sung her first and last, and sung no more, Fare - well all ioyes, O

8 sung her first and last, and sung no more, no more, Fare - well all ioyes, O

8 Thus sung her first and last, and sung no more, Fare - well all ioyes, O

8 first and last, and sung no more, and sung no more, Fare - well all ioyes, O

Thus sung her first and last, and sung no more, Fare - well all ioyes, O

16 B \flat F G Cm G C F Gm C F Dm E \flat B \flat C F C F

ioyes, O death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

8 death come close mine eyes; More Geese then Swannes now liue, more fooles then wise, then wise.

8 death come close mine eyes; More Geese then Swannes now liue, more fooles then wise,

8 death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

Since first I saw your face

verses 1-2

Thomas Ford

C F G Dm

Since first I saw your face I re - solude to
 If I ad - mire or prayse you too much, that

8 Since first I saw your face I re - solude to
 If I ad - mire or prayse you too much, that

8 Since first I saw your face I re - solude to
 If I ad - mire or prayse you too much, that

Since first I saw your face I re - solude to
 If I ad - mire or prayse you too much, that

4 C Dm C G sus4 G C C F

hon - our & re - nowne yee, If now I be dis -
 fault you may for - giue mee, Or if my hands had

8 hon - our & re - nowne yee, If now I be dis -
 fault you may for - giue mee, Or if my hands had

8 hon - our & re - nowne yee, If now I be dis -
 fault you may for - giue mee, Or if my hands had

hon - our & re - nowne yee, If now I be dis -
 fault you may for - giue mee, Or if my hands had

7 G Dm C Dm C G sus4 G C

dayn - ed I wishe my hart iust - had ly neu - er you knowne yee, What
 stray'd but a touch, then iust - had ly might you leave me, I

8 dayn - ed I wishe my hart iust - had ly neu - er you knowne yee, What
 stray'd but a touch, then iust - had ly might you leave me, I

8 dayn - ed I wishe my hart iust - had ly neu - er you knowne yee, What
 stray'd but a touch, then iust - had ly might you leave me, I

dayn - ed I wishe my hart iust - had ly neu - er you knowne yee, What
 stray'd but a touch, then iust - had ly might you leave me, I

10 A D G C Am F G

I askt that you lou'de and you you bad that me likte loue, shal ist wee now be - ginne to to

What I I askt that you lou'de and you you bad that me likte loue, shal ist wee be - ginne to to

13 D sus4 D G G Em F Dm Em C Dm B dim

wran chide - - - gle me? No, No, no, no, my ile hart loue is you fast still, and what

wran chide - - - gle me? No, No, no, no, my ile hart loue is you fast still, and what

wran chide - - - gle me? No, No, no, no, my ile hart loue is you fast still, and what

16 C F G Dm Am G sus4 G C

fast still, and what can for - - - not tune dis ere - - - en - tan tide - - - gle. me.

can for - not tune dis ere - - - en - tan tide - - - gle. me.

can for - not tune dis ere - - - en - tan tide - - - gle. me.

can for - not tune dis ere - - - en - tan tide - - - gle. me.

Since first I saw your face

verses 3

Thomas Ford

C F G Dm

The Sunne whose beames most glo - ri - ous are, re -

4 C Dm C G sus4 G C C F

iect - eth no be - hold - - - er, And your sweet beau - tie

7 G Dm C Dm C G sus4 G C

past com - pare, made my poore eyes the bould - er, Where

10 A D G C Am F G

beau - tie mous, and wit de - lights, and signes of kind - nes

beau - tie mous, and wit de - lights, and signes of kind - nes

beau - tie mous, and wit de - lights, and signes of kind - nes

Where beau - tie mous, and wit de - lights, and signes of kind - nes

13 D sus4 D G G Em F Dm Em C Dm B dim

bind me There, O there where ere I go, ile

bind me There, O there where ere I go, ile

bind me There, O there where ere I go, ile

bind me There, O there where ere I go, ile

16 C F G Dm Am G sus4 G C

go, ile leave my hart be - hinde me.

leave my hart be - hinde me.

leave my hart be - hinde me.

leave my hart be - - - hinde me.

Sing wee and chaunt it

Thomas Morley

G Am G G D G D G F#dim G D

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now to de - light vs, Fa la la la la la la la

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
 2.All things in - uite vs, Now to de - light vs, Fa la la la la la la la

G C D G G F Bdim C C F G C

Fa la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

la la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

Fa la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

Fa la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

la la la la, Not long youth last - eth, And old age hast - eth,
 Hence care be pack - ing, No mirth bee lack - ing,

13 G D C#dim Bm D G Am D G G D

Now is best ley - sure, To take our plea - sure,
 Let spare no trea - sure, To liue in plea - sure,

Now is best ley - sure, To take our plea - sure, Fa la
 Let spare no trea - sure, To liue in plea - sure,

8 Now is best ley - sure, To take our plea - sure, Fa la la
 Let spare no trea - sure, To liue in plea - sure,

8 Now is best ley - sure, To take our plea - sure, Fa la
 Let spare no trea - sure, To liue in plea - sure,

Now is best ley - sure, To take our plea - sure, Fa la
 Let spare no trea - sure, To liue in plea - sure,

18 G F#dim G Am G D G Am D G Dsus4 D G

Fa la la la la la, Fa la la la la la.
 la la la la la, Fa la la la la, Fa la la la la.

8 la, Fa la la la la la la, la, Fa la la la la.

8 la la la la, Fa la la la la la, Fa la la la la.

la la la la la, Fa la la la la la la la, la la la la.

A pleasant new Ballad to fing both Euen and Morne, Of the bloody murder of
Sir John Barley-corne

verses 1-3

Anon.

Am Am E Am C Dm E Am E Am Dm

As Whose name Some I went through the North Coun - trey, I heard a mer - ry
 Bar - ley - corne; he dwelt down in a Jacke, some of them in a

As Whose name Some I went through the North Coun - trey, I heard a mer - ry
 Bar - ley - corne; he dwelt down in a Jacke, some of them in a

As Whose name Some I went through the North Coun - trey, I heard a mer - ry
 Bar - ley - corne; he dwelt down in a Jacke, some of them in a

As Whose name Some I went through the North Coun - trey, I heard a mer - ry
 Bar - ley - corne; he dwelt down in a Jacke, some of them in a

5 E A Am Am E Am C Dm E Am E Am Dm

greet - ing; A plea - sant toy and full of joy - two no - ble men were
 dale; Who had a kins - man dwelt him nigh, they cal'd him Tho - mas Good -
 Can: But the chief - est in a blacke pot, like a wor - thy no - ble

greet - ing; A plea - sant toy and full of joy - two no - ble men were
 dale; Who had a kins - man dwelt him nigh, they cal'd him Tho - mas Good -
 Can: But the chief - est in a blacke pot, like a wor - thy no - ble

greet - ing; A plea - sant toy and full of joy - two no - ble men were
 dale; Who had a kins - man dwelt him nigh, they cal'd him Tho - mas Good -
 Can: But the chief - est in a blacke pot, like a wor - thy no - ble

greet - ing; A plea - sant toy and full of joy - two no - ble men were
 dale; Who had a kins - man dwelt him nigh, they cal'd him Tho - mas Good -
 Can: But the chief - est in a blacke pot, like a wor - thy no - ble

9 E A Am Am Dm C G C G

meet - ing: And as they walk - èd for to sport up - on a sum - mer's
ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
man. Sir John Bar - ly-corne fought in a Boule, who wonne the vic - to -

8 meet - ing: And as they walk - èd for to sport up - on a sum - mer's
ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
man. Sir John Bar - ly-corne fought in a Boule, who wonne the vic - to -

8 meet - ing: And as they walk - èd for to sport up - on a sum - mer's
ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
man. Sir John Bar - ly-corne fought in a Boule, who wonne the vic - to -

meet - ing: And as they walk - èd for to sport up - on a sum - mer's
ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
man. Sir John Bar - ly-corne fought in a Boule, who wonne the vic - to -

13 C G C G Am E Am E Am Dm E A

day, Then with a - noth - er no - ble - man they went to make a fray:
time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
rie: And made them all to fume and swears, that Bar - ly - corne should die.

8 day, Then with a - noth - er no - ble - man they went to make a fray:
time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
rie: And made them all to fume and swears, that Bar - ly - corne should die.

8 day, Then with a - noth - er no - ble - man they went to make a fray:
time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
rie: And made them all to fume and swears, that Bar - ly - corne should die.

day, Then with a - noth - er no - ble - man they went to make a fray:
time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
rie: And made them all to fume and swears, that Bar - ly - corne should die.

A pleasant new Ballad to sing both Euen and Morne, Of the bloody murder of
Sir Iohn Barley-corne

verses 4-6

Anon.

Am Am E Am C Dm E Am E Am Dm

And then they set a tap to him, Even thus his death be -
 When Sir John Good - ale heard of this, he came with mick - le
 Some lay gron - ing by the wals, some in the streets downe

And then they set a tap to him, Even thus his death be -
 When Sir John Good - ale heard of this, he came with mick - le
 Some lay gron - ing by the wals, some in the streets downe

And then they set a tap to him, Even thus his death be -
 When Sir John Good - ale heard of this, he came with mick - le
 Some lay gron - ing by the wals, some in the streets downe

5 E A Am Am E Am C Dm E Am E Am Dm

gun: They drew out eve - ry dram of blood, Whilst an - y drop would
 might, And there he tooke their tongues a - way, their legs or else their
 right, The best of them did scarce - ly know what they had done ore -

gun: They drew out eve - ry dram of blood, Whilst an - y drop would
 might, And there he tooke their tongues a - way, their legs or else their
 right, The best of them did scarce - ly know what they had done ore -

gun: They drew out eve - ry dram of blood, Whilst an - y drop would
 might, And there he tooke their tongues a - way, their legs or else their
 right, The best of them did scarce - ly know what they had done ore -

9 E A Am Am Dm C G C G

run. sight. night. And All Some brought jacks up - on their backs, each res - pect so paid them all and their night. All you good wives that brew good ale, God turne from you all

run. sight. night. And All Some brought jacks up - on their backs, each res - pect so paid them all and their night. All you good wives that brew good ale, God turne from you all

run. sight. night. And All Some brought jacks up - on their backs, each res - pect so paid them all and their night. All you good wives that brew good ale, God turne from you all

run. sight. night. And All Some brought jacks up - on their backs, each res - pect so paid them all and their night. All you good wives that brew good ale, God turne from you all

13 C G C G Am E Am E Am Dm E A

bow, hire, teene: And That But if eve - ry man his wea - pon had, Bar - ley - Come to o - ver throw. some lay sleep - ing by the way. some tum - bling in the mire. you put too much wa - ter in, the devill put out your eyne.

bow, hire, teene: And That But if eve - ry man his wea - pon had, Bar - ley - Come to o - ver throw. some lay sleep - ing by the way. some tum - bling in the mire. you put too much wa - ter in, the devill put out your eyne.

bow, hire, teene: And That But if eve - ry man his wea - pon had, Bar - ley - Come to o - ver throw. some lay sleep - ing by the way. some tum - bling in the mire. you put too much wa - ter in, the devill put out your eyne.

bow, hire, teene: And That But if eve - ry man his wea - pon had, Bar - ley - Come to o - ver throw. some lay sleep - ing by the way. some tum - bling in the mire. you put too much wa - ter in, the devill put out your eyne.

Sleepe wayward thoughts

John Dowland

verses 1-2

Chords: G G C G G Am G D

Sleep, wai - ward thoughts, and rest of you my with my loue: feare!
 But, O the fu - ry of my rest - lesse feare!

Sleep, wai - ward thoughts, and rest of you my with my loue: feare!
 But, O the fu - ry of my rest - lesse feare!

8 Sleep, wai - ward thoughts, and rest of you my with my loue: feare!
 But, O the fu - ry of my rest - lesse feare!

Sleep, wai - ward thoughts, and rest of you my with my loue: feare!
 But, O the fu - ry of my rest - lesse feare!

Chords: D D G C G G D sus4 D G

let not my loue bee with my loue di - seasd.
 The hid - den an - guish of my my flesh de - sires!

let not my loue bee with my loue di - seasd.
 The hid - den an - guish of my my flesh de - sires!

8 let not my loue bee with my loue di - seasd.
 The hid - den an - guish of my my flesh de - sires!

let not my loue bee with my loue di - seasd.
 The hid - den an - guish of my my flesh de - sires!

Chords: G G C G Am G D

Touch not proud hands, lest the you her an - ger moue:
 The glo - ries and the beau - ties that ap - pear:

Touch not proud hands, lest the you her an - ger moue:
 The glo - ries and the beau - ties that ap - pear:

8 Touch not proud hands, lest the you her an - ger moue:
 The glo - ries and the beau - ties that ap - pear:

Touch not proud hands, lest the you her an - ger moue:
 The glo - ries and the beau - ties that ap - pear:

16

D D G C G D sus4 D G

But pine you with my long - ings long dis - pleasd.
Be - tweene her browes, neere Cu - pids clo - sed fires,

21

C C G Am E sus4 E A D G A

Thus, while she sleeps, I sor - row for her sake: So sleeps my
Thus, while she sleeps, mouses sigh - ing for her sake: So sleeps my

26

D G D G C G sus4 G D sus4 D G

loue, and yet my loue doth wake.
loue, and yet my loue doth wake.
loue, so sleeps my loue, and yet, and yet my loue doth wake.
loue, so sleeps my loue, and yet, and yet my loue doth wake.

Sleepe wayward thoughts

John Dowland

verse 3

G G C G G Am G D

My loue doth rage, and yet my loue doth rest:

My loue doth rage, and yet my loue doth rest:

8 My loue doth rage, and yet my loue doth rest:

My loue doth rage, and yet my loue doth rest:

Detailed description: This system contains the first five measures of the piece. It features four staves: a vocal line, a treble guitar line, a bass guitar line (starting at measure 8), and a bass line. The lyrics are: 'My loue doth rage, and yet my loue doth rest:'. The chords are G, G, C, G, G, Am, G, and D.

D D G C G G D sus4 D G

Feare in my loue, and yet my loue se - cure:

Feare in my loue, and yet my loue se - cure:

8 Feare in my loue, and yet my loue se - - - cure:

Feare in my loue, and yet my loue se - cure:

Detailed description: This system contains measures 6 through 10. The lyrics are: 'Feare in my loue, and yet my loue se - cure:'. The chords are D, D, G, C, G, G, D sus4, D, and G.

11 G G C G Am G D

Peace in my loue, and yet my loue op - presst:

Peace in my loue, and yet my loue op - presst:

8 Peace in my loue, and yet my loue op - presst:

Peace in my loue, and yet my loue op - presst:

Detailed description: This system contains measures 11 through 15. The lyrics are: 'Peace in my loue, and yet my loue op - presst:'. The chords are G, G, C, G, Am, G, and D.

16

D D G C G D sus4 D G

Im - pa - tient, yet of per - fect tem - pera - ture.

Im - pa - tient, yet of per - fect tem - pera - ture.

Im - pa - tient, yet of per - fect tem - pera - ture.

Im - pa - tient, yet of per - fect tem - pera - ture.

21

C C G Am E sus4 E A D G A

Sleepe, dain - ty loue, while I sigh for thy sake: I So sleeps my

Sleepe, dain - ty loue, while I sigh for thy sake: I So sleeps my

Sleepe, dain - ty loue, while I sigh for thy sake: I So sleeps my

Sleepe, dain - ty loue, while I sigh for thy sake: I So sleeps my

26

D G D G C G sus4 G D sus4 D G

loue, and yet my loue doth wake.

loue, so sleeps my loue, and yet, and yet my loue doth wake.

loue, so sleeps my loue, and yet, and yet my loue doth wake.

loue, so sleeps my loue, and yet my loue doth wake.

So beautie on the waters stood

Ben Jonson

Alfonso Ferrabosco II

C C F G Am G C G

So So beau - tie on the wa - ters from stood, fire,
 when he part - ed ayre from fire,

5 C C Dm C F C Gsus4 G C

when hee Loue did had with se - uer'd earth from in floud, spire,
 con - cord all in - - - -

9 C Am G D Dsus4 D C

And then a mo - ti - - - on hee them taught, that el - der

13 F G C Gsus4 G C G G C

8 el - der then him - selfe was thought, which thought was

then him - selfe, then him - selfe was thought, which thought was

8 el - der then him - selfe was thought, which thought was

then him - selfe, then him - selfe was thought, which thought was

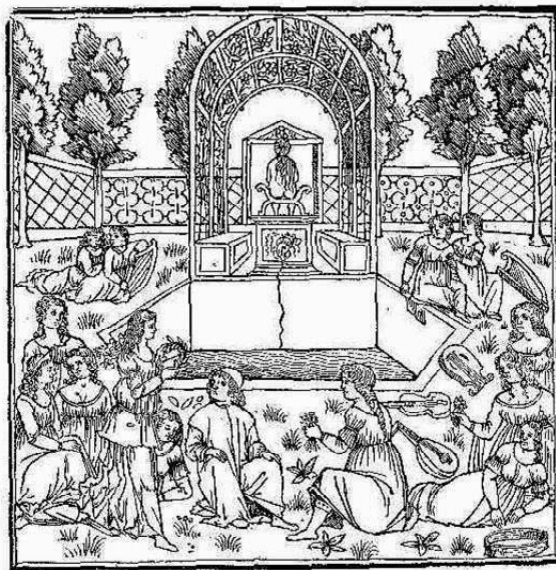
18 Dm F Bdim C G C F G C

8 yet the childe of earth, for loue is eld - er then his birth.

yet the childe of earth, for loue is eld - er then his birth.

8 yet the childe of earth, for loue is eld - er then his birth.

yet the childe of earth, for loue is eld - er then his birth.



Some yeares of late in eighty eight

Anon.

G G D G D G C G D

SOME yeares of late, in eigh - ty eight, As I doe well re - mem - ber; It
 2.The Span - ish traine lanch'd forth a - maine, With ma - ny a fine Bre va - do, Their,
 3.There was a little man, that dwelt in Spain Who shot well in a Gun - a, Don

D G C G D G D C G

was some say, nine - teenth of May, But some say in Sep tem - ber.
 as they thought, but it proov'd not, In vin - ci - ble Ar ma - do.
 Pe - dro hight, as blacke a wight, As the Knight of the Sunn - a.

10 G G D G D G C G D

4.King Phi - lip made him Ad - mi - rall, And bid him not to stay - a, But
 5.Their men was young, mu - ni - tion strong, And to doe us more harm - a, They
 6.They coast - ed round a - bout our land, And so came in by Do - ver: But

15 D G C G D G D C G

to des - troy both man and boy, And so to come his way - a.
 thought it meete to joyne their fleete, All with the Prince of Par - ma's.
 we had men, soone set on them, And threw the ras - cals o - ver.

19 G G D G D G C G D

7.The Queene was then at Tils - bu - ry, What more could we de - sire - a? And sir
 8.When straight they fled by sea and land, So that one man kill'd three score - a, And
 9.Then let them nei - ther brag nor boast, But if they come a - gen - a, Let

24 D G C G D G D C G

Fran - cis Drake, for her sweete sake, Did set them all on fire - a.
 but that they all ran a - way, O'my Soule he had kill'd more - a.
 'em take heede they doe not speede, As they did they know when - a.

Surely now I'me out of danger

Patrick Cary

Anon.

Am Dm Am E Am E Am G C

Sure - ly now I'me out of dan - ger, And noe more need feare my heart;
Anne was once the word which moou - ed Most my heart, I'll itt av - vow;
With three Bet - tyes I was tak - en; Yett noe more, then whilst in sight:

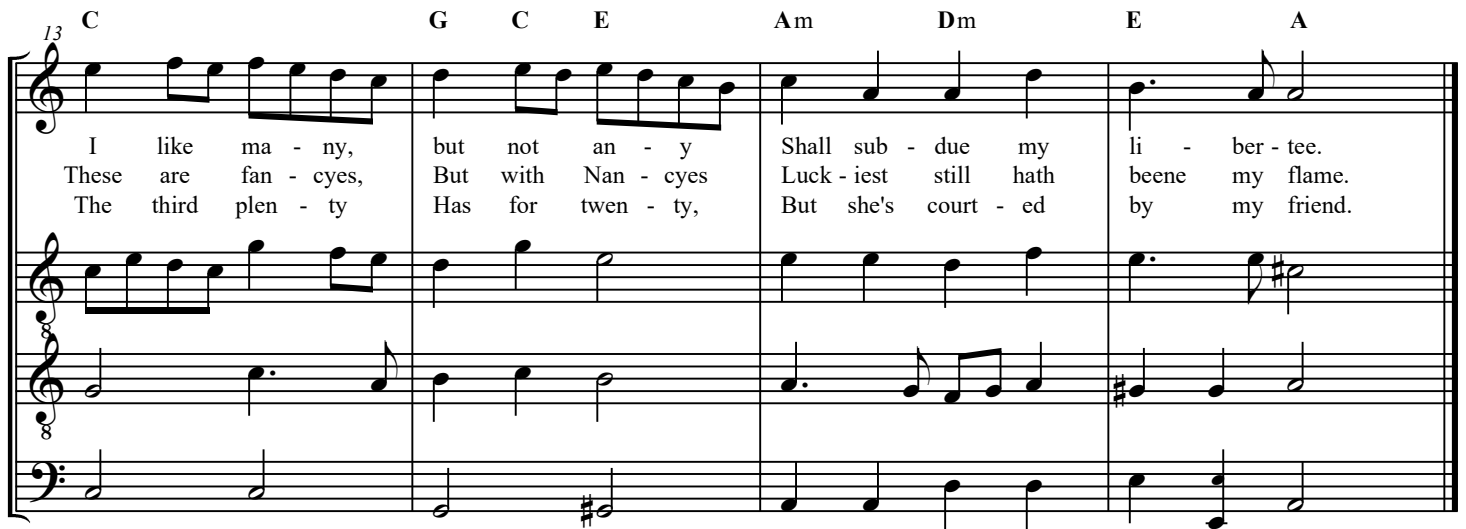
Am Dm Am E Am E Am G C

Who loves thus to bee a ran - ger, Nere will fix in an - y part;
Twelue att least soe call'd, I'ue lou - ed, But I care not for them now:
One of them is now for - sak - en, And her sis - ter has her right.

C G C E Am Dm G C

All the gra - ces Of fayre fa - ces I have seene, and yett am free:
Yett if e - uer I en - dea - uour For a mis - tresse, that's her name;
T'o - ther's prit - ty, But (what pit - ty!) In a cast - le she is penn'd:

13 C G C E Am Dm E A



I like ma - ny, but not an - y Shall sub - due my li - ber - tee.
 These are fan - cyes, But with Nan - cyes Luck - iest still hath beene my flame.
 The third plen - ty Has for twen - ty, But she's court - ed by my friend.

Lucyes there are two; for beauty,
 Vertue, witt, beyond compare:
 Th' one's too high for loue, in duety
 I respect, but noe more dare:
 As for t'other, Though a mother
 (As I take't) to halfe a score;
 Had she tarried To bee married,
 Shee'd have had one suitour more.

Katherne has a lippe that's ruddy,
 Swelling soe, itt seemes to poute;
 How to kisse her I did studdy,
 But could neuer bring't about.
 Beauteous Frances Loues romances,
 But (alasse!) shee's now a wife;
 She makes uerses, And reheres
 With great grace Primaleon's life.

Peg is blith; but O she rattles;
 Nothing's soe demure as Ruth.
 Susan's head is full of rattles,
 Rachell preacheth well in truth.
 Were not Tolly Melancholly,
 She hath parts I most could prize:
 Amorous Sophy Reares noe trophy
 On my heart, with her gray eyes.

I know two, and each a Mary,
 One's the greatest of this land:
 Th' Oxford-vintner made mee wary
 Least I should a gazing stand.
 Though I like her, Most unlike her
 Is the secound; and I swear,
 Had her portion Some proportion
 With my wants, I'de marry there.

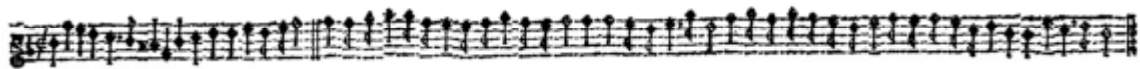
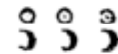
Doll has purest brests, much whiter
 Then their milck, but naked still;
 That's the reason why I slight her,
 For I'ue seene them to my fill.
 Jane is slender, But God send her
 Lesse opinion of her race!
 Nell's soe spotted That sh' has blotted
 Allmost out, her little face.

Thus I still find somewhat wanting,
 Allways full of iffs, or ands;
 Where there's beauty, money's scanting;
 Something still my choice withstands.
 'Tis my fortune, I'le importune
 With noe my prayers my destiny:
 If I'me scorned, I'me not horned;
 That's some joy in misery.

(85)

Chestnut (or Doves Figary)

Longways for six



Leade up all a D. and back .: That againe .: Men fall back, and We. at the same time, change places each with his owne, men hands round, to your places, and We. at the same time, men being on the We. side, and We. on the mens side .: Back againe to your places .:

Armes all .: That againe .: Fall back and change places as before, men the Hey, and We. at the same time, the first Cu. staying in the left place .: This back againe .:

Sides all .: That againe .: Fall back and change places as before, the first man leade downe his We. the rest following him, stay in the left place .: This back againe, but cast off instead of leading betweene the rest .:

Sweete come againe

verses 1-2

Philip Roffeter

G C D G C G

Sweete come a - gaine, your hap - - - pie sight so
If true de - sire, Or faith - - - full vow of

Sweete come a - gaine, your hap - pie, hap - pie sight so
If true de - sire, Or faith - full, faith - full vow of

Sweete come a - gaine, your hap - - - - pie sight so
If true de - sire, Or faith - - - - full vow of

Sweete come a - gaine, your hap - pie, hap - pie sight so
If true de - sire, Or faith - full, faith - full vow of

5 D sus4 D G D Am

much end - - - de - sir'd I since you from hence
Thy heart en - flam'd

much end - de - - - sir'd I since you from hence
Thy heart en - flam'd

much end - - - de - sir'd I since you from hence
Thy heart en - flam'd are may

much end - de - - - sir'd I since you from hence
Thy heart en - flam'd are may

9 C G G D Am

are now re - tir'd I seeke in vaine, stil must I
may kind - ly moue With e - quall fire; O then my

are now re - tir'd I seeke in vaine, stil must I
may kind - ly moue With e - quall fire; O then my

now kind - re - tir'd I seeke in vaine, stil must I
kind - ly moue With e - quall fire; O then my

now kind - re - tir'd I seeke in vaine, stil must I
kind - ly moue With e - quall fire; O then my

14 E Caug F Dm E Am E sus4 E A

mourn, & pine in long long ing shall paine,
joies. So long de - straught shall rest,

19 Am D G C Em B dim

till you my liues soft de in light thy a -
Re - pos - ed you my ed liues soft de - light thy a -
chast

24 C C D G G C D sus4 D G

gaine brest, vouch - safe your wisht re - turne.
brest, a - gaine brest, Ex - empt from all an - noies.

Sweete come againe

verses 3-4

Philip Roffeter

G C D G C G

You And had till the we power meeete, My Teach wan - - - dring ab - - - sence thoughts in - - - ward first ward

You And had till the we power meeete, My Teach wan - dring, wan - dring ab - sence, ab - sence thoughts in - first ward

You And had till the we power meeete, My Teach wan - - - dring ab - - - sence thoughts in - first ward

You And had till the we power meeete, My Teach wan - dring, wan - dring ab - sence, ab - sence thoughts in - first ward

D sus4 D G D Am

to art re - - - straine, find, You Both first to did dis - heare turbe my and

to art re - - - straine, find, You Both first to did dis - heare turbe

to art re - - - straine, find, You Both first to did dis - heare turbe my and

to art re - - - straine, find, You Both first to did dis - heare turbe my and

C G G D Am

my and loue please speake the plaine, mind, A Such child thoughts are - fore: sweete, Now And such re -

my and loue please speake the plaine, mind, A Such child thoughts are - fore: sweete, Now And such re -

my and loue please speake the plaine, mind, A Such child thoughts are - fore: sweete, Now And such re -

my and loue please speake the plaine, mind, A Such child thoughts are - fore: sweete, Now And such re -

14 E Caug F Dm E Am E sus4 E A

growne maine Con - - - firm'd, do whole you flames it are keepe, true,
 In hearts hearts whole flames are true,
 growne maine Con - - - firm'd, do whole you flames it are keepe, true,
 In hearts hearts whole flames are true,
 growne maine Con - - - firm'd, do whole you flames it are keepe, true,
 In hearts hearts whole flames are true,

19 Am D G C Em B dim

And let it safe in your bo - - - some till
 Then such will I re - taine bo - some till
 And let it safe in your bo - - - some till
 Then such will I re - taine bo - some till
 And let it safe in your bo - - - some till
 Then such will I re - taine bo - some till

24 C C D G G C D sus4 D G

sleepe, you There eu - er re - made your owne. gaine.
 your till bo - some There eu - er re - made your owne. gaine.
 your till bo - some There eu - er re - made your owne. gaine.
 your till bo - some There eu - er re - made your owne. gaine.

Sweet exclude mee not

verses 1-2

Thomas Campion

Gm D Gm Dm F Gm D Gm A D A Dm

Sweet ex - clude mee not, nor their be di - vi - ded sure From him
Te - nants, to ful - fill their Land - lords plea - sure Pay their

Sweet ex - clude mee not, nor their be di - vi - ded sure From him
Te - nants, to ful - fill their Land - lords plea - sure Pay their

Sweet ex - clude mee not, nor their be di - vi - ded sure From him
Te - nants, to ful - fill their Land - lords plea - sure Pay their

C Gm D C Dsus4 D G Gm D Gm Dm F Gm

that ere long must the bed thee: All thy mai - den doubts Law
rent be - fore the quar - ter: 'Tis my case, if you it

that ere long must the bed thee: All thy mai - den doubts Law
rent be - fore the quar - ter: 'Tis my case, if you it

that ere long must the bed thee: All thy mai - den doubts Law
rent be - fore the quar - ter: 'Tis my case, if you it

D Gm A D A Dm C Gm D C Dsus4 D G

hath de - ci - ded; Sure wee are, and I must wed thee.
right - ly mea - sure, Put mee not then off with laugh - ter.

hath de - ci - ded; Sure wee are, and I must wed thee.
right - ly mea - sure, Put mee not then off with laugh - ter.

hath de - ci - ded; Sure wee are, and I must wed thee.
right - ly mea - sure, Put mee not then off with laugh - ter.

13 C F Dm Gm

Pre - sume then yet a lit - tle more, yet a lit - tle more,
 Con - si - der then a lit - tle more, then a lit - tle more,

8 Pre - sume then yet a lit - tle more, yet a lit - tle more, yet a
 Con - si - der then a lit - tle more, then a lit - tle more, then a

Pre - - - - - sume then yet a lit - tle more, yet a lit - tle
 Con - - - - - si - der then a lit - tle more, then a lit - tle

16 Cm F Bb F sus4 F Bb Bb Dm

yet a lit - tle more, yet a lit - tle more, Here's the
 then a lit - tle more, then a lit - tle more, Here's the

8 lit - tle more, yet a lit - - - tle more, Here's
 lit - tle more, then a lit - - - tle more, Here's

more, yet a lit - tle more, a lit - tle more, Here, here's
 more, then a lit - tle more, a lit - tle more, Here, here's

20 Cm Eb Bb F Gm D G

way, the way, the way, the way, barre not the dore.
 way, the way, way, the way, to all my store.

8 the way, the way, the way, the way, barre not the dore.
 the way, the way, the way, the way, to all my store.

the way, the way, barre not the dore.
 the way, the way, to all my store.

Sweet exclude mee not

verse 3

Thomas Campion

Gm D Gm Dm F Gm D Gm A D A Dm

Why were doers in loues des - pight de - ui - sed? Are not

8 Why were doers in loues des - pight de - ui - sed? Are not

Why were doers in loues des - pight de - ui - sed? Are not

Detailed description: This system contains the first three measures of the piece. It features three staves: a vocal line, a treble clef accompaniment line, and a bass clef accompaniment line. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'Why were doers in loues des - pight de - ui - sed? Are not'. The first measure has a vocal line starting on G4, a treble line on G4, and a bass line on G2. The second measure has a vocal line on A4, a treble line on A4, and a bass line on G2. The third measure has a vocal line on B4, a treble line on B4, and a bass line on G2.

5 C Gm D C Dsus4 D G Gm D Gm Dm F Gm

Lawes e - nough re - strayn - ing? Wo - men are most apt to

8 Lawes e - nough re - strayn - ing? Wo - men are most apt to

Lawes e - nough re - strayn - ing? Wo - men are most apt to

Detailed description: This system contains measures 4 through 6. Measure 4 has a vocal line on G4, a treble line on G4, and a bass line on G2. Measure 5 has a vocal line on A4, a treble line on A4, and a bass line on G2. Measure 6 has a vocal line on B4, a treble line on B4, and a bass line on G2. Measure 7 has a vocal line on G4, a treble line on G4, and a bass line on G2. Measure 8 has a vocal line on A4, a treble line on A4, and a bass line on G2. Measure 9 has a vocal line on B4, a treble line on B4, and a bass line on G2. Measure 10 has a vocal line on G4, a treble line on G4, and a bass line on G2.

9 D Gm A D A Dm C Gm D C Dsus4 D G

be sur - pri - sed Sleep - ing, or sleepe wise - ly fayn - ing.

8 be sur - pri - sed Sleep - ing, or sleepe wise - ly fayn - ing.

be sur - pri - sed Sleep - ing, or sleepe wise - ly fayn - ing.

Detailed description: This system contains measures 11 through 13. Measure 11 has a vocal line on G4, a treble line on G4, and a bass line on G2. Measure 12 has a vocal line on A4, a treble line on A4, and a bass line on G2. Measure 13 has a vocal line on B4, a treble line on B4, and a bass line on G2. Measure 14 has a vocal line on G4, a treble line on G4, and a bass line on G2. Measure 15 has a vocal line on A4, a treble line on A4, and a bass line on G2. Measure 16 has a vocal line on B4, a treble line on B4, and a bass line on G2. Measure 17 has a vocal line on G4, a treble line on G4, and a bass line on G2.

13 C F Dm Gm

Then grace me yet a lit - tle more, yet a lit - tle more,
 Then grace me yet a lit - tle more, yet a lit - tle more, yet a
 Then grace me yet a lit - tle more, yet a lit - tle

16 Cm F Bb F sus4 F Bb Bb Dm

yet a lit - tle more, yet a lit - tle more, Here's the
 lit - tle more, yet a lit - tle more, Here's
 more, yet a lit - tle more, a lit - tle more, Here, here's

20 Cm Eb Bb F Gm D G

way, the way, the way, barre not the dore.
 the way, the way, the way, barre not the dore.
 the way, the way, barre not the dore.

Sweet youth go bruse thy pillow

Anon.

G G C D G F Em C D Dm

Sweet youth go bruse thy pillow, to make thee sleep wear - wil - low. Fa
2.Ought save my loue I give thee, it may not once re - leeve thee.

Sweet youth go bruse thy pillow, to make thee sleep wear - wil - low. Fa
2.Ought save my loue I give thee, it may not once re - leeve thee.

Sweet youth go bruse thy pillow, to make thee sleep wear - wil - low. Fa
2.Ought save my loue I give thee, it may not once re - leeve thee.

C Am D G C G D G

la la la la la, Fa la la la la, Fa la la la la la la la la la. la la.
la la la la, Fa la la la la la. la la la la. la. la la la la. la.
la la la la, Fa la la la la la. la. la la la la. la.

la la la la la la la, Fa la la la la la.

10 C C Dm C G C#dim D G

A brace - let of my tress - es, which all sweet beau - ty bless - es, or
No way in loue per - seu - er, for I am bound for - eu - er; de -

A brace - let of my tress - es, which all sweet beau - ty bless - es, or
No way in loue per - seu - er, for I am bound for - eu - er; de -

A brace - let of my tress - es, which all sweet beau - ty bless - es, or
No way in loue per - seu - er, for I am bound for - eu - er; de -

15 C Dm C G D G Dsus4 D G

sweet de - li - cious po - ses, made all of pinkes and ro - ses. Fa la
 mand no cause, 'tis trea - son, to think in loue there's rea - son.

sweet de - li - cious po - ses, made all of pinkes and ro - ses. Fa
 mand no cause, 'tis trea - son, to think in loue there's rea - son.

8 sweet de - li - cious po - ses, made all of pinkes and ro - ses. Fa
 mand no cause, 'tis trea - son, to think in loue there's rea - son.

sweet de - li - cious po - ses, made all of pinkes and ro - ses. Fa
 mand no cause, 'tis trea - son, to think in loue there's rea - son.

19 C G D Dm Dm C

la la la la la la la la la la, Fa la la la la la la la la la la, Fa la

la la la la la la la la la la, Fa la la la la la la la la la la, Fa la

8 la la la la la la la la la la, Fa la la la la la la la la la la, Fa

la la la la la la la la la la, Fa la la la la la la la la la la, Fa

23 G D G C G Dsus4 D G

la la la la la la la la la la, Fa la la la la la la la.

la la la la la la la la la la, Fa la la la la la la la.

8 la la la la la la la la la la, Fa la la la la la la la.

la la la la la la la la la la, Fa la la la la la la la.

There is a Ladie

Thomas Ford

G G C D G

There is a La - die sweet & kind
Her jes - ture, mo - tion, and her smiles,
Her free be - ha - viour, win - ning lookes,

There is a La - die sweet & kind
Her jes - ture, mo - tion, and her smiles,
Her free be - ha - viour, win - ning lookes,

Dm Am C F Dm E A

was ne - ver face so pleasde my mind.
Her wit, her voyce, my hart be - guiles,
Will make a Law - yer burne his bookes

was ne - ver face so pleasde my mind.
Her wit, her voyce, my hart be - guiles,
Will make a Law - yer burne his bookes

8

D G D C D G C

I did but see her pas - sing by and
 Be - guiles my hart, I know not why, And
 I toucht her not, a - las not I, And

I did but see her pas - sing by and
 Be - guiles my hart, I know not why, And
 I toucht her not, a - las not I, And

I did but see her pas - sing by and
 Be - guiles my hart, I know not why, And
 I toucht her not, a - las not I, And

I did but see her pas - sing by and
 Be - guiles my hart, I know not why, And
 I toucht her not, a - las not I, And

11

G F G D sus4 D G

yet I love her till I die.
 yet I love her till I die.
 yet I love her till I die.

yet I love her till I die.
 yet I love her till I die.
 yet I love her till I die.

yet I love her till I die.
 yet I love her till I die.
 yet I love her till I die.

yet I love her till I die.
 yet I love her till I die.
 yet I love her till I die.

There were three Rauens

Thomas Ravenscroft

Gm Gm Am Gm D Gm Eb Cm

There were three Rauens sat on a tree, Downe a downe, hey
 The one of them said to his mate, Downe in yon - der gree - ne field
 His hounds they lie downe at his feete,

D Gm F Cm D Dm

downe a downe. There were three Rauens sat on a tree, with a downe. There
 The one of them said to his mate, The Downe in yon - der gree - ne field
 His hounds they lie downe at his feete, His

9 **B^b** **F** **Gm**

were one Downe hounds three of in they Rauens them yon - der lie downe sat said der on to gree at a his his tree, mate, field feete, they There So were as shall well they blacke Knight can as our slain their

were one Downe hounds three of in they Rauens them yon - der lie downe sat said der on to gree at a his his tree, mate, field feete, they There So were as shall well they blacke Knight can as our slain their

8 were one Downe hounds three of in they Rauens them yon - der lie downe sat said der on to gree at a his his tree, mate, field feete, they There So were as shall well they blacke Knight can as our slain their

were one Downe hounds three of in they Rauens them yon - der lie downe sat said der on to gree at a his his tree, mate, field feete, they There So were as shall well they blacke Knight can as our slain their

12 **D** **B^b** **C** **D** **G**

they breake under Mas - ter might - fast his - ter be, take? shield, keepe, with a downe, der - rie, der - rie, der - rie, downe, downe.

they breake under Mas - ter might - fast his - ter be, take? shield, keepe, with a downe, der - rie, der - rie, der - rie, downe, downe.

8 they breake under Mas - ter might - fast his - ter be, take? shield, keepe, with a downe, der - rie, der - rie, der - rie, downe, downe.

they breake under Mas - ter might - fast his - ter be, take? shield, keepe, with a downe, der - rie, der - rie, der - rie, downe, downe.

His Haukes they flie so eagerly,
There's no fowle dare him come nie,

She lift up his bloody hed,
And kist his wounds that were so red,

She buried him before the prime,
She was dead her selfe ere euen-song time

Downe there comes a fallow Doe
As great with young as she might goe,

She got him up upon her backe,
And carried him to earthen lake,

God send every gentleman
Such haukes, such hounds, and such a Leman,

The three merry Coblers.

Who tell how the case with them doth stand,
How they are still on the mending hand.

Martin Parker

Anon.

C C C

Come fol - low, fol - low me! To
Come Tap - ster fill us some ale, Then
Though Shoo - mak - ers us dis - daine, Yet

The first system of the musical score, consisting of four staves (treble, alto, tenor, and bass clefs) in 4/4 time. The melody is in the treble clef. The lyrics are written below the first staff. Chord symbols C, C, and C are placed above the first three measures.

C C G C G C

th'ale - house weele march all three, Leave Aule, Last, Threed, and
heark - en to our tale, And try what can be
tis ap - prov - ed plaine, Our trade can - not be

The second system of the musical score, consisting of four staves. The melody continues in the treble clef. The lyrics are written below the first staff. Chord symbols C, C, G, C, G, and C are placed above the measures.

F C C G C

Le - - - ther, And let's goe al - to - gether,
made Of our re - nown - ed trade;
mist, Let them say what they list,

The third system of the musical score, consisting of four staves. The melody continues in the treble clef. The lyrics are written below the first staff. Chord symbols F, C, C, G, and C are placed above the measures.

10

C C F C F G C C F C G C

Our trade ex - cells most trades ith land, For we are still on the mend - ing hand.
 We have Aule at our com - mand, And still we are on the mend - ing hand.
 Though all grow worse quite through the land, Yet we are still on the mend - ing hand.

When Shoemakers are decayed
 Then doe they fall to our trade,
 And glad their mindes they give
 By mending Shooes to live,
 When in necessity they stand,
 They strive to be on the mending hand.

We bristle as well as the best,
 All knavery we doe detest,
 What we have promised
 Weele doe unto a thred,
 We use waxe, but to seale no Band,
 And still we are on the mending hand.

All day we merrily sing,
 And Customers doe bring,
 Or unto us doe send,
 Their Boots and Shooes to mend,
 We have our money at first demand,
 Thus still we are on the mending hand.

Although theres but few of us rich,
 Yet bravely we go thorow stich.
 Weret not for this barley broth
 (Which is meat, drinke, and cloth)
 We sure should purchase house and land,
 At worst we are still on the mending hand.

Our wives doe sit at the wheele,
 They spin, and we doe reele,
 Although we take no Farmes,
 Yet we can show our armes,
 And spread them at our owne command.
 Thus still we are on the mending hand.

When all our money is spent,
 We are not discontent,
 For we can worke for more,
 And then pay off our score,
 We drinke without either bill or band,
 Because we are still on the mending hand.

We deale most uprightly,
 Our neighbours that goe awry
 We easily set upright,
 The broken we unite,
 When all men out of order stand;
 Then we are most on the mending hand:

Poore weather-beaten Soles,
 Whose case the body condoles,
 We for a little gaine
 Can set on foot againe,
 We make the falling stedfast stand,
 And still we are on the mending hand.

While other Callings great,
 For fraud and foule deceit,
 Are lookt unto by Law,
 We need not weight a straw,
 Our honesty spreads through the land,
 For we are still on the mending hand.

We cannot dissemble for treasure,
 But give every one just measure,
 If Bakers kept size like us,
 They need not be frighted thus,
 We feare not to have our doings scann'd,
 For we are still on the mending hand.

Youd thinke we were past sence,
 For we give pieces for pence,
 Judge, ist not very strange
 We should make such exchange,
 Yet so weele doe at your command,
 And yet weele be on the mending hand.

Therefore lets be of good cheere,
 Though Lether be something deare,
 The Law some course will take
 Amends for all to make,
 And by their care we understand,
 the world is now on the mending hand,

What ever we doe intend
 We bring to a perfect end.
 If any offence be past,
 We make all well at last,
 We sit at worke when others stand,
 And still we are on the mending hand.

Our hands doe show that we
 Live not by taking a Fee,
 We pull a living forth
 Of things but little worth,
 Our worke doth th owners understand,
 Thus still we are on the mending hand.

We pray for dirty weather,
 And money to pay for Lether,
 Which if we have, and health,
 A fig for worldly wealth,
 Till men upon their heads doe stand,
 We shall be still on the mending hand.

Thrice tosse these Oaken ashes in the ayre

verses 1-2

Thomas Campion

Gm F B \flat C D sus4 D G

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire,

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire,

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire,

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire,

Gm F B \flat C D sus4 D G

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,

7 **B \flat** **F** **B \flat** **F** **Cm** **Dm** **B \flat** **F sus4** **F** **B \flat**

Then thrice three times tye vp at this true loues knot,
This Cy - presse ga - thered at a dead mans graue,

8

Then thrice three times tye vp at this true loues knot,
This Cy - presse ga - thered at a dead mans graue,

8

Then thrice three times tye vp at this true loues knot,
This Cy - presse ga - thered at a dead mans graue,

Then thrice three times tye vp at this true loues knot,
This Cy - presse ga - thered at a dead mans graue,

10 **B \flat** **Gm** **Am** **F** **Gm** **D** **Gm** **Gm** **D** **G**

And mur - mur thy soft shee will, or shee will not.
That all thy feares and cares an end may haue.

8

And mur - mur thy soft shee will, or shee will not.
That all thy feares and cares an end may haue.

8

And mur - mur thy soft shee will, or shee will not.
That all thy feares and cares an end may haue.

And mur - mur thy soft shee will, or shee will not.
That all thy feares and cares an end may haue.

Thrice tosse these Oaken ashes in the ayre

verse 3

Thomas Campion

Gm F B \flat C D sus4 D G

Then come you Fay - ries, dance with me a round,

8 Then come you Fay - ries, dance with me a round,

8 Then come you Fay - ries, dance with me a round,

Then come you Fay - ries, dance with me a round,

Detailed description: This system contains the first three measures of the piece. It features four staves: a vocal line at the top, two piano accompaniment staves (treble and bass clef) with an '8' in the first measure, and a bass line at the bottom. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'Then come you Fay - ries, dance with me a round,'. Chord symbols Gm, F, B-flat, C, D sus4, D, and G are placed above the vocal staff.

4 Gm F B \flat C D sus4 D G

Melt her hard hart with your me - lo - dious sound:

8 Melt her hard hart with your me - lo - dious sound:

8 Melt her hard hart with your me - lo - dious sound:

Melt her hard hart with your me - lo - dious sound:

Detailed description: This system contains the next three measures of the piece. It features four staves: a vocal line at the top, two piano accompaniment staves (treble and bass clef) with an '8' in the first measure, and a bass line at the bottom. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'Melt her hard hart with your me - lo - dious sound:'. Chord symbols Gm, F, B-flat, C, D sus4, D, and G are placed above the vocal staff.

7 **B \flat** **F** **B \flat** **F** **Cm** **Dm** **B \flat** **F sus4** **F** **B \flat**

In vaine are all the charmes I can de - uise,

8 In vaine are all the charmes I can de - uise,

8 In vaine are all the charmes I can de - uise,

In vaine are all the charmes I can de - uise,

10 **B \flat** **Gm** **Am** **F** **Gm** **D** **Gm** **Gm** **D** **G**

She hath an Arte to breake them with her eyes.

8 She hath an Arte to breake them with her eyes.

8 She hath an Arte to breake them with her eyes.

She hath an Arte to breake them with her eyes.

Time stands still

John Dowland

G D Em C D sus4 D G D

Time stands still with ga - zing on her face, stand
 When for - tune, loue, and time at - tend on Her

Time stands still with ga - zing on her face, stand
 When for - tune, loue, and time at - tend on Her

8 Time stands still, time stands still with ga - zing time on her face, stand
 When for - tune, when for - tune, loue, and time at - tend on Her

Time stands still with ga - zing time on her face, stand
 When for - tune, loue, and time at - tend on Her

G Em D G C G D Em D sus4 D G

still and gaze for min - utes, houres and yeares, to her giue a place: All
 with my for - tunes, loue, and time, I ho - nour will a lone, If

still and gaze for min - utes, houres and yeares, to her giue a place: All
 with my for - tunes, loue, and time, I ho - nour will a lone, If

8 still and gaze for min - utes, houres and yeares, to her giue a place: All
 with my for - tunes, loue, and time, I ho - nour will a lone, If

still and gaze for min - utes, houres and yeares, to her giue a place: All
 with my for - tunes, loue, and time, I ho - nour will a lone, If

D G Em D G Am G D

o - ther things shall change, but shee re - maines the same,
 bloud - lesse en - uie say, du - tie hath no de - sert.

o - ther things shall change, but shee re - maines the same,
 bloud - lesse en - uie say, du - tie hath no de - sert.

8 o - ther things shall change, but shee, but shee re - maines the same, till hea - uens
 bloud - lesse en - uie say, du - tie, du - tie hath no de - sert. Du - tie re -

o - ther things shall change, but shee re - maines the same, till
 bloud - lesse en - uie say, du - tie hath no de - sert. Du -

13 G Am D G Am G C D G C D G

till hea - uens chang - ed haue their course & time hath lost his name.
 Du - tie re - plies that en - uie knowes her selfe his faith - full heart,

till hea - uens chang - ed haue their course & time hath lost his name.
 Du - tie re - plies that en - uie knowes her selfe his faith - full heart,

8 chang - ed, chang - ed haue their course & time hath lost his name.
 plies, re - plies that en - uie knowes her selfe his faith - full heart,

hea - uens chang - ed haue their course & time hath lost his name.
 tie re - plies that en - uie knowes her selfe his faith - full heart,

17 G Am D G Am G C D E Am E sus4 E A

Cu - pid doth ho - uer vp and downe blind - ed with her faire eyes,
 My set - led vowes and spot - lesse faith no for - tune can re - moue,

Cu - pid doth ho - uer vp and downe blind - ed with her faire eyes,
 My set - led vowes and spot - lesse faith no for - tune can re - moue,

8 Cu - pid doth ho - uer vp and downe blind - ed with her faire eyes,
 My set - led vowes and spot - lesse faith no for - tune can re - moue,

Cu - pid doth ho - uer vp and downe blind - ed with her faire eyes,
 My set - led vowes and spot - lesse faith no for - tune can re - moue,

21 Am Em C D G C D C Em Am D sus4 D G

and for - tune cap - tiue at her feete con - tem'd and con - querd lies.
 Cou - rage shall shew my in - ward faith, and faith shall trie my loue.

and for - tune cap - tiue at her feete con - tem'd and con - querd lies.
 Cou - rage shall shew my in - ward faith, and faith shall trie my loue.

8 and for - tune cap - tiue at her feete con - tem'd, con - tem'd and con - querd lies.
 Cou - rage shall shew my in - ward faith, and faith, and faith shall trie my loue.

and for - tune cap - tiue at her feete con - tem'd and con - querd lies.
 Cou - rage shall shew my in - ward faith, and faith shall trie my loue.

To the Old, long Life and Treasure

Ben Ionson

Nicholas Lanier

Dm Dm A Dm

To the Old, long Life and Treas - ure, To the
2.To the Wit - ty, all clear Mir - rors, To the

Dm C F C F F A Dm C

Young, all Health and Plea - sure; To the Fair, their Face With E -
Fool - ish their and dark Er - rors; To the lov - ing Sprite, a se -

F Gm A A Dm A D

ter - nal Grace; And the Foul to be lov'd at lei - sure.
cure De - light; To the Jeal - ous his own False Ter - rors.

Adapted by Steve Hendricks

10

Dm Dm A Dm

3.The fae - ry of Beam up tune - on guide you, you, The
 4.The Wheel of For - tune on guide you, you, The

8 3.The fae - ry of Beam up tune - on guide you, you, The
 4.The Wheel of For - tune on guide you, you, The

8 3.The fae - ry of Beam up tune - on guide you, you, The
 4.The Wheel of For - tune on guide you, you, The

3.The fae - ry of Beam up tune - on guide you, you, The
 4.The Wheel of For - tune on guide you, you, The

13

Dm C F C F F A Dm C

Stars to glit - ter be - on side you; A Moon of Light, In the
 Boy with the Bow be - side you; Run aye in the way, Till the

8 Stars to glit - ter be - on side you; A Moon of Light, In the
 Boy with the Bow be - side you; Run aye in the way, Till the

8 Stars to glit - ter be - on side you; A Moon of Light, In the
 Boy with the Bow be - side you; Run aye in the way, Till the

Stars to glit - ter be - on side you; A Moon of Light, In the
 Boy with the Bow be - side you; Run aye in the way, Till the

16

F Gm A A Dm A D

Noon of Night, Till the Fire - drake hath o'er - gone you.
 Bird of Day, And the luck - i - er lot be - tide you.

8 Noon of Night, Till the Fire - drake hath o'er - gone you.
 Bird of Day, And the luck - i - er lot be - tide you.

8 Noon of Night, Till the Fire - drake hath o'er - gone you.
 Bird of Day, And the luck - i - er lot be - tide you.

Noon of Night, Till the Fire - drake hath o'er - gone you.
 Bird of Day, And the luck - i - er lot be - tide you.

Tomorrow is S. Valentines Day

William Shakespeare

Anon.

C C G

To - mor - row is S. Va - len - tines day, all
By gis and by S. Cha - ri - ty, A -

C G C

in lacke the and morn fie - ing be - time, And I men a Maid at if
shame: Yong doo't if

G C F G C

your they win - dow, to By be Cocke your they Va - len - - tine. blame.
come too't, to By Cocke they are too blame.

10 C C G

Then Quoth up she he rose, & you don'd his clothes, & tumb - led me, You

Then Quoth up she he rose, & you don'd his clothes, & tumb - led me, You

8 Then Quoth up she he rose, & you don'd his clothes, & tumb - led me, You

Then Quoth up she he rose, & you don'd his clothes, & tumb - led me, You

13 C G C

dupt pro - the cham - ber to dore, Wed. Let So in would I the Maid, that by

dupt pro - the cham - ber to dore, Wed. Let So in would I the Maid, that by

8 dupt pro - the cham - ber to dore, Wed. Let So in would I the Maid, that by

dupt pro - the cham - ber to dore, Wed. Let So in would I the Maid, that by

16 G C F G C

out yon - a Maid, Sunne, And Ne - ver de - part - ed to my more. bed.

out yon - a Maid, Sunne, And Ne - ver de - part - ed to my more. bed.

8 out yon - a Maid, Sunne, And Ne - ver de - part - ed to my more. bed.

out yon - a Maid, Sunne, And Ne - ver de - part - ed to my more. bed.

Tomorrow the Fox will come to towne

Thomas Ravenscroft

Chords: G D G D G D G D G G C G

To - mor - row the Fox will come to towne Keep, keep, keep, keep, keepe To -
Hee'l steale the the Cock out from his flock

Chords: D G D G F G D G D Em Am D G

mor - row the the Fox will come to towne O keep you all wel there I
steale the the Cock out from his flock

Chords: D G D G D G G G C G

must de - sire you neigh - bours all, to hal - low the Fox out of the hall And

14 D G D G F G D G G

cry as loud as you can call Whoop, whoop, whoop, whoop, whoop And

cry as loud as you can call Whoop, whoop, whoop, whoop, whoop And

8 cry as loud as you can call Whoop, whoop, whoop, whoop And

cry as loud as you can call Whoop, whoop, whoop, whoop And

18 D G D G F G D G D Em Am D G

cry as loud as you can call, O keepe you all well there

cry as loud as you can call, O keepe you all well there

8 cry as loud as you can call, O keepe you all well there

cry as loud as you can call, O keepe you all well there

3. Hee'l steale the Hen out of the pen
4. Hee'l steale the Duck out of the brook
5. Hee'l steale the Lamb euen from his dam



Tosse the pot

Drinking Of Ale

verses 1-3

Thomas Ravenscroft

F F B \flat F F Dm C F B \flat C F

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

9 F B \flat F B \flat F F

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, A har - ty
And when our mo - ny is all spent, Then sell our

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, A har - ty
And when our mo - ny is all spent, Then sell our

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, A har - ty
And when our mo - ny is all spent, Then sell our

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, A har - ty
And when our mo - ny is all spent, Then sell our

14 C Cm G sus4 G C C F Gm C F

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till of all Then fill the Or drinke it mo - ney our pot a - vp with

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till of all Then fill the Or drinke it mo - ney our pot a - vp with

8 spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till of all Then fill the Or drinke it mo - ney our pot a - vp with

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till of all Then fill the Or drinke it mo - ney our pot a - vp with

19 Gm F C F F Bb C sus4 C F

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

8 pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

Tosse the pot

Drinking Of Ale verses 4-6

Thomas Ravenscroft

F F B \flat F F Dm C F B \flat C F

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

8

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.

Detailed description: This block contains the first system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 3/4 time with a key signature of one flat (Bb). Above the staves, a series of chords is indicated: F, F, Bb, F, F, Dm, C, F, Bb, C, F. The lyrics are: 'Tosse the pot, tosse the pot, let vs be mer-ry, and drinke till our cheeks be as red as a Cher-ry.' A small number '8' is written below the first vocal staff.

F B \flat F B \flat F F

When all is gone we haue no more, Then let vs
And when our cre - dit is all lost, Then may we
Let vs con - clude as we be - gan, And tosse the

9

When all is gone we haue no more, Then let vs
And when our cre - dit is all lost, Then may we
Let vs con - clude as we be - gan, And tosse the

8

When all is gone we haue no more, Then let vs
And when our cre - dit is all lost, Then may we
Let vs con - clude as we be - gan, And tosse the

When all is gone we haue no more, Then let vs
And when our cre - dit is all lost, Then may we
Let vs con - clude as we be - gan, And tosse the

Detailed description: This block contains the second system of the musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music continues in 3/4 time with a key signature of one flat. Above the staves, a series of chords is indicated: F, Bb, F, Bb, F, F. The lyrics are: 'When all is gone we haue no more, Then let vs / And when our cre - dit is all lost, Then may we / Let vs con - clude as we be - gan, And tosse the'. A small number '9' is written above the first vocal staff, and a small number '8' is written below the first vocal staff.

14 C Cm G sus4 G C C F Gm C F

set it on the score, Or chalke it vp be -
 goe and kiss the post, And eat Browne bread in
 pot from man to man, And drinke as much now

set it on the score, Or chalke it vp be -
 goe and kiss the post, And eat Browne bread in
 pot from man to man, And drinke as much now

8 set it on the score, Or chalke it vp be -
 goe and kiss the post, And eat Browne bread in
 pot from man to man, And drinke as much now

set it on the score, Or chalke it vp be -
 goe and kiss the post, And eat Browne bread in
 pot from man to man, And drinke as much now

19 Gm F C F F B^b C sus4 C F

hind the dore, and e - - uer tosse the pot.
steed of rost, and and e - - uer tosse the pot.
as we can, and and e - - uer tosse the pot.

hind the dore, and e - - uer tosse the pot.
steed of rost, and and e - - uer tosse the pot.
as we can, and and e - - uer tosse the pot.

8 hind the dore, and e - - uer tosse the pot.
steed of rost, and and e - - uer tosse the pot.
as we can, and and e - - uer tosse the pot.

hind the dore, and e - - uer tosse the pot.
steed of rost, and and e - - uer tosse the pot.
as we can, and and e - - uer tosse the pot.

The travelling Tinker and the Country Ale-Wife :

Or, the lucky Mending of the leaky Copper.

Anon.

G G G

A He Come - ly Dame of Is - ling - ton, Had got a leak - y old
He turn'd the Ves - sel to the Ground, Says he a good old

G C D

Cop - per; The Hole that let the Li - quor run, Was
Cop - per; But well may't Leak, for I have found A

D G D D

want - ing of a Stop - per: A Jol - ly Tink - er
Hole in't that's a whop - per: But nev - er doubt a

11

D G A D

un - der - took, And pro - mised her most fair - ly;
Tink - ers stroke, Al - tho' he's black and sur - ly,

14

C C G C G C G D G C D G

With a thump thump thump, and knick knack knock, To do her Bus-i-ness rare-ly.
With a thump thump thump, and knick knack knock, He'll do your Bus-i-ness pure-ly.

The Man of Mettle open'd wide,
His Budget's mouth to please her,
Says he this Tool we oft employ'd,
About such Jobbs as these are:
With that the Jolly Tinker took,
A Stroke or two most kindly;
With a thump thump thump, and knick knack knock,
He did her Business finely.

As soon as Crock had done the Feat,
He cry'd 'tis very hot ho;
This thrifty Labour makes me Sweat,
Here, gi's a cooling Pot ho:
Says she bestow the other Stroke,
Before you take your Farewel;
With a thump thump thump, and knick knack knock,
And you may drink a Barrel.

Trudge away quickly

Drinking Of Beere

Thomas Ravenscroft

verses 1-3

Musical score for the first system of 'Trudge away quickly'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: Trudge a - way quick - ly and fill the black Bole, de - uout - ly as. Chord symbols G, D, and Em are placed above the staves.

Musical score for the second system of 'Trudge away quickly'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: long as wee bide, now wel - come good fel - lowes, both stran - gers and. Chord symbols Am, D, and G are placed above the staves.

Musical score for the third system of 'Trudge away quickly'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: all, let mad - nes and mirth set sad - nes a - side. Chord symbols C, F, G, Am, and D are placed above the staves.

16 G D G F G D D G D

Of all reckonings I loue good cheere, with honest folkes in
 Loue is a pastime all for my deaere, King, sire, if one be seene in
 Mas - ters this is all my deaere, King, sire, I would no drinke should

Of all reckonings I loue good cheere, with honest folkes in
 Loue is a pastime all for my deaere, King, sire, if one be seene in
 Mas - ters this is all my deaere, King, sire, I would no drinke should

22 G Am G G G F G D

com - pa - ny: and when drinke comes my part for to beare,
 Phis - no - mie: But I loue well this and pot for to wring,
 passe vs by: Let vs now sing and mend the fier,

com - pa - ny: and when drinke comes my part for to beare,
 Phis - no - mie: But I loue well this and pot for to wring,
 passe vs by: Let vs now sing and mend the fier,

28 G G D Em Am D 1. G 2. G

for still me thinks one tooth is drye, for still me thinks one tooth is drye,
 for still me thinks one tooth is drye, for still me thinks one tooth is drye.

for still me thinks one tooth is drye, for still me thinks one tooth is drye.

Trudge away quickly

Drinking Of Beere

Thomas Ravenscroft

verses 4-5

Musical score for the first system of 'Trudge away quickly'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Trudge a - way quick - ly and fill the black Bole, de - uout - ly as'. Chord symbols G, D, and Em are placed above the staves.

Musical score for the second system of 'Trudge away quickly'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'long as wee bide, now wel - come good fel - lowes, both stran - gers and'. Chord symbols Am, D, and G are placed above the staves.

Musical score for the third system of 'Trudge away quickly'. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'all, let mad - nes and mirth set sad - nes a - side.'. Chord symbols C, F, G, Am, and D are placed above the staves.

16

G D G F G D D G D

Mas - ter But - ler giue vs this a taste, of your best drinke so
 Mas - ter But - ler of this take part, ye loue good drinke as

Mas - ter But - ler giue vs this a taste, of your best drinke so
 Mas - ter But - ler of this take part, ye loue good drinke as

Mas - ter But - ler giue vs this a taste, of your best drinke so
 Mas - ter But - ler of this take part, ye loue good drinke as

22

G Am G G G F G D

gent well - - as - ly: A lugge or to twaine and with make no waste, hart,
 well - as - ly: And drinke to mee with all your hart,

gent well - - as - ly: A lugge or to twaine and with make no waste, hart,
 well - as - ly: And drinke to mee with all your hart,

gent well - - as - ly: A lugge or to twaine and with make no waste, hart,
 well - as - ly: And drinke to mee with all your hart,

28

G G D Em Am D 1.G 2.G

for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.

for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.

Vnder and ouer

Anon.

Dm Dm Am Gm D Gm Dm F C Dm A

AS I I ore a me - dow walk - ing, I heard two lov - ers talk - ing: One
I ore a me - dow turn - ing, up on a Sum - mers morn - ing: I

Dm A Dm A Dm G D A D

to the oth - er spake, of loves con - stan - cie:
heard these Lov - ers mourn - ing, cause of loves cruel - ty.

10 D F C Dm F C Dm A

For un - der and ov - er, ov - er and un - der, un - der and o - ver a - gen, quoth

15 Dm A B^b A D G A D

shee sweet heart I love thee, as maydens should love men.

The young-man he replied,
and not her love denied,
Quoth hee I am affyed:
in constancy to thee,
The cast all sorrowes from thee:
for I will never wrong thee,
Sweet pleasures shall o'rethrong thee
so thou bee true to me.
For under and over, over and under,
under, and over agen,
I meane sweete heart to love thee,
as mayds are lov'd of men.

(Quoth she) my onely sweeting,
men fayle oft in their meeting,
Let me have faithfull greeting,
or else depart for aye:
O say not so my Jewell,
for then you are to cruell,
Yeeld Cupid's fixe more fewell,
let not true love decay.
For under and over, over and under,
under, and over agen,
I love thee mine owne sweeting,
as maydes are lov'd of men.

Sayd shee, you men can flatter,
(quoth he) sweete no such matter,
With that amaine flung at her:
and then began to play,
Such kisses sweete he gave her,
and often time did crave her,
That he in love might have her:
to sport with him all day.
At under and over, over and under,
under, and over agen,
yeeld thou to sport with me sweet
as mayds doe sport with men.

He by the white hand tooke her,
and then in kindnesse shooke her,
Swearing he had mistooke her:
if now she prov'd unkind,
Oh, yeeld my sweete unto me,
or else you will undoe me,
If thou no love wilt show me,
to grieffe I am assign'd.
Then under and over, over and under,
under, and over agen,
come sport with me my sweeting,
as mayds doe sport with men.

At length this Lasse consented,
they both were well contented,
And often times frequented,
that lovely meadow greene,
To gather lovely dazies,
or sport in Cupid's mazes,
I speake it to their praises:
they merry there have beene.
With under and over, over and under,
under, and over agen,
These two did sport together,
as women sport with men.

Ere fortie weekes expired,
this bonny Lasse was tyred,
Her heart with love was fired:
and growne so round before,
This young man from her wanders,
to France or else to Flaunders:
Thus was she served with slanders,
her heart then waxed sore.
With under and over, over and under,
under, and over agen,
this mayd was wrong'd in earnest
as mayds are wrong'd by men.

In briefe she was delivered,
the Carryer he was hyred.
And she from thence was carryed
to London with all speed:
No one could be demurer,
nor seeme a Virgin purer,
Her carryage now did sure her,
to bee a mayd indeed.
With under and over, over and under,
under, and over agen,
shee vowes never to sport that way,
that maydens use with men.

Then in short time came to her.
a Taylor and did woo her,
He never could part fro her,
till she was made his wife:
He for a mayd did take her,
and vovd ne're to forsake her
But still be her partaker,
And love her as his life.
With under and over, over and under,
under, and over agen,
She vow'd ever to love him still,
as women doe love men.

Thus were her griefes converted,
and she was now light hearted,
Being so well supported,
by her new wedded mate,
She now was freed from mourning,
her grieffe to joyes were turning,
She now liv'd voyd of scorning,
dissension and debate.
With under and over, over and under,
under, and over agen,
shee vow'd ever to love him still,
as women doe love men.

Vpon a Summers time

Anon.

Dm Dm Am Dm Am Dm C F

VP - on a Sum - mers time, in the mid - dle of the morne, A
She gath - ered love - ly flowers, and spent her time in sport: As

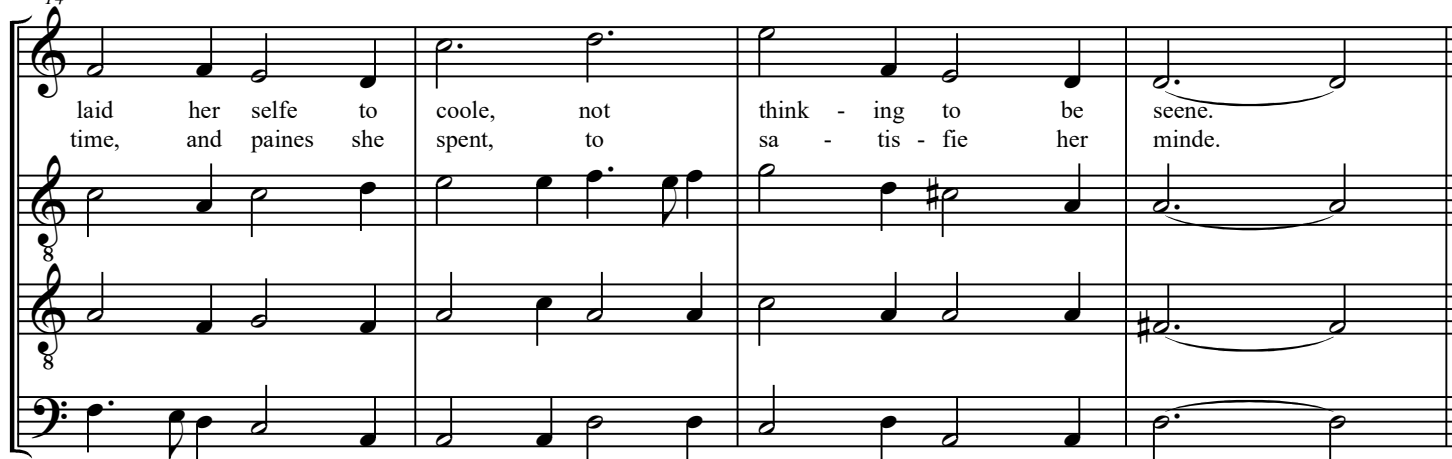
F Dm C Dm Am Dm C Dm A D Am

bon - ny Lasse I spide, the fair - est ere was borne, Fast
if to Cu - pids bowers she dai - ly did re - sort. The

10 Am Dm Am C Dm Am Dm C F

by a stand - ing Poole, with in a med - dow greene, She
fields af - ford con - tent un - to this maid - en kinde, Much

14 F Dm C Dm Am Dm C Dm A D



laid her selfe to coole, not think - ing to be scene.
time, and paines she spent, to sa - tis - fie her minde.

The Cowslip there she cropt,
the Daffadill and Dazie:
The Primrose lookt so trim,
she scorned to be lazie,
And ever as she did,
these pretty posies pull,
She rose and fetcht a sigh,
and wisht her apron full.

I hearing of her wish,
made bold to step unto her:
Thinking her love to winne,
I thus began to wooe her,
Faire maide, be not so coy,
to kisse thee I am bent:
O fie, she cride, away
yet smiling gave consent.

Then did I helpe to plucke
of every flower that grew,
No herbe nor flower I mist,
but onely Time and Rue.
Both she and I tooke paines
to gather flowers store,
Untill this maiden said,
kind sir, Ile have no more.

Yet still my loving heare
did proffer more to pull,
No sir, quoth she, ile part,
because mine aprons full.
So sir, ile take my leave,
till next we meet againe:
Rewards me with a kisse,
and thankes me for my paine.

It was my chance of late,
to walke the pleasant fields:
Where sweet tund chirping birds,
harmonious musicke yeelds.
I lent a listening eare
unto their musicke rare:
At last mine eye did glance
upon a Damsell faire.

I stept me close aside,
under a Hawthorne bryer:
Her passions laid her downe,
ore-ruld with fond desire.
Alacke fond maide she cride,
and straight fell a weeping,
Why sufferest thou thy heart,
within a false ones keeping?

Wherefore is Venus Queene,
whom maids adore in mind,
Obdurate to our prayers,
or like her fondling blinde:
When we doe spend our loves,
whose fond expence is vaine:
For men are growne so false,
they cannot love againe.

The Queene of love doth know,
best how the matter stands,
And Hymen knowes, I long
to come within her hands.
My love best knowes my love,
and love repaies with hate,
Was ever virgins love,
so much unfortunate?

Did my love fickle prove
then had he cause to flye:
But Ile be judgd by love.
I lovd him constantly.
I hearing of her vowes,
set bashfulnesse a part,
And strivd with all my skill,
to cheere this maidens heart.

I did instruct her love,
where love might be repaid:
Could I, quoth she, find love,
I were an happy maid.
I straight in love replide,
in me thou Love shalt finde:
So made the bargaine sure,
and easd the Maidens minde.

The wandering Prince of Troy

Anon.

G D G Am Dm

E - ne - as wand - ring
And as in hall at Prince of Troy, when he for land long
meate they sate, the Queene de - sir - ous

A sus4 A D Dm A D G

time had sought,
newes to heare, At length ar - riv - ed
Of thy un - hap - py with great joy, to
ten yeeres wars, de -

Am Dm Dm A D G Em F Dm

might - y Car - thage
clare to me thou walls was brought: Where
Troy - an deare, The Di - do Queene with
heav - y hap and

10 G D C G C G D 1. G 2. G

sumptuous feast Did entertain this wandring Guest. Where
 chance so bad That thou poore wandring Prince hast had. The Guest.
 had.

And then anon this comely Knight,
 with words demure as he could well,
 Of his unhappy ten yeeres wars
 so true a tale began to tell,
 With words so sweet and sighes so deepe,
 That oft he made them all to weepe.

The darkesome night apace grew on,
 and twinkling stars in Skies were spread,
 And he his dolefull tale had told,
 and every one was laid in bed,
 Where they full sweetly tooke their rest
 Save onely Didoes boyling brest.

And thus in griefe she spent the night,
 till twinkling stars from Sky were fled,
 And Phoebus with his glittering beames
 through misty cloudes appeared red,
 Then tidings came to her anon,
 That all the Troyan ships were gone.

And then the Queene with bloody knife,
 did arme her heart as hard as stone,
 Yet somewhat loth to lose her life,
 in wofull wise she made her moane,
 Is he then gone and passed by,
 O heart prepare thy selfe to dye.

Though reason would thou shouldst forbear
 and stay thy hand from bloody stroak,
 Yet fancy sayes thou shouldst not feare,
 whom fettereth thee in Cupids yoake:
 Come death (quoth she) resolve my smart
 And with these words she pierc'd her heart.

Then was Eneas in an Ile
 in Grecia, where he liv'd long space,
 Whereas her Sister in the short while
 writ to him to his vile disgrace,
 In phrase of Letters to her minde,
 She told him plaine he was unkinde.

When he these lines full fraught with gall,
 perused had and weigh'd them well,
 His lofty courage then did faile,
 and straight appeared in his sight,
 Queene Didoes Ghost both grim and pale,
 Which made this gallant Souldier quail.

Eneas (quoth this grisly Ghost)
 my whole delight while I did live,
 Thee of all men I loved most,
 my fancy and my will did give,
 For entertainment I thee gave,
 Unthankfully thou digst my grave.

Wherefore prepare thy fliting soule
 to wonder with me in the ayre,
 Where deadly griefe shall make it houle
 because of me thou tookst no care:
 Delay no time, the Glasse run,
 Thy date is past, and death is come.

And like one being in a trance,
 a multitude of ugly Fiends,
 About this woefull Prince did dance,
 no helpe he had of any friends,
 His body then they tooke away,
 And no man knew his dying day.

Watkins ale

verses 1-4

Anon.

C G C F C F Am Dm Am Dm F C Gsus4 G C

There was a maid this oth - er day, And she would needs go forth to play;
 Tis swee - ter farre then su - ger fine, And plea - san - ter than mus - ka - dine;
 Good sir, quoth she, in smil - ing sort, What doe you call this pre - ty sport?
 When he had done to her his will, They talkt, but what it shall not skill;

5 C G C F C F Am Dm Am Dm F C Gsus4 G C

And as she walked she sithd and said, I am a - fraid to die a mayd.
 And if you please, faire mayd, to stay A lit - tle while, with me to play.
 Or what is this you do to me? Tis cal - led Wat - kins ale, quoth he,
 At last, quoth she, sa - uing your tale, Giue me some more of Wat - kins ale,

9 C Dm Dm F G D G

With that, be - hard a lad, What talke this maid - en had, Where-of he was full glad, And did not spare
 I will giue you the same, Wat - kins ale cald by name, Or els I were to blame, In truth, faire mayd.
 Where - in, faire mayd, you may Re - port an - o - ther day, When you go forth to play, How you did speed.
 Or else I will not stay, For I must needs a - way, My mo - ther bad me play, The time is past;

13 C Dm Dm F G D G

To say, faire mayd, I pray,
 Good sir, quoth she a-gaine,
 In-deed, good sir, quoth she,
 Ther-fore, good sir, quoth she,
 Whe-ther goe you to play?
 Yf you will take the paine,
 It is a pre-ty glee,
 If you haue done with me.
 Good sir, then did she say,
 I will it not re-fraine,
 And well it plea-seth me,
 Nay, soft, faire maid, quoth he,
 What do you care?
 Nor be dis-mayd.
 No doubt in-deed.
 A-gaine at last

17 C F#dim G Am F C C Dm C F G C

For I will,
 He took this may-den
 Thus they sport-ed
 Let vs talke a
 with-out faile,
 then a-side,
 and they playd,
 lit-tle while.
 Mayd-en, giue you
 And led her where she
 This yong man and this
 With that the mayd be-
 Wat-kins ale;
 was not spyde,
 pre-ty mayd,
 gan to smile,

21 C F#dim G Am F C C Dm C Gsus4 G C

Wat-kins ale, good sir, quoth she,
 And told her many a
 Vn-der a banke where
 And saide, good sir, full
 What is that I pray you tel me?
 And gae her well of Wat-kins ale.
 Not long a-goe this o-ther day.
 Your ale, I see, runs ve-ry low.

Watkins ale

verses 5-8

Anon.

C G C F C F Am Dm Am Dm F C Gsus4 G C

This yong man then, be - ing so blamd, Did blush as one be - ing a - shamde;
 This mayd - en then fell ver - y sicke, Her mayd - en - head be - gan to kicke,
 Thrise scarce - ly chang - ed hath the moon, Since first this pret - ty tricke was done,
 Good maydes and wiues, I par - don craue, And lack not that which you would haue;

5 C G C F C F Am Dm Am Dm F C Gsus4 G C

He tooke her by the mid - le small, And gaue her more of Wat - kins ale;
 Her col - our wax - ed wan and pale, With tak - ing much of Wat - kins ale.
 Which be - ing harde of one by chance, He made there - of a coun - try dance;
 To blush it is a wo - mans grace, And well be - cometh a maid - ens face,

9 C Dm Dm F G D G

And saide, faire maid, I pray, When you goe forth to play, Re - mem - ber what I say, Walke not a - lone.
 I wish all mayd - ens coy, That heare this pret - y toy, Where - in most wo - men ioy, How they doe sport;
 And, as I heard the tale, He cald it Wat - kins ale, Which neu - er will be stale, I doe be - leeu;
 For wo - men will re - fuse, The thing that they would chuse, Cause men should them ex - cuse, Of think - ing ill;

13 C Dm Dm F G D G

Good sir, quoth she a-gaine,
For sure-ly Wat-kins ale,
This dance is now in prime,
Cat will aft-er kind,

I thank you for your paine,
And if it not be stale,
And chief-ly vsde this time,
All wink-ers are not blind,

For feare of fur-ther staine,
Will turne them to some bale,
And late-ly put in rime.
Faire maydes, you know my mind,

I will be gone.
As hath re-port.
Let no man greeue
Say what you will.

17 C F#dim G Am F C C Dm C F G C

Fare-well, mayd-en, then quoth he;
New ale will make their
To heare this mer-ry iest-ing tale,
When you drinke ale be-ware the toast,

bel-lies bowne,
iest-ing tale,
ware the toast,

A-due, good sir, a-gaine quoth she.
As tri-al by this same is knowne;
That which is call-ed Wat-kins ale;
For there-in lay the dan-ger most.

21 C F#dim G Am F C C Dm C Gsus4 G C

Thus they part-ed at last,
This pro-uerbe hath bin taught in schools,
It is not long since it was made,
If an-y heere of-fend-ed be,

ed at last,
taught in schools,
it was made,
fend-ed be,

Till thrice three months were gone and past.
It is no iest-ing with [sharp] edge tooles.
The fin-est flo-wer will soon-est fade.
Then blame the au-thor, blame not me.

Weep O mine eyes

John Bennet

Am Am Em E Am E sus4 E Am Am E

Weep, O mine eyes, and cease not, weep,

8 Weep, O mine eyes, weep O mine eyes and

8 Weep, O mine eyes and cease not, weep O mine

8 Weep, O mine eyes, and cease not, weep,

7 E Am E Am E Am E sus4 C C Dm E Am E sus4 E

eyes, weep, O mine eyes, weep, O mine eyes, and cease

8 cease not, and cease not, weep, O mine eyes and cease

8 eyes and cease not, weep O mine eyes, weep O mine eyes and cease

8 O mine eyes, weep, O mine eyes, weep and cease

14 A A Dm F Am Am E sus4 E F Dm Am E sus4 E

not, A - las, these your spring - tides a -

8 not, A - - las, these your spring - tides a - las, these your

8 not, A - las, these your spring - tides a -

8 not, and _____ cease not, a - las, these your spring -

22 F Dm Em Am F Dm E Dm Am E sus4 E A

las, these your spring - tides me - thinks in - crease not.

spring - tides me - thinks in - crease not, me - thinks in - crease not.

las, these your spring - tides me - thinks in - crease not.

tides in - crease not, me - thinks in - crease not.

29 Am Am E E F F C Dm A Am Am F G

O when, O when be - gin you to swell so high that I may

O when, O when be - gin you to swell so high that I may

O when, O when be - gin you to swell so high that I may

O when, O when be - gin you to swell so high that I may

37 F Dm F G C G Dm E Dm E sus4 E A

high that I may drown me in you? that I may drown me in you?

high that I may drown me in you? that I may drown me in you?

drown, that I may drown me in you? that I may drown me in you?

drown me in you? that I may drown me in you?

Well met faire Maid

Or, the pleasant wooing betwixt Kit and Pegge

Anon.

C C G C Dm C G C

Well met faire Maid, my chief - est ioy.
 For Peg - gies love poore Kit will dye.
 Yet fain would I be thy wed - ded mate, I
 In What

A - las blinde foole, de - ceived art thou.
 In faith what co - lour then shall it be?
 A - las good sir I am al - rea - dy sped.

F C G C Dm C G C

pre - thee sweet Peg be not so coy. Thy
 time my con - stant heart will try. My
 lucke had I to come so late, O

I scorne to fan - cy such a Cow.
 Then pluck it out, that I may see.
 Be - cause thou broughtst a calfe from bed.

10 C F G C C F G C

beau-ty sweet Peg, hath won my heart. From
 life I will spend to doe thee good! For
 pit - ty me sweet Peg I thee pray. For For Why

For shame leave off thy flat - ter - y.
 A - las good sir that shall not need.
 So I have done long time God wot.

14 C F C F C G C C F Am Gsus4 G C

thee I ne - ver meane to part. lie!
 thee I will not spare my blood. speed.
 dost thou then my love de - nay? Good
 Be - cause I see thou art a sot.

What if a day or a moneth or a yeare

Thomas Campion ?

Am E Am E Am G C G Am

What if a day or a moneth or a yeare, crowne thy de - lights with a thou - sand wish'd con -
Th'earth's but a point to the world, and a man is but a point to the earths com - par - ed

What if a day or a moneth or a yeare, crowne thy de - lights with a thou - sand wish'd con -
Th'earth's but a point to the world, and a man is but a point to the earths com - par - ed

8 What if a day or a moneth or a yeare, crowne thy de - lights with a thou - sand wish'd con -
Th'earth's but a point to the world, and a man is but a point to the earths com - par - ed

What if a day or a moneth or a yeare, crowne thy de - lights with a thou - sand wish'd con -
Th'earth's but a point to the world, and a man is but a point to the earths com - par - ed

5 E A Am E Am E Am G

ten - tings. Can - not the chance of a night or an houre crosse thee a - gain with as
cen - ter. Shall then a point of a point be soe vaine as to tri - umph in a

- ten - tings. Can - not the chance of a night or an houre crosse thee a - gain with as
cen - ter. Shall then a point of a point be soe vaine as to tri - umph in a

8 ten - tings. Can - not the chance of a night or an houre crosse thee a - gain with as
cen - ter. Shall then a point of a point be soe vaine as to tri - umph in a

ten - tings. Can - not the chance of a night or an houre crosse thee a - gain with as
cen - ter. Shall then a point of a point be soe vaine as to tri - umph in a

9 C G Am E A C G Am E Am G C

ma - ny sad tor - men - tings. For - tune, hon - oure, beau - tie, youth, are but blos - soms
sil - lie pointe's ad - uen - ture. All is ha - zard that wee haue, there is no - thing

ma - ny sad tor - men - tings. For - tune, hon - oure, beau - tie, youth, are but blos - soms
sil - lie pointe's ad - uen - ture. All is ha - zard that wee haue, there is no - thing

8 ma - ny sad tor - men - tings. For - tune, hon - oure, beau - tie, youth, are but blos - soms
sil - lie pointe's ad - uen - ture. All is ha - zard that wee haue, there is no - thing

ma - ny sad tor - men - tings. For - tune, hon - oure, beau - tie, youth, are but blos - soms
sil - lie pointe's ad - uen - ture. All is ha - zard that wee haue, there is no - thing

14 B E C G Am E Am G C B E

dye - ing.
bid - inge.

Wan - ton plea - sures,
Daies of plea - sure

do - ting loue,
are like streames

are but sha - dowes
through faire mea - dowes

fly - ing.
glid - inge.

dye - ing.
bid - inge.

Wan - ton plea - sures,
Daies of plea - sure

do - ting loue,
are like streames

are but sha - dowes
through faire mea - dowes

fly - ing.
glid - inge.

8 dye - ing.
bid - inge.

Wan - ton plea - sures,
Daies of plea - sure

do - ting loue,
are like streames

are but sha - dowes
through faire mea - dowes

fly - ing.
glid - inge.

dye - ing.
bid - inge.

Wan - ton plea - sures,
Daies of plea - sure

do - ting loue,
are like streames

are but sha - dowes
through faire mea - dowes

fly - ing.
glid - inge.

19 Am G C G Am Dm Am G F Dm E A

All our ioyes
Weale and woe,

are but toyes,
time doth goe,

i - dle thoughts de -
ceau - ing.

Time is ne - uer
turn - ing:

All our ioyes
Weale and woe,

are but toyes,
time doth goe,

i - dle thoughts de -
ceau - ing.

Time is ne - uer
turn - ing:

8 All our ioyes
Weale and woe,

are but toyes,
time doth goe,

i - dle thoughts de -
ceau - ing.

Time is ne - uer
turn - ing:

All our ioyes
Weale and woe,

are but toyes,
time doth goe,

i - dle thoughts de -
ceau - ing.

Time is ne - uer
turn - ing:

23 Am G C G Am Dm Am G F Dm E A

None haue power
Se - cret fates

of an heure states,
guide our states,

in their liues be -
reau - inge.

Both in mirth and
movrn - ing.

None haue power
Se - cret fates

of an heure states,
guide our states,

in their liues be
and - reau - inge.

Both in mirth and
movrn - ing.

8 None haue power
Se - cret fates

of an heure states,
guide our states,

in their liues be
and - reau - inge.

Both in mirth and
movrn - ing.

None haue power
Se - cret fates

of an heure states,
guide our states,

in their liues be -
reau - inge.

Both in mirth and
movrn - ing.

What mightie motion

verses 1-3

Alexander Montgomerie

F C F C F Gm C Dm C Dm A Dm C F B^b F C F

What might - ie mo - tion so my mynd mis - chieves? What un - couth cair throu all my corps doth creep?
 A fren - tick fe - vir through my flesh I feill; I feill a pas - sion can not be ex - prest;
 My hope - less hairt, un - hap - pi - est of hairts, Is hoild and hurt with Cu - pid's hui - kit heeds

What might - ie mo - tion so my mynd mis - chieves? What un - couth cair throu all my corps doth creep?
 A fren - tick fe - vir through my flesh I feill; I feill a pas - sion can not be ex - prest;
 My hope - less hairt, un - hap - pi - est of hairts, Is hoild and hurt with Cu - pid's hui - kit heeds

F C F C F Gm C Dm C Dm A Dm C F B^b F C F

What rest - less rage my re - sone so be - reives? What maks me loth of meit, of drink, of sleep?
 I feill a byll with - in my bo - sum beill; No ca - ta - plasme can weill im - pesh that pest.
 And thir - lit throu with deid - ly poy - sond dairts That in - ward - ly with - in my breist it bleids.

What rest - less rage my re - sone so be - reives? What maks me loth of meit, of drink, of sleep?
 I feill a byll with - in my bo - sum beill; No ca - ta - plasme can weill im - pesh that pest.
 And thir - lit throu with deid - ly poy - sond dairts That in - ward - ly with - in my breist it bleids.

13

F Gm C Gm C Dm G C F C F B^b

I knou not nou what coun - te - nance to keep For to ex - pell a
 I feill my self with seik - ness so pos - sest, A mad - ness maks my
 Yit fan - ta - sie my fond af - fec - tion feeds To run that race but

8

I knou not nou what coun - te - nance to keep For to ex - pell a
 I feill my self with seik - ness so pos - sest, A mad - ness maks my
 Yit fan - ta - sie my fond af - fec - tion feeds To run that race but

8

I knou not nou what coun - te - nance to keep For to ex - pell a
 I feill my self with seik - ness so pos - sest, A mad - ness maks my
 Yit fan - ta - sie my fond af - fec - tion feeds To run that race but

I knou not nou what coun - te - nance to keep For to ex - pell a
 I feill my self with seik - ness so pos - sest, A mad - ness maks my
 Yit fan - ta - sie my fond af - fec - tion feeds To run that race but

19

F Gm F C F Am Dm B^b E^b Cm Dm C F C sus4 C F

poy - son that I prove. A - lace! a - lace! that ev'r I leirnd to love.
 mirth from me re - move. A - lace! a - lace! that ev'r I leirnd to love.
 a - ther rest or rove. A - lace! a - lace! a - lace! that ev'r I leirnd to love.

8

poy - son that I prove. A - lace! a - lace! that ev'r I leirnd to love.
 mirth from me re - move. A - lace! a - lace! that ev'r I leirnd to love.
 a - ther rest or rove. A - lace! a - lace! a - lace! that ev'r I leirnd to love.

8

poy - son that I prove. A - lace! a - lace! a - lace! that ev'r I leirnd to love.
 mirth from me re - move. A - lace! a - lace! a - lace! that ev'r I leirnd to love.
 a - ther rest or rove. A - lace! a - lace! a - lace! that ev'r I leirnd to love.

poy - son that I prove. A - lace! a - lace! that ev'r I leirnd to love.
 mirth from me re - move. A - lace! a - lace! that ev'r I leirnd to love.
 a - ther rest or rove. A - lace! a - lace! that ev'r I leirnd to love.

What mightie motion

verses 4-6

Alexander Montgomerie

F C F C F Gm C Dm C Dm A Dm C F B^b F C F

Nou feel I that I ne - vir felt a - fore; Nou knou I that, whill nou, I ne - vir kneu;
 All glad - ness nocht but ag - gra - vats my grief; All mir - ri - ness my murn - ing bot aug - ments.
 I felt, fra once I en - tred in that airt A grit de - lyte that les - on for to leir,

Nou feel I that I ne - vir felt a - fore; Nou knou I that, whill nou, I ne - vir kneu;
 All glad - ness nocht but ag - gra - vats my grief; All mir - ri - ness my murn - ing bot aug - ments.
 I felt, fra once I en - tred in that airt A grit de - lyte that les - on for to leir,

F C F C F Gm C Dm C Dm A Dm C F B^b F C F

Nou sie I weill that ser - vi - tude is sore; Bot what re - meid? It is no tym to reu;
 La - ment - ing toons best lyks me for re - lief, My sick - ness soir to so - rou so con - sents;
 Whill I be - came a pren - tise ou'r ex - pert, For, but a book, I cund it soon per - queir.

Nou sie I weill that ser - vi - tude is sore; Bot what re - meid? It is no tym to reu;
 La - ment - ing toons best lyks me for re - lief, My sick - ness soir to so - rou so con - sents;
 Whill I be - came a pren - tise ou'r ex - pert, For, but a book, I cund it soon per - queir.

13

F Gm C Gm C Dm G C F C F B \flat

Whair Love is Lord, all li - ber - tie a - deu. My baill is bred by
For cair the cair - full com - mon - ly con - tents; Sik har - mo - ny is
My doc - tour's wage and deu - ty will be deir, I grant, ex - cept I

Whair Love is Lord, all li - ber - tie a - deu. My baill is bred by
For cair the cair - full com - mon - ly con - tents; Sik har - mo - ny is
My doc - tour's wage and deu - ty will be deir, I grant, ex - cept I

Whair Love is Lord, all li - ber - tie a - deu. My baill is bred by
For cair the cair - full com - mon - ly con - tents; Sik har - mo - ny is
My doc - tour's wage and deu - ty will be deir, I grant, ex - cept I

Whair Love is Lord, all li - ber - tie a - deu. My baill is bred by
For cair the cair - full com - mon - ly con - tents; Sik har - mo - ny is
My doc - tour's wage and deu - ty will be deir, I grant, ex - cept I

19

F Gm F C F Am Dm B \flat E \flat Cm Dm C F C sus4 C F

des - ti - nies a - bove. A - lace! a - lace! that ev'r I leirnd to love.
best for their be - hove. get her je - lous glove.

des - ti - nies a - bove. A - lace! a - lace! that ev'r I leirnd to love.
best for their be - hove. get her je - lous glove.

des - ti - nies a - bove. A - lace! a - lace! a - lace! that ev'r I leirnd to love.
best for their be - hove. get her je - lous glove.

des - ti - nies a - bove. A - lace! a - lace! that ev'r I leirnd to love.
best for their be - hove. get her je - lous glove.

What then is loue but mourning ?

Philip Rossfeter

B \flat E \flat Cm Dsus4 D G Dm Am Dm

What then is loue but mourn - ing,
 Beau - ty is but a bloom - ing,
 Sum - mer in win - ter fad - eth,

what de - sire but a selfe -
 Youth in his glo - rie en -
 Gloomie night heau'n - ly light

What then is loue but mourn - ing,
 Beau - ty is but a bloom - ing,
 Sum - mer in win - ter fad - eth,

what de - sire but a selfe -
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 Gloomie night heau'n - ly light

What then is loue but mourn - ing,
 Beau - ty is but a bloom - ing,
 Sum - mer in win - ter fad - eth,

what de - sire but a selfe -
 Youth in his glo - rie en -
 Gloomie night heau'n - ly light

A sus4 A D Dm C F B \flat Gm Cm D

burn - ing,
 tomb - ing;
 shad - eth,

till shee that hates doth
 Time hath a while which
 Like to the morne are

loue re - turne,
 none can stay,
 Ve - nus flowers,

burn - ing,
 tomb - ing;
 shad - eth,

till shee that hates doth
 Time hath a while which
 Like to the morne are

loue re - turne,
 none can stay,
 Ve - nus flowers,

burn - ing,
 tomb - ing;
 shad - eth,

till shee that hates doth
 Time hath a while which
 Like to the morne are

loue re - turne,
 none can stay,
 Ve - nus flowers,

burn - ing,
 tomb - ing;
 shad - eth,

till shee that hates doth
 Time hath a while which
 Like to the morne are

loue re - turne,
 none can stay,
 Ve - nus flowers,

7 **Gm** **Cm** **F** **B \flat**

thus will I mourne,
Then come a - way
Such are her howers.

thus will I sing,
While I will sing,
Then I will sing,

thus will I mourne, thus will I sing, come a -
Then come a - way While I sing, Come a -
Such are her howers. Then I will sing, Come a -

thus will I mourne,
Then come a - way
Such are her howers.

thus will I sing,
While I will sing,
Then I will sing,

thus will I mourne, thus will I sing, come a -
Then come a - way While I sing, Come a -
Such are her howers. Then I will sing, Come a -

8 **E \flat** **B \flat** **Cm** **Gm** **D sus4** **D** **G**

come a - way, come a - way my dar - - - ling.
Come a - way, come a - way my dar - - - ling.
Come a - way, come a - way my dar - - - ling.

way, come a - way my dar - - - ling.
way, come a - way my dar - - - ling.
way, come a - way my dar - - - ling.

come a - way my dar - - - ling.
Come a - way, my dar - - - ling.
Come a - way, my dar - - - ling.

way, come a - way my dar - - - ling.
way, come a - way my dar - - - ling.
way, come a - way my dar - - - ling.

What then is loue sings Coridon

Thomas Ford

verses 1-2

Chords: Dm A Dm Em A D Dm F Am Dm G A sus4 A

What then is loue sings Co - ri - don since Phil - li - da is growne so
Tis like a mor - ning dew - ie rose Spread faire - ly to the suns so a -

Chords: D Dm A Dm Em A D Dm F Am Dm

coy. rise, A But when his glasse beames to he gaze vpon close, a That bu - sie iest flou -
rise, A But when his glasse beames to he gaze vpon close, a That bu - sie iest flou -
rise, A But when his glasse beames to he gaze vpon close, a That bu - sie iest flou -

Chords: G A sus4 A D Am E Am C Dm A

A seri - ous toy. dies, A flowre stil bud - ding ne - uer blown
risht quick - ly toy. dies, A flowre stil bud - ding ne - uer blown
seri - ous toy. dies, A flowre stil bud - ding ne - uer blown
risht quick - ly toy. dies, A flowre stil bud - ding ne - uer blown

19 Dm Gm Am Dm Em A D C F G F

A scan - tie dearth in ful - lest store yeeld - ing least fruite where
 A pro - misde blisse, a salue - lesse sore, An aime - lesse marke, an

25 C Dm A Dm A Dm Em Am D Dm B^b A Dm

moste is sowne. My da-lie note shal be there-fore heigh ho heigh ho
 err - ing scope, My da-lie note shal be there-fore heigh ho, chil

32 F Am E A B^b Dm Am F Dm Dm G A D

chill loue no more heigh ho, heigh ho, chil loue no more.
 loue no more, heigh ho chill loue no more.
 chill loue no more heigh ho, chil loue no more, no more.

What then is loue sings Coridon

verse 3

Thomas Ford

Dm A Dm Em A D Dm F Am Dm G A sus4 A

Tis like a Lampe shin - ing to all, Whilst in it selfe it doth de -

Tis like a Lampe shin - ing to all, Whilst in it selfe it doth de -

Tis like a Lampe shin - ing to all, Whilst in it selfe it doth de -

Tis like a Lampe shin - ing to all, Whilst in it selfe it doth de -

7 D Dm A Dm Em A D Dm F Am Dm

cay, It seemes to free, whome it doth thrall, And leades our path -

cay, It seemes to free, whome it doth thrall, And leades our path - les

cay, It seemes to free, whome it doth thrall, And leades our path -

cay, It seemes to free, whome it doth thrall, And leades our path -

13 G A sus4 A D Am E Am C Dm A

les thoughts a - stray, It is the spring of win - tred harts,

thoughts a - stray, It is the spring of win - tred harts,

les thoughts a - stray, It is the spring of win - tred harts,

les thoughts a - stray, It is the spring of win - tred harts,

19 Dm Gm Am Dm Em A D C F G F

Parcht by the sum - mers heate be - fore, Faint hope to kind - ly

Parcht by the sum - mers heate be - fore, Faint hope to kind - ly

8 Parcht by the sum - mers heate be - fore, Faint hope to kind - ly

Parcht by the sum - mers heate be - fore, Faint hope to kind - ly

25 C Dm A Dm A Dm Em Am D Dm B^b A Dm

warmth con - uerts, My da - lie note shal be there - fore heigh ho heigh ho

warmth con - uerts, My da - lie note shal be there - fore heigh ho, chill

8 warmth con - uerts, My da - lie note shal be there - fore heigh ho, heigh ho,

warmth con - uerts, My da - lie note shal be there - fore heigh ho heigh ho, chill

32 F Am E A B^b Dm Am F Dm Dm G A D

chill loue no more heigh ho, heigh ho, chil loue no more.

loue no more, heigh ho, chill loue no more.

8 chill loue no more, heigh ho, chil loue no more, no more, no more.

loue no more, heigh ho, heigh ho, chil loue no more.

When Laura smiles

verses 1-2

Philip Roffeter

G C G F G D G G D^{sus4} D G

When Lau - ra smiles, her sight re - uiues both night and day,
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues both night and day,
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues both in night and day,
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues, re - uiues both night and day,
The [dain - ty] sprites that re - maine, re - maine in fleet - ing aire,

G C G F G D G G D^{sus4} D G

The earth & hea - uen views with de - light her wan - ton play,
af - fect for pas - time to vn - twine her tress - ed haire,

The earth & hea - uen views with de - light her wan - ton play,
af - fect for pas - time to vn - twine her tress - ed haire,

The earth & hea - uen views with de - light her her wan - ton play,
af - fect for pas - time to vn - twine her her tress - ed haire,

The earth & hea - uen views with de - light, de - light her wan - ton play,
af - fect for pas - time to vn - twine, vn - twine her tress - ed haire,

13

F C B dim F E A m B m E A m G C

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

17

D F D m C E m A m B m E m D sus4 D G

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

When Laura smiles

verses 3-4

Philip Roffeter

G C G F G D G G D^{sus4} D G

Di - an - as Loue hath no eyes fire are not what he a - dorn'd steales with great - er from her bright power, eyes,

Di - an - as Loue hath no eyes fire are not what he a - dorn'd steales with great - er from her bright power, eyes,

Di - an - as Loue hath no eyes fire are not what he a - dorn'd steales with great - er from her bright power, eyes,

Di - an - as Loue hath no eyes fire are not what he a - dorn'd, a - dorn'd with great - er power, eyes,
Loue hath no fire but what he steales, he steales from her bright eyes,

G C G F G D G G D^{sus4} D G

Then Lau - ras Time hath no when pow - er, she but lifts that which a - while in for sport to her plea - sure loue. lyes,

Then Lau - ras Time hath no when pow - er, she but lifts that which a - while in for sport to her plea - sure loue. lyes,

Then Lau - ras Time hath no when pow - er, she but lifts that which a - while in for sport to her plea - sure loue. lyes,

Then Lau - ras Time hath no when pow - er, she but lifts that which a - while, a - while for sport to loue. lyes,
Time hath no pow - er, but that which in, which in her plea - sure lyes,

13

F C B dim F E Am Bm E Am G C

But when she her eyes en - clo - seth, blind - nes doth ap -
For she with her de - uine beau - ties all the world sub -

But when she her eyes en - clo - seth, blind - nes doth ap -
For she with her de - uine beau - ties all the world sub -

But when she her eyes en - clo - seth, blind - nes doth ap -
For she with her de - uine beau - ties all the world sub -

But when she her eyes en - clo - seth, blind - nes doth ap -
For she with her de - uine beau - ties all the world sub -

17

D F Dm C Em Am Bm Em Dsus4 D G

peare, The chief - est with grace of beau - tie sweete - lie seat - ed there.
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

peare, The chief - est with grace of beau - tie sweete - lie seat - ed there.
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

peare, The chief - est with grace of beau - tie sweete - lie seat - ed there.
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

peare, The chief - est with grace of beau - tie sweete - lie seat - ed there.
dues, And fils with heau'n - ly spi - rits my hum - ble muse.

When Phoebus first did Daphne loue

Third verse from Wits interpreter, 1655

verses 1-2

John Dowland

G G C G D G C

When If Phoe maid - bus ens first then did shal Daph chance - ne be loue, sped and Ere

C G C G C G sus4 G C

no they meanes can might scars - - - her ly fa - - - vour their moue, dresse their head,

C G Am G D G A D

he Yet crau'd the don cause, them, the for cause they quoth be she loth

8 G Dm F C Em Em G D G

is, I haue vow'd vir gin - - i - tie.
To make good Phoe - - - bus break his oth.

is, I haue vow'd I haue vow'd vir gin - - i - tie.
To make good Phoe - bus good Phoe bus break his oth.

is, I haue vow'd vir gin - i - tie.
To make good Phoe - - - bus break his oth.

10 Dm Am E Am E sus4 E A

Then in a rage he sware, and said,
And bet - ter twere a child were borne,

Then in a rage he sware, and said,
And bet - ter twere a child were borne,

Then in a rage he sware, and said,
And bet - ter twere a child were borne,

12 Am G C D G D G D sus4 D G

Past fif - teene none god none that but one should liue a maid.
Then that a god should be fore - sworne.

Past fif - teene none god none that but one should liue a maid.
Then that a god should be fore - sworne.

Past fif - teene none god none that but one should liue a maid.
Then that a god should be fore - sworne.

When Phoebus first did Daphne loue

Third verse from Wits interpreter, 1655

verse 3

John Dowland

G G C G D G C

Yet sil - - ly they, when all is done, Com -

Yet sil - - ly they, when all is done, Com -

Yet sil - - ly they, when all is done, Com -

Yet sil - - ly they, when all is done, Com -

C G C G C Gsus4 G C

plain our wits their hearts have won,

plain our wits their hearts have won,

plain our wits their hearts have won,

plain our wits their hearts have won,

C G Am G D G A D

When 'tis for fear that they should be

When 'tis for fear that they should be

When 'tis for fear that they should be

When 'tis for fear that they should be

8 G Dm F C Em Em G D G

With Daph - ne turn'd in - to a tree:

8 With Daph - ne turn'd in - - - to a tree:

8 With Daph - ne turn'd Daph - ne turn'd in - to a tree:

With Daph - ne turn'd in - - - to a tree:

10 Dm Am E Am E sus4 E A

And who would so her - self a - buse

8 And who would so her - self a - - - buse

8 And who would so her - self a - - - buse

And who would so her - self a - - - buse

12 Am G C D G D G D sus4 D G

To be a tree, be a tree, if she could chuse?

8 To be a tree, be a tree, if she could chuse?

8 To be a tree, be a tree, if she could chuse?

To be a tree, be a tree, if she could chuse?

When that I was and a little tyme boy

verses 1-3

William Shakespeare

Anon

F C Gm Dm Am Gm

When that I was and a lit - tle tine boy. with
But when I came to mans es - - - tate,
But when I came a - - - las to wiue,

When that I was and a lit - tle tine boy. with
But when I came to mans es - - - tate,
But when I came a - - - las to wiue,

When that I was and a lit - tle tine boy. with
But when I came to mans es - - - tate,
But when I came a - - - las to wiue,

F C F

hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:

5

F C Gm Dm Am Gm

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate,
By swag - gering could I ne - uer thriue

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate,
By swag - gering could I ne - uer thriue

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate,
By swag - gering could I ne - uer thriue

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate,
By swag - gering could I ne - uer thriue

7

F C F

raine it rain - - - eth e - ue - ry day.
raine it rain - - - eth e - ue - ry day.
raine it rain - - - eth e - ue - ry day.
raine it rain - - - eth e - ue - ry day.

When that I was and a little tyne boy

verses 4-5

William Shakespeare

Anon

F C Gm Dm Am Gm

But when I came un - to my beds, with
A great while a - go the world be - - - gan

But when I came un - - - to my beds, with
A great while a - go the world be - - - gan

But when I came un - - - to my beds, with
A great while a - go the world be - - - gan

But when I came un - - - to my beds, with
A great while a - go the world be - - - gan

F C F

hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:

5

F C Gm Dm Am Gm

With toss - pottes still had drunk - en heades for the
But that's all one, our Play is done, and wee'l

With toss - pottes still had drunk - en heades for the
But that's all one, our Play is done, and wee'l

With toss - pottes still had drunk - en heades for the
But that's all one, our Play is done, and wee'l

With toss - pottes still had drunk - en heades for the
But that's all one, our Play is done, and wee'l

7

F C F

raine it rain - - - eth e - ue - ry day.
striue to please you e - ue - ry day.

raine it rain - - - eth e - ue - ry day.
striue to please you e - ue - ry day.

raine it rain - - - eth e - ue - ry day.
striue to please you e - ue - ry day.

raine it rain - - - eth e - ue - ry day.
striue to please you e - ue - ry day.

When to her lute Corrina sings

Thomas Campion

Gm E \flat B \flat F sus4 F B \flat Gm C B \flat Gm A sus4 A D

When to her lute Cor - ri - na sings, her voice re - uiues the lea - den stringes,
And as her lute doth liue or die, Led by her pas - sion, so must I,

When to her lute Cor - ri - na sings, her voice re - uiues the lea - den stringes,
And as her lute doth liue or die, Led by her pas - sion, so must I,

When to her lute Cor - ri - na sings, her voice re - uiues the lea - den stringes,
And as her lute doth liue or die, Led by her pas - sion, so must I,

When to her lute Cor - ri - na sings, her voice re - uiues the lea - den stringes,
And as her lute doth liue or die, Led by her pas - sion, so must I,

D Gm D sus4 D G Gm F B \flat Dm Dm A D

and doth in high - est noates ap - peare as an - y chal - leng'd ec - cho cleere,
For when of plea - sure she doth sing, My thoughts en - joy a so - daine spring,

and doth in high - est noates ap - peare as an - y chal - leng'd ec - cho cleere,
For when of plea - sure she doth sing, My thoughts en - joy a so - daine spring,

and doth in high - est noates ap - peare as an - y chal - leng'd ec - cho cleere,
For when of plea - sure she doth sing, My thoughts en - joy a so - daine spring,

and doth in high - est noates ap - peare as an - y chal - leng'd ec - cho cleere,
For when of plea - sure she doth sing, My thoughts en - joy a so - daine spring,

9

B \flat F Gm Cm D Dm B \flat E \flat Cm

but when she doth of mour - ning speake, eu'n with her sighes, her sighes,
 But if she doth of sor - row speake, Eu'n from my hart, my hart,

8

but when she doth of mour - ning speake, eu'n with her sighes, her sighes,
 But if she doth of sor - row speake, Eu'n from my hart, my hart,

8

but when she doth of mour - ning speake, eu'n with her sighes, her
 But if she doth of sor - row speake, Eu'n from my hart, my

but when she doth of mour - ning speake, eu'n with her sighes, her
 But if she doth of sor - row speake, Eu'n from my hart, my

12

F Dm Gm D D Gm D sus4 D G

her sighes, the strings do breake, the strings do breake.
 my hart, the strings doe breake, the strings doe breake.

8

her sighes, the strings do breake, the strings do breake.
 my hart, the strings doe breake, the strings doe breake.

8

sighes, her sighes, the strings do breake, the strings do breake.
 hart, my hart, the strings doe breake, the strings doe breake.

sighes, her sighes, the strings do breake, the strings do breake.
 hart, my hart, the strings doe breake, the strings doe breake.

Where shee her sacred bowre adorne

verses 1-3

Thomas Campion

G G D G D G D G Am E sus4 E A G

Where shee her sa - cred bowre a - dorne The Ri - uers cleare - ly flow: The
Her grace I sought her loue I wooed; Her loue though I ob - taine, No
Her ro - ses with my prayers shall spring, And when her trees I praise, Their

Where shee her sa - cred bowre a - dorne The Ri - uers cleare - ly flow: The
Her grace I sought her loue I wooed; Her loue though I ob - taine, No
Her ro - ses with my prayers shall spring, And when her trees I praise, Their

Where shee her sa - cred bowre a - dorne The Ri - uers cleare - ly flow: The
Her grace I sought her loue I wooed; Her loue though I ob - taine, No
Her ro - ses with my prayers shall spring, And when her trees I praise, Their

Where shee her sa - cred bowre a - dorne The Ri - uers cleare - ly flow: The
Her grace I sought her loue I wooed; Her loue though I ob - taine, No
Her ro - ses with my prayers shall spring, And when her trees I praise, Their

G D G D G D G Am E sus4 E A C

groues and me - dows swell with flowres, The windes all gent - ly blow. Her
time, no toyle, no vow, no faith Her wish - ed grace can gaine. Yet
boughs shall blos - some, mel - low fruit Shall strew her plea - sant wayes. The

groues and me - dows swell with flowres, The windes all gent - ly blow. Her
time, no toyle, no vow, no faith Her wish - ed grace can gaine. Yet
boughs shall blos - some, mel - low fruit Shall strew her plea - sant wayes. The

groues and me - dows swell with flowres, The windes all gent - ly blow. Her
time, no toyle, no vow, no faith Her wish - ed grace can gaine. Yet
boughs shall blos - some, mel - low fruit Shall strew her plea - sant wayes. The

groues and me - dows swell with flowres, The windes all gent - ly blow. Her
time, no toyle, no vow, no faith Her wish - ed grace can gaine. Yet
boughs shall blos - some, mel - low fruit Shall strew her plea - sant wayes. The

10 C G C Em D A D G C D sus4 D G C

Sunne - like beau - ty shines so fayre Her Spring can ne - ver fade: Who
truth can tell my heart is hers, And her will I a - dore: And
words of har - ty zeale have powre High won - ders to ef - fect; O

8 Sunne - like beau - ty shines so fayre Her Spring can ne - ver fade: Who
truth can tell my heart is hers, And her will I a - dore: And
words of har - ty zeale have powre High won - ders to ef - fect; O

8 Sunne - like beau - ty shines so fayre Her Spring can ne - ver fade: Who
truth can tell my heart is hers, And her will I a - dore: And
words of har - ty zeale have powre High won - ders to ef - fect; O

Sunne - like beau - ty shines so fayre Her Spring can ne - ver fade: Who
truth can tell my heart is hers, And her will I a - dore: And
words of har - ty zeale have powre High won - ders to ef - fect; O

14 C G C Em D A D G C D sus4 D G

then can blame the life that striues To har - bour in her shade?
from that loue when I de - part let heau'n view me no more.
why should then her Prince - ly eare My words, or zeale ne - glect?

8 then can blame the life that striues To har - bour in her shade?
from that loue when I de - part let heau'n view me no more.
why should then her Prince - ly eare My words, or zeale ne - glect?

8 then can blame the life that striues To har - bour in her shade?
from that loue when I de - part let heau'n view me no more.
why should then her Prince - ly eare My words, or zeale ne - glect?

then can blame the life that striues To har - bour in her shade?
from that loue when I de - part let heau'n view me no more.
why should then her Prince - ly eare My words, or zeale ne - glect?

Where shee her sacred bowre adornes

verses 4-5

Thomas Campion

G G D G D G D G Am E sus4 E A G

If shee my faith mis - deemes, or worth, Woe - worth my hap - lesse fare: For
But from her bowre of ioy since I Must now ex - clud - ed be: And

If shee my faith mis - deemes, or worth, Woe - worth my hap - lesse fare: For
But from her bowre of ioy since I Must now ex - clud - ed be: And

If shee my faith mis - deemes, or worth, Woe - worth my hap - lesse fare: For
But from her bowre of ioy since I Must now ex - clud - ed be: And

If shee my faith mis - deemes, or worth, Woe - worth my hap - lesse fare: For
But from her bowre of ioy since I Must now ex - clud - ed be: And

G D G D G D G Am E sus4 E A C

though time can my - truth re - ueale, That time will come too late. And
shee will not re - lieue my cares Which none can helpe but shee: My

though time can my - truth re - ueale, That time will come too late. And
shee will not re - lieue my cares Which none can helpe but shee: My

though time can my - truth re - ueale, That time will come too late. And
shee will not re - lieue my cares Which none can helpe but shee: My

though time can my - truth re - ueale, That time will come too late. And
shee will not re - lieue my cares Which none can helpe but shee: My

10 C G C Em D A D G C D sus4 D G C

who can glo - ry in the worth That can - not yeeld him grace? Con -
com - fort in her loue shall dwell, Her loue lodge in my my brest. And

who can glo - ry in the worth That can - not yeeld him grace? Con -
com - fort in her loue shall dwell, Her loue lodge in my my brest. And

who can glo - ry in the worth That can - not yeeld him grace? Con -
com - fort in her loue shall dwell, Her loue lodge in my my brest. And

who can glo - ry in the worth That can - not yeeld him grace? Con -
com - fort in her loue shall dwell, Her loue lodge in my my brest. And

14 C G C Em D A D G C D sus4 D G

tent in eu' - ry thing is not, Nor ioy in eu' - ry place.
though not in her bowre, yet I Shall in her tem - ple rest.

tent in eu' - ry thing is not, Nor ioy in eu' - ry place.
though not in her bowre, yet I Shall in her tem - ple rest.

tent in eu' - ry thing is not, Nor ioy in eu' - ry place.
though not in her bowre, yet I Shall in her tem - ple rest.

tent in eu' - ry thing is not, Nor ioy in eu' - ry place.
though not in her bowre, yet I Shall in her tem - ple rest.

Where the bee sucks

verses 1-2

Chords: G D G A D D G C D

Where I bath in Rose dew, there suck ne'er I, fayle in a Cow - slipp to break - fast in the

Chords: A sus4 A D D A D G D A

bell milk - inge lye, payle. there With I the couch Kinge when I Owles doe & cry dine on the sitt & taste his

Chords: A D A D G C D

Batts meate, back & drinke doe his fly wine, Af Court - ter & sum - mer his mer - re - kisse his Con - cu -

10 G G D Em D

ly. bine. Mer - re - ly Mer - re - ly shall I live now care
 Mer - ri - ly mer - ri - ly voide of all care

8 ly. bine. Mer - re - ly Mer - re - ly shall I live now care
 Mer - ri - ly mer - ri - ly voide of all care

8 ly. bine. Mer - re - ly Mer - re - ly shall I live now care
 Mer - ri - ly mer - ri - ly voide of all care

ly. bine. Mer - re - ly Mer - re - ly shall I live now care
 Mer - ri - ly mer - ri - ly voide of all care

13 D A G A D A D A D D Am Em G

un - der the blo - som that hangs on the Bough. Mer - re - ly Mer - re - ly
 shall I liue now, & as free as the ayre. Mer - ri - ly mer - ri - ly

8 un - der the blo - som that hangs on the Bough. Mer - re - ly Mer - re - ly
 shall I liue now, & as free as the ayre. Mer - ri - ly mer - ri - ly

8 un - der the blo - som that hangs on the Bough. Mer - re - ly Mer - re - ly
 shall I liue now, & as free as the ayre. Mer - ri - ly mer - ri - ly

un - der the blo - som that hangs on the Bough. Mer - re - ly Mer - re - ly
 shall I liue now, & as free as the ayre. Mer - ri - ly mer - ri - ly

16 A D D G D C D G D G

shall I live now care un - der the Blossom that hangs on the bough.
 voide of all care shall I liue now, & as free as the ayre.

8 shall I live now care un - der the Blossom that hangs on the bough.
 voide of all care shall I liue now, & as free as the ayre.

8 shall I live now care un - der the Blossom that hangs on the bough.
 voide of all care shall I liue now, & as free as the ayre.

shall I live now care un - der the Blossom that hangs on the bough.
 voide of all care shall I liue now, & as free as the ayre.

Where the bee sucks

verses 3-4

G D G A D D G C D

Spight But of Dick I dance & as play with the La - dy
But in Au - tumne I as Cu - pid, & God Bac - chus

A sus4 A D D A D G D A

of blinde the & May. Numps his Malm - sye nose I'le play, tick - le
blinde & stu - pid On the glass - es brim I hopp Sip - pinge

A D A D G C D

Maud - lin's spir from - it the Eye. Buz in Ro - gers Eare I
still, till from the topp to the bot - tom downe I

10 G G D Em D

cry. dropp. Mer - ri - ly mer - ri - ly now here now ther
 ther yet I lye
 Mer - ri - ly mer - ri - ly now here now ther
 ther yet I lye
 cry. dropp. Mer - ri - ly mer - ri - ly now here now ther
 ther yet I lye
 cry. dropp. Mer - ri - ly mer - ri - ly now here now ther
 ther yet I lye

13 D A G A D A D A D D Am Em G

this side & that side & e - ve - ry wher. Mer - ri - ly mer - ri - ly
 I drinke, & am drunk, & dead drunk I dye. Mer - ri - ly mer - ri - ly
 this side & that side & e - ve - ry wher. Mer - ri - ly mer - ri - ly
 I drinke, & am drunk, & dead drunk I dye. Mer - ri - ly mer - ri - ly
 this side & that side & e - ve - ry wher. Mer - ri - ly mer - ri - ly
 I drinke, & am drunk, & dead drunk I dye. Mer - ri - ly mer - ri - ly

16 A D D G D C D G D G

now here now ther this side & that side & e - ve - ry wher.
 ther yet I lye I drinke, & am drunk, & dead drunk I dye.
 now here now ther this side & that side & e - ve - ry wher.
 ther yet I lye I drinke, & am drunk, & dead drunk I dye.
 now here now ther this side & that side & e - ve - ry wher.
 ther yet I lye I drinke, & am drunk, & dead drunk I dye.

Who can blame my woe

The good Shepherds sorrow for the death of his beloved Sonne

Richard Iohnson?

Anon.

C C F G C F C G C

IN sad and Ash - y weeds, I sigh, I pine, I grieve, I mourne: My
In Sa - ble robes of night, My dayes of joy ap - par - reld bee, My
My flockes I now for - sake, That sence - les sheep my griefs may know And

C F G C F C G C

Oates and yel - low reeds, I now to Jet and E - bon turne. My
sor - row sees no light, my light through sor - rowes no - thing see, For
lil - lies loath to take, that since his sail pre - sum'd to growe: I

10 C F C F Gm C Dm G F

urg - ed eyes like win - ter skies, My fur - rowed cheekes ore - flow, All
now my sonne his date hath runne, And from his Sphere doth goe, To
en - vy ayre be - cause it dare, Still breath and he not soe. Hate

14 C F C G F C Dm G C G C

heaven knows why men mourne as I and who can blame my woe?
 end - lesse bed of fould - ed lead, and who can blame my woe?
 earth that doth in - tombe his youth, and who can blame my woe?

The Second Part of the good Shepheard, or Coridons Comfort.

Peace Shepheard cease to mone,
 in vaine is all this greefe and woe,
 For him thats from us gone,
 and can (alack) returne no mo:
 And yet indeede,
 The Oaten Reede,
 and mirth thou late didst know:
 I blame thee not,
 If now forgot,
 for who can blame thy woe?

Too well I know thy sheepe,
 at randome graze uppon the plaine:
 Greefe luls thee now asleepe,
 and now thou wakst to grieve againe
 Asleepe, awake
 For his deere sake,
 some signe thy sorrowes show:
 No bed of rest,
 Can ease thy brest,
 and who can blame thy woe?

No man, (the man that knew
 for whome our fainting bodies were
 These robes of sadest hue,
 and woes more black imbrested bere)
 Can well forbear,
 To shed a teare,
 griefes tide will overflow:
 Pale sorrwes course,
 Hath still some force:
 then who can blame thy woe.

Will you buy a fine dogg

Thomas Morley

C G Dm Em F G C C Dm C F C

Wyll you buy a fine dogg with a hole in his

8 G G C G Am G C Dm G G Am Dm G C Em C F Dm

head with a dil - do with a dil - do dil - do with a dil - do dil - do dil - do

16 C G C F C F G C G Am G C Dm

Muffes cuffs re - ba - toes and fine sis - ters thred with a dil - do with a dil - do dil - do

22 G G C F F F F G C

with a dil - do dil - do I stand not on poynts pinnes pe-ri-wiggs combes glas-ses gloves gar-ters gir-dles

29 C Am F G C Am G Dm G G C F C Dm G G F G Am G

buskes for the briske las-ses But I have oth-er dain-ty dain-tie tricks sleeke stones and po-tinge sticks with a

38 G C F Dm C Am Dm G G C G C F Am G G C

dil - do dil - do dil - do di-dle di-dle Dil - do and for a need my pret-ty pret-ty pret-ty pods

45 F G C F Dm Em F G C C C C G

Am - ber ci - vett and muske cods with a dil - do with a di-dle di-dle dil - do with a di-dle di-dle

52 G C F C G C

di-dle di-dle di-dle di-dle di-dle di-dle dil - do with a dil - do di-dle di-dle di-dle di-dle di-dle di-dle dil - do

Willo, willo

verses 1-4

Anon.

Gm D G D G Cm G B \flat F

The poore soule sate sigh - ing
He sight in his sing - inge
The mute bird sate by hym,
Com all you for - sak - en

by a Sic - ka - more
and made a greate
was made tame by his
& mourne you with

The first system of the musical score for 'Willo, willo'. It consists of four staves: a vocal line and three accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal line. The first measure of the vocal line is a whole note G4, followed by a half note G4, a quarter note A4, and a quarter note B4. The accompaniment consists of a simple harmonic pattern.

B \flat Gm Gm E \flat D D B \flat F

tree,
moane,
moanes
mee

Singe wil - lo, wil-lo, wil - lo,

with his hand in his
I am deade to all
The trewe teares fell from
Who speakes of a

The second system of the musical score. It continues with four staves. The lyrics are written below the vocal line. The first measure of the vocal line is a whole note G4, followed by a half note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with the same harmonic pattern.

7 **B^b** **F** **Gm** **D** **B^b** **C** **D** **G** **Gm** **D**

bo - som & his heade u-pon his knee. O wil-lo, wil-lo, wil-lo, wil - lo, O wil-lo, wil-lo, wil-lo,
 plea - sure, my trewe loue is gone.
 hym would have melt - ed the stones
 false love, mynes fal - ser then shee.

10 **G** **Gm** **D^{sus4}** **D** **G** **Gm** **E^b** **F** **B^b** **E^b**

wil - lo shall be my gare - land. Singe all a greene wil - lo, wil - lo, wil-lo,

13 **B^b** **Gm** **Dm** **Cm** **B^b** **Gm** **D^{sus4}** **D** **G**

wil - lo, Aye me the greene wil - lo must be my gare - land.

Willo, willo

verses 5-8

Anon.

Gm D G D G Cm G B \flat F

Let love no more boast her,
Thowe faire & more false,
Let no - bo - dy Chyde her,
Take this for my fare - well

in pal - las nor
I dye with thy
her scornes I ap -
and lat - est a -

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the alto clef accompaniment. The fourth staff is the bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The system is divided into two measures by a bar line. The first measure contains the first four lines of lyrics, and the second measure contains the last four lines. Chord symbols are placed above the vocal line: Gm, D, G, D, G, Cm, G, B \flat , and F.

B \flat Gm Gm E \flat D D B \flat F

4
bower
wounde
prove,
dewe,

Singe wil - lo, wil-lo, wil - lo,

it buds but it
thowe hast lost the truest
shee was borne to be
write this on my

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the alto clef accompaniment. The fourth staff is the bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The system is divided into two measures by a bar line. The first measure contains the first two lines of lyrics, and the second measure contains the last four lines. Chord symbols are placed above the vocal line: B \flat , Gm, Gm, E \flat , D, D, B \flat , and F.

7 **B^b** **F** **Gm** **D** **B^b** **C** **D** **G** **Gm** **D**

blast - eth, ere it be a flower. O wil-lo, wil-lo, wil-lo, wil - lo, O wil-lo, wil-lo, wil-lo,
 Lo - ver that goes vp - on the ground.
 false, and I to dye for love
 Tombe, that in love I was trewe.

10 **G** **Gm** **D sus4** **D** **G** **Gm** **E^b** **F** **B^b** **E^b**

wil - lo shall be my gare - land. Singe all a greene wil - lo, wil - lo, wil-lo,

13 **B^b** **Gm** **Dm** **Cm** **B^b** **Gm** **D sus4** **D** **G**

wil - lo, Aye me the greene wil - lo must be my gare - land.

With my loue my life was nestled

Thomas Morley

G C G Dsus4 D G G D A sus4 A D

With my loue my life was nest - led, In the some of hap - pi - nes,
Where the truth once was and is not, Sha - dows are but va - ni - ties,
O true loue since thou hast left me, Mor - tall life is te - di - ous,

With my loue my life was nest - led, In the some of hap - pi - nes,
Where the truth once was and is not, Sha - dows are but va - ni - ties,
O true loue since thou hast left me, Mor - tall life is te - di - ous,

With my loue my life was nest - led, In the some of hap - pi - nes,
Where the truth once was and is not, Sha - dows are but va - ni - ties,
O true loue since thou hast left me, Mor - tall life is te - di - ous,

With my loue my life was nest - led, In the some of hap - pi - nes,
Where the truth once was and is not, Sha - dows are but va - ni - ties,
O true loue since thou hast left me, Mor - tall life is te - di - ous,

G C G Dsus4 D G G D A sus4 A D

From my loue my life was wrest - led To a world of hea - ui - nes.
Shew - ing want that helpe they can - not, Signes not staues of mi - se - ries,
Death it is to liue with - out thee, Death of all most o - di - ous,

From my loue my life was wrest - led To a world of hea - ui - nes.
Shew - ing want that helpe they can - not, Signes not staues of mi - se - ries,
Death it is to liue with - out thee, Death of all most o - di - ous,

From my loue my life was wrest - led To a world of hea - ui - nes.
Shew - ing want that helpe they can - not, Signes not staues of mi - se - ries,
Death it is to liue with - out thee, Death of all most o - di - ous,

From my loue my life was wrest - led To a world of hea - ui - nes.
Shew - ing want that helpe they can - not, Signes not staues of mi - se - ries,
Death it is to liue with - out thee, Death of all most o - di - ous,

Am G G D Am Em G Dsus4 D G

O let loue my life re - moue, Sith I liue not where I loue.
 Paint - ed meate no hun - ger feedes, Dy - ing life each death ex - ceedes.
 Turne a - gaine and take me with thee, Let me die, or liue thou in me.

O let loue my life re - moue, Sith I liue not where I loue.
 Paint - ed meate no hun - ger feedes, Dy - ing life each death ex - ceedes.
 Turne a - gaine and take me with thee, Let me die, or liue thou in me.

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 Turne a - gaine and take me with thee, Let me die, or liue thou in me.

O let loue my life re - moue, Sith I liue not where I loue.
 Paint - ed meate no hun - ger feedes, Dy - ing life each death ex - ceedes.
 Turne a - gaine and take me with thee, Let me die, or liue thou in me.



The witty Westerne Lasse

Robert Guy

verses 1-6

Anon.

F Am Dm Am B^b F F C

Sweet Lu - ci - na, lend me thy aid, Thou art my help - er,
I was be - lov - ed ev - ery where, And much ad - mi - red
In - stead of mirth, now may I weepe, And sad - ly for to

F B^b F F Am Dm Am B^b F F C

and no o - ther; Pit - ty the state of a teem - ing maid, Nev - er a wife, yet
for my beau - ty; Young men thought they hap - py were Who best to me could
sit la - ment - ing, Since he I loved no faith doth keepe, Nor seekes no meanes for

F B^b F F Am Dm Am B^b F

soon a mo - ther: By my pre - sage, it should be a boy, That
shew their du - ty; But now, a - lack! Pain'd in my back, And
my con - tent - ing; But all re - gard - less of my mone, Or

11

F C Gm C F C F C

thus lyes tum - bling in my bel - ly;
 cru - ell grip - ings in my bel - ly,
 that lies tum - bling in my bel - ly,
 Yeeld me some ease, to
 Doe force me to cry,
 He in - to Swe - den

14

Dm C Am F Dm F C F B^b F

cure my an - noy, And list to the grieffe that I now tell you.
 O sick am I, I feare I shall die, a - lack, and wel - ly!
 now sick is gone, And left me to cry, a - lack and wel - ly!

It doth the Proverbe verifie,
 folly it were to complaine me,
 Those that desired my company,
 scornfully they now they disdaine me:
 Wanting his sight, was my delight,
 and cruell gripings in my belly,
 Doe force me to cry, O sick am I,
 I feare I shall die, alack, and welly.

Thus am I to the World a scorne,
 my dearest friends will not come nigh me:
 Shall I then for his absence mourne,
 that for his dearest doth deny me?
 No, no, no, I will not doe so,
 with patience I my grieffe will smother,
 And as he hath coozened me,
 so will I by cunning gull another.

Incontinent to Troynovant,
 for my content Ile thither hie me,
 Where privately, from company,
 obscurely Ile lye, where none shall descry me:
 And when I am eased of my paine,
 and cruell gripings in my belly,
 I for a Maid will passe againe,
 and need not to cry, alack, and welly.

The witty Westerne Lasse

Robert Guy

verses 7-12

Anon.

F Am Dm Am B^b F F C

Some Trades - man there I will de - ceive, by my mo - des - ty
 And if he be a Hus - band kind, Ile true and con - stant
 A se - cret friend Ile keepe in store, for my con - tent and

F B^b F F Am Dm Am B^b F F C

and [my] car - riage, And I will so my selfe be - have, as by some trick to
 be un - to him: O - be - dient still he shall me find, with good res - pect Ile
 de - lec - ta - tion, And now and then in the Ta - verne rore, with jo - viall Gal - lants,

F B^b F F Am Dm Am B^b F

get a Mar - riage: And when I am mar - ried, I will so car - ry it, as
 du - ty owe him: But if he crab - bed be, and crosse, and
 men of fash - ion: Sacke, or Cla - ret, I will call for it, Ile

11

F C Gm C F C F C

none shall know it by my bel - ly, That ev - er I have
base - ly beat me, back and bel - ly, As Vul - cans Knight,
scorne to want, or pinch my bel - ly, But mer - ry will be

14

Dm C Am F Dm F C F Bb F

for - mer - ly had cause to cry, a - lack, and wel - ly.
Ile fit him right, and scorne to cry, a - lack, and wel - ly.
in com - pa - ny, no more I will cry, a - lack, and wel - ly.

And if I cannot to my mind
a Husband get, that will maintaine me,
Ile shew my selfe to each man kind,
in hope, that it some love will gaine me:
But yet so warie I will be,
Ile shun from ought may wrong my belly,
Through misery, to cause me cry,
as formerly, alack, and welly.

Had he I lovd, but constant provd,
and not have beene to me deceitfull,
No subtill Sinon should have movd
me to these odious courses hatefull:
But since that he proves false to me,
not pittying that is in my belly,
No more I will grieve, but merry will be,
and cry no more, alack, and welly.

With resolution firmly bent,
Ile cast off care and melancholly,
Sorrow and griefe, and discontent:
to fret, and vexe, it is but a folly,
Or seeke by woe to overthrow,
or wrong the first fruits of my belly:
No, no, no, no, Ile not doe so,
no more will I cry, alack, and welly.

A wooing Song of a Yeoman of KENTS Sonne.

Thomas Ravenscroft

verses 1-4

Gm Dm F Gm D Gm F sus4 F B \flat

8

I haue house and land in Kent, and if you'l loue me, loue me now:
 Ich am my va - thers eld - est zonne, my mo - ther eke doth loue me well,
 My va - ther he gaue me a hogge, my mou - ther she gaue me a zow,
 One time I gaue thee a paper of pins, A - no - der time a tau - dry lace:

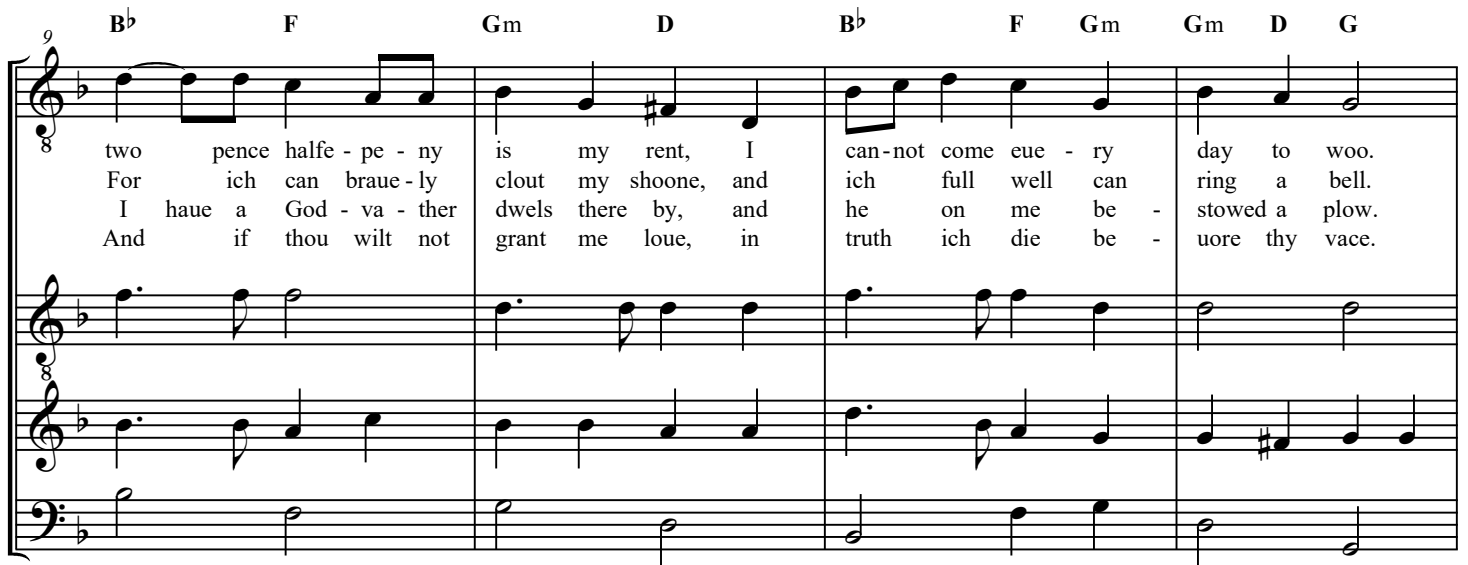
Gm Dm F Gm D Gm F sus4 F B \flat

5

8

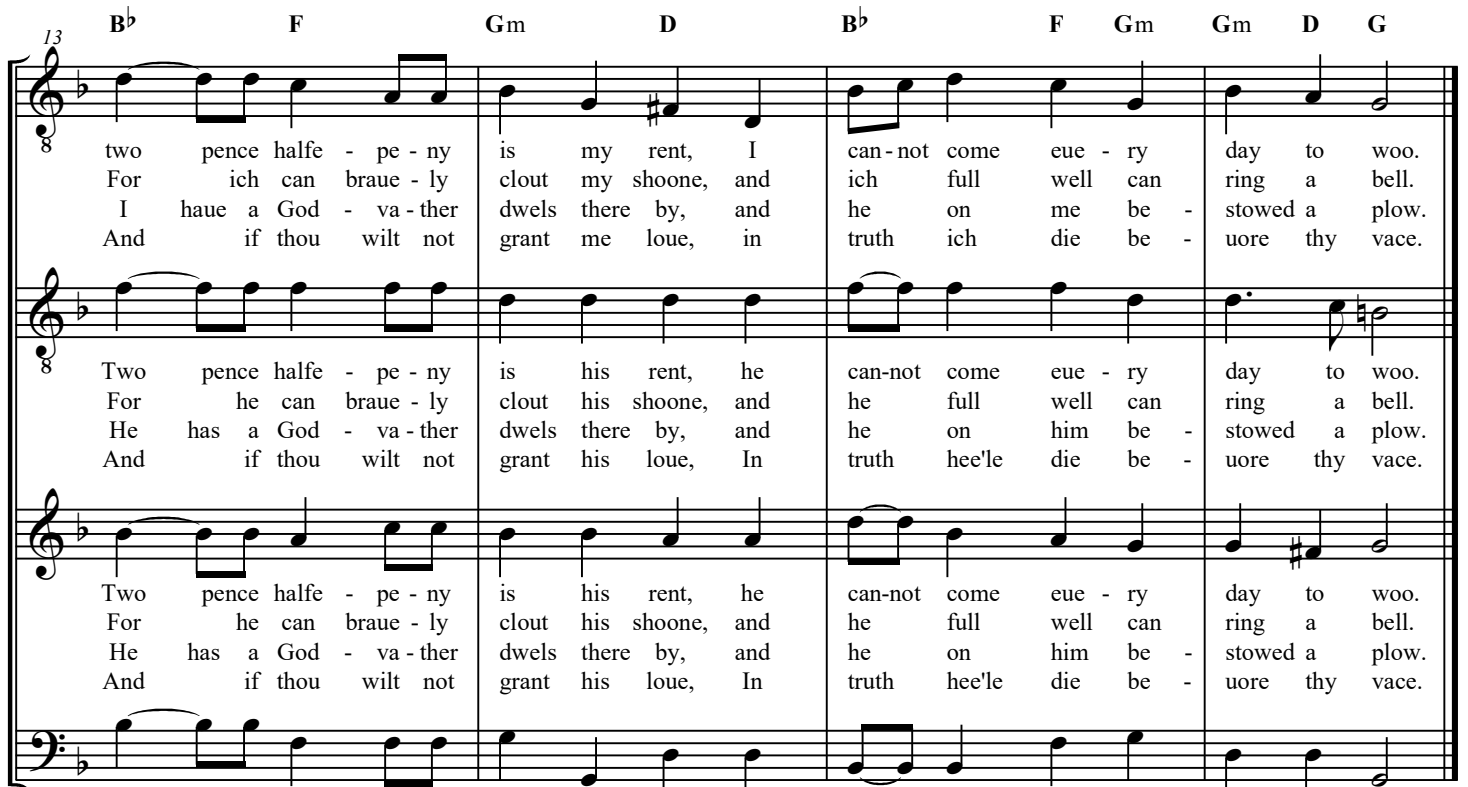
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 My va - ther he gaue me a hogge, my mou - ther she gaue me a zow,
 One time I gaue thee a paper of pins, A - no - der time a tau - dry lace:

8 **B \flat** **F** **Gm** **D** **B \flat** **F** **Gm** **Gm** **D** **G**



two pence halfe - pe - ny is my rent, I can-not come eue - ry day to woo.
 For ich can braue - ly clout my shoone, and ich full well can ring a bell.
 I haue a God - va - ther dwels there by, and he on me be - stowed a plow.
 And if thou wilt not grant me loue, in truth ich die be - uore thy vace.

13 **B \flat** **F** **Gm** **D** **B \flat** **F** **Gm** **Gm** **D** **G**



Two pence halfe - pe - ny is his rent, he can-not come eue - ry day to woo.
 For he can braue - ly clout his shoone, and he full well can ring a bell.
 He has a God - va - ther dwels there by, and he on him be - stowed a plow.
 And if thou wilt not grant his loue, In truth hee'le die be - uore thy vace.

Two pence halfe - pe - ny is his rent, he can-not come eue - ry day to woo.
 For he can braue - ly clout his shoone, and he full well can ring a bell.
 He has a God - va - ther dwels there by, and he on him be - stowed a plow.
 And if thou wilt not grant his loue, In truth hee'le die be - uore thy vace.

A wooing Song of a Yeoman of KENTS Sonne.

Thomas Ravenscroft

verses 5-7

Gm Dm F Gm D Gm F sus4 F B \flat

8

Ich have beene twice our
Ich will put on my
Where - fore cease off, make

Whit - sun Lord, ich
best white sloppe, and
no de - lay, and

have had La - dies
ich will weare my
if you'le love me,

ma - ny vare,
yel - low hose,
love me now,

Gm Dm F Gm D Gm F sus4 F B \flat

5

8

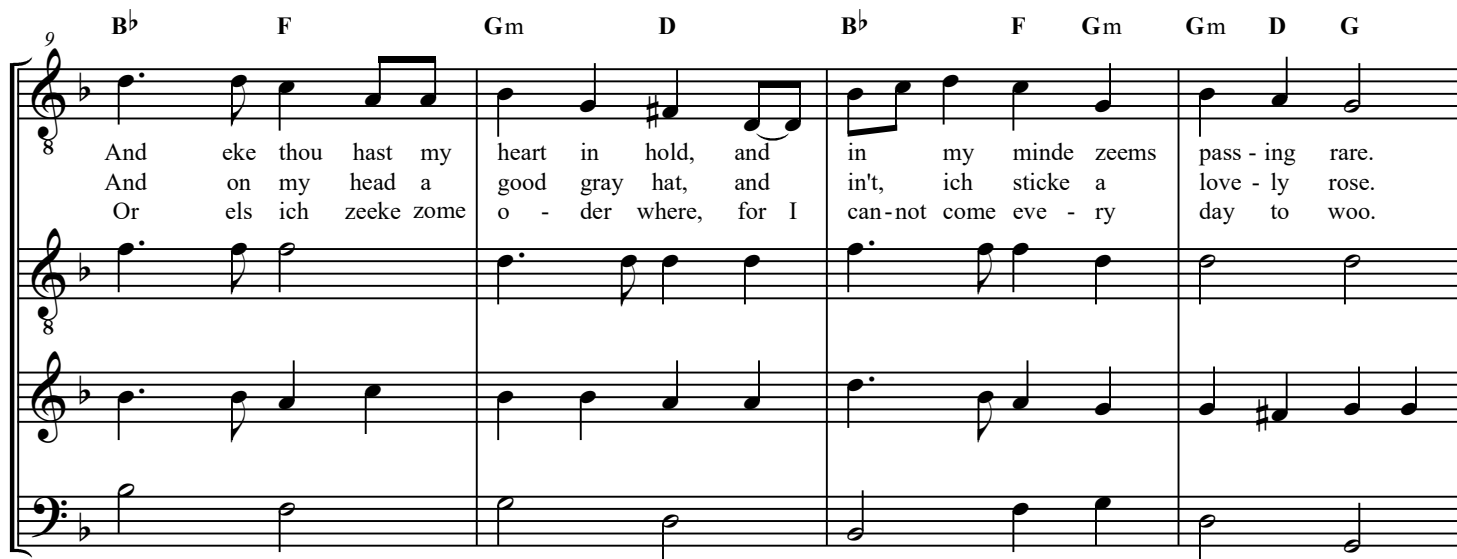
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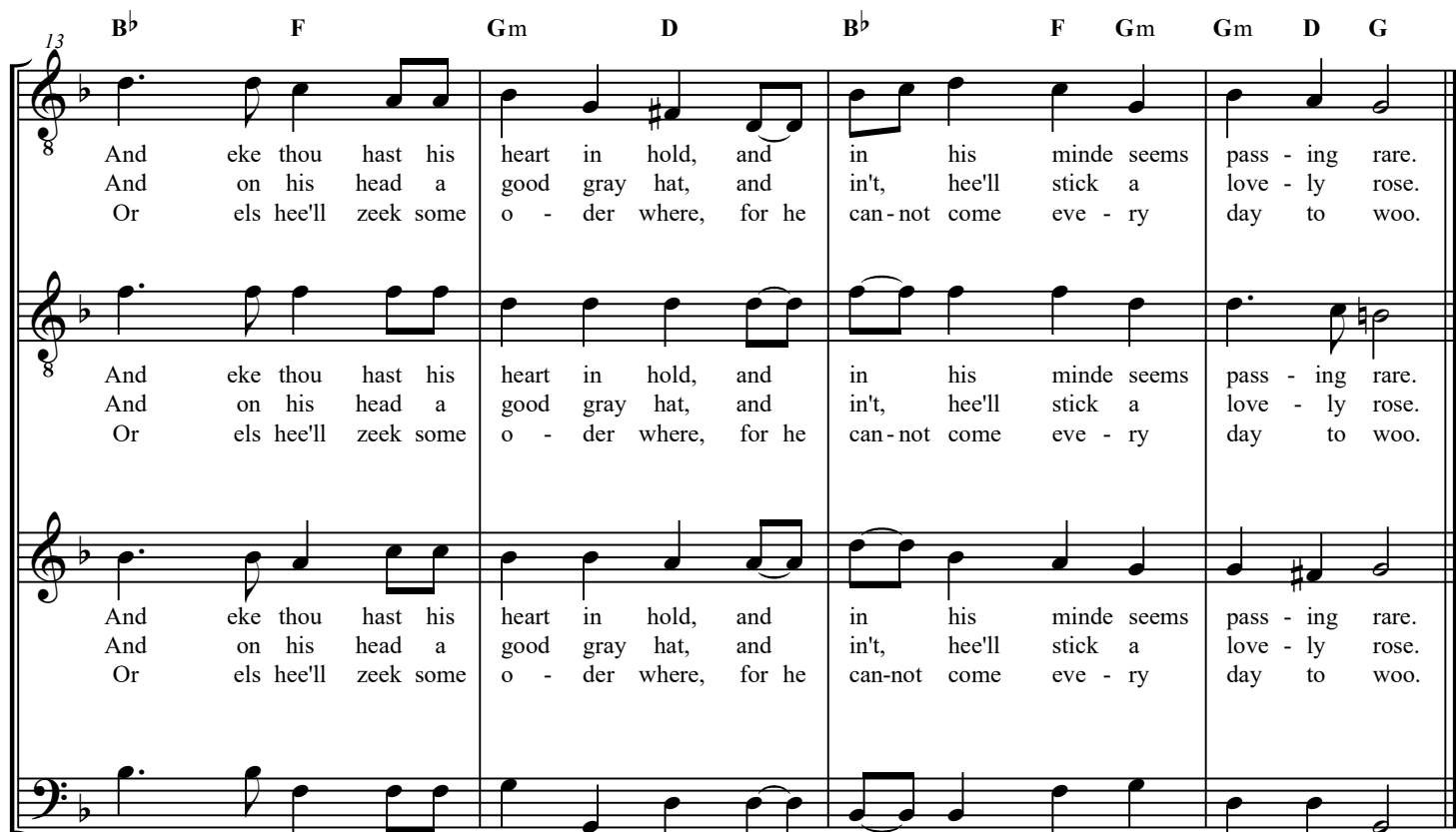
ma - ny vare,
yel - low hose,
love me now,

8 **B^b** **F** **Gm** **D** **B^b** **F** **Gm** **Gm** **D** **G**



And eke thou hast my heart in hold, and in my minde zeems pass - ing rare.
 And on my head a good gray hat, and in't, ich sticke a love - ly rose.
 Or els ich zeeke zome o - der where, for I can-not come eve - ry day to woo.

13 **B^b** **F** **Gm** **D** **B^b** **F** **Gm** **Gm** **D** **G**



And eke thou hast his heart in hold, and in his minde seems pass - ing rare.
 And on his head a good gray hat, and in't, hee'll stick a love - ly rose.
 Or els hee'll zeeke some o - der where, for he can-not come eve - ry day to woo.

And eke thou hast his heart in hold, and in his minde seems pass - ing rare.
 And on his head a good gray hat, and in't, hee'll stick a love - ly rose.
 Or els hee'll zeeke some o - der where, for he can-not come eve - ry day to woo.

Yonder comes a courteous knight

verses 1-4

Thomas Ravenscroft

Chords: G G Dm G A Dm Dm

Yon - der comes a cour - teous Knight, Lus - te - ly ra - king
 loue you speed fayre La - dy, he said, a - mong the leaues that
 Al - so loue saue you faire La - dy; a - mong the Roses that
 If you will car - ry me gen - tle sir, a mayde vn - to my

8 Yon - der comes a cour - teous Knight, Lus - te - ly ra - king
 loue you speed fayre La - dy, he said, a - mong the leaues that
 Al - so loue saue you faire La - dy; a - mong the Roses that
 If you will car - ry me gen - tle sir, a mayde vn - to my

Yon - der comes a cour - teous Knight, Lus - te - ly ra - king
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 Al - so loue saue you faire La - dy; a - mong the Roses that
 If you will car - ry me gen - tle sir, a mayde vn - to my

Chords: C Am E G G D Am G

o - uer the lay, He was well ware of a bon - ny lass, As
 be so greene: If I were a king and wore a Crowne, full
 be so red: If I haue not my will of you, full
 fa - thers hall: Then you shall haue your will of me,

7 o - uer the lay, He was well ware of a bon - ny lass, As
 be so greene: If I were a king and wore a Crowne, full
 be so red: If I haue not my will of you, full
 fa - thers hall: Then you shall haue your will of me,

8 o - uer the lay, He was well ware of a bon - ny lass, As
 be so greene: If I were a king and wore a Crowne, full
 be so red: If I haue not my will of you, full
 fa - thers hall: Then you shall haue your will of me,

13 C G C F G D G D

she came wan - dring o - uer the way, Then she sang downe a downe
soone faire La - dy shouldst thou be a queen. downe a downe
soone faire Lad - y shouldst thou be a queen. downe a downe
vn - der der pur - ple and vn - der vn - der dead. downe a downe
paule. paule.

8 she came wan - dring o - uer the way, Then she sang downe a downe
soone faire La - dy shouldst thou be a queen. downe a downe
soone faire Lad - y shouldst thou be a queen. downe a downe
vn - der der pur - ple and vn - der vn - der dead. downe a downe
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soone faire Lad - y shouldst thou be a queen. downe a downe
vn - der der pur - ple and vn - der vn - der dead. downe a downe
paule. paule.

19 C Am Em D G D G C D G

hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey der-ry downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey downe der - ry.

hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey der-ry downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.
hey downe der - ry.

Yonder comes a courteous knight

verses 5-8

Thomas Ravenscroft

G G Dm G A Dm Dm

He set her vp vp - on a Steed, and him - selfe vp -
 When she came to her - fa - thers hall, it was well wall - ed
 He pulled out his nut - browne sword, and wipt the rust off
 When you haue your owne true loue, a mile or twaine out

C Am E G G D Am G

on a - noth-er: And all the day he rode her by, as
 round a - bout: She rode in at the wick - et gate, and
 with his sleeue: And said; lous not curse come to his heart, that
 of the towne, Spare not for her her gay clo - thing, but

13 C G C F G D G D

though shut a lay they the ny her had foure wo - man dy beene ear'd bo - dy sis - ter and woold be - leeue. flat on the bro - ther. out. ground. Then she sang downe a downe

8 though shut a lay they the ny her had foure wo - man dy beene ear'd bo - dy sis - ter and woold be - leeue. flat on the bro - ther. out. ground. Then she sang downe a downe

though shut a lay they the ny her had foure wo - man dy beene ear'd bo - dy sis - ter and woold be - leeue. flat on the bro - ther. out. ground. Then she sang downe a downe

19 C Am Em D G D G C D G

hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.

hey der-ry downe der - ry downe, Then she sang downe a downe, hey downe der - ry.

8 hey downe der - ry downe, Then she sang downe a downe, hey downe der - ry.

hey der-ry downe der - ry downe, Then she sang downe a downe, hey downe der - ry.

Yorke, Yorke for my monie

William Elderton

Anon.

Dm Dm C F Dm C Dm A Dm A Dm Em Dm A

As I came thorrow the North coun - trey, The fash - ions of the world to see, I
And in the Cit - tie what sawe I then? Knight - ès, Squires, and Gen - tle - men, A

Dm C Dm G C F Dm A D Dm

sought for me - ry com - pa - nie, to goe to the Cit - tie of Lon - don: And they
shoot - ing went for Match - es ten, as if it had been at Lon - don. they

10 Dm C F Dm C Dm A Dm A Dm Em Dm A

when to the Cit - tie of Yorke I came, I found good com - pa - nie in the same, As
shot for twen - tie poundes a Bowe, Be - sides great cheere they did be - stowe, I

14 Dm C Dm G C F Dm A D

well - dis - posed to e - ue - ry game, as if it had been at Lon - don.
ne - uer saw a gal - lan - ter showe, ex - cept I had been at Lon - don.

18 C F C Dm C Dm C B^b A

Yorke, Yorke, for my mo - nie, Of all the Cit - ties that ev - er I see, For

22 Dm C Dm G C G C F Dm G A D

me - ry pas - time and com - pa - nie, Ex - cept the Cit - tie of Lon - don.

These Matches, you shall vnderstande,
The Earle of Essex tooke in hand,
Against the good Earle of Cumberlande,
as if it had been at London.
And agreede these matches all shall be
For pastime and good companie
At the Cittie of Yorke full merily,
as if it had been at London.
Yorke, Yorke, for my monie, &c.

And there was neither fault nor fray,
Nor any disorder any way,
But every man did pitch and pay,
as if it had been at London.
As soone as euery Match was done,
Euery man was paid that won,
And merily vp and doune did ronne,
as if it had been at London.
Yorke, Yorke, &c.

I passe not for my monie it cost,
Though some I spent, and some I lost,
I wanted neither sod nor roast,
as if it had been at London.
For there was plentie of euery thing,
Redd and fallowe Deere for a King,
I neuer sawe so mery shooting
since first I came from London.
Yorke, Yorke, &c.

You parents whose affection fond

How King Henry the second crowning his Sonne king of England,
was by him most grieuoufly vexed with Warres

Thomas Deloney

Anon

F F Dm Gm C F B^b F Gm Dm F C B^b F

You King pa - rents whose af - fec - tion fond, vn - to your chil - dren doth ap - peare: Marke well the
Hen - rie se - cond of that name, for ve - rie loue that he did beare: Vn - to his

B^b F Cm B^b F C F Gm Dm F C^{sus4} C F

sto - rie nowe in hand. wher - in you shall great mat - ters here. And
sonne, whose cour - teous fame, did through the land his cre - dite reare. Did

10 F Dm Gm C F B^b F Gm Dm F C B^b F

learne by this which shal be tolde, to holde your chil - dren still in awe: Least o - ther -
call the Prince v - pon a day. vn - to the court in ro - yall sort: At - ty - red

14 B^b F Cm B^b F C F Gm Dm F C sus4 C F

wise in they prooue too bolde, and set not by your state a strawe.
 in most rich a ray, and there he made him Prince - ly sport

And afterward he tooke in hand,
 for feare he should deceiued be:
 To crowne him king of faire England,
 while life possesst his Maiestie.
 What time the king in humble sort,
 like to a subiect waited then:
 Vpon his Sonne, and by report
 swore vnto him his Noblemen.

And therefore falling wondrous sicke,
 he humbly to his Father sent:
 The worme of conscience did him pricke.
 and his vile deedes he did lament:
 Requiring that his noble grace,
 would now forgiue all that was past:
 And come to him in heauie case,
 being at poynt to breath his last.

A hempen halter then he tooke,
 about his neck he put the same:
 And with a grieuous pittious looke,
 this speech vnto them did he frame,
 You reuerend Bishops more and lesse,
 pray for my soule to God on hye:
 For like a theefe I do confesse,
 I haue deserued for to dye.

And by this meanes in England now,
 two kings at once together liue.
 But lordly rule will not allow
 in partnership their daies to driue.
 The Sonne therefore ambitiously,
 doth seeke to pull his Father downe,
 By bloudie warre and subiltie,
 to take from him his princely crowne.

When this word came vnto our king,
 the newes did make him wondrous woe:
 And vnto him he sent his Ring,
 where he in person would not goe:
 Commend me to my Sonne he said,
 so sicke in bed as he doth lye:
 And tell him I am well apaide,
 to heare he doth for mercie crie:

And therefore by this halter heere,
 I yeeld my selfe vnto you all:
 A wretch vnworthie to appeere,
 before my God celestiaall.
 Therefore within your hempton bed,
 all strewd with ashes as it is:
 Let me be laid when I am dead,
 and draw me thereunto by this.

Sith I am king thus did he say,
 why should I not both rule and raigne:
 My heart disdaines for to obey.
 yea all or nothing will I gaine.
 Hereon he raiseth armies great,
 and drawes a number to his part:
 His Fathers force downe right to beat.
 and by his speare to pearce his hart.

The Lord forgiue his foule offence,
 and I forgiue them all quoth he:
 His euill with good Ile recompence,
 beere him this message now from me,
 When that the Prince did see this ring,
 he kissed it in ioyfull wise
 And for his faults his hands did wring,
 while bitter teares gusht from his eys.

Yea by this halter strong and tough,
 dragge forth my carcasse to the same:
 Yet is that couch not bad enough.
 for my vile bodie wrapt in shame.
 And when you see me lye along,
 bepowdered in ashes there:
 Say there is he that did such wrong,
 vnto his Father euerie where.

In seuen set battles doth he fight,
 against his louing Father deere:
 To ouerthrow him in despight,
 to win himselfe a kingdom cleere.
 But naught at all could he preuaile,
 his armie alwaies had the worst:
 Such grieffe did then his hart asaile,
 he thought himselfe of God accurst.

Then to his Lords that stood him nye,
 with feeble voyce then did he call:
 Desiring them immediatly,
 to strip him from his garments all.
 Take off from me these roabes so rich,
 and lay me in a cloth of haire:
 (Quoth he) my grieuous sinnes are such,
 hell fires flame I greatly feare.

And with that word he breath'd his last,
 wherefore according to his mind:
 They drew him by the necke full fast
 vnto the place to him assignd.
 And afterward in solemne sort,
 at Roan in Fraunce buried was he:
 Where many Princes did resort.
 to his most royall obsequie.

Young and fimple though I am

verses 1-3

Thomas Campion

Alfonso Ferrabosco II

G G C Am G D G

Young and sim - - ple though I am, I haue
I am not so foule or faire, to be
Faith tis but a fool - ish minde, yet me

Young, young and sim - - ple though I am, I haue
I, I am not so foule or faire, to be
Faith, faith tis but a fool - ish minde, yet me

8 Young, young and sim - - ple though I am, I haue
I, I am not so foule or faire, to be
Faith, faith tis but a fool - ish minde, yet me

Young, young and sim - - ple though I am, I haue
I, I am not so foule or faire, to be
Faith, faith tis but a fool - ish minde, yet me

C F#dim G C F Dm

heard of Cu - pids name, Guesse I can what thing it
proud or to dis - paire, Yet my lips haue oft ob -
thinks a heat I finde, Like thirst long - ing that doth

heard of Cu - pids name, Guesse I can what thing it
proud or to dis - paire, Yet my lips haue oft ob -
thinks a heat I finde, Like thirst long - ing that doth

8 heard of Cu - pids name, Guesse I can what thing it
proud or to dis - paire, Yet my lips haue oft ob -
thinks a heat I finde, Like thirst long - ing that doth

heard of Cu - pids name, Guesse I can what thing it
proud or to dis - paire, Yet my lips haue oft ob -
thinks a heat I finde, Like thirst long - ing that doth

7 A D Em A Dm Asus4 A D Dm Am

is, Men de - sire when they doe kisse, Smoake can
 seru'd, men that kisse them presse them hard, As glad
 bide eu - er on my weak - er side, Where they

is, Men de - sire when they doe kisse, Smoake can
 seru'd, men that kisse them presse them hard, As glad
 bide eu - er on my weak - er side, Where they

8 is, Men de - sire when they doe kisse, Smoake can
 seru'd, men that kisse them presse them hard, As glad
 bide eu - er on my weak - er side, Where they

is, Men de - sire when they doe kisse, Smoake can
 seru'd, men that kisse them presse them hard, As glad
 bide eu - er on my weak - er side, Where they

11 G C Am D G C D G Dsus4 D G

neu - er burne they say, But the flames, But the flames that fol - low may.
 lou - ers vse to doe, when their new, when their new met loues they wooe.
 say my hart doth moue, Ve - nus graunt, Ve - nus graunt it be not Loue.

neu - er burne they say, But the flames that fol - low may.
 lou - ers vse to doe, when their new, when their new met loues they wooe.
 say my hart doth moue, Ve - nus graunt, Ve - nus graunt it be not Loue.

8 neu - er burne they say, But the flames that fol - low may.
 lou - ers vse to doe, when their new, when their new met loues they wooe.
 say my hart doth moue, Ve - nus graunt, Ve - nus graunt it be not Loue.

neu - er burne they say, But the flames that fol - low may.
 lou - ers vse to doe, when their new, when their new met loues they wooe.
 say my hart doth moue, Ve - nus graunt, Ve - nus graunt it be not Loue.

Young and fimple though I am

verses 4-5

Thomas Campion

Alfonso Ferrabosco II

G G C Am G D G

If it be a - las what then, were not
 Yet nor Churle, nor silk - en Gull, shall my

If, if it be a - las what then, were not
 Yet, yet nor Churle, nor silk - en Gull, shall my

8 If, if it be a - las what then, were not
 Yet, yet nor Churle, nor silk - en Gull, shall my

If, if yet it be a - las what then, were not
 Yet, yet nor Churle, nor silk - en Gull, shall my

C F#dim G C F Dm

Wo - men made for Men? As good tis a thing were
 maid - en blos - some pull, Who shall not I soone can

Wo - men made for Men? As good tis a thing were
 maid - en blos - some pull, Who shall not I soone can

8 Wo - men made for Men? As good tis a thing were
 maid - en blos - some pull, Who shall not I soone can

Wo - men made for Men? As good tis a thing were
 maid - en blos - some pull, Who shall not I soone can

7 A D Em A Dm A sus4 A D Dm Am

past, that must needs bee done at last, Ros - - - es
tell, who shall would I could as well, This I

past, that must needs bee done at last, Ros - - - es
tell, who shall would I could as well, This I

past, that must needs bee done at last, Ros - - - es
tell, who shall would I could as well, This I

past, that must needs bee done at last, Ros - - - es
tell, who shall would I could as well, This I

11 G C Am D G C D G D sus4 D G

that are o - uer - blowne, grow lesse sweet, grow lesse sweet then fall a - lone.
know who ere hee be, loue hee must, loue hee must or flat - ter mee.

that are o - uer - blowne, grow lesse sweet then fall a - lone.
know who ere hee be, loue hee must, loue hee must or flat - ter mee.

that are o - uer - blowne, grow lesse sweet then fall a - lone.
know who ere hee be, loue hee must, loue hee must or flat - ter mee.

that are o - uer - blowne, grow lesse sweet then fall a - lone.
know who ere hee be, loue hee must, loue hee must or flat - ter mee.

The praise of our Country Barly-Brake :

^{O R,}
Cupid's advisement for Young-men to take
Vp this loving old sport, called Barly-Brake.
To the tune of, when this Old Cap was new.



B Oh young men spirits and Lads,
Of what state or degree,
Whether South-east or West,
Of the North Country
I wish you all good health,
That in this Summers weather,
Your sweet hearts and your selves,
play at Barly-Brake together.

As if a customs was,
to let it flourish still,
For a againe hath deckt
your much frequented hill,
And whereas two oftimes
what was parts together,
That be with furious chides,
doth not as eate the weather.

When with the cause is stradd,
that all these thinke it good,
To put their helping hands,
let nothing be withstood,
Fulfill the proverbe old,
your lovers in faire weather,
As well as to make hay,
play Barley Brake together.

If thy love give the troake,
be sure have an eye
Before hand it is spoke,
then follow presently,
And if thou dost him catch,
then play for moze faire weather,
That you may play a match
at Barley Brake together.

Then William loved Nan,
and that with such good will,
That they of Love must lean,
upon your greene hill,
Their talke is not of wealth,
but how they may perseuer,
In that same love was holme,
at Barly-Brake together.

Then Thomas loved Nell,
although her friends were pooze,
Her vertus did excell,
she needed then no moze,
A Nicholas then would love,
and Phillip pleased was euer,
when they could play a while,
at Barly-Brake together.

Play Simon Franke and Scuen,
with Silly Doll and Mary
Need not to this be dynen,
For Kate that keeps the Dary,
For with a forward mind,
not fearing wind nor weather,
she knowes young men are kind,
at Barly-Brake together.

Then Harry would bestow,
wine, here and Cakes on Bridget,
But now tis nothing so:
his Father doth forbid it,
If wealthy spades be back,
there's few that dare thew fauour,
Their fathers keep them back,
no, no, you shall not have her.

The second part. To the same Tune.



And that was Cupids time,
wherin he got much praise,
For none did like her then,
in his Schoole in those dayes,
Now but his Wihers hand,
and yode heares such a sway,
That all his shafts are burnt,
that were so sweet and gay.

When as this mirth was used,
of which I now doe write,
A one was not so abused
nor in so bad a plight,
As he is now adapes,
for though he be no foole
Amongst his schooler now,
he is hilt out of his Schoole.

But chere by pretty spades,
so no to leave the City,
And bying your Country blades,
unto their former pity,
And if they euer did love,
so shall they now perseuer,
And you shall play like Doves
at Barly-Brake together.

It is a lueely sport
to see how mindelely;
You need no great report,
the same to testifie,
To see with sweet embrace,
each Lad his Lasse doth clipp,
And laying face to face,
doth taste each others lip.

Thus are are our Country youth,
both merry to and sovall,
If they see love tis truth,
they hate to be disoyall
And therefore in their practise,
my pen shall write for euer,
Because they love doe taste,
at Barly-Brake together.

And many pastimes moze,
which long hath bene neglected,
Againe to you is restored,
then let it be repeated,
And as in times before,
so doe you now perseuer,
Then will you euer love foze
at Barly-Brake together.

Therefore you Country spades,
that are to London gone,
Let me with faire perswades,
intreat you to come home,
If you your Love will meet,
make haste and hie you hether,
That be and you may great,
at Barly-Brake together.

Then thinke not you amiss,
of this my god advise,
For so to take a kisse,
I pray you be not nice;
Tis Cupid both direct
you how you may perseuer,
Let that be no neglect,
at Barly-Brake together.

When will old customs come,
unto their former use,
And A one be made amends,
so; this his great abuse,
That he hath long suffard,
in Country, Towne and City,
And lust shall be arraign'd,
and none shall plead for pity.

Because he hath deild,
what A one hath oft united,
And so unloos'd the knot,
that Cupid so delight'd,
To see in eury break,
within this Summers weather,
True Lovers neuer ablest,
but when they play together.

Printed at London for H. Giffon.

FINIS.

Notes

•“The peacefull westerne winde” is a lute song for three voices by Thomas Campion (1567-1620) from **TWO BOOKES OF AYRES. The Second, Light Conceits of Louers**, c.1613.

The tune was previously used by Campion in **The Discription of a Maske ...**, (1607), honoring the Lord Hayes, with the following lyrics;

*Moue now with measured sound
You charmed groue of gould,
Trace forth the sacred ground
That shall your formes vnfold.
Diana, and the starry night
for your Apollos sake
Endue your Siluan shapes with powre
this strange delight to make.*

*Much ioy must needs the place betide
where trees for gladnes moue,
A fairer sight was nere beheld,
or more expressing loue.
Yet neerer Phoebus throne
Mete on your winding waies,
Your Brydall mirth make knowne
In your high-graced Hayes.*

*Let Hymen lead your sliding rounds,
& guide them with his light,
While we do Io Hymen* sing
in honour of this night.
Ioyne three by three, for so the night
by triple spel decrees,
Now to release Apollos knights
from these enchanted trees.*

*an acclamation used at weddings

The lute parts are almost identical in the two versions, with matching harmonies except in the second and sixth full measures, where Campion originally retained the D major chord through the whole measure (in “Move now”), but later changed the pickup to a D minor chord (in “Peacefull westerne”). Campion’s altus line (here the third vocal line) has an error in measure 5, where an E is sung against a G chord in the lute part. I have changed the E to a D.

All four verses are included here.



The Renaissance guitar and keyboard parts are my creations, as well as an added alto vocal line.

Her naked boy = Cupid

• “The poore man pays for all.” is a blackletter ballad “Printed at London for H.G.” circa 1601-1640. The full title is “The poore man payes for all. / This is but a dreame which here shall insue: / But the Author wishes his words were not true.” The tune given is “In slumbring sleepe I lay,” which is another name for “Roger”. I changed the first verse to “poore men *pay*”, rather than *payes*.

All fifteen verses are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Rore = roar or cause a stir

Unto any scarce allow'd the office of his tongue = allowed few to talk to him

Peacocks plumes = fine clothing

Ruffles out = bristles, as in ruffled feathers of a bird

Jetting = swaggering, walking pompously

Task-masters are playing kept = the bosses get to have fun

I'th = in the

Beads-men = men paid to pray on someone's behalf

Goe to the wall = get ruined or humiliated

What they list = What they please

Oast = host, or perhaps ostler, keeper of horses at an inn

Seven stone = 98 pounds

Filling measure small = cheating when measuring, such as pouring drinks

Ceaze = seize

Toth' = to the

Till th' sky looke blue = until dawn

• “The Praise of HVLL ale.” is a song from **Wit and Mirth, or Pills to Purge Melancholy, VI**, 1720, by Thomas D'Urfey (1653-1723). Hull is a town in Yorkshire, England. Hull Ale, Lambeth Ale, Mum, Stitch-back, Cyder, College Ale, Red-Streak, North-down, Pharoah, China Ale, Epsom, Radish Ale, Darby and Purl are all alcoholic beverages. The tune is printed in the book.



All 16 verses are included here.

The four part setting, Renaissance guitar and keyboard parts are my creations.

Beer as spruce = spruce beer is from Prussia, spruce also means neat in appearance

Purling = knitting

Ye little wot = you little understand or realize

All's up drink his College down = everyone drink to his college

runs in Head = has a lot of foam

hight = called, named

Epsom = mineral water from the town of Epsom

Will not Fox You = will not intoxicate you

Pox = venereal disease

have to boot = have to make things better

Like a Horse to Stale = Urinate like a horse



• “The praise of our Country Barly-Brake: /OR, Cupids advisement for Young-men to take /Vp this loving old sport, called Barly-Brake.” is an anonymous blackletter ballad from circa 1601-1640. The tune called for is “When this Old Cap was new”, earlier called “Simon the King”, which may date to the late 16th century. I am using the version of the melody from **Musicks Recreation on the Lyra Viol**, 1652, p.80, by John Playford (1623-1686).

The game of Barley Break is also mentioned in “Jone is as good as my Lady” and “Now is the month of Maying” from book two of this collection.

Verses 1, 2, and 12-15 of the original 18 are included here.

The four part setting, Renaissance guitar and keyboard parts are my creations.

Barly-Brake = a game played in a field (hence Barley) with 3 couples, where one couple tries to catch the others, who may separate (hence break) if about to be caught.

Deckt = bedecked, decorated

Phebus = Apollo, god of the sun and warmth

Boreas = the Greek God of winter and the north wind

Clip = clasp, embrace

Sore = dearly

• “A pretty ducke there was” is a song for 4 voices with lute by John Bartlet (fl.1606-1610) from **A booke of ayres : vvith a triplicite of musicke, whereof the first part is for the lute or orpharion, and the viole de gambo, and 4. partes to sing, the second part is for 2. trebles to sing to the lute and viole, the third part is for the lute and one voyce, and the viole de gambo., 1606.**



All 3 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

make mone = have sexual intercourse



• “The Queenes visiting of the Campe at Tilsburie” is a broadside ballad by Thomas Deloney (1543?-1600). The setting here is based on the lute settings of “Wilson’s Wilde” from **the Henry Sampson Lute Book** (c.1610) and the William Ballet Lute Book (c.1580), as well as the keyboard setting of “Wolsey’s Wilde” by William Byrd (1542-1623) from the **Fitzwilliam Virginal Book**.

Verses 1-9 and 17 of the original 19 are included here.

The adapted lute, Renaissance guitar and adapted keyboard parts are my creations.

Erst = earlier

Eke = also

Badly bent = prone to do evil

Bulworkes = fortifications or earthen walls for defense

Had there his bloudie auncient borne = had brought his bloody flag or standard

Calevers = arquebus guns

- “Remember me, my deir” is a part song for 4 voices based on a popular harmonic ground of the later 16th century. The piece has survived in the manuscripts known as Robert Edward’s commonplace book (c.1630-65) and William Stirling’s cantus part-book (1639), as well as in **Cantus, Songs and Fancies**, first printed in 1662 by John Forbes (d.1675).

All 5 verses are included here. I have labeled verses 4 and 5 as “the lover’s answer” as they seem to be a response to the first 3 verses.

The lute, Renaissance guitar and keyboard parts are my creations.

Wae = woe

- “Rest a while, you cruell cares” is a song for four voices and lute by John Dowland (1563-1626) from **the First Booke of Songes or Ayres** (1597).

All 3 verses are included here. In the second and third verses, I added “[ever]” in the measures 26 & 27 to match the syllable count of the first verse. In the first verse, I changed the final “me” to “mee” as it is everywhere except in the cantus part.

The Renaissance guitar and keyboard parts are my creations.

Fayned be = are just pretend



- “Rest sweet Nimphs let goulden sleepe” is a song for four voices and lute by Francis Pilkington (ca. 1565–1638) from **The First Booke of Songes or Ayres of 4. Parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba.**, 1605.

All 3 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

Elizian groues = Elysium is the resting place of virtuous souls in Greek mythology
Neuer mone = never complain

• “Ring out your bells” is a blackletter ballad titled “A pleasant newe Ballad, of the most blessed and prosperous Raigne of her Maiestye for the space of two and fortye yeeres, and now entering into the three and fortieth to the great joy and comfort of all her Ma[iestye’s] faythfull subjects. To the tune of The Queene’s hunt’s up.” The title indicates a publication date of 1600, based on Elizabeth’s reign from 1558-1603. “The hunt is up” tune survives in many settings for lute and keyboard dating back to c. 1570. The version presented here is based on the keyboard setting from Paris MS Conservatoire Rés. 1186, circa 1636.



All 14 verses are included here.

The lute and Renaissance guitar parts are my creations.

Feaze = beat
Picks = pikes
Keyes = Quays
Swesians = Swedes
Speede = succeed
Chyfest staye = greatest support, mainstay



• “A Round of three Country dances in one.” is from **Pammelia**, 1609, by Thomas Ravenscroft (c.1582-c.1635). “The Crampe” was a ballad by William Elderton, licensed in 1569-1570. Elderton’s ballad has a 7 line stanza that does not fit the music given here by Ravenscroft, although it does fit the “Hey hoe the Crampe a” refrain. The third line melody, whose words begin

“Robin Hood, Robin Hood, said little John”, seems to be related to “Robin Hood” from Cambridge University MS Dd.9.33, fol. 81v, for bandora, and Will Forster’s MS Virginal Book, p.430.

All original lyrics are included.

The lute, Renaissance guitar and keyboard parts are my creations.

Cramp = slang for venereal disease
Ween = believe or think

• “Say loue if euer thou didst find” is a song for 4 voices and lute by John Dowland (1563-1626) from **The Third and Last Booke of Songs or Aires**, 1603.

All 4 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

Loue = Cupid

• “the Scornefull Maid” is a broadside ballad by an anonymous author printed in London for Henry Gosson (fl.1601-1630) circa 1620. The tune sited is “Whoop do me no harm”. Versions of the music have survived by William Corkine and Orlando Gibbons. I have adapted the anonymous keyboard setting in **Priscilla Bunbury's Virginal Book**, compiled in the late 1630s by two young women from an affluent Cheshire family.

Verses 1-12 and 20-24 of the original 24 are included here.

The lute and Renaissance guitar parts are my creations.

Mickle = much, a lot
Wot = know
Ais feare = As I fear
Poniard = a slim, small dagger
Whiniard = short sword
Scapt = escaped
Pee = a rough coat worn by sailors and soldiers
Crosse point = a dance step
Bandello = dance/bordello?
Touse well the can = toss the can, drink
Had’s Punck = had his punck (prostitute)
Wo me = woo me



Amaine = forcefully or quickly
 Aquavity = distilled liquor or brandy
 Swethland = Sweden
 Couse bobby = “Cow’s bobby”, toasted cheese, Welsh rarebit

• “A Secret loue or two” is a lute song for soprano, alto and bass voices by Thomas Campion (1567-1620) from **Two Bookes of Ayres. The Second, Light Conceits of Louers**, c.1613. I have changed the second note of the alto line from a Bb to a C to reflect the same notes as are in the lute part. I have also added a tenor line.

All 3 verses are included here. In the second verse, I changed “wast treasure” to “vast treasure”.

The tenor line, Renaissance guitar and keyboard parts are my creations.

Twits me = reproaches me
 Venturer = seagoing merchant

Symphonia Plato
 nis cum Aristotele: & Galenicū Hippocrate D. Symphos
 riani Chāperij. Hippocratica philofophia eiusdem.
 Platonica medicina de duplici mundo: cum eiusdē scholijs.
 Speculum medicinale platonicum: & apologia literarū hu
 maniorum.



Quae omnia vntundantur ab Iodoco Badio.

Impressum est hoc opus apud Badiū Parrhisijs. An
 no salutis. MD. XVI. XIII. Calen. Maias.

• “See, see, myne owne sweet Iewell” is a three voice song by Thomas Morley (1558-1603) from his **Canzonets or Little Short Songs to Three Voyces**, 1593 and 1602. I added a third line to enrich some harmonies, but it may be omitted to perform Morley’s original three part version. The lute part is based on the setting in the Turpyn lute manuscript, Rowe MS 2, King’s College. The B section differs slightly each time through the original both in the madrigal and in the lute manuscript, although a composite version here is presented. Measure 23, probably notated incorrectly in the lute manuscript, here has been altered to line up with Morley’s version. The tune also appears in Morley’s **Consort Lessons**, 1599, where it is named “Joyne hands”.

There is only a single verse.

The third vocal line, Renaissance guitar and keyboard parts are my creations.

• “Shall distance part our loue” is a ballad with lyrics by Clement Robinson (fl. 1566-1584) from **A Handfull of Pleasant Delites**, 1584, where it is titled “A faithfull vow of two constant Louers”. The tune is “new Rogero”.

All 8 verses are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.



Vlisses wife = Penelope, long faithful wife of Odysseus

Let = hinder

A troth = a promise

Peise = weigh

Fro = from

Loth = reluctant

List = wish, want

Wight = living being, person

Sute = courtship

Gate = lay in wait for

I purchase partly hate = I didn't enjoy the cost and effort of the wooing

Flit = depart



• “Shall I come sweet loue?” is a song for soprano with lute and bass viol by Thomas Campion (1567-1620) from **The Third and Fovrth Booke of Ayers** (c.1617). I have created a four voice part song utilizing the bass viol part and harmonies from the lute part. I also have transposed the piece down a minor third, which necessitated changes to the original lute part.

All 3 verses are included here.

The alto and tenor lines, lyric underlay of the bass line, and Renaissance guitar and keyboard parts are my creations.

Let = hindrance

- “Shall I sue, shall I seeke for grace” is a part song for four voices from **The Second Booke of Songes or Ayres**, 1600, by John Dowland (1563-1626). I believe the notes of the penultimate measure of the alto voice part are misprinted, and have changed them to match the lute part.

All 4 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

mone in a meane desert = companionship for lowly behavior
 faine = willingly

- “Shall I weepe, or shall I sing?” is a song that survives in manuscript form as a melody with lyrics and a bass line. It was entered into British Library, Add. MS 29481 around 1630. The first stanza also appears in Christ Church, MS 87. The manuscript lyrics are similar to the words of a broadside ballad from between 1611 and 1656 entitled “The Maidens complaint of her Loves inconstancie/ Shewing it forth in every degree:/ Shee being left as one forlorne,/ With sorrowes shee her selfe to adorne,/ And seemes for to lament and mourne./ To a delicate new tune”, beginning “You Maids and wives, and women kind,/ Give eare, and you shall heare my mind”.



I have used verses 6, 7, 3 and 8 of the 18 verses from the broadside rather than the four similar verses in the manuscript. I have also added a repeat of the refrain.

The alto and tenor lines, lyric underlay of the bass line, and lute, Renaissance guitar and keyboard parts are my creations.

- “A Sheperd in a shade his plaining made” is a song for 4 voices and lute by John Dowland (1563-1626) from **The Second Booke of Songs or Ayres**, 1600. I changed the lengths of the first two notes of the lute part to match the same notes in the tenor line. In measure 9, the lute chords do not match the alto and tenor lines, so I have inserted an optional chord change to match them. The second verse does not have enough lyrics to repeat the first section of the song.

Both verses are included here.

The Renaissance guitar and keyboard parts are my creations.

Plaining = complaining

• “The Shepherds wooing Dulcina” is a song from the manuscript known as **Giles Earle His Booke**, 1615-1626, British Museum Additional MS 24665. The title is from a later broadside edition of the song. This tune is also used for “The Downfall of dancing” in the first volume of this book.

Verses 1-4 and 6-7 of the original 15 in the manuscript are included here.

The four voice partsong setting, lute, Renaissance guitar and keyboard parts are my creations.

Boots = helps

• “The silver Swanne” is a madrigal for five voices by Orlando Gibbons (1583-1625) from **The First Set of Madrigals and Mottets of 5. Parts** (1612). The text may be by Orlando’s patron, Sir Christopher Hatton (1581-1619). It alludes to a final beautiful act before dying, a “swan song”, proverbially attributed to swans.

There is a single verse only.

The lute, Renaissance guitar and keyboard parts are my creations.

Fooles = fools, also a pun on “fowls”

• “Since first I saw your face” is a part song for 4 voices and lute by Thomas Ford (c.1580-1648) from **Musicke of Svndrie Kindes, Set forth in two Bookes.**, 1607.

All 3 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

Bad = bade, allowed

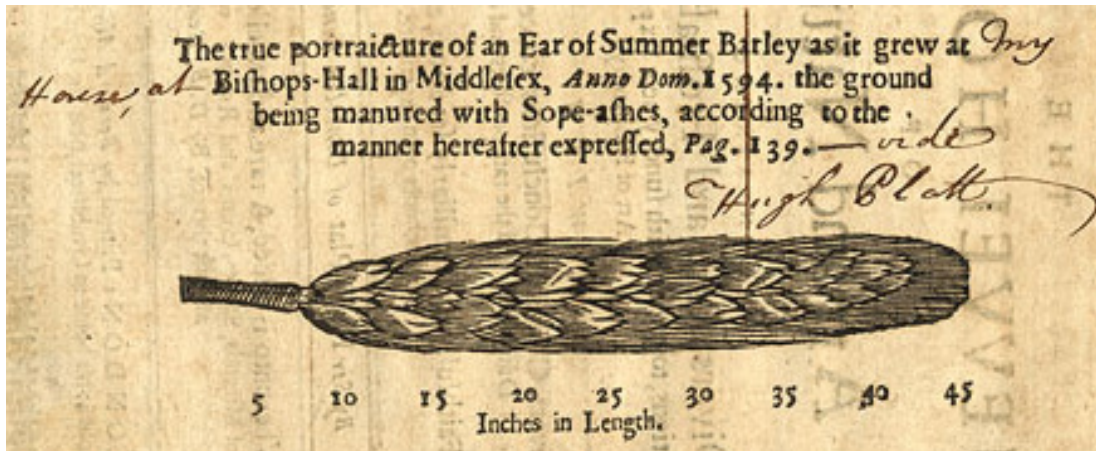
Ist = is it

• “Sing wee and chaunt it” is a part song for 5 voices from **The first booke of balletts to five voyces**, 1595, by Thomas Morley (1558-1603). It is based on the very popular song “L’Innamorato” (or “A lieta vita”) by Giovanni Giacomo Gastoldi (c.1550-1622?) from **Balletti a Cinque Voci**, 1591.

Both verses are included here.

The lute, Renaissance guitar and keyboard parts are my creations.



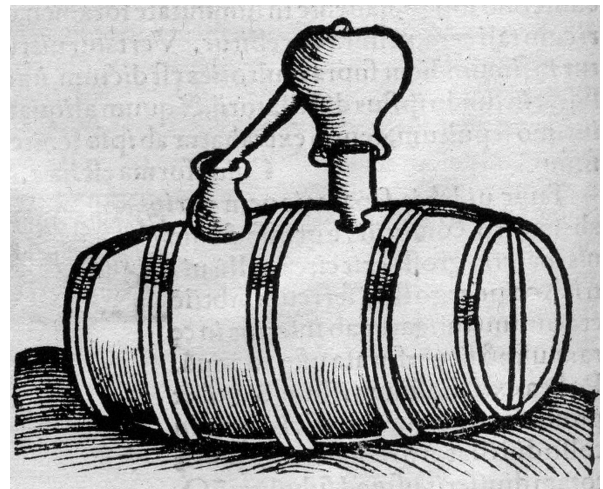


- “Sir John Barley-corne” is a broadside ballad licensed in 1624. The tune is “Lull me beyond thee”, later printed in **The English Dancing Master**, 1651, by John Playford (1623-1686). The ballad tells the story of how ale is made, as well as the effect it has on those who “murder” a couple of pints of it.

Verses 1-3, and 15-17 of the original 17 verses are included here, leaving out most of the verses pertaining to the many steps involved in turning the grain to ale.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

- Make a fray = start a fight
- Nigh = nearby
- Jacke = a jacket for fighting, or a small bowl for gambling
- Can = drinking vessel
- Bill = sword
- Dram = small amount of drink
- Mickle might = great, much
- Paid them all their hire = gave them what they earned
- Turne you from all teene = direct you from harm
- Eyne = eyes



- “Sleepe wayward thoughts” is a part song for SATB with lute by John Dowland (1563-1626) from **the First Booke of Songes or Ayres** (1597).

All 3 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

- Pine you = trouble you
- Yet of perfect temperature = cool, even-tempered

- “So beautie on the waters stood” is a lute song with lyrics by Ben Jonson (1573-1637) and music by Alfonso Ferrabosco II (c.1575-1628) written for **The Masque of Beauty, the Second Masque** (1608). It was published in **Ayres: by Alfonso Ferrabosco** (1609). I have here adapted it to a four voice part song. The inner two vocal parts are created from the lute part. The bass line has been altered slightly to underlay the lyrics. I have altered the lute part in measure 14 to match the bass viol part.

There is only a single verse.

The alto and tenor lines, lyric underlay of bass line, Renaissance guitar and keyboard parts are my creations.

According to **The Masque of Beauty**;

When Loue had seuer'd earth, from flood! =

“As, in the Creation, he is said, by the *Antients*, to haue done.”

Which thought was, yet, etc. = “That is, borne since the world, and out of those duller apprehensions that did not thinke hee was before.”

- “Some yeares of late in eighty eight” is a song with lyrics from **A Banquet of Jests**, 6th edition, 1640, by Archie Armstrong (d.1672). The tune is “Jog On” from **The English Dancing Master**, 1651, by John Playford (1623-1686). A slightly different version of the tune by Richard Farnaby called “Hanskin” appears in **the Fitzwilliam Virginal Book**, and a lute version survives in **Het Luitboek van Thysius**, a lute collection from 1595-1630 by Adriaen Smout (1578-1646). A version of “Jog On” was sung by Autolycus in **A Winter’s Tale**, 4.2, by William Shakespeare (1564-1616).



Verses 1-4, and 6-10 of the original 10 are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Eighty-eight = 1588

Traine = ships and artillery

Lanch'd forth amaine = launched with full force, or quickly

Hight = named

Wight = person (also a pun on blacke)

Knight of the Sunn = character from **The Mirrour of Princely Deeds and Knighthood**, 1578

Prince of Parma = Alexander Farnese, Duke of Parma and Governor of the Spanish Netherlands at the time of the Armada

Threescore = 60



• “Surely now I’m out of danger” is a song with lyrics by Patrick Cary (c.1623-1657) from **Trivial Poems and Triolets. Written in obedience to Mrs. Tomkin's commands. By Patrick Carey, 20 Aug 1651.**

The tune is given as “But I fancy Louely Nancie”. I have used the version called “Chestnut (or Doves Figary)” from in **The English Dancing Master, 1651**, published by John Playford (1623-1686). The tune also appears in Paris Conservatoire MS Rés. 1185, in **Elizabeth Roger’s MS Virginal Book** (BM MS Add 10337, fol. 21) and in **A Book of New Lessons, 1652**, for cittern and gittern.

All 9 verses are included here.

The setting, lute, Renaissance guitar and keyboard parts are my creations.

Oxford-vintner = a jealous husband in a well-known story of the time

Primaleon = Greek historian who published his adventures

Reares = creates, brings up

Money's scanting = money is growing scarce

Importune = request urgently, especially sex

I’m not horned = I am not made a cuckold

• “Sweete come againe” is a lute song for a single voice by Phillip Rosseter (1576/78-1623) from **A Booke of Ayres, 1601**. It is “Set foorth to be song to the Lute, Orpharion, and Base Violl”. The other 3 voice lines of the 4 part song presented here are adapted from the lute and bass viol parts.

All 4 verses are included here.

The alto and tenor lines, lyric underlay of the bass line, Renaissance guitar and keyboard parts are my creations.

Pine = suffer

• “Sweet exclude mee not” is a lute song for three voices by Thomas Campion (1567-1620) from **TWO BOOKES OF AYRES. The Second, Light Conceits of Louers, c.1613**. On the downbeat of the fifth measure, there is an Eb in the lute part and an E natural in the second vocal part. I have changed the lute part to match the vocal line. The keyboard setting presented here is derived from Campion’s



lute and melodic vocal parts and does not include any material from the second vocal line.

All 3 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

- “Sweet youth go bruse thy pillow” is a lute song for one voice from the Turpyn lute manuscript, Rowe MS 2, King’s College, c. 1610-15. The part song setting presented here is based on the lute part.

Both verses are included here.

The alto, tenor, and bass lines, Renaissance guitar and keyboard parts are my creations.

Ought save = nothing but

- “There is a Ladie” is a part song for 4 voices and lute by Thomas Ford (c.1580-1648) from **Musicke of Svndrie Kindes, Set forth in two Bookes.**, 1607.

All 3 verses are included here.

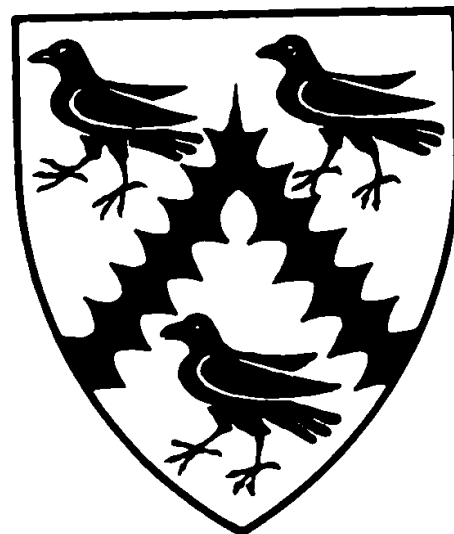
The Renaissance guitar and keyboard parts are my creations.

- “There were three Rauens” is a song for four voices by Thomas Ravenscroft (c.1582-c.1635) from the “Country Pastimes” section of **Melismata**, 1611. In the original, Ravenscroft only underlaid the refrain (“With a downe...”) in the lower 3 parts. I have here subdivided the notes elsewhere in those three parts and underlaid all the lyrics.

All 10 verses are included here.

The lyric underlay of the alto, tenor and bass lines, and the lute, Renaissance guitar and keyboard parts are my creations.

Prime = early morning time of prayer
Even-song time = evening time of prayer
Leman = lover, sweetheart



- “The three merry Coblers.” is a broadside ballad from c. 1623-1640 with lyrics by Martin Parker (c.1600-c.1656). It is to be sung to the tune of “The Spanish Gypsies”, which is presented in **The English Dancing Master**, 1651, by John Playford (1623-1686).

All 18 verses are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Aule = awl, a hole-punch for leatherwork
Last = a wooden form of a foot
Ith = contraction of *in the*
On the mending hand = improving
What they list = what they wish

• “Thrice tesse these Oaken ashes in the ayre” is a song for soprano with lute and bass viol by Thomas Campion (1567-1620) from **The Third and Fovrth Booke of Ayers** (c.1617). I have created a four voice part song utilizing the bass viol part and harmonies from the lute part.

All 3 verses are included here.

The alto and tenor lines, bass line lyric underlay, Renaissance guitar and keyboard parts are my creations.



• “Time stands still” is a lute song for one voice, lute, and bass viol by John Dowland (1563-1626) from **The Third and Last Booke of Songs or Aires**, 1603. I have created a four voice part song utilizing the bass viol part and harmonies from the lute part. I have changed measure 21 of the lute part to more closely match the lute part in measure 18.

Both verses are included here.

The alto and tenor lines, bass line lyric underlay, Renaissance guitar and keyboard parts are my creations.

Contem'd = despised
Dutie hath no desert = duty has no due reward
Setled vowes = fixed, unchanging vows
Faith shall try my loue = faith will prove my love through testing it

- “To the Old, long Life and Treasure” is a song with lyrics by Ben Jonson (1572-1637) from **The Gypsies Metamorphosed**, 1621. Of the music composed by Nicholas Lanier (1588-1666), only the melody and bass line in manuscript form survive in the Drexel MS 4257.

Two verses of the song are from the Drexel manuscript. The third and fourth verses presented here are from **Gypsies Metamorphosed** (as “Song 2”). In the first verse, I have changed “And the Foul to be lov’d at leisure” to “And the foole...”, as it is in the Drexel manuscript.

The alto and tenor lines, bass line lyric underlay, lute, Renaissance guitar and keyboard parts are my creations.

Sprite = spirit
 Till the Fire-drake hath o'er-gone you = until the fiery meteor has flown over you
 Run aye in the way = run away
 Till the Bird of Day = until daybreak
 And the luckier lot betide you = and better omens surround you



- “Tomorrow is S. Valentines Day” is sung by Ophelia in **Hamlet**, c.1599-1602, by William Shakespeare (1564-1616), although it may be related to a ballad registered in 1591. The melody is “A Soldier’s Life” from **The English Dancing Master**, 1651, by John Playford (1623-1686).

All 4 of Shakespeare’s verses are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Gis = Jesus
 Dupt = opened up

- “Tomorrow the Fox will come to towne” is a part song for four voices by Thomas Ravenscroft (c.1582-c.1635) from **Deuteromelia**, 1609.

All 5 verses are included here.

The lute, Renaissance guitar and keyboard parts are my creations.

Hallow = chase out by shouting
 Dam = dame, mother

- “Tosse the pot (Drinking Of Ale)” is a part song for four voices by Thomas Ravenscroft (c.1582-c.1635) from **A Briefe Discovrse Of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practice and Custome of these Times., 1614.**

All 6 verses are included here.

The lute, Renaissance guitar and keyboard parts are my creations.

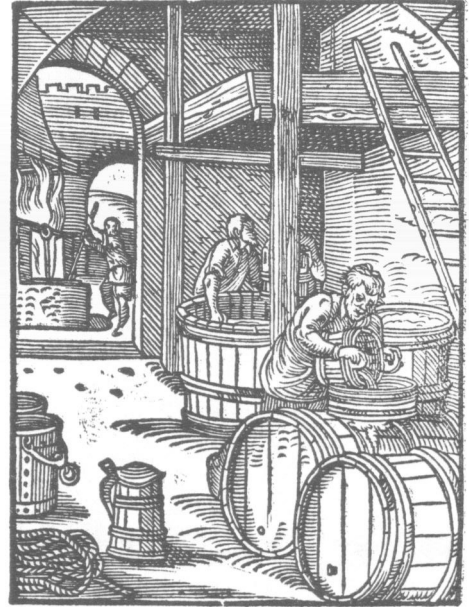
Tossopot = drunkard

Carouse = a large draft of liquor

Set it on the score = settle the score, pay up an old account

Chalk it up behind the dore = have bartender add marks to a drink tally

Kiss the post = be shut out



- “The travelling Tinker and the Country Ale-Wife: Or, the lucky Mending of the leaky Copper.” is a song with lyrics and melody from **Wit and Mirth, or Pills to Purge Melancholy, Volume VI, 1720,** by Thomas D’Urfey (1653-1723).

I added a repeat of “With a thump, thump, thump...”.

All 4 verses are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Budget = bulge, leather sack, allusion to a cod-piece

Gi’s = give us

Pot = slang for vagina

- “Trudge away quickly (Drinking Of Beere)” is a part song for four voices by Thomas Ravenscroft (c.1582-c.1635) from **A Briefe Discovrse Of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practice and Custome of these Times., 1614.**

All 5 verses are included here.

The lute, Renaissance guitar and keyboard parts are my creations.

Black Bole = black clay pigment,
therefore a black clay vessel
Phisnomie = physiognomy,
determining personal
characteristics from faces
Mr. = Master

• “Vnder and ouer” is a broadside ballad from 1631. The inscription at the top is “A New little Northren Song called, / Vnder and ouer, ouer and vnder, / Or a pretty new leaſt, and yet no wonder, / Or a mayden miſtaken, as many now bee, / View well this glaſſe, and you may plainly ſee.” The version here is based on the keyboard setting from Paris MS Conservatoire Rés. 1186, copied by Robert Creighton circa 1636. I have altered the keyboard part to allow pickup notes.



Included here are verses 1-7, and 11-13 of the original 13.

The four part setting, lute and Renaissance guitar parts are my creations.

Affyed = betrothed
O'erthrong = surround
Fewell = fuel
Amaine = hastily, quickly

• “Vpon a Summers time” is an anonymous broadside ballad, possibly printed between 1619 and 1629, called “A pleasant new Court Song, / Betweene a yong Courtier, and a Countrey Lasse. / To a new Court Tune.” The tune here used is “Upon a summer’s day” from **The English Dancing Master**, 1651, by John Playford (1623-1686).

All 12 verses are included here.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Bowers = shady places, arbors
Hymen = son of Apollo, god of marriage ceremonies and feasts
Fondling = one much loved, referring to her son, Cupid



• “The wandering Prince of Troy” is a broadside ballad from c.1630, printed in London for John Wright. It calls for the tune of “Queen Dido”, which is also called “Troy Town”. The version of the tune used here is from the keyboard setting in Paris MS Conservatoire Rés. 1186, circa 1636.

Included here are verses 2-4, 6, 8, parts of 9 and 10, all of 11, 14, 17-19, and 23.

The four part setting, lute and Renaissance guitar parts are my creations.

Eneas = Hero of Virgil’s Aeneid,
survivor of the Trojan War
The Queen = Dido, Queen of Carthage
Hap = occurrences, happenings
Phoebus = the sun

• “Watkins ale” is a song with text from a broadside ballad of circa 1590, named “A Ditty delightfull of mother Watkins ale, A warning wel wayed, though counted a tale.” The setting is based on the keyboard setting from **the Fitzwilliam Virginal Book** manuscript.

All eight original verses are included here. I have added “[sharp]” to “edge tools” in verse 6.

The four part setting, lute and Renaissance guitar parts are my creations.

Behard = heard
Muskadine = a sweet wine
You did speed = you succeeded
But what it shall not skill = it does not matter what it was about
Bown = bowed, rounded
Harde = heard
Cat will after kind = a cat will act according to its nature

• “Weep O mine eyes” is a part song for four voices by John Bennett (c. 1575 – after 1614) from **Madrigalls to Fovre Voyces**, 1599.

There is only 1 verse.

The lute, Renaissance guitar and keyboard parts are my creations.



- “Well met faire Maid” is a broadside ballad by Valentine Hamdultun from the early 17th century, with the full title being “A mery new Jigge./Or, the pleasant wooing/betwixt Kit and Pegge./To the tune of Strawberry leaves make Maidens faire.”. “Strawberry Leaves” has survived in a five part instrumental setting in BM MS Add. 17786 that mimics exactly the dialogue between the two characters, passing the melody between the top two voices. There is a second part of the broadside entitled “Now here doth follow a pleasant new Song/Betweene two

young Lovers that lasted not long./OR,/The second part, To the same tune.”

I have set only the 3 verses from the first part of the ballad. The second part contains 4 verses more.

The lute, Renaissance guitar and keyboard parts are my creations.

- Cog = deceive
- Well to speed = success, good fortune
- Sped = succeeded; perhaps implying pregnant
- Calfe = young or stupid person
- God wot = God knows

- “What if a day or a moneth or a yeare” is a song based on the keyboard setting in Paris MS Conservatoire Rés. 1186, as copied by Robert Creighton circa 1636. The lyrics are from Richard Alison’s setting in **An Howres Recreation in Musicke**, 1606, which uses a slightly different melody, and are often attributed to Thomas Campion (1567-1620). There are several surviving versions of the lyrics and the melody.

Both verses from **An Howres Recreation...** are included here.



The four part setting, lute and Renaissance guitar parts are my creations.

Biding = lasting

Weale = riches, wealth

• “What mightie motion” is a part song for four voices. Lyrics are by Alexander Montgomerie (c.1540-1598) from Margarat Ker’s manuscript, Eu De.3.70, c.1600, where it is titled “A late regrate of leirning to love”, as well as from the quintus book of the Wode partbooks. The musical setting is from the Thomas Wode part books (1562-c.1592). These part books were copied by Thomas Wode (fl. latter half of the 16th century), who was Canon of Lindores Abbey through 1560, then Vicar at St. Andrews in Scotland from 1575.

The lute, Renaissance guitar and keyboard parts are my creations.

Byll = boil

Beill = swell

Impesh = prevent

Huikit heeds = hooked arrowheads

Thirlit = pierced

But ather rest or rove = With neither
respice nor being pierced (with love’s
arrow)

Whill nou = till now

Baill = misfortune

Sik = such

Fra ains = once

Airt = art

Leir = learn

But a book, I cund it soon perquier =
without a book I knew it soon by heart

Jelous glove = amorous favor



• “What then is loue but mourning?” is a lute song for a single voice by Phillip Rosseter (1576/78-1623) from **A Booke of Ayres**, 1601. It is “Set foorth to be song to the Lute, Orpharion, and Base Violl”. The other 3 voice lines of the 4 part song presented here are adapted from the lute and bass viol parts.

All 3 verses are included here.

The alto and tenor lines, bass line lyric underlay, and Renaissance guitar and keyboard parts are my creations.

• “What then is loue sings Coridon” is a song by Thomas Ford (d.1648) for 4 voices and lute from **Musicke of Sundrie Kindes**, 1607. Nicholas Breton (1545-1626) wrote a related song called “Corydon and Phyllida”, published in the **Honorable**



Entertainment geuen to the Queenes Maiestie in Progresse, at Eluetham in Hampshire, by the right Honorable the Earle of Hertford. 1591. The two lovers' story is also told in "Faire in a morne", a lute song from **the First Booke of Ayres, 1600**, by Thomas Morley (1558-1603), presented in part one of this book.

All 3 verses are included here.

The Renaissance guitar and keyboard parts are my creations.

Glasse = mirror
 Chill = I'll
 Mark = target

• "When Laura smiles" is a song for one voice, lute and bass viol by Phillip Rosseter (1576/78-1623) from **A Booke of Ayres, 1601**. The other 3 voice lines of the 4 voice partsong presented here are adapted from the lute and bass viol parts. I have added "[dainty]" to the second verse, as have other performers, to fill the second verse to help the scansion.

All 4 verses are included here.

The alto and tenor lines, bass line lyric underlay, lute, Renaissance guitar and keyboard parts are my creations.

Then Lauras = than Laura's (eyes)
 Loure = scowl

• "When Phoebus first did Daphne loue" is a part song for four voices and lute by John Dowland (1563-1626) from **The Third and Last Booke of Songs or Aires, 1603**. It alludes to the story that Phoebus (Apollo), struck by Cupid's arrow, falls in love with Daphne, who refuses him. Phoebus then turns her into a laurel tree. In her honor, he afterwards wears a laurel crown.



Both of Dowland's verses are included here. I also have underlaid a third verse printed in John Cragge's **Wits interpreter, the English Parnassus, or, The sure guide to those**

admirable accomplishments that compleat our English gentry, in the most acceptable qualifications of discourse, 1655.

The Renaissance guitar and keyboard parts are my creations.

Sped = pregnant

- “When that I was and a little tine boy” is a song with lyrics from **Twelfth Night**, 5.2, 1601 or 1602, by William Shakespeare (1564-1616). It is sung by Feste the fool. A related single verse is sung by the Fool in **King Lear**, II.2, 1605, beginning “He that has and a little tine wit”. The melody is “Tom Tinker” from **The English Dancing Master**, 1651, by John Playford (1623-1686).

All five verses from **Twelfth Night** are included.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.



When that I was and... = When I was only
Little tine = immature, or just beginning to
mature (as in a deer with small horns or
tynes)

Toss-pot = drunkard

- “When to her lute Corrina sings” is a lute song for one voice, lute and bass by Thomas Campion (1567-1620) from from **A Booke of Ayres**, 1601.

Both verses are included here.

The alto and tenor lines, bass line lyric underlay, Renaissance guitar and keyboard parts are my creations.

- “Where shee her sacred bowre adorne” is a lute song for 3 voices by Thomas Campion (1567-1620) from **TWO BOOKES OF AYRES. The Second, Light Conceits of Louers**, c.1613. I have added an inner line for alto voice.

All 5 verses are included here.

The alto line, Renaissance guitar and keyboard parts are my creations.

Bowre = shaded place, arbor
 Misdeemes = thinks ill of, misjudges
 Woeworth = woe be to



• “Where the bee sucks” is a song with music by Robert Johnson (c.1560-1633), composed probably around 1620. The lyrics are sung by Ariell in *The Tempest*, 5.1, c.1603, by William Shakespeare (1564-1616). The melody and bass line are from a manuscript of music for *The Tempest* copied by John Playford (1623-1686) from circa 1650-1667, which he later used when assembling an incomplete set of part books. The leaves were then removed from four Playford part books now in the Euing Music Collection at the University of Glasgow Library, R.d.58-61.

I have used the spellings of the first verse lyrics from this manuscript rather than those from the First Folio. The other 3 verses presented here are from a later manuscript, Edinburgh University Library MS Dc.I.69, where the “3 stanza’s more” are attributed to “McSmith secretary to the Archbishop of Canterbury”, copied in September, 1676. The C# in the melody in measure 16 is from the later version.

The alto and tenor lines, bass line lyric underlay, lute, Renaissance guitar and keyboard parts are my creations.

Numps = a silly or stupid person
 Malmsye nose = nose inflamed by Malmsey wine

• “Who can blame my woe” is a broadside ballad from 1612, which is titled “The good Shepheards sorrow for the death of his beloved/Sonne. To an excellent new tune.”. It is perhaps by Richard Johnson (1573-c.1659), who included it in his 1631 and 1659 editions of *A Crown Garland of*



Golden Roses. The tune is “In sad & ashie weeds”, which survives in Paris Conservatoire MS Rés. 1186.

The first seven verses are the shepherd singing of his lost son. The second part consists of 7 verses in reply.

Verses 1-3, 8, and 12-13 are included here.

The keyboard part is from Paris MS Conservatoire Rés. 1186, circa 1636. All other parts are mine, based on the MS Rés. 1186 setting.

Foulded lead = a lead lined coffin

Oaten Reede = a reedpipe made from dried oat stalks

Imbrested = held in the breast



- “Wyll you buy a fine dogg” is a lute song from **the First Booke of Ayres**, 1600, by Thomas Morley (1558-1603). The only surviving copy of the book is missing several pages, including this song. The song survives in Christ Church Oxford manuscript MS 439 as a melody with lyrics and a bass line.

There is only a single verse.

The alto and tenor lines, bass line lyric underlay, lute, Renaissance guitar and keyboard parts are my creations.

Dogg = penis

- “Willo, willo” is a broadside ballad from the early 17th century.

Fragments of a version of the ballad

are sung by Desdemona in **Othello**, 4.3, 1604, by William Shakespeare (1564-1616). A lute song version with 8 stanzas is in British Library MS Add. 15117, after 1614, and two broadside versions of the text have survived. I made corrections to the lute song with 3 changes to the lute part; in measure 9, I changed a Bb to an F# on beat 5 on the assumption that the letter is written on the incorrect line; in measure 11, I changed an A to a Bb in the Eb major chord; and in measure 14, I changed the last bass note from a C to a G, assuming the note was written on the incorrect string.

All 8 verses from the manuscript are included here.

The alto, tenor and bass vocal lines, Renaissance guitar and keyboard parts are my creations.

Blasteth = dies suddenly, as a flower does

- “With my loue my life was nestled” is a song for one voice, lute and bass viol from **the First Booke of Ayres**, 1600, by Thomas Morley (1558-1603). I have created a part song, adding alto and tenor lines derived from the lute part.

All 3 verses are included here.

The alto and tenor lines, bass line lyric underlay, Renaissance guitar and keyboard parts are my creations.

Sith = since

Staves = preventions

- “The witty Westerne Lasse Or, You Maids, that with your friends whole nights have spent, Beware back-fallings, for fear of the event.” The lyrics are by Robert Guy (d.1657?) from the first half of the 17th century. Another edition of the ballad was printed in 1631. The tune is “The beggar boy” from **The English Dancing Master**, 1651, by John Playford (1623-1686).

All of the original 12 verses are included.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Lucina = goddess of Childbirth

Teeming = pregnant

Mone = companionship, sexual relations

Sweathland = Sweden, where men go to avoid pregnant partners

Coozened = cheated, deceived

Gull = trick, deceive

Incontinent = immediately

Troynovant = New Troy, London

As Vulcans Knight, Ile fit him right = cuckold him, as Vulcan was cuckolded by Venus with Mars

Sinon = Greek warrior who duped the Trojans about the Horse





• “A wooing Song of a Yeoman of KENTS Sonne.” is a song for four voices by Thomas Ravenscroft (c.1582-c.1635) from the “Country Pastimes” section of **Melismata**, 1611. Certain words are in the Kentish dialect.

All 7 verses are included here.

The lute, Renaissance guitar and keyboard parts are my creations.

Ich = I
 Eke = also
 Clout my shoon = mend my shoes
 Many vare = many places
 White sloppe = white pants

• “Yonder comes a courteous knight” is a song for 4 voices by Thomas Ravenscroft (c.1582-c.1635) from **Deuteromelia** (1609). It is in the section of “Freemens songs to 4. Voices.” *Freemen* were commoners. I have changed the tenor line in measures 2, 18, and 20, as well as the alto line in measures 18 and 19.

I have included verses 1-3, 5-7, and 9-10 of the original 10.

The lute, Renaissance guitar and keyboard parts are my creations.

Raking = moving quickly, may also imply that he is a rake, a cad
 Ioue = Jove
 Purple = the color of royalty
 Paule = pall, a cloak or mantle of rich cloth
 Four ear'd foole = jester wearing a hood with ears
 That any woman would beleue = who would believe any woman



- “Yorke, Yorke, for my monie” is a broadside ballad written by William Elderton, (d.1592 or before) and printed for Richard Jones in 1584. The full title is “A new Yorkshyre Song, Intituled :/Yorke, Yorke, for my monie ; Of all the Citties that ever I see,/For mery pastime and companie, Except the Cittie of London.”

There is no tune stated in the broadside, so I have set the text to Greensleeves simply because it fits the 12 line verse and is from the period when Greensleeves was very popular. Greensleeves is found in several late-16th-century and early-17th-century manuscript sources, such as Ballet's MS Lute Book and Het Luitboek van Thysius, as well as various manuscripts preserved in the Seeley Historical Library at the University of Cambridge. I have based my setting on the lute version by Francis Cutting (c.1550-1595/6) from British Library, Add.31392.

I have included verses 1-3, 11 and 16 of the original 22.

The four part setting, Renaissance guitar and keyboard parts are my creations.

Sod = boiled meat
Redd = a type of ale



- “You parents whose affection fond” is a song by Thomas Deloney (fl.1583; d.1600) from his **Strange Histories**, 1602. It is about “How King Henry the second crowning his Sonne king of England, in his owne lifetime, was by himm most grieuosly vexed with warres: whereby he went about to take his Fathers Crowne quite from him. And how at his death he repented him thereof, and asked his Father hartily forgiuenesse.” Deloney printed a melody with the text which I have set here. Alternately, it offers “Or to the

tune of Wygmors Galliard.”

I have included all verses of the original 14.

The four part setting, lute, Renaissance guitar and keyboard parts are my creations.

Sith = since
Being at poynt = near
Nye = near
Hempton bed = bad with rough and course sheets, as made of hemp
Obsequie = rites performed at a grave

• “Young and simple though I am” is a song for one voice, lute and bass viol with music by Alfonso Ferrabosco II (1575-1628) from *Ayres*, 1619. Thomas Campion (1567-1620) wrote the lyrics and also set the piece in **The Third and Fovrth Booke of Ayers**, 1617. I changed the third verse from “euer *one* my weaker side” to “euer *on* my weaker side”.

All 5 verses are included here.

The alto and tenor lines, bass line lyric underlay, Renaissance guitar and keyboard parts are my creations.

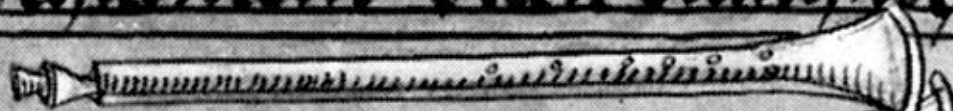
Overblowne = wilted

Churle = man of low breeding, a peasant

Gull = trickster



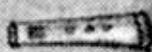
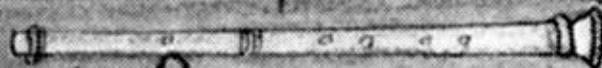
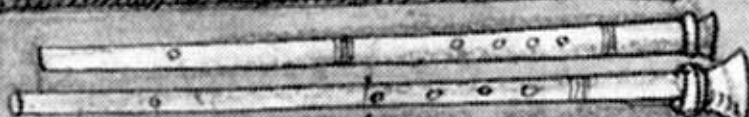
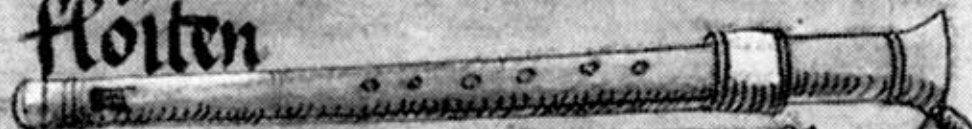
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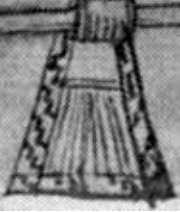
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The Third Booke of English Songs
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