



*The Third Booke of*  
**English Songs**

*for Voice & Keyboard,*

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.

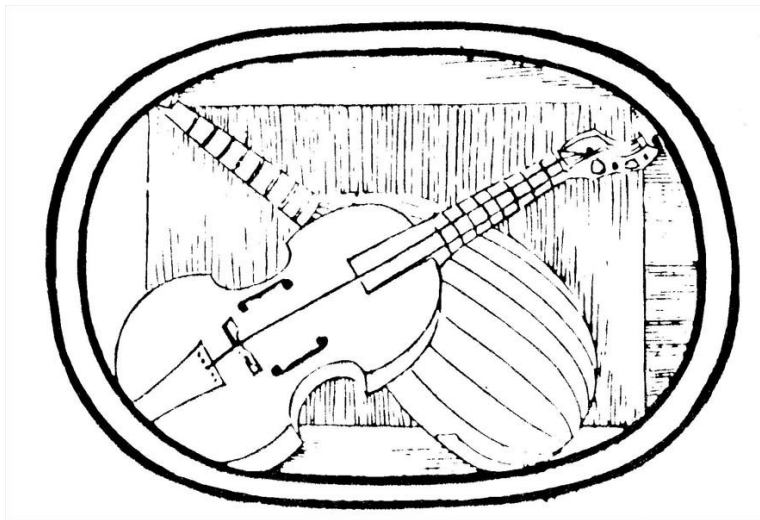
The original spellings and punctuation have been preserved where possible. If a word is not immediately identifiable, try sounding it out. Most of these songs predate dictionaries and standardized spelling.



*The Third Booke of*  
**English Songs**

Keyboard Edition

**Steve Hendricks**



Steve Hendricks Music  
San Diego

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### Print History

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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 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.

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

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, 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 Dsus4 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.

# The peacefull westerne winde

verses 3-4

Thomas Campion

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

What 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?



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 -

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.

# 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

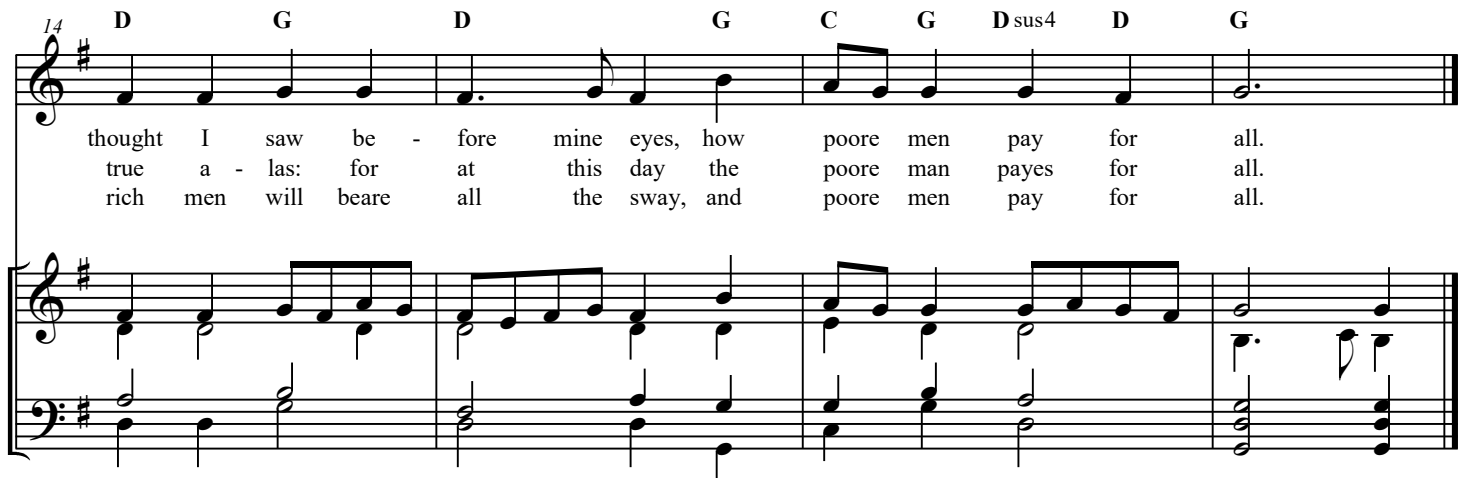
6 D G D G C G D sus4 D G G

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

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical setting. It starts with a measure rest of 4 measures. The vocal line continues with quarter notes and a dotted quarter note. The piano accompaniment provides harmonic support with chords and moving lines.

F Bb F Bb Gm D Gm

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

The third system begins with a measure rest of 7 measures. The vocal line continues with quarter notes and a dotted quarter note. The piano accompaniment maintains the harmonic structure with chords and moving lines.

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 yong 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 dect your 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

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.

# 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

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



6

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

8

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 will 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 D<sup>sus4</sup> D G G

A pre - ty pre - ty pre - ty  
A - lone a - lone a - lone I

5 G G D Am C D Em C

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

9 C G Dm A<sup>sus4</sup> A D G Am Em

ve - ry pre - ty ducce there was that said, to whome shall  
lone a - lone I lie in deepe 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  
which kils my  
I make mone  
loue - - - ly heart

17 **Em C F Dm G Em**

I haue been long a pre - tie maid a pre - ty pre - ty  
For 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. lone.  
paire, sweete ioyes sweete ioyes re - paire, Or play a lo - uers part. part.

# A pretty ducke there was

verse 3

John Bartlet

G C D G D<sup>sus4</sup> D G G

A tick - ling tick - ling tick - ling

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest for two measures, then sings 'A tick - ling tick - ling tick - ling' over the next three measures. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

5 G G D Am C Em C

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

The second system continues the piece. The vocal line begins with a measure rest, then sings 'part a tick - ling part a tick - ling tick - ling part a' across the remaining measures. The piano accompaniment continues with similar rhythmic patterns and chordal support.

9 C G Dm A<sup>sus4</sup> A D G Am Em

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

The third system concludes the piece. The vocal line starts with a measure rest, then sings 'tick - ling tick - ling part that mai - dens loue, But I can' over the next measures. The piano accompaniment provides harmonic support with various chords and textures.

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

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

17 **Em C F Dm G Em**

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

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.

# 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. Iamess 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 Iye.  
 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<sup>b</sup> C F Dm C G C

A might- ie pow- er there was pre- par- ed By Phi- lip then the king of Spaine:  
Of horse-men and of foote- men plen- tie, whose good harts full well is seene  
For the pu- nish- ment of per- sons, that are lewde or bad- ly bent.  
She did goe with trum- pets sound- ing, and with dub- bing drums a- pace:

18 C F C B<sup>b</sup> C F Dm C G C

A- gainst the maid- en Queene of Eng- land, which in peace be- fore did raigne.  
In the safe- garde of their coun- trie, and the ser- uice of our Queene.  
To see a sight so straunge in Eng- land, t'was our gra- cious Queenes in- tent.  
A- long the Thames that fa- mous ri- uer, for to view the 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 coulors 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 vpriight 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 councitmen:  
I hope this day the worst is seen,  
that in our wars ye shall sustain.  
But if our eimies 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

Re - mem - ber me, my deir, I hum - bly you re - queir  
 2.Re - mem - ber me, a - lace, And lat all ri - gour pass  
 3.Re - mem - ber me in pain With un - kind - ness neir slain.

5 Gm F Eb Cm D

For my re - quest that loves you best With faith - full hart in - teir.  
 That I may prove in you some love To my joy and so - lace.  
 That through de - lay of cru - el wae That in you dois re - main.

9 Bb F Gm Cm Dsus4 D G

My hart sall rest With - in your breist. Re - mem - ber me, my deir.  
 True love to move I most be - hove; Re - mem - ber me, a - lace.  
 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

4. Re - mem - ber me, deir hart That of pains hes my part.  
 5. Re - mem - ber me in thrall Rea - dy when I do call.

17

Gm F Eb Cm D

Your words un - kind sinks in my mind, And dois in - crease my smart;  
 With true in - tent I do con - sent Hart, mind, bo - dy and all.

21

Bb F Gm Cm Dsus4 D G

Yet shall ye find me true and kind! Re - mem - ber me, deir hart.  
 Ne'er to re - pent, bot stand con - tent. Re - mem - ber me in thrall.

# Rest a while, you cruell cares

verses 1-2

John Dowland

G G G D G G F F D G C

Rest a while, you cruell cares, be not more severe then  
If I speake, my words want wait, Am I mute, my heart doth

8 D D D D G C#dim D G C

love. break, Beau-tie kills and beau-tie spares, and sweet smiles  
If I sigh, she feares de- ceit, Sor-row then

14 C 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 $\flat$  B $\flat$  F Gm Dm B $\flat$  E $\flat$  Cm D F Gm

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

26

D B $\flat$  E $\flat$  Cm D B $\flat$  Dm E $\flat$

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

31

B $\flat$  F sus4 F B $\flat$  B $\flat$  F Gm E $\flat$  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.

# Rest a while, you cruell cares

verse 3

John Dowland

G G G D G G F F D G C

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in 3/4 time with a treble and bass clef. The lyrics are: "Ne - ver hour of pleas - ing rest Shall re - vive my dy - ing".

8 D D D D G C#dim D G C

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a fermata over the first measure. The lyrics are: "ghost, Till my soul hath re - pos - sest, The sweet hope".

14 C D G G Gm D Gm F

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

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a fermata over the first measure. The lyrics are: "which love hath lost: Lau - ra re - deeme the soule that".

20 **B<sup>b</sup> B<sup>b</sup> F Gm Dm B<sup>b</sup> E<sup>b</sup> Cm D F Gm**

dies, By fu - rie of thy mur - dering eyes: And if it

26 **D B<sup>b</sup> E<sup>b</sup> Cm D B<sup>b</sup> Dm E<sup>b</sup>**

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

31 **B<sup>b</sup> F sus4 F B<sup>b</sup> B<sup>b</sup> F Gm E<sup>b</sup> Cm D sus4 D G**

ly 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

Rest sweet Nimphs let gould - en sleepe, Charme  
Dreame faire vir - - - gins of de - light, And

4 Eb A dim Bb Bb F Gm D Gm

your star bright - er eies, While my Lute the watch doth keep With  
blest E - li - zian groues: Whiles the wan - dring shades of night, Re -

8 A dim Eb D sus4 D G Gm D

pleas - ing sim - pa - thies, Lul - la lul - la - by,  
sem - ble your true loues: Lul - la lul - la - by,

12      D                      Cm                      B $\flat$                       D                      Gm

Lul - la    Lul - la - by,  
Lul - la    lul - la - by

Sleepe    sweet - ly, sleep  
Your    kiss - - - es your

15      D                      Cm                      B $\flat$                       Gm                      D                      Gm

sweet - - - ly, let    no - thing af - - fright ye,    In  
bliss - - - es send    them by your    wish - es,    Al -

19      Cm                      Gm                      D sus4                      D                      1. G                      2. G

calme                      con - tent    -    ments    lie.                      lie.  
though                      they    be    not    nigh.                      nigh.

# Rest sweet Nimphs let goulden sleepe

verse 3

Francis Pilkington

Gm D Gm Gm F Gm D Dm

Thus deare dam - - - zells I do giue Good

The first system of music features a vocal line and a piano accompaniment. The vocal line is in G minor, with a key signature of one flat. The lyrics are: 'Thus deare dam - - - zells I do giue Good'. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

4 Eb A dim Bb Bb F Gm D Gm

night and so am gone: With your hartes de - sires long liue Still

The second system of music continues the vocal line and piano accompaniment. The lyrics are: 'night and so am gone: With your hartes de - sires long liue Still'. The piano accompaniment includes a treble and bass clef staff.

8 Adim Eb D sus4 D G Gm D

ioy, and neu - er mone. Lul - la lul - la - by,

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: 'ioy, and neu - er mone. Lul - la lul - la - by,'. The piano accompaniment includes a treble and bass clef staff.



12 **D** **Cm** **B $\flat$**  **D** **Gm**

Lul - la lul - la - by Hath pleasd you and

15 **D** **Cm** **B $\flat$**  **Gm** **D** **Gm**

easd you, & sweet slum - ber sezd you, And

19 **Cm** **Gm** **D sus4** **D** 1. **G** 2. **G**

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  
 vem - ber; For joy of her grace, in eve - ry place, Let  
 nowne; E - liz - a - beth, whose lyke on earth Wore

8 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

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 prooffe,  
 with picks all a-looffe  
 (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 gratiouse 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

8 Now foote it as I do, Tom boy Tom, now foot it as

F Cm Gm Dm Gm Gm F Gm

7  
8 I doe Swith-en a, Now foote it as I do, Tom boy

Dm Gm Gm F Cm Gm Dm Gm Gm

13  
8 Tom, now foot it as I doe Swith-en a, And Hicke thou must

19 F Gm C F Cm Gm Cm D

8 tricke it all a - - - lone, till Ro - bin come leap - ing in

24 Em C G Gm F Gm C

8 bet - weene a. And Hicke thou must tricke it all a - - -

29 F Cm Gm Cm D Em Cm G

8 lone, till Ro - bin come leap - ing in bet - weene a.

# Say loue if euer thou didst find

verses 1-2

John Dowland

G C G D Em Dsus4 D G

Say loue if e - uer thou didst find, a  
But could thy fi - ry poy - sned dart At

4 D C D A sus4 A D F G C

wo - man with a con - stant mind, none but one,  
no time touch her spot - lesse hart, Nor come neare,

7 C D G D G D G D G D Am

and what should that rare ject mir - ror be, some  
She is not sub - ject to Loues bow, Her

10 E Am E Am E Am E Am D

God - desse or some Queen is shee shee shee  
 eye com - maunds, her heart saith no, No no

13 G C C G C G D sus4 D G

shee shee shee shee and one - - - ly she she  
 no no no no and on - - - ly no, One

16 C G C G C G C G

one - ly Queene of loue and beau - - - tie.  
 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

How might I that faire won - der know, That  
To her then yeeld thy shafts and bowe, That

4 D C D A sus4 A D F G C

mockes de - sire with end - lesse no, with See the Moone  
can com - mand af - fec - tions so: Loue is free,

7 C D G D G D G D G D Am

That eu - er in one that change doth grow, Yet  
So are her thoughts that van - quish thee, There



10 E Am E Am E Am E Am D

still the same, and she is so; So so  
is no queene of loue but she, She she

13 G C C G C G D sus4 D G

so so so so and one - - - ly so, From  
she she she she and on - - - ly she, She

16 C G C G C G C G

heauen her ver - tues she doth bor - - - row.  
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 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 has cut that I will lost his the I will 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 scord his beliefe, 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

verses 1-2

Thomas Campion

Gm Cm D Gm C F B $\flat$

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

5 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

10 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

15 Gm Eb F Bb F Bb Gm Cm D Eb

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 Bb Eb Cm F Bb F Bb 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,

25 Bb F Bb F Gm D G

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

# A Secret loue or two

verse 3

Thomas Campion

Gm Cm D Gm C F B $\flat$

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

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat and a 3/4 time signature. The lyrics are: "Wise arch - ers beare more than one shaft to field, The".

5 F Gm F C F Dm A D Gm C

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a measure rest marked with a '5'. The lyrics are: "Ven - turer loads not with one ware his ship - ping: Should War - riors".

10 D C F Dm G C C Am D Gm D

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

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a measure rest marked with a '10'. The lyrics are: "learne but one wea - pon to wielde? Or thriue faire plants ere the".

15 Gm E $\flat$  F B $\flat$  F B $\flat$  Gm Cm D E $\flat$

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

20 D B $\flat$  E $\flat$  Cm F B $\flat$  F B $\flat$  F

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

25 B $\flat$  F B $\flat$  F Gm D G

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 -

7 A Am C G Dm Am G C G D

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

12 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



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

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

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

doe not, I doe not loue 1.thee. These I giue both in 2.thee.

# Shall distance part our loue

A faithfull vow of two constant Louers

Clement Robinson

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

6 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 witnesse 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

Shall I come sweet Loue to thee,  
Who can tell what theefe or foe,

The first system of music for the first verse. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: "Shall I come sweet Loue to thee, / Who can tell what theefe or foe,". The chords are: Dm, Dm, F, Am, B $\flat$ , Gm, A.

5 F C F C F

When the eu' - ning beams are set?  
In the co - uert of the night,

The second system of music for the first verse. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "When the eu' - ning beams are set? / In the co - uert of the night,". The chords are: F, C, F, C, F.

9 C F Dm A D

Shall I not ex - - clud - ed be?  
For his prey will worke my woe;

The third system of music for the first verse. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "Shall I not ex - - clud - ed be? / For his prey will worke my woe;". The chords are: C, F, Dm, A, D.

13

Dm F Am B<sup>b</sup> Gm A

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

17

Dm F C F

Let me not for pit - - - ty more Tell the  
So may I dye un - - - re - drest, Ere my

21

F Gm A F aug C Dm A D

long, long heures, tel the long heures at your dore.  
long, long loue, ere my long loue be poss - est.

# Shall I come sweet loue?

verse 3

Thomas Campion

Dm Dm F Am B<sup>b</sup> Gm A

But to let such dan - gers passe,

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note G4, and a whole note A4. The piano accompaniment consists of a right hand with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note G4, and a whole note A4. The left hand has a whole rest, followed by a half note G3, a half note A3, a quarter note B3, a quarter note G3, and a whole note A3. The key signature has one flat (Bb) and the time signature is common time (C).

5 F C F C F

Which a lou - er's thoughts dis - - - daine:

The second system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note G4, and a whole note A4. The piano accompaniment consists of a right hand with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note G4, and a whole note A4. The left hand has a whole rest, followed by a half note G3, a half note A3, a quarter note B3, a quarter note G3, and a whole note A3. The key signature has one flat (Bb) and the time signature is common time (C).

9 C F Dm A D

'Tis e - nough in such a place

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note G4, and a whole note A4. The piano accompaniment consists of a right hand with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note G4, and a whole note A4. The left hand has a whole rest, followed by a half note G3, a half note A3, a quarter note B3, a quarter note G3, and a whole note A3. The key signature has one flat (Bb) and the time signature is common time (C).

13

Dm F Am B $\flat$  Gm A

To at - tend loues ioyes in vaine.

17

Dm F C F

Do not mocke me in thy bed, While these

21

F Gm A F aug C Dm A D

cold, cold nights, while these cold nights freeze me dead.

# Shall I sue, shall I seeke for grace

verses 1-2

John Dowland

Gm D Gm D Gm

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

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The music is in a 3/4 time signature. The first line of music has a Gm chord above the first measure, a D chord above the second and third measures, a Gm chord above the fourth measure, a D chord above the fifth measure, and a Gm chord above the sixth measure. The lyrics are written below the vocal line.

3 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

Detailed description: This system contains the third and fourth lines of music. The vocal line is in treble clef. The piano accompaniment consists of two staves. The music is in a 3/4 time signature. The third line of music has an F chord above the first measure, a Gm chord above the second and third measures, a D chord above the fourth measure, a Gm chord above the fifth measure, and a Cm chord above the sixth measure. The lyrics are written below the vocal line.

6 Bb Am F Gm Cm D G

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line is in treble clef. The piano accompaniment consists of two staves. The music is in a 3/4 time signature. The fifth line of music has a Bb chord above the first measure, an Am chord above the second measure, an F chord above the third measure, a Gm chord above the fourth measure, a Cm chord above the fifth measure, a D chord above the sixth measure, and a G chord above the seventh measure. The lyrics are written below the vocal line.



9 **B $\flat$**  **Gm** **F** **D** **Gm** **D**

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

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

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

14 **B $\flat$**  **E $\flat$**  **F** **Gm** **Cm** **D** **G**

cead the cloudes To at - taine so hie?  
 wonne with words, Nor the wish of a thought.

# Shall I sue, shall I seeke for grace

verses 3-4

John Dowland

Gm D Gm D Gm

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

3 F Gm D Gm Cm

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

6 Bb Am F Gm Cm D G

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

9 **B $\flat$**  **Gm** **F** **D** **Gm** **D**

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

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

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

14 **B $\flat$**  **E $\flat$**  **F** **Gm** **Cm** **D** **G**

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

# Shall I weepe, or shall I sing?

verses 1-2

Anon.

Gm F Dm Eb

O shall I weepe, or shall I sing? I know not  
My Love to me doth prove un - true, And seemes to

Bb Gm D

3 which will fit which mourn - - - ing:  
bid me now a - - - dieu:

F Cm Gm

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

7 **B<sup>b</sup>** **F** **B<sup>b</sup>** **F** **B<sup>b</sup>**

that I sing twill ease my braine:  
 beare so false and wick - ed mind:

9 **B<sup>b</sup>** **F** **Cm** **Gm**

There - fore Ile sigh, and sob, and weepe, To  
 It makes me sigh, and sob, and weepe, To

11 **Dm** **C** **F** **Gm** **D** **G**

see false men no faith men can keepe.  
 see false men no faith men can keepe.

# Shall I weepe, or shall I sing?

verses 3-4

Anon.

Gm F Dm Eb

The Jew - els lost, the thiefe is fled, And I lie  
My mind to him was al - waies true, For which I

Bb Gm D

wound - - - - ed in my bed:  
now have cause to rue:

F Cm Gm

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

7 **B<sup>b</sup>** **F** **B<sup>b</sup>** **F** **B<sup>b</sup>**

say trode twas the I pathes that let him in: race:  
 Cu - pids race:

9 **B<sup>b</sup>** **F** **Cm** **Gm**

There - fore Ile sigh, and sob, and weepe, To  
 For now I sigh, and sob, and weepe, To

11 **Dm** **C** **F** **Gm** **D** **G**

see false men no faith men can keepe.  
 see false men no faith men can keepe.

# A Sheperd in a shade his plaining made

verse 1

John Dowland

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 fair and

7 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, Sweet Nymph 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.



19 F Gm D Dm Dm A Dm Gm A D

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

25 B<sup>b</sup> C Dm C Gm Dm E<sup>b</sup> D Gm D Gm

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

37 D Gm D Gm D Gm F Gm D Cm D G

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

# A Sheperd in a shade his plaining made

verse 2

John Dowland

G Am G C G D G Em D G D

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "My hart where haue you laid O cru - ell maide, To kill when". The accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal line.

7 G D D G D G D G Am G

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

The second system of music continues the vocal line and accompaniment. The lyrics are: "you might saue, Why haue yee cast it forth as no - thing". The system begins with a measure rest of 7 measures.

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 -

The third system of music concludes the piece. The lyrics are: "worth, With - out a tombe or graue. O let it bee in -". The system begins with a measure rest of 13 measures. The key signature changes to one flat (B $\flat$ ) at the start of the final phrase.

19 F Gm D Dm Dm A Dm Gm A D

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

25 Bb C Dm C Gm Dm Eb D Gm D Gm

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

37 D Gm D Gm D Gm F Gm D Cm D G

loue, fye, fye on loue, 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

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

4 G D G C F C C F G

sha - die bower, Came a shep - pard & re - quest - ed,  
 pre - sence soe, Hauinge a Thou - sand means t'a - lure him,  
 ci - na sleepe, Could a mans loue have con - fyn - ed

7 C G C G C G G Am C

in her lap to sleepe an houre. But from her looke, a wound hee  
& but one to lett him goe. Where lipps de - lighte, & eyes in -  
or a maid her pro - mise keepe. Noe, for her waste hee held soe

11 C F C C D sus4 D G C G

tooke, soe deepe that for a. far - ther boone, The Nimphe hee  
uite, & cheeks as fresh as. rose in June, Per - swade to  
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,  
spake, For Cu - pids sake,

# An excellent ditty called the Shepherds wooing Dulcina

verses 4-6

Anon.

C F C Dm C G C F G C

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

4 G D G C F C C F G

fitt then nowe She saies night giues loue that plea - sure,  
hee was young. Tongue can tell what eye dis - cou - ers,  
lou - ers friend She en - treat - ed bright A - pol - lo

7 C G C G C G G Am C

which the day can - not a - lowe. The sunns cleere light shyn - eth more  
 joys un - seen are ne - ver sunge. Did he re - lent, or she con -  
 that his steeds their race mighte end Hee could not saie this God - desse

11 C F C C D sus4 D G C G

bright, quoth hee more fair - er. then the moone, For her to  
 sent, on the night or graunt the noone Dul - ci - na  
 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,

# The filver Swanne

Orlando Gibbons

F G C F B $\flat$  F C

The sil - ver Swanne, who li - uing had no Note, When

5 Gm Dm C F Gm F C

5 death ap - proacht vn - lockt her si - lent throat,

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

8 Lean - ing her breast a - gainst the ree - die shore, Thus



12 F Dm E $\flat$  B $\flat$  C F C F C

sung her first and last, and sung no more,

15 Dm Am B $\flat$  F G Cm G

Fare - well all ioyes, O death come close mine

18 C F Gm C F Dm E $\flat$  B $\flat$  C F C F

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

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

7 G Dm C Dm C G sus4 G C

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

10 A D G C Am F G

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

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

wran - - - gle No, No, no, my hart is  
 chide me? No, no, no, ile loue you

16 C F G Dm Am G sus4 G C

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

# Since first I saw your face

verse 3

Thomas Ford

C F G Dm

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

This system contains the first four measures of the music. The vocal line is in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is in bass clef. Chords are indicated above the staff: C, F, G, and Dm.

4 C Dm C G sus4 G C C F

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

This system contains measures 5 through 8. The vocal line continues in treble clef. The guitar accompaniment continues in bass clef. Chords are indicated above the staff: C, Dm, C, G sus4, G, C, C, and F.

7 G Dm C Dm C G sus4 G C

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

This system contains measures 9 through 12. The vocal line continues in treble clef. The guitar accompaniment continues in bass clef. Chords are indicated above the staff: G, Dm, C, Dm, C, G sus4, G, and C.

10 A D G C Am F G

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

16 C F G Dm Am G sus4 G C

go, ile leave my hart be - hinde me.

# Sing wee and chaunt it

Thomas Morley

G Am G G D G D

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

5 G F#dim G D G C D G

Fa la la la la la la la, Fa la la la,

9 G F Bdim C C F G C

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

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

17 G D G F#dim G Am

Fa la la la la

20 G D G Am D G D sus4 D G

la, Fa la la la la.

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

verses 1-3

Anon.

Am Am E Am C Dm E

As I went through the North Coun - trey, I  
 Whose name was of Sir Iohn Bar - ley - corne; he  
 Some of them fought in a Jacke, some

4 Am E Am Dm E A Am Am E Am C

heard a mer - ry greet - ing; A plea - sant toy and  
 dwelt down in a dale; Who had a kins - man  
 of them in a Can: But the chief - est in a

7 Dm E Am E Am Dm

full of joy - - two no - - - ble men were  
 dwelt him nigh, they cal'd him Tho - mas Good -  
 blacke pot, like a wor - - - thy no - - - ble



9 E A Am Am Dm C G

meet - ing: And as they walk - èd for to sport up -  
 ale. A - no - ther nam - èd Rich - ard Beere was  
 man. Sir John Bar - ly - corne fought in a Boule, who

12 C G C G C G

on a sum - mer's day, Then with a - noth - er  
 read - y at that time; A - no - ther worth - y  
 wonne the vic - to - rie: And made them all to

15 Am E Am E Am Dm E A

no - ble - man they went to make a fray:  
 knight was ther, call'd Sir Will - iam White Wine.  
 fume and swear, that Bar - ly - corne should die.

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

verses 4-6

Anon.

Am Am E Am C Dm E

And then they set a tap to him, Even  
 When Sir Iohn Good - ale heard of this, he  
 Some lay gron - ing by the wals, some

4 Am E Am Dm E A Am Am E Am C

thus his death be - gun: They drew out eve - ry  
 came with mick - le might, And there he tooke their  
 in the streets downe right, The best of them did

7 Dm E Am E Am Dm

dram of blood, Whilst an - - - y drop would  
 tongues a - way, their legs or else their  
 scarce - - - ly know what they had done ore -

9 E A Am Am Dm C G

run. sight. night. And All Some you brought thus you Sir good jacks wives up - on that in each brew their good backs, res - spect ale, so God

12 C G C G C G

Some paid turn brought them from bill all you and their all bow, hire, teene: And eve - ry man his That some lay sleep - ing But if you put too much

15 Am E Am E Am Dm E A

wea - pon had, Bar - ley - Come to o - ver - throw. by the way. some tum - bling in the mire. wa - ter in, the devill put out your eyne.

# Sleepe wayward thoughts

verses 1-2

John Dowland

G G C G G Am G D

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

6 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 flesh de - sires!

11 G G C G Am G D

Touch not proud hands, lest 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, mous 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.

# Sleepe wayward thoughts

verse 3

John Dowland

G G C G G Am G D

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

6 D D G C G G D sus4 D G

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

11 G G C G Am G D

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

16 **D** **D** **G** **C** **G** **D sus4** **D** **G**

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: So sleeps my

26 **D** **G** **D** **G** **C** **G sus4** **G** **D sus4** **D** **G**

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

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

5 C C Dm C F C Gsus4 G C

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

9 C Am G D Dsus4 D C

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



13 F G C G sus4 G C G G C

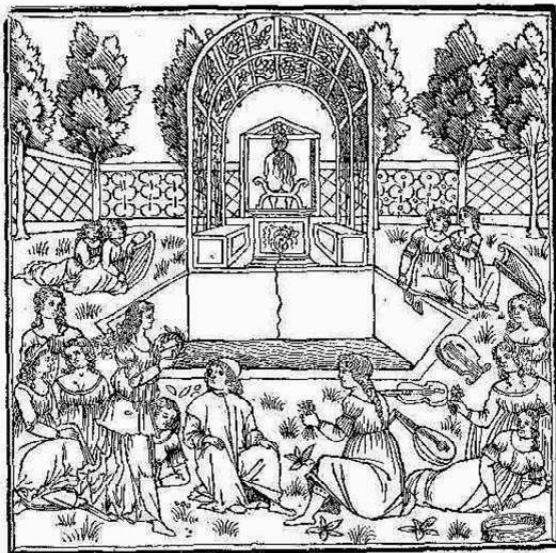
8 el - der then him - selfe was thought, which thought was

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and begins with a measure rest of 8 measures. The lyrics are "el - der then him - selfe was thought, which thought was". The piano accompaniment is in treble and bass clefs, starting at measure 13. The key signature has one flat (F major/D minor).

18 Dm C B dim C G C F G C

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

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a measure rest of 8 measures. The lyrics are "yet the childe of earth, for loue is eld - er then his birth.". The piano accompaniment continues from the previous system. The key signature remains one flat.



# 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.

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 meeete 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:

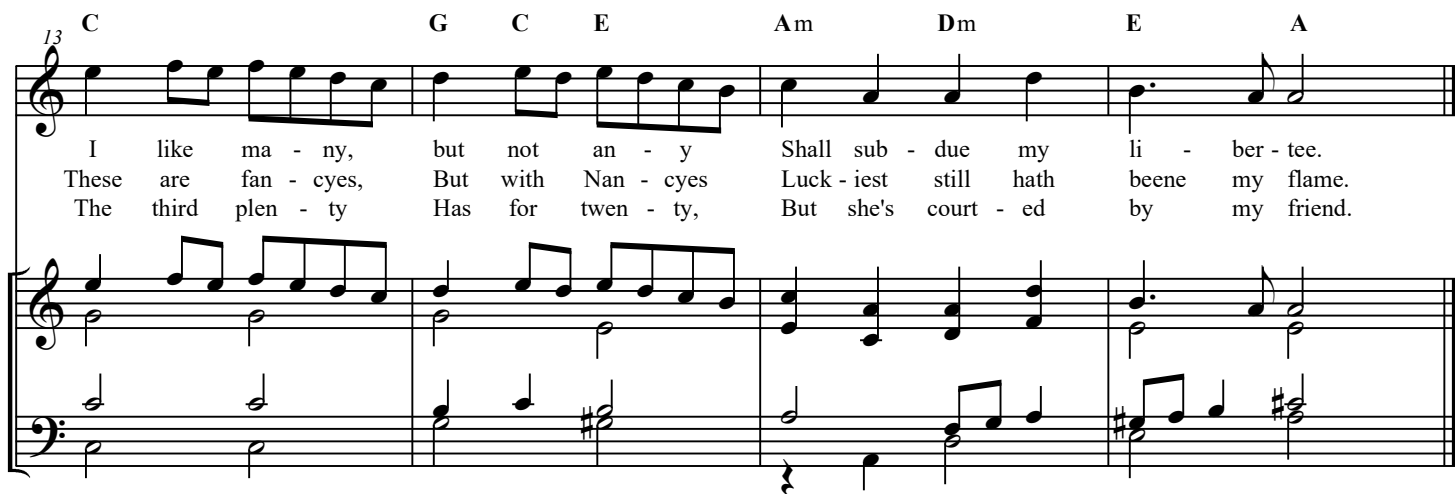
5 Am Dm Am E Am E Am G C

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

9 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.

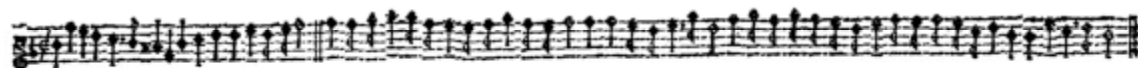
Thus I still find somewhat wanting,  
 Allways full of iffs, or ands;  
 Where there's beauty, money's scanting;  
 Something still my choice withstands.  
 'Tis my fortune, I'le importune  
 With noe my prayers my destiny:  
 If I'me scorned, I'me not horned;  
 That's some joy in misery.

(85)

Chestnut (or Doves Figary)

Longways for six

3 3 3



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 last 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 last place .: This back againe, but cast off instead of leading betweene the rest .:.

# Sweete come againe

verses 1-2

Philip Rossfeter

G C D G C G

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

5 D sus4 D G D Am

much de - sir'd since you from hence  
end - - - les loue, Thy heart en - flam'd

9 C G G G D Am

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

14 E C aug F Dm E Am E sus4 E A

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

19 Am D G C Em B dim

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

24 C C D G G C D sus4 D G

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

# Sweete come again

verses 3-4

Philip Rossfeter

G C D G C G

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a bass line with quarter notes G2, A2, B2, and C3, and a treble line with quarter notes G4, A4, B4, and C5. The system concludes with a half note G4.

5 D sus4 D G D Am

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with quarter notes G4, A4, B4, and C5. The system concludes with a half note G4.

9 C G G G D Am

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

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with quarter notes G2, A2, B2, and C3, and a treble line with quarter notes G4, A4, B4, and C5. The system concludes with a half note G4.



14 E Caug F Dm E Am E sus4 E A

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

19 Am D G C Em B dim

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

24 C C D G G C D sus4 D G

sleepe, There eu - er made your owne.  
 you To me - re - turne a - 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 be di - vi - ded sure From him  
Te - nants, to ful - fill their Land - lords plea - sure Pay their

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

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

9 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.

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,

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

20 Cm Eb Bb F Gm D G

way, the way, the way, barre not the dore.  
 way, 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 lous des - pight de - ui - sed? Are not

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

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.

13 C F Dm Gm

Then grace me yet a lit - tle more, yet a lit - tle more,

16 Cm F Bb F sus4 F Bb Bb Dm

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

20 Cm Eb Bb F Gm D G

way, 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 pil - low, to make thee sleep wear wil - low. Fa  
 2.Ought save my loue I give thee, it may not once re - leeve thee.

6 C Am D G C G D G

la la la la la la, Fa la la la la la la, Fa la la la 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 -

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.

19 C G D Dm Dm C

la la la la la la la la la, Fa la la la la la la la la la la, Fa la

23 G D G C G Dsus4 D G

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,

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). The first system covers measures 1 through 6. The lyrics are: 'There is a Ladie sweet & kind Her jes - ture, mo - tion, and her smiles, Her free be - ha - viour, win - ning lookes,'. Chord symbols G, G, C, D, G are placed above the vocal line.

Dm Am C F Dm E A

was ne - ver face so pleaste my mind.  
Her wit, her voyce, my hart be - guiles,  
Will make a Law - yer burne his bookes

The second system of musical notation, starting at measure 5. It continues the vocal line and piano accompaniment. The lyrics are: 'was ne - ver face so pleaste my mind. Her wit, her voyce, my hart be - guiles, Will make a Law - yer burne his bookes'. Chord symbols Dm, Am, C, F, Dm, E, A are placed above the vocal line.



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

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.

# There were three Rauens

Thomas Ravenscroft

Gm Gm Am Gm D Gm E♭ 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,

5 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<sup>b</sup>** **F** **Gm**

were three Rauens sat on a tree, they were as blacke as  
 one of them said to his mate, Where shall we our  
 Downe in yon - der gree - ne field There lies a Knight slain  
 hounds they lie downe at his feete, So well they can their

12 **D** **B<sup>b</sup>** **C** **D** **G**

they might be, with a downe, der - rie, der - rie, der - rie, downe, downe.  
 breake - fast take?  
 under his shield,  
 Mas - ter keepe,

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

4 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

7 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,

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.

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.

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:

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.

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.

We bristle as well as the best,  
 All knavery we doe detest,  
 What we have promised  
 Weelee doe unto a thred,  
 We use waxe, but to seale no Band,  
 And still we are 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.

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.

Youd thinke we were past sence,  
 For we give pieces for pence,  
 Judge, ist not very strange  
 We should make such exchange,  
 Yet so weelee doe at your command,  
 And yet weelee be 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.

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.

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.

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.

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,

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 Oak - en ash - es 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,

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,

10 **B $\flat$**  **Gm** **Am** **F** **Gm** **D** **Gm** **Gm** **D** **G**

And mur - mur 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,

This system of music includes a vocal line and a piano accompaniment. The vocal line is in G minor, 3/4 time, and features a melody with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The key signature has one flat (Bb), and the time signature is 3/4. The system is divided into four measures, with chord changes indicated above the staff.

Gm F B $\flat$  C D sus4 D G

Melt her hard hart with your me - lo - dious sound:

This system of music continues the vocal line and piano accompaniment from the first system. It includes a vocal line with lyrics and a piano accompaniment. The key signature remains G minor (one flat), and the time signature is 3/4. The system is divided into four measures, with chord changes indicated above the staff. There are some markings above the piano part, including a '4' in the first measure and a 'p' in the fourth measure.



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,

10 **B $\flat$**  **Gm** **Am** **F** **Gm** **D** **Gm** **Gm** **D** **G**

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The accompaniment is in piano style, with a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are written below the vocal line.

5 G Em D G C G D Em D sus4 D G

still and gaze for min - utes, houres and yeares, to her giue place: All  
with my for - tunes, loue, and time, I ho - nour will a - lone, If

The second system continues the piece, starting at measure 5. It maintains the same musical structure and key signature as the first system.

9 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.

The third system concludes the piece, starting at measure 9. It follows the same musical structure and key signature.

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,

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,

21 Am Em C D G C D C Em Am D sus4 D G

and for - tune cap - ture 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 Inson

Nicholas Lanier

Dm Dm A Dm

To the Old, long Life and Trea - sure, To the  
2.To the Wit - ty, all clear Mir - rors, To the

4 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 dark Er - rors; To the lov - ing Sprite, a se -

7 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.

10 **Dm Dm A Dm**

The fae - ry of Beam up - on guide you, The  
The Wheel of For - tune on guide you, The

13 **Dm C F C F F A Dm C**

Stars to glit - ter on 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.

# Tomorrow is S. Valentines Day

William Shakespeare

Anon.

C C G

To - mor - row and is by S. Va - len - tines day, all  
By gis and by S. Cha - - ri - ty, A -

4 C G C

in lacke the morn - ing be - time, And I a Maid at  
and the and fie - ing for shame: Yong men will doo't if

7 G C F G C

your they win - dow, to be your Va - len - - - tine.  
they come too't, By Cocke they are too blame.

10 C C G

Then up he rose, & don'd his clothes, &  
 Quoth she be - fore you tumb - led me, You

13 C G C

dupt the cham - ber to dore, Let in the Maid, that  
 pro - mis'd me to Wed. So would I ha done by

16 G C F G C

out a Maid, Ne - ver de - part - ed more.  
 yon - der Sunne, And thou hadst not come to my bed.

# Tomorrow the Fox will come to towne

Thomas Ravenscroft

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 Cock out from his flock

6 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 Cock out from his flock

10 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

18      D      G D      G      F      G D      G      D      Em Am D      G

cry as loud as you can call, O keep you all well there

3. Hee'l steal the Hen out of the pen
4. Hee'l steal the Duck out of the brook
5. Hee'l steal the Lamb euen from his dam



# Tosse the pot

## Drinking Of Ale

Thomas Ravenscroft

verses 1-3

F F B $\flat$  F

Tosse the pot, tosse the pot, let vs be mer - ry, and

The first system of music features a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'Tosse' followed by quarter notes 'the pot, tosse the pot, let vs be mer - ry, and'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are indicated above the vocal line: F, F, B $\flat$ , and F.

5 F Dm C F B $\flat$  C F

drinke till our cheeks be as red as a Cher - ry.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note 'drinke' followed by quarter notes 'till our cheeks be as red as a Cher - ry.'. The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: F, Dm, C, F, B $\flat$ , C, and F.

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line has three lines of lyrics: 'We take no thought we haue no care, for still we', 'We drinke Ca - rouse with hart most free, A har - ty', and 'And when our mo - ny is all spent, Then sell our'. The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: F, B $\flat$ , F, B $\flat$ , F, and F.

14 C Cm G sus4 G C C F Gm C F

spend, and ne - uer spare, till of all mo - ney our  
 draught I drinke to thee: Then fill the pot a -  
 goods, and spend our rent, Or drinke it vp with

19 Gm F C F F Bb C sus4 C F

pursse is bare, we e - - uer tosse the pot.  
 gaine to me, and and  
 one con - sent, and

# Tosse the pot

## Drinking Of Ale

Thomas Ravenscroft

verses 4-6

F F B<sup>b</sup> F

Tosse the pot, tosse the pot, let vs be mer - ry, and

The first system of music for 'Tosse the pot' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'Tosse', followed by quarter notes 'the pot, tosse the pot, let vs be mer - ry, and'. The piano accompaniment features a bass line with a steady quarter-note pulse and a treble line with chords and moving lines.

5 F Dm C F B<sup>b</sup> C F

drinke till our cheeks be as red as a Cher - ry.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note 'drinke', followed by quarter notes 'till our cheeks be as red as a Cher - ry'. The piano accompaniment continues with similar harmonic support.

9 F B<sup>b</sup> F B<sup>b</sup> 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

The third system of music concludes the piece. The vocal line has a more complex rhythm, with phrases like 'When all is gone we haue no more, Then let vs' and 'And when our cre - dit is all lost, Then may we'. The piano accompaniment provides a final harmonic resolution.

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

19 Gm F C F F Bb C sus4 C F

hind the dore, and e - - uer tosse the pot.  
 steed of rost, and  
 as we can, and

# The travelling Tinker and the Country Ale-Wife :

Or, the lucky Mending of the leaky Copper.

Anon.

G G G

A Come - ly Dame of Is - ling - ton, Had got a leak - y  
He turn'd the Ves - sel to the Ground, Says he a good old

5 G C D

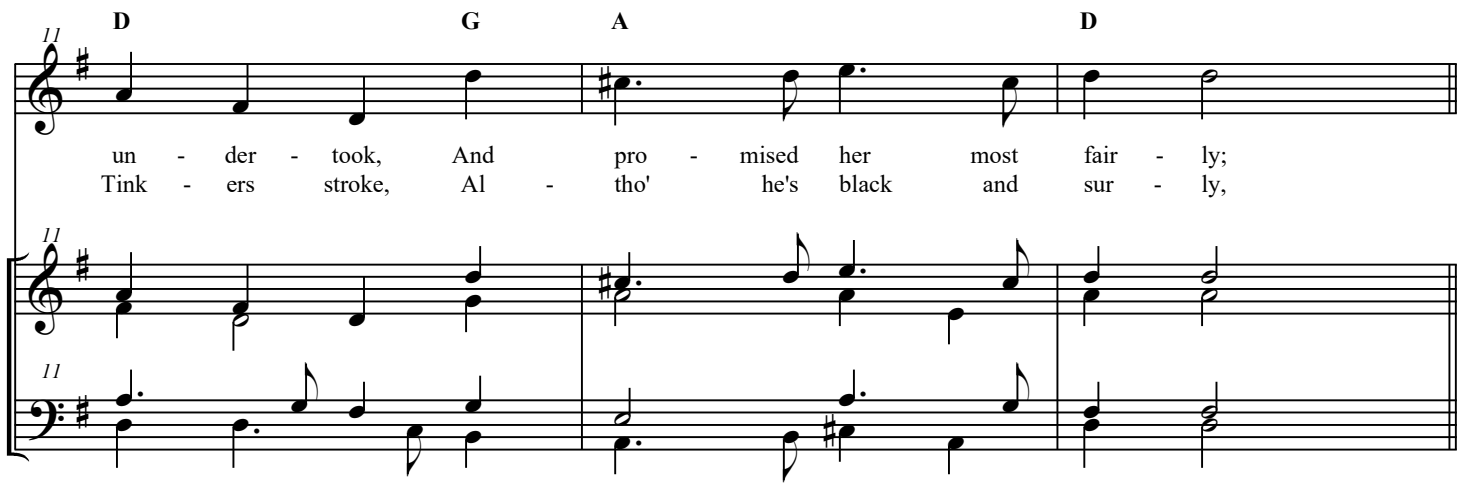
Cop - per; The Hole that let the Li - quor run, Was  
Cop - per; But well may't Leak, for I have found A

8 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

G G G D D Em

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as

The first system of music features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a bass line with quarter notes G3, A3, and B3, and a treble line with quarter notes G4, A4, and B4. The system concludes with a half note D4 in the vocal line and a whole note chord of D4 and Em4 in the piano accompaniment.

Am D G G G G

long as wee bide, now wel-come good fel-lowes, both stran-gers and

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with quarter notes G3, A3, and B3, and a treble line with quarter notes G4, A4, and B4. The system ends with a half note D4 in the vocal line and a whole note chord of D4 and G4 in the piano accompaniment.

C F G G Am D G

all, let mad-nes and mirth set sad-nes a-side.

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a bass line with quarter notes G3, A3, and B3, and a treble line with quarter notes G4, A4, and B4. The system concludes with a half note D4 in the vocal line and a whole note chord of D4 and G4 in the piano accompaniment.



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 for a King, if one be seene in  
 Mas - ters this is all my de - 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 pot 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, drye.

# Trudge away quickly

## Drinking Of Beere

Thomas Ravenscroft

verses 4-5

G G G D D Em

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as

The first system of music features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a bass line with quarter notes G2, A2, and B2, and a treble line with quarter notes G4, A4, and B4. The system concludes with a half note D4 in the vocal line and a half note G2 in the bass line.

Am D G G G G

long as wee bide, now wel-come good fel-lowes, both stran-gers and

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with quarter notes G2, A2, and B2, and a treble line with quarter notes G4, A4, and B4. The system ends with a half note D4 in the vocal line and a half note G2 in the bass line.

C F G G Am D G

all, let mad-nes and mirth set sad-nes a-side.

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a bass line with quarter notes G2, A2, and B2, and a treble line with quarter notes G4, A4, and B4. The system concludes with a half note D4 in the vocal line and a half note G2 in the bass line.

16 G D G F G D D G D

Mas - ter But - ler giue vs 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 - - - ly: A Iugge or to twaine and make no waste,  
 well as I: 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.

1. 2.

# Vnder and ouer

Anon.

Dm Dm Am Gm D Gm Dm F C Dm A

AS I a - broad was 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

6 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<sup>b</sup>      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 grieve 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

6 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 seene.  
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 Prince of Troy, when he for land long  
And as in hall at meate they sate, the Queene de - sir - ous

4 A sus4 A D Dm A D G

time had sought, At length ar - riv - ed with great joy, to  
newes to heare, Of thy un - hap - py ten yeeres wars, de -

7 Am Dm Dm A D G Em F Dm

might - y Car - thage walls was brought: Where Di - do Queene with  
clare to me thou Troy - an deare, The heav - y hap and



10      G                  D                  C                  G      C                  G      D                  1. G                  2. G

sump - tuous feast Did en - ter - taine this wand - ring Guest. Where Guest.  
 chance so bad That thou poore wan - dring Prince hast had. The 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 quaille.

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, Whe-ther goe you to play? Good sir, then did she say, What do you care?  
 Good sir, quoth she a - gaine, Yf you will take the paine, I will it not re - fraine, Nor be dis - mayd.  
 In - deed, good sir, quoth she, It is a pre - ty glee, And well it plea - seth me, No doubt in - deed.  
 Ther - fore, good sir, quoth she, If you haue done with me. Nay, soft, faire maid, quoth he, A - gaine at last

17 C F#dim G Am F C C Dm C F G C

For I will, with - out faile, Mayd-en, giue you Wat - kins ale;  
 He took this may - den then a - side, And led her where she was not spyde,  
 Thus they sport - ed and they playd, This yong man and this pre - ty mayd,  
 Let vs talke a lit - tle while. With that the mayd be - gan to smile,

21 C F#dim G Am F C C Dm C Gsus4 G C

Wat - kins ale, good sir, quoth she, What is that I pray you tel me?  
 And told her many a pre - ty tale, And gaue her well of Wat - kins ale.  
 Vn - der a banke where - as they lay, Not long a - goe this o - ther day.  
 And saide, good sir, full well I know, 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 hauce;

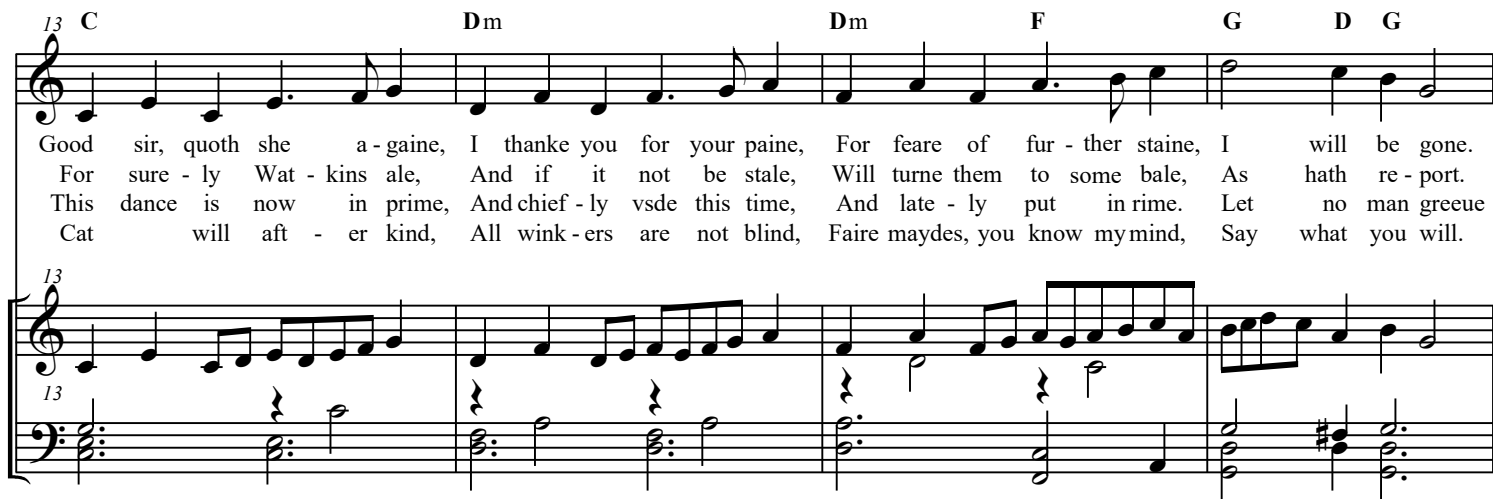
5 C G C F C F Am Dm Am Dm F C Gsus4 G C

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

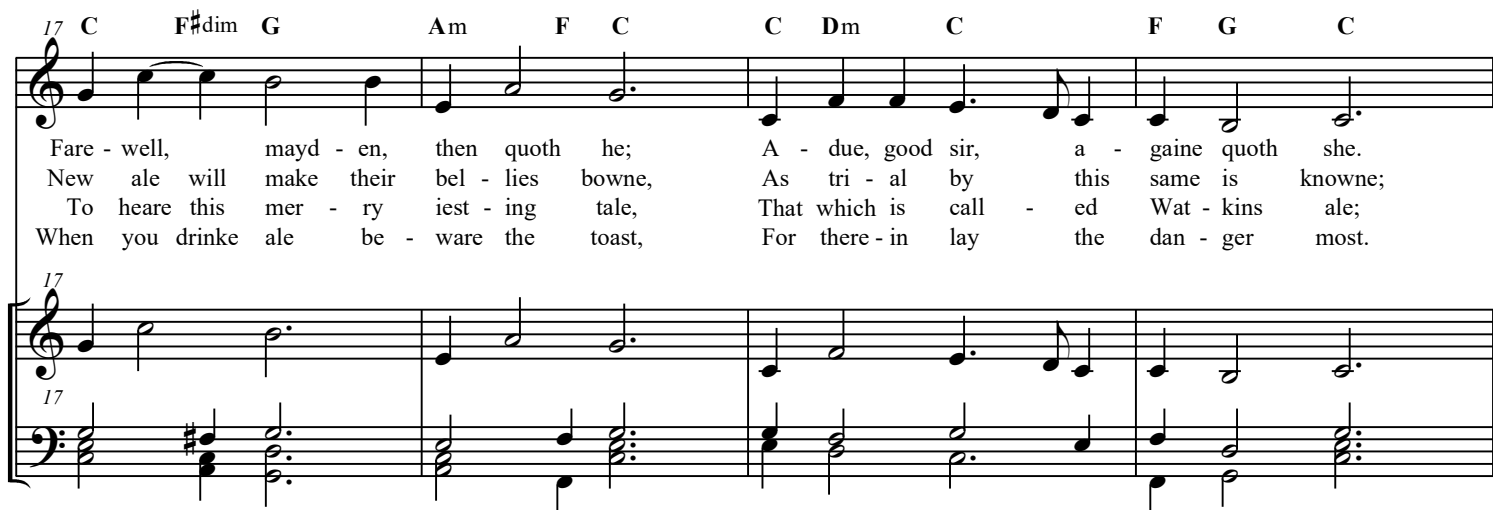
And saide, faire maid, I pray, When you goe forth to play, Re - mem - ber what I say, Walke not a - lone.  
I wish all mayd - ens coy, That heare this pret - y toy, Where - in most wo - men ioy, How they doe sport;  
And, as I heard the tale, He cald it Wat - kins ale, Which neu - er will be stale, I doe be - leeue;  
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



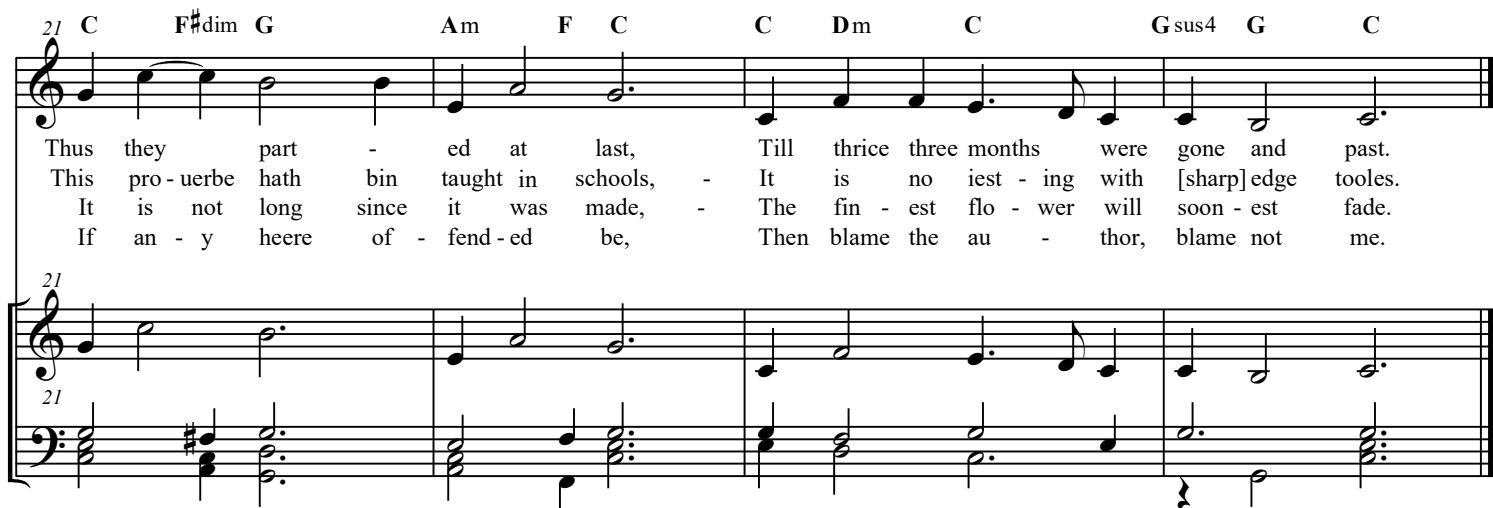
Good sir, quoth she a-gaine, I thanke you for your paine, For feare of fur-ther staine, I will be gone.  
 For sure-ly Wat-kins ale, And if it not be stale, Will turne them to some bale, As hath re-port.  
 This dance is now in prime, And chief-ly vsde this time, And late-ly put in rime. Let no man greeue  
 Cat will aft-er kind, All wink-ers are not blind, Faire maydes, you know mymind, 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; A-due, good sir, a-gaine quoth she.  
 New ale will make their bel-lies bowne, As tri-al by this same is knowne;  
 To heare this mer-ry iest-ing tale, That which is call-ed Wat-kins ale;  
 When you drinke ale be-ware the toast, 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, Till thrice three months were gone and past.  
 This pro-uerbe hath bin taught in schools, - It is no iest-ing with [sharp]edge tooles.  
 It is not long since it was made, - The fin-est flo-wer will soon-est fade.  
 If an-y heere of-fend-ed be, 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

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

14 A A Dm F Am Am E sus4 E F Dm Am E sus4 E

not, A - las, these your spring - tides a -

22 F Dm Em Am F Dm E Dm Am E sus4 E A

las, these your spring - tides 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

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?

# Well met faire Maid

Valentine Hamdultun Or, the pleasant wooing betwixt Kit and Pegge

Anon.

C C G C

Well met faire Maid, my chief - est ioy. A -  
For Peg - gies love poore Kit will dye. In  
Yet fain would I be thy wed - ded mate, A -

4 Dm C G C F C G

las blinde foole, de - ceived art thou. I pre - thee sweet Peg be  
faith what co - lour then shall it be? In time my con - stant  
las good sir I am al - rea - dy sped. What lucke had I to

7 C Dm C G C

not so coy. I scorne to fan - cy such a Cow. Thy  
heart will try. Then pluck it out, that I may see. My  
come so late, Be - cause thou broughtst a calfe from bed. O



10 C F G C C

beau - ty sweet Peg, hath won my heart. *For* shame leave off thy  
 life I will spend to doe thee good! *A* - las good sir that  
 pit - ty me sweet Peg I thee pray. *So* I have done long

13 F G C C F C F C G C

flat - ter - y. From thee I ne - ver meane to part. *Good*  
 shall not need. For thee I will not spare my blood. *God*  
 time God wot. Why dost thou then my love de - nay? *Be* -

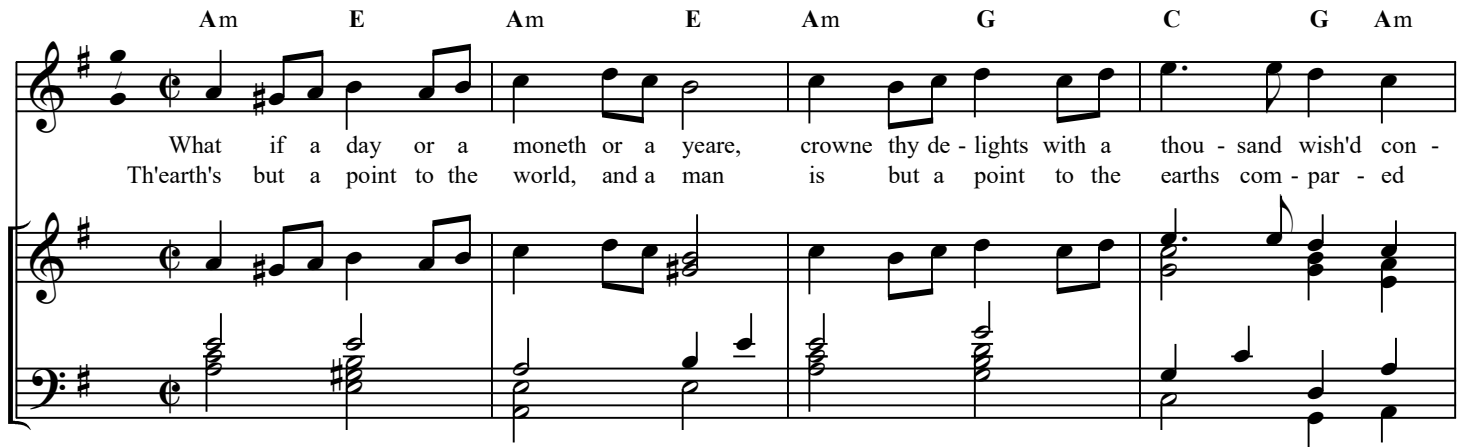
16 C F Gsus4 G C

lacke how thou canst cog and lie!  
 send your Gos - lings well to speed.  
 cause I see thou art a sot.

# What if a day or a moneth or a yeare

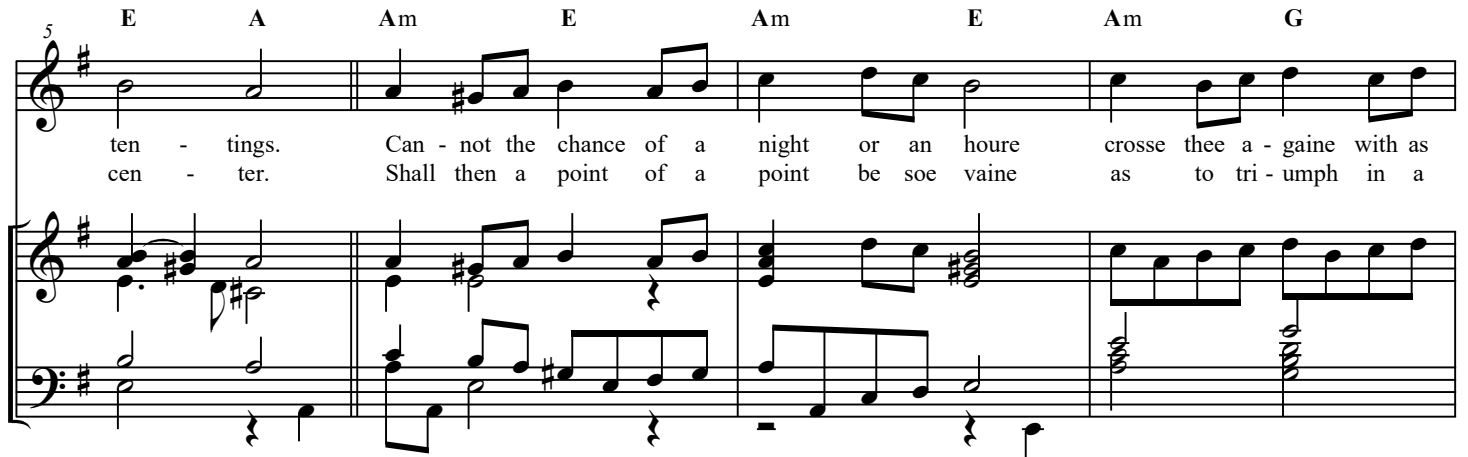
Thomas Campion ?

Am E Am E Am G C G Am



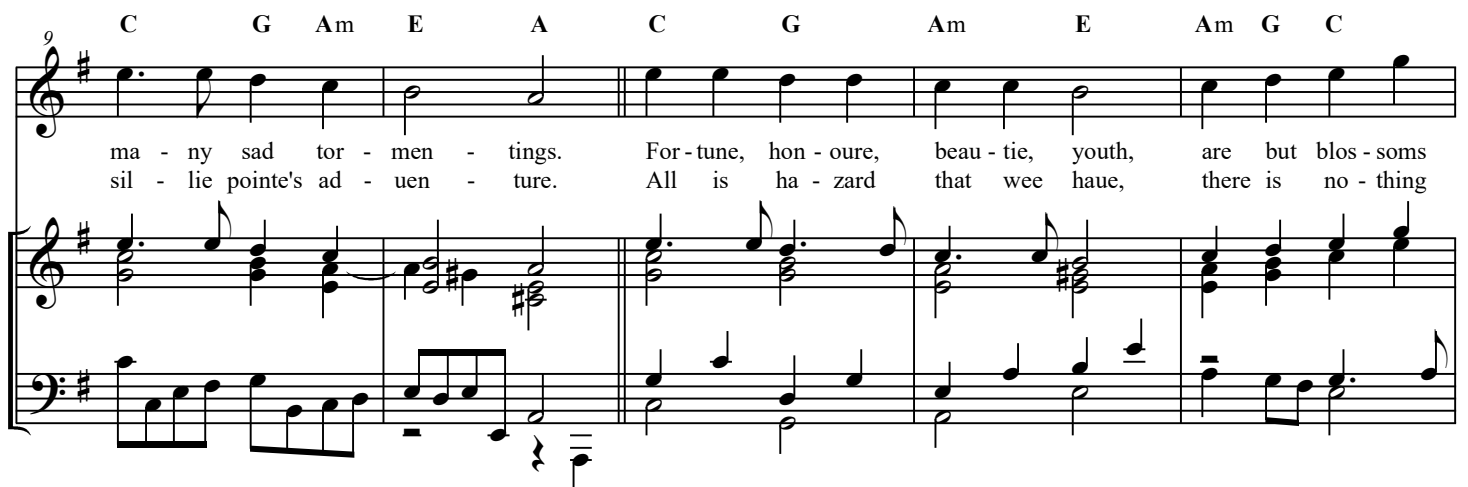
What if a day or a moneth or a yeare, crowne thy de - lights with a thou - sand wish'd con -  
Th'earth's but a point to the world, and a man is but a point to the earths com - par - ed

5 E A Am E Am E Am G



ten - tings. Can - not the chance of a night or an hour 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

14      B      E      C      G      Am      E      Am G C      B      E

dye - ing.      Wan - ton plea - sures,      do - ting loue,      are but sha - dows      fly - ing.  
bid - inge.      Daies of plea - sure      are like      streames through faire mea - dows      glid - inge.

19      Am G C      G Am Dm      Am G F Dm      E      A

All our ioyes      are but toyes,      i - dle thoughts de - ceau - ing.  
Weale and woe,      time doth goe,      Time is ne - uer turn - ing:

23      Am G C      G Am Dm      Am G F Dm      E      A

None haue power      of an houre      in their liues be - reau - inge.  
Se - cret fates      guide our states,      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

What might - ie mo - tion so my mynd mis - chievs? What un - couth  
 A fren - tick fe - vir through my flesh I feill; I feill a  
 My hope - less hairt, un - hap - pi - est of hairts, Is hoild and

5 Dm C F B $\flat$  F C F F C F C F Gm

cair throu all my corps doth creep? What rest - less rage my re - sone  
 pas - sion can not be ex - prest; I feill a byll with - in my  
 hurt with Cu - pid's hui - kit heeds And thir - lit throu with deid - ly

9 C Dm C Dm A Dm C F B $\flat$  F C F

so be - reives? What maks me loth of meit, of drink, of sleep?  
 bo - sum beill; No ca - ta - plasme can weill im - pesh that pest.  
 poy - sond dairts That in - ward - ly with - in my breist it bleids.

13 F Gm C Gm C Dm G C

I knou not nou what coun - te - nance to keep  
 I feill my self with seik - ness so pos - sest,  
 Yit fan - ta - sie my fond af - fec - tion feeds

17 F C F B<sup>b</sup> F Gm F C F

For to ex - pell a poy - son that I prove.  
 A mad - ness maks my mirth from me re - move.  
 To run that race but a - ther rest or rove.

21 Am Dm B<sup>b</sup> E<sup>b</sup> Cm Dm C F C<sup>sus4</sup> C F

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

Nou feel I that I ne - vir felt a - fore; Nou knou I  
All glad - ness nocht but ag - gra - vats my grief; All mir - ri -  
I felt, fra once I en - tred in that airt A grit de -

5 Dm C F B $\flat$  F C F F C F C F Gm

that, whill nou, I ne - vir kneu; Nou sie I weill that ser - vi -  
ness my murn - ing bot aug - ments. La - ment - ing toons best lyks me  
lyte that les - on for to leir, Whill I be - came a pren - tise

9 C Dm C Dm A Dm C F B $\flat$  F C F

tude is sore; Bot what re - meid? It is no tym to reu;  
for re - lief, My sick - ness soir to so - rou so con - sents;  
ou'r ex - pert, For, but a book, I cund it soon per - queir.

13

F Gm C Gm C Dm G C

Whair Love is Lord, all li - ber - tie a - deu.  
 For cair the cair - full com - mon - ly con - tents;  
 My doc - tour's wage and deu - ty will be deir,

17

F C F Bb F Gm F C F

My baill is bred by des - ti - nies a - bove.  
 Sik har - mo - ny is best for their be - hove.  
 I grant, ex - cept I get her je - lous glove.

21

Am Dm Bb Eb Cm Dm C F Csus4 C F

A - - - lace! a - lace! that ev'r I leirnd to love.

# What then is loue but mourning ?

Philip Roffeter

B $\flat$  E $\flat$  Cm D<sup>sus4</sup> D G Dm Am Dm

What then is loue but mourn - ing, what de - sire but a selfe -  
 Beau - ty is but a bloom - ing, Youth in his glo - rie en -  
 Sum - mer in win - ter fad - eth, Gloomie night heau'n - ly light

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G minor and 4/4 time. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are written below the vocal line.

A<sup>sus4</sup> A D Dm C F B $\flat$  Gm Cm D

burn - ing, till shee that hates doth loue re - turne,  
 tomb - ing; Time hath a while which none can stay,  
 shad - eth, Like to the morne are Ve - nus flowers,

The second system continues the musical score. It begins with a measure rest of 4 measures, indicated by a '4' above the staff. The vocal line and piano accompaniment continue with the same style as the first system. The lyrics are written below the vocal line.



7 **Gm** **Cm** **F** **B $\flat$**

thus will I mourne,  
Then come a - way  
Such are her howers.

thus will I sing,  
While I sing,  
Then I will sing,

9 **E $\flat$**  **B $\flat$**  **Cm** **Gm** **D sus4** **D** **G**

come a - way,  
Come a - way,  
Come a - way,

come a - way my  
come a - way my  
come a - way my

dar - - - ling.  
dar - - - ling.  
dar - - - ling.

# What then is loue sings Coridon

verses 1-2

Thomas Ford

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 a -

7 D Dm A Dm Em A D Dm F Am Dm

7  
coy. A flat - tring glasse to gaze vp - pon a bu - sie iest  
rise, But when his beames he doth dis - close, That which then flou -

13 G A sus4 A D Am E Am C Dm A

13  
A seri - ous toy. A flowre stil bud - ding ne - uer blown  
risht quick - ly dies, It is a selfe fed dy - ing hope

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 $\flat$  A Dm

moste is sowne. My da-lie note shal be there - fore heigh ho heigh ho  
err - ing scope,

32 F Am E A B $\flat$  Dm Am F Dm Dm G A D

chill loue no more heigh ho, heigh ho, chil loue 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 -

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#). The system contains 12 measures of music.

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 -

The second system of music continues the vocal line and piano accompaniment. It begins with a measure rest of 7 measures. The system contains 12 measures of music.

13 G A sus4 A D Am E Am C Dm A

les thoughts a - stray, It is the spring of win - tred harts,

The third system of music continues the vocal line and piano accompaniment. It begins with a measure rest of 13 measures. The system contains 12 measures of music.

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

25 C Dm A Dm A Dm Em Am D Dm B $\flat$  A Dm

warmth con - uerts, My da-lie note shal be there - fore heigh ho heigh ho

32 F Am E A B $\flat$  Dm Am F Dm Dm G A D

chill loue no more heigh ho, heigh ho, chil loue no more.

# When Laura smiles

verses 1-2

Philip Rossfeter

G C G F G D G G Dsus4 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,

7 G C G F G D G G Dsus4 D G

The earth & hea - uen viewes with de - light her wan - ton play,  
af - fect for pas - time to 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

17

D F Dm 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.

# When Laura smiles

verses 3-4

Philip Rossfeter

G C G F G D G G Dsus4 D G

Di - an - as eyes are not a - dorn'd with great - er power,  
Loue hath no fire but what he steales from her bright eyes,

7 G C G F G D G G Dsus4 D G

Then Lau - ras when she lifts a - while for sport to loue.  
Time hath no pow - er, but that which in her plea - sure lyes,



13

F C B dim F E A m B m E A m 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 -

17

D F Dm C E m A m B m E m D sus4 D G

peare, The chief - est 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

verses 1-2

Third verse from Wits interpreter, 1655

John Dowland

G G C G D G C

When Phoebus first did Daphne loue, and  
If maidens then shall chance be sped Ere

4 C G C G C G<sup>sus4</sup> G C

no they means can might scars - - - ly fa - - - vour moue,  
dresse their head,

6 C G Am G D G A D

he crau'd the cause, the cause quoth she  
Yet par - don them, for they be 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.

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,

12 Am G C D G D G D sus4 D G

Past fif - teene none god none but one should liue a maid.  
Then that a god that a god should be fore - sworne.

# When Phoebus first did Daphne loue

verse 3

Third verse from Wits interpreter, 1655

John Dowland

G G C G D G C

Yet sil - ly they, when all is done, Com -

4 C G C G C G<sup>sus4</sup> G C

plain our wits plain their hearts have won,

6 C G Am G D G A D

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:

10 Dm Am E Am E sus4 E A

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?



5            F                                    C            Gm                                    Dm            Am                                    Gm

A fool - ish thing was 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.

# When that I was and a little tyme 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

F C F

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

7 F C F

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,

5 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,

9 **B<sup>b</sup>** **F** **Gm** **Cm** **D** **Dm** **B<sup>b</sup>** **E<sup>b</sup>** **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,

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.

# 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

6 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

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

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?

# Where shee her sacred bowre adorne

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#). The vocal line is accompanied by guitar chords: G, G, D, G, D, G, D, G, Am, E sus4, E, A, G. The lyrics are: "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".

6 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

The second system of the musical score continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The vocal line is accompanied by guitar chords: G, D, G, D, G, D, G, Am, E sus4, E, A, C. The lyrics are: "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 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.

# Where the bee sucks

verses 1-2

G D G A D D G C D

Where the Bee sucks, there suck I, in a Cow - slipp  
I bath in Rose dew, & ne'er fayle to break - fast in the

A sus4 A D D A D G D A

bell I lye, there I couch when Owles doe cry on the  
milk - inge payle. With the Kinge I sitt & dine tast his

7 A D A D G C D

Batts back I doe fly Af - ter sum - mer mer - re -  
meate, & drinke his wine, Court & kisse his Con - cu -



10

G G D Em D

ly. Mer - re - ly Mer - re - ly shall I live now  
bine. 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

16

A D D G D C D G D G

shall I live now un - der the Blos - som that hangs on the bough.  
voide of all care shall I liue now, & as free as the ayre.

# Where the bee sucks

McSmith v.3-4

verses 3-4

Robert Johnson

G D G A D D G C D

Spight of Dick I dance & 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 the May. Numps his Malm - sye nose I'll play, tick - le  
blinde & stu - pid On the glass - es brim I hopp Sip - pinge

7 A D A D G C D

Maud - lin's spir - it 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  
 Mer - ri - ly mer - ri - ly 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

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.

# 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 roabes 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

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in 4/4 time. The key signature is one flat (F major/D minor). The vocal line begins with a C-clef and a 6. The lyrics are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

C F G C F C G F 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

The second system of the musical score, continuing from the first. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in 4/4 time. The key signature is one flat. The vocal line begins with a C-clef and a 6. The lyrics are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

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 upon 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 imbred here)  
 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<sup>b</sup> F

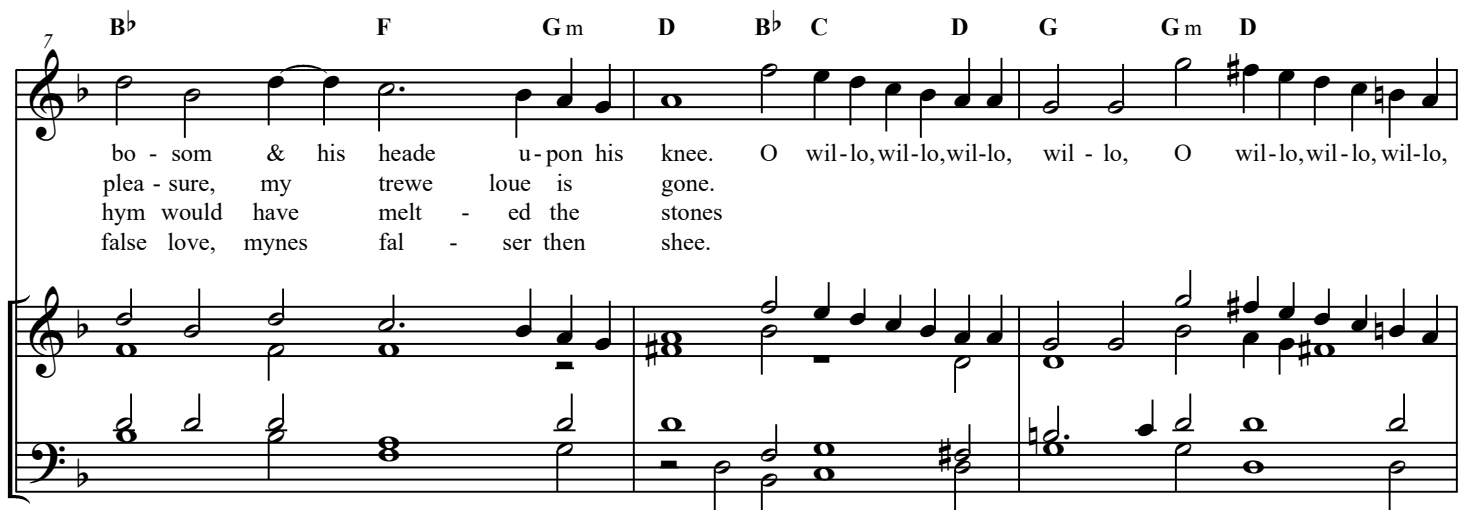
The poore soule sate sigh - ing by a Sic - ka - more  
He sight in his sing - inge and made a greate  
The mute bird sate by hym, was made tame by his  
Com all you for - sak - en & mourne you with

<sup>4</sup> B<sup>b</sup> Gm Gm E<sup>b</sup> D D B<sup>b</sup> F

<sup>4</sup> 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

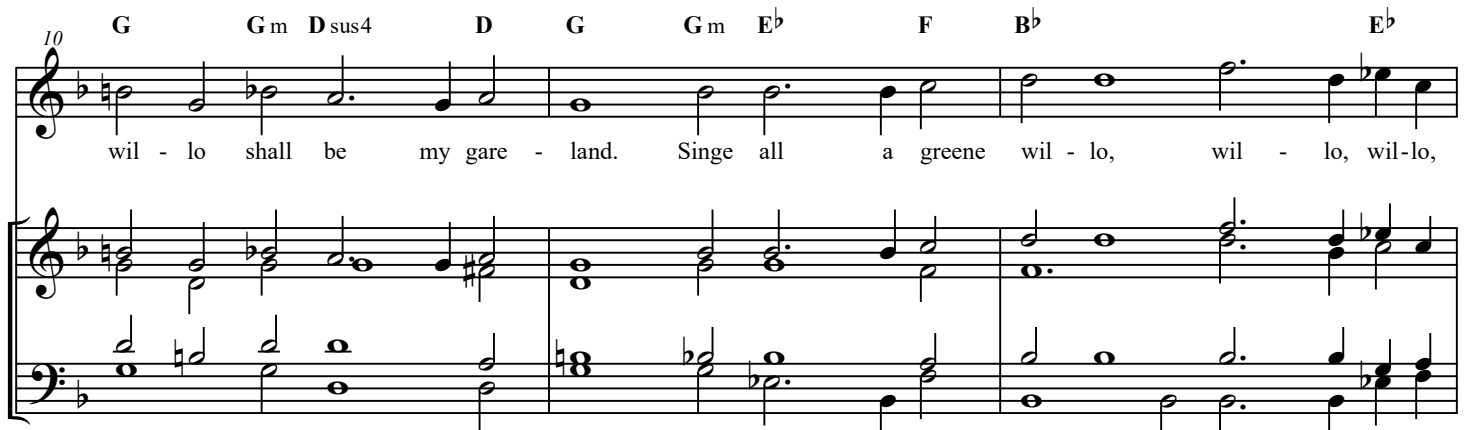


7 **B<sup>b</sup>** **F** **Gm** **D** **B<sup>b</sup>** **C** **D** **G** **Gm** **D**



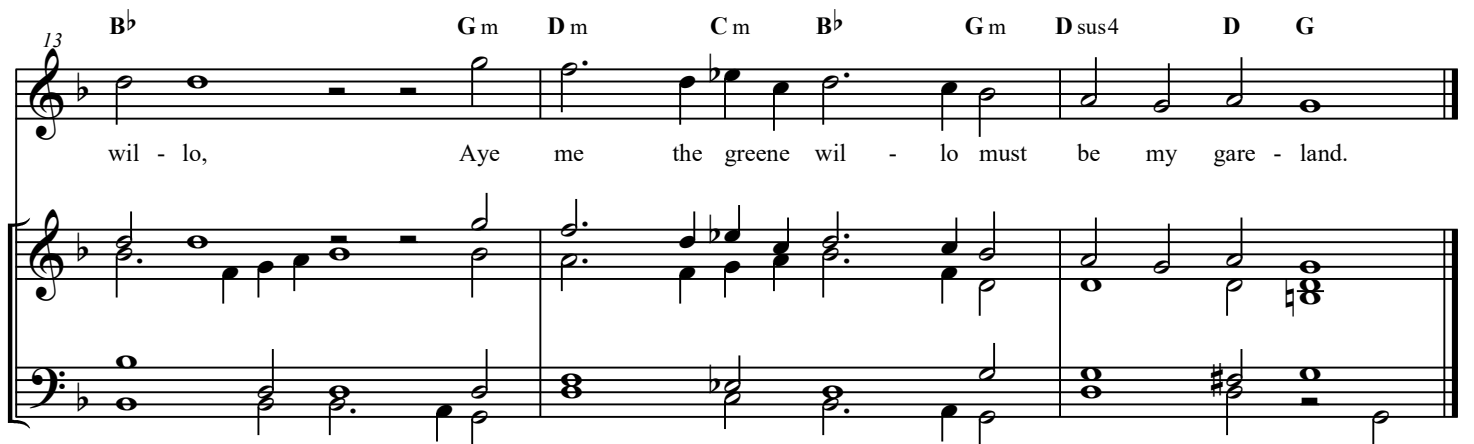
bo - som & his heade u-pon his knee. O wil-lo, wil-lo, wil-lo, wil - lo, O wil-lo, wil-lo, wil-lo,  
 plea - sure, my trewe loue is gone.  
 hym would have melt - ed the stones  
 false love, mynes fal - ser then shee.

10 **G** **Gm** **Dsus4** **D** **G** **Gm** **E<sup>b</sup>** **F** **B<sup>b</sup>** **E<sup>b</sup>**



wil - lo shall be my gare - land. Singe all a greene wil - lo, wil - lo, wil-lo,

13 **B<sup>b</sup>** **Gm** **Dm** **Cm** **B<sup>b</sup>** **Gm** **Dsus4** **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, in pal - las nor  
Thowe faire & more false, I dye with thy  
Let no - bo - dy Chyde her, her scornes I ap -  
Take this for my fare - well and lat - est a -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

<sup>4</sup> B $\flat$  Gm Gm E $\flat$  D D B $\flat$  F

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 continues the vocal line and piano accompaniment. It begins with a measure rest for four measures, indicated by a '4' above the staff. The lyrics continue below the vocal line.

7 **B<sup>b</sup>** F Gm D **B<sup>b</sup>** 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<sup>b</sup> F **B<sup>b</sup>** E<sup>b</sup>

wil - lo shall be my gare - land. Singe all a greene wil - lo, wil - lo, wil-lo,

13 **B<sup>b</sup>** Gm Dm Cm **B<sup>b</sup>** 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 D sus4 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,

5 G C G D sus4 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,

9 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.



# The witty Westerne Lasse

verses 1-6

Robert Guy

Anon.

F Am Dm Am B $\flat$  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

4 F B $\flat$  F F Am Dm Am B $\flat$  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 means for

8 F B $\flat$  F F Am Dm Am B $\flat$  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; Yeeld me some ease, to  
 cru - ell grip - ings in my bel - ly, Doe force me to cry,  
 that lies tum - bling in my bel - ly, He in - to Swe - den

14

Dm C Am F Dm F C F B<sup>b</sup> 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 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

verses 7-12

Robert Guy

Anon.

F Am Dm Am B $\flat$  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

4 F B $\flat$  F F Am Dm Am B $\flat$  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,

8 F B $\flat$  F F Am Dm Am B $\flat$  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 B<sup>b</sup> 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 lov'd, but constant prov'd,  
and not have beene to me deceitfull,  
No subtill Sinon should have mov'd  
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:

5 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:

9 **B<sup>b</sup>** **F** **Gm** **D** **B<sup>b</sup>** **F** **Gm** **Gm** **D** **G**

8 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<sup>b</sup>** **F** **Gm** **D** **B<sup>b</sup>** **F** **Gm** **Gm** **D** **G**

8 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.

# 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 twise our Whit - sun Lord, ich have had La - dies ma - ny vare,  
Ich will put on my best white sloppe, and ich will weare my yel - low hose,  
Where - fore cease off, make no de - lay, and if you'le love me, love me now,

5 Gm Dm F Gm D Gm F sus4 F B $\flat$

5  
8  
Ich have beene twise our Whit - sun Lord, ich have had La - dies ma - ny vare,  
Ich will put on my best white sloppe, and ich will weare my yel - low hose,  
Where - fore cease off, make no de - lay, and if you'le love me, love me now,

9 **B<sup>b</sup>** **F** **Gm** **D** **B<sup>b</sup>** **F** **Gm** **Gm** **D** **G**

8 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<sup>b</sup>** **F** **Gm** **D** **B<sup>b</sup>** **F** **Gm** **Gm** **D** **G**

8 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

G G Dm G A Dm Dm

Yon - der comes a cour - teous Knight, Lus - te - ly ra - king  
Ioue you speed fayre La - dy, he said, a - mong the leaues that  
Al - so Ioue saue you faire La - dy; a - mong the Roses that  
If you will car - ry me gen - tle sir, a mayde vn - to my

7 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,

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.  
 soone faire Lad - y shall I be dead.  
 vn - der pur - ple and vn - der 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.

# Yonder comes a courteous knight

verses 5-8

Thomas Ravenscroft

G G Dm G A Dm Dm

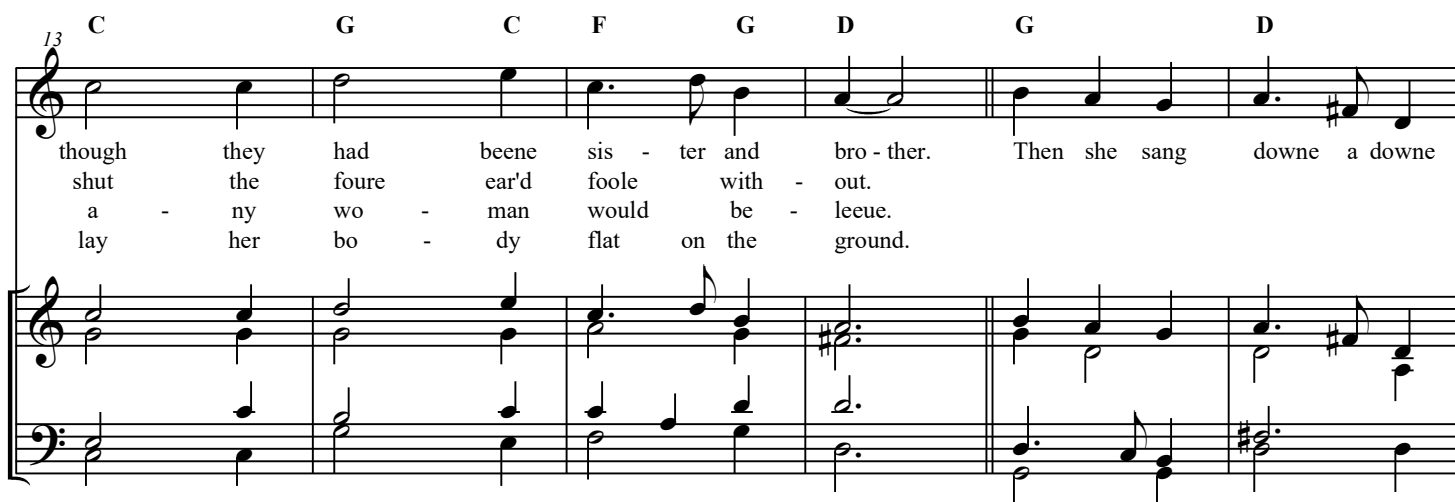
He set her vp vp - on a Steed, and him - selfe vp -  
When she came to her fa - thers hall, it was well wall - ed  
He pulled out his nut - browne sword, and wipt the rust off  
When you haue your owne true loue, a mile or twaine out

7 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; *loues* curse come to his heart, that  
of the towne, Spare not for her gay clo - thing, but



13 C G C F G D G D



though they had beene sis - ter and bro - ther. Then she sang downe a downe  
 shut the foure ear'd foole with - out.  
 a - ny wo - man would be - leeue.  
 lay her bo - dy flat on the ground.

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.

# 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 thow 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

6 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

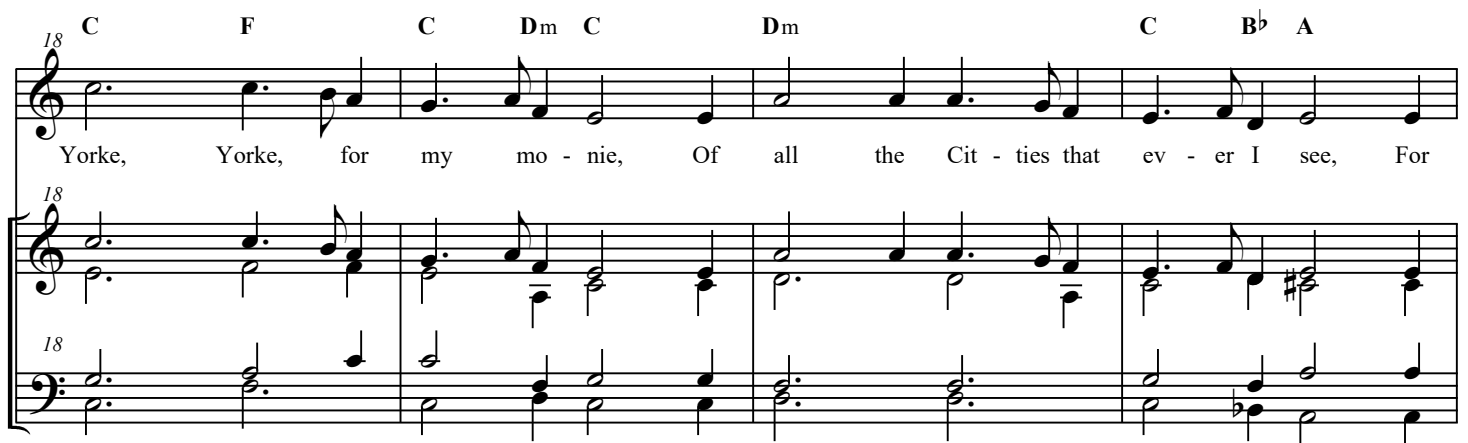
when to the Cit - tie of Yorke I came, I found good com - pa - nie in the same, As  
shot for twen - tie poundes a Bowe, Be - sides great cheere they did be - stowe, I

14 Dm C Dm G C F Dm A D



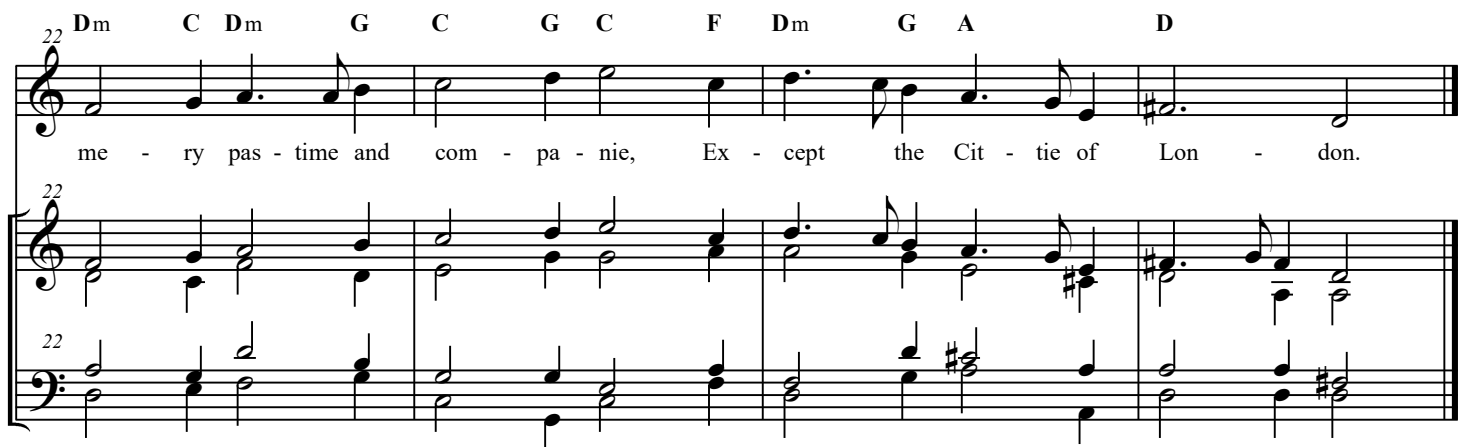
well - dis - posed to e - ue - ry game, as if it had been at Lon - don.  
ne - uer saw a gal - lan - ter showe, ex - cept I had been at Lon - don.

18 C F C Dm C Dm C B<sup>b</sup> 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 $\flat$  F Gm Dm F C B $\flat$  F

You pa - rents whose af - fec - tion fond, vn - to your chil - dren doth ap - peare: Marke well the  
King Hen - rie se - cond of that name, for ve - rie loue that he did beare: Vn - to his

6 B $\flat$  F Cm B $\flat$  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 $\flat$  F Gm Dm F C B $\flat$  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 $\flat$  F Cm B $\flat$  F C F Gm Dm F C sus4 C F

wise 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 Noble-men.

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 subtiltie,  
to take from him his princely crowne.

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.

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.

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.

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:

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.

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.

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 therefore by this halter heere,  
I yeeld my selfe vnto you all:  
A wretch vnworthie to appeere,  
before my God celestiall.  
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.

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.

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

4 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 -  
thinkes a heat I finde, Like thirst long - ing that doth

7 A D Em A Dm A sus4 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

11 G C Am D G C D G D sus4 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.

# 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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef. The key signature has one sharp (F#). The system is divided into seven measures, each with a chord symbol above it: G, G, C, Am, G, D, and G. The lyrics are written below the vocal line.

4 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

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a measure rest marked with a '4' above the staff. The system is divided into six measures with chord symbols: C, F#dim, G, C, F, and Dm. The lyrics are written below the vocal line.



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

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The piano accompaniment has a treble and bass clef. The bass line starts with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The piano accompaniment has a treble and bass clef. The bass line starts with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The praise of our Country Barly-Brake :

<sup>O R,</sup>  
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 so stands,  
that all these thinke it good,  
To put their helping hands,  
let nothing be withstood,  
Fulfil 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 dymen,  
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.

When Harry would bestow,  
wine, here and Cakes on Bridget,  
But now tis nothing so:  
his Father doth forbid it,  
If wealthy spades be lack,  
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.



**A**nd that was Cupids time,  
wherin he got much praise,  
For none did wither then,  
in his Schoole in those dayes,  
Now with his withers hand,  
and yode heares such a way,  
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 clasp,  
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 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 mistak'd,  
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 16<sup>th</sup> 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 16<sup>th</sup> 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. Sympho-  
 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 Handefull 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

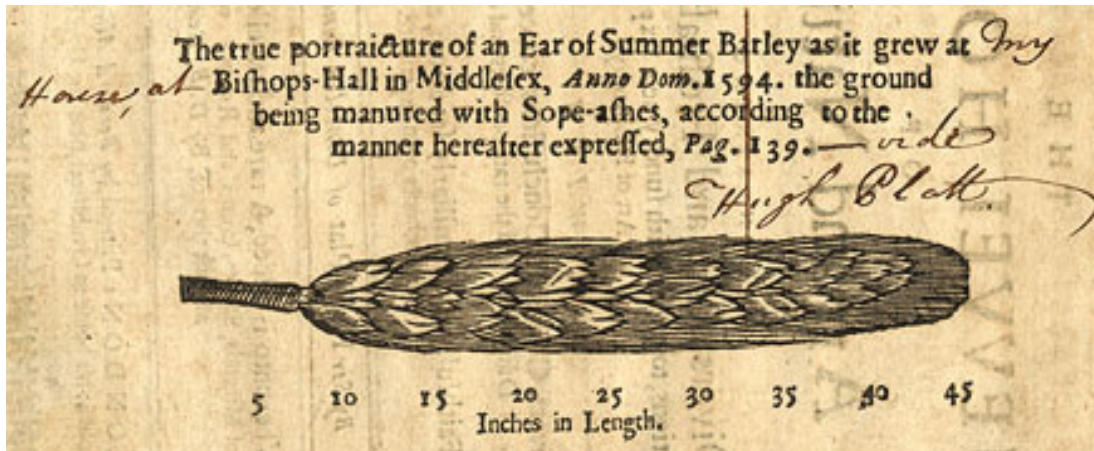
Ist = is it

• “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.



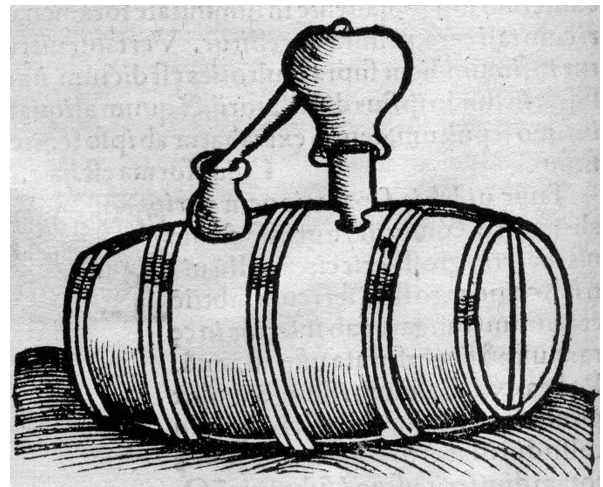


- “Sir John Barley-corne” is a broadside ballad licensed in 1624. The tune is “Lull me beyond thee”, later printed in **The English Dancing Master**, 1651, by John Playford (1623-1686). The ballad tells the story of how ale is made, as well as the effect it has on those who “murder” a couple of pints 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**, 6<sup>th</sup> 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.

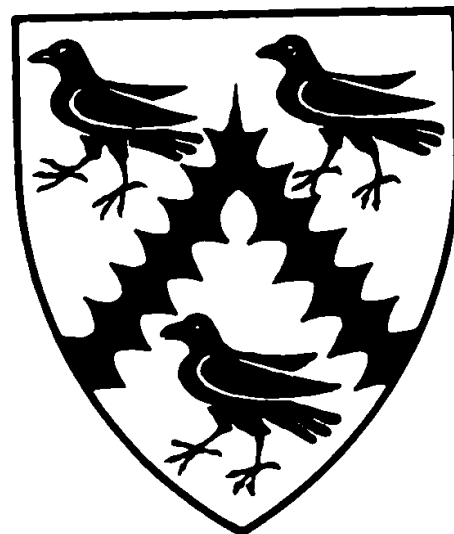
The Renaissance guitar and keyboard parts are my creations.

- “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.

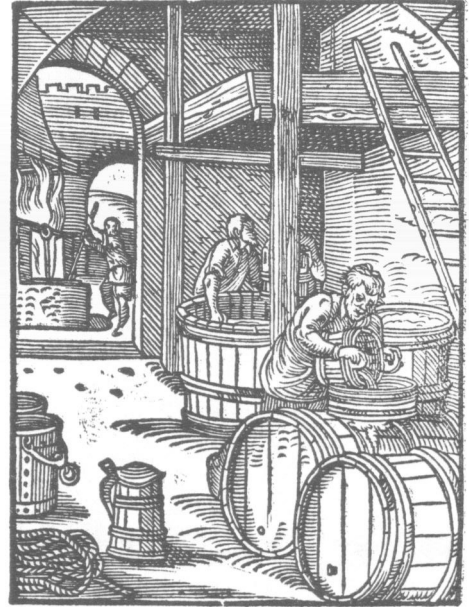
Tossopot = drunkard

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 17<sup>th</sup> 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 16<sup>th</sup> 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 17<sup>th</sup> 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 17<sup>th</sup> 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 grieuously 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

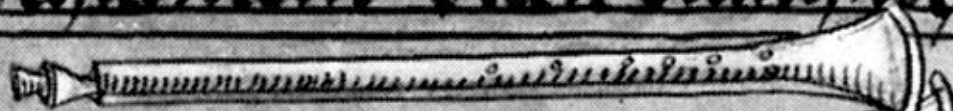
Churle = man of low breeding, a peasant

Gull = trickster





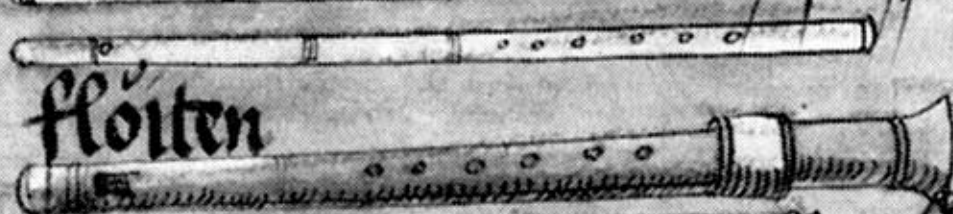
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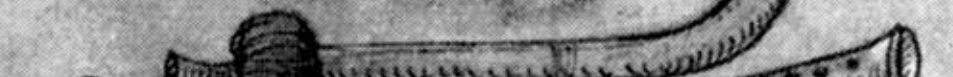
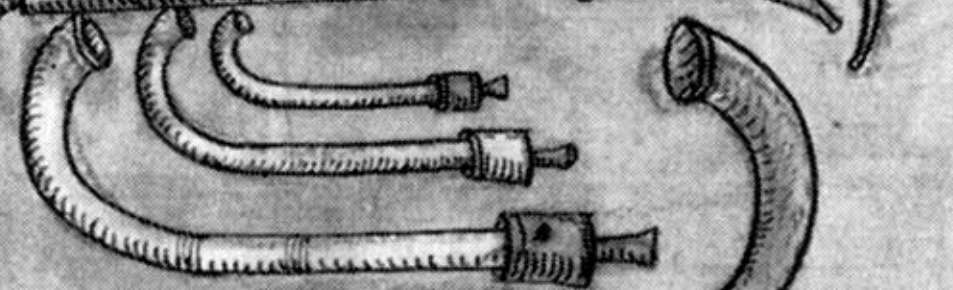
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The Third Booke of English Songs  
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