

Sing Along with Shaxberd

Featuring all your favourites including:

Two Bs or two B Flats, That is the Question

Musicke to Murder Your Vncle By

To Thine Own Self Be Tuned

Where the Bee sucks (nudge, nudge, wink, wink)

O Mistris Mine, WTF doth Hey Nonny mean?

Diverse Songs for Vpstart Crowing

Samuel Piper, perpetrator

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Feste: Hey, Robin, jolly Robin, tell me how thy Lady does.

Malvolio: Foole.

Feste: My Lady is unkind, *perdie*.

Malvolio: Foole.

Feste: Alas why is she so?

Malvolio: Foole, I say.

Feste: She loves another. Who calles, ha?

Twelfth Night 4.2

Ah, robyn

Thomas Wyatt (1503-1542)
& William Cornysh (1465-1523)

Musical score for the first system (measures 1-4). The score is in G minor, 4/4 time. It features a vocal line and a lute line. The lyrics are: Ah, ro - byn, gen - tyl ro - byn, tel me how thy lem - man doth and thow shal know of myne.

Chords: Gm Cm Dm | Gm Dm Cm Dm | Dm B \flat F Gm | F Am Dm G

Musical score for the second system (measures 5-8). The score is in G minor, 4/4 time. It features a vocal line and a lute line. The lyrics are: Ah, ro - byn, gen - tyl ro - byn, tel me how thy lem - man doth and thow shal know of myne.

Chords: Gm Cm Dm | Gm Dm Cm Dm | Dm B \flat F Gm | F Am Dm G

Musical score for the third system (measures 9-12). The score is in G minor, 4/4 time. It features a vocal line and a lute line. The lyrics are: Ah, ro - byn, gen - tyl ro - byn, tel me how thy lem - man doth and thow shal know of myne.

Chords: Gm Cm Dm | Gm Dm Cm Dm | Dm B \flat F Gm | F Am Dm G

13

Gm Cm Dm Gm Dm Cm Dm

My lady is vn-kynde I wis a-lac why is she so? She
I can not thynk such dou-byl-nes for I fynd wo-men trew In
Ah, ro-byn, gen-tyl ro-byn, gen-tyl ro-byn,

16

Dm Bb F Gm F Am Dm G

louth a-no-ther better than me and yet she will say no.
I faith my la-dy lovith me well she will change for no new.
tel me how thy lem-man doth and thow shal know of myne.
tel me how thy lem-man doth and thow shal know of myne.

Thou art happy while that doth last
but I say as I find,
That woman's love is but a blast
that turneth like the wind.

If that be true yet as thou say'st
that women turn their heart;
Then better speak of them thou may'st
in hope to have thy part.

Such folks shall take no harm by love
that can abide their turn;
But I alas can no way prove
in love but lake and mourn.

But if thou wilt avoid thy harm
this lesson learn of me:
At other fires thyself to warm
and let them warm with thee.

BOTTOM: No, I assure you, the wall is downe, that parted
their Fathers. Will it please you to see the Epilogue, or
to heare a Bergomask dance, betweene two of our company?
A Midsummer Night's Dream 5.1

from *Intavolatura de liuto*,
1585

Moresca Quarta detta la Bergamasca

Giulio Cesare Barbetta
(c.1540-c.1603)

The first system of the musical score consists of four staves. Above the top staff, the following chord symbols are written: G, C, D, G, G, C, D, G, G, C, D, G. The music is in G major and 3/4 time. The top staff features a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic support with chords and moving lines. The bottom staff is the bass line, primarily consisting of quarter and eighth notes.

The second system of the musical score consists of four staves. Above the top staff, the following chord symbols are written: G, C, D, G, G, C, D, G, G, C, D, G. The music continues from the first system. The top staff has a melodic line with some dotted rhythms. The second and third staves continue the harmonic accompaniment. The bottom staff continues the bass line.

The third system of the musical score consists of four staves. Above the top staff, the following chord symbols are written: G, C, D, G, G, C, D, G, G, C, D, G. The music concludes this section. The top staff features a melodic line with eighth notes. The second and third staves provide harmonic support. The bottom staff continues the bass line.

5 G C D G G C D G

Musical score for measures 5-8. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Treble, Treble, and Bass. The first staff has a treble clef and a key signature of one sharp. The second, third, and fourth staves have a bass clef and a key signature of one sharp. The music is a simple harmonic exercise with a melody in the first staff and accompaniment in the other three. The melody consists of eighth and quarter notes. The accompaniment consists of quarter and half notes. The chords are G, C, D, G, G, C, D, G.

9 G C D G G C D G

Musical score for measures 9-12. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Treble, Treble, and Bass. The first staff has a treble clef and a key signature of one sharp. The second, third, and fourth staves have a bass clef and a key signature of one sharp. The music is a simple harmonic exercise with a melody in the first staff and accompaniment in the other three. The melody consists of quarter and eighth notes. The accompaniment consists of quarter and half notes. The chords are G, C, D, G, G, C, D, G.

13 G C D G G C D G

Musical score for measures 13-16. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Treble, Treble, and Bass. The first staff has a treble clef and a key signature of one sharp. The second, third, and fourth staves have a bass clef and a key signature of one sharp. The music is a simple harmonic exercise with a melody in the first staff and accompaniment in the other three. The melody consists of quarter and eighth notes. The accompaniment consists of quarter and half notes. The chords are G, C, D, G, G, C, D, G.

Ophelia: For Bonny Sweet Robin is all my joy.
Hamlet 4.5

Bonny Sweet Robin

tune from several late
16th c. sources

Dm Dm A Dm Am Dm Dm Dm

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and one bass clef staff. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The music is in a simple, folk-like style with a mix of eighth and quarter notes. Chord symbols are placed above the vocal staff: Dm, Dm, A, Dm, Am, Dm, Dm, Dm.

6 C Am Dm Am Dm A Am D Am G

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and one bass clef staff. The key signature is one flat and the time signature is 3/4. The music continues with a similar folk-like style. Chord symbols are placed above the vocal staff: C, Am, Dm, Am, Dm, A, Am, D, Am, G.

11 Am Dm Am Dm Gm A D

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and one bass clef staff. The key signature is one flat and the time signature is 3/4. The music continues with a similar folk-like style. Chord symbols are placed above the vocal staff: Am, Dm, Am, Dm, Gm, A, D.

17 Dm Dm Am Dm Am Dm Am Dm A Dm Dm

24 Am Dm Am Dm Am Dm A Dm Am G Am

30 Am Dm Dm Am F F Gm A D

Boy: Will you win your love with a French braule?
Love's Labour's Lost 3.1

Bransle de Villages: 1

Michael Praetorius
Terpsichore, 1612

G G A D Em Am G D G G G A D Em

7 Am D G G G G Am G Dm Em G C G Am

12 E A Am Em C G C Em Am G C D₁ G D₂ G

Bransle de Villages: 2

18 C C G C DEm C D G C C G Am D Em D G

Bransle de Villages: 3

26 G D Em D G D Em D G G D G D

32 G C D D Bm G C Am E C D Em D G

Daughter: I can sing the Broom, And Bonny Robin.

Two Noble Kinsmen 4.1

The Broom of Cowdenknows

lyrics from a blackletter
ballad, 1624-1680?

G G C G Am F G

Through Lidd - ers - dale as late - ly I went, I mu - sing on did passe, I
In Dan - by For - rest I was borne, my beau - ty did ex - cell, My
When once I felt my bel - ly swell: no lon - ger might I a - bide My
All Mai - dens faire then have a care, when you a mil - king goe, Trust

5 C G Am Dm G G

heard a Maid was dis - con - tent she sighd and said a las: All maids that ever de -
pa - rents deare - ly lo - ved me, till my belly be - gan to swell: I might have been a
mo - ther put me out of doores, and banged me back and side: Then did I range the
not to young mens temp - ting tongues, that will de - ceive you so, Them you shall finde to

10 C G Am F G C G Am

cei - ved was, beare a part of these my woes, For once I was a bon - ny Lasse, when I
Prin - ces peere, when I came o - ver the knoes, Till the Shep - hears boy be - guil - ed me, mil -
world so wide, wand - ring a - mongst the knoes, Cur - sing the boy that hel - ped me, to
be un - kinde, and glo - ry in your woes, For the Shep - hears boy be - guil - ed me, fol -

15 Dm G G C G Am

milk my dad - dies Ewes, With O, the broome, the bon - ny broom the broome of Cow - don
king my da - dies Ewes, All maids that ever de ceiv - ed was, beare a part of these my
fold my dad - dies Ewes. All maids that ever de ceiv - ed was, beare a part of these my
ding my Dad - dies Ewes. All maids that ever de ceiv - ed was, beare a part of these my

20 F G C G Am Dm G

knows, Faine would I be in the North Coun - trey, to milke my dad - dies Ewes.
woes, For once I was a bon - ny Lasse, when I milkt my dad - dies Ewes,
woes, For once I was a bon - ny Lasse, when I milkt my dad - dies Ewes,
woes, For once I was a bon - ny Lasse, when I milkt my dad - dies Ewes,

A young man hearing her complaint,
did pittie this her case,
Saying to her sweet beautious Saint,
I grieve so faire a face
Should sorrow so, then sweeting know,
to ease the of thy woes,

Then modestly she did reply,
might I so happy be,
Of you to finde a husband kinde,
and for to marry me,
Then to you I would during life,
continue constant still,

Thus, with a gentle, soft embrace,
he tooke her in his armes,
And with a kisse he, smiling, said,
Ile shield thee from all harmes,
And instantly will marry thee,
to ease thee of thy woes,

Ile goe with thee to the North Country,
to milke thy daddies Ewes,
All Maids that ever deceived was,
beare a part of these my woes,
For once I was a bonny Lasse,
when I milkt my daddies Ewes,

And be a true obedient wife,
observing of your will.
With O, the broome, the bonny broome,
the broome of Cowdon knoes,
Faine would I be in the North Country,
to milk my daddies Ewes.

And goe with thee to the North Country,
to milke thy Daddies Ewes.
With O, the broome, the bonny broome,
the broome of Cowdon knoes,
Faine would I be in the North Country,
to milk my daddies Ewes.

Pistol: Qualitie calme custure me. Art thou a Gentleman? What is thy Name? discusse.

Henry V 4.4

Calen o Custure me

lyrics by Clement Robinson
(fl. 1566-1584) from *A Handefull
of Pleasant Delites*, 1584

G C G Am E A

When as I view your com - ly grace, Ca - len o cus - tu - re me, Your
Your pre - tie mouth with di - uers gifts, Which
Your voice so sweet, your necke so white, Your

5 G D G D G G

gold - en haire, your an - gels face: Ca-len o cus - tu - re me, Your a - zured veines much
dri - ueth wise men to their shifts: So braue, so fine, so
bo - die fine and small in sight: Your fin - gers long so

10 C G Am E A G D

like the skies, Ca - len o cus - tu - re me, Your sil - uer teeth, your Christ - all eies.
trim, so yong, With heauen - lie wit and plea - sant tongue,
nim - ble be, To vt - ter foorth such har - mon - ie,

15 G D G G C G Am

Ca - len o cus - tu - re me, Your Cor - all lips, your crim - son cheeks, Ca - len o cus -
 That Pal - las though she did ex - cell,
 As all the Mu - ses for a space:

20 E A G D G D G

tu - re me, That Gods and men both loue and leekes. Ca - len o cus - tu - re me.
 Could frame nor tel a tale so well.
 To sit and heare do giue you place.

Your pretie foot with all the rest,
 That may be seene or may be gest:
 Doth beare such shape, that beautie may
 Giue place to thee and go her way:
 And Paris nowe must change his doome,
 For Venus lo must giue thee roome.

Whose gleams doth heat my hart as fier,
 Although I burne, yet would I nier:
 Within my selfe then can I say:
 The night is gone, behold the day:
 Behold the star so cleare and bright,
 As dimmes the sight of Phœbus light:

Whose fame by pen for to discriue,
 Doth passe ech wight that is aliue:
 Then how dare I with boldned face,
 Presume to craue or wish your grace?
 And thus amazed as I stand,
 Not feeling sense, nor moouing hand.

My soule with silence moouing sense,
 Doth wish of God with reuerence,
 Long life, and vertue you possesse:
 To match those gifts of worthinesse,
 And loue and pitie may be spide,
 To be your chief and onely guide.

Falstaff: 'A came ever in the rearward of the fashion, and sung those tunes to the overscutch'd huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights.

2 *Henry IV* 3.2, 1600 Quarto edition

The Carmans whistle

lyrics from Bodleian Library
MS Rawlinson 185, c.1580-1590

C G D G Am G D G

In a plea - sant mor - ning in the mer - ry month of May,

5 C G D G Am G D G

A - mong the fruit - ful mea - dows a young man took his way;

9 Dm C Dm C Dm C Dm G C

And ga - zing a - round him what plea - sures he could see,

13 F C Dm C F C Dm G C

He — spied a pro - per mai - den un - der an oa - ken tree.

Comely was her countenance
and lovely was her looks,
Seeming that wanton Venus
had writ her in her books.
Many a smirking smile she lent
amidst those meadows green
The which he well perceived
yet was of her unseen.

At length she changed her smiling
with a sighing song,
Bewailing her bad fortune
that was a maid so long:
For many are much younger,
quoth she, hath long been wed,
Yet do I fear that I shall die
and keep my maidenhead.

My father's rich and wealthy
and hath no child but I,
Yet want I still a husband
to keep me company.
My years are young and tender
and I am fair withal,
Yet is there now a young man
will comfort me at all?

The young man which listened
and mark'd her grievous moan,
Was sorry for to see her
sit musing all alone.
He nimbly leapt unto her
which made the maid to start,
But when he did embrace her,
it joyed her woeful heart.

Fair maid, quoth he, why mourn you?
What means your heavy cheer?
Be rul'd by me, I pray you
and to my words give ear.
A pleasant note I'll tell you,
your sadness to expel.
Good sir, how do you call it?
The truth unto me tell.

'Tis call'd the carman's whistle,
a note so sweet and good,
It will turn a woman's sadness
into a merry mood.
Good sir then, let me hear it,
if it be no harm.
Doubt not, quoth he, fair maiden,
I'll keep you in mine arm.

But first, let me entreat you
with patience to attend
Till I have brought my music
unto a perfect end.
If I may hear your whistle,
quoth she, I will be still,
And think so I molest you,
'tis sore against my will.

When he to her had whistled
a merry note or two,
She was so blithe and pleasant
she knew not what to do.
Quoth she, of all the music
that ever I did know,
The carman's whistle
Shall for my money go.

Good sir, quoth she, I pray you,
Who made this pleasant game?
Quoth he, a youthful carman
Did make it for his dame.
And she was well contented
with him to bear a part.
God's blessing, quoth the maiden,
light on the carman's heart.

For never was I pleased
more better in my life
Than with the carman's whistle
which pleaseth maid and wife.
And sir, I do beseech you,
however I do speed,
To let me hear your whistle
when I so stand in need.

Quoth he, farewell, fair maiden,
and as you like this sport,
So of the carman's whistle
I pray you give good report.
Good sir, quoth she, I thank you
for this, your token pain,
But when shall we, I pray you,
meet in this place again?

Quoth he, at any season
by day or night,
Command the carman's whistle
for pleasure and delight;
And count me slack and slothful
if twice you send for me.
I'faith, then, quoth the maiden,
I'll give thee kisses three.

as sung by Duke Orsino in *Twelfth Night* 2.4

Come away death

Gm Asus4 A D Gm Cm F Gm Asus4 A

Come a - way, come a - way, death, And in sad cy-presses let me be laide. Fye a - way, fie

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system is divided into five measures, each with a chord symbol above it: Gm, Asus4 A, D, Gm, Cm, F, Gm, and Asus4 A.

6 D Gm Cm F Gm Dm Eb Cm D

a - way breath, I am slaine by a fair cruell maide: My shrowd of white, stuck all with Ew,

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The system is divided into five measures, each with a chord symbol above it: D, Gm, Cm, F, Gm, Dm, Eb, Cm, and D.

11 Gm Dm Gm Dm Eb F Dm Gm Cm D G

O pre - pare it, My part of death, no one so true Did share it.

The third system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The system is divided into five measures, each with a chord symbol above it: Gm, Dm, Gm, Dm, Eb, F, Dm, Gm, Cm, D, and G.

16 **Gm Asus4 A D Gm Cm F Gm Asus4 A**

Not a flower, not a flower sweete On my blacke cof-fin let there be strewne: Not a friend, not

21 **D Gm Cm F Gm Dm Eb Cm D**

a friend greet My poore corpes, where my bones shall be throwne: A thousand thousand sighes to save,

26 **Gm Dm Gm Dm Eb F Dm Gm Cm D G**

Lay me O where Sad true lo - ver never find my grave, To weepe there!

quoted by Sir Hugh in *The Merry Wives of Windsor*, 3.1, 1602 Quarto

Come liue with me and be my Loue

lyrics by Christopher Marlowe

(1564-1593)

Am Am Dm Am E Am

Come liue with mee, and be my loue And we will
And wee will sit vpon the Rocks, See - ing the
And I will make thee the beds of Roses, And a
A gowne made of the fi - nest wooll Which from our

6 C F G C C G

all the plea - sures proue, That Val - lies, groues,
Sheep - hears feede theyr flockes, By shal - low Ri - uers,
thou sand fra - grant poesies, A cap - of flo - wers,
pret - ty Lambes we pull, Fayre li - ned slip - pers

11 Dm Am E Am Dm Am E A

hills and fieldes, Woods, or stee - pie moun - taine yeeldes.
to whose falls, Me - lo - dious byrds sing Ma - dri - galls.
and a kirtle, Im - broy - dred all with leaues of Mirtle.
for the cold: With buc - kles of the pu - rest gold.

A belt of straw, and Iuie buds,
With Corall clasps and Amber studs,
And if these pleasures may thee moue,
Come liue with mee, and be my loue.

The Shepheards Swaines shall dance and sing,
For thy delight each May-morning,
If these delights thy mind may moue;
Then liue with mee, and be my loue.

The Nymph's Reply

lyrics by Sir Walter Raleigh
(1552-1618)

Am Am Dm Am E Am

If all the world and loue were young, And truth in
Time driues the flocks from field to fold, When Ri - uers
The flowers doe fade and wan - ton fields, To wa - yward
Thy gounes, thy shooes, thy bed of Roses, Thy cap, thy

6 C F G C C G

eue - ry Sheep - hears tongue, These pret - ty plea - sures
rage and Rocks grow cold, And Phi - lo - mell be -
win - ter rec - ko - ning yeeldes, A bon - ny tongue, a
ki - rtle, and poe - sies, Soone breake, soone wi - ther,

11 Dm Am E Am Dm Am E A

might me moue, To liue with thee, and be thy loue.
com - meth of dombe, The rest com - plaines of cares to come.
hart of gall, Is fan - cies - spring, but sor - rowes fall.
soone for - gotten; In fol - lie ripe, in rea - son rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can moue
To come to thee and be thy loue.

If youth could last, and loue still breede,
Had joyes no date, nor age no neede,
Then these delights my mind might moue
To liue with thee and be thy loue.

Edgar: Come o'er the broom, *Bessy*, to me,
Fool: Her boat hath a leak, and she must not speak
 Why she dares not come over to thee.

King Lear 3.6, 1608 Quarto

Come ouer the born Bessy

lyrics by Wylliam Birche
 (fl.1558-1571)

F F F G D G

E:Come ouer the born Bes - sy come ouer the born Bes - sy Swete Bes - sy come o - uer to me And
 E:I am thy lo - uer faire hath chose the to mine heir and my name is me - ry Eng lande There -
 E:La - dy this long space have I lo - ued thy grace more then I durst well saye Ho -
 E:Dere La - dy we do know how ti - rauntes not a fewe Went a - bout for to seke thy bloude An

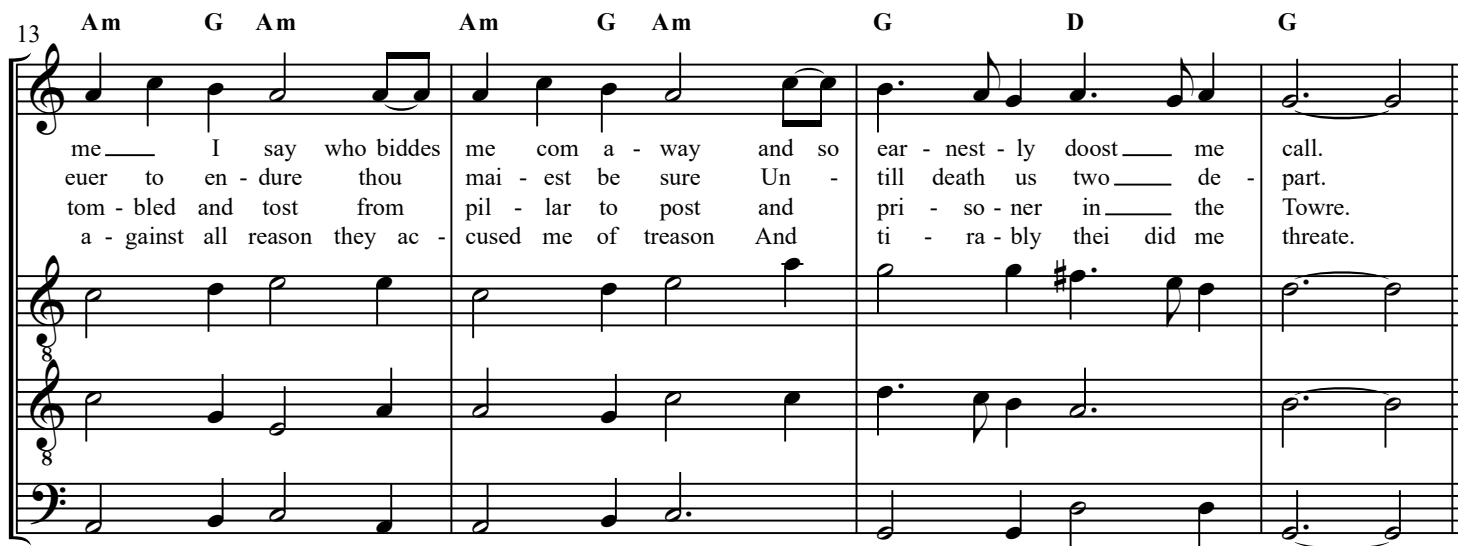
5 Am G Am Am G Am G D G F

I shall the take and my dere la - dy make Be - fore all o - ther that e - uer I see. B:My
 fore come a - way and make no more de - laye Swete Bes - sie give me thy hande. B:Here
 ping at the last when all stormes were past for to see this ioy - full daye. B:Yet
 con - trarie to right they did what they might That now bare two faces in one hood. B:Then was

9 F F G D G

thinke I hear a voice at whom I do re - ioyce and aun - swer the now I shall Tel
 is my hand my dere lo - uer Eng - lande I am thine both with mind and hart For
 my lo - uer Eng - land ye shall un - der - stand how for - tune on me did lower I was
 I car - ied to Wod - stock & kept close un - der lock That no man mighte with me speake And

13 Am G Am Am G Am G D G



me I say who biddes me com a-way and so ear-nest-ly doost me call.
 euer to en-dure thou mai-est be sure Un-till death us two de-part.
 tom-bled and tost from pil-lar to post and pri-so-ner in the Towre.
 a-gainst all reason they ac-cused me of treason And ti-ra-bly thei did me threate.

E: Oh my louer faire my dearlinge and mine heire
 Full sore for the I did lament
 But no man durst speak but thei wuld him threat
 and quickly make him repent.

B: Then was I deliuered their hands, but was faine to put
 And good suerties for my forth comminge /in bands
 Not from my house to departe nor no where els to sterte,
 As though I had ben away runninge.

E: Why dere Lady I trow those mad men did knowe
 That ye were doughter unto Kinge Hary
 And a princessse of birth one of the noblest on earth
 And sister unto Quene Mary.

B: Yes, yet I must forgeve al such as do live
 if they wil hereafter amend
 And for those that are gone God forgeve them euey one
 and his mercy on them extend.

E: Yet my louer dere tell me now here
 For what cause had ye this punishmente
 For the comons did not know nor no man wuld them shew
 The chief cause of your imprisonment.

B: No nor thei them self that wuld have decaid my welth
 But only by powre and abusion
 Thei could not detect me but that thei did suspect me
 That I was not of their religion.

E: O cruell tirauntes and also monstrous giauntes
 That woulde such a swete blossome devour
 But the lorde of his might defended the in right
 And shortened their arme and powre.

B: Yet my louer dere marke me well here
 Though thei were men of the devill
 The scripture plainly saith al thei that be of faith
 must nedes do good against euill.

E: O swete virgin pure longe may ye endure
 To reigne ouer us in this lande.
 For your works do accord ye are the handmaid of the lord
 For he hath blessed you with his hand.

B: My sweete realme be obedient to gods holy
 and my proceedings embrace /commandement
 And for that that is abused shalbe better used
 and that within shorte space.

E: Dere lady and Quene I trust it shalbe sene
 Ye shall reigne quietly without strife
 And if any traitors there be of any kinde or degre
 I pray God send them short life.

B: I trust al faithful herts wil play tru subiects parts
 Knowing me their Quene & true heir by right
 And that much the rather for the loue of my father
 That worthy prince King Henrie theight.

E: Therefore let us pray to God both night and day
 Continually and never to sease
 That he will preserve your grace to reigne ouer us
 In tranquillitie welth and peace. / long space

Both: All honor laud and praise, be to the lord god alwaies
 Who hath all princes hartes in his handes
 that by his powre & might he may gide them aright
 For the welth of all christen landes.

Finis. Wylliam Birche.

God save the Quene

Imprinted at London by William Pickeringe
 dwelling under Saynt Magnus church.
 W.P.

Lafew: Lustique, as the Dutchman saies: Ile like a maide the Better, whil'st I have a tooth in my head: why he's able to leade her a Carranto.

All's Well That Ends Well 2.3

Duke of Bourbon:

They bid us to the English Dancing-Schooles,
And teach *Lavolta's* high, and swift *Carranto's*,
Saying, our Grace is onely in our Heeles,
And that we are most loftie Run-awayes.

Henry V 3.5

Sir Toby Belch:

Why dost thou not goe to Church in a Galliard, and come home in a Carranto? My verie walke should be a Jigge: I would not so much as make water but in a Sinke-a-pace: What dooest thou meane? Is it a world to hide vertues in? I did thinke by the excellent constitution of thy legge, it was form'd under the starre of a Galliard.

Twelfth Night 1.3

La Coranto

from *Consort Lessons*,
Thomas Morley, 1599 & 1611

The musical score for 'La Coranto' is presented in four staves. The top two staves use a treble clef, while the bottom two use a bass clef. The time signature is 6/4. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains three measures, and the second system contains three measures. Chord annotations are placed above the notes: Dm, Dm, A, Dm, C, F, Gm, F, C in the first system; and F, C, F, Gm, C, F in the second system. The notation includes quarter notes, half notes, and eighth notes, with some notes beamed together.

Dm C Am B \flat A Dm A Dm C

F C Dm Gm A D

Third Servant: Or *Daphne* roming through a thornie wood,
Scratching her legs, that one shal sweare she bleeds,
And at that sight shal sad Apollo weepe,
So workmanlie the blood and teares are drawne.

The Taming of the Shrew Prologue

Helena: The wildest hath not such as heart as you;
Runne when you will, the story shall be chang'd:
Apollo flies, and *Daphne* holds the chase

A Midsummer Night's Dream 2.1

Daphne

lyrics by Thomas Deloney (1543?-1600)

Dm Dm A Dm F C Dm C Dm

When Daph - ne from fair Pho - bus did flie, The west wind most sweet - ly did blow in her face. Her
She gave no eare un - to his cry, But still did ne - glect him the more he did mone; He

Dm A Dm F C Dm C Dm

silk - en scarfe scarce shel - tered her eyes. The God cried, "O pi - tie," and held her in chace. Her
still did en - treat, she still did de - nie, And er - nest - ly prayed him to leave her a - lone.

F C Dm A F C Bb C F

"Stay, nimph, stay, nimph" cryed A - pol - lo, "Tar - ry, and turn thee; sweet nymph, stay!
"Ne - ver, ne - ver," cryed A - pol - lo, "Un - less to love thou do con - sent,

F C Dm A F C B \flat C F

Lion nor ty - ger, doth thee fol - low; Turne thy faire eyes, and looke this way.
 But still with my voice so hol - low, Ile crie to thee till life be spent.

F C F Am Dm

O turn, o pret - tie sweet, And let our red lips meet: Pit - tie, O Daph - ne,
 But if thou turne to me, 'Twill prove thy fe - li - ci - tie, Pit - tie, O Daph - ne,

Dm A Dm F C Dm A D

pit - tie, pit - tie, Pit - tie, O Daph - ne, pit - tie me."
 pit - tie, pit - tie, Pit - tie, O Daph - ne, pit - tie me."

Away, like the Venus dove, she flies;
 The red blood her buskins did run all a-downe;
 His plaintive love she still denies,
 Crying, "Help, help, Diana, and save my renowne:
 Wanton, wanton lust is neare me -
 Cold and chaste Diana, aid!
 Let the earth a virgin beare me,
 Or devoure me quick a maid."
 Diana heard her pray,
 And turned her to a bay:
 "Pittie, O Daphne, pittie, pittie,
 Pittie, O Daphne, pittie me."

Amazed stood Apollo then,
 When he beheld Daphne turned as she desired;
 "Accurst I am, above gods and men;
 With griefe and laments my sences are tired.
 Farewell! false Daphne, most unkinde,
 My love is buried in thy grave;
 Love I've long sought, yet could not finde,
 Therefore shall this be thy epitaph:
 'This tree doth Daphne cover,
 That never pitied lover.'
 Farewell, false Daphne, without pittie,
 Though not my love, thou art my tree."

Duke: Play Musicke, and you Brides and Bride-groomes all,
With measure heap'd in joy, to th' Measures fall.

...
Jacques: So to your pleasures,
I am for other, than for dancing meazures.
As You Like It 5.4

The Earl of Essex Measure

melody from R.C.M. Ms. 1119

G G C C D G

Musical score for measures 1-3. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. Measure 1 has a G chord, measure 2 has a G chord, measure 3 has a C chord. The melody in the Treble staff starts on G4, moves to A4, B4, and then has a half note G4. The bass line starts on G2, moves to F2, E2, and then has a half note G2.

4 G C G D G D G

Musical score for measures 4-6. Measure 4 has a G chord, measure 5 has a C chord, measure 6 has a G chord. Measure 7 has a D chord, measure 8 has a G chord, measure 9 has a D chord, measure 10 has a G chord. The melody in the Treble staff starts on G4, moves to A4, B4, and then has a half note G4. The bass line starts on G2, moves to F2, E2, and then has a half note G2.

7 G C C G D G

Musical score for measures 7-9. Measure 7 has a G chord, measure 8 has a C chord, measure 9 has a C chord. Measure 10 has a G chord, measure 11 has a D chord, measure 12 has a G chord. The melody in the Treble staff starts on G4, moves to A4, B4, and then has a half note G4. The bass line starts on G2, moves to F2, E2, and then has a half note G2.

10 G C G D G D G

This system contains measures 10, 11, and 12. The key signature has two sharps (F# and C#). Measure 10 has a G chord, measure 11 has a C chord, and measure 12 has a G chord. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

13 C D G C D G

This system contains measures 13, 14, and 15. The key signature has two sharps. Measure 13 has a C chord, measure 14 has a D chord, and measure 15 has a G chord. The melody continues with quarter and eighth notes, and the bass line remains consistent with quarter notes.

16 C D G Am G D G

This system contains measures 16, 17, and 18. The key signature has two sharps. Measure 16 has a C chord, measure 17 has a D chord, measure 18 has a G chord. The melody in measure 18 includes a half note G and a quarter note F#, which is the start of the Am chord. The bass line continues with quarter notes.

Sir Toby Belch: Farewell deere heart, since I must needs be gone.

Maria: Nay, good Sir Toby.

Feste: His eyes do shew his dayes are almost done.

Malvolio: Is't even so?

Sir Toby Belch: But I will never dye.

Feste: Sir Toby, there you lye.

Malvolio: This is much credit to you.

Sir Toby Belch: Shall I bid him go?

Feste: What and if you do?

Sir Toby Belch: Shall I bid him go, and spare not?

Feste: O no, no, no, no, you dare not.

Twelfth Night 2.3

Farewel dear loue

verses 1-2

by Robert Jones

(fl.1597-1615)

Gm D B^b F Dm Gm C D F F B^b F B^b

Fare - wel dear loue since thou wilt needs be gon, Mine eies do shew my
Fare - well, fare - well, since this I finde is true, I will not spend more

Fare - wel dear loue since thou wilt needs be gon, Mine eies do shew my
Fare - well, fare - well, since this I finde is true, I will not spend more

Fare - wel dear loue since thou wilt needs be gon, Mine eies do shew my
Fare - well, fare - well, since this I finde is true, I will not spend more

Fare - wel dear loue since thou wilt needs be gon, Mine eies do shew my
Fare - well, fare - well, since this I finde is true, I will not spend more

7 Gm C Dsus4 D G F C Dm A Dm A Dm Edim A D

life is al - most done. Nay I will ne - uer die, So long as I can spie,
time in woo - ing you: But I will seeke els - where, If I may find her there,

life is al - most done. Nay I will ne - uer die, So long as I can spie,
time in woo - ing you: But I will seeke els - where, If I may find her there,

life is al - most done. Nay I will ne - uer die, So long as I can spie,
time in woo - ing you: But I will seeke els - where, If I may find her there,

life is al - most done. Nay I will ne - uer die, So long as I can spie,
time in woo - ing you: But I will seeke els - where, If I may find her there,

13

B^b F C Gm Dm F

There be ma - ny mo Tho that she do go There be ma - ny
 Shall I bid her goe, What and if I doe? Shall I bid her

There be ma - ny mo Tho that she do go There be ma - ny mo I
 Shall I bid her goe, What and if I doe? Shall I bid her go and

There be ma - ny mo Tho that she do go There be ma - ny mo I
 Shall I bid her goe, What and if I doe? Shall I bid her go and

There be ma - ny mo Tho that she do go There be ma - ny mo I
 Shall I bid her goe, What and if I doe? Shall I bid her go and

16

Gm D Dm B^b C D Cm Dsus4 D G

mo I feare not. Why then let her goe I care not.
 go and spare not, O no no no no no I dare dare not.

feare spare not. Why then let her goe I care not.
 spare not, O no no no no no I dare dare not.

feare spare not. Why then let her goe I care not.
 spare not, O no no no no no I dare dare not.

feare spare not, feare spare not, Why then let her goe I care not.
 spare not, O no no no no no I dare dare not.

Fie on sinnefull phantasie

tune is Greensleeves

Musical score for the first system, measures 1-4. The score is in G minor (one flat) and 3/4 time. It features a vocal line and three piano accompaniment staves (treble and bass clefs). The lyrics are: "Fie on sinne - full phan - ta - sie. Fie on Lust and Lu - xu - rie:". Chord markings above the staff are Gm, F, Gm, and D.

Musical score for the second system, measures 5-8. The score continues with the same instrumentation. The lyrics are: "Lust is but a bloud - y fire, Kind - led with un - chaste de - sire,". Chord markings above the staff are Gm, F, Gm, D, and G.

Musical score for the third system, measures 9-12. The score continues with the same instrumentation. The lyrics are: "Fed in heart, whose flames as - pire, As thoughts do blow them, higher and higher,". Chord markings above the staff are B^b, F, Gm, and D.

13 **B^b** **F** **Gm** **D** **G**

Pinch him (Fai - ries) mu - tual - ly: Pinch him for his vil - la - nie.

17 **B^b** **F** **Gm** **D**

Pinch him, and burne him, and turn him a-bout, Till Can - dles, & Star - light, & Moone - shine be out.

21 **B^b** **F** **Gm** **D** **G**

Pinch him, fai - ries, mu - tual - ly; Pinch him for his vil - la - nie.

Falstaff: I see what thou wert if Fortune thy foe, were not Nature thy friend: Come, thou canst not hide it.

Merry Wives of Windsor 3.3

Fortune my Foe

Dm A Dm A Dm C Dm A

For - tune my Foe, why dost thou frown on me
For - tune hath wrought my grief & great annoy,

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system is divided into four measures, each with a chord symbol above it: Dm, A, Dm, A, Dm, C, Dm, A.

5 Dm A Dm A Dm C Dm A

And will thy fav - - - our ne - ver bet - ter be?
For - tune hath fals - - - ly stoln my love a - way;

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The system is divided into four measures, each with a chord symbol above it: Dm, A, Dm, A, Dm, C, Dm, A.

9 F F F C

Wilt thou I say, for e - ver breed my pain,
My love and joy, whose sight did make me glad

The third system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The system is divided into four measures, each with a chord symbol above it: F, F, F, C.

13

C Am Gm Dm Gm A sus4 A D

And wilt thou not re-store my joys a-gain?
Such great mis-for-tunes ne-ver young man had.

Had fortune took my treasure and my store,
Fortune had never griev'd me half so sore,
But takeing her whereon my heart did stay,
Fortune thereby hath took my life away.

Far worse then death my life I lead in woe,
With bitter thoughts still tossed too and fro.
O cruel chance, thou breeder of my pain,
Take life, or else restore my love againe.

In vain I sigh, in vain I wail and weep;
In vain mine eyes refrain from quiet sleep,
In vain I shed my tears both night and day,
In vain my love my sorrows do bewray.

Then I will leave my love in fortunes hands,
My dearest love in most unconstant bands,
And onely serve the sorrows dew to me,
Sorrows hereafter thou shalt my Mistris be.

No man alive can Fortunes spight withstand,
With wisdom, skill, or mighty strength of hand;
In midst of mirth she bringeth bitter moan,
And woe to me that hath her hatred known.

If wisdoms eyes had but blind Fortune seen,
Then had my love, my love forever been;
Then, love, farewell, though Fortune favour thee,
No fortune frail shall ever conquer me.

The Ladies comfortable and pleasant Answer

Ah silly soul, art thou so afraid?
Mourn not my dear nor be not so dismayd.
Fortune cannot, with all her power and skill,
Enforce my heart to think the any ill.

Blame not thy chance, nor envy at thy choice,
No cause hast thou to curse, but to rejoice,
Fortune shall not thy joy and love deprive,
If by my love it may remain alive.

Receive therefore thy life again to thee,
Thy life and love shall not be lost by me,
And while thy heart upon thy life do stay,
Fortune shall never steal the same away.

Live thou in bliss and banish death to Hell,
All careful thoughts see thou from thee expel;
As thou doth wish, thy love agrees to be,
For proof whereof behold I come my self to thee.

Pluck up thy heart, suppress with brinish tears,
Torment me not, but take away thy fears;
Thy Mistris mind brooks no unconstant bands
Much less to live in rueing fortunes hands.

Though mighty Kings by fortune get the foyl,
Lossing thereby their travel and their toyl;
Though fortune be to me a cruel foe,
Fortune shall not make me to serve thee so.

For fortunes spight thou needst not care a pin,
For thou thereby shall never loose nor win;
If faithful love and favour I do find,
My recompense shall not remain behind.

Dye not in fear, nor live in discontent,
Be thou not slain, where never blood was ment,
Revive again, to faint thou hast no need,
The less afraid, the better thou shalt speed.

Full fathom five

music by Robert Johnson
(c.1560-1633)

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

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

* Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

Full fa - thom fiue thy Fa - ther lies; Of his bones are Cor - rall made: Those are

6 Am C C D G G A D Am G D D G D

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were his eies, No - thing of him that doth fade, Both doth suf - fer a

pearles that were,that were his eies, No - thing of him that doth fade, Both doth suf - fer a

11 F C F Dm A sus4 A D $\text{\textcircled{S}}$ D G Am G

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

Sea - change, In - to some - thing rich, & strange: Sea-Nimphs hour - ly ring his knell,

16 G C D Am G C G D sus4 D G

Harke now I heare them, Harke now I heare them, ding, dong bell.

Harke now I heare them, Harke now I heare them, ding, ding-dong bell.

8 Harke now I heare now I heare them, Harke now I heare now I heare them, ding - dong bell.

8 Harke now I heare them, Harke now I heare them, ding - dong bell.

Harke I heare, now I heare them, Harke now I heare them, ding - dong bell.

21 G C G D sus4 Dm Em G C G sus4 G C G

Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

8 Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

8 Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

Ding, dong, ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

D.S. al Fine

26 Am G D G D G C G D sus4 D G

ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

8 ding, ding, dong bell. Ding, dong, ding, dong bell. Ding, ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

8 Ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

ding, dong, Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

Mistress Ford: ... that I would have sworne his disposition would have gone to the truth of his words: but they doe no more adhere and keep place together, then the hundred Psalms to the tune of Greensleeves:

Falstaff: My Doe, with the black Scut? Let the skie rain potatoes: let it thunder to the tune of Greene-sleeves, haile-kissing Comfits, and snow Eringoes:

Merry Wives of Windsor 5.5

Merry Wives of Windsor 2.1

Greensleeves

anonymous

Chords: Gm Gm F Gm D Gm

A - las my loue, ye do me wrong, to cast me off dis - cur - teous - ly: And
I haue been rea - die at your hand, to grant what eu - er you would craue. I

5 Chords: Gm F Gm D Gm

I haue lou - ed you so long De - light - ing in your com - pa - nie.
I haue both wag - ed life and land, your loue and good will for to haue.

9 Chords: Bb F Gm D

Green - sleeues was all my ioy, Green - sleeues was my de - light:

13

B^b F Gm D G

Green - sleeues was my heart of gold, And who but my La - die Green - sleeues.

3. I bought thee kerchers to thy head,
that were wrought fine and gallantly:
I kept thee both at boord and bed,
Which cost my purse wel fauouredly,

4. I bought thee peticotes of the best,
the cloth so fine as fine might be:
I gaue thee iewels for thy chest,
and all this cost I spent on thee.

5. Thy smock of silk, both faire and white,
with gold embrodered gorgeously:
Thy peticote of Sendall right:
and thus I bought thee gladly.

6. Thy girdle of gold so red,
with pearles bedecked sumptuously:
The like no other lasses had,
and yet thou wouldst not loue me,

7. Thy purse and eke thy gay guilt kniues,
thy pincase gallant to the eie:
No better wore the Burgesse wiues,
and yet thou wouldst not loue me.

8. Thy crimson stockings all of silk,
with golde all wrought aboue the knee,
Thy pumps as white as was the milk,
and yet thou wouldst not loue me.

9. Thy gown was of the grossie green,
thy sleeues of Satten hanging by:
Which made thee be our haruest Queen,
and yet thou wouldst not loue me.

10. Thy garters fringed with the golde,
And siluer aglets hanging by,
Which made thee blithe for to beholde,
And yet thou wouldst not loue me.

11. My gayest gelding I thee gaue,
To ride where euer liked thee,
No Ladie euer was so braue,
And yet thou wouldst not loue me.

12. My men were clothed all in green,
And they did euer wait on thee:
Al this was gallant to be seen,
and yet thou wouldst not loue me.

13. They set thee vp, they took thee downe,
they serued thee with humilitie,
Thy foote might not once touch the ground,
and yet thou wouldst not loue me.

14. For euerie morning when thou rose,
I sent thee dainties orderly:
To cheare thy stomack from all woes,
and yet thou wouldst not loue me.

15. Thou couldst desire no earthly thing.
But stil thou hadst it readily:
Thy musicke still to play and sing,
And yet thou wouldst not loue me.

16. And who did pay for all this geare,
that thou didst spend when pleased thee?
Euen I that am reiected here,
and thou disdainst to loue me.

17. Wel, I wil pray to God on hie,
that thou my constancie maist see:
And that yet once before I die,
thou wilt vouchsafe to loue me.

18. Greensleeues now farewell adue,
God I pray to prosper thee:
For I am stil thy louer true,
come once againe and loue me.

Hearke, hearke, the Larke

music by Robert Johnson
(c.1583-1633)

Musical score for the first system, measures 1-4. The score is in G minor (one flat) and 4/4 time. It features a vocal line with lyrics and three piano accompaniment staves. Chord symbols are placed above the vocal line: F, C, F, B^b, C, F. The lyrics are: "Hearke, hearke, hearke, Hearke, hearke, the Larke at His Steeds to wa - - - ter".

Musical score for the second system, measures 5-8. The score continues with the vocal line and piano accompaniment. Chord symbols are: F, Am, F, B^b, B^b, F, C, C, B^b, F. The lyrics are: "Heavens gate sings, at Heavens gate sings, and Phoebus at those Springs wa - ter at those Springs on cha - lic'd".

Musical score for the third system, measures 9-12. The score continues with the vocal line and piano accompaniment. Chord symbols are: C, F, F, F, B^b, F, C. The lyrics are: "gins a - rise, And wink - ing Ma - ry - buds be - gin to Flowres that lyes;".

13 G C G C Am B^b F B^b Gm Dm

ope their Gold - en eyes With ev - ery thing that pret - ty is, my

17 C F C F C F Am Dm G

La - dy sweet, a - rise: A - rise, a -

20 C Am B^b C F

rise. my La - dy sweet, a - rise:

Falstaff: Have I caught thee, my heavenly Jewel?
Merry Wives of Windsor 3.3

Have I caught my heavenly jewel

lyrics by Sir Phillip Sydney
 (1554-1586)

G D Em D G C G A D G D

Have I caught my heaven - ly je - wel, teach - ing sleep most fair to be? Now will
 2. Since sweet sleep her eyes hath char - mède, the two on - ly darts of Love, Now will

Have I caught my heaven - ly je - wel, teach - ing sleep most fair to be? Now will
 2. Since sweet sleep her eyes hath char - mède, the two on - ly darts of Love, Now will

Have I caught my heaven - ly je - wel, teach - ing sleep most fair to be? Now will
 2. Since sweet sleep her eyes hath char - mède, the two on - ly darts of Love, Now will

Have I caught my heaven - ly je - wel, teach - ing sleep most fair to be? Now will
 2. Since sweet sleep her eyes hath char - mède, the two on - ly darts of Love, Now will

5 Em D G C G D G

I teach her that she, when she wakes is too, too cru - el.
 I with that boy prove I some play while he is dis - ar - mède.

I teach her that she, when she wakes is too, too cru - el.
 I with that boy prove I some play while he is dis - ar - mède.

I teach her that she, when she wakes is too, too cru - el.
 I with that boy prove I some play while he is dis - ar - mède.

I teach her that she, when she wakes is too, too cru - el.
 I with that boy prove I some play while he is dis - ar - mède.

8 G D Em D G C G A D G D

3. Her tongue, wa - king, still re - fu - seth, gi - ving frank - ly nig - gard No. Now will
4. See the hand that wa - king, guar - deth; Slee - ping, grants a free re - sort, Now will

3. Her tongue, wa - king, still re - fu - seth, gi - ving frank - ly nig - gard No. Now will
4. See the hand that wa - king, guar - deth; Slee - ping, grants a free re - sort, Now will

3. Her tongue, wa - king, still re - fu - seth, gi - ving frank - ly nig - gard No. Now will
4. See the hand that wa - king, guar - deth; Slee - ping, grants a free re - sort, Now will

13 Em D G C G D G

I at - tempt to know what No her tongue slee - ping, u - seth.
I in - vade the fort, Co - wards, Love with loss re - war - deth.

I at - tempt to know what No her tongue slee - ping, u - seth.
I in - vade the fort, Co - wards, Love with loss re - war - deth.

I at - tempt to know what No her tongue slee - ping, u - seth.
I in - vade the fort, Co - wards, Love with loss re - war - deth.

Peter: Musitions, oh Musitions,
Hearts ease, hearts ease,
O, and you will have me live, play hearts ease.

Musician: Why hearts ease;

Peter: O Musitions,
Because my heart it selfe plaies, my heart is full.

Romeo and Juliet 4.5

Heart's Ease / Complaine my Lute

anon.

Gm Gm D Gm D Gm D Gm D Gm Cm D Gm

Com - plaine my Lute com - plaine on him that stayes so long a - way, He
Peace lyre peace, it is not so, he will by and by be here: But

5 Gm D Gm D Gm D Gm D Gm Cm D Dm

pro - mis'd to be here ere this, but still un - kind doth stay. But
e - very one that is in Love, thinkes e - very houre a yeere. Harke,

Come gallant now, come loyterer,
for I must chide with thee:
But yet I will forgive thee once,
come sit thee downe by mee,
Faire Lady rest your selfe content,
I will indure your punishment,
And then we shall be friends againe.

For every houre that I have stayd,
so long from thee away,
A thousand kisses will I give,
receive them ready pay,
And if we chance to count amisse
againe wee'le reckon them every kisse,
For he is blest that's punisht so.

9 F F C F Gm D Gm Cm D Dm

now the Pro - verbe true I finde, once out of sight, then and out of minde: Hey
harke, me thinks I heare one knocke run quick - ly then and turne the locke, Then

13 F B^b F Gm D Gm D Gm D Gm D G

hoe my heart is full of woe, my heart is full of woe.
farr - well all my care and woe, farr - well all my care and woe.

And if those those thousand kisses then,
we chance to count aright
We shall not need to count againe
till we in bed doe light:
And then be sure that thou shalt have,
thy reckoning just as thou shalt crave.
So shall we still agree as one.

And thus they spent the silent night,
in sweet delightfull sport,
Till Phoebus with his beames so bright,
from out the fiery port
Did blush to see the sweet content,
in sable night so vainely spent,
Betwixt these Lovers two.

And then this Gallant did perswade,
that he might now be gone:
Sweet-heart, quoth he, I am afraid,
that I have stayd too long.
And wilt thou then be gone, quoth she,
and will no longer stay with me:
Then welcome all my care and woe.

And then she tooke her lute in hand,
and thus began to play,
Her heart was faint she could not stand,
but on her bed shee lay,
And art thou gone my love, quoth she,
complaine my Lute, complaine with me
Untill that he doth come againe.

as sung by Juno and Ceres in *The Tempest* 4.1

Honor, riches, marriage, blessing

tune is La Bergamasca
from *Il Scolaro*, 1645
Gasparo Zanetti (fl.1626-1645)

G C G C G C G D G G D G

Ho - nor, rich - es, mar - riage, bless - ing, Long con - ti - nuance, and en - creas - ing,

Ho - nor, rich - es, mar - riage, bless - ing, Long con - ti - nuance, and en - creas - ing,

5 G C G C G C G D G D G

Houre - ly joyes, be still up - on you! Ju - no sings her bless-ings on you.

Houre - ly joyes, be still up - on you! Ju - no sings her bless-ings on you.

9 G C D G G C D G D G

Earths in - crease, foy - son plen - tie, Barnes and Garn - ers nev - er emp - ty.

Earths in - crease, foy - son plen - tie, Barnes and Garn - ers nev - er emp - ty.

G C D G G C D G D G

Vines, with clus - tring bun - ches grow - ing, Plants, with good - ly bur - then bow - ing;

Vines, with clus - tring bun - ches grow - ing, Plants, with good - ly bur - then bow - ing;

3 G C D G G C D G D G

Spring come to you at the far - thest, In the ve - ry end of Har - vest!

Spring come to you at the far - thest, In the ve - ry end of Har - vest!

7 G C D G G C D G D G

Scar - ci - ty and want shall shun you, Ce - res bless - ing so is on you.

Scar - ci - ty and want shall shun you, Ce - res bless - ing so is on you.

as sung by Ophelia in *Hamlet* 4.5

How should I your true love know

Tune is Walsingham

Chords: C G C F C C G C

How should I your true love know from an - oth - er one?
He is dead and gone La - dy, he is dead and gone,
White his Shrow'd as the Moun - taine Snow; Lard - ed with sweet flowers;

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third staff is the left-hand piano accompaniment. The bottom staff is the bass line. The key signature is one flat (B-flat) and the time signature is 3/4. The system contains four measures of music.

Chords: G C Am Em A D A E A

5 By his Cock - le hat and staffe, and his San - dal shoone.
At his head a grasse - greene Turfe, at his heeles a stone.
Which be - wept to the grave did not go, With true - love showres.

The second system of the musical score continues from the first. It also consists of four staves: vocal line with lyrics, right-hand piano accompaniment, left-hand piano accompaniment, and bass line. The key signature remains one flat and the time signature is 3/4. The system contains four measures of music.

9 Am C G C Am E Am Em G C

13 G C Am Em A D A E A

Touchstone: Come sweete *Audrey*;
 We must be married, or we must live in baudrey:
 Farewel good Mr *Oliver*: Not O sweet *Oliver*; O brave
Oliver leave me not behind thee: But winde away, bee
 gone I say, I will not to wedding with thee.

As You Like It 3.3

O sweet Oliver

Chord progression: C C F C F C G

Lyrics: O sweet O - li-ver, O brave O - li - ver leave me not be - hind thee. But

The first system of the musical score consists of four measures. The vocal line is in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: "O sweet O - li-ver, O brave O - li - ver leave me not be - hind thee. But".

Chord progression: F C F C G C

Lyrics: winde a - way, bee gone I say, I will not to wed-ding with thee.

The second system of the musical score consists of four measures. The vocal line is in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: "winde a - way, bee gone I say, I will not to wed-ding with thee.". The system begins with a measure rest of 5 measures.

The Hunt is Up

C C F C Dm C G

The hunt is up, the fields are fra-grant, the morne is bright and gray,
And wake the Em-per-our, and his love-ly Bride, And the Prince and rouze,

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat) and the time signature is 4/4. Chord symbols are placed above the staff: C, C, F, C Dm, C, G.

5 F C F C G C

and the Woods are greene, Un-cou-ple heere, and let us make a bay,
and ring a hunt-ers peale, That all the Court may ec-cho with the noyse.

This system contains measures 5 through 8. It continues the vocal line and piano accompaniment. Chord symbols are placed above the staff: F, C, F, C G, C.

9 F C F C G C

This system contains measures 9 through 12. It continues the vocal line and piano accompaniment. Chord symbols are placed above the staff: F, C, F, C G, C.

sung by the gravedigger in *Hamlet* 5.1

In youth when I did love

G C G C Am F#dim G

In youth when I did loue, did love, me - thought it was ve - ry sweete: To con -
But Age with his steal - ing steps hath caught me in his clutch; And
A Pick - axe and a Spade, a Spade, for and a shrowd - ing - Sheete: O a

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

tract O the time for my be - hove, O me thought there was no - thing meete.
hath shipped me in - till the Land, as if I had never beene such.
Pit of Clay for to be made, for such a Guest is meete.

I lothe that I did loue

lyrics by Thomas, Lord Vaux
(1509-1556)

I lothe that I did loue,
In youth that I thought swete,
As time requires for my behoue,
Me thinkes they are not mete.

My lustes they do me leeu,
My fan-sies all be fledde,
And tract of time begins to weaue
Gray heares vpon my hedde.

For age with steylling steppes,
Hath clawed me with his crowch,
And lusty life away she leapes
As there had bene none such.

My muse dothe not delight
Me as she did before,
My hand and pen are not in plight,
As they have bene of yore.

For reason me denies
This youthly, idle rime,
And day by day to me she cryes,
Leaue of these toyes in time.

The wrinckles in my brow,
The furrowes in my face,
Say limpyng age will hedge him now
Where youth must geue him place.

The harbinger of death,
To me I see him ride;
The cough, the colde, the gaspyng breath,
Doth bid me to prouide,

A pikeaxe and a spade,
And eke a shrowdyng shete,
A house of claye for to be made
For such a gust most mete.

Me thinks I heare the clarke,
That knols the careful knel,
And bids me leuue my wofull warke,
Er nature me compell.

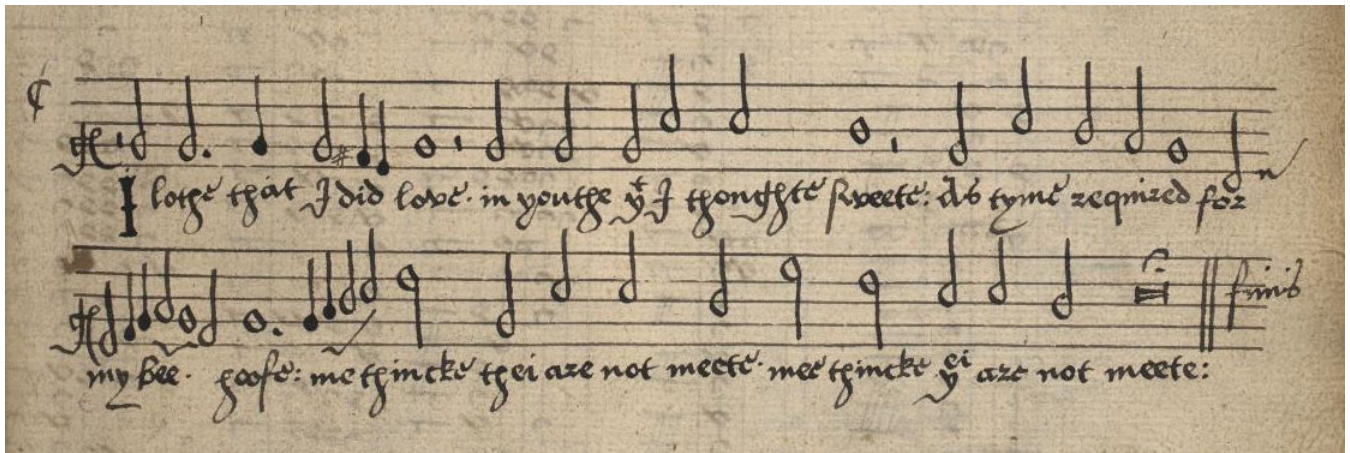
My kepers knit the knot.
That youth did laugh to scorne,
Of me that clene shalbe forgot
As I had not ben borne.

Thus must I youth geue vp,
Whose badge I long did weare;
To them I yelde the wanton cup
That better may it beare.

Loe here the bared scull,
By whose bald signe I know,
That stoupyng age away shall pull,
Which youthfull yeres did sowe.

For beauty with her bande,
These croked cares hath wrought,
And shipped me into the lande
From whence I first was brought.

And ye that bide behinde,
Haue ye none other trust,
As ye of claye were cast by kinde,
So shall ye waste to dust.



as sung by the two pages in *As You Like It*, 5.3

Thomas Morley
the First Booke of Ayres,
1600,

It was a louer and his lasse

verses 1-2

Musical score for the first system, measures 1-5. The score is in G major and 4/4 time. It features four staves: three vocal staves and one bass line. The lyrics are: "It was a Lou-er and his lasse, With a hay, with a ho, and a hay no-ni- And there-fore take the pre-sent time, hay, with a ho, and a hay no-ni-". Chord symbols above the staves are: G, G, D, D, G, D, Dm, Am, C, C, G.

It was a Lou-er and his lasse, with a ho, and a hay no-ni-no,
And there-fore take the pre-sent time,

Musical score for the second system, measures 6-11. The score continues with four staves. The lyrics are: "no, and a hay no-nie no-nie no, That For o're the green corne fields did passe In no, and a hay no-nie no-nie no, hay no-nie no, That For o're the green corne fields did passe In no, and a hay no-nie no-nie no, hay no-nie no, That For o're the green corne fields did passe In". Chord symbols above the staves are: G, C, D, G, C, D, G, D, G Dsus4 D, G, C, G, Am, E, A, Am.

and a hay and a hay no-nie no-nie no, hay no-nie no, That For o're the green corne fields did passe In
no, and a hay no-nie no-nie no, hay no-nie no, That For o're the green corne fields did passe In

Musical score for the third system, measures 12-16. The score continues with four staves. The lyrics are: "spring time, in spring time, in spring time, the one-ly pret-ty ring time, When spring time, spring time, spring time, the one-ly pret-ty ring time, When spring time, spring time, spring time, the one-ly pret-ty ring time, When spring time, spring time, spring time, the one-ly pret-ty ring time, When". Chord symbols above the staves are: Esus4, E, A, D, G, G, C, C, Bdim, F, G, Dsus4, D, G.

spring time, spring time, spring time, the one-ly pret-ty ring time, When
spring time, spring time, spring time, the one-ly pret-ty ring time, When
spring time, spring time, spring time, the one-ly pret-ty ring time, When
spring time, spring time, spring time, the one-ly pret-ty ring time, When

17 D G D sus4 D G C

Birds do sing, hey ding a ding a ding, hay ding a ding a ding, hay

Birds do sing, hey ding ding ding, hay ding a ding ding, hay

Birds do sing, hey ding ding a ding a ding, hey ding a ding a ding,

Birds do sing, hey ding hay ding a ding a ding, hay ding a

20 C D Am Em G Dsus4 D 1. G Dsus4 D G Dsus4 D

ding a ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

ding a ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

24 G C C G Am D G Dsus4 D G 2. G

in spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - ty ring time, When spring.

time, spring time, the one - ly pret - ty pret - ty ring time, When spring.

17 **D G D sus4 D G C**

Birds do sing, hey ding a ding a ding, hay ding a ding a ding, hay

Birds do sing, hey ding ding ding, hay ding a ding ding, hay

Birds do sing, hey ding ding a ding a ding, hey ding a ding a ding,

Birds do sing, hey ding hay ding a ding a ding, hay ding a

20 **C D Am Em G D sus4 D** 1. **G D sus4 D G D sus4 D**

ding a ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

ding a ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

ding a ding, Sweete Lou - ers loue the spring, In spring time, in spring

24 **G C C G Am D G D sus4 D G** 2. **G**

in spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - tie ring time, When spring.

time, spring time, the one - ly pret - ty ring time, When spring.

time, spring time, the one - ly pret - ty pret - ty ring time, When spring.

All my merry jigs are quite forgot,
All my lady's love is lost, God wot:
The Passionate Pilgrim

Kemp's Jig

Biron: To see great *Hercules* whipping a Gigue,
And profound *Solomon* tuning a Jygge?
Love's Labours Lost 4.3

C G Am G F C Dm G C C G Am G

7 F C Dm G C C C Bb Bb F G

13 C C F C Dm G C C C

19 Bb Bb F G C C F C Dm G C

25 C G Am G F C Dm G C C G Am G

31 F C Dm G C C C C Bb Bb F G

37 C C F C Dm G C C C C

43 Bb Bb F G C C F C Dm G C

as sung by Iago in *Othello* 2.3

King Stephen was and a worthy Peere

Gm Gm D Gm Am Gm D Gm D Gm D D A D Gm

King Ste-phen was and a wor - thy Peere; His Bree-ches cost him but a Crowne, He

5 Gm D Gm Am Gm D Am Gm Am Gm D Gm D Gm F

held them Six pence all too deare, With that he cal'd the Tai - lor Lowne: He

9 Bb F Bb Cm Bb F Bb F Gm Cm Gm D Gm D Gm Dm

was a wight of high Re - nowne, And thou art but of low de - gree: 'Tis

13 Dm Cm B^b F Gm Dm Cm Gm Cm Gm Gm D G

Pride that pulls the Coun - try downe, Then take thy awl'd Cloake a - bout



from *The Voyages and Travels of Sir John Mandeville*, 1582

Othello: It was my hint to speake. Such was my Processe,
 And of the Canibals that each other eate,
 The *Anthropophage*, and men whose heads
 Grew beneath their shoulders.

Othello 1.3

Servant: why, he sings em over,
as they were Gods, or Goddesses:
The Winter's Tale 4.4

as sung by Autolycus in *The Winter's Tale* 4.4

Lawne as white as driven Snow

Tune: Goddesses
Passamezzo Antico ground bass

Chords: Gm F Gm

Lawne as white as dri - ven Snow, Cy - presse blacke as ere was
Gold - en Quoifes, and Sto - mach - ers For my Lads, to give their

3 Chords: D Gm Gm F

Crow, dears: Gloves as and sweete as Da - maske Ro - ses, Maskes for
Pins, and poak - ing - stickes of steel. What Maids

6 Chords: Gm D Gm B^b

fa - ces, and head for no - ses: Bu - gle - brace - - - let,
lacke from head to heele: buy of me, come:

9 **F** **Gm** **Dm** **Gm**

Necke lace Am - ber, Per - fume for a La - dies Cham - ber:
 come buy, come buy, Buy Lads, or else your Las - ses cry:

12 **Bb** **F** **Gm** **Dm** **Gm**

Margaret: Claps into Light a love, (that goes without a burden,) do you sing it, and Ile dance it.

Beatrice: Ye Light alove, with your heeles,

Much Ado about Nothing 3.4

Daughter: He'll dance the Morris twenty mile an hour,
And that will founder the best hobby-horse
(If I have any skill) in all the parish,
And gallops to the tune of Light a'Love.

Two Noble Kinsmen 5.2

Leave lightie love, Ladies

lyrics by Leonarde Gybson
(fl.1555-1584?)

F F C F B^b F C F F C F

By force I am fixed by my fan - cie to write, In - gra - ti - tude wil - leth mee
With Di - an so chaste you seeme to com - pare, When Hel - lens you bee, and

4 B^b C F F C F B^b F C F F C F

not to re - fraine: Then blame me not, La - dies, al - though I in - dite What ligh - ty loue now a -
hang on her trayne: Mee thinkes faith - full This - bies be now ve - ry rare, Not one Cle - o - pa - tra, I

8 Gm C F Gm F B^b F C F

mongst you doth raigne. Your tra - ces in pla - ces, with out - ward al - lure - ments, Doth
doubt, doth re - mayne; You wincke and you twincke, tyll Cu - pid haue caught, And

Julia: Best sing it to the tune of *Light O, love.*
Two Gentlemen of Verona 1.2

11 B^b F Gm C F Gm F

mooue my en - dea - uour to be the more playne: Your nic - yngs and tic - ings, with
 for - ceth through flames your lo - uers to sue: Your lygh - tie loue, La - dies, too

14 B^b F C F B^b F Gm C F

sun - drie pro - cure - mentes, To pub - lish your ligh - tie loue doth mee con - strayne
 deere they haue bought, When no - thyng wyll mooue you their caus - es to rue.

I speake not for spite, ne do I disdayne,
 Your beautie fayre Ladies, in any respect:
 But ones Ingratitude doth mee constrayne,
 As childe hurt with fire, the same to neglect:
 For proovyng in lovyng, I finde by good triall,
 When Beautie had brought mee unto her becke:
 She staying, not waying, but made a deniall,
 And shewyng her lightie love, gave mee the checke.

Thus fraude for frendship, did lodge in her brest,
 Suche are most women, that when they espie,
 Their lovers inflamed with sorowes opprest,
 They stande then with Cupid against their replie
 They taunte, and they vaunte, they smile when they vew
 How Cupid had caught them under his trayne,
 But warned, discerned, the prooffe is most true,
 That lightie love Ladies, amongst you doth reigne.

Consider that poyson doth lurke oftentyne
 In shape of sugre, to put some to payne:
 And fayre wordes paynted, as Dames can define,
 The olde Proverbe saith, doth make some fooles faine:
 Be wise and precise, take warning by mee,
 Trust not the Crocodile, least you do rue:
 To womens faire wordes, do never agree:
 For all is but lightie love, this is most true.

I touche no such Ladies, as true love imbrace,
 But suche as to lightie love dayly applie:
 And none wyll be grieved, in this kinde of case,
 Save suche as are minded, true love to denie:
 Yet frendly and kindly, I shew you my minde,
 Fayre Ladies I wish you, to use it no more,
 But say what you list, thus I have definde,
 That lightie love Ladies, you ought to abhore.

Enter a Fairie at one doore, and Robin good-fellow at another.

A Midsummer Night's Dream 2.1

The mad-merry pranks of Robbin Good-fellow

lyrics from an anonymous
broadside ballad, 1601-1640?

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

From O - be - ron in Fai - ry Land the King of Ghosts and sha - dows there, Mad

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

Rob - bin I at his com - mand, am sent to view the night - sports here. What re - vell

10 G Am C C F C C Dsus4 D G C G

rout Is kept a - bout In ev - ery cor - ner where I goe, I will ore

14 G Am C C F C C G C

see, And mer - ry be, And make good sport with ho ho ho.

More swift then lightning can I flye,
 about this ayrie welkin soone,
 And in a minutes space descry
 each thing thats done beneath the Moone:
 Theres not a Hag
 Nor Ghost shall wag,
 Nor cry Goblin where I do goe,
 But Robin I
 Their feats will spye
 And feare them home with ho ho ho.

If any wanderers I meet
 that from their night sports doe trudge home
 With counterfeiting voyce I greet,
 and cause them on with me to roame
 Through woods, through lakes,
 Through bogs, through brakes
 Ore bush and brier with them I goe,
 I call upon
 Them to come on,
 And wend me laughing ho ho ho.

Sometimes I meet them like a man,
 sometimes an oxe, sometimes a hound,
 And to a horse I turne me can,
 to trip and trot about them round.
 But if to ride
 My backe they stride,
 More swift then winde away I goe,
 Ore hedge and lands,
 Through pooles and ponds,
 I whirry laughing ho ho ho.

When Ladds and Lasses merry be,
 With possets and with junkets fine,
 Unseene of all the Company,
 I eate their cakes and sip their wine:
 and to make sport,
 I fart and snort,
 And out the candles I doe blow,
 The maids I kisse,
 They shrieke whos this
 I answer nought but ho ho ho.

By Wels and Gils in medowes greene
 we nightly dance our heyday guise,
 And to our fairy king and queene
 wee chant our Moone-light harmonies
 When larkes gin sing
 Away we fling
 And babes new borne steale as we goe,
 An elfe in bed
 We leave in stead,
 And wend us laughing ho ho ho.

From Hag-bred Merlins time have I
 thus nightly reveld to and fro:
 And for my pranks men call me by
 the name of Robin Good-fellow:
 Fiends, ghosts, and sprites
 That haunt the nights,
 The Hags and Goblins doe me know,
 And Beldams old
 My feats have told,
 So Vale, Vale, ho ho ho.

Merry Shrovetide

F **F**

Doe no - thing but eate, and make good cheere, and
Be mer - ry, be merry, my wife ha's all. For
A Cup of Wine, that's that's briske and fine, &

3 **Gm** **Gm** **F**

praise hea - uen for the mer - rie yeere: when flesh is cheape, and
wo - men are Shrewes, both short, and tall: 'Tis mer - ry in Hall, when
drinke un - to the Le - man mine: Fill the Cuppe, and

6 **F** **Gm** **F** *Fine*

Fe - males deere, and lust - ie Lads rome heere, and there so mer - ri - ly.
Beards wagge all; And wel - come merry Shroue - tide. Be mer - ry, be merry.
let it come. lle pledge you a mile to the bot - tome.

Musical score system 1 (measures 1-4). Chords: Dm, Dm, C, C.

Musical score system 2 (measures 5-8). Chords: Dm, Dm, C, Dm.

Musical score system 3 (measures 9-12). Chords: F, F, Gm, Gm.

Musical score system 4 (measures 13-16). Chords: F, F, Gm, F. *DC al Fine*

O Mistris mine

1 G D Em D G D Em D

O Mis-tris mine where are you rom-ing?
What is love, 'tis not here-af-ter, O Mis-tris mine where are you rom-ing?
What is love, 'tis not here-af-ter,

5 G C Em Bm D D Em C Em D C

O stay and heare, Pre-sent mirth, your true loves com-ing,
hath pre-sent laugh-ter: O stay and heare, Pre-sent mirth, your true loves com-ing,
hath pre-sent laugh-

9 G D Em D G D G G C Em Bm D

ing, That can sing ter: What's to come both is high and low. still un-sure.
Trip In no fur-de-lay ther pret-tie sweet-ing. there lies no plen-ty,

13 D Em C Em D C G D Em D G D G

Jour-neys end in lov-ers meet-ing, Ev-ery wise mans sonne doth know.
Then come kiss me sweet and twen-ty: Youth's a stuff will not en-dure.

O Mistris Mine galliard

based on Thomas Morley's
Consort Lessons setting

Chord progression: G D Em D G D Em D Dm C

5 C G D Dm G D C G Am

9 C G D G Dm C C G D Dm C G

13 G D G C G Am C G D G

Sir Toby Belch: Then he's a Rogue, and a passy measures pavyn: I hate a drunken rogue.

Twelfth Night, 5.1

Pavana Passamezzo

Paul and Bartholomeus Hessen, 1555

Chords: G G C C G Dm Dm G C D

8 G G G G F F Dm

14 G G Em D D G G

20 F F Dm G Em C D G G

Gagliarda (Passamezzo)

Paul and Bartholomeus Hessen, 1555

Chord progression: G G C C G Dm Bb

Chord progression: C D G G G G F F

Chord progression: G G D D G G

Chord progression: F F G Em C D G G

sung by Desdemona in *Othello* 4.3
The poore Soule sat sighing

Anon.

Gm D G D G B \flat B \flat F B \flat Gm Gm E \flat D B \flat

The poore Soule sat sigh - ing, by a Si - ca - mour tree, Sing all a greene Wil - lough: Her

4 B \flat F B F Gm D B \flat C D G

hand on her bo - some, her head on her knee, Sing Wil - lough, Wil - lough, Wil - lough, Wil - lough.

7 Gm D G D G B \flat B \flat F B \flat Gm

The fresh Streames ran by her, and mur - mur'd her moanes Sing
 Let no bo - dy blame him; his scorene I ap - prove,

10 **Gm E^b D B^b B^b F B**

Wil - lough, Wil - lough, Wil - lough. Her salt teares fell from her, and
I call'd my Love from false Love; but

12 **F Gm D B^b C D G Gm**

soft - ned the stones; Sing Sing Wil - lough, Wil - lough, Wil - lough, Wil - lough. Sing
what said he then? Sing Wil - lough, Wil - lough, Wil - lough, Wil - lough. If

14 **B^b Cm B^b Gm D sus4 D G**

all a greene Wil - lough must be my with Gar - land.
I court mo wo - men, you'll couch with mo men.

Gentleman 1: Here come a Gentleman, that happily knowes more:
The Newes, *Rogero*.

The Winter's Tale 5.2

Rogero The Torment of a Jealous Mind

lyrics from the Shirburn
manuscript c.1585-1616

G G C G C G D G D

All such as lead a Jealous lyfe, as bad as paines of hell, Bend
Vn - to all mar - ied men I write, the which doth lead their liues With
As this olde man of Mar - gat did, whose wife was yong and fayre, And
If an - y man cast eye on her, the iea - lous foole would sware That

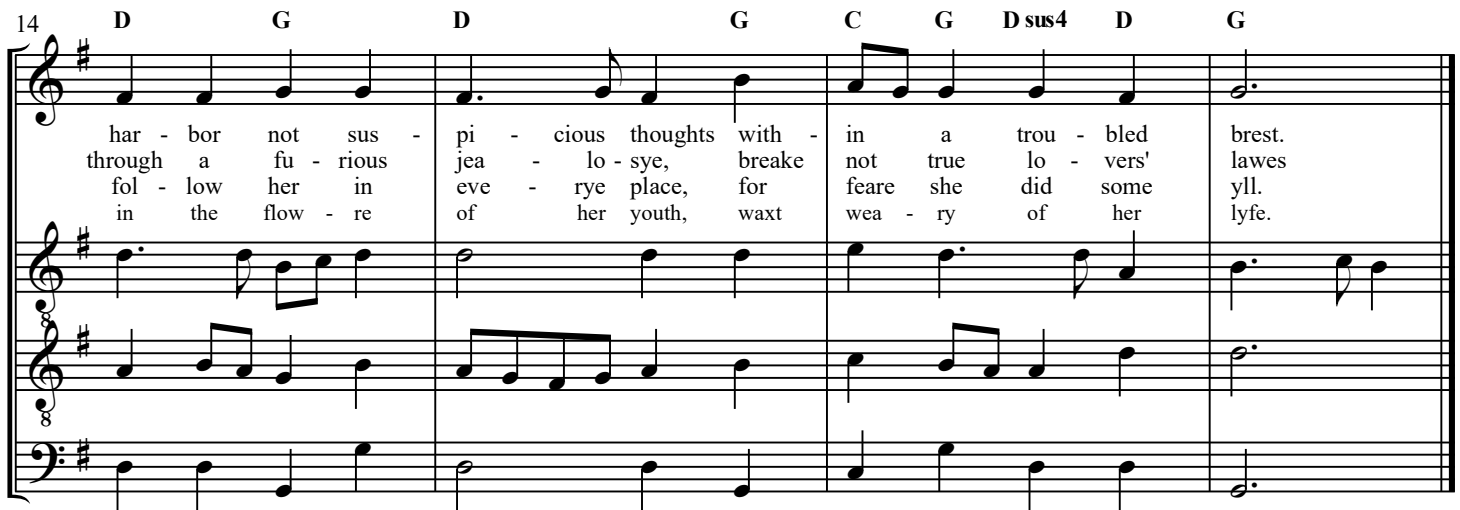
6 D G D G C G D sus4 D G G

downe at - ten - tiue eares to this which I shall brief - lye tell; And,
pro - per wo - men, fayre and fine, their loy - all wed - ded wiues: Beare
not soe fayre as ver - tuous found, yet still op - prest with care. A -
she made him, in shame - full sort, a payre of hornes to weare. And,
And,

10 G C G C G D G D

there - by, learne to liue con - tent, in qui - et peace and rest, And
not a bad con - ceite in them; sus - pect not with - out cause; And,
broad, god wot! she could not goe, but he would watch her styll, And
by this meanes, the wo - man liu'd in day - ly woe and strife; And,
And,

14 D G D G C G D sus4 D G



har - bor not sus - pi - cious thoughts with - in a trou - bled brest.
 through a fu - rious jea - lo - sye, breake not true lo - vers' lawes
 fol - low her in eve - rye place, for feare she did some yll.
 in the flow - re of her youth, waxt wea - ry of her lyfe.

It was his chaunce, vpon a daye,
 some of his poynts to spye
 Set to a seruaunt's hose of his,
 which he markt presently.
 And, knowing them to be his owne,
 he chargd his wife full ill
 That she had gyven them to his man,
 in token of good will.

'Thow falce and wicked wretch,' quoth he,
 ' that beares so smoth a face;
 'Now is thy lewdnesse brought to light,
 'vnto thy fowle disgrace.
 ' Durst any seruaunt in my howse
 'be halfe soe bould with me,
 'As, for their lyves, to take one poynt,
 ' but that 'twas gyven by thee?

' O husband, what meane yow ? ' quoth she,
 ' thus to accuse me heere.
 ' God knowes that I haue evermore
 ' esteemd my credit deere.
 'Because your man hath got your poynts,
 'yow iudge that I am naught,
 And that I wronge yow wickedlye
 ' which thing I never thought.'

With that, her husband star'de on her,
 with eyes as red as fire.
 Quoth he: ' Confesse the deede to me,
 ' as I doe thee require;
 ' And I will freely pardon all
 ' which thou hast done amisse,
 ' And plague that villaine, for that fowle
 'and wicked fact of his.

'But, yf thou seem'st to cleare thy selfe
 ' by any quaint excuse,
 'And seeke by oathes for to denye
 'this long-begun abuse,
 ' I will no whit beleuee thy words,
 ' nor oathes, in any case :
 ' But, presently, I doe protest,
 ' i'le kill thee in this place.'

Now iudge, all vertuous maydes and wiues,
 in what a case was shee,
 That falcelly must accuse her selfe,
 else murdred shall shee be.
 Her conscience, and her credit both,
 bids her denye the deede,
 And willes her rather dye the death
 then thus her shame to breed.

But feare of death doth turne her straight;
 and, for to saue her lyfe,
 Doth wish her to accuse her selfe,
 and soe to stint the stryfe.
 Wherefore, vpon her knees she fell,
 her cheeks with teares besprent,
 Saying: 'Husband, I confesse my falt;
 'and my bad lyfe repent.'

' Ha ! nowe I doe beleeeve thee well,'
 the iealous foole did saye.
 'But tell me, with how many knaues
 'didst thou the harlot playe.'
 ' With non but our man,' quoth shee
 'whom I intist thereto:
 'And long yt was, ere he agreed
 'with me this deed to doe.

' Ha ! nowe I doe beleeeve thee well,'
 the iealous foole did saye.
 'But tell me, with how many knaues
 'didst thou the harlot playe.'
 ' With non but our man,' quoth shee
 'whom I intist thereto:
 'And long yt was, ere he agreed
 'with me this deed to doe.

'Therefore the blame doth wholly rest,
 'vpon my selfe,' quoth shee.
 'Wherefore, according to your word,
 ' I trust you'l pardon me.'
 ' Well, wife ! ' quoth he ; ' my word is past;
 'thy falt I doe forgiue ;
 ' But on that roge I'le be revengd,
 ' yf god doth let me lyue.'

The next day, being sunday morne,
 his folkes he sent out all,
 To goe to church, all but his man,
 whom he his mate did call.
 A gallant peece to him he gaiue,
 and bad him charg the same;
 And, when that he the same had done,
 to bring yt him againe.

The youth, which nothing did mistrust,
 his maister's will obeyed;
 And did with hayle-shot stufte the same,
 as hee before had sayd.
 'Goe nowe vnto my wife,' quoth he,
 ' to picke those raysons small.
 ' Abroad I will some Pigiions kill,
 ' to make a pye with-all.'

The youth, to helpe his mistris, went,
 the sooner to haue done.
 Her husband, through the window, shoots,
 and kyls them with his gun.
 Then in he runs, incontinent,
 as they lay fetching breath;
 And, with his dagger, stabs them both,
 to hasten so their death.

A pen, and Inke, strayght-waye he tooke,
 and left in writinge playne,
 How he him selfe, for meere revenge,
 had both these persons slayne.
 Then came he vp a chamber hye;
 him selfe he threw out then:
 And soe fell downe, and broke his necke,
 in sight of sundry men.

Loe heere, the end of iealousye,
 sprung vp 'twixt youth and age,
 which coupled were through vaine desire,
 and both vndone through rage.
 To true, alas! this storye is,
 as many a man can tell.
 Of iealosye, therefore, take heed,
 where lyfe is like to hell.

Earl of Northumberland:

Here come the Lords of Ross and Willoughby,
Bloody with spurring, fiery-red with haste.

Richard II 2.3

Vincenzio:

Go call at Flavius' house,
And tell him where I stay: give the like notice
To Valentinus, Rowland, and to Crassus,
And bid them bring the trumpets to the gate;

Measure for Measure 4.5

**Rowland
or, Brave Lord Willoughby**

Musical score for the first system, measures 1-4. The score includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the staff: Dm, Dm, Am, Bb, Gm, A, Dm.

The fif - teen day of Ju - ly, with glister - ing Speare and Shield A
 The next was Cap - tain Nor - ris, a va - liant man was he; The
 Stand to it no - ble Pike - men, and look you round a - bout; And

Musical score for the second system, measures 5-8. The score includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the staff: Dm, Am, Bb, Gm, A, C.

5 fa - mous fight in Flan - ders was fough - ten in the fielde: The
 oth - er Cap - tain Tur - ner that from field would neu - er flee; With
 shoote you right, you Bow - men, and we will keep them out: You

Musical score for the third system, measures 9-12. The score includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the staff: C, F, C, F, C, F, C, Dm, G, C.

9 most cou - ra - gious Of - fi - cers Wase En - glish cap - tains three, But the
 fif - teen hun - dred fight - ing men, a - las there was no more, They
 Mus - quiet and Calli - uer men, doe you proue trew to me, Ile

13

Dm Em A D Dm Gm Dm Asus4 A D

bra - uest in the Bat - tel was brave Lord Wil - lough - bie.
 fought with four - tie thou - sand then vp - on the blou - die shore.
 be the fore - most man in fight Says braue Lord Wil - lough - bie.

4. And then the bloody enemy,
 they fiercely did assail,
 And fought it out most valiently,
 not doubting to prevail:
 The wounded Men on both sides fell
 most pitious for to see,
 Yet nothing could the courage quell,
 of brave Lord Willoughby.

5. For seven hours to all mens view,
 this fight endured sore,
 Until our men so feeble grew,
 that they could fight no more:
 And then upon dead horses,
 full savourly they eat,
 And drank the puddle water,
 for no better could they get.

6. When they had fed so freely,
 they kneeled on the ground,
 And praised God devoutly,
 for the favour they had found:
 And bearing up their Colours,
 the fight they did renew,
 And turning towards the Spaniard,
 five thousand more they slew.

7. The sharp steel pointed arrows,
 and Bullets thick did flye,
 Then did our valiant Souldiers,
 charge on most furiously,
 Which made the Spaniards waver,
 they thought it best to flee,
 They fear'd the stout behaviour,
 of brave Lord Willoughby.

8. Then quoth the Spanish General,
 come let us march away,
 I fear we shall be spoiled all,
 if that we longer stay:
 For yonder comes Lord Willoughby,
 with courage fierce and fell,
 He will not give one inch of way,
 for all the Devils in Hell.

9. And then the fearful enemy,
 was quickly put to flight,
 Our men persuid couragiously,
 and rout their forces quite:
 But at last they gave a shout,
 which echoed through the sky,
 God and St. George for England,
 the Conquerers did cry.

10. This news was brought to England,
 with all the speed might be,
 And told unto our gracious Queen,
 of this same victory:
 O this is brave Lord Willoughby,
 my love hath ever won,
 Of all the Lords of honour,
 'tis he great deeds hath done,

11. For Souldiers that were maimed,,
 and wounded in the fray,
 The Queen allow'd a pension,
 of Eighteen-pence a day:
 Besides all cost and charges,
 she quit and set them free,
 And this she did all for the sake,
 of brave Lord Willoughby.

12. Then courage noble English men,
 and never be dismai'd,
 If that we be but one to ten,
 we will not be afraid.
 To fight with forraign Enemies,
 and set our Nation free,
 And thus I end the bloody bout,
 of brave Lord Willoughby.

Titania:

Perchance till after *Theseus* wedding day.
If you will patiently dance in our Round,
And see our Moone-light revels, goe with us;
If not, shun me and I will spare your haunts.

Midsummer Night's Dream 2.1

Sellenger's Round

Farre well adew

lyrics from *the Interlude of Horestes*, 1567, by John Pikerieng

G G C G C G

Fare well a - dieu, that court - ly life, To war we tend to go: It
Now shall we have the Gold - en cheats, When o - thers want the same: And
The drum and flute play lust - i - ly, The trum - pet blows a - main; And

5 G C G C G C G

is good sport to see the strife, Of sol - diers in the a row. How
sol - diers have full ma - ny feats, Their e - ne - mies to tame. With
ven - turous knightes cou - ra - geous - ly, Do march be - fore their train. With

9 C G G D G

mer - ri - ly they for - ward march, These e - ne - mies to slay: With
cock - ing here, and boom - ing there, They breake their foes' ar - ray; And
spears in reste so live - ly dressed, In ar - mor bright and gay: With

13 C G F G C D G D G

hey trim and trick - sy too, Their ban - ners they dis - play.
 lust - y lads a - mid the fields Their en - signs do dis - play.
 hey trim and trick - sy too, Their ban - ners they dis - play.

Farre well adew (original spellings)

Farre well adew, that courtlyke lyfe,
 To warre we tend to gowe:
 It is good sport to se the stryfe,
 Of sodyers on a rowe.

How mereley they forward march,
 These enemys to slaye:
 With hey trym and tryxey to,
 Their banners they dysplaye.

Now shaull we have the Golden cheates,
 When others want the same:
 And sodyares have foull maney feates,
 Their enemyes to tame.

With couckinge heare, and bomynge their,
 They breake their foses araye;
 And lousty lades amid the feldes
 Thear ensines do dysplaye.

The droum and flute playe lousteley,
 The troumpet blose a mayne;
 And ventrous knightes corragiousley,
 Do march before thear trayne.

With speares in reste so lyvely drest,
 In armour bryghte and gaye:
 With hey trym and tryxey to,
 Theare banners they dysplaye.

tricksy, trixey = artfully decked, spruce, smart, fine
 cocking, couckinge = fighting

Duke of Bourbon:

They bid vs to the English Dancing-Schooles,
And teach *Lavolta's* high, and swift *Carranto's*:
Saying, our Grace is onely in our Heeles,
And that we are most loftie Run-awayes.

Henry V 3.5

As sung by Benedick in *Much Ado About Nothing* 2.3

Sigh no more Ladies

tune is La Volta,
set by William Byrd (1542-1623)

G G D Em D G D C D Em C D G

Sigh no more, La - dies, / Sing no more dit - ties, / sigh no more, / sing no more, / Men were de - cei - vers e - ver, / Of dumps so dull and hea - vy;

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

One foote in Sea, and one on shore, / The fraud of men was e - ver so, / To one thing con - stant ne - ver: / Since sum - mer first was leav - y:

9

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

Then sigh not so, but let them goe, And be you blithe and bon - nie,

13

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

Con-vert - ing all your sounds of woe, In - to Hey no - ny, no - ny.

Beatrice: The fault will be in the musicke, cosin, if you be not woed in good time: if the Prince bee too important, tell him there is measure in every thing, & so dance out the answere, for hear me Hero, wooing, wedding, & repenting, is as a Scotch jigge, a measure, and a cinque-pace: the first suite is hot and hasty like a Scotch jigge (and full as fantastical) the wedding, manerly modest (as a measure) full of state & aunchentry, and then comes repentance, and with his bad legs falls into the cinque-pace faster and faster, till he sinks into his grave.

Much Ado About Nothing II, 1

Sir Toby Belch: Why dost thou not goe to Church in a Galliard, and come home in a Carranto? My verie walke should be a Jigge: I would not so much as make water but in a Sinke-a-pace: What doest thou meane? Is it a world to hide vertues in? I did thinke by the excellent constitution of thy legge, it was form'd under the starre of a Galliard.

Twelfth Night 1.3

Sinkapace Galliard

from the William Ballet Lute book MS

The musical score for "Sinkapace Galliard" is presented in three systems, each containing three staves (treble, alto, and bass clefs). The key signature is one flat (G minor). Chord symbols are indicated above the treble staff of each system.

System 1 (Measures 1-4): Chords: F, C Dm C, F C, Dm C F.

System 2 (Measures 5-8): Chords: C G C, Dm G A, Dm G C Dm, Am Dm G A D.

System 3 (Measures 9-12): Chords: Gm C D Gm, F C F, B \flat F B \flat F, Gm Dm C F.

Titania:

The nine mens Morris is fild up with mud,
A Midsummer Night's Dream 2.1

Clown:

As fit as ten goats is for the hand of an Attorney,
as your French Crowne for your taffety punke, as
Tibs rush for *Toms* fore-finger, as a pancake for Shrove-
tuesday, a Morris for May-day, as the naile to his hole,
the Cuckold to his horne, as a scolding queane to a
wrangling knave, as the Nuns lip to the Friers mouth,
nay as the pudding to his skin.

All's Well That Ends Well 2.1

Stanes Morris

Dm G A Dm Am Dm G A D

The first system of the musical score for 'Stanes Morris' consists of four staves (treble, alto, tenor, and bass clefs). The music is in a 3/4 time signature and a key signature of one flat (B-flat). Above the staves, the following chords are indicated: Dm, G, A, Dm, Am, Dm, G, A, D. The melody is primarily in the treble clef, with accompaniment in the other three staves.

Dm G A D Dm Am

The second system of the musical score continues the piece. It features a repeat sign at the beginning of the first staff. The chords indicated above the staves are Dm, G, A, D, Dm, and Am. The musical notation follows the same four-staff format as the first system.

Dm Am Dm G A D

The third system of the musical score concludes the piece. The chords indicated above the staves are Dm, Am, Dm, G, A, and D. The notation continues on the four-staff format, ending with a double bar line.

Beatrice: for heare me *Hero*, wooing, wedding, & repenting, is as a Scotch jigge, a measure, and a cinque-pace: the first suite is hot and hasty, like a Scotch jigge (and full as fantastical) the wedding, manerly modest, (as a measure) full of state & aunchentry, and then comes repentance, and with his bad legs falls into the cinque-pace faster and faster, till he sinkes into his grave.

Much Ado About Nothing 2.1

Tarletons jigge willie and peggie

anon lyrics, 1588
Bodleian MS. Rawlinson poet. 185
tune is Tarleton's Jig

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

Re - gard my sor - roes, you las - ses that loue; for now I haue
I morne for to here how, in bo - wer and hall, men say — 'sweet

4 Gm F Gm Gm D Gm Cm

cause to com - plaine, The weight whome I loued in harte a - boue all,
wil - lie fare - well!' His like be - hind him for merthe is not left:

7 Gm Cm B^b Cm Gm D G Gm Gm F B^b F

is now a - way from me tane, My But trew - est loue, he is gone: My
all oth - er he did ex - cel. But now he is dead and gone: My

11 B \flat F B \flat F B \flat F B \flat Am D

nowne sweete wil - lie is laide in graue, Ay me! what com - forte may
 nowne sweete wil - lie is laide in graue, Ay me! what com - forte may

14 G F Dm C Am Dm G D G

peg - gie now haue: sweet las - ses, then ayde me to waile and to moone.
 peg - gie now haue: sweet las - ses, then ayde me to waile and to moone.

Commended he was, both of great and smale, where-soever he did abide,
 in courte or in cittie, in countrie or towne – so well himself he could guide.
 But now he is dead and gone...

His looks and his gesture, his tornes and his grace, each man so well did delight
 that none would be wery to see him on stage from morning vntill it were night.
 But now he is dead and gone...

Tyme caused my *willie* to come to the courte, and in favour to be with the Queene:
 where oft he made her grace for to smile when she full sad was scene.
 But now he is dead and gone...

A grome of her chamber my *willie* was made to waight vpon her grace,
 and well he behavèd him selfe therin when he had obtained the place.
 But now he is dead and gone...

Like *argoes* my *willie* had eyes for to see least any he might offend;
 and though that he iested, his iestes they weare such as vnto reason did tend.
 But now he is dead and gone...

To rich and to poore my *willy* was found so meeke, so courteous, and kynde;
 to singe them their themes he never denied, so that it might please their minde.
 But now he is dead and gone...

as sung by Ophelia in Hamlet 4.5
Tomorrow is S. Valentines day

C C G

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

3 C G C

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

6 G C F G C

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

8 C C G

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

11 C G C

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

14 G C F G C

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

as sung by Autolycus in *A Winter's Tale* 4.3

When Daffadils begin to peere & Jog On

G G D G D G C G D

When Daf - fa - dils be - gin to peere, With heigh the Do - xy o - ver the dale, Why
2.The white sheete bleach - ing on the hedge, With hey the sweet birds, O how they sing: Doth
3.The Larke, that tir - ra Ly - ra chaunts, With heigh, the Thrush and the Jay: Are

5 D G C G D G D C G

then comes in the sweet o'the yeere, For the red blood rains in the win - ters pale.
set my pug - ging tooth an edge, For a quart of Ale is a dish for a King.
Sum - mer songs for me and my Aunt: While we lye tum - bling in the hay.

8

G G D G D G C G D

4. But shall I go mourne for that (my deare) the pale Moone shines by night: And
 5. If Tink - ers may have leave to live, and beare the Sow - skin Bow - get, The
 Jog - on, Jog - on the foot - path way, And mer - ri - ly hent the Stile - a: A

13

D G C G D G D C G

when I wan - der here, and there I then do most go right.
 my ac - count I well may give, and in the Stockes a vouch - it.
 mer - ry heart goes all the day, Your sad tyres in a Mile - a.

Doxy = beggar's wench
 Tinkers = menders of pots and pans
 Sowskin Bowget = pigskin wallet or bag (budget)

As sung by Feste the Clown in *Twelfth Night* 2.3

When that I was and a little tine boy

verses 1-3

F C Gm Dm Am Gm

When that I was and a lit - tle tine boy. with
But when I came to mans es - - - tate,
But when I came a - - - las to wiue,

When that I was and a lit - tle tine boy. with
But when I came to mans es - - - tate,
But when I came a - - - las to wiue,

When that I was and a lit - tle tine boy. with
But when I came to mans es - - - tate,
But when I came a - - - las to wiue,

3 F C F

hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:

5

F C Gm Dm Am Gm

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate, for the
By swag - gering could I ne - uer thriue

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate, for the
By swag - gering could I ne - uer thriue

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate, for the
By swag - gering could I ne - uer thriue

A fool - ish thing was men but a toy. for the
Gainst Knaues and Theeues men shut their gate, for the
By swag - gering could I ne - uer thriue

7

F C F

raine it rain - - - eth e - ue - ry day.
raine it rain - - - eth e - ue - ry day.
raine it rain - - - eth e - ue - ry day.
raine it rain - - - eth e - ue - ry day.

As sung by Feste the Clown in *Twelfth Night* 2.3

When that I was and a little tine boy

verses 4-5

F C Gm Dm Am Gm

But when I came un - to my beds, with
A great while a - go the world be - - - gan

8 But when I came un - - - to my beds, with
A great while a - go the world be - - - gan

8 But when I came un - - - to my beds, with
A great while a - go the world be - - - gan

But when I came un - - - to my beds, with
A great while a - go the world be - - - gan

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment, both marked with an '8' in the bass clef. The bottom staff is the bass line. The key signature has one flat (Bb) and the time signature is 4/4. Chord symbols are placed above the staff: F, C, Gm, Dm, Am, Gm. The lyrics are: 'But when I came un - to my beds, with / A great while a - go the world be - - - gan'.

3 F C F

hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:
hey, ho, the winde and the raine:

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment, both marked with an '8' in the bass clef. The bottom staff is the bass line. The key signature has one flat (Bb) and the time signature is 4/4. Chord symbols are placed above the staff: F, C, F. The lyrics are: 'hey, ho, the winde and the raine: / hey, ho, the winde and the raine: / hey, ho, the winde and the raine: / hey, ho, the winde and the raine:'.

5 F C Gm Dm Am Gm

With toss - pottes still had drunk - en heades for the
 But that's all one, our Play is done, and wee'l

With toss - pottes still had drunk - en heades for the
 But that's all one, our Play is done, and wee'l

With toss - pottes still had drunk - en heades for the
 But that's all one, our Play is done, and wee'l

With toss - pottes still had drunk - en heades for the
 But that's all one, our Play is done, and wee'l

7 F C F

raine it rain - - - eth e - ue - ry day.
 striue to please you e - ue - ry day.

raine it rain - - - eth e - ue - ry day.
 striue to please you e - ue - ry day.

raine it rain - - - eth e - ue - ry day.
 striue to please you e - ue - ry day.

raine it rain - - - eth e - ue - ry day.
 striue to please you e - ue - ry day.

verse 1 as sung by Ariel in *The Tempest* 5.1

William Shakespeare v.1
McSmith v.2-4

Where the Bee sucks

music by Robert Johnson
(c.1583-1633)

verses 1-2

Chords: G D G A D D G C D

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

Chords: A sus4 A D D A D G D A

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

Chords: A D A D G C D

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

10 **G** **G** **D** **Em** **D**

ly. bine. Mer - re - ly Mer - re - ly shall I live now care
 Mer - ri - ly mer - ri - ly voide of all care

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

verse 1 as sung by Ariel in *The Tempest* 5.1

William Shakespeare v.1
McSmith v.2-4

Where the Bee sucks

music by Robert Johnson
(c.1583-1633)

verses 3-4

G D G A D D G C D

Spight But of Dick I dance & as play with the La - dy
But in Au - tumne I as Cu - pid, & God Bac - chus

4 A sus4 A D D A D G D A

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

7 A D A D G C D

Maud - lin's spir from - it the Eye. Buz in Ro - gers Eare I
still, till from the topp to the bot - tom downe I

10 **G** **G** **D** **Em** **D**

cry. dropp. Mer - ri - ly mer - ri - ly now here now ther ther yet I lye

8 cry. dropp. Mer - ri - ly mer - ri - ly now here now ther ther yet I lye

8 cry. dropp. Mer - ri - ly mer - ri - ly now here now ther ther yet I lye

cry. dropp. Mer - ri - ly mer - ri - ly now here now ther ther yet I lye

13 **D** **A** **G** **A** **D** **A** **D** **A** **D** **D** **Am** **Em** **G**

this side & that side & e - ve - ry wher. Mer - ri - ly mer - ri - ly
I drinke, & am drunk, & dead drunk I dye. Mer - ri - ly mer - ri - ly

8 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

8 this side & that side & e - ve - ry wher. Mer - ri - ly mer - ri - ly
I drinke, & am drunk, & dead drunk I dye. Mer - ri - ly mer - ri - ly

this side & that side & e - ve - ry wher. Mer - ri - ly mer - ri - ly
I drinke, & am drunk, & dead drunk I dye. Mer - ri - ly mer - ri - ly

16 **A** **D** **D** **G** **D** **C** **D** **G** **D** **G**

now here now ther this side & that side & e - ve - ry wher.
ther yet I lye I drinke, & am drunk, & dead drunk I dye.

8 now here now ther this side & that side & e - ve - ry wher.
ther yet I lye I drinke, & am drunk, & dead drunk I dye.

8 now here now ther this side & that side & e - ve - ry wher.
ther yet I lye I drinke, & am drunk, & dead drunk I dye.

now here now ther this side & that side & e - ve - ry wher.
ther yet I lye I drinke, & am drunk, & dead drunk I dye.

as sung by the Fairies in *A Midsummer Night's Dream 2.2*

You spotted Snakes

Tune: Lull Me Beyond Thee

Am Dm E Am E A

You spot - ted Snakes with dou - ble tongue, Thorn - y hedge - hogges be not seen,
Weav - ing Spi - ders, come not heere, Hence you long - leg'd Spin - ners, hence:

The first system of the musical score consists of four measures. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. Chord symbols (Am, Dm, E, Am, E, A) are placed above the vocal staff. The key signature has one sharp (F#) and the time signature is 4/4.

5 Am Dm E Am E A

Newts and blinde wormes do no wrong, Come not neere our Fai - ry Queen.
Beet - les blacke ap - proach not neere; Worme nor Snayle doe no of - fence.

The second system of the musical score consists of four measures. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. Chord symbols (Am, Dm, E, Am, E, A) are placed above the vocal staff. The key signature has one sharp (F#) and the time signature is 4/4.

9 Am Dm C G C G C G

Phi - lo - mele with me - lo - die, Sing in your sweet Lul - la - by,
Phi - lo - mel, with me - lo - dy Sing in our sweet lul - la - by;

The third system of the musical score consists of four measures. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. Chord symbols (Am, Dm, C, G, C, G, C, G) are placed above the vocal staff. The key signature has one sharp (F#) and the time signature is 4/4.

No tune is given for the song in the play.

Setting by Steve Hendricks

13 C G Am E Am E A

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

17 Am Dm C G C G C G

Nev - er harme, nor spell, nor charme, Come our love - ly La - dy nye.
Nev - er harm, Nor spell nor charm, Come our love - ly la - dy night;

21 C G Am E Am E A

So, good night, with lul - la - by. Hence a - way, now all is well; lul - la, lul - la, lul - la - by,
One a - loof, stand Sen - ti - nel.

Peter: O, musicians, because my heart itself plays 'My heart is full of woe:' O, play me some merry dump, to comfort me.

Musician: Not a dump we; 'tis no time to play now.

Romeo and Juliet 4.5 Quarto 1597

the Irishe dumpe

F C Gm Dm C F C F C F

The first system of the musical score consists of four staves. The top staff is the melody, starting with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The melody begins with a quarter note F, followed by an eighth note G, a quarter note A, and a quarter note Bb. The second staff is the right-hand accompaniment, starting with a treble clef and a key signature of one flat. It features a series of quarter notes: F, C, G, and D. The third staff is the left-hand accompaniment, starting with a treble clef and a key signature of one flat. It features a series of quarter notes: F, C, G, and D. The bottom staff is the bass line, starting with a bass clef and a key signature of one flat. It features a series of quarter notes: F, C, G, and D. The system concludes with a double bar line and repeat dots.

5 Bb F Gm Dm Am F Dm A Dm A

The second system of the musical score consists of four staves. The top staff is the melody, starting with a treble clef and a key signature of one flat. The time signature is 4/4. The melody begins with a quarter note Bb, followed by an eighth note C, a quarter note D, and a quarter note E. The second staff is the right-hand accompaniment, starting with a treble clef and a key signature of one flat. It features a series of quarter notes: Bb, F, G, and D. The third staff is the left-hand accompaniment, starting with a treble clef and a key signature of one flat. It features a series of quarter notes: Bb, F, G, and D. The bottom staff is the bass line, starting with a bass clef and a key signature of one flat. It features a series of quarter notes: Bb, F, G, and D. The system concludes with a double bar line and repeat dots.

9 F Bb F C C F

The third system of the musical score consists of four staves. The top staff is the melody, starting with a treble clef and a key signature of one flat. The time signature is 4/4. The melody begins with a quarter note F, followed by an eighth note G, a quarter note A, and a quarter note Bb. The second staff is the right-hand accompaniment, starting with a treble clef and a key signature of one flat. It features a series of quarter notes: F, Bb, F, and C. The third staff is the left-hand accompaniment, starting with a treble clef and a key signature of one flat. It features a series of quarter notes: F, Bb, F, and C. The bottom staff is the bass line, starting with a bass clef and a key signature of one flat. It features a series of quarter notes: F, Bb, F, and C. The system concludes with a double bar line and repeat dots.

